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LABELS By GAIL MITCHELL

LASER FOCUS

WMG Set To Expand Urban Biz With Atlantic’s Lupe Fiasco, Wiz Khalifa; Warner Bros. Strikes Deals

Atlantic records is on the verge of releasing a one-two punch on the Billboard 200, with industry experts predicting a chart topping debut next week for Lupe Fiasco’s album “Lasers” and strong first-week sales for Wiz Khalifa’s highly anticipated March 29 label debut, “Rolling Papers.”

Both releases come on the heels of Michael Kyser’s recent appointment as Atlantic’s first president of black music, a move that signals the label’s redubbed commitment to expanding its stake in R&B and hip-hop. At the same time, parent Warner Music Group’s (WMG) efforts to boost its overall share of the urban music market is also getting an assist from Warner Bros. Records, which has moved to jump-start its stalled R&B/hip-hop business with a series of recent deals, including distribution pacts with rapper Rick Ross’ Maybach Music Group and singer/songwriter Jill Scott.

With the excitement surrounding Fiasco, Khalifa and Elektra’s Bruno Mars, Atlantic “is definitely happening,” says Christina Andero-Smith, an urban buyer for Trans World Entertainment. "And Warner Bros. is definitely on the right track between Waka Flocka Flame and Gucci Mane, who are buying into acts they truly believe in. For them to plunk down $9.99, they have to believe in that artist. People will want lyrics."

Meanwhile, Warner Bros. co-president Todd Moscowitz is busy beefing up his label’s urban roster. In addition to the distribution pacts with Ross and Scott, the label has signed New Orleans rapper Currently to Atlantic/Warner Bros. and announced the March 22 release of Gucci Mane’s next mixtape, “The Return of Mr. Zone 6.”

Mane, who has experienced his share of legal issues during the last few years, has racked up 420,000 in sales for his 2009 album “The State vs. Radric Davis,” according to SoundScan. His 2010 follow-up, "The Appeal: Georgia’s Most Wanted," debuted and peaked at No. 2 on Billboard’s Top R&B/Hip-Hop Albums chart and has sold 155,000.

Meanwhile, labelmate Waka Flocka Flame continues to make chart noise with “No Hands,” which peaked at No. 2 on Hot R&B/Hip-Hop Songs, and new single “Grove St. Party” moving 26-23 on that chart this week. His 2010 album “Flockaveli” has sold 217,000, according to SoundScan.

The addition of Ross’ Maybach Music brings rappers Wale, Tyrese and Meek Mill under the Warner Bros. umbrella and raises the questions of whether Moscowitz can strike a record deal with Ross himself, who has one album left under his Def Jam deal. The first Maybach Music/Warner release will be “Self Made,” a compilation album featuring tracks by various Maybach artists due May 24.

Moscowitz’s ascension to co-president/CEO was part of a sweeping executive reorganization at Warner Bros. last September that included the departure of longtime chairman/CEO Tom Whalley and the appointment of WMG’s then-chief creative officer Bob Cavallo as Warner Bros. chairman and Atlantic executive VP/GM Livio Tortelli as Warner Bros. co-president/COO.

In the wake of the restructuring, Moscowitz relocated from New York to Warner Bros. headquarters in Los Angeles. If he is able to boost Warner Bros.’ position in R&B and hip-hop, it would potentially give WMG an urban power base on each coast. (Moscowitz couldn’t be reached for comment.)

Warner Bros. will face much of the same challenges at Atlantic to grow its urban market share. “With R&B, it’s tough because the single sales on that side aren’t as aggressive as with pop singles sales,” Kyser says. “But the beauty of R&B is that people buy into the artists and the whole experience.”

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Additional reporting by Ed Christman and Jason Lipitz.

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Michael Kyser, Atlantic

The beauty of R&B is that people buy into artists and the whole experience.

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Ever since the emergence of social check-in service Four- square, the music industry has been searching for a way to capitalize on the popularity of earning virtual rewards for real-life achievements.

A year-old service called Get Glue provides a promising new way to do so.

Although it bills itself as the “Foursquare of social entertain- ment,” there are some impor- tant differences that make Get Glue particularly intriguing for the music industry. Whereas Foursquare users earn “badges” by checking into the service from various locations, GetGlue users earn “stickers” when they check in while enjoying various types of media—such as movies, TV shows, and music—as well as for leaving reviews of what they’re consuming.

The stickers earned are a combination of GetGlue-created rewards and those created by partners (more on that later). What’s more, GetGlue creates physical versions of each sticker and ships them free to any user who earns more than seven stickers in a month. Finally, it offers entertainment recommendations to users based on their media consumption, as measured by their check-in activity.

So far, GetGlue has about 900,000 registered users, who average a total of 12 million check-ins and reviews per month. That’s still small compared with Foursquare’s 7 million users, but the real power is its Facebook and Twitter integration. Users can choose to share their check-in activity on these social networking platforms, allowing even those not using the service to keep up to date on what they’re watch- ing, reading and listening to.

According to Alex Iskold, founder/CEO of GetGlue parent company AdaptiveBlu, about 25% of GetGlue users share their check-in activity and 30% share their sticker rewards through the social networking accounts.

“People are more willing to share what they like than where they are,” Iskold says. “Thousands of fans check in, and then reach millions of friends and followers. It’s a way to market to audiences through the social plumbing that’s already in place.”

That’s what has gained the attention of entertainment brands. After spending its first year focusing on TV and film studio partnerships—including deals with HBO, Fox and, most recently, Entertainment Weekly—GetGlue is now turning its attention to the music industry.

The company has already man- aged promotional campaigns for Maroon 5, Gorillaz and Duran Duran, as well as for this year’s Grammy Awards.

The campaigns let artists create custom stickers to reward fans for actions as simple as listen- ing to a band’s music or buying its album, leaving hints for how to achieve rarer stickers for things like participating in a limited-time prize of concert tickets. The physical stickers that are sent out can even come into play by granting the bearer discounts at the merchant during shows.

After less than two months, the Duran Duran campaign generated 14,000 check-ins, 4,000 stickers and reached an estimated 4 million people on Facebook and Twitter based on GetGlue users sharing their check-ins and re- wards with their friends.

Duran Duran’s art assets were converted into GetGlue stickers in only four hours, according to Rachael Masters, co-founder/partner of Red Magnet Media, which Duran Duran’s management team at Magpie Entertainment hired to run the band’s social media strategy.

“We were pleasantly surprised,” Masters says. “It was a very quick and efficient way to get the word out there for us.”

In the first six months of the Maroon 5 campaign last year, GetGlue generated 35,000 check-ins and 6,000 stickers, with an estimated social media reach of 8.7 million. For Gorillaz, the tally was 32,000 check-ins, 8,000 stickers and a total social media reach of 9.2 million in four months. The Grammys generated 17,000 check-ins and 14,000 stickers in two days.

Other similar services in- clude Miso, Philo and Tunefish, but those are primarily focused on TV viewers. GetGlue is the only one currently addressing the music market. Iskold says the company is working on a self-service feature that will let artists manage their own campaigns, such as uploading their assets and accessing usage data using a Web-based dashboard he hopes to launch later this year. Not only is it more efficient, but it also frees GetGlue from hav- ing to navigate the confusing maze of rights and licensing in- herent in the music industry.

“Music is more complex than TV or movies,” Iskold says.

The company’s reach to the music industry is focused primarily on artist management, convincing managers to embed GetGlue widgets directly onto their websites to drive fan engage- ment. But it’s also begun working with major labels. In February, the company launched a campaign for Neon Trees, its first partnership with Island Def Jam. And Iskold says it’s been in talks with RCA and Atlantic Records on one-off deals with individual artists.

Foursquare merely showed the promise of applying video- game reward mechanics to real-life interactions. GetGlue is translating that “gamification” of life into a format more immediately usable by the music industry.

“People love getting digital stickers and badges,” Masters says. “We’re at the very beginning of learning how we can create reward systems and loyalty programs for fans. And that to me is in- credibly exciting.”

Digital Domain
ANTONY BRUNO

APP IT UP

The BreakOut Pedal from New Signal Process enables musicians to incorporate the features of iPhone and iPad audio apps into their music making. Users can connect the pedal to an iPhone/iPad, an amplifier and a guitar, keyboard or microphone and then use their Apple device to access their favorite apps for guitar effects, pitch shifting, Auto-Tune and other features.

The BreakOut Pedal comes with a detachable two-foot cable and costs $115.

—AB

BITES & BRIEFS

LDR TAKEOVER SCORES DEAL WITH CLEVELAND RADIO STATION

The market for listener- programmed radio is get- ting some competition in the form of a company called LDR Takeover. The premise is simple: Listen- ers go to a participating radio station’s website and vote on what songs they want to hear. The concept is similar to Jelli Radio’s hy- brid online game/listening format—except in terms of reach and scale. While Jelli’s format is available on 25 stations nationwide, LDR Takeover just scored its first deal with top 40 WAKS Cleveland for two daily one-hour blocks of programming.

BAND FORMS THROUGH TWITTER, GETS JOHNNY MARR SHOUT-OUT

It was bound to happen: Someone has managed to form a band through Twitter. Twitterband was formed by a newly laid off Rich- ard Newman of Chichester, England, who turned to the micro-blogging site to see if he could create a band. Within days he found a pro-ducer and nine musicians, who recorded (and posted on YouTube) their rendition of Rod Stewart’s “Maggie May” and the Smiths’ “Please Please Please Let Me Get What I Want.” The latter prompted Smiths guita- rist/songwriter Johnny Marr to tweet, “OK everybody on Twitterband. Nice job. I’m touched.”

HELLO MUSIC PARTNERS WITH MOBBASE

MobBase is making its DIY mobile app development platform available to artists signed up to the Hello Music network. Artists involved with Hello Music will get a free month of MobBase membership and three months of free premium support. Hello Music bills it- self as an “opportunity en- gine” designed to connect independent bands with digital music services, live event bookings and licensing services.

RINGTONES

Mar 12, 2011

BIZ

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Glassnote Enters Publishing With Four Song Night

'It's Always Been The Plan,' Daniel Glass Says

Phoenix headlined New York's Madison Square Garden in October. Best new artist Grammy Award nominees Mumford & Sons saw debut album "Sigh No More" recently top U.S. sales of 1 million units, according to Nielsen SoundScan. And buzzworthy Knoxville rock trio Royal Bangs are set to release their highly anticipated third album—and Glassnote Records debut—at the end of March.

As if all of that wasn't enough to keep Glassnote and founder Daniel Glass busy, the independent label is now jumping into music publishing with the launch of Four Song Night. The fledgling publisher's first signing is Glassnote recording artist Givers, with a second, non-Glassnote artist signing expected in the next few weeks. Glass says he's in talks with prospective partners to handle worldwide administration for Four Song Night.

"It's always been part of the plan for Glassnote Entertainment Group to have a publishing arm," he says. "I just wanted to establish the label first. For the first four years, we weren't ready, but now I feel like we are mature enough.

Glass says his role models are former employers Chrysalis and SBK, where "the publishing and the music departments at those places complemented each other very well."

He also admires the relationship between Zomba/live founder Clive Calder and Barry Weiss, the former CEO of RCA/live Label Group. "Of all those pop hits, I'd say 75% were Zomba writers," he says. "I aspire to have that kind of synergy."

While Glassnote is known primarily as a rock label, the publishing company will lean in a more pop direction, Glass says. "We're pretty progressive," he says. "We're more apt to hear about something like a new app and take a chance on that than a larger publisher might be. I wouldn't say we're better, but we're different; we're the right fit for someone who wants patience and a personal touch."

Four Song Night will be helmed by former Denise Rich Songs A&R coordinator Maureen Lloren, who joined Glassnote in November 2009 to prepare the groundworks for the publishing unit's launch. Lloren says she hopes Four Song Night will play the role of what she describes as an "old-fashioned song plugger."

The company expects to open a West Coast office that will aggressively pursue synchronization and licensing opportunities for Four Song Night songwriters, she says, adding that the publisher will also look to arrange collaborations with other songwriters.

Four Song Night's emphasis on individual attention was what attracted Tiffany Lamson and Taylor Guarisco of Lafayette, La., band Givers, which signed to Glassnote Records in February. Percussionist/ukulele player Lamson and guitarist Guarisco share lead vocals and songwriting duties. "When we were signing, we felt like we were getting to know the label as a whole and we shared a vision," Guarisco says. "We didn't want to hand over our lives to people who were laddering lots of other lives."

Lamson says she and Guarisco haven't collaborated with other songwriters but adds that they're open to the idea. "I'd love to do something with David Byrne," she says with a laugh. "Let's make that happen."

While Glass may or may not be able to get the former Talking Head in a room with Givers, he certainly is good at facilitating other extraordinary events—like the story behind the name of the publishing company.

"It's not a reference to Three Dog Night," he says. "When Phoenix played 'Saturday Night Live,' they got to play three songs on the show, which is really rare to begin with. But after the show ended, producers asked them to stick around and play a fourth song, which is even rarer. I just remember how that night felt and wanted to make that happen again."

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Father Knows Best

Fernando Camacho is, by his own admission, not a musician.

But thanks to a savvy ear and stellar organizational skills, he's turned regional Mexican band LA Arrolladora Banda el Limon de Rene Camacho into a hitmaking machine. His work has put him in the running for a producer of the year award at the Billboard Latin Music Awards for the second consecutive year.

Rene Camacho, Fernando's father, founded Arrolladora four decades ago and still leads the band. "My father wanted me to study music, but I always wanted to go to college and study something academic," says Camacho, who earned a law degree.

But little by little, Camacho was drawn into the business, getting involved in promoting Arrolladora shows, then managing the group and finally becoming its producer.

"I may not be a musician, but I can tell you if it sounds good or not. I can tell you if it works or not," he says.

In addition to his work in the studio with Arrolladora, Camacho still books shows and handles day-to-day management. He also manages and produces Banda MS.

Arrolladora signed with Disa in 2002 after a stint with Sony that yielded the group's first track on Billboard's Hot Latin Songs chart, 2001's "Que Me Vas a Dar," which reached No. 2. But the band's breakthrough came in 2007, when "De Ti Exclusivo" reached No. 2 on Hot Latin Songs. The group followed up with two chart entries in 2008, including "Sobre Mis Pies," which peaked at No. 3. Finally, in 2009, Arrolladora topped the Hot Latin Songs ranking with "Niña de Mi Corazon," which stayed at No. 1 for three weeks.

"Niña de Mi Corazon" helped Camacho become a finalist for the producer accolade in 2010. He was again for the honor this year on the basis of seven tracks, including "La Peinada," produced for Chuy Lizaraga, and "Invisible" and "Sin Evidencias" for Banda MS. "Sin Evidencias" peaked at No. 5 on Hot Latin Songs.

"He has a very ear in selecting the songs he records and producers," Fonovisa/Disa VP of marketing Sergio Perez says. "A great deal of his success has to do with being on the street and seeing what's happening, versus other office-bound executives who aren't up to speed. This may be because as a promoter he's forced to be at shows, and he can see firsthand people's reactions to new musical movements."

When Camacho took over the running of Arrolladora, one of his main objectives was to make it appealing to a younger audience and to simply make it more popular. He pays special attention to lyrics, aiming for messages that are simple and easy to understand but also appeal to the Mexican sense of pride and honor.

"Songs about betrayal and rejection," Camacho says. "It's about talking to the person who did you wrong, who stabbed you in the back. This is very traditional in Mexican music, asking, 'Why did you do this to me, woman?'"

TIGER BEAT

Los Tigres del Norte To Hit 'MTV Unplugged' This Spring

Los Tigres del Norte's appearance on "MTV Unplugged" in May will mark two important precedents for the network:

The broadcast, which will feature a Feb. 8 Los Tigres performance at the Hollywood Palladium, is the first in what is expected to be a series of "Unplugged" shows produced by U.S. Latino channel MTV Tr3s. It will also mark the first time that the MTV concert series has featured a regional Mexican act. And for the band itself, it represents an unusual opportunity to extend its reach to a younger generation of music fans.

While the show will air on MTV Latin America and MTV Spain as well, Tr3s' debut "Unplugged" is a deliberate departure from a series of successful "Unplugged" shows and albums produced by MTV Latin America, which have featured rock and pop artists from the region.

"Our No. 1 goal was to appeal to the market here in the U.S.," says Charlie Singer, senior VP of content/creative for Tr3s and executive producer of Tr3s' "Unplugged" shows. Because of regional Mexican music's broad appeal in the U.S. Latin market, the Los Tigres "Unplugged" will be "appealing to everyone," Singer says. The bulk of my audience has a relationship to this band either themselves or through their parents."

The "Unplugged" production built on the multigenerational appeal of Los Tigres by pairing them with a wide range of artists, including Juanes, Mexican pop singer Paulina Rubio, Argentine rocker Andres Calamaro and Puerto Rican urban duo Calle 13's Rene Perez, who wore a black cowboy hat while he rapped to Los Tigres' song "America."

Drawing the most rousing audience response was Zack de la Rocha of Rage Against the Machine. A Mexican-American who has marched with Los Tigres at immigration rallies, De la Rocha joined the band for a fierce and emotional rendition of its immigrant anthem "Somos Mas Americanos" ("We Are More American").

"We're looking to allow new audiences to discover—or rediscover—who Los Tigres are and what they stand for," Tr3s senior VP of music and talent strategies Jesus Lara says.

Los Tigres have sold 41 million albums in the United States, according to Nielsen SoundScan, and are renowned for their marathon live shows, which are staged at venues ranging from rodeos to stadiums. But the "Unplugged" broadcast presents the band with a chance to reach new audiences.

The May premiere will coincide with the release of Los Tigres' "Unplugged" album and DVD on Fonovisa Records. Fonovisa/Disa president Gustavo Lopez says the album will be released in such countries as Spain that are usually not considered markets for the group.

The "Unplugged" album could also boost Los Tigres' digital sales, which have been weak for most regional Mexican acts. Only 2% of the sales of their latest album, "La Granja," represent digital downloads, according to SoundScan.

"Because of the other artists involved and the MTV brand, this will skew clearly younger than anything else they have ever done," Lopez says. "It's a project that we certainly hope breaks Los Tigres out of their core customer base.

—Judy Cantor-Navas

PREMIUM LATIN OWNER ROMERO FREE ON BAIL

Franklin Romero, owner of indie label Premium Latin, is free on bail after pleading not guilty to violating U.S. narcotics laws. The charges stem from a 10-year-old indictment filed in November 2000 against Romero and eight others describing an elaborate money laundering operation to transfer the profits of narcotics trafficking from the United States to such territories as Colombia. Romero left the United States after the indictment and was arrested Feb. 23 at Newark (N.J.) International Airport. His indictment hasn't affected the operation of his Santo Domingo-based record label, whose roster includes Aventura.

GOCHO, WISE TO RELEASE SOLO ALBUMS

Latin urban producer/songwriter Gocho has signed with Venemusica to release his first solo album, while urban songwriter Wise is slated to release a solo set in 2011 on Denizador/Mia Musa, the label that singer Olga Tañón has with her husband/manager Billy Denizard. Gocho, who's worked with Don Omar, Angel y Khiriz and Daddy Yankee, has a revenue-sharing deal with Venemusica that includes live shows and merchandising. His album "Mi Musica" dropped March 8. Wise's set, "Wise 2020," is expected to be released this summer.

PROMOTER MUÑOZ DIES AT 72

Veteran regional Mexican concert and events promoter Maximino "Max" Muñoz died Feb. 24 after a long bout with cancer. He was 72. Muñoz was a founding member of concert promotion association Promotores Unidos and served for eight years as the secretary of the organization's board of directors. He founded M&M Promotions and presented shows by such artists as Vicente Fernandez throughout the West Coast. He also represented a U.S. roster of acts that had included Diana Reyes and Arrolladora Banda el Limon.

—Leila Cobo
Arizona Promoter On Leaving Live Nation To Launch Danny Zelisko Presents

Fresh off a round of golf with Alice Cooper, promoter Danny Zelisko is ready to talk about the launch of Danny Zelisko Presents and his recent exit from Live Nation as that company’s Southwest chairman (Billboard.biz, Feb. 24).

The CliffsNotes version: Zelisko founded Evening Star Productions in Tempe, Ariz., in 1974; grew it into the leading promoter in the region; and became a vocal critic of concert industry consolidation before selling his business in 2001 to SFX Entertainment. Then-parent company Clear Channel Communications rebranded SFX as Clear Channel Entertainment before spinning off the promotion business in 2005 into what became known as Live Nation.

“I signed up with SFX. They really wanted me, they courted me, they paid me, they begged me, they got me,” Zelisko says. “It was because they said to me, ‘Danny, we’re not buying you to retire you. We’re buying you so you’ll make money for us.’ Do what you do.” That was the last time he heard. Then it turned into Clear Channel and Clear Channel pretty much left me alone. Then Live Nation made another five-year deal with me.”

In 2007, Live Nation promoted Zelisko to chairman of Live Nation Southwest, putting him in charge of the company’s concert operations in Arizona, New Mexico and Las Vegas.

“Everything was hunky-dory,” he says. “Then things started changing. I’m not going to say it was for the worse, but the bottom line is things changed over the last few years.”

In February, Zelisko announced he was leaving Live Nation under what he called amicable terms to start Danny Zelisko Presents.

“I’ve got nothing but to say about those guys. I hope they do great,” he says. “I don’t know what’s going on [at the company], and I haven’t known a lot about what’s going on for a couple of years. I wish I could have been more involved, and that was their choice. I didn’t quit. I just said, things change, people change. They’re allowed to, especially when they own the company.”

Zelisko acknowledges that he’s “kind of shell-shocked” by the end of his affiliation with the promotion giant.

“I don’t know what just happened over the last few years,” he says. “All I know is I’m back by myself like I started, and it’s a great feeling. Do I wish things worked out better or differently with Live Nation? You bet I do. But they didn’t.”

Live Nation didn’t respond to requests for comment on Zelisko’s departure.

Zelisko isn’t wasting any time getting his new company up and running. The first concert under the Danny Zelisko Presents banner was a March 10 benefit for the Fund for Civility, Respect and Understanding at the Tucson (Ariz.) Convention Center featuring Cooper, Jackson Browne, David Crosby & Graham Nash, Dar Williams, Calexico and other performers.

The show benefits the victims of the Jan. 8 shootings in Tucson that killed six people and wounded U.S. Rep. Gabrielle Giffords, her aide Ron Barber and 11 others. Zelisko is open to big-guarantee shows “with people I feel confident in,” he says. “But I’m more interested in the heavy that people want to work with me, and they don’t want to bust my balls. I can afford big mistakes. So how do you do that? You charge the right ticket prices, you play the right hall, and you know your artist and how many people they’re going to draw at what ticket price.”

As of today, Zelisko says he has “zero staff,” but he set up shop in Phoenix where he’s partnered in a restaurant with Cooper. Eventually, Zelisko says, “I will have staff that will take care of all the necessities, just like I always have.” He notes that “people that I hired 15-20 years ago are still working in this market for Live Nation,” and he wish them nothing but the best. “I hope someday our paths will intersect again.”

By this time next year, Zelisko says he’d like his show counts to approach that of Evening Star, a perennial top 10 promoter that reported about 200 shows per year to Billboard Boxscore in the late ’90s. He’s also open to partnering with other promoters as he did in the past.

While such changes would be stressful to more promotions, cancer survivor Zelisko is keeping everything in perspective.

“You know what’s stressful?” he asks. “Getting a nice dose of colon cancer and being threatened to die. That’s fucking stressful. Putting on rock concerts should not be stressful. Sure, there are problems and complications, but the bottom line is it’s a pleasure.”

The next voice you hear: DANNY ZEL on Keeneland radio with U.S. Rep. Gabrielle Giffords’ aide RON BARBER and Barber’s wife NANCY, at a March 10 Broadway benefit at the Tucson (Ariz.) Convention Center.
RAW AND LIVE

PART SOCIAL MEDIA CAROUSEL, PART HIP-HOP SKATE CREW, PART WEIRD (OFFENSIVE?) CREATIVE CONGLOMERATE—THEY POST RELENTLESSLY TO TUMBLR, GET TWEETED ABOUT BY KANYE, AND WITH NO SINGLE, PERFORM ON “FALLON.” IS THIS THE ODD FUTURE OF THE MUSIC BIZ?

BY ANDREW NOSNITSKY

Tyler, a skinny 19-year-old with a booming voice and a slightly gapped overbite, sits cross-legged on an unmade bed sheet in a Philadelphia hotel room. Over a tray of cinnamon sticks and a half-closed MacBook he gushes about his dreams (winning a Grammy Award) and heroes (Pharrell Williams of the Neptunes).

For hours Tyler remains tethered to one spot on the bed, yet he seems to be moving constantly. His imagination travels as he pretends to be a secret agent, or that the room’s furniture is slowly coming to life. He shows off a sketchbook filled with his brightly colored marker drawings of doughnuts and cats, ideas for clothing designs and chicken-scratch poetry. Flipping to a portrait of a seemingly jolly, fat-faced man he pauses. “That’s a serial killer,” he says. “That’s Tom, he’s crazy. He looks nice, but that’s how they usually are.”

Tyler himself is proof that first impressions are unreliable. The bright-eyed and buzzing teen is also rap’s most buzzed-about new star—and quite possibly an emerging threat to both decency-minded parent groups and the major-label infrastructure.

Known to fans as Tyler, the Creator (the superfluous comma is intentional), he’s the founder of and de facto spokesman for Odd Future Wolf Gang Kill Them All, a Los Angeles-based collective of rappers, producers, skateboarders, filmmakers, designers and general miscreants, all in their late teens and early 20s. The 11 members on the recording side specialize in splattering today’s adolescent experience onto tape. With that comes rebelliousness, profanity, intense insecurity, dense sarcasm, bizarre non sequiturs and a heartfelt honesty.

Earlier that night in Philadelphia, at a sweatbox known as the Barbary, Odd Future performed to a crowd of 300 kids. There was a full-scale punk energy level on both ends, complete with stage dives and fans screaming their lyrics—“Fuck the fame and all the hype, G/I just want to know if my father would ever like me”—and vulgar catchphrases—“Kill people! Burn shit! Fuck school!”—by heart. Many were wearing handmade OFWGKTA shirts.

When Tyler released his self-produced debut album, “Bas-
OCC FUTURE

SXSW: mtvU Woodie Awards, March 16, Billboard showcase—Midnight, March 19, Buffalo Billiards
Sites: OddFuture.com, Formspring.com/woolfahley, OFWGKTA.tumblr.com
Tweets: @ofwgkta, @fucktyler, @KILLHodgy, @ofwgleftbrain, @oddfuckingtaco, @DamierGenesis, @JasperDolphin, @MikeGKTA, @frank_ocean, @sydOFWGKTA, @theupsweep

Management (domestic and international):
David Airaudi and Christian Clancy
(@christianclancy)
Agents: The Windish Agency (United States);
Steve Strange, X-Ray Touring (overseas)
Publishing: pending
Publicity: Heathcliff Berru, Life or Death PR & Management (@HeathcliffB)

Odd Future

Tard,” on his website in late 2009, it was mostly downloaded by friends and users of the message board of popular street
fashion blog Hypebeast. Tyler reached out to a few of the big-
ger hip-hop blogs to post the tape and received little to no re-
sponse. But after about six months, Odd Future awareness
gained some snowball, thanks to more free albums and a couple
of unforgettable moremasochistic music videos for Tyler’s “French,”
and then 16-year-old Earl Sweatshirt’s drug binge fantasy
“Earl.” By the summer of 2010, Tumblr posts and Twitter
retweets begot attention from media outlets like Pitchfork
and the Fader. Public co-signs from Kanye West and Soulja
Boy followed.

On Feb. 16, Tyler and Odd Future MC Hodgy Beats performed
“Sandwitches” on NBC’s “Late Night With Jimmy Fallon.” Odd
Future’s then-pro bono publicist had sent the videos to the show’s
booker in the fall and they eventually found their way to Fallon
himself. Backed by “Fallon” house band the Roots, the perform-
ce featured ski masks, a lawn gnome and a girl dressed as a
zombie. They ran around screaming at guests and jumping on
couches. They even jumped, literally, on Fallon’s back.

A pair of iTunes singles, “Yonkers” and “Sandwiches,” were
made available just days before the “Fallon” appearance, and
are the only pieces of music available from the band at retail.
The songs (credited to Tyler, the Creator) have sold 12,000 and
6,000 units, respectively.

Yet sales seem beside the point. OddFuture.com offers no
less than 11 full-lengths for free download—all self-produced.
This model isn’t particularly uncommon, especially in hip-hop
where artists have been churning out semi-official mixtapes
since forever, but Odd Future approaches it with an eye for
detail that competes with major-label releases—complete with
tightly penned raps, sonic cohesion and thoughtfully executed
conceptual arcs. This degree of refinement is impressive enough
on its own, but even more so when you realize that it was ef-
fectively made in a vacuum by a bunch of hyperactive teenagers.

They’ve built a self-contained world and diving into it is a lot
like looking at Tyler’s sketchbook. The coloring goes outside
the lines, but the raw ideas are obvious.

Their visual sensibility is equally arresting. Tyler handles
most of the crew’s imagery himself, directing videos and de-
signing artwork and fliers. He brings with him a built-in icon-
ography, mostly tied to deviance, indulgence or childhood
—upside-down crosses, yearbook photos and human oddities.
The resulting blend often looks more like something from an
’80s punk or industrial demo. The videos have their roots
in skate videos and youth-gone-wild, nontraditional public spec-
tivity.

FROM “BLACK SABBATH RAP” TO A CHRIS MARTIN/THE-DREAM-INSPIRED
SINGER/SONGWRITER: THE (FAR FROM ENTIRE) ODD FUTURE CREW

DOMO GENESIS
The proud Polynesian rapper. As
such, his “Rolling Papers” LP finds
him kicking a slow and deliberate
flow. And his voice oozes comfortably
into the lo-fi, syrupy production of
Odd Future mates Tyler, the
Creator and Left Brain.

EARL SWEATSHIRT
Odd Future’s youngest rapper, Earl, 17, might be the most
technically def lyricist. He’s also
gone. Just before the world began
to take notice, Earl’s mom enrolled
him in a boarding school, cutting
off all communication with the
crew. The group’s “Free Earl”
campaign has grown to mythical
proporions among fans.

FRANK OCEAN
Singer/songwriter who finds a
hazy and psychedelic midpoint
between the Dream and
Coldplay’s Chris Martin. Born in
New Orleans, Ocean moved to Los
Angeles after Hurricane Katrina
and jumped headfirst into the
major-label system, landing a few
songwriting credits and eventually
deal with Island Def Jam under the name Lonny
Breaux. While that project sat in
purgatory, he met Odd Future founder Tyler and was introduced
in the world of DIY. Now his self-
released free album, “Nostalgia,
Ultra,” has received rave reviews
from critics and (through Twitter)
such names as Sean “Diddy”
Combs and Lupe Fiasco.

HODGY BEATS
The rapping half of duo
MellowHype, Hodgy is a tongue-
twisting lyricist who owes much of
his style to traditionalist
underground hip-hop but never
sacrifices the youthful energy of
today’s more popular rap. Hodgy
is Odd Future’s most productive
rapper, with two MellowHype full-
lengths and one solo project
under his belt.

LEFT BRAIN
MellowHype’s production arm. A
hulking, mysterious presence
at shows, Left Brain’s behind-the-
boards style is ever-evolving from
traditionalist boom bap to Waka
Flocka Flame-inspired post-crunk.
Manager Christian Clancy
describes the forthcoming
MellowHype material as “Black
Sabbath raps.”

MATT MARTIAN
The brainchild behind production
crew Jet Age of Tomorrow. Its
recent “Journey to the 5th
Echelon” is a far cry from much
of Odd Future’s output, leaning
instead toward alternative space funk in
the vein of the Neptunes’
“E=MC” project.

MIKE G
He just might be Odd Future’s
secret weapon. His quietly
released debut, “All,” is a
collection of artfully penned, whimsical narratives that would
make Slick Rick proud. Currently
prepping follow-up “Gold.”

SYD THE KID
Serving as the in-house engineer,
producer and tour DJ, Syd’s
home studio is ground zero for
most Odd Future projects. Soft-
spoken and sweet, Syd gives off a
positive, hippie-ish vibe that
contradicts the chaos of her male
counterparts. She’s also openly
gay and a blossoming icon for
hip-hop’s Tumblr generation. “It’s
weird,” Syd says. “The only
reason people even know is
because [I got too comfortable]
on Twitter. But it’s kind of cool
that I inspire people.”
tacle shows like “Jackass.”

“Yonkers,” the black-and-white clip from his forthcoming commercial debut, “Goblin,” shows Tyler intimately fondling a cockroach for about a minute—before he swallows it. Then he vomits “YONKERS,” an entire LP, saying. “It’s going to be super duper cool. We get out, we don’t have to do what they do but they have ambitions beyond music,” he says. “There are so many creative outlets for the guys that the idea is to be able to maximize the total of the brand that is Odd Future.”

The managers are in a unique position to buck major-label trends. Clancy is an industry veteran who recently left his position as head of urban marketing at Interscope, while Airidade is an industry executive there. These affiliations have raised eyebrows about the crew’s self-sufficiency, but the management seems firm in its indie stance. “They built it,” Clancy says. “And they need to own it.”

The Odd Future collective is filled with obsessive self-documenters, and part of its rise is about being able to see childhood fantasies turn into reality in real time. For months Tyler tweeted about his Justin Bieber fandom, how he just wanted the star to acknowledge him. Then, on Feb. 25, Tyler posted a Twitpic of he and Bieber hanging out off at a Manhattan Beach, Calif., soundstage. In the pre-buzz days, the Odd Future crew would post homemade comedy skits on their Tumblr and mention dreams of one day turning them into a show for Cartoon Network’s Adult Swim programming. Now they’re producing a pilot for the network, which management describes as a mixture of “Jackass” and “Chappelle’s Show.”

SEEMS LIKE TEEN SPIRIT

While business2unchs behind them, and the press buzz translates to the crew, the Odd Future youth fan base still seems largely sustained by DIY and word-of-mouth networks. A glance at the YouTube views for “Yonkers” shows the vast majority of traffic coming from social networks like Facebook and Twitter, not the so-called tastemaker sites that posted it. Most Odd Future members are into small venues, and for the most part, their flagship single “Polyurethane,” premieres on SoundCloud accounts. They offer seemingly honest—if brief—answers to fan queries regarding everything from production tips to half-joking sexual propositions. These sites aren’t necessarily publicized; some are even maintained under semi-anonymous aliases (on FormSpring Tyler goes by his alter-ego “WolfHaley”) but the fans, now coming from around the world, always seem to find them, and the interactions often spill into the real world.

“Talking to fans [is] easy when your fan base is the size of ours,” Tyler says. “Music is one of the things they do but they have ambitions beyond music,” he says. “There are so many creative outlets for the guys that the idea is to be able to maximize the total of the brand that is Odd Future.”

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“The music business has pushed aside the most important asset a true artist can have: authenticity. I’m generalizing, and there are exceptions, but for the most part record labels are into immediate gratification. To get any recognition artists have to focus on the hit, and it doesn’t matter whether that hit represents them. We can spend hours talking about the problems with the system in the case of rap, and we want to fix it. If it’s coming from a real place, it will stick—maybe not immediately—but if you hang on long enough and keep exposing it in an organic way, kids who feel the same will slowly find it. Emotion attracts emotion.

This is something many music executives can’t wrap their heads around. It’s not their fault. They’re stuck in a system that doesn’t allow them to. Odd Future is DIY on acid. They write, produce, engineer, mix, photograph, illustrate and direct themselves. Nothing comes from the outside. That would dilute the authenticity. If radio singles happen it’ll be because radio bends to Odd Future—not vice versa. While the majors focus on the 50% of the world that listens to what top 40 radio plays, the other 50% of the world are starting to find their voice. This is the first generation of kids fully raised on the Internet. They’re smarter than the music that is being sold to them. They’re a showcase of what happens when art and music programs are pulled from schools and neighborhoods, of what happens when add is almost woven into their DNA. To have all of this lost in a label system is what scares me. I picture the meetings now about how we can get them with this or that producer . . . the politics, video policies, radio games and product placement of things they’ve never used or even seen before. I can see the push to make music for “other people” so we can get more sales, bigger market share. All that is the problem. This is a movement of kids tired of all the above.

Odd Future isn’t about a single. It’s about a brand that it owns. The masters, merch, touring, media, intellelctual property and movement. Self-owned and self-made. The decisions we make are never based on politics, only on what’s right. However this all plays out, nothing will ever be more important than staying authentic. And in today’s world, I guess that is odd.”

THE NEW MODEL

DIY “ON ACID”?

BY CHRISTIAN CLANCY

The music business has pushed aside the most important asset a true artist can have: authenticity. I’m generalizing, and there are exceptions, but for the most part record labels are into immediate gratification. To get any recognition artists have to focus on the hit, and it doesn’t matter whether that hit represents them. We can spend hours talking about the problems with the system in the case of rap, and we want to fix it. If it’s coming from a real place, it will stick—maybe not immediately—but if you hang on long enough and keep exposing it in an organic way, kids who feel the same will slowly find it. Emotion attracts emotion.

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Christian Clancy is co-manager of Odd Future and former head of urban marketing at Interscope Records.
Through the years, the role of South by Southwest in the music community has shifted. Once just a place for artists to break out, SXSW has become the spot to prove that blog buzz isn’t all hype, and in some cases, a place for established artists to prove they’ve still got it. SXSW remains the premier place to catch live (mostly) indie music from all over the globe, to meet up with some of the most forward-thinking and thorough music executives around. There are endless rounds of tacos. Platters of barbecue. And lots of beer. The lines to the showcases are long. The list of secret shows is longer. And the tweeting/Facebooking/Foursquaring/Gowalla-ing is nonstop. But just when you think you’ve seen it all, just when you’ve had one chopped-beef plate too many—you hear something that rocks your world. And it’s all worth it.

Here’s our guide to the Billboard showcases—as well as other choice moments. Plus, SXSW survival tips from 15 of the coolest execs (and conference vets) in the music business.
THE BOXER REBELLION
The London group made chart history in 2009 when sophomore set "Union" became the first self-released album to enter the Billboard 200 on digital sales alone. It reached the top five on iTunes' U.S. and U.K. charts and was named iTunes' alternative album of the year. The act scored a high-profile spot playing itself and performing three songs in the 2010 Drew Barrymore film "Going the Distance." Its third self-released set, "The Cold Still," came out in February. Abandoning its mostly self-produced ways, the Boxer Rebellion teamed with producer Ethan Johns, who adds a touch of arena-ready sheen. At the core remains the band's ability to emote lyrically and musically, which brought the act from obscurity to independent success story.

SXSW SURVIVAL GUIDE (DRISKILL HOTEL, WHAT-A-BURGER, JO'S...)

TOM WINDISH
President, the Windish Agency
First SXSW: 1997
For networking and hanging out the Driskill Hotel (604 Brazos St.). For peace and quiet the Hotel St. Cecilia (112 Academy Drive)—it's amazing. The best place for tacos is Tacodeli (various locations). They have tons of flavors; the line moves fast. Breakfast? Juan in a Million (3300 E. Cesar Chavez St.). I try to drink a lot of water and not too much alcohol. It's a long day, long night, not a lot of sleep, a lot of bands. Bring earplugs. I'm going to the Windish Agency party at Mohawk (912 Red River St.) on Wednesday afternoon; the lineup is outstanding. I'm going to see James Blake at the French Legation Museum (802 San Marcos St.). I have nine events at SXSW; I'm going to every one of them.

JUSTIN ESCHAK
Artist manager, Mick Management
First SXSW: 2002
People go to the Four Seasons Hotel (98 San Jacinto Blvd.), but that tends to be more of the industry folks than the bands. Post-midnight eating? I'm a Texan and I grew up on What-a-Burger (various locations). What-a-Burger crushes In-N-Out Burger. For lunch I like Hut's Hamburgers (807 W. Sixth St.). Been going there forever. I like Ruby's BBQ (512 W. 29th St.). My tip for first-timers: Hydrate.

JACK RUTLEDGE
Product manager, Rockhouse Partners (@jackrtdg)
First SXSW: 2010
Eat from wherever truck on the side of the road is open. I don't know why you'd do anything else. I bring my own coffee. I take the backpacker's approach and pack everything in, [like] granola and bananas. There's a lot of free coffee. Free coffee always wins the day. Find someone who works at a large company like AOL and go to dinner with them. If you're in the music business, they're going to expense it. Go swimming at Barton Springs (2201 Barton Springs Road).

BRAD NAVIN
CEO, the Orchard (@bradnavin)
First SXSW: 1999
The Orchard did happy hour at the Driskill Hotel for five to six straight years. We took over the Cattle Baron suite. I think we contributed to putting the Driskill back on the map. We don't do the happy hour there any more because the Driskill was not loving it, and sort of kicked us out. Late-night eating? Best Wurst (various locations). The guys who sell wurst on the street. It's just your natty, after-a-day-full-of-beers kind of food. The best beer is at Jo's—there's Hotel San Jose (1316 S. Congress Ave.), and right next to it, there's this stand. It does muffins and coffee and it's fantastic because it's not Starbucks. It's local and it's...
THE BIG MARQUEES

SXSW IS ABOUT DISCOVERY, BUT BIG-TIMERS ARE HERE, TOO. FOR THESE SHOWS, LINES WILL BE LONG—AND PAYOFFS LARGE

MARCH 16
DURAN DURAN
STUBB’S, 12:30 A.M.
The band is performing at SXSW to promote new album "All You Need Is Now"; the physical version arrives March 22 (a digital set dropped in December). Buzz from the show should start up some press for the group’s North American spring tour.

SMITH WESTERNs
STUBB’S, 10:15 P.M.

FLOGGING MOLLY
ACL LIVE AT THE MOODY THEATER, 11:45 P.M.

MARCH 17
FITZ & THE TANTRUMS
RUSTY SPURS, 10 P.M.

YEWALOW
AUSTIN MUSIC HALL, 10:10 P.M.

EMMYLOU HARRIS
ANTOINE’S, 11:15 P.M.

RICHIE HAWTIN
THE PARISH, 12:30 A.M.

B.O.B
KISS & FLY, 1 A.M.

MARCH 18
CEE LO GREEN, LUPE FIASCO, WIZ KHALIFA
LA ZONA ROSA, 8 P.M.
Expect to hear soulful tunes from Cee Lo’s 2010 album “The Lady Killer,” including the hit “F*** You,” and also new music from “Black and Yellow” newcomer Khalifa and Chicago MC Fiasco.

DAS RACIST
EMO’S MAIN ROOM, 1:10 A.M.

MNDR
Amanda Warner, aka MNDR, is the tech-wizard-meets-pop-star phenom blowing up dancefloors. Think: a geeky Santigold/Lady Gaga hybrid who mixes calculated, synth-driven beats and catchy choruses. When the Fargo, N.D., native moved to New York, she met producer Peter Wade, with whom she collaborated on her 2010 debut EP, “E.P.E.” It caught the ear of producer Mark Ronson, who featured Warner on his single “Bang Bang Bang.” Warner and Wade have been working on a full-length due this spring.

OH LAND

THE KNUX
The duo sent a message to the masses in the form of a recent EP called “F**ck You.” The five-song album isn’t too much of a kiss-off, though, as a genre-bending preview of what New Orleans brothers Kentrell “Krispy Kreem” Lindsey and Alvin “Rah Almillo” Lindsey have in store for their upcoming sophomore set, which will be released on Interscope.

K. FLAY
San Francisco-based MC K. Play boasts two degrees—in psychology and sociology—from Stanford University. Raised in the suburbs of Chicago, K. Play grew up on her parents’ collection of classic rock and blues records before coming into her own as a rap artist after immersing herself in the Bay Area music scene in college. Currently unsigned, she’ll release a mixtape in April.

THE LIMOUSINES
Alt-rock’s least weird answer to MGMT comes in the form of the Bay Area’s Limousines, the synthy electro-pop duo of songwriter/vocalist Eric Victorino and multi-instrumentalist/producer Giovanni Giusti. The pair’s debut full-length, “Get Sharp,” was released on Orchard City Books & Noise last July. The Limousines have since joined Dangerbird Records for the release of their next album.

CALIFORNIA WIVES
California Wives are neither from the Golden State nor share its sunny West Coast sensibilities. Rather, the Chicago-based quartet of Jason Kramer (guitar, vocals, keys), Dan Zima (bass, guitar, vocals), Hans Mercado (guitar, keys) and Joe O’Connor (drums) has a sound built on taut post-punk rhythms and catchy new-wave choruses, all bathed in Our Bloody Valentine shoegaze haze.

SXSW SURVIVAL GUIDE (HAMPTON POOL NATURE PRESERVE, SMITTY’S...)

from @g17 delicious. I’ll attend the Orchard showcase, but that might be a little self-promoting.

SAMANTHA COX
Executive director of writer/publisher relations, BMI
First SXSW: Probably since Day 1
I’m from Texas originally, so I feel like I’m going home. The best-kept secret is the Hamilton Pool Nature Preserve—it’s a waterfall swimming hole. You can hike, lay out. It’s 30 miles outside Austin on Highway 71. I’m looking for new talent while I’m at SXSW. There is to be spontaneous.

RICH BENGOFF
President, American Assn. of Independent Music
First SXSW: 1992
I went [my first time] as a music fan. The next time I went was in 2007 when I became president of AIM. I’m a panelist every year, so I always get a good spot to stay. I don’t have breakfast. Research and find out where there’s going to be free food. Don’t waste your time waiting in line to see marquee acts—try new music. I always go to the Americana showcase. And if I told you my secret Austin spot, it wouldn’t be a secret any more.

DAVID BOXENBAUM
GM, A&M/Octone Records
First SXSW: 1998
There are some solid barbecue places within [Austin’s] city limits, but if you’re willing to go 20 minutes outside of town, [head for] the Salt Lick in Driftwood, Texas (18300 Farm to Market Road 1826). Then there’s a town about 40 minutes away called Lockhart, which has Kruetz Market (619 N. Colorado St.). Smitty’s (208 S. Commerce St.) and Black’s Barbecue (215 N. Main St.). In Luling there’s a place called City Market BBQ (63 E. Davis St.). You have to do barbecue while you’re down there. Central Texas has arguably the best barbecue in the world, and Austin is the heart of Central Texas. Don’t drink. Or drink a lot less than you would usually. SXSW is the equivalent of being on tour; a lot of artists never drink on tour because you never really get a good night’s sleep. It’s very tempting because everybody’s got a lab open. There are times when I’ll see four to five bands in an hour, especially on Sixth Street. I’ll have a calendar going in, each hour with the bands I would conceivably see. Usually, by the time SXSW is over, I’ll have seen 20-30 bands. At the end of the day it’s about the music. Talk to your friends, compare notes. Because with SXSW, there’s a whole unofficial SXSW that goes on at the same time.
THE JOY FORMIDABLE
For anyone in need of a full-on ‘90s alternative assault, take a look at the Joy Formidable. The Welsh trio packs the punch of bands three times its size, with layered, swarming guitars that come at you hard.

A PLACE TO BURY STRANGERS
The accusation: Brooklyn's A Place To Bury Strangers is the loudest band in New York. It just may be true. The experimental-noise-rock-meets-shoegaze outfit puts one of the most-consuming live performances any band touring today — no small feat for a group with only three members.

SCREAMING FEMALES
New Jersey punk rockers Screaming Females are all DIY, all the time. Born out of playing the basement show circuit in New Brunswick, guitar-shredding vocalist Marina Panter, bassist King Mike and drummer Jarrett Dougherty started self-releasing an impressive 300-plus shows and self-releasing their first two albums, 2006's "Baby Teeth" and 2007's "What If Someone Is Watching Their TV?" Don Giovanni Records took note of Screaming Females' grass-roots approach, helping the group put out 2009's "Power Move" and the following year's "Castle Talk."

THE PAINS OF BEING PURE AT HEART
New York’s Pains of Being Pure at Heart blew new life into a listless dream-pop sphere with its 2009 self-titled debut on Slumberland Records. A collection of noise for the twee-inclined set, a Jesus and Mary Chain sonic experience built on melodic peaks, it bowed at No. 9 on Billboard's Heatseekers chart. For the group's follow-up, "Belong," due in late March, the band adds another layer — enlisting the help of famed producer Flood, who has shaped such acts as the Smashing Pumpkins, U2 and PJ Harvey. Mixer Alan Moulder is also onboard. He's lent his touch to My Bloody Valentine and Depeche Mode.

THOMAS COOKMAN
President/CEO, Nacional Records (@nacionalista)
First SXSW: 2001
I’m hearing of people who haven’t found hotels and are staying farther away. It’s a testament to the strength of SXSW. It’s interesting, because it’s a year MIDEM wasn't strong. We usually have seven to 10 bands at SXSW, but when I’m able to get away, Austin is fascinating for art galleries. One of my favorites is Yard Dog (1510 S. Congress Ave.). Also Tesoros Trading Co. (1505 S. Congress Ave.). They have showcases, and there are always bands playing in the back and people walking around with cans of beer. Forget about sleeping. Drink a Smirnoff Bock.

PETER JESPHERSON
A&R/production, New West Records (@newwestrecords)
First SXSW: 1993
Since I started working with New West in 2000, I’ve spent less time scouting just because I’ve got so many label functions to go to. One thing I really like to do is Whole Foods (various locations). Their corporate headquarters is [in Austin]; the retail stores are phenomenal. There are days I’ve eaten all three of my meals at Whole Foods. We used to say, “You’ve got to make your A list and B list.” Now you need a C and D list. You need multiple things for every slot of the day and night. Things that happen by accident can often be the most fun part of the event. Let happenstance guide you as well.

ALEX DAMASHEK
Executive director, Move Forward Music (@mfmusic)
First SXSW: 2009
Fly into San Antonio, rent a car, drive to Austin. I’ll save you on your flight, and that car will come in handy when you’re arm-wrestling hipsters at 2 a.m. for a nonexistent cab. My favorite place to eat late is the closest food truck that sells Mexican Coca-Cola. The best breakfast is Annie’s Cafe (319 Congress Ave.), get the chorizo mugas. Eat fried ola at Parkside (101 E. Sixth St.). It will change your life. SXSW will test your fortitude. My first year, I was with now-former clients who were also there for the first time. They were purifying until 5 a.m. the night before the showcase. It was all good until they ended up parking on stage during their performance. This year, I’m running my own unofficial showcase at Suite 101 (101 W. Fifth St.). I’m hoping the artists I booked can hold their alcohol, but I’ll have a garbage can near the stage just in case.

CHARLES ATTAL
Partner, C3 Presents
First SXSW: 1995
Best bar scene is at the Four Seasons. Stubb's Bar-B-Q (801 Red River St.) is the best for late-night eating. [Attal is a partner in Stubb’s and books the talent there.] Torchy’s (various locations) for tacos. Little City Espresso Bar & Cafe continued on >>p21
ON THE PULSE

COOL BAND ALERT: INDIE DANCE, PUNK-TINGED, CHILEAN POP, POST-POST-HARDCORE AND MORE

BY KATHRYN MORGAN

HUNX & HIS PUNX
Hunx & His Punx are a classic California rock band with a dash of early punk and plenty of '60s girl group sensibilities. Friday at Red 7 at 11 p.m.
Blog mentions: 200

STARFUCKER
Starfucker is an indie-dance band from Portland, Ore., whose electro beats make you want to move. Sunday at the Parish at 1 a.m.
Blog mentions: 159

BAJZEL
Bajzel, a one-man band from Poland, creates new wave afro-indie dance. Saturday at the Parish Underground at 9:30 p.m.
Blog mentions: 114

THE HEAD AND THE HEART
The Head and the Heart are a Seattle foursome with classic folk harmonies and a melodic groove. Thursday at Radio Day Stage Convention Center at 2:30 p.m.
Blog mentions: 893

Evan Voytas
Evan Voytas adds saucy, seductive vocals to synth-laden, slow-dance beats in order to produce a pop-driven chilis-sounding sound. Thursday at Swan Dive at 1 a.m.
Blog mentions: 195

JANKA NABAY
Janka Nabay of Sierra Leone creates traditional Bubu music with an electronic beat. Thursday at Red 7 at 9 p.m.
Blog mentions: 129

O'DEATH
Brooklyn native O'Death blends traditional bluegrass sounds with punk beats to create an eclectic sound. Thursday at Red 7 at 11:30 p.m.
Blog mentions: 127

GIVERS
Givers use chords, folk-rock, indie sound and energetic, performance music to impossible to stand still. Saturday at Emo's Jr at 1 a.m.
Blog mentions: 118

KIDS OF 88
Kids of 88 play a new brand of '50s punk. Thursday at Easy Tiger.
Blog mentions: 773

THE VACCINES
London-based quartet the Vaccines create '70s punk riffs with '50s rockabilly. Wednesday at Club de Ville at 9 p.m.
Blog mentions: 303

BLACK GANDHI
Barcelona-based Black Gandhi delivers classic reggae grooves with a new wave feel. Saturday at Flamingo Cantina at 10 p.m.
Blog mentions: 46

SKRILLEX
Skrillex, a former frontman of post-hardcore band From First to Last, who has branched into electro house and dubstep. Friday at Emo's Main Room at 9 p.m., Maggie Mae's at 11:30 p.m. or Mohawk Patio at 11:45 p.m.
Blog mentions: 2,852

GO CHIC
Go Chic churns out super energetic electro-punk riot dance grooves that will please fans of Metric. Saturday at Malaia at 9:30 p.m.
Blog mentions: 609

THE VACCINES
London-based quartet the Vaccines create '70s punk riffs with '50s rockabilly. Wednesday at Club de Ville at 9 p.m.
Blog mentions: 303

MAPS AND ATLASES
Maps and Atlases are a Chicago rock group with a folky-indie-electronic feel. Friday at Red Eyed Fly at midnight.
Blog mentions: 197

LOCOS POR JUANA
Locos Por Juana is a Chilean band whose style represents a fusion of Latin influences. Thursday at Malaia at 11 p.m., Friday at Prague at 11 p.m.
Blog mentions: 117

GEPE
Gepe, a Chilean singer-songwriter known as Gepe, churns out with a fusion of traditional Chilean folk music, Friday at Panic at 9 p.m., Sunday at Maggie Mae's at midnight.
Blog mentions: 390

QUINTRON & MS. PUSYCAT
Quintron & Ms. Pusycat manage to be retro and futuristic at the same time. Synth-heavy melodies layered with maracas-complete an individual sound. Sunday at Mohawk Patio at 10 p.m.
Blog mentions: 75

SOME COMMUNITY
Brazilian power pop outfit Some Community score driving melodies and silky vocals. Thursday at Mi Casa Cantina at 9 p.m.
Blog mentions: 524

Source: BlogPulse blog mentions compiled from last six months
BIG K.R.I.T.

Big K.R.I.T. is emerging as a fresh new voice in the Southern rap game. The Meridian, Miss., rapper/producer (born Justin Scott) takes an honest, confessional approach, his drawl riding over soul samples and relaxed beats. Last summer, K.R.I.T. (which stands for King Remembered in Time) self-released his album “K.R.I.T. Wuz Here” as a free download. Soon after, he signed with Def Jam Records. His debut is due later this year.

CYHI THE PRYNCE

CyHi the Prynce boasts a stamp of approval from Kanye West. The rapper, from Stone Mountain, Ga., is a recent signee to West’s G.O.O.D. Music, and he appeared on the track “So Appalled” with Jay-Z, Pusha T, Swizz Beatz and the RZA on West’s album “My Beautiful Dark Twisted Fantasy.”

BIG SEAN

In 2005, Detroit native Big Sean got a tip that Kanye West was at a local radio station and headed over to see if he could rap for the rising star. Despite only getting in a few bars while he was walking to the parking lot, West was impressed enough to remember him and sign Sean to G.O.O.D. Music in 2008. He has since released two mixtapes and will put out his debut, “Finally Famous,” on May 3.

CURREN$Y

Curren$y is proof that persistence pays off. After a long journey between labels, the artist, born in New Orleans as Shante Franklin, has landed at Warner Bros. The label will be home to his JETS International imprint, as well as his EP “Covert Coup,” produced by the Alchemist and due in April. In 2009 Curren$y released the mixtapes “This Ain’t No Mixtape” and “Jet Files” on Amalgam Digital. Then in 2010 came the LPs “Pilot Talk” and “Pilot Talk II” on Damon Dash’s Blu Roc label, distributed through Def Jam. Curren$y also continues to develop his JETS brand; the third output in the “Pilot Talk” series, “Muscle Car Chronicles,” arrives in April.

BLACK MILK

Michigan MC/producer Black Milk’s 2010 record, “Album of the Year,” served as an outlier for the artist’s grie—his collaborator, Slum Village’s Baatin, died in August 2009, and his manager, Hex Murda, suffered a stroke in 2009. Born Curtis Cross, Black Milk’s strengths may be just hyper-local enough—“adamantine production that distills the thriving cold and steel wool-rugged feel of Detroit,” as one critic put it—to have global appeal.

TANYA MORGAN


SXSW SURVIVAL GUIDE (FOUR SEASONS, IRON CACTUS, AMY’S ICE CREAMS...)

from >>p19 (916 Congress Ave.) for the best coffee. Allen’s (1522 South Congress Ave.) for boots. The one thing I will do during SXSW, no matter what, is watch the NCAA tournament. My tip: Don’t try to catch everything because you may miss everything.

JOIE MANDA

Executive VP/head of urban music, Warner Bros. (@oeyie) First SXSW: 2008 As far as networking, everybody knows: It’s the Four Seasons. My favorite place to eat? Stubb’s Bar-B-Q. Bring sunblock if you’re pale like me. I like the coffee at the Four Seasons. Go see our showcase—XV, Theophilus London, Curren$. There’s a beautiful grassy area behind the Four Seasons. You can relax. It’s like a little nap spot. I only know the Four Seasons.

ALEX WHITE

CEO, Next Big Sound (@nextbigsound) First SXSW: 2010 Best place for tacos is Iron Cactus (various locations). Best coffee? Halcyon (218 W. Fourth St.). I shop for as much free swag as I can carry from companies trying to make a splash. No matter how crazy the week gets, I’ll walk around the state capital building late at night. It’s gorgeous.

RON BURMAN

Senior VP of A&R, Roadrunner Records First SXSW: 1990 or 1991 I love to go out for barbecue to the Green Mesquite (two locations). Make sure you bring plenty of vitamins. And pace yourself—in my early years I’d have these lists of like eight things for every time slot and try to run around and see maybe like two songs of every band that I wanted to see. The lines now are a lot longer, so I tend to be a lot more strategic. I signed a band two or three years ago that I saw in Austin, an Australian band called Airbourne. I saw them at the Australian barbecue. I was already interested, but it was my opportunity. We had some barbecue and the rest is history.

MARISSA LOPEZ

Associate director of Latin writer/publisher relations, BMI (@mloa7mbl) First SXSW: 2006 SXSW is all-encompassing. They’ve done a good job opening their arms to all cultures. I go to Amy’s Ice Creams (various locations). It’s the best Mexican vanilla you’ll ever have, and they have it at the airport. Best breakfast tacos? El Chilito (2219 Manor Drive). Usually I go to the Mexic-Arte Museum (419 Congress Ave.). They have beautiful traditional Mexican jewelry. I try to go to as many panels as I can, because you really are hearing the experts in the field, and these are the people who don’t come to the Latin conferences. Many bands forget the panels. It’s important to know the business side.
THIRTY-SIX HOURS, FIVE HUNDRED CANS OF RED BULL, 200 BAGS OF POP CHIPS AND (MAYBE) THE NEXT GREAT MUSIC APP—A NEW YORK MUSIC HACK DAY DIARY

BY CORTNEY HARDING

SATURDAY, FEB. 12, 10:30 A.M.: It's a cold, sunny day in New York. Hackers are sprawled across almost every inch of General Assembly (generalassembly, @generalassembly)—an urban campus for entrepreneurs seeking to transform industry and culture through technology and design. Representatives from company after company take the mic to pitch tech and explain API (application programming interface). A mostly male, mostly young, very eager audience. The space smells of coffee, but the energy in the air isn't driven by Stumptown alone—there's a palpable energy in the air, new startup-centric office space; a desire to get cracking and get creating.

There's Italian lyric site Musixmatch (@musixmatch). Berlin-based online audio distribution platform SoundCloud (@soundcloud). And Boston-area technology and research-focused music intelligence startup the Echo Nest (@echonest). Only one of the major labels is present—Universal (universalmusic.com, @umg). The speaker talks about artist metadata API. And unfortunately that metadata API doesn't turn out to be terribly in-demand; only one person ends up using it in his hack. But Tony Hildreth, VP of technical product development at Universal Music Group Distribution, says Universal will continue moving forward and working on its API.

"I want us to get smarter about tapping into the developer community, to expose the data, and move the business forward," he says. A few weeks later, Universal label Island Def Jam announced a partnership with the Echo Nest. IDJ's catalog will be made available to developers who employ the Echo Nest's API.

The absence of many of the majors at New York Music Hack Day (nyc.musichackday.org) can be attributed in part to timing—after all, it's Grammy weekend. And in fairness, there weren't many independent labels at General Assembly. Michigan's Ghostly International (ghostly.com, @ghostly) took part, but few others were hanging down the door. Many labels appear to have little idea what a Hack Day is, let alone how it could benefit them. At the very least, they could pick up some new ideas and maybe some new talent to grow their digital departments; but more importantly, they could gain a critical understanding of what makes this new and influential community tick.

After decades—generations—of operating on a closed system, being part of the hacking community would involve a massive, rethinking for many labels. Hack Days are all about open sharing, swapping and building. And if, at the end of the day, someone makes something cool out of your code, well, more power to them. "This event," says Vickie Nauman, VP of North America for 7digital (@7digital), a U.K. digital media delivery company, "is every label's worst nightmare." But does it have to be that way?

The first public Hack Day (the name is something of a misnomer—most Hack Days span the course of a weekend) was held in 2006 at Yahoo's headquarters, but kids have been getting together to write code and build new functions practically since the dawn of modern computing. SoundCloud VP of busi—
E CODE


"I’d started working at SoundCloud and was interested in other music startups like 7digital and Last.fm," he says. "I didn’t know what I was in for when I started to organize the event, but...it was a success. Since then, there have been 12 Music Hack Days (around the world)."

FEB. 12, 3 P.M.: Before everyone splits into small working groups, hackers take the mic and talk about their dream projects: One guy mentions using genetics/DNA service 23andme (23andme.com, @23andme) to create personalized music recommendations, while another wants to make an Instagram (the photo-sharing program) for songs.

Some of the presenting companies hold breakouts for those with additional questions. The representative from MusicMatch talks more about the company’s back story and its dealings with publishers.

"We went to them and asked to buy the rights, and they said sure. Then we asked for the lyrics...and we were told to go on the internet," one of the founders says with a smile. "They own the rights to something they don’t even have a copy of. We’re at a point where in the future, we could be selling the music back to them."

In a small room at the back of the space, four young men slouch over laptops and toss around ideas. Bowdoin College student Hartley Broody, 20 (@hartleybroody) is down for the weekend—he’s a music blogger/Web developer. Next to him is Eric Vreeland (@vreeland), who lives in Boston and works for HubSpot, a marketing/Web analytics company. They’re trying to figure out how to combine text messaging, song delivery and artist development. They slug Snappies, scribble on a whiteboard and every so often burst out with "Oh, yeah, we should offer analytics as well!"

John Britton (@johnbritton), who organized Music Hack Day in New York, looks a little like actor/blogger Wiley Wiggins and should his job as an "evangelist" for Twilio (twilio.com), which provides a Web-service API for businesses to build scalable, reliable communication apps, not work out, he could easily start his own cab. Britton’s enthusiasm is infectious but not overbearing, and he makes writing code seem like the coolest thing since being a rock star.

"I originally wanted to do this for totally selfish reasons," he says, lounging on the sofa at General Assembly a week-and-a-half after the event. "My roommate is a great musician and a hacker, and I always wanted to jam with him and didn’t know how. I did some research and found an open hardware device with a grid of buttons you can program. In the process of playing with it and learning about it I came across Music Hack Day. I e-mailed Dave and it all started there."

Britton says the February event surpassed his expectations. "The only thing I’d change is the capacity of the space," he says. "We had a huge demand and there was a waiting list to come to the demos." He also says he wishes more musicians who weren’t so tech-savvy had come, and adds that he would’ve welcomed more labels, too. "We’re not closed off to labels," he says. "This is something they really should be coming to."

FEB. 12, 9:30 P.M.: Brief dinner break. Several hundred cheese pizzas. Though, in the spirit of the event, there are a number of toppings so each can be customized. Brooklyn’s DJ Rupture (@djrupture) sets up to spin at the party to celebrate the "end" of day one, even though many hackers will continue working throughout the night. Rupture (born Jason Clayton) grew up in Boston and says he has known Brian Whitman (@bwhitman), a co-founder of the Echo Nest, for a while. Clayton often writes about the intersections between music and technology and is currently raising funds on Kickstarter for a music and film project called “Beyond Digital Morroco.” While Clayton himself isn’t a programmer, he embodies the spirit and goals of Hack Day—bringing together seemingly disparate elements to create something new.

The majors aren’t totally mired in the dark ages. Many of them are actively engaged, at least in certain areas. "All four of the majors are our customers," Echo Nest continued on >>p24
SUNDAY, FEB. 13, 3:30 P.M.: Day two. There’s still excitement in the air, although it’s mixed with a slightly funkier aroma. The hacking has gone on all morning, and the vibe has filled up with demos—72 in all. The hackers have two minutes each to wow a jam-packed room with a new creation.

Hacks fly by, and even the slightly bungled presentations, or those handicapped by uncooperative technology, dazzle. There’s “tweets on beats,” which sets a tweet to a beat, and a call-in karaoke game. A few minutes later, an app that synchronizes a person’s heartbeat with music—and when the heartbeat gets too slow, the person is “Rickrolled” and leaves this life listening to Rick Astley.

One person presents a program that uses face recognition, connects to Facebook and decision-making website Hunch, then finds songs a user will probably like. Another showcases Beat Parade—a computer program that does everything mash-up musician Girl Talk does except dance around wearing American Apparel. While these seem like larks, labels could possibly use and perhaps monetize them; publishers could possibly make a fortune from the karaoke game, and the facial recognition app might just be a social media marketer’s dream come true.

“Music is something people are passionate about,” Union Square Ventures principal Fred Wilson says. “The focus on music made the hacks easy to showcase. If people had been hacking on huge data sets, it would not have been as easy to dazzle this in a weekend.”

But what if something that was done that weekend had caught Wilson’s eye, so much so that he was ready to invest? He says that’s not really the point. “A lot of these things don’t turn into companies,” he says. “They’re more like senior thesis projects, a proof of concept. Recruiting is a big part of all these events.”

Jim Lucchese, who was a music lawyer at Greenberg Traurig specializing in music and digital media deals before becoming CEO of the Echo Nest, says that most companies that provide APIs are happy to strike deals with developers, should their apps start to turn a profit.

“The terms of the API could state that it is free for noncommercial use and there is a cost for commercial use,” he says. “If someone uses an API to create an app that then starts to turn a profit, they would do a licensing deal with the company. It could be a revenue-share deal or a licensing fee. And if the developer feels the terms of the deal are too greedy, they can find another source for the data.”

This attitude stands in stark contrast to the traditional music industry, where using someone’s copyrighted material, for free or not, will trigger a lawsuit faster than you can say “sampling.” Nonetheless, collaborative, open-sourced, sharing—theSE are ideologies embraced not only by the tech-savvy kids at Music Hack Day, but a whole generation for whom remixing, remaking and customizing is second nature. A report released last year by consulting firm Accenture found that globally, almost one-half of millennials have accessed online collaborative tools, online applications and open-source technologies when they found their workplace technology lacking. One can only imagine that the percentage who do so for personal use is even greater.

It’s too soon to say whether Hack Days have changed the music business on a grand scale. But just because a hacker has yet to invent an iTunes killer, or an app that tracks down illegal downloaders and makes their computers explode, doesn’t mean hacking isn’t influential, and a huge part of the future of the music business. If labels embrace the hacker community, they might be more privy to cutting-edge thinking and innovation. The first label that rolls out an artist app with FourSquare integration would surely be ahead of the game.

IF LABELS WERE TO EMBRACE THE HACKER COMMUNITY, THEY MIGHT BE MORE PRIVY TO CUTTING-EDGE THINKING. THE FIRST LABEL THAT ROLLS OUT AN ARTIST APP WITH FOUR SQUARE INTEGRATION WOULD SURELY BE AHEAD OF THE GAME.

FEB. 13, 6 P.M.: All 72 hacks have been presented, and the prizes are being announced. Third place goes to Stringer, which allows users to play instruments through Xbox 360’s Kinect. Second goes to Dist, which allows users to collaboratively build a playlist. First prize goes to an invisible violin.

As the gathering breaks up, hackers stream out from General Assembly, some toward bars on Union Square, others toward a hot shower and bed. But most are going to continue hacking, continue creating. They’ll keep on trying to change the music industry—one keystroke at a time.

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ON THE DOWNLOAD
72 AMAZING HACKS WERE PRESENTED AT MUSIC HACK DAY—HERE’S A TOP 10

<table>
<thead>
<tr>
<th>APP</th>
<th>WHAT IT DOES</th>
<th>CONTACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gigbeat</td>
<td>Android app that uses the Songkick API to display upcoming shows for artists in users’ music library and notify them.</td>
<td>@michaelnovakjr</td>
</tr>
<tr>
<td>PatternSketch</td>
<td>An audio sequencer and drum machine built for the browser.</td>
<td>@htmiguel</td>
</tr>
<tr>
<td>SongVoodoo</td>
<td>Find the name of a song by texting the lyrics.</td>
<td>@songvoodoo</td>
</tr>
<tr>
<td>AutomaticDJ</td>
<td>Face recognition leads to music recommendations.</td>
<td>@brianloveswords</td>
</tr>
<tr>
<td>InstaSamples</td>
<td>Pulls a sample from SoundCloud and puts it in Ableton Live.</td>
<td>@freenerd</td>
</tr>
<tr>
<td>Snowball</td>
<td>A Web app that generates hype for a new release by aggregating relevant blog e-mail addresses and requiring that downloaders help spread the word.</td>
<td>@theabrahammer</td>
</tr>
<tr>
<td>Jam.ly</td>
<td>An SMS music discovery service.</td>
<td>@vreeland</td>
</tr>
<tr>
<td>Find You Some Vinyl</td>
<td>Aggregated vinyl search.</td>
<td>@__lucas</td>
</tr>
<tr>
<td>SoundSquare</td>
<td>A FourSquare/SoundCloud mash-up that discovers sounds recorded near your check-in history.</td>
<td>@hil1inger</td>
</tr>
<tr>
<td>SXSW Picks</td>
<td>Recommends bands a user might like to see at South by Southwest, based on listening history and blog reader. It also does &quot;reverse similarity checking&quot; to locate lesser-known bands that suit the user’s tastes.</td>
<td>@ptrwtts</td>
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Lessons, Truths and Truly Big Shows

As he's ushered into the Rock and Roll Hall of Fame, Elektra's Jac Holzman talks the Doors, the Who—and drops gems along the way

By Phil Gallo

Instinct, hunches, gut reaction—Jac Holzman paid attention to them from his launch of his Elektra Records in 1950 up through his current position as a digital consultant to Warner Music Group. His perhaps most significant hunch occurred eight bars into Bob Dylan's performance of "Maggie's Farm" at the 1965 Newport Folk Festival. Elektra was a leading folk label at the time; Holzman decided, in the photographers' pit, that a successful future required a move to California. Relocating resulted in a sea change at Elektra as it blossomed on the West Coast with a rock roster that started with the Paul Butterfield Blues Band, Love and the Doors, and grew to include Tim Buckley, Carly Simon and Queen.

"I came to rock 'n' roll through folk music and the black vernacular music of the South," Holzman says. "Sonny Terry, Josh White, Leadbelly, I took note of how Woody Guthrie and Leadbelly really changed what folk music is. Folk had been like rocks in a river for a thousand years and the fear was that the tradition would be lost [if you started playing new songs]. Once you had media that made music portable, those days were over."

Continued on >p.26
HOLZMAN at his home in Santa Monica, Calif., in February.

from >>25 Holzman created Elektra and its classical offshoot Nonesuch as album-oriented labels, an aesthetic he continued as the label turned to rock. "I never really recorded singles," he says. "The single was there to prepare an audience, to give the best representation of the essence of the album. The first time I heard an Elektra release on the radio was Love's 'My Little Red Book.' I was driving to New York from Annapolis [Md.]. That was a real thrill. I never got into singles but I knew that if we kept working the edges, the center will eventually catch up."

Mr. Holzman, in his own words:

I’m happy with the new Elektra.

The music business is not science. Without the music there is nothing. In independent music you make up your mind quickly—you make an offer, shake on it and two days later the paperwork is ready. When the Doors were let go from Columbia I could feel the anguish they had, that they never got a shot. The key to that band was understanding their music and being a representative of the people who would hear it. I committed to three albums upfront because that’s what I thought it was going to take to sign them. You have to take care of the music.

Music has had more technology changes than any other entertainment industry, but the model stayed the same from Edison cylinders up until 2000. It’s all turned around now with highly complex contracts—no two are alike. There are so many income streams, which this industry has never been used to.

I put on Josh White’s “Josh at Midnight” [on vinyl] to see if it was as good as we thought it was in the 1950s. My first download was Geff Muldau’s “Is Having a Wonderful Time.”

Elektra has had a magical rebirth with Cee Lo, who seems to be taking the man-
tle from Elton John. I’m happy with the new Elektra.

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When Edgar [Bronfman Jr.] invited me to come back (in 2004), he asked me to find stuff that wasn’t working and fix it. He said institutional memory is valuable. I’m not scared of the future, but it is difficult.

Labels will offer high-quality sound. Quality went down when they started doing music for earbuds—they gave up music with no dynamic range. The dark side of file sharing is that listeners started thinking they didn’t care about quality if they got it for free.

The best show I’ve ever seen is the Who at the Isle of Wight playing “Tommy” in full as the sun came up. Frank Sinatra at Universal Amphitheater before they covered it up (with a roof). The Doors in New York at the Fillmore East. Loreena McKennitt at UCLA. All great moments. But the Who at 5:30 in the morning was just it for me.

This is going to be one of the most creative times in music history—because of digital. Music will only become more pervasive, and we’ll also be able to share cultures from around the world. When it comes to digital, for the first time, the audience is smarter than we are.

The Cultural Impact Of Each Performing Artist In
The Rock Hall’s 2011 Class Extends Far Beyond Sales. But Here They Are . . .

ALICE COOPER

Shock-rock icon Alice Cooper scored his first and only No. 1 album on the Billboard 200 in 1973 with “Billion Dollar Babies,” but overall he’s charted 24 albums, including top 10s “School’s Out” (1972), “Muscle of Love” (1973) and “Welcome to My Nightmare” (1975). Cooper scored 21 songs on the Billboard Hot 100 between 1971 and 1991 and three top 10s: “School’s Out” (No. 7), “You and Me” (No. 9) and “Poison” (No. 7).

NEIL DIAMOND

Between 1966 and 2010, Neil Diamond released 49 albums that charted on the Billboard 200, including his first No. 1 set, “Home Before Dark” (2008): 17 of those went top 10. Although his career dates back to the ’60s, Diamond has sold 17.2 million albums since 1991, according to Nielsen SoundScan. From 1966 through 1986, he notched 53 songs on the Hot 100, three of which went to No. 1: “Cracklin’ Rosie,” “Song Sung Blue” and “You Don’t Bring Me Flowers.”

DR. JOHN

In addition to charting six albums on the Billboard 200, New Orleans musician Dr. John has had four songs on the Hot 100. His tune “Right Place, Wrong Time” peaked at No. 9 in 1973. Only one of Dr. John’s albums reached the top half of the Billboard 200 (“In the Right Place,” which peaked at No. 24 in 1973). Of his seven sets that appeared on the Traditional Jazz Albums tally, two of them—“In a Sentimental Mood” (1989) and “Goin’ Back to New Orleans” (1992)—reached No. 1.

DARLENE LOVE

While Darlene Love had her own smattering of hits as a solo artist on Billboard’s charts—including four Hot 100 singles—she’s best-known for her often uncredited work as a vocalist for other acts. Most famously, she was the lead on the Crystals’ No. 1 “He’s a Rebel.” As a member of Bob B. Soxx & the Blue Jeans she notched a No. 8 hit with “Zip-a-Dee Doo-Dah...” Her signature 1961 recording, “Christmas (Baby Please Come Home),” is a perennial favorite and has been covered by such acts as Mariah Carey and U2.

TOM WAITS

The gravelly voiced Tom Waits has sold 4.6 million albums in the United States since 1991, according to Nielsen SoundScan, and has released 27 albums that placed on the Billboard 200 between 1975 and 2010. None of his songs has ever hit the Hot 100, Adult Contemporary, Mainstream Rock or Modern Rock charts. But eight of Waits’ albums made the top 100 on the Billboard 200, the highest-peaking was “Real Gone,” hitting No. 28 in 2004.

LEON RUSSELL

Revered for his long career as a musician, arranger and producer, Leon Russell’s collaborative 2010 album with Elton John, “The Union,” debuted at No. 3 on the Billboard 200 and became Russell’s highest-charting set since 1972’s “Carney.” Russell has worked with everyone from B.B. King to Bob Dylan to the Rolling Stones to the Ronettes. From 1970 through 2011, the veteran artist has had 15 of his own albums appear on the Billboard 200, three of which made the top 10. Russell has also earned three top-40 songs and one top 10 hit, “The Letter” (with Joe Cocker), which went to No. 7 in 1970. Russell is being inducted for musical excellence, a new honor formerly known as the “sideman” award.

—Billboard staff
STAYIN' ALIVE

Rock and Roll Hall of Fame ratings have been on a downward trend since 2002—but Fuse remains interested in the franchise

The Alice Cooper story is the only one of the inductees that will be told as a lead-up to the March 20 telecast of the induction ceremony being held March 13 in New York. Cooper will be featured in one of two episodes of "Mad Genius," one of the Fuse network's flagship programs, that will premiere March 11. The other "Mad Genius" episode will focus on Cooper acolyte Rob Zombie, but the rest of the class of 2011 have only the channel's talk show, "Hoppus on Music," for possible pre-induction promotion.

Switching from a live telecast to a taped show has Rock and Roll Hall of Fame and Fuse executives hoping for strong word-of-mouth and press reports about the ceremony to attract viewers. Rock Hall CEO Joel Peