26.7 million total domestic viewers. The biggest GRAMMY telecast audience in more than a decade. The week's No. 1 program in households, viewers, adults 25–54, adults 18–49, and adults 18–34. Seen in more than 170 countries.

"GRAMMY Effect" spurs album sales for performers and recipients: Esperanza Spalding (+476%); Arcade Fire (+238%); Lady Antebellum (+205%); Mumford & Sons (+169%); 2011 GRAMMY Nominees (+67%, tied our highest chart debut at No. 4); Eminem (+60%); Bruno Mars (+55%). Overall album sales +12% compared to previous week, +10% compared to last year.

Prominent exposure for The Recording Academy's mission through our GRAMMY Week educational and cultural events, including MusiCares' Person of the Year gala honoring Barbra Streisand, which raised $4.75 million, our highest total ever for music people in need. MusiCares' 20th Anniversary Campaign exceeded $10 million raised this year.

2.7 million views of GRAMMY Live three-day online stream at GRAMMY.com and YouTube.com/theGRAMMYs, up 89%; 5.9 million visitors to GRAMMY.com, up 55%; 31 million pageviews at GRAMMY.com, up 105%.

Expansion of Recording Academy social media initiatives — 155,000+ new friends and followers across Twitter, Facebook, YouTube, Tumblr, and Instagram, as well as real-time engagement with millions of fans.

The Recording Academy® thanks everyone involved for making the 53rd Annual GRAMMY® Awards Music's Biggest Night®.
ON THE CHARTS

ALBUMS

- The Billboard 200
- Heatseekers
- Top Country
- Bluegrass
- Top R&B/Hip-Hop
- Christian
- Gospel
- Dance/Electronic
- Traditional Jazz
- Contemporary Jazz
- Traditional Classical
- Classical Crossover
- World
- Top Latin

ARTISTS

- Social 50
- Uncharted

SONGS

- The Billboard Hot 100
- Hot 100 Airplay
- Hot Digital
- Heatseekers
- Mainstream Top 40
- Adult Contemporary
- Adult Top 40
- Alternative
- Triple A
- Hot Country
- Mainstream R&B/Hip-Hop
- Rhythmic
- Adult R&B
- Rap
- Hot R&B/Hip-Hop Songs
- Christian
- Christian AC
- Christian CHR
- Gospel
- Dance
- Dance Club
- Dance Airplay
- Smooth Jazz
- Hot Latin
- Ringtones

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- Digital Albums
- Internet Albums
- Independent Albums
- Music Video Sales

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360 DEGREES OF BILLBOARD

Online

.COM EXCLUSIVES
This week on Billboard.com, check out the latest video in our Tastemakers series as Twin Shadow rocks the studio with an exclusive performance and interview.

Events

LATIN MUSIC
Program topics have been announced for Billboard’s Latin Music Conference & Awards, presented by State Farm. It takes place April 26-28 in Miami Beach. For details, call 212-493-4263 or go to billboardlatinconference.com.

MARCH 12, 2011 | www.billboard.biz | 3
What an amazing night...picture perfect memories!
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“Need You Now”

Record of The Year

Song of The Year

Best Country Album

Best Country Performance by a Duo or Group with Vocals

Best Country Song

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AGENDA ITEMS

As Doug Morris Prepares To Helm Sony, Urgent Hiring And Organizational Decisions Await

Outgoing Universal Music Group (UMG) chairman Doug Morris won’t assume the CEO post at Sony Music Entertainment (SME) until July 1. But Sony’s March 2 announcement of his widely expected appointment effectively means that the Morris era is already under way at the second-largest major label in the United States.

As Morris prepares to take the helm of Sony, four pressing issues surely sit at the top of his agenda: appointing new leadership at SME’s five Label Group, addressing lingering Sony/BMG integration issues, revamping Sony’s A&R strategy and growing market share.

RC/A/rive chairman/CEO Barry Weiss’ departure to head UMG’s East Coast operations creates an executive vacancy that Morris will need to fill quickly. While the rumor mill has identified plenty of potential candidates to replace Weiss—including former Warner Bros. Records chairman Tom Whalley, ex-Virgin Records president Jonon Flom and Island Def Jam Music Group chairman/CEO Antonio “L.A.” Reid—it remains unclear who will fill the post.

Once he appoints a successor to Weiss, industry observers believe that Morris, who declined to comment for this story, must seize his appointment as an opportunity to finally do away with the remaining us-against-them mentality that persists between the old Sony and BMG elements in the company and to move to a new structure that leaves its two-label system behind.

“SME has wonderful legacy artists there and has a bunch of great, smart and talented people working here, but it’s a really old-fashioned structure and paradigm. Either the smart people aren’t seeing it, or it’s not in their own best interest to address it,” says a longtime executive at the company who asked to remain anonymous. “Either he has to change the mind-set of the people here, or he has to change the structure—which will change the mind-set, but he has to get people to work together for a common goal.”

If Morris changes the structure of Sony Music, one of the things he’ll need to address is “to get everyone to agree on what’s a central service and what’s a label service,” because there is too much duplication as everyone protects their own turf, says another industry executive familiar with the company.

Both Columbia/Epic and RCA/live have grown market share since 2008. The death of Michael Jackson helped lift the former’s share of U.S. album and track-equivalent albums for RCA/live, where 10 digital tracks equal an album) to 11.6% in 2009 from 8.8% in the prior year, according to Nielsen SoundScan. But Jackson sales weren’t the only factor in the label group’s recent success, with its market share remaining strong at 10.8% in 2010. Columbia/Epic Label Group chairman Rob Stringer and Columbia Records chairman Steve Barnett have made event albums a centerpiece of the label groups’ growth strategy.

The RCA/live Label Group’s share of U.S. album and TEA sales has grown from 6% in 2008 to 6.4% in 2009 and to almost 7% last year. But with Weiss’ departure, rumors abound that he wants to take one of his executives with him. But a source says that key staff, including RCA/live COO Ivan Gavín, live executive VP/GM Tom Corrabbia and RCA executive VP/GM Tom Corson, have long-term contracts, and could be in the running to helm the label group, some insiders say.

Despite speculation that Morris should move away from a two-label system—and perhaps fold Epic into Columbia—other executives point out that Morris loves to create multiple A&R centers, and they speculate that he might even consider changing the structure from two label silos to four or even more A&R centers, but without adding any more layers of marketing and business staff.

“Doug has always said that the best record companies have the best rosters,” says an industry executive who has worked with Morris. “And you do that with great A&R centers. He learned that at Warner Music Group and that’s what he did at UMG.

When he gets to Sony, he will start those creative centers right away, and he will plug them into great business centers.”

As for growing market share, Morris was successful at UMG in spreading overhead by doing third-party distribution deals with such labels as Big Machine, Disney/Hollywood and Concord. While Sony has third-party distribution deals with Razor & Tie and Wind-up, it’s been years since it has brought a new company into the fold for its major-label distribution company.

That, among many other things, could change under Morris.
BY RICH BENGLOFF

Members of the American Assn. of Independent Music (A2IM) have a fundamental disagreement with the methodology that Billboard and Nielsen SoundScan use to calculate label market share.

Ownership of master recordings, not distribution, should be used to calculate market share. We understand that this is a complicated issue. But we respectfully request that Billboard and SoundScan re-evaluate their current criteria and work with the label community to update the methodology so that it properly represents the independent label community's place in the music economy.

Here's why. If you use ownership of master recordings to calculate label market share of both U.S. album sales and digital track sales in 2010, independent labels accounted for approximately 10% of each, while they accounted for approximately 37% of digital album sales. This puts the Indies ahead of all the individual majors in market share.

But Billboard reports market share based on distributor and as a result, sales from such independently owned music labels as Curb, Concord/Rounder, Razor & Tie, VP and Wind-up are embedded within the major-label market-share totals.

We think this is an unfair way of reporting. In SoundScan's 2010 album sales market-share report, embedded labels alone amounted to aggregate, to more than 15% of the market. We believe they should have been tallied as part of the independent music labels' sales based on ownership of masters.

This isn't a vanity issue. Although access has improved for the entire creator community, the success stories of our members and their artists and costs our community on many levels. When independents go to new digital music services to negotiate deals, the services point to Billboard and SoundScan's market-share calculations and say our independent community isn't a big enough market segment to deserve equitable treatment.

Artist signings and promotion have become equally problematic as our potential business partners believe that the four majors control 90% of the U.S. music market and deserve preferential treatment and better terms than our members do.

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Ownership of master recordings, not distribution, should be used to calculate market share.

If a label hires a promotion company to work radio, does it still own its music's copyright? Why should distribution be considered differently than any other third-party services? The fact that independents choose major labels to handle their distribution shouldn't affect how the indie labels' market share is categorized.

A2IM was established six years ago to protect the rights of the American independent music label community with a core mission statement of obtaining access and tangible economic gains for its label members and their artists through advocacy, commerce opportunities, education and other member services. The importance of our independent label members to the creativity and cultural diversity of our society can't be underestimated, nor should their commercial contribution be underestimated.

The independent music label community that makes up A2IM's membership comprises a geographically and musically diverse collection of indie labels—labels of all sizes throughout the United States, representing musical genres as diverse as our membership, many of which are genre brands in their own right.

All of our independent label members have one thing in common: They are small-business people who invest in their love of music to bring it to fans and at the same time try to make a living during this transformative period in the music industry. Let's not change them for the economic recognition that they collectively merit and deserve. Please shift market-share calculations to ownership-based criteria.

Rich Bengloff is president of the American Assn. of Independent Music (A2IM org).
BORDERS

Borders’ Creditors Should Avoid Repeat Of Labels’ Experience With Tower Records

orders, a shrinking but still important U.S. music account, faces troubles that go beyond its recent Chapter 11 bankruptcy filing. And as its supplier creditors mull their next move, it would behoove them to tread carefully.

Despite the stinging rebukes being in Chapter 11, the reorganization process can be a valuable lifeline for a company and may even turn out to be a good thing for suppliers. Consider the case of Alliance Entertainment. Whatever creditors lost when the Coral Springs, Fla.-based wholesaler filed for Chapter 11 in 1997, I bet that amount has been more than made up by the profits that suppliers have realized from the CDs and DVDs sold to the one-stop in the 14 years since. But if Borders continues down the path it’s been following, the chain could see its Chapter 11 reorganization turn into a Chapter 7 liquidation.

Industry observers say the company has dug itself a deep hole through chronic mismanagement, a revolving door of CEOs and filing for Chapter 11 later than it should have. It further alienated its suppliers by keeping them in the dark about the depth of its problems and then belatedly coming up with cockamamie half-formed plans, first asking them to convert what they are owed into equity in the company and then requesting that its debt be converted into long-term loans.

After securing $505 million in debtor-in-possession financing from GE Capital in February, Borders turned to its suppliers to ask for credit on product while it tries to reorganize. But the chain has yet to provide enough financial data and a semblance of a plan to give suppliers enough confidence to extend credit.

“They are in a deleterious state,” an executive at a large book publisher says. “Their reputation and inability to get their shit together is overwhelming. They have yet to show a plan to the creditors. There is no expectation that they will be florid more credit, not based on the sketchy information they have provided us.”

Borders spokesperson Mary Davis says that the company is focused on developing and executing its business plan as part of its reorganization. “We look forward to working with our vendors, dealers with the overarching goal of emerging from this process a stronger and more vibrant bookseller to the benefit of our publishers, retailers and all other Borders stakeholders,” she says.

So far, trade creditors appear indifferent to Borders’ fate. “If they go down, there are plenty of places still around to sell books,” the book publishing executive says. “This isn’t like the music industry where there aren’t hardly any record stores left.” The head of an independent music distributor adds that “if they go away, it won’t take us down.”

So far, none of the major labels is giving Borders any credit for purchases, and according to the book publishing executive, neither in the book industry.

LESSONS FROM TOWER RECORDS

But despite their frustration with Borders’ missteps, book publishers shouldn’t be so blase about letting the chain commit suicide. Yes, book retailing, like music retailing, is undergoing a transition from physical to digital sales. But as the labels’ bitter experience with the Tower Records liquidation demonstrated, letting a physical retailer go under still poses big risks.

So far, book publishers haven’t been as heavily reliant on a single digital retailer as the way the music industry has been on iTunes. And they have managed to sell digital books that carry digital rights management or copy protection, without consumer uproar.

Even though digital books still dominate book sales, 2010 was “a watershed year” for digital, with Amazon reporting that fourth-quarter sales of books for its Kindle e-reader outnumbered sales of paperbacks to become its top-selling book format for the first time.

The book industry seems convinced that its digital future will remain rosy. “It’s not a factor here and I don’t think it will be,” the book industry executive says. “For one, our main audience is not teenagers, and the industry has coproected devices, it has.

What’s more, unlike the music industry, which has seen sales cut in half during the last decade, book sales have remained fairly steady since 2001 when U.S. book sales totaled $22.3 billion, according to estimates from the Assn. of American Publishers. Sales peaked at nearly $25 billion in 2007 before dropping by 2.6% in 2009 and 1.8% in 2009 to $23.9 billion. (2010 data isn’t due until April.)

But the book industry is too early in its digital distribution ramp-up to yet have a clear view of how this will play out. So my advice to book publishers would be that they think long and hard about keeping physical retail strong for as long as they can, because they just don’t know how their digital hats are going to work out.

As reliant as publishers are to extend credit to Borders, they might be grateful a decade from now, just as labels are still happy to be selling CDs and DVDs to Alliance Entertainment.

Not a week goes by when I don’t hear a label sales executive lament the demise of Tower Records, the last physical retailer where smaller moguls could still find shelf space. “We, all the labels, should have reached deep into our pocket to keep Tower alive,” a label sales executive told me recently.

The music industry lost its chance to have a backup plan if digital salvation continued to prove elusive. The book industry would be stupid to throw away its own potential safety net without extending a helping hand to Borders.

For 24/7 retail news and analysis, see billboard.biz/retail

Close To The Edge

BORDERS

Borders’ Creditors Should Avoid Repeat Of Labels’ Experience With Tower Records

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Something Ventured, Something Gained
Rdio, SoundCloud Among The Music Startups Drawing Venture Capital Interest

Many venture capital investors have been leery of putting their money behind digital music startups requiring costly music licenses. The burden of striking licensing deals, often through large advances to record labels, dissuaded cautious investors in a tight capital market from backing new music companies.

But during the past year, market conditions for VC funding have rebounded modestly. And since the start of 2011, a series of deals has illustrated that there’s still VC interest in startups that transform how music is experienced.

In both 2008 and 2009, 44 investment deals were secured by music-related startups, according to data tracked by Billboard. In 2010, the number of VC deals in music startups dropped to 28, with only 10 deals announced in the second half of the year. Even though the number of investments in music startups has declined, there are signs of improvement in the broader market. Total U.S. VC investments reached $2.8 billion in 2010, up from $1.8 billion in 2009, although well shy of $2.8 billion in 2008, according to the National Venture Capital Assn.

So far in 2011, some innovative companies have managed to attract VC funding. Cloud-based music service Rdio landed $17.5 million from Mangrove Capital Partners and earlier investors. Audio streaming service SoundCloud raised $10 million from Union Square Ventures and Index Ventures. RootMusic, which helps artists create robust Facebook pages, raised $3.1 million from Mohr Davidow Ventures and other investors. And Khush, a maker of music apps, raised an undisclosed amount from 500 Startups and others.

Opportunity comes in all shapes and sizes as consumers experience music in new ways, says Saul Klein, a partner at Index Ventures, a London-based VC firm that has a long track record of investing in early-stage music startups. “We think there’s a lot of innovation and format evolution that is still happening,” Klein says.

Index was an investor in Listen.com, which later became Rhapsody, and Last.fm, which was acquired by CBS in 2007 for $280 million. More recently, Klein joined index in 2007, when it invested in a wide range of digital music companies that focus on the fan or the artist more than on the distribution and creation, such as SoundCloud, digital home system maker Sonos and music software company DoubleTwist. Index has also invested in startups that seek to transform fans’ engagement with live events, such as Viagogo, an online ticket exchange, and Songkick, a socially oriented site that helps fans find and track live shows by their favorite artists. “Both are businesses that are helping fans get access to live music and make sure they never again miss a live music event,” Klein says.

Walden Venture Capital managing director Larry Marcus has a similar investing ethos. “I tend to gravitate toward music services that directly touch the consumer and really add deep value to their experience, where direct licenses with labels are not necessary for them to exploit their primary business opportunity,” Marcus says.

Walden led the first VC round for Pandora in 2004 and, more recently, invested in RootMusic and SoundHound.

In August 2009, when venture capital was drying up, Nashville-based VC firm the Martin Cos. invested in social commerce startup Moosoon. “It’s fair to say everyone was fairly tentative then,” Martin executive Ed Cassidy says of the market at the time. “A lot of other people were keeping powder dry as they watched which way the markets were turning.”

Moosoon was helped by early investors from the music industry, including country music stars Vince Gill, Brad Paisley and Wynonna Judd. Cassidy says, “Over time, we saw that one of the beauties of this company is it had an opportunity to expose its services to people in the industry, they’re saying, ‘That’s valuable for feedback.’”

Even though investor sentiment has improved, VC firms still show little interest in funding companies that require direct licenses from major labels and publishers.

“Angel investors and some other people may do it, but you’re just not seeing very much activity where VCs are handing their capital to labels for advances,” Marcus says.

“That’s been going on a long time. It’s really been diminishing, and it’s pretty clear that’s not a good idea.”

Index’s Klein says his firm sees “labels as great partners,” but adds that “we just think for early-stage investing opportunities, at least for the last five years, the better places to focus were where the experience of music is being most directly impacted,” such as social media, search and user-generated content.

“Something that continues to make us excited about investing in music is the fact that the total consumption of music by fans has not decreased over the last few years,” Klein says. “Obviously sales of recorded music have decreased. But people’s appetite for music has increased.”

The Music

Moyspace Music adds Songtrust.

Moyspace Music has added the Songtrust online rights management system for music publishers and songwriters to the stable of tools it offers artists. Created by Downtown Music Publishers, Songtrust streamlines the process of registering song copyrights, collecting royalties, managing licensing opportunities and tracking where songs have been used.

Under the deal, Moyspace will promote the service to all artists with profiles on the social networking site.

Apple Retains Lead in Growing App Market

Apple retained its hold on the mobile app marketplace in 2010, although surging rival platforms like Google’s Android are starting to gain on its position. According to research group iSuppli, the iTunes App Store raked in $1.8 billion in worldwide revenue last year, more than doubling from $768.7 million in 2009. Its 82.7% market share among all mobile app providers in 2010 slipped from 92.8% in the prior year as total worldwide mobile app revenue surged 160.2% to $2.2 billion in 2010, from $828 million in 2009.

Location-Based Services to Grow

Location-based services like Foursquare and Gowalla will have 1.4 billion users by 2012, technology research firm Gartner predicts. Its list of 10 consumer mobile applications to watch in 2012, the company also highlights social networking apps, mobile search, mobile payment solutions and apps that use a smart phone’s camera to recognize the user’s surroundings. Gartner says mobile apps will bring in $15.9 billion in global sales next year. These apps will drive hardware sales, ad spending and technology innovation, and companies are expected to use them to create marketing and sales opportunities.
CHORDS OF BLAME

Britney Spears’ ‘Hold It Against Me’ Sparks Row Over Alleged Similarities With Bellamy Brothers Song

The Bellamy Brothers appear to be facing an uphill battle in their infringement claim against the songwriters of Britney Spears’ “Hold It Against Me,” according to copyright experts.

That public spat comes as sources say a settlement is being negotiated in a separate dispute between Katy Perry’s “California Gurls” and Rondor Music, the publisher of the Beach Boys classic “California Girls.”

The Bellamys turned to use of the word “D.O.G.” in copyright law, a strategy that was followed by the lawsuits over the hits of Britney Spears, Katy Perry and others.

Busch also nailed a win in 2007 on behalf of Bridgestone Music and Satchelfield, Bridgestone’s sister publisher at ASCAP, when a federal jury found in favor of the publishers in a copyright infringement suit against UMG for Public Announcement’s “The D.O.G. in Me,” which featured a one-word sample of the word “dog” from the George Clinton song “Atomic Dog.” The ruling was upheld by the U.S. Sixth Circuit Court of Appeals in Nashville in 2009. In its decision, the Sixth Circuit judges noted that “the copying of a relatively small but qualitatively important or crucial element can be an appropriate basis upon which to find substantial similarity.”

While Busch’s “Atomic Dog” win was seen as expanding the scope of what is protectable copyright, a copyright lawyer who is a friend to remain anonymous says that was a sampling case while a “diminutive claim” strategy is at the heart of the Bellamys’ argument.

Britney Spears’ “Hold It Against Me” has been a hit, and Snoop Dogg has released a guest vocal with the track. The Bellamys’ “California Girls” was a hit in 1979.

The four songwriters returned fire in a lawsuit filed March 2 in a U.S. District Court in Tampa, Fla., accusing the brothers of making defamatory and libelous statements about them.

“In a publicity stunt aimed to increase their record sales, profit from plaintiffs’ successes and to combat their dwindling relevance in today’s music industry,” the suit states, “the Bellamy Brothers have embarked upon a malicious public campaign in which they have falsely accused plaintiffs of infringing the copyright in and to the musical composition ‘If I Said You Had a Beautiful Body Would You Hold It Against Me.’"

The Bellamys and Spears songs don’t appear to be similar musically, but the latter’s track includes the phrase “If I said I want your body now, would you hold it against me,” which is similar to the lyrics found in the chorus of the Bellamys’ song.

“If I Said You Had a Beautiful Body Would You Hold It Against Me” is published by Sony/ATV Music Publishing. Spears’ “Hold It Against Me” is published by each of the writers’ own publishing companies through Gottwald’s Prescription Songs, with Kobalt Music Group serving as administrator.

The Bellamys, Sony/ATV and Kobalt Music declined to comment. Gottwald’s management didn’t respond to requests for comment.

After first going public with their grievances in January, the Bellamys never filed an infringement suit against the four songwriters of the Spears song. But their attorney, Christopher Schmidt, appeared to up the ante by announcing Feb. 21 that copyright lawyer Richard Busch, a partner at Nashville law firm King & Bullow, was investigating whether to pursue litigation.

Schmidt has previously prevailed in high-profile music cases, including a widely publicized 2010 case under which a federal court found that Universal Music Group’s sale of Eminem’s music at iTunes constitutes a licensing arrangement, warranting a higher royalty.

Music Keynote Announced

Bob Geldof to keynote SXSW Music 2011. Check out the latest band announcements and news at sxsw.com/music

Register to Attend
Go to sxsw.com/attend now to register for SXSW 2011.

www.billboard.biz
GLOBAL

BY DIANE COETZER

MOVING UPHOLD

With New World Cup Venues, South Africa Courts Superstar Stadium Shows

JOHANNESBURG—Less than six months after hosting Africa’s first FIFA World Cup, South Africa is using two new stadiums and other infrastructure to position itself as a stop-off for big international touring acts.

U2, Bon Jovi, Neil Diamond and Kings of Leon—the latter two acts appearing in South Africa for the first time—have either performed since the start of the year or are all lining up gigs for 2011, with more stadium shows set to be announced in the new year.

Cape Town-based Live Nation partner Big Concerts aims to bring five to six stadium shows per year to Cape Town Stadium and Johannesburg’s FNB Stadium (known as Soccer City during the World Cup) beginning in 2011. That’s a big increase from the three stadium concerts performed by Rod Stewart, Lionel Ritchie and Elton John between 2008 and 2010.

Big Concerts was consulted on the design of Cape Town Stadium as a multipurpose venue, ensuring it has the flexibility, access and facilities needed to stage something like U2’s sold-out February 2011 360° show, according to Big Concerts COO John Langford. He describes the 70,000-capacity stadium and the 100,000-capacity FNB Stadium as being among the “best in the world.”

In addition to spurring the construction of new facilities, South Africa’s World Cup preparations also included improved health and safety standards and stricter laws protecting copyrights, Langford says.

“The World Cup made South Africa very event-friendly,” he says.

Fan reaction to the new wave of stadium shows—usually scheduled as a stopover rather than on the way to or way back from Australian dates—has been positive. U2 sold out its Feb. 13 Johannesburg show at FNB Stadium, grossing $9.4 million on attendance of 94,322, while the band’s Feb. 18 concert in Cape Town grossed $6.1 million on attendance of 72,532, according to Billboard Boxscore.

Sales have also been strong for upcoming performances by Diamond and Kings of Leon. The latter are set to perform at Cape Town Stadium Oct. 26 and at FNB Stadium on Oct. 29.

Bon Jovi has yet to confirm its dates but is also expected to generate brisk demand for tickets. Bon Jovi co-manager Paul Korzilius says:

“rolling out the well-crafted Cape Town Stadium

the new venues and the potential for strong ticket sales persuaded the band to make a return visit to South Africa, having played four concerts there in 1995. But he says shows in the territory will need to make money in their own right if South Africa is to establish itself on the international touring circuit.

“Making money is goal No. 1, as record sales are no longer a significant revenue stream and merchandise is only the icing on the cake,” Korzilius says. “You need the cake first.”

Langford says that Big Concerts generally needs to sell about 90% of tickets to break even. The company has been turning to corporate sponsors to boost the profitability of shows, with Nokia already onboard for the Kings of Leon dates, and negotiations are underway with mobile operators and financial institutions for other tours.

But not everyone is enthusiastic about the influx of international superstars. Fans in Durban, Port Elizabeth and other cities have voiced their discontent in online forums that Johannesburg and Cape Town are emerging as among the only viable venues for stadium shows of the scale being booked by Big Concerts. Smaller venues are also worried that such large-scale concerts will draw a greater proportion of consumer entertainment spending.

Rob Allan, manager of Bassline, a 1,200-capacity club in Johannesburg that has hosted Feeder, Die Antwoord and Wyclef Jean, says he hasn’t yet noticed any reduction in business. But looking ahead, he warns: “We can’t compete with the media partnerships and publicize a (band like) U2 can command.”

And Langford insists that improvements brought about by the World Cup will provide a boost to the country’s overall touring business. “The World Cup has radically changed the live music landscape in South Africa,” he says. “We can now participate in the global stadium circuit in much the same way that South America and Australia does.”

Additional reporting by Ray Waddell.

Crossing Swords

How Two Multitalented Brits Launched A Multiplatform Mini-Empire in Brooklyn

There’s no telling how many exotic porn seekers have wound up on a YouTube page called “fallonyouryoung.” But any who do visit are in for a surprise.

The first video features neither swords nor suggestive poses, but rather British ex-pats Will Bates and Phil Moshman acting out a bizarre spoken-word piece about Captain Kirk climbing a mountain, while a synth-heavy dance track plays in the background.

The video is an apt representation of the intersection of film, composition and sheer weirdness that’s Fall On Your Sword, which is Bates and Moshman’s music production company and the name the two musicians use when they play gigs.

Down the street from a beer hall and behind an artisanal chocolate factory in the Williamsburg section of Brooklyn, Bates and Moshman lord over a studio that is ground zero for their mini-empire, which includes composing music for TV ad campaigns and films, as well as their own electronic tracks.

Moshman, who spent five years playing with LCD Soundsystem, met Bates when they were both working at Amber Music, a music production firm in New York. The pair has won a Cannes Gold Lion award and a Clio for their advertising work, as well as work scoring films, including “Another Earth,” which was just signed to Fox Searchlight at the Sundance Film Festival.

Bates and Moshman also perform their dance tracks live from time to time, playing gigs at the Museum of the Moving Image in Queens and the New Jersey Museum of Contemporary Art, as well as more traditional venues like Brooklyn Bowl and the Cameo Gallery in Williamsburg.

“We were commissioned to do a viral ad called ‘Dann Booty’ for a soccer [shoe] company called Nomis,” Moshman says. “That was the ad that [won] the Cannes Lion, and it all blew up from there.”

Since winning that award, the pair has done ads for companies like ESPN, Google, Amazon and Kraft. But as their film work has increased, their advertising work has taken a back seat.

“We still do a few ads, but we have the ability to really pick and choose,” Bates says. “We just did some spots for Lipton Brisk Iced Tea, for example.”

The pair started their film-scoring career working with indie filmmaker Kitao Sakurai on “Aardvark,” a movie about a jujitsu-fighting blind man that screened at the Venice Biennale. Since then, the duo has worked on a diverse set of projects including “Chosin,” a documentary about marines during the Chosin reservoir campaign in the Korean War; “You Won’t Miss Me,” which won the 2009 Gotham Award and premiered at Sundance; and a sci-fi movie called “Play.”

“One thing the last few years have taught us is how important music is to a film,” Bates says. “When you see a film without music or with dummy music, versus the final product, it’s a whole different experience.”

Though Moshman and Bates could probably easily parlay their connections and background into a label deal, they’ve shied from doing anything formal thus far.

“We’ve never looked for a formal deal,” Bates says. “For one, our schedules and other projects would prevent us from going out on the road for a long period of time, and I feel like a label would close off our options. If one of our friends wanted to do something, we might consider it, but we’re pretty happy and self-sufficient right now.”

Bates and Moshman do almost all of their work from their studio—a set of rooms with a keen design aesthetic and a mix of cutting-edge and old-school equipment.

“We do bring in an outside mastering guy, and don’t touch sound design,” Moshman says, adding, “We keep everything else in the family. For instance, Will’s wife made both the table we’re sitting at and the mountain costume for the video.”

Bates’ wife also played another important role. “We were doing an ad and they wanted a singer who sounded like Brigitte Bardot,” he says. “I speak a little bit of French, so I wrote down a little song phonetically and had my wife come and sing it. The people who made the ad loved it.”

Additional reporting by Ray Waddell.
Down On The Bayou
Novatour Targets Louisiana Tax Credit For Concert Tours

Philadelphia-based facility management company SMG and specialty financier Film Production Capital of New Orleans have found another reason to tour and launch in Louisiana because the food and good times.

Through their new joint venture Novatour, SMG and FPC are seeking an advantage of Louisiana’s Live Performance Tax Credit program, which is designed to grow the state’s live music and entertainment industry much like a similar incentive program aims to do for the state’s film industry.

Novatour clients will primarily comprise artists and managers, but a third party promoter could also be the client, depending on how deals are structured. Though SMG’s primary goal is to generate business for its Louisiana venues, a Novatour client can use a location managed by another company. SMG senior VP Doug Thornton says.

SMG’s venues in the state include the Louisiana Superdome, the New Orleans Arena, Bossier City CenturyTel Arena, Shreveport Municipal Auditorium, Pontchartrain Center in Kenner and the Baton Rouge RiverCenter. Thornton, who runs the Superdome complex, spearheaded its reconstruction after Hurricane Katrina and oversees SMG’s efforts in Novatour.

“Novatour will offer an opportunity for the live touring business to look at Louisiana in a different way,” the venture combines SMG’s expertise and contacts in live entertainment with FPC’s experience in controlling some $200 million in tax incentive-based financing for the motion picture industry since 2002.

Will French, president of FPC and Novatour, says the concept brings innovation to an area that needs it: tour financing. “I’m not sure there has been any innovation in concert tour finance in decades,” French says. “Touring artists are accustomed to receiving dollars from promoters, ticket sales and sponsors. What we’re really offering to the industry is a whole new revenue pool. To be eligible for the tax credit, a tour must either be a state or regional venue and spend at least $100,000 in Louisiana on production or infrastructure. The value of the credit ranges from 10% for expenditures of more than $100,000, 20% for expenditures of $100,000-$1 million and 50% for expenditures of more than $1 million. Tours are also eligible for other incentives, such as an additional 10% tax credit on payroll costs for Louisiana residents.

Novatour provides its clients various tour-related services in the state, such as transportation, gear rental and stage design, the costs of which accrue toward the earning of a tax credit. The joint venture also provides financing for artists to launch their tours in the state based on its calculations of anticipated tour costs and tax credits and handles the paperwork required to claim a credit.

“When it comes to the type of tours that could be financed, it could be the ‘largest of the large,’ Thornton says.

“A two- to three-week technical rehearsal alone is going to be the $2 million: $2.5 million range in terms of overall expenses by the time you’ve moved in all equipment and labor,” he says. “And then, if you play a show right through it, all of the expenses related to that show—catering, rigging, stagehands, sounds and lights, and in some cases even the artist guarantee—would be eligible to receive the credit.”

During the two weeks following SMG and FPC’s Feb. 7 announcement of their joint venture, four “major” tours have made inquiries, French says. When we look at the various tax-credit qualifying expenditures, these tours can obtain from us something equal to 50% or even 100% of the out-of-pocket tour launch costs,” he says. “It’s almost like we could add in one or two additional performance venues without any need to actually perform and without any of the expenditures related. This is extremely impressive stuff at a time when the concert industry is hurting and the economy is hurting.”

Given the complexity of the program, “if we can’t make it easy for the artists, then nobody will come to Louisiana and the state won’t derive any economic benefit,” French says. “The only way to make it truly easy for them is to take on all the risk ourselves. In the simplest sense, we pay the artist and the state pays us back.”
Old Songs, New Sales

Sergio Dalma Is The Latest Artist To Score A Hit With A Covers Album

Spain, a country with a long-standing reverence for the singer/songwriter tradition, has made it a hit out of an unlikely album.

"Via Dalma" (Universal), Sergio Dalma’s collection of Spanish-language cover versions of Italian standards, from the ’70s and ’80s, was the country’s top-selling album of 2010—surpassing releases by stars like Shakira and Enrique Iglesias, despite the fact that it wasn’t released until November.

"Via Dalma" has sold 200,000 units in Spain, according to record producers association Promusicae, making it one of the biggest hits of the veteran Spanish singer’s 20-year career. (The album is scheduled to be released in the United States by Mobiler’s Day.)

Why did a set of Italian songs—albeit sung in Spanish— resonate so strongly with music fans in Spain? Much of the success of "Via Dalma" can be traced to the long love affair that Latin pop has enjoyed with the Italian pop tradition, with Italian singers like Laura Pausini and Eros Ramazzotti commanding a large fan base in the Spanish-speaking world.

The strong sales of "Via Dalma" also underscore the Latin music industry’s renewed interest in covers albums, which appeal to older music fans who still buy CDs.

One of 2010’s top-selling Latin albums in the United States was Marc Anthony’s "Iconos," a collection of mostly covers of songs popularized by great Latin singers. And this week, Mexican crooner Cristian Castro once again tops Billboard’s Top Latin Albums chart with "Viva el Principito" (Universal Music Latin), his homage to iconic Mexican singer José José. The album, released in December, enjoyed the biggest weekly sales spike of any release by an artist who performed during Premios Lo Nuestro on Feb. 17. U.S. sales of "Viva el Principito" surged 56% to 11,000 units during the week ended Feb. 20, according to Nielsen SoundScan.

Unlike Anthony, neither Dalma nor Castro had a single worked heavily to radio. Instead, the focus of both promotions was the entire album, and was geared to a more adult consumer. In Spain, for example, Dalma had a campaign with radio network Cadena Dial, which featured snippets of different tracks on the album.

Dalma’s set is "made for the 48-plus generation," Universal Music Latin America VP of Latin artists marketing Angel Kaminsky says. "It’s a consumer that still consumes physical albums." Universal Music Spain president Fabrice Benoit became receptive to Dalma’s long-standing idea of recording covers of Italian standards after "Trece," another album released by the singer in 2010, went gold (for 30,000 units sold) within four months. Given the increasingly shorter shelf life of new albums in Spain, the major was interested in preparing another Dalma release to tie in with his planned tour of Spanish theaters, Benoit says. Because Dalma’s recording deal also includes a percentage of touring, the notion was particularly attractive to the label.

Dalma kicked off his Spanish tour in February, roughly coinciding with Universal’s Valentine’s Day release of his album in Mexico, Colombia and Argentina.

Benoit acknowledges that he never expected "Via Dalma" to enjoy this degree of success. "Sergio’s last two albums did very well," he says. "But 200,000 copies is extremely rare, given the state the market is in."

For 24/7 Latin news and analysis, see billboard.biz/latin.

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**ILLEGAL DOWNLOADS RISE IN MEXICO**

About 5.7 billion songs were illegally downloaded in Mexico in 2010, up 13% from the prior year, according to a study conducted by research firm Ipsos. Of the 30 million Mexicans who are online, 87% download music illegally, of which 54% are wealthy or middle class, implying that ease of use, rather than economic need, drives illegal downloading, the study said.

The study was commissioned by the Coalition for Legal Access to Culture, an organization created by Mexico’s Assn. of Record Producers and Society of Authors and Composers, as well as by representatives of film and publishing industries.

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**BAUTE SIGNS WITH SESAC**

Venezuelan singer/songwriter Carlos Baute has signed with SESAC Latina. Baute, after nearly a decade as a recording artist, scored an international hit with his 2008 breakout single, “Colgado en Tus Manos.”

SESAC Latina will now represent Baute’s performance rights in the United States and Puerto Rico, in conjunction with Spain’s performance rights society SGAE, which represents him for the world. Baute has a publishing deal with EMI Music Publishing.

“Ever since he was based in Venezuela, I have followed his phenomenal growth and success,” SESAC Latina associate VP J.J. Cheng says. "I’m proud that he’s joined our creative family at a time when his career is a massive success."

Baute had already recorded four solo albums when he signed with Warner Music in 2004 and released the album “Peligro.” The singer’s first significant pan-regional hit came with 2008 album “De Mi Puño Y La Grana” and the single “Colgando en Tus Manos,” a duet with Spanish artist Martha Sanchez that became a hit in Spain, the United States and throughout Latin America. Baute’s eighth album, “Amarte Bien,” was released Nov. 23.

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**BILLBOARD LATIN**

UPFRONT
Alex Rigopulos

The music game pioneer talks about what’s ahead for “Rock Band” and why he’s still optimistic about the future.

Given how music videogame sales have tanked during the last two years, being the face of the genre may not carry the same bragging rights it once did.

But it’s a badge Harmonix Music Systems co-founder/CEO Alex Rigopulos wears with pride.

Rigopulos has been at the helm of Harmonix at every stage of evolution in the music-game market, from its creation of the pioneering “Guitar Hero” franchise in 2005 to the launch of “Rock Band” and “Dance Central” following MTV’s 2007 acquisition of the company and Harmonix’s subsequent sale to a group of private investors last year.

In that time, music videogames have gone from being a hot new source of revenue growth for record labels to a rapidly shrinking business hampered by a glut of titles and a lack of innovation (Billboard, Feb. 19). That precipitous drop in fortunes culminated in February with Activision’s announcement that it is shuttering its “Guitar Hero” business unit.

Now Harmonix has come full circle—back to being an independent videogame developer with something to prove. But none of this fazes Rigopulos, who studied music at the Massachusetts Institute of Technology and remains an avid drummer and gamer. In his first interview since MTV sold Harmonix, he talks to Billboard about what’s ahead for “Rock Band” and “Dance Central,” whether the recording industry played a role in the downfall of music games and why he remains bullish on the category’s prospects.

Are music games dead?

No, of course not. Band games are a very specific subgenre of music games. Many people point to the explosive expansion of band games and precipitous contraction that happened over the last two or three years. They say because band games have shrunk, music games are dead.

Music games as a category is much, much more diverse than that. Dance games are an example of that. There’s tons of additional creative terrain under the umbrella of interactive music that have nothing to do with band performance simulation.

[Band games are] a much smaller business than they used to be. At the right scale, it’s a healthy business that can be cultivated over the long term profitably, and it’s Harmonix’s intention to do so.

What accounts for the rapid rise and fall of band games?

In the big swell of band games in 2007-2008, it was a very new experience that was particularly appealing to people who didn’t consider themselves gamers. There are core games that were and continue to be passionate devotees of the game. But the swell came from casual and non-gamers that were drawn into that world. When they arrived, they were very precipitously, it’s just as easy for them to move on to new things that attracted their attention just as quickly.

Did the music industry kill the golden goose by charging too much for music licenses?

The recorded-music business has its business interests to attend to and videogame developers and publishers have their business interests to attend to. Sometimes those interests can be in opposition to one another in determining how to divide the proceeds. But that’s a natural tension that exists in any business where there’s collaborative contribution of intellectual property to an entertainment product. I don’t think it’s fair to say the recorded-music industry contributed to the contraction of this business. Frankly, they, like we, have had to adapt to that change.

Harmonix was the original developer of “Guitar Hero” before Activision acquired the franchise. How do you feel about it being shut down?

To see a franchise we played a role in creating either shuttered or put into hibernation… certainly there’s a pang of loss there. But honestly, we’re not really that preoccupied with the past. Our attention and energy is more focused on the future. Our first reaction to that news was one of sympathizing with a lot of excellent people at Activision and the participating studios that were put out of work as a result of that move. More than anything else, we viewed it as a bellwether for the demand for evolution and reinvention in the category. That demand excites us on a pretty profound level. It’s a sign of the times and a sign of the evolution where we’re called upon to do something new and big.

What’s the future of the “Rock Band” and “Game Central” franchises?

There are short-term considerations and long-term considerations. In the short term, “Rock Band 3” continues to have quite a lot of unrealized opportunity. It’s a huge product with a huge feature set and we’re going to continue to nurture that title for some time, both in the form of expansion content—meaning there’s still incredible music content that has not yet made its way onto the “Rock Band” platform and we’ll continue to bring new compelling content there—and the potential for the Pro feature set, [which] has not at all been fully realized yet.

In the longer term, what’s clear given the way the world has evolved is that the marketplace is demanding reinvention, and that’s a demand we welcome gladly and we’re excited about. Obviously there’s not much I can say about that at this stage. But we remain very much committed to this franchise.

What about “Dance Central”?

That’s a very different place. It’s at the beginning of its life cycle. It’s been very well at retail. We think there’s a lot of creative opportunity left unexplored in that franchise and a large addressable market we’ve not yet reached as the Kinect just launched. We think there’s a great opportunity to get millions of millions of people dancing that we’re pretty fired up about.

With MTV no longer leading the licensing negotiations for your music games, how is that process working now?

I think that responsibility has now shifted to Harmonix. If you rewind the clock five years or so, MTV played an absolutely invaluable role in laying the foundation for partnerships with the recorded-music industry that didn’t exist in the videogame business prior to that.

But at this stage, videogames have blossomed into a material profit center for the music business. Whereas five years ago it was hard to get the record companies to return our phone calls, we’re at a point now where the music companies recognize the importance of videogames as a profit source. So Harmonix certainly has the standing to collaborate with our music partners with our new projects going forward.

We’re in the process of reaching out to our music partners and establishing new relationships right now.

What’s the future for music games?

To the degree that we can continue to create experiences that deepen people’s connection to the music they love, there will always be tons of creative and business opportunities for music games. That said, there’s also a demand for constant evolution and invention. That’s a big part of our reason for being and we’ll continue to rise to that challenge. One immediate representation of that is “Dance Central.” What you’ll see from us over the coming years is a continuing interpretation of what music games mean. You’ll see music games will be a permanent fixture in interactive entertainment moving forward.

I don’t think it’s fair to say the recorded-music industry contributed to the contraction of this business.

They, like we, have had to adapt to change.
Muy Dramático

Maná has sold more than 25 million Spanish-language albums in 40 countries. There is no bigger-selling or touring Latin rock act in the world. And now? They're back, with drama and light.

By Leila Cobo
HER OLVERA, LEAD SINGER OF MEXICAN ROCK quartet Maná, lived with the music for weeks. Then a story came to him. A medieval nun clutched behind convent walls falls deeply in love with a priest. Her passion is finally punished with death.

"I can’t say exactly where I got the idea to write a song about this," Olvera says. "But I'd read a while ago a passage by Sor Juana Inés de la Cruz, the poet nun who cut her hair and who fell profoundly in love. And I also saw a movie where the nun and the priest fall in love and they're shot to death. It's very magical how the music just leads you in different directions."

Music may lead Maná into sometimes surreal subject matter—but the essence of the Latin rock band made up of Olvera, drummer Alex Gonzalez, guitarist Sergio Vallin and bassist Juan Diego Calleros has remained constant for the past 20 years.

No other Spanish-language recording act sells albums with the volume and consistency of Maná. There is no bigger selling or touring Latin rock act in the world. Maná has sold more than 25 million Spanish-language albums in 40 countries, according to Warner, with 5 million of those in the United States and Puerto Rico, according to SoundScan. Every single studio album, beginning with the act's 1992 breakthrough "Donde Jugaran los Niños," which sold 770,000 copies, has sold more than half a million units in the United States and Puerto Rico (save for 1995's "Cuando Los Angeles Lloran," which sold 103,000).

At the heart of Maná's success is its sound—lyrical, eminently melodic lines anchored by Olvera's signature high, raspy tenor and the frequent use of Caribbean beats interwoven with power guitars and drums. Often set to romantic lyrics, Maná's songs have struck a universal chord.

On the group's new studio album "Drama y Luz," slated for release April 12 on Warner Music, Maná finds itself pushing boundaries. An exquisite track that brings together Olvera's lyrics with the evocative music of Vallin, "Sor María" marries guitars and drums with lush, dramatic strings arranged by cellist Suzie Katayama, conductor of the Los Angeles Philharmonic.

"What a band, eh?" asks Katayama, who has also worked with k.d. lang and Beck and has toured with Eric Clapton.

"They cross over all genres. They're a combination of old rock and what I think rock and pop is moving up to: great music with great beats and heart." The L.A. Phil is featured on four tracks.

"Drama y Luz" is the first studio album in nearly five years from the quartet, which hails from Guadalajara, Mexico. The set took more than a year to create; by the time Maná entered the studio last May, it had already recorded polished demos and pretty much charted the musical map for 11 of the 13 songs that would eventually make up the album. But the intensely fine-tuned recording and lyrical processes—a "making of" DVD that's part of a deluxe edition of the album—were painstakingly timely, to the point that the release date was moved from fall to December and finally, to April. The band members announced the date change themselves on their website. Maná.com.mx.

"Drama y Luz won't be ready for the announced date," a letter signed by all four members read. "It's like taking a cake out of the oven before it's fully done. Our tradition has always been to fully cook our albums and with this philosophy we've prevailed over managers and record labels.

"It was a hell of a deadline," says Olvera, a tall man with curly hair and a calm, Zen-like demeanor. "The company wanted the album out for Christmas. But we were wise not to sign a delivery clause. In the end, the company understood that Maná wasn't lazy, or getting drunk in the Bahamas. It's just that we didn't think it was a challenge.

"The last album catapulted Maná to another level," says veteran manager Angelo Medina, who's been with the group's team since the band's last album. "It's such an important career and one of so many hits that being able to reinvent and attract new fans and a bigger audience than before—as we did last time—is truly a challenge."

Maná's previous studio set, 2006's "Amor Es Combatir," sold 634,000 copies in the United States, according to Nielsen SoundScan. The 2007 Amar Es Combatir tour grossed $35 million, according to Billboard Boxscore, setting the record


IT'S A SECRET

While it's hard to pinpoint just what makes Maná tick for so many, everyone agrees the secret—trite as it may sound—lies in the music.

"I had the privilege of hearing a few songs from the new album and afterward I was thinking, 'Why are they so good?'' Live Nation senior VP of touring Kareem Ranao says. "And I realized it. They always sound 'Maná.' They still manage to explore with music and to develop... but the basics of Maná are always present. It's like Coca-Cola. Whether it's diet or cherry or whatever, it's always Coke."

But people still get things wrong. "Everything on Wikipedia, for example, is wrong," drummer Alex Gonzalez says. "But Wikipedia wouldn't let us go in to change things, so we always say that if people want to know the real Maná story, they need to go to our website."

Mana.com.mx links to the band's Facebook page, which has 2.2 million-plus fans, and to a Twitter account with 59,000 followers. The tweets are succinct and relate entirely to band activities. "We update conservatively," Gonzalez says. "People lose interest if you start posting a bunch of BS."

Although each member of Maná is a star in the Latin world, none of them has his own Twitter account.

Indeed, in a Latin music industry dominated by solo acts, Maná is not only a rare group but also one that has managed to remain cohesive after nearly 20 years.

Although Olvera and Gonzalez tend to act as the band's spokesmen, all Maná media and appearances feature the entire group, and all artistic and business decisions are subject to consultation with and approval of all four members.

Initially created by Olvera in the late '70s, Maná's early lineup included bassist Juan Diego Calleros and his brother Ulises on guitar, and in 1986 added Gonzalez—a dynamo drummer of Cuban and Colombian heritage—for the group's self-titled debut on PolyGram. By the time of the band's sophomore album, 1989's "Falta Amor," its first with Warner, Gonzalez and Olvera had taken over as the group's sole producers and writers. A year later, Ulises Calleros stepped down to become the group's manager—a post he still holds—and Sergio Vallin, a virtuoso with a background in classical music and rock, stepped in.

Today, the group's easy familiarity is apparent during a listening session held in a suite at Miami's Epic Hotel that begins with a viewing of the DVD. The 40-minute movie was directed by Mexican filmmakers Ivan Lopez Barba and Ruben Baillouls, who installed hidden cameras in the studios where the band recorded, in Los Angeles, Miami, Brazil, Mexico City, Guadalajara and the group's own studio in Puerto Vallarta. The final edit also includes fragments caught on personal cameras. Gonzalez and Vallin, for example, are shown recording the same piece of music with a multitude of different instruments until they achieve precisely the right
And Warner thinks it’s going to sell as many copies of “Drama y Luz” as it did of Maná’s last album—“Amar Es Combatiir” sold 2.1 million copies worldwide, according to the label, at a time when music sales in most Latin countries had fallen to all-time lows. Now, some of those markets, including Brazil and Argentina, have seen a rise. “Drama y Luz” will be released in 40 countries, and Maná will promote it extensively beyond the United States and traditional Latin markets into Brazil, where it has a strong sales history, as well as Spain.

All songs on “Drama y Luz” were penned by some combination of Olivera and Gonzalez, who as usual produced the album, and also by Vallin, who for the first time served as co-producer. Ironically, the first single, “Huella al Corazón,” was the last song to make it onto the album, recorded only in January after the band deemed the set not “cooked” enough. Written by Olivera, it’s an uptempo power-rock track that will premiere on pop radio stations around the world—more than 500 at press time—at a precise, yet-unannounced hour on March 14.

The track, which the group will perform live during the Billboard Latin Music Awards on April 28, is a departure from the midtempo rock that has defined many of Maná’s biggest hits. “We felt it was the strongest, most impactful track,” Warner Music Latin America VP of marketing Galavera Martinez says. “And we felt it reflected the evolution of Maná, but with the same magic that is characteristic of the group.”

**A Surge**

As strong as Maná’s sales and touring have been for the past two decades, the group gained new imputus and radio support with “Amar Es Combatiir,” which aside from its tour numbers, yielded three No. 1s—“LaBios Compartidos,” “Bendita Tu Luz” and “Maná Una Señal”—on Billboard’s Hot Latin Songs chart. Prior to that, the group had scored seven top 10s on the tally, but only one chart-topper (2003’s “Mariposa Traicionera”). The group’s success can be attributed at least in part to the addition of Medina (who formerly worked with Ricky Martin), a veteran manager and concert promoter, to Maná’s management team.

This time, aside from the single push, Maná will sold album捆绑和; and acoustical performances in Los Angeles, New York, Miami and Puerto Rico the week of release, with each event backed by a different radio network, including Univision Radio, Spanish Broadcasting System and Superestrella. Warner is also running an extensive campaign that will air on Univision and Telemedano as well as on ESPN. iTunes will release “Drama y Luz” as an iTunes LP with two bonus tracks, and Warner is negotiating with a mass merchant for another exclusive version. The label is also designing an online Maná game and interactive features that will allow fans to perform on the band’s tracks online.

Sponsorship deals haven’t yet been announced, but Medina is currently negotiating the band’s tour and its sponsorships, both in the United States and abroad. Maná typically plays 120-140 shows per season, most of them in arenas and stadiums. The group kicks off the Drama y Luz tour June 1-2 at Mexico’s Auditorio Nacional before launching its first U.S. leg that will include 25 arena shows.

As was the case with the Amar Es Combatiir tour, Medina himself books the shows, which in turn are presented in different territories by different promoters. In the States, Maná is working with Live Nation and AEG as well as with independent promoters Henry Cardenas of Cardenas Marketing Network and Ari Kadin, both of whom have worked with Maná for many years.

The group then travels through Latin America and Spain before returning to the United States and Mexico. Band members have asked that ticket prices remain the same as on the last tour, and in what has become a Maná tradition—and in sharp departure from any other major Latin act—not a single ticket will cost more than $100.

“I think like a broken record about ticket prices but yes, I think it has everything to do with [their success],” AEG Live/GoldenVoice VP of Latin talent Rebeca Leon says. “They know their fans’ threshold for tickets and they never go beyond that. This creates fan loyalty because they feel appreciated by the artist. I also think one of the main reasons they are so successful is because they have always seemed to see their career as a marathon, not a sprint. They take their time with things in order to make sure they are doing it right. That sends a message of confidence, which in turn makes people believe in their even more.”

One of the things that Maná will likely perform on the tour is “Latinoamericano,” an anthemic track penned by González—the only U.S. citizen in the group—that is a call to action against racism and discrimination and the only overtly social or political song on the new album.

Maná is one of the pioneers of social conscience in Latin music. The group’s Selva Negra tour, created in 1995, works specifically with environmental efforts, including reforestation throughout Latin America, the upkeep of two turtle habitats in Mexico (more than 1 million of the creatures have been released to the sea), construction of low-income housing and work with multiple native Indian communities. Now, Maná is in the midst of its most ambitious environmental campaign, working with the Mexican government to create mandatory environmental and ethics classes in elementary school curriculum.

While Maná’s message is subtly found in many of its songs, there’s nothing nuanced about “Latinoamericano,” which González began writing in 2009: It dovetails with the group’s vocal support of the United States’ DREAM Act (Development, Relief and Education for Alien Minors), which would provide a path to citizenship for undocumented college students.

“We don’t really talk about [U.S.] politics because we’re Mexican,” Olivera says, noting that the band has nevertheless met with political leaders like Secretary of State Hillary Clinton on the matter. “But human rights are universal. And this is something we support. We’re very connected to the Latinos who are working here, who have left their families behind for a dream. We believe Maná has influence in this country, and can move its conscience a little bit.”

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For a track-by-track preview of “Drama y Luz” in Maná’s own words, go to Billboard.com.
THEY DON'T HAVE HIT RECORDS. THEY AREN'T SIGNED TO A LABEL. THEY JUST SOLD OUT TWO SHOWS AT BOSTON'S TD GARDEN. SOME SAY Dispatch IS THE GRATEFUL DEAD, OR PHISH, ALL OVER AGAIN, BUT FOR THIS BAND IT'S ABOUT HARDCORE FANS AND "DESTINATION DATES"—LESS IS MORE.

BY COURTNEY HARDING and RAY WADDELL

If you attended college in the Northeast in the late '90s or early '00s, you have probably seen a Dispatch show. Even if you didn't make an effort to see the band play a frat party, or a benefit, or just a Friday night gig in the basement of some dorm, you walked by them when they played Spring Fling, or at the very least, saw one of their stickers plastered on a toll booth on the Massachusetts Turnpike.

But if you spent those years in the traditional music business, you might have felt when a band you'd never heard of—a band whose best-selling album, "Gut the Van," has moved 103,000 copies, according to Nielsen SoundScan—sold out three nights at New York's Madison Square Garden in 2007. And now, four years later, Dispatch is back again, selling out dates across the country as it gears up for a summer tour. The act has remained unsigned for its entire career, although the group eventually struck some distribution deals, first with Koch/D2C in 2001, then with Universal Music Group Distribution in 2004, through an imprint deal with band manager Steve Bursky's Foundations Records.

Dispatch is a party band—rocky rock with hints of ska, funk and reggae—that manages to pull off good, explicitly political songs as well. The perfect college gig band has become the ultimate destination-date touring phenomenon. Dispatch's story is as old as the Grateful Dead—tour like crazy, build a base, connect with fans on a personal level and make accessible music. But its story is also intensely modern—because unlike many artists, the members of Dispatch think Napster was the best thing that ever happened to them.

BASEMENT TAPES

From the moment the band got rolling, Dispatch seemed to have a desire to defy expectations. Rather than hire an experienced manager to guide its career, the band partnered with Bursky—now known as the head of Foundations Management and the man behind Owl City. But back then he was a student at the University of Pennsylvania, without any industry experience.

Bursky first met the band when it played a food bank benefit that he organized as a high school student. "I didn't have a desire at the time to be in the music business," he says. "But I was so in love with the band, and obsessed with the energy I just felt like being involved in ... a really exciting project." Bursky started cold-calling venues and secured a spot opening for the Samples in 2000 at New York's Irving Plaza.

But he realized that playing the standard club circuit wasn't going to be enough to move the band forward. Dispatch recorded and pressed CDs to sell at shows, but it didn't have a formal distribution network. "They played pretty much every college in the Boston area. In 2000, 2001, they were on the road a couple hundred days a year. And they also paid a lot of attention to the prep school circuit. Those kids fell in love with the band, and then would scatter themselves around the country, and tell their friends about it."

Prep school chatter spread only so far, though. In 2003, the band started touring outside the Northeast market and drew upwards of 1,000 kids at shows in places like Chicago and Minneapolis, despite having almost no physical distribution in those cities. "Kids I've seen them in the Northeast would call up their friends in San Francisco, and Denver, and Austin, wherever, and tell them about Dispatch, this band that they just saw, and tell them to go check them out on Napster," Bursky says. "It was literally sitting in my dorm and kids from all over the country were telling me about the band—I was already involved with them."

Dispatch frontman Pete Francis credits Napster with getting his band's music out to the masses—and in 2001, he even accompanied Napster founder: Shawn Fanning to Washington, D.C., to testify on the file-sharing network's behalf. But he admits, "not a lot of bands had the same success with Napster that we had. The band's Napster traffic was equivalent to having its CDs in every market in the country—but without having to push students to actually purchase the records. That's what happened with Ross Martin, a 29-year-old Denver fan, who runs a Dispatch fan blog (dispatch2011.blogspot.com). During his freshman year at Colorado University, he and his friends discovered Napster and began downloading music, including the Dispatch track "The General." "We knew almost nothing about the band," Martin says. "But that song never got old. We would have 50 people in a room dancing and singing along."

Martin lost track of the band for a bit, but never forget the song, and he was thrilled to rediscover Dispatch on Pandora. "In 2007 I heard a recording of their MSG show on a local HD station and became a big fan again," he says. "I went out and bought all of their music at that point."

Francis now looks more like a cool dad (and technically is one, with an infant son at home) than a rocker. "No one wants to have their work stolen," Francis says. But he maintains that Napster caused more good than harm, at least in his band's case. "We went to play in Pomona, Calif., and kids were singing along and knew every word. For a band like ours, the only way to get that kind of exposure was Napster."

For the remainder of the early part of the 2000s, Dispatch continued to tour, but in 2004 decided to split, due to internal tensions. The group had been moving up on the touring circuit, playing from parties to gyms and some festivals. Though the members' careers were growing steadily, Bursky says they were willing to sacrifice making money to save their relationship.

They'd already been on something of a hiatus since 2002, when they played a free show at New York's Central Park Summerstage with a capacity of about 5,000, with a little-known folkie named Jack Johnson opening for them. Many fans, after the breakup was announced, assumed it was Dispatch's last New York show ever.

THE LIGHTS OF THE GARDEN

In 2007, Bowery Presents partner Jon Glancy had a lunch meeting with Bursky, who was managing Stephen Kellogg & the Sixers and Zoo at the time, and Dispatch came up. Though the band hadn't played live since 2004, and hadn't played New York since 2002, Glancy believed there was pent-up demand for the group. He knew the shows would be "destination" gigs, and with the idea that a fan flying in for one night would likely stay for two, approached the Garden with the idea of a doubleheader.

Dates at the 20,000-seat Garden are obviously valuable and multiples are very much coveted, but Glancy and Bowery took a leap of faith: looking two shows for a risky venture like Dispatch. It was summertime, after all, when the venue's primary sports tenants are inactive and open nights are a bit easier to come by. The Garden was initially hesitant, but the building held the nights.

The risk paid off: The shows went on sale in January of that
year and sold out well in advance of the July 13-15 run. (Demand was so overwhelming that a third night was added.) The three shows grossed $2,178,729 with attendance of 55,183, according to Billboard Boxscore. "The dates were historic," MSG Entertainment COO Melissa Ormond says. "Dispatch became the first-ever unsigned band to play a sold-out show at the world's most famous arena." The MSG shows opened everybody's eyes," says Dave Marsden, lead promoter for Live Nation's Boston office. "I distinctly remember Jim Glancy had made an offer for Madison Square Garden for Dispatch, and the reaction here was like, 'That's bally. What makes him think they can sell out a real arena at a real ticket price in New York City?'"

Glancy's confidence hadn't simply come out of thin air—Dispatch's last show, held at the Hatch Shell at the Boston Esplanade, had drawn a huge crowd, but the show was free, held on the band's stomping grounds and billed as "the last Dispatch." Many fans thought they'd never see the group again. "A big crowd at the Esplanade was 20,000 or 30,000, and this thing drew over 100,000," Marsden says. "I don't care if it's free or you pay people to go, 100,000 people is something." And then, just as soon as it had conquered the Garden, the band disappeared again—until November 2010, when the group launched Dispatch 2.0, a special feature on its website, DispatchMusic.com. Dispatch 2.0 enabled fans to upload photos and videos of their favorite Dispatch moments through the years. Then, on Jan. 1, the band members announced they would give away their entire studio album catalog to any fan who followed a few steps—including friending Dispatch on Facebook, following it on Twitter and sending five friends an e-mail about an upcoming tour. Thousands of fans took advantage of the offer, made possible because Dispatch never signed a label deal and owns the digital rights to its album catalog. The promotion went viral, big-time. "I wish I could say it's marketing genius, but it's not," Bursky says. "It starts with the music and the message. Something about what these guys sang about...what these guys stood for...their audience, was always so real. Fans felt that because Dispatch always was kind of the anti-corporation, anti-big establishment, anti-record label band...they were loved by their fans."

Because Dispatch had so much success with presales for the 2007 Garden shows, selling out two of the three nights through presales alone, it decided to do the same thing this time around. In effect, the Dispatch American Express presale is actually the on-sale. "The story is really direct marketing," Marsden says. "The phenomenon is very back to the future. "The Grateful Dead used to get half the building as an allotment for their Grateful Dead ticketing operation to their hardcore fans and tourists and people that wanted to see all the dates. You'd go into a show with half the house sold out before you even broke an ad. This is sort of a throwback to that, but on a whole new level."

The summer dates will be produced by various promoters, including AEG Live, and Bowery and Live Nation will take Dispatch back to Boston, where they have looked three nights at the TD Banknorth Garden—two of which have already sold out, while the third is selling briskly. Dispatch co-manager Dalton Sim is based in Boston. "He came to us and said, 'Dispatch wanted to do a very limited number of dates over the summer,' Marsden recalls. "Destination shows at special places...They wanted to look at a number of shows in Boston, not just one nighter.'"

Of course, Marsden was tasked with dispatching a bit of band education first: "The fun part for me was calling my friends at the TD Banknorth Garden and saying, 'I need to hold three days for Dispatch.'" Marsden says. "Dead silence. I chuckled and said...'Get on Google, read the history, check it out.' The next day they came back and said, 'How can we make this happen?'"

Beyond Boston, other shows are doing well. In Harrison, NJ, Glancy and Bowery will promote the two inaugural concerts at the 25,000-seat Red Bull Arena. Don Strasburg, VP of AEG Live Rocky Mountains, the band's Denver-area promoter, called Dispatch's American Express presale (for shows set for June 3-5 at Red Rocks Amphitheatre in Morrison, Colo.) "truly epic," adding that moving 20,000 tickets in a single market through a presale is pretty much unheard of. "It's once again proof that today's musicians can operate completely independently and reach the highest pinnacles," Strasburg says.

Marsden says Dispatch's development ran parallel to what Phish did: "Except Phish kept going. Dispatch, you could probably list their entire major show history on one piece of paper. They never toured extensively on a major level. They just developed this following that shows up in various places. It's remarkable."

And Glancy believes Dispatch can do this sort of thing again and again. "They're a smart bunch of guys, and agents Steve Dalton and Frank Riley [at High Road Touring] are pretty smart guys as well. Glancy says. "The way they're doing this, it doesn'toversaturate the market. I'm sure they still have 10 or 15 key markets that, if they were to announce new dates this year, next or whenever, the local fans are going to be beserk, waiting for them. It's a great strategy.

"We're the type of band that gets passed down," frontman Francis says. Because the band has played so many college shows, it will probably be forever linked with memories of carefree times, and who wouldn't want to revisit those days for a few hours, and bring some friends along? And while plenty of acts play the college circuit, Dispatch's ubiquity in certain markets, where you saw them 10 times if you saw them at all, makes it an integral part of the experience. Glancy isn't sure what the future holds for Dispatch, but he'll be paying attention. "You'll see them do even more interesting and different things," he says. "They'll follow their own path. I can't wait to see what it is, but I know it will be cool."
The Right Hookup

SINGER/SONGWRITER SKYLAR GREY (THE FORMER HOLLY BROOK) JOINS NICKI MINAJ, BRUNO MARS AND KE$HA: ARTISTS WHO SPIN GUEST SPOTS INTO GOLD

BY GAIL MITCHELL

The story reads like a page out of Cinderella 2.0.

Against all odds, a young, relatively unknown artist is chosen to sing the hook she penned for a track by a high-profile rapper. Not only that, she’s also asked to perform the single on the industry’s biggest music stage: the Grammy Awards. And the singer nails the performance.

So much so that she becomes a top trending topic on Twitter, and her phone starts ringing off the hook with more collaboration requests. In the meantime, the clock shows no signs of striking midnight as the singer/ songwriter is also busy finally fulfilling a longtime dream: writing and recording her own solo album.

That scenario is just what happened to Skylar Grey, who, along with Eminem, is featured on Dr. Dre’s second single from his long-awaited “Detox” album, “I Need a Doctor.” Bowing at No. 5 and simultaneously nabbing Hot Shot Debut honors on the Billboard Hot 100 after the Grammys, the single—co-written by Grey—is No. 10 on the chart following the video’s Feb. 24 premiere on MTV and Vego. Grey also anchors two more slots on the Hot 100: as a featured vocalist/co-writer on Diddy-Dirty Money’s “Coming Home,” which peaked at No. 12, and Lupe Fiasco’s “Words I Never Said,” another Grey co-write that debuted at No. 89. She also wrote T.I.’s “Castle Walls,” featuring Christina Aguilera.

An artist being featured on a hook isn’t an original concept. But it’s a concept that has claimed more added value as a career launching pad in the past year, thanks to the solid chart and sales emergence of such newcomers as Nicki Minaj (Usher’s “Lil Freak”), Bruno Mars (B.O.B.’s “Nothin’ On You”) and Ke$ha (Flo Rida’s “Right Round”). And galloping headlong into 2011, Grey isn’t the only featured guest eying a promising solo career. There’s fellow singer/ songwriter Dev, slated to release her first album this summer after guesting on Far East Movement’s No. 1 song “Like A G6.” Also in the wings: singers Wynter Gordon, Bridget Kelly and Eva Simons (see story, right).

“It’s the trend of 2010 and beyond of major artists giving opportunities to lesser artists to be featured,” says Universal Music Publishing Group senior VP of creative affairs Jennifer Blakeman, who signed Grey about five years ago. “We’ve seen artists like Nicki Minaj and Bruno Mars seemingly coming out of nowhere into public focus based on features. And now it’s Skylar going from zero to 90 playing on the Grammys within six months of her nominated song being released.”

That nominated song was Eminem’s “Love the Way You Lie,” featuring Rihanna; it was up for both song and record of the year, as well as best rap song. It was her first collaboration with producer Alex Da Kid, a pairing propelled by Blakeman’s gut instinct last July when Grey visited her in New York with a bunch of new songs penned during a cabin sojourn in the Oregon woods.

“I had all this new music and didn’t know what I was going to do with it,” says Grey, who was born and raised in Wisconsin. “I was getting disillusioned [after a previous deal with Warner Bros.] but at the same time I knew there was nothing else I wanted to do—I had no plan B. Then I was introduced to Alex Da Kid via e-mail and a week later we were sending music back and forth.”

Writing since she was 14 and singing since age 6, Grey is no stranger to the Billboard charts. Under the moniker Holly Brook, she guested on Fort Minor’s No. 4 2006 hit, “Where’d You Go.” Though sung by Rihanna, it was Grey’s penned hook on “Love the Way You Lie” that opened the door to more high-profile collaborations and her buzzed-about guest features through Alex Da Kid—who produced “I Need a Doctor,” “Coming Home” and “Words I Never Said.” She has since become the only artist signed to a production deal with the producer. The pair is currently working together on songs for her upcoming solo album.

“People wanting to cover choruses I’ve written is awesome and has created a platform for me to be an artist,” Grey says. And she hasn’t altered her technique in any way in the wake of her success. “The choruses are very alternative-sounding, which is my natural style. I always write with my emotions in mind.”

Singer/songwriter Skylar Grey (the former Holly Brook) joins Nicki Minaj, Bruno Mars and Kesha: Artists who spin guest spots into gold.
**Watch For**

**BRIDGET KELLY**

"In the beginning, I was very nervous," Bridget Kelly says of filling in for Alicia Keys when Jay-Z performed "Empire State of Mind" during his 9/11 concert in 2009 at New York’s Madison Square Garden. "I didn’t want everyone to be like, ‘Oh, she’s trying to be like Alicia.’ I just wanted to bring the same kind of life to the song that she did."

After singing at subsequent Jay-Z appearances, including Coachella and "Saturday Night Live," Kelly (@theycallmeBK) has loosened up. "I started doing ads-libs here and there to put my own flavor on it," she says. "When you get to sing the biggest song of the year about your city, it’s huge. It started as an opportunity to sing background and fill in, but it generated more press and attention than anybody thought."

The next big event for the singer/songwriter will be her first Roc Nation album. The still-untitled set is due later this year and will be prefaced by a mixtape. Her latest guest stint was on British rapper Tinchy Stryder’s "Take the World," from his 2009 album "Third Strike." Kelly says she’s taking a hiatus from cameos. "Until I release some of my own material, I want to stray from that a little. I don’t want to come across as being ‘the girl who fills in and sings all the hooks.’"

**EVA SIMONS**

While Dutch singer Eva Simons was in London for a gig, pictures of her appeared on entertainment blog ConcreteLoop.com. Soon after, her manager relayed the news that Chris Brown wanted to work with her after hearing her song "Silky Boy." "I just gave it my juice," Simons says of the French lyrics she wrote and sings at the beginning of "Pass Out," a Euro/dance track featured on Brown’s 2009 album "Graffiti." The song also samples Eric Prydz’s international dance hit "Call on Me."

"I knew ‘Call on Me,’" says Simons (facebook.com/evasimonsmusic). "When I heard the beat I thought it needed some sensual lyrics. Since I speak French, I wrote something French." While "Pass Out" wasn’t a single, Simons says the track’s Internet exposure helped raise her U.S. visibility. "What’s heightening her stateside profile even more, however, are her vocals on DJ Afrojack’s "Take Over Control," whose lyrics she penned with partner Mike Hamilton. The track spent six weeks at No. 1 on Billboard’s Dance Airplay chart. "It’s crazy to be No. 1 in the U.S. with a European dance song," says Simons, who’s working on her own album. "While features are fun and can help, I don’t forget that I’m a solo artist."

**DEV**

Northern California native Dev (@DeviDepHot) is best-known as the featured voice on Far East Movement’s No. 1 hit "Like a G6." The singer/songwriter is also on the latest New Boyz single, "Backseat," as well as her own debut track, "Bass Down Low"—produced by and featuring the Cataracs, the production duo behind "G6," which samples Dev’s own viral hit, "Booey Bounce." The duo is finishing up Dev’s first solo set, "The Night the Sun Came Up" (Indie-Pop/Universal Republic). In addition to working on songs for Timbaland and 50 Cent, Dev appears on Travis Barker’s "Give the Drummer Some."

"Doing hooks isn’t anything I put too much pressure on," Dev says. "I like doing it to add my flavor on different styles of tracks and seeing how different artists work. Sometimes hooks can be the hardest part. But it’s an opportunity to get my name out there—as long as I get to do my own projects."

Universal Republic co-president/COO Avery Lipman says a strong hook performance adds "impressions that build a story for an artist with their own record and single. But [with someone] like Dev, you’ve got to have that X factor. Doing a hook might look easy but the nuances are subtle—between good and remarkable. You have to be able to make it all work."

—GM

Additional reporting by Mitchell Peters.
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Reigniting The Fire

LONG A SOURCE OF TALENT FOR THE WORLD, CANADA CONFRONTS SALES CHALLENGES AT HOME

BY KAREN BLISS

Domestic album sales last year were down from 2009, based on award certifications of the Canadian Recording Industry Assn. (CRIA). Labels are trying to adjust, focusing more on digital sales, looking at mini-albums as a format for artist debuts and developing more partnerships to break artists across borders.

"The song-driven nature of our business has never been more pronounced since the '60s," Universal Music Canada president/CEO Randy Lennox says. "There's a lesser correlation between an enormous success of digital song sales and the album sales."

The rock genre remains slightly better for album sales, but it's extremely difficult to break a rock act because it's a pop world.

Of the 15 top-selling Canadian acts of 2010 domestically, only three were rock bands: Arcade Fire, Hedley and Nickelback. Round-out the top 15 were Bieber and Johnny Reid (with three albums apiece), Buble, Drake, Bobby Bazini, Roch Voisine, K.D. Lang and Sarah McLachlan.

Thirty-one Canadian acts were certified gold (40,000 last year), 17 platinum and five double-platinum compared with 45 gold, 21 platinum and five double-platinum in 2009.

"Album certifications are trending downward significantly from 2009 to 2010," CRIA VP of communications Amy Perrill says. "Digital certifications are showing some gains, reflecting the newness of the market, but there remains a great deal of ground to recover."

As for performing rights royalties collected on behalf of the more than 100,000 Canadian composers, authors and music publishers, the final 2010 figure is still being finalized, according to rights society SOCAN. During 2010, SOCAN CEO Eric Baptiste says, the recession was still impacting lots of businesses that use music in Canada. So the first quarter was tough and we've seen an improvement over the year.

So the trend for royalty collections may be brighter. Baptiste estimates 2010 collections will hit approximately $250,000 Canadian ($254,000), a rise of nearly 8% over 2009.

Canada is still playing catch-up with the United States, where the market is split equally between physical and digital sales. In Canada, digital sales made up 20% of the overall market in 2009, according to the CRIA. Figures aren't yet available for 2010.

Universal's Lennox has done his own informal assessment of the sales figures and offers some positive findings.

"When you're handling digital singles using the equivalency theory—which is every 10 songs sold equals one album—we're not in such bad shape," he says. "Let me give you an example: Fefe Dobson's album ['Joy'], we've only sold 20,000 units, whereas previously we might have sold 50,000. But we've sold 160,000 'Stuttering' downloads and 80,000 of 'Ghost.' It's a 240,000 downloads. [So] using the 10-songs-per-album equivalency, Fefe Dobson is really at 44,000 (album units). Those numbers are pretty darn good. It's just converted into a different formula."

Lennox says that a number of acts, such as Bieber and Dido, are also opting to release mini-albums (about seven songs) instead of traditional-length albums. "That model is working because the attention span of youth is far less," he says, adding that "the likelihood of an artist getting seven killer new songs versus 12 is a great deal more practical."

Joel Carriere is one indie executive excited by the industry changes. Carriere is president of Dine Alone Records in Toronto and his roster includes Canadian acts Alec Empire, City and Colour, Hot Hot Heat and Tokyo Police Club, as well as Australian act Children Collide and Ireland's James Vincent McMorrow.

"I'm watching all the majors turn into service houses in Canada," says Carriere, whose label is distributed by Universal in Canada. "It just opens up opportunities for a smaller indie to maneuver because they're not able to pay attention to everything."

"I'm not saying it's death to the majors," he continues. "There's still tons of money in those companies. But we're able to be a little bit more strategic on a global level and have different alliances with different independent labels around the world. We're signing bands in some different territories where we feel we have good setups. Toronto-based indie label Arts & Crafts is doing similar stuff."

Carriere notes that his label is "doing a deal with Arts & Crafts for City and Colour in Mexico, so between them and us and different indie labels, we're able to piece out different territories and almost like a carte it. It's a less aggressive approach than a major signing us to the world and saying, 'By the way, we can't get you the world and so you're stuck in Canada.'"
ARTISTS TO WATCH FROM CANADA'S DIVERSE MUSIC SCENE

BY KAREN BLISS

Canada has a long history of developing artists who find success in the United States and markets worldwide. From this deep and diverse pool of talent, Billboard each year offers a selected sample of artists to watch.

JUSTIN NOZUKA
Home base: Toronto
Album: "You I Wind Land and Sea"
Label: Coalition Entertainment
Licensees: Warner Music (Canada), Glassnote (United States), PIAS (Continentaleurope), EMI (United Kingdom, Japan), Liberation (Australia)
Management: Coalition Entertainment

Justin Nozuka, 22, has the guts to turn down record deals when he wasn’t out of his teens. The New York-born, Toronto-raised noisaltp/longsinger/songwriter wanted to develop a live following and take steps to ensure an enduring career. So he released his indie debut, "Holly," produced by Bill Bell, on a long-established label set up by his management, Coalition Entertainment. He then licensed the album to various territories, including the United States through Glassnote Records. His follow-up, "You I Wind Land and Sea," also produced by Bell, arrived in April 2010 on Glassnote. Nozuka promoted it with a tour of the United Kingdom, Continentaleurope, Australia and North America. He also has some cool collaborations to his credit, including with Stevie Wonder, whose vocals on "Gone," his tribute to Otis Redding, in January, Nozuka won France’s NRJ music award for francophone group/duo for a version of a single called "Heartless" that features French artist Zaho.

REEMA MAJOR
Home base: Toronto
Album: As-yet-untitled, due this summer
Label: G7
Licensees: Universal Music (Canada), CherryTree/Interscope (United States)
Management: Kwan Cinco and Philippe Leblanc, 7 Star Management

Born in Sudan, raised in Kansas City, Mo., and based in Toronto, 15-year-old rapper/songwriter Reema Major was the first Canadian female hip-hop artist to be on BET’s Hip Hop Awards Cypher lineup last October. Canadian hip-hop has always had a tough time and no female rapper has broken through since Michie Mee in 1988. But Major, with the look of a star and skills beyond her years, has a shot at changing that. Shortly after debuting last summer at Toronto’s Honey Jam, the female showcase (where Nelly Furtado was discovered), labels came calling. Major opted to go with her manager’s label, G7, which has a joint venture with Universal Music Canada and CherryTree/Interscope in the United States. She has worked with producers including the Stereotypes, Frankmusik and Bangladesh and is currently in the studio with Toronto producers 80i-1da, Tone Mason, T-Nyece and Kwaio Cinco. A mix-tape comes out this month with her album to follow in the summer.

JOHNNY REID
Home base: Toronto
Album: "Introducing Johnny Reid" (U.S. release, May 3)
Label: Johnny Mac Entertainment
Licensees: EMI Music Canada (Canada), Manhattan Records (United States)
Management: Tracey Wilder, Johnny Mac Entertainment

Transplanted Scotsman Johnny Reid, a rasp-voiced country singer, had the No. 2 domestic album of 2010 in Canada with “A Place Called Love” with sales of 150,000 units, according to Nielsen SoundScan. The album is his first release through EMI Music Canada, after three earlier titles on Universal. Two of those Universal albums, “Dance With Me” and “Christmas,” both released in 2009, ranked at Nos. 14 and 15 respectively, on that year’s tally of the top-selling Canadian albums. Previously, in 2005, Reid released “Born to Roll” on the Open Road label and the album went gold, selling 40,000 units, a rare feat for an indie label in Canada. After moving to Canada in 1988 at age 13, Reid put out his first album, “Another Day, Another Dime,” in 1997. On March 9, EMI in Canada will release “Johnny Reid. A Place Called Love Tour, Live in Concert (Heart and Soul).” But another notable milestone in Reid’s career will occur May 3 when his debut album in the United States, “Introducing Johnny Reid,” arrives on EMI-affiliated Manhattan Records. He plans a U.S. promotional tour to coincide with the release.

MARIE-CHRISTINE
Home base: Montreal
Album: “Walk in Beauty” (April release)
Label: Siyu/Warner
Management: TBA

Marie-Christine has achieved a career high even before the release of her upcoming debut album, “Walk in Beauty.” Motown legend Stevie Wonder gives her a shout-out, and adds his talk-box vocals, on her cover of his song “Keep On Running.” Canadian hitmaker Corey Hart (“Sunglasses at Night”) signed Marie-Christine in 2008 to his Sienna label, through Warner Music Canada; he also wrote “Totally Random,” the first single from: “Walk in Beauty,” which is due in April. Hart was seeking artists to sign to Sienna when, through musician-producer Michael Litresits, he found the sultry Montreal singer. Marie-Christine is a trilingual Haitian-Canadian whose style evokes Corinne Bailey Rae and India Arie. She co-wrote many of the songs on “Walk in Beauty” with producer Sylvain Que- nel. Hart wrote and produced several other tracks, including “Take Me There” and “In Your Sweater,” co-producing the latter with DJ Champion.

ART OF DYING
Home base: Vancouver
Album: "Vices and Virtues" (March 22)
Label: Intoxication/Reprise
Management: JBM

Vancouver hard rock act Art of Dying is the first to sign to the Intoxication label set up by veteran metal band Dysturbed. The two groups connected for the first time in the summer of 2007. Art of Dying—frontman Jonny Hetherington, guitarist Greg Bradley and Tavis Stanley, drummer Jeff Brown and bassist Cale Gontier—recorded new album “Vices and Virtues” with producers Howard Benson and Disturbed’s Dan Donegan. First single “Die Trying” has early support at active rock radio in the United States. An earlier lineup of Art of Dying (with Hethering-ton and Bradley) released a self-titled indie album on its own label, Thorney Blender, in the United Kingdom in 2006, followed by international releases in 2007. The single “Get Through This,” from the band’s 2006 release, hit the top 20 at rock radio in Canada. There aren’t yet any international release plans for “Vices and Virtues,” but two days after its drop, Art of Dying will join Stone Sour, Theory of a Deadman and others on the inaugural Avalanche tour, which runs through May 1.
Digital Drives CMW

CANADIAN MUSIC WEEK TO FOCUS ON NEW BUSINESS MODELS; SOUTHEAST ASIA, FRANCE ARE SPOTLIGHT MARKETS

BY KAREN BLISS

The 29th annual Canadian Music Week taking place March 9-13 in Toronto will weave digital strategies panels throughout the three-day conference, compared with a single day of digital discussions last year.

“The biggest issue is that digital hasn’t lived up to the promise of replacing physical,” CMW president Neil Dixon says. “The download situation is not the business model for the future. Something like Spotify probably is, where you get music anywhere, anytime, on demand.”

At the conclusion of each year’s CMW, Dixon’s team consults with various members of the music industry to find out the issues that concern them most and program the next conference together based on those hot buttons.

This year, the sessions designed for industry leaders, formerly called the “executive” conference, is now called the Interactive Music & Media Summit. The portion of the conference aimed at more entry-level attendees, called Tune-Up, remains. There’s also the Radio Active Conference. All three run concurrently. A one-day Songwriters Summit will be held March 12.

There are also four awards shows, most notably the Canadian Music & Broadcast Industry Awards, at which Sarah McLachlan will accept the 2011 Allan Slaight Humanitarian Spirit Award. Her former manager, Terry McBride, will be inducted into the Canadian Music Industry Hall of Fame, along with TV producer John Brunton of Insight Productions (House Awards, “Canadian Idol”).

Speakers set for the conference include Forrester Research VP of research/director Mark Mulligan, Nielsen Music senior VP of sales Vanessa Thomas, ASCAP president/CEO Paul Williams, Vevo president/CEO Rio Caraeff, Bill Silva Management president Bill Silva, Rhapsody president Jon Irwin, BitTorrent CEO Eric Klimmer and TuneCore founder/CEO Jeff Price.

Keynote speakers include industry blogger/label head Bob Lefsetz, Lady Gaga manager Troy Carter and artists Sammy Hagar, Nikki Sixx and Melissa Etheridge.

“The difference this year is we increased the number of artist keynote speeches,” Dixon says. “It’s going to bring in a lot more musicians [to the conference]. The festival has been growing. We’re at 800 bands now; there will be 3,000 musicians [attending]. And as much as we want to talk about the business, we also want to talk about the music.”

Besides digital topics, panel discussions will cover such industry sectors as touring, recording, labels and management. Each conference also spotlights a specific international market. For 2011, it’s Southeast Asia. The secondary focus is on France.

“Southeast Asia is amazing. There are 600 million people in 10 countries,” says Dixon, who has 15 companies attending, ranging from mobile music providers to concert promoters. “Music sales on mobile platforms in the region are strong. ‘Everybody has a mobile phone. Not everybody has a broadband connection,’” he says.

A dozen French companies are also attending. “We’re going to be setting up meetings and one-on-ones for them with Canadian businesses,” Dixon says.

Dixon, who reaches out year-round to other music festivals and conferences worldwide, says representatives from two dozen international festivals will be at CMW.

“We partner with these events and we promote them as a destination and they promote us,” he says. “But, most importantly, they allow us to pick acts and bring them in and showcase them to their audience, and we let them do the same here.”
Spring Thaw

CANADIAN VENUES WARMING UP THIS YEAR

BY MITCHELL PETERS

ike facilities throughout most of North America, many large-scale Canadian venues experienced a downturn in concert bookings during the past six months as artists postponed tours to weather the economic storm. But many Canadian touring executives are reporting a comeback in the live entertainment market in spring and summer.

“Things are definitely on the upswing and I’m seeing more holds from my two major promoters, Live Nation and AEG, than I saw at this time last year,” says Tom Conroy, executive director of Scotiabank Place in Ottawa, Ontario. Conroy says he’s looking forward to such upcoming shows as Bon Jovi (May 3) and Katy Perry (July 3). He also cited Lady Gaga’s March 6 show.

Brian T. GM of The John Labatt Centre in London, Ontario, mirrors that optimism. “I’ve got a bunch of holds in May, June and July,” says Ohl, who also serves as regional VP for Global Spectrum. “If half of those things come to fruition, we’re going to have a really good summer.”

But most industry observers in the Canadian market agree that the last half of the year saw a significant decrease in touring activity.

“It was probably the quietest I’ve seen in a decade,” says Patti-Anne Tarlton, VP of live entertainment at Maple Leaf Sports & Entertainment, which operates the Air Canada Centre in Toronto. In addition to future concerts by the likes of Bon Jovi (May 31) and Rod Stewart/Stevie Nicks (April 2) and Usher (May 14), the Air Canada Centre will also host the Juno Awards on March 27.

Kevin Donnelly, senior VP/GM of MTS Centre in Winnipeg, Manitoba, attributes the slowdown to the downturn of the U.S. economy. “It’s a function of the economic softening in America that has caused tours to go off the road,” says Donnelly, whose venue has upcoming performances by Kenny Chesney (July 13) and Perry (July 14).

Donnelly also notes that the regional Canadian economies have remained strong recently and that the venues in the territories are eager to book more acts. "We hope our neighbors to the south continue to improve, because we need tours to be generated out of America and then spend a couple weeks in Canada," he says. "We have the economic strength to support more shows.

Many venue managers are also confident that promoters will see the benefit of Canada’s dollar being on par with the U.S. currency. "It certainly helps our promoters who are putting their money on the line, because all guarantees are paid in U.S. dollars, unless maybe it’s a Canadian artist,” Conroy says.

Donnelly adds, “Dropping 10% used to really scare artists away, and now we’ve gained 10% or 20%, so you’d think we’d attract more. The more astute agents have jumped on that idea and the notion that the Canadian dollar is a greenback now, in terms of value. [I hope to] see American and foreign artists coming more regularly to take advantage of that.”
EVEN THOUGH NEW SINGLE

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  Fancy/Drake Feat. T.I./Young Money/Cash Money/Universal Motown
  Turn On The Radio/Reba/Starstruck/Valory
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  What’s My Name?/Rihanna Feat. Drake/SRP/Def Jam/IDJMG
  Why Wait/Rascal Flatts/Big Machine

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A REAL FINE PLACE TO (RE)START

Country Singer Sara Evans Returns With New Album ‘Stronger’

In 2005, Missouri-born singer/songwriter Sara Evans was on a roll. Her album “Real Fine Place” hit No. 1 on Billboard’s Top Country Albums chart and the single “A Real Fine Place to Start” became her fourth No. 1. In the spring of 2006, she won the Academy of Country Music’s top female vocalist award.

But that October, while Evans was competing on ABC’s “Dancing With the Stars,” her 13-year marriage to politician Craig Schelske imploded. She left the show and pulled back from her career to focus on her three children.

“It’s like we hit a pause button,” RCA Records Nashville VP of promotions Keith Gale says.

But after the self-imposed hiatus, Evans re-emerges March 8 with her first studio album in six years, aptly titled “Stronger.”

“I can’t believe that it’s been that long since I’ve had a regular studio album. Everything has changed since I put out ‘Real Fine Place,’” she says of her previous studio set. “It’s a completely new world. The iPhone wasn’t even out then. Now I love to use Twitter.”

“We let her get her family life on track,” Gale says. “And now we’re picking up where we left off with a great artist, a great singer, and great songs.” He admits it was a “bit of a gamble because out of sight, out of mind in our business is an issue,” but the fact that she decided to focus her energy on her family as the main priority is admirable.

Evans is now remarried to former University of Alabama quarterback Jay Barker, who hosts his own sports radio show. Evans and her three children relocated from Nashville to Birmingham, Ala., where she and Barker’s blended family includes his four kids from his first marriage.

During her hiatus, RCA issued a greatest-hits collection and Evans performed select concert dates. She remained a presence at country radio with such previous hits as “Suds in the Bucket,” “Perfect” and “Born to Fly.” “As If,” a new song from her hits set, peaked at No. 11 on the Hot Country Songs chart.

Now, “A Little Bit Stronger,” a song Evans personally introduced at radio stations, is No. 15 on Hot Country Songs. “The reintroduction of Sara has been extremely gratifying,” Gale says. “Country radio has really welcomed her with open arms. Very much like a friend that you haven’t seen in a while.”

Evans says she was a little nervous about taking so long between studio albums. During her hiatus, she signed a new manager, Spalding Entertainment’s Clarence Spalding, who has worked with Brooks & Dunn and handles Jason Aldean. She credits Spalding with helping her keep things in perspective. “He kept saying, ‘Don’t make any decisions based on fear,’” she recalls. “He said, ‘You don’t need to think about how long it’s been. You just need to wait for the right songs, and if you wait for the right songs, it will fall into place. If you don’t wait for the right songs, and you put out songs that you don’t truly believe in, it’s not going to happen.’”

Evans co-wrote six of the album’s 10 tracks, including the upbeat “Desperately,” penned with longtime friend Marcus Hummon, and “Ticket to Ride,” written with Leslie Satcher. Evans also co-wrote “What That Drink Cost Me,” a haunting ballad about a woman’s husband dying after a night drinking with friends, with her brother Matt and producers Nathan Chapman.

The album also includes two covers—a bluegrass re-interpretation of her No. 1 “Born to Fly” and a rendition of Rod Stewart’s hit “My Heart Can’t Tell You No,” which Nashville songwriters Dennis Morgan and Greg Peake wrote with Simon Climie. Chapman, who also produces Taylor Swift, steered half the album and veteran Tony Brown produced the balance. Los Angeles-based Marti Frederiksen produced “Wildfire,” a track he and Evans wrote with Sara DiaoGuardi.

Evans will promote the release with a performance on “Good Morning America” on March 9 and is slated to tour this summer with Rascal Flatts.

“We were away a little while, and we had some work to do,” Gale says of how things are coming together for Evans. “She was committed to it and she did the work. You can’t replace a great song and hard work. It’s a formula that works.”

BY DEBORAH EVANS PRICE
Bluegrass: Steve Martin Shows His Range On Second Bluegrass Effort

Successful actors looking to expand their creative scope into music generally have their recording efforts met with skepticism. But Steve Martin's 2009 collection, "The Crow: New Songs for the Five String Banjo," earned the veteran actor not only a Grammy but the respect of the close-knit bluegrass community. On March 15, Martin returns with "Rare Bird Alert," his second bluegrass album on Rounder Records.

"I came in as an outsider, so I didn't know what the reception would be like, but it was very warm," says Martin, whose "The Crow" netted the best bluegrass album Grammy in 2010. "The [international Bluegrass Music Assn.] treated us very well. The Grammys treated us very well. I couldn't have been happier. We reached a lot of bluegrass people, and I think we reached a lot of non-bluegrass people too."

Rounder VP of promotion Brad Paul says Martin's skill and attitude helped him gain acceptance. "First and foremost the music spoke for itself, and Steve is a very humble fellow," Paul says. "He went to the International Bluegrass Music Assn. Conference in Nashville, presented an award and performed on the show, then spent time afterward just hanging out and meeting people. That went a long way in terms of the community. He's a genuine fellow and serious about the music, not just an interloper."

Martin has played the banjo for years, but his foray into bluegrass began when Tony Trischka invited him to play on his 2007 album, "Duble Banjo Bluegrass Spectacular." Martin contributed the song "The Crow," which led to his recording his debut bluegrass album, produced by John McEuen.

"Rare Bird Alert" features 13 new tracks written by Martin. The Steep Canyon Rangers, who have toured extensively with Martin, perform on the album and co-wrote three songs.

"My wife and her family like to vacation in North Carolina," he says of discovering the Rangers. "The Martins invited them over for dinner and during a jam session, he became a fan. [When I started touring] we asked them if they wanted to play and it was one of those lucky things where it just worked out," he says. "They liked doing the humor and they play well. It was just a miracle of a find."

Produced by Trischka, the album includes a mix of vocal and instrumental tracks and features the Dixie Chicks on "You." Paul McCartney on "Best Love." "I had met him three or four times and we had mutual friends," Martin says of enlisting McCartney. "He was very gung-ho. When we told him, 'I think we got it,' he would say, 'Oh, let me do a couple more.' He was really sweet."

"Rare Bird Alert" also features a live version of "King Tut," Martin's 1978 single from his comedy album "A Wild and Crazy Guy." "We do that in our show and it's a big hit," says Martin, who established the Steve Martin Prize for Excellence in Banjo and Bluegrass last year to award worthy pickers. "I wanted to have a couple of live tracks on there to let the audience know that we do a live show and it's a lot of fun."

Martin, who's also a novelist, playwright and children's author, penned two songs (including the instrumental title track) on the Canadian set of "The Big Year," a new comedy about bird watching co-starring Jack Black and Owen Wilson that hits theaters in the fall. His wife suggested "Rare Bird Alert" as a song title. "It's actually a real term that bird watchers use," Martin says. "They can call in to a hot line and find out where a rare bird is hanging around. Everybody flocks to it."

"Rare Bird Alert" is being issued in three formats: the standard CD, vinyl and a deluxe edition that will include specially created playing cards featuring performers on the album. During street week, Martin and the Steep Canyon Rangers will perform on "Late Show With David Letterman" (March 16), "The View" (March 17) and "The Colbert Report" (March 21). Martin and the Rangers will also perform at New York's Highline Ballroom (March 14) and Joe's Pub (March 15-17) and the Music Hall of Williamsburg in Brooklyn (March 19).

In addition to servicing the album to more than 400 bluegrass radio programmers and advertising in Bluegrass Unlimited, Paul says Rounder plans to target Martin's film fans. "We will be booking one of those national ad campaigns in theaters," he says of tying into Martin's forthcoming movie "The Big Year." "We'll probably fire up that campaign at the end of the summer leading into the film's release. That will be another kind of second-phase opportunity to [stir] awareness of the record."

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"I came in as an outsider, so I didn't know what the reception would be like, but it was very warm. We reached a lot of bluegrass people, and I think we reached a lot of non-bluegrass people too."

—STEVE MARTIN
As Fate Would Have It
Ten Years After Their Seminal Debut, Rival Schools Return With A New Album

Walter Schreifels admits that he wouldn’t have minded becoming hugely famous as a result of “United by Fate,” the much-hyped 2001 debut by his New York-based modern-rock act Rival Schools.

“That would have been great,” says the singer/guitarist, who prior to forming Rival Schools played in a string of influential punk acts, including Gorilla Biscuits and Quicksand. “But if I can’t get that, I’m happy with having connected to some people with my music—with having the music have some meaning.” He says with a laugh, “The other option is that no one cares. I’ve occasionally had that happen, too, and that’s the worst one.”

As Schreifels acknowledges, “United by Fate” wasn’t a blockbuster; it has sold 38,000 copies, according to Nielsen SoundScan. But thanks to the group’s post-hardcore pedigree—other members spent time in such bands as Judge, CIV and Youth of Today—Rival Schools did accrue a kind of semi-legendary status among the Vans Warped tour set before dissolving in 2003. (The act returned to action in 2008 with a handful of European festival dates.) That reputation is partly why it’s taken 10 years for Rival Schools to complete its sophomore disc, “Pedals,” due March 8 from Photo Finish/Atlantic.

“We’d made this album that had taken on another life, so the challenge of how to follow it up was in the back of our minds the whole time,” Schreifels says. “You know you can’t top it, so how do you write another chapter?” The answer, it turned out, was learning to stop worrying. “Eventually I realized it’s for other people to figure out if this one is better or worse or whatever,” he says. “We enjoyed doing the record, and I feel good about it.”

Photo Finish president Matt Galle shares Schreifels’ low-key thinking. “No one’s trying to get rich off this project,” he says. “We just want to get the music out to some new people. I think that’s why Photo Finish was appealing to the band: We reach a younger audience that they haven’t been exposed to yet.” Other Photo Finish acts include Circa Survive frontman Anthony Green and Colorado electro-emo-jesters 3OH3. “I grew up listening to all the bands they were in, so I’m honored to be able to put out this record.”

Rival Schools drummer Sammy Siegler, who’s currently serving as the group’s manager, says he and his bandmates were attracted to the label’s social-networking prowess, as well as to the fact that several executives from Island Def Jam (which released “United by Fate”) are now at Photo Finish parent Warner Music Group. “There’s something nice about having that community, even if it means you have to give up more,” he says in reference to Rival Schools’ 360-style deal.

Galle, who also works as a booking agent in Paradigm’s New York office, says he’d love to see the group on tour later this year with a “buzz band” like Cage the Elephant or Manchester Orchestra. But he also points to merchandising as an important revenue stream for Rival Schools: “Pedals” is available for preorder at RivalSchools.net in a variety of different bundles, including packages with clothing and sneakers.

“There’s definitely been an interesting shift in the business [since our first record],” Schreifels says. “The financial models have changed. But my read from Photo Finish is that they understand the realities of what’s going on.”

Mike Watt made indie-rock history in the ‘80s with provocative San Pedro, Calif., art-punk minimalists the Minutemen, going on to form alt-rock band Firehose after Minutemen leader D. Boon’s death. For the last 15 years, Watt has crafted ambitious, eccentric solo albums, and since 2003 he’s been plugged into the raw power of Iggy Pop as bassist for the Stooges. Watt’s new solo outing, “Hyphenated-Man,” is a 30-song “rock opera” inspired by the 53-year-old iconoclast’s ruminations on middle age.

1. What do the 30 character sketches—"Funnel-Capped Man," "Mouse-Headed Man"—on "Hyphenated-Man" represent? If you took a mirror and broke it up into 30 pieces and put it in my head…that’s really where this thing is supposed to be taking place. The 10 different men are actually inspired by the creatures of this old Dutch painter, Hieronymus Bosch. They were starting points for me to talk about different perspectives. The big trip about middle age, I kind of got this from "The Wizard of Oz," that Dorothy is looking at guys and seeing what they do to be guys—"Tin Man and Lion and Scarecrow… that’s what middle age is all about—trying to size things up.

3. How do you view the Minutemen's place in southern California punk history? We were part of a scene in a weird way. I can’t even envision the Minutemen without that punk movement, because before that, me and D. Boon were in the bedroom copying Creedence [Clearwater Revival] and Blue Oyster Cult. We never even thought of music as expression. It was more like building models that kind of looked like the real thing. We didn’t know about clubs yet. We never thought you could play for people, we never thought we might want to say something through music. It was that movement—thought, “These cars are doing it,” and it infected us.

4. Do you still embrace the indie DIY philosophy? The whole idea of not having middlemen in the way of your expression… I’ve always tried to live that way. Like if I wanted to talk to you on a pay phone, AT&T’s not the most indie of companies, but you don’t jump on the line and start telling us what to say. There’s always going to be a lame system, so the does have got to take it on themselves a little bit, instead of just blaming the systems. That’s Leaves of Grass thing Wal Whitman did—he published that thing himself, and that’s 160 years ago. Somebody once told me, “The only thing new is finding out about it.”

5. How does it feel playing behind Iggy Pop? He works very hard at a gig. And I get so caught up in it—if a big garbage disposal opened up onstage and he jumped in, I’d probably jump right after him. It’s like Captain Ahab or something, getting you all whooped up in the trip of it. Once he told me, “Mike, it’s like I’m a short-order cook; and I’ve got to go out to everybody out there and get their orders—You want fries? You want a milkshake?”

6. After making a middle-age-themed album, what’s your outlook on this phase of life? You made it that far, so you’re a little bit wiser, maybe. You actually know how little you know, that’s what you learn. Everybody’s got something to teach me, if I’m open-minded enough, instead of taking the cynical route and saying you’ve already been around enough. I ain’t been around enough.
**ALBUMS**

**LATIN**

**TITO ‘EL BAMBINO’**

*Inevitable*

**Producers:** Tito ‘El Bambino,’ Luis Berrios, Siente Music

**Release Date:** Feb. 8

Tito ‘El Bambino,’ who made a name for himself as the romantic half of reggaetón duo Hector y Tito, garnered breakout Latin mainstream success with 2009’s “El Patron” and the romantic, danceable single “El Amor.” For his follow-up, Tito was hard pressed to find a formula that lived up to expectations and somehow marry pop and urban sensibilities without compromising. “Inevitable” attempts to do all this. The album’s track listing veers from tropical to ballads to straight-ahead reggaetón, and it pairs Tito with a varied cast of characters that includes Daddy Yankee and Banda El Recodo. Opener “Llueve el Amor,” a wistful merengue with a children’s chorus that adds a touch of innocence, clearly follows in the sonic footsteps of “El Amor.” Elsewhere, “Barquito” has touches of cumbia while “Maquina del Tiempo” is more of a dance track with tinges of reggaetón beat. The standout here is the evocative bachata “Eramos Niños” (with Gilberto Santa Rosa and Hector “El Torito” Acosta), which talks about lost—and found—innocence. These songs stand on their own, but the effort to bridge every genre is perhaps tooconcerted for comfort; Still, Tito delivers an album for many tastes.—GG

**THOMPSON SQUARE**

*Thompson Square*

**Producers:** various

**Stoney Creek Records**

**Release Date:** Feb. 8

When a Nashville couple gets along so well—at least on record—that they have a song about forcing themselves to fight, you know it’s not George Jones and Tammy Wynette—we’re talking about. Thompson Square’s Keifer and Shawna Thompson, who’ve been married 11 years, are in love—dovey nirvana on their self-titled debut—sometimes to hokey extremes, as heard on tracks “I Got You” and “Getaway Car.” And even when there are rare hints of discord on “If It Takes All” and “I Don’t Want to Miss You,” they’re tempered by a resolve to make things right—quickly. The harmony also extends to the music on “Thompson Square,” a peppery 12-track set that smoothly straddles the pop-country line with such up-tempo fare as “My Kind of Crazy,” “Let’s Fight,” “As Bad As It Gets” and “One of Those Days.” Elsewhere, “Are You Gonna Kiss Me Or Not?” and “Who Loves Who More” follow a swat caller path. Maybe one day these two will really fire some “bullets . . . aimed straight for the heart.” But for now, Thompson Square is happily and unapologetically heart-shaped.—GG

**AVRIL LAVIGNE**

*Goodbye Lullaby*

**Producers:** various

**RCA Records**

**Release Date:** March 8

In the four years since Avril Lavigne’s last album, “The Best Damn Thing,” the Canadian pop-punk star went through a divorce. So Lavigne starts her fourth album, “Goodbye Lullaby,” with . . . a plaintive ode for her new fragrance, Black Star. Consider it ebbing into the topic at hand, which turns out to be the songstress’ most intimate and soul-baring set to date. Her usual spunk and sass appear in first single “What the Hell,” but the majority of “Goodbye Lullaby” features Lavigne wading poetically into deeper emotional waters and realizing that “love hurts whether it’s right or wrong.” Producing two tracks by herself and aided elsewhere by Max Martin, Shellback, guitarist Evan Taubenfeld and ex-husband Deryck Whibley (of Sum 41), Lavigne surveys love lost and found amid mostly acoustic guitars, piano and strings. But it’s not all dour. She’s decidedly in love on several of these 14 tracks, but it will clearly take more than just another “Sk8er Boi” to rock her world in the future.—GG

**FOLK**

**MARtha’S TROUBLE**

*Anchor Tattoo*

**Producers:** Chris Ross, Martha’s Trouble

**Ailing Records**

**Release Date:** Feb. 7

With its 10th album, “Anchor Tattoo,” the Alabama-based husband-and-wife duo Martha’s Trouble continues to intensify the mystery as to why it remains a hidden gem. Jen Slocumb’s sweet voice and guitarist Rob Slocumb’s gentle strumming, which, along with just enough keyboard accompaniment to create a polished pop sound, evoke comparisons to 10,000 Maniacs’ best work. Ultimately, the pair’s uncommon talent for contagious hooks is the set’s star, highlighted by the up-tempo and melodic “I Saw an Angel,” “The Hiding” and “Red Door” (the last of which reappeared with lu- cerca production after first appearing on the act’s 2006 EP). The twosome is equally adept at stripping-down ballads, with “I Will Wait” a Valentine’s Day love letter. Better-included songs like “Let Me Go” released its last full-length recording, the standout “Forget October” (2004), the couple has since welcomed sons Wilson (5) and Emery (3). Unsurprisingly, Martha’s Trouble’s soothing, optimistic air has only deepened on “Anchor Tattoo,” which leaves keen triple A radio programmers no excuse not to mine the album for multiple hits.—GT

**TEDDY THOMPSON**

*Bella*

**Producer:** David Kahne

**Verve Forecast**

**Release Date:** Feb. 8

British singer/songwriter Teddy Thompson certainly has a strong musical pedigree. The son of folk-rock musicians Richard and Linda Thompson, Teddy hasn’t gained much chart success in the United States, but his work has drawn positive reviews and he’s collaborated with such respected acts as Rufus Wainwright and Keane. Thompson’s newest album, “Bella,” is a logical follow-up to his 2008 release, offering a similar mixture of folk, country and soft rock. But the artist is at his best when delivering country-influenced songs, as heard on the cheerful sing-along “Looking for a Girl.” And straightforward lyrics like “I guess it’s good lovin’ that I want the most/Someone who turns my bread into buttered toast” set the tone for “Bella.” The album almost exclusively features love ballads, but “I Feel” and “The One I Can’t Have” are standouts that breathe new life into the collection. Elsewhere, tracks like “Over and Over” and “Home” pitch the country vibe in favor of mellow rock.—AW
SINGLES

LADY GAGA
Born This Way (4:20)
Producers: Lady Gaga, Jeff Rice
Laursen, Fernando Garibay, Paul "DJ White Shadow" Blair
Writers: S. Germanotta, J. Laursen
Publishers: various
Streamline/KonLive/Interscope

After all the tweets, talk and anticipation, Lady Gaga's first new song in more than a year finally arrived and proved to be massive in every way. "Born This Way" is a huge-sounding single with a pulsating beat and a positive message that's bound to pack dancefloors and blast from cars, computers and radios for weeks to come. The song is surprisingly reminiscent of Madonna—recollecting "Express Yourself" in several places and "Vogue" in the spoken bits—but in the best way possible. "It doesn't matter if you love him or hate him..." Gaga says at the beginning of the song. "Just put your paws up, because you were born this way, baby!" The beat then comes crashing in and the track is off to the races, building and releasing tension in its multiple but fluid sections. "Born This Way" is a stellar preview for the album of the same name, due May 23.—JA

3 DOORS DOWN
When You're Young (4:34)
Producer: Howard Benson
Writers: B. Arnold, C. Henderson, M. Roberts, T. Harrell
Publisher: Escatowa Songs/Songs of Universal/Marble Bag Music/BOK Music (BMI)
Universal Republic

3 Doors Down has notched a staggering nine top 10 Mainstream Rock singles in its decade-plus career, including five chart-toppers, by turning crunchy riffs and catchy choruses into "When You're Young," the first single from forthcoming set "Time of My Life," builds on the band's past successes, and all the familiar parts of the group's sound are here: a flanged intro reminiscent of former hits "When I'm Gone" and "Here Without You." Brad Arnold's Southern-tinged vocals and a perfectly placed guitar solo. Lyrically the singer touches on failed childhood dreams ("It's all get better/At least that's what they say/But I don't see it coming"), and while the musical pieces fit seamlessly, the track fails to break new ground. The band has thoroughly developed a signature sound, but "When You're Young" seems like a retread.—EL

HIP-HOP
LUKE FIASCO
The Show Goes On (3:59)
Producer: Kane Beatz
Writers: various
Publishers: various
1st & 15th/Atlantic Records

Chicago MC Luke Fiasco, missing from mainstream hip-hop since 2007, returns with new single "The Show Goes On," from his highly anticipated third album, "Lasers." While the track is catchier than the rapper's past singles, it fails to emphasize his characteristic lyricism, as his words are overshadowed by the beat and resonating sound of a horn section. Lyrics like "Say hip-hop only destroy/Tell 'em look at me, boy" are mediocre at best compared with the MC's notable words on such previous songs as "Daydreamin'," "Kick, Push" and "Superstar." However, the backing track includes a clever sample of Modest Mouse's "Float On" and an upbeat tempo. "The Show Goes On" has more of a commercially viable feel than Fiasco's past singles, and the track's captivating chorus and compelling beat are sure to find a following.—JG

ALTERNATIVE
TORO Y MOI
New Beat (4:07)
Producer: Chaz Bundick
Writer: C. Bundick
Publisher: Domino Publishing/Carpark Records

Unlike fellow chillwave artists Neon Indian and Washed Out, who occasionally create indulgent synth atmospheres, Toro Y Moi (aka Chaz Bundick) specializes in tunes that are muscular and immediate. "New Beat," the first single from the act's second full-length album, "Underneath the Pine," is a perfect introduction to Bundick's winsome, lo-fi funk for the uninitiated. The song's sound is blended together, and the playing is sloppy, but Bundick makes the rough edges like their own instrument to convey a sense of alienation. A comical synthesizer squeaks ferociously, and Bundick nearly destroys his fender guitar pedal while threatening to erupt into full-blown slap-bass. He essentially rides one tightly funky groove throughout "New Beat," but it's a great groove to ride along with.—RR

LEGENDARY

EDITED BY MITCHELL PETERS
(ALBUMS) AND JASON LIPSCHUTZ
(SINGLES)

CONTRIBUTORS: Jen Aswad, Leslie Closet, Andy Seiden, Ricardo Gomez, Gary Graff, Jannine Gray, Jason Lipschutz, Evan Lucy, Ryan Reed, Gary Trust, Ariel Watkinis, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Jason Lipschutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

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FOO FIGHTERS ‘ROPE’ NO. 1 DEBUT

Reflecting the anticipation for “Wasting Light,” the Foo Fighters’ first studio album since 2007, the set’s first single, “Rope,” roars in at No. 1 on Billboard’s Rock Songs chart. The song starts with 11.9 million out-of-the-box audience impressions on 130 alternative, active rock, heritage rock and triple A stations that report to the Nielsen BDS-based radio airplay survey. Only one song previously launched at the Rock Songs summit since the chart originated in 2009: Linkin Park’s “The Catalyst” (Aug. 21, 2010).

“Rope” concurrently starts at No. 8 on Alternative, marking the highest debut of the band’s 24 chart entries. The group’s first entry, “This Is a Call” (1995), and “Best of You” (2005) each began at No. 12.

“Wasting Light” arrives April 12 as the follow-up to 2007’s “Echoes, Silence, Patience & Grace.” The band, created in 1994 by former Nirvana drummer Dave Grohl, last released “Greatest Hits” in November 2009.

“The explosion at radio is a true testament to what the Foo mean to the rock format,” RCA Music Group senior VP of rock music Bill Burns says.

Since arriving in 1995 with its self-titled debut album, the band has sold 9.5 million albums in the United States, according to Nielsen SoundScan.

—Gary Trust

ALTERNATIVE ENERGY

Foo Fighters have scored seven No. 1s on the Alternative airplay chart, the fifth-best total in the list’s 22-year history. With 11 weeks at No. 1 beginning in 2007, the band’s “The Pretender” holds the record for the chart’s longest reign. As “Rope” rockets in at No. 8, the band could soon pad its sum of Alternative chart-toppers.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>TITLE</th>
<th>WEEKS AT NO. 1</th>
<th>DIGITAL SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999</td>
<td>“Learn to Fly”</td>
<td>1</td>
<td>833,000</td>
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<tr>
<td>2002</td>
<td>“All My Life”</td>
<td>10</td>
<td>304,000</td>
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<tr>
<td>2005</td>
<td>“Best of You”</td>
<td>7</td>
<td>1.3 million</td>
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<tr>
<td>2005</td>
<td>“DOA”</td>
<td>6</td>
<td>264,000</td>
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<tr>
<td>2007</td>
<td>“The Pretender”</td>
<td>18</td>
<td>1.2 million</td>
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<tr>
<td>2008</td>
<td>“Long Road to Ruin”</td>
<td>7</td>
<td>222,000</td>
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<tr>
<td>2008</td>
<td>“Let It Die”</td>
<td>4</td>
<td>271,000</td>
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</tbody>
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SOURCE: Nielsen SoundScan

Moving forward: JILL SCOTT

With the 2008 release of her Fervent/Warner/Curb debut, “My Paper Heart,” Francesca Battistelli quickly established herself as one of Christian music’s most successful new artists. She scored four hit singles, including “I’m Letting Go,” named the female vocalist of the year at the 2010 Dove Awards; and has sold 414,000 albums, according to Nielsen SoundScan.

Since then, her songs have been heard on such shows as NBC’s “The Biggest Loser,” Fox’s “So You Think You Can Dance” and MTV’s “The Hills.” Battistelli also picked up four more Dove nominations this year: artist and female vocalist of the year plus song and pop/contemporary song of the year for another: “Heart hit, “Beautiful, Beautiful.” And her March 1 sophomore set, “Hundred More Years,” has already yielded a top 10 single with “This Is the Stuff.”

Battistelli admits the success of her debut album caused some nervousness over her next project: “I was pregnant for most of the recording process and touring heavily,” the New York native says. “Then my husband and I moved from Nashville to Atlanta in the middle of making this record. There came a point when I said, ‘I believe in these songs and I’ve got to just trust that other people are going to like them.’”

Judging by the first single, she needn’t worry. “This Is the Stuff” holds at No. 6 on Billboard’s Christian Songs chart. Battistelli co-wrote the song about everyday annoyances with her producer Ian Eskelin and Tony Wood. “I lose my phone all the time,” she says with a laugh. “Everyone has frustrations that drive us crazy… This song says there are worse things out there, that God uses these things to draw us closer to him.”

Scott Smith, music director/afternoon personality for the K-LOVE Christian Radio Network, says the song resonates with listeners. “She puts it in a light that makes us laugh and realize that in the grand scheme of things God has got everything under control,” he says.

Christian KCMS Seattle music director Sarah Taylor credits Battistelli’s appeal to her “crystal clear vocals and great pop sound. Speaking from a female perspective, we sometimes view other females as our competition. We’re worried that we’re not good enough… Because she’s honest in her songwriting and presentation, Francesca takes that threat level away.”

Battistelli performed “Hundred More Years” in its entirety along with her earlier hits at Nashville’s Belcourt Theater on March 1. Though technical issues derailed a live stream, the concert aired March 3 on FrancescaMusic.com and will remain on the site for a week. Fans have also heard previews of the new album during Battistelli’s set on the 47-city, multi-artist Winter Jam tour that kicked off on Jan. 7 and wraps April 3 in Peoria, Ill.

“Francesca possesses a remarkable combination of being able to write undeniably charming songs, deliver them with a distinctive voice and bring sheer authenticity to each performance,” Word president/CEO Rod Riley says. “Her unique ability to draw on her faith and subtly convey how it influences her everyday life is appealing and accessible to Christian music fans and beyond.”

Battistelli’s growing popularity is also one of the forces behind the re-emergence of Christian female artists. As Smith notes, Christian radio is often a tough obstacle for women.

“Research shows that over the last several years, female artists haven’t seemed to connect with our Christian music audience in the same way guys like Chris Tomlin, Jeremy Camp and Toby Mac have,” Smith says. “Now we’re starting to see—with Amy Grant’s resurgence and a handful of artists like Francesca, || Heller and other new artists like Lindsay McCaul, Mandisa and Laura Story—a rebirth of Christian female artists.”
Cultural Exchange

John Forté Travels To Russia With Love For Music

"Club B2 in Moscow showed LOVE LOVE LOVE last night!... Next up: a collaboration w/the lovely Alina Orlows." Those are just a couple of the Twitter musings John Forté has posted during his latest adventure—a tour of Russia billed as “From Brooklyn to Russia With Love.” It’s one of several projects the Grammy Award-nominated singer/songwriter/producer—best known for his work with the Friggs (“The Scorpio”)—has launched since President George W. Bush commuted his 14-year sentence for drug trafficking in 2006.

“In this air of globalization, I want to share but also I want to learn,” says Forté, who’s concurrently writing a memoir for Simon & Schuster and is the subject of a feature-length documentary about his life. “That’s been part of my spirit for the past couple of years; letting things happen versus attempting to force anything.”

And that’s how his cultural odyssey in Russia came to fruition. Christophe Charlier, Forté’s friend and former Phillips Exeter classmate, suggested the tour. The deputy CEO of Onexim Group and chairman of the board for the New Jersey Nets is providing the funding in exchange for a 50/50 share of the profits.

“Here is someone who loves music, saw the opportunity and said, ‘Let’s be partners,’” Forté says of Charlier.

Besides Moscow, the trek’s two-month itinerary includes stops in St. Petersburg and Nizhny Novgorod as well as cities along the Trans-Siberian Railway. Forté and his band—bassist Brian Saiz, percussionist Ryan Vaughn and keyboardist Patrick Firth—will perform, collaborate and record with classical orchestras, local musicians and various singer-songwriters, including Lithuania’s Alina Orlows.

A feature film plus a live and studio album are the planned offshoots of this musical and cultural exchange. As is a philanthropic tour: The trip will culminate with a concert on Easter Sunday, with proceeds donated to various charities in Russia.

“It’s all in the spirit of what Forté embraces as the industry’s new-business model. “It’s not only about maintaining ownership of my art, it’s about being unlimited—able to promote or produce art however and whenever I want to,” he says. Published by Primary Wave, Forté also gives fans a taste of his work through audio streaming service SoundCloud.

“It’s about sharing and getting my music out there,” he says. “What I do is beyond entertainment for me. It’s about opening up and being more honest, which resonates with people in the audience more and will continue to keep them showing up. And when it’s time for me not to say anything else, I won’t. I won’t force it.”

FROM ‘ROCK’ TO RAP

On the season-two premiere of NBC’s “Community,” last fall, quarterback-in-recovery Troy Barnes and awkward sidekick Abed Nadir rapped about the animal kingdom with Betty White. Unbeknownst to some fans of the sitcom, rapping is old hat for one member of that unlikely trio. And no, it’s not White.

Under the moniker Childish Gambino, Donald Glover (Barnes) is preparing to showcase his rhyming skills in a big way. His first nationwide tour, IAMDONALD, kicks off April 16 in Ames, Iowa. The 24-date trek will spotlight his stand-up comedy and music, complemented by a video component and visits from “special guests in special ways,” according to Glover.

“We did preview shows in San Francisco and Los Angeles,” he adds, “and I was really amazed at how well they went. It just felt very ’me.’”

While conventional hip-hop shows frequently feature guest stars from rap’s elite, Glover’s gigs are more likely to draw comedy royalty like Tina Fey and while Childish Gambino’s quick, crisp rhymes aren’t comedic in a novelty way, the former “30 Rock” writer’s quick-witted cultural references and improv timing shine during his raps.

Childish Gambino revealed his playful side in late February when he premiered his music video for “Freaks and Geeks,” the first single off his five-song, non-titled EP that drops March 8. The video, which features Glover dancing by his lonesome in a warehouse, has already racked up 169,000 Vimeo views (as of March 3). As with Glover’s 2010 full-length album, “CULDESAC,” and previous EPs and mixtapes, he will offer free downloads of all tracks from the new EP on his website, IAMDonald.com.

“I never really had any plans to sell anything—not to say I’m against it,” Glover says with a hearty laugh. “But in the words of Lil Wayne, my music’s free because it’s priceless.”

Prior to his tour, Glover will host the mtvU Woodie Awards on March 16 during Austin’s South by Southwest conference. The lineup includes Wiz Khalifa and Sleigh Bells. —Jillian Mapes

AFTER THE STORM

Following a recently settled, tumultuous legal battle with previous label Hidden Beach—which found her countersuing the label’s claim that she exited halfway through a six-album deal—a singer/songwriter Kristin Scott-heartily agreed to a distribution deal with Warner Bros. Records.

As the ink dries on the new deal, Scott is in the studio working on her upcoming album, “The Light of the Sun,” which Warner Bros. Records president/CEO Todd Moscowitz says is slated for an early-summer release. While details about the set are still under wraps, the Grammy Award-winning singer gave fans a sneak peek of what to expect when she performed a track from the project during her 20-city national arena tour with Maxwell last year.

"Jill is one of the most important artists out there— not pigeonholed as a neo-soul or R&B artist, but as a career artist,” Moscowitz says. “She should be making records 20 years from now. One of our big goals is to help her grow as an international artist, and we think that will support her longevity.” While marketing and branding plans are still in the preliminary stage, Moscowitz says that so far the label is “really impressed by all of the ideas that she is bringing to the table.”

Not just limited to music, Scott is also a published poet, actress and designer (she has an intimate apparel line with Ashley Stewart). Her most recent film and TV credits include Tyler Perry’s “Why Did I Get Married Too,” HBO’s “The No. 1 Ladies’ Detective Agency,” Lifetime’s “Sins of the Mother” and NBC’s “Law & Order: SVU.” Scott also penned “The Moments, The Minutes, The Hours,” a 2005 compilation of poems published by St. Martin’s Press that became a New York Times best seller.

—Mariel Concepcion
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Adele Brings “21” To No. 1, Bowing With 352,000

Adele storms in at No. 1 on the Billboard 200 with her sophomore album, “21,” selling 152,000 copies in its first week, according to Nielsen SoundScan. It’s her highest sales week—and highest-charting album—and also the biggest frame for any album since the week ending Nov. 28, 2010. That’s when artist Grammy Awards in 2009—won her debut set, “19.” It is her first #1 album in the United States. This week, it bounds 50-16 on the Billboard 200, giving the singer a pair of albums in the top 20. It is the first time an artist has placed his or her first two releases concurrently in the top 20 since Justin Bieber did so on June 5, 2010, with “My World” and “My World 2.0.”

Rolling in the Deep,” the first single from “21,” was released last November and has slowly built steam on the charts. It started out on our Triple A rock radio tally in early December, before gaining traction at other formats. It bowed on the Billboard Hot 100 on Dec. 25 and broke into the top 40 for the first time last week.

This week it vaults 13-7 on the Digital Songs chart, moving 151,000 (up 26%). To date, since its release to radio, it has sold 621,000.

Another “21” song, “Someone Like You,” which Adele has been performing to great reaction on a number of TV shows, bow at No. 45 with 51,000. She memorably sang “Someone Like You” at the Brit Awards on Feb. 16, and in two weeks’ time, its two clips with the most views on YouTube have racked up 3.3 million views.

To compare, Rihanna also performed on the Brits, singing a medley of songs from her “Loud” album, and its most-viewed clips have tallied 1.3 million views.

Prior to the album’s release, Adele stopped by “The Ellen DeGeneres Show” and “Jimmy Kimmel Live!” (both on Feb. 24), “CBS’ Early Show” (Feb. 25) and “Chelsea Lately” (Feb. 28). The official video for “Rolling in the Deep” has picked up more than 16 million views on YouTube and Vevo.

Adele’s “21” is basically the only exciting news on the Billboard 200 this week, as the next-highest debut arrives at No. 29 from Destroy Rebuild Until God Shows and its “D.R.U.G.S.” album (14,000).

A year ago this week, the chart was just as quiet, when Sade’s “Soldier of Love” reigned for a third week (127,000, down 34%) while Johnny Cash’s “American VI” was the top debut, arriving at No. 3 (54,000).

Expect “21” to spend at least another week at No. 1, based on early projections by industry prognosticators. Next week’s biggest arrival could come from former Floetry member Marsha Ambrosius’ solo debut, which is aiming for a top five bow. Dropkick Murphys and Staind singer Aaron Lewis are also on the hunt for high bows.

GRAMMY COMEDOWN: After two weeks of sales increases in the wake of the Feb. 13 Grammy Awards, the chart quiets down this week, with only two non-debuting titles in the top 50 experiencing an increase in sales. Although everything in the top 10 falls apart, because Justin Bieber’s “My World 2.0” has less than a decline (42,000, down 22%) than the other holdovers in the top five, it rises 5.

It joins his own “Never Say Never: The Remixes” at No. 2 (down one with 102,000 and a decline of 38%) in the region, making the first time an artist has had two sets in the top five since Bieber himself managed it on April 19, 2010.

Prior to Bieber’s achievement that week, the last time an artist scored a pair of simultaneous top five sales was on Oct. 9, 2004, when Nelly’s concurrently released albums “Suit” and “Sweat” were at Nos. 2 and 4 and in their second week on the tally.
**Artist** | **Title** |
--- | --- |
**Sarah McLachlan** | *World **139***  [Round Here (featuring Cary Brothers)] (8) |
**David Archuleta** | *David Archuleta* (5) |
**Glee Cast** | *Glee: The Music, Vol. 4 - The Quarter-Finals* (15) |
**The Script** | *The Script* (27) |
**Kanye West** | *808s & Heartbreak* (3) |
**The Rolling Stones** | *Rolling Stones Live* (20) |
**U2** | *No Line On The Horizon* (1) |
**Coldplay** | *Mylo Xyloto* (5) |
**Kid Rock** | *Rock N Roll Jesus* (25) |
**Zac Brown Band** | *The Uncaged Tour* (16) |
**Pharrell Williams** | *G I R L* (1) |
**Gang of Four** | *The Usual* (4) |
**Beyoncé** | *Lemonade* (1) |
**Queen** | *The Greatest Hits Live* (1) |
**Taylor Swift** | *1989* (1) |
**Lady Gaga** | *Cheek To Cheek* (1) |
**Daft Punk** | *Random Access Memories* (1) |
**Beyoncé** | *Formation World Tour Live* (1) |
**The Weeknd** | *Starboy* (1) |
**Lindsey Stirling** | *Brave Enough* (1) |
**Metallica** | *Lulu* (1) |
**Harry Styles** | *Fine Line* (1) |
**Kurt Cobain** | *Vogue* (1) |
**Aerosmith** | *Deuces Are Wild* (1) |
**The Weeknd** | *Starboy* (7) |
**Chris Martin** | *Ghost Stories* (1) |
**Ludacris** | *Ludaversal* (1) |
**Bruno Mars** | *24K Magic* (1) |
**Eminem** | *Revival* (1) |
**Lady Gaga** | *Chromatica* (1) |
**Chris Brown** | *Indigo* (1) |
**Drake** | *Scorpion* (1) |
**Kanye West** | *Donda* (1) |
**Troye Sivan** | *Bloom* (1) |
**Lizzo** | *Cuz I Love You* (1) |
**Shawn Mendes** | *Chill For The Summer* (1) |
**The Weeknd** | *After Hours* (1) |
**Coldplay** | *Music Of The Spheres* (1) |
**BTS** | *Butter* (1) |
**Taylor Swift** | *Red* (1) |
**Taylor Swift** | *Fearless (Taylor's Version)* (1) |
**Eminem** | *Curtain Call: The Hits* (1) |
**Beyoncé** | *The Lion King: The Gift* (1) |
**Bruno Mars** | *24K Magic* (1) |
**The Weeknd** | *Starboy* (1) |
**Lil Nas X** | *Montero (Call Me By Your Name)* (1) |
**Kanye West** | *Donda* (1) |
**Taylor Swift** | *Folklore* (1) |
**Chris Brown** | *Indigo* (1) |
**Kanye West** | *Jesus Is King* (1) |
**Beyoncé** | *Black Is King* (1) |
**Ariana Grande** | *Positions* (1) |
**Taylor Swift** | *Red* (1) |
**Kanye West** | *Donda* (1) |
**Coldplay** | *Music Of The Spheres* (1) |
**BTS** | *Butter* (1) |
**Taylor Swift** | *Red* (1) |
**Taylor Swift** | *Folklore* (1) |
**Chris Brown** | *Indigo* (1) |
**Kanye West** | *Jesus Is King* (1) |
**Beyoncé** | *Black Is King* (1) |
**Ariana Grande** | *Positions* (1) |
**Taylor Swift** | *Red* (1) |
**Taylor Swift** | *Folklore* (1) |
**Chris Brown** | *Indigo* (1) |
**Kanye West** | *Jesus Is King* (1) |
**Beyoncé** | *Black Is King* (1) |
**Ariana Grande** | *Positions* (1) |
**Taylor Swift** | *Red* (1) |
Moving up fast on Uncharted is Hudie Jane, the 12-year-old singer whose YouTube videos attracted more than 100,000 views this week. Coming in at No. 2, Jane’s covers of Bee Gees and Fleetwood Mac were performed by the artist Taylor Swift and Bruno Mars landed her a guest appearance on “The Ellen DeGeneres Show” last week.

While most of the Social 50 chart is rather sleepy this week—there are only four re-entries and zero debuts—the most exciting news comes from the woman who crowns the Billboard 200 this week. Adele. The vaunted 21-31 on the Social list this week, the artist's social media presence saw a 57% increase in new weekend-weekend Facebook fans and a 57% jump in Twitter followers.

<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>CHARTCHANGES</th>
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<td>“TEN”</td>
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<td>CIRCUS</td>
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**Data for week of March 12, 2011**
## HOT 100 AIRPLAY

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<td>7. Back to December</td>
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<td>8. Raise Your Glass</td>
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## HOT DIGITAL SONGS

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<td>3. Grenade</td>
<td>Alesso</td>
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<td>7. Moment 4 Life</td>
<td>Wyclef Jean</td>
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<tr>
<td>8. Backseat</td>
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<tr>
<td>9. Don't You Want Me</td>
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<td>10. Release (Video Edit)</td>
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## DIGITAL SONGS

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<td>6. Black and Yellow</td>
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<td>8. We R Who We R</td>
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## R&B/HIP-HOP

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<td>9. Don't You Want Me</td>
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<td>6. On My Level</td>
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## COUNTRY

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<td>3. Firework</td>
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<td>Wyclef Jean</td>
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<td>6. Backseat</td>
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<td>7. Don't You Want Me</td>
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<td>9. Breathe (Official)</td>
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## ROCK

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<td>5. Moment 4 Life</td>
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<td>6. Backseat</td>
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<td>9. Breathe (Official)</td>
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## BLUES

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Data for week of March 12, 2011 | For chart reprints all 212.493.4023

Go to www.billboard.biz for complete Chart data
for five weeks 
after 

He has appeared 

He is currently 

and "Money"

The band is fired with Three Doors Down for most 

Mainstream Rock

 listening

enjoying his

in its 2013

what

"Boulevard of

business

in

as long as

and "1989"

October

October

"What's

"Somebody

and "Eyes

The number

of

July 1,

their

that

The number

shows

the

the

and "Love

the

the

the

"I'm

"I'm

and "Butterflies

You"

and "Dark

the

for

"I'm

and "She's

the

the

the

"I'm

"I'm
### HOT COUNTRY SONGS

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<td>I Fall To Pieces</td>
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### BLUEGRASS ALBUMS

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### BETWEEN THE BULLETS

Jason Aldean shares his fifth No. 1 on Hot Country Songs as "Don't You Wanna Stay" gains 2.2 million audience impressions (67%) and stays 2-1. He topped the chart since "The Truth" spent two weeks at the summit a year ago. Aldean's new No. 1 lands "American Idol" champ Kelly Clarkson atop the country chart for the first time, bringing to three the total number of "Idol" alumni to reach the peak. (Carrie Underwood has 10 leaders, and Josh Gracin has one.) Clarkson previously rose to No. 2 in September 2007 as Reba McEntire's duet partner on "Because of You." — Wade Jessen
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Week</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>LABEL</th>
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</table>
| 1    | Eminem | 8 Mile | 1     | |}
| 2    | Rihanna | Real Love | 5     | Island |}
| 3    | Nicki Minaj | Super Bass | 6 | |}
| 4    | Kanye West | Run This Town ft. Jay-Z & Fergie | 6 | Def Jam |
| 5    | R. Kelly | I Believe I Can Fly | 8 | Jive |
| 6    | Lil Wayne | Sunken City | 5 | Cash Money |
| 7    | T.I. | No Disney Dreams (Atlantic) | 5 | Atlantic |

### Mainstream R&B/Hip-Hop Albums

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<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>LABEL</th>
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</thead>
</table>
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| 6    | Lil Wayne | Sunken City | 5 | Cash Money |
| 7    | T.I. | No Disney Dreams (Atlantic) | 5 | Atlantic |

### Rhythmic

<table>
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</table>
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| 6    | Lil Wayne | Sunken City | 5 | Cash Money |
| 7    | T.I. | No Disney Dreams (Atlantic) | 5 | Atlantic |

### Adult R&B

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<th>TITLE</th>
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<th>LABEL</th>
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</table>
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| 2    | Rihanna | Real Love | 5     | Island |}
| 3    | Nicki Minaj | Super Bass | 6 | |}
| 4    | Kanye West | Run This Town ft. Jay-Z & Fergie | 6 | Def Jam |
| 5    | R. Kelly | I Believe I Can Fly | 8 | Jive |
| 6    | Lil Wayne | Sunken City | 5 | Cash Money |
| 7    | T.I. | No Disney Dreams (Atlantic) | 5 | Atlantic |

### Rap Songs

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<th>TITLE</th>
<th>WEEKS</th>
<th>LABEL</th>
</tr>
</thead>
</table>
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| 6    | Lil Wayne | Sunken City | 5 | Cash Money |
| 7    | T.I. | No Disney Dreams (Atlantic) | 5 | Atlantic |

**Between the Bullets**

Two weeks after his group’s “Slaughterhouse” EP opened at No. 29 on Top R&B/Hip-Hop Albums, Joell Ortiz’s sophomore release, “Free Agent,” opened at No. 33 on the list with 4,000 copies, according to Nielsen SoundScan. His debut, “The Brick: Bodega Chronicles,” opened and peaked at No. 49 with 1,000 copies in the May 12, 2007, issue. The Brooklyn lyricist’s career began with a placement on EA Sports’ “NBA Live 2005” soundtrack and has thrived despite failed contracts with Jermaine Dupri’s So So Def and Dr. Dre’s Aftermath labels.

Also, for the record: In the Feb. 26 issue, we erroneously reported that Slaughterhouse’s self-titled debut opened with 3,000 copies in 2009. The correct figure is 18,000.

—Raul Ramirez

Two years after taking director hit “Birthday Sea” to the top of the R&B chart, Jermaine Dupri returned to No. 1 with "Party On," which steps 2-1. Featured artist 50 Cent notch his eighth chart-topper — and first since 2005 — on the list, tying him with Nelly for second-most leaders after Dr. Dre’s T.I.

---

Data for week of MARCH 12, 2011
Hot Latin Songs

<table>
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<tr>
<th>No.</th>
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<th>Title</th>
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<th>Airplay*</th>
<th>Streaming*</th>
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<tr>
<td>5</td>
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Latin Albums

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Regional Mexican Albums

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<td>60</td>
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Latin Pop Albums

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<td>60</td>
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<tr>
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<td>Natti Natasha</td>
<td>&quot;Mejores&quot;</td>
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<tr>
<td>3</td>
<td>Joven Tierro</td>
<td>&quot;Aporte&quot;</td>
<td>60</td>
<td>6</td>
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<tr>
<td>4</td>
<td>Lila Downs</td>
<td>&quot;Haciendo Daño&quot;</td>
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<td>4</td>
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<tr>
<td>5</td>
<td>Ricky Martin</td>
<td>&quot;Corazón Sin Cara&quot;</td>
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Latin Rhythm Albums

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<tr>
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<td>&quot;Corazón Sin Cara&quot;</td>
<td>20</td>
<td>2</td>
<td>10</td>
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</table>

 paints the Hot Shot Debut on Top Latin Albums, as its "Live" entry at No. 16 with more than 10,000 copies, and "La Bala" the No. 17 hit on Nielsen SoundScan. Previous set "La Bala" began at No. 16 on the Sept. 25, 2010, issue with less than 5,000. On Billboard's Hot Latin Artists, "Live" launches at No. 4.

**Fidel Rueda**

Fidel Rueda notes his first No. 1 among six entries of Regalos Mexicanos (see Billboard's Hot Latin Albums) at steps 2-1 in his 38th week. The Cualcan, Sinabre-based singer has previously peaked as high as No. 6 with his first charted title, "Pas En Este Año," in 2007.

Prince Royce hits the Top

Prince Royce picks up his first No. 1 on Hot Latin Songs as "Corazón Sin Cara" steps 2-1 with 13.9 million listener impressions, up 14%, according to Nielsen BDS. The breakthrough tropical star bowed on the list a year ago with "Stand By Me," which peaked at No. 8 during its 30-week run. "Corazón" is the follow-up single from his self-titled debut album and hits the top in its 11th week, marking the longest climb to No. 1 since Maluma's "Te Amo" (26 weeks, May 23, 2009).

---

*No. 1 hit among six entries of Regalos Mexicanos (see Billboard's Hot Latin Albums) at steps 2-1 in his 38th week. The Cualcan, Sinabre-based singer has previously peaked as high as No. 6 with his first charted title, "Pas En Este Año," in 2007.

**Between the Bullets**

Prince Royce picks up his first No. 1 on Hot Latin Songs as "Corazón Sin Cara" steps 2-1 with 13.9 million listener impressions, up 14%, according to Nielsen BDS. The breakthrough tropical star bowed on the list a year ago with "Stand By Me," which peaked at No. 8 during its 30-week run. "Corazón" is the follow-up single from his self-titled debut album and hits the top in its 11th week, marking the longest climb to No. 1 since Maluma's "Te Amo" (26 weeks, May 23, 2009).

---

*Data for week of March 12, 2011*
### EURO Digital Songs

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<tr>
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<td>No ni Mirai</td>
<td>Sony Music</td>
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<td>4</td>
<td>Gina</td>
<td>No Hoshizukou</td>
<td>Warner Music</td>
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<td>Nana</td>
<td>Love</td>
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<td>Shingo</td>
<td>No MERI</td>
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<td>7</td>
<td>The Roller</td>
<td>You are</td>
<td>Sony Music</td>
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<td>8</td>
<td>Ima No Koi Wi Wasurenai</td>
<td>Mirai No Hitome</td>
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### JAPAN Billboard Japan Hot 100

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### Canada Albums

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<td>4</td>
<td>Born This Way</td>
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<td>Jean</td>
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<td>Motown Records</td>
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<tr>
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### Australia Albums

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### Sweden Digital Songs

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<td>5</td>
<td>Jean</td>
<td>Chris Brown</td>
<td>RCA Records</td>
</tr>
<tr>
<td>6</td>
<td>Grenade</td>
<td>Bruno Mars</td>
<td>Elektra Records</td>
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<tr>
<td>7</td>
<td>Hello</td>
<td>Marvin Gaye</td>
<td>Motown Records</td>
</tr>
<tr>
<td>8</td>
<td>Who's That Chick?</td>
<td>Mariah Carey</td>
<td>Epic Records</td>
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### Finland Digital Songs

<table>
<thead>
<tr>
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<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>New</td>
<td>Someone Like You</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>2</td>
<td>New</td>
<td>Price Tag</td>
<td>Jive Records</td>
</tr>
<tr>
<td>3</td>
<td>Sama</td>
<td>Rolling in the Deep</td>
<td>Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>Born This Way</td>
<td>Lady Gaga</td>
<td>RCA Records</td>
</tr>
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<tbody>
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<td>2</td>
<td>Higher</td>
<td>Sama</td>
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<tr>
<td>3</td>
<td>Autumn Leaf</td>
<td>Sama</td>
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</tr>
<tr>
<td>4</td>
<td>Stay</td>
<td>Sama</td>
<td>Warner Music</td>
</tr>
<tr>
<td>5</td>
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<td>7</td>
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<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>Marisa Monte</td>
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<tr>
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<td>Bebel Gilberto</td>
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<td>5</td>
<td>Péricles</td>
<td>Ao Vivo</td>
<td>Sony Music</td>
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Data for week of March 12, 2011 | For chart reprints call 212.493.4023 | Go to www.billboard.biz for complete chart data | 51
EXECUTIVE
TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records appoints Kathy Baker VP of digital marketing. She was senior director, ABKCO Music & Records names Danielle Boone licensing manager and Ivette Fuentes assistant controller. Boone was team leader of publisher services at the Harry Fox Agency, and Fuentes was a staff accountant at Ernst & Young.

PUBLISHING: BMI promotes Tracie Verlinde to executive director of writer/publisher relations in Los Angeles. She was senior director.

Kobalt Music Group promotes Merrill Wasserman-Serling to executive VP of business development and appoints Rebekah Alperin senior VP of communications and marketing. Wasserman-Serling was senior VP of business development, and Alperin operated her own firm, Alperin Entertainment.

TOURING: AEG names Adam Wilkes senior VP of music and touring for Asia. He was partner/managing director at Tailie Interactive Media.

RELATED FIELDS: The Gospel Music Assn. appoints Mathew Knowles to its board of directors. He is president/CEO of Music World Entertainment.

The Country Music Hall of Fame and Museum appoints Jeff Schwartzenberg senior director of marketing. He was senior director of marketing and communications for the Nashville Predators Hockey Club.

Management/entertainment company the Co-Ops taps Maurice Miner as an associate. He was director of syndicated and satellite radio at Sony Music Nashville.

Sacks & Co. names Samantha Tillman senior director of media relations. She most recently launched New York-based firm Daffodiil Publicity.

The Mitch Schneider Organization promotes Aaron Feterl to associate publicist. He was an executive assistant.

—Edited by Mitchell Peters

GOOD WORKS

PRINCE DONATES $1.5M TO NYC CHARITIES

The Harlem Children’s Zone (HCZ) in New York got a nice surprise in early February when Prince announced he was giving the nonprofit organization a $1 million line of credit to help fund upcoming projects. The Purple One made the last-minute announcement during an afternoon press conference at New York’s Madison Square Garden on Feb. 7, where he also pledged to give a $250,000 line of credit each to the Up-town Dance Academy and the American Ballet Theatre.

“Prince and I had a private conversation about the plight of poor children in this country and what we were doing at the Harlem Children’s Zone to try and help the 10,000 kids we work with,” HCZ president/CEO Geoffrey Canada says. “He said, ‘Look, I’d really like to be helpful.’

Prince will be very involved with how his donation is used to benefit the HCZ. Canada says, “When there are interesting projects we have that we can use this money for, we’ll give him the details about it and then he’ll release the funds,” he says.

Canada already has a few ideas, including a program for underprivileged 3-year-olds that aims to help their language skills. “Research shows that poor kids whose parents are on welfare [hear] about 15 million less words when they enter school than professional parents,” he says. “We want to help close that gap by showing [parents] how to use complex language around kids.”

—Mitchell Peters

On Feb. 23 at Warner Bros. Records’ Artist Lounge in Burbank, Calif., the label presented pop superstar Josh Groban with a plaque commemorating the platinum certification of his fifth studio album, “Illuminations.” The set has sold 714,600 copies according to Nielsen SoundScan, and peaked at No. 4 on the Billboard 200 in its debut week (Oct. 4, 2003). Groban poses with his plaque and Warner Bros. Records chairman Rob Cavallo.

On Feb. 28, at his barn in Nashville, Arista Nashville artist Ronnie Dunn treated country radio and music industry VIPs to an early listen of his forthcoming, still-untitled solo album due later this year. The first single, “Bleed Red,” is No. 18 on Billboard’s Hot Country Songs Chart this week. Thrilled to be a part of this special event are (from left) Sirius XM senior director of country music programming John Marks, Sony Music Nashville chairman/CEO Gary Overton, Arista Nashville VP of promotion Lezly Tyson, Dunn, KNIX Phoenix PD Mark Medina, WKLB Boston assistant PD/music director Ginny Rogers, Sony Music Nashville senior VP of promotion Skip Bishop and WQYK Tampa, Fla., PD Mike Culotta.

BACKBEAT

McIntosh Laboratory honored Lady Gaga’s longtime manager Troy Carter (second from left) and Lyor Cohen (right), Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the UK, at Primary Wave’s inaugural Managers’ Brunch on Feb. 12. Presenting the honors were Primary Wave president Michael “Blue” Williams (left) and McIntosh global VP of sales and marketing Linda Passaro, who said, “We’re especially pleased to be able to host Troy Carter and Lyor Cohen with the gift of McIntosh gear—true world-class music systems for true world-class music professionals.” PHOTO: ATRH. INC/WWW.MCINTOSH.COM

On Feb. 28, at Warner Bros. Records’ Artist Lounge in Burbank, Calif., the label presented pop superstar Josh Groban with a plaque commemorating the platinum certification of his fifth studio album, “Illuminations.” The set has sold 714,600 copies according to Nielsen SoundScan, and peaked at No. 4 on the Billboard 200 in its debut week (Oct. 4, 2003). Groban poses with his plaque and Warner Bros. Records chairman Rob Cavallo. PHOTO: JILL AUGUSTO

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Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.
SESAC CHRISTIAN MUSIC AWARDS

SESAC hosted its Christian Music Awards at the Hutton Hotel in Nashville on Feb. 25, welcoming the most accomplished Christian songwriters of the year for an intimate dinner and celebrating their achievements, awards in tow.

LEFT: SESAC president/CEO Pat Collins (left) congratulates songwriter Cary Barlowe on writing the No. 1 hit single “Fright Another Day.”


RIGHT: Jason Ingram was the evening’s big winner, taking home the songwriter of the year honor for his work on 14 of the year’s chart-topping Christian songs. Celebrating the moment are (from left) SESAC senior director of writer/publisher relations Tim Fink, SESAC senior director of writer/publisher relations John Mullins and senior VP of writer/publisher relations Trevor Gabe.

NEW MUSIC SEMINAR

The New Music Seminar hosted its Los Angeles conference Feb. 14-16 and featured speakers from companies like TAG Strategic, Eventric, Revolution, Big Champagne and Jambase. They discussed the ever-changing climate of the industry and encouraged entrepreneurs to utilize new technologies to break onto the scene. The two-day, three-night event featured keynotes, mentoring sessions and NMS Closed-Door Industry Summits plus nightly live performances.

ABOVE LEFT: Billed as a guide to new A&R from the prophets and punjads of the business, the “Second Movement: A&R in the New Music Business” panel discussed how these A&R executives find music and artists in the new era. Participating in the discussion are (from left) A&M/Octone Records president/CEO James Diener, Roc Nation head of A&R Cal Nyahubaki, RCA/UNIVERSAL Records president Pete Edge, Atlantic Records chairman/CEO Craig Kallman, online hip-hop music publisher/CEO Tim Fink, and Geffen Records chairman Ron Fair. Kneeling in front of the panel are Tom Silverman (left) and Dave Lory.

ABOVE RIGHT: GigWiz, a direct-to-fan, artist-friendly ticketing service that provides a new revenue stream for touring artists, announced its U.S. launch at the New Music Seminar. The company co-sponsored the first NMS Closed-Door Indie Promoter and Club Booking Summit, with Jambase and Eventric. Leaders from the live music space discussed the challenges facing the industry as well as the online and social media-based solutions that are available. Pictured after the summit are (from left) Silverback Management online media and community manager Xavier Ramiirez, GigWiz U.S. team member Davis Haizen, Jambase VP of sales Treni Williams and founder/president Andy Gudel, Wise Up Entertainment president Dean Russin and GigWiz co-founder Kai Lennett.

RIGHT: During the panel “Fifth Movement: The Breaks” artists from across the industry discussed their mentors and their rise to fame. The session gave hope to attendees still looking to break into the industry and was regarded as one of the highlights of the New Music Seminar. Gathering for a photo after the discussion are (from left) NMS co-founder Tom Silverman, noncommercial KCRW Los Angeles music director Jason Bentley, who moderated; artists Donna De Lory, Molby and Lisa Loeb, Leigh Parninello, PR director at event sponsor Arizona Beverages, rapper Chamillionaire; and NMS co-founder Dave Lory.
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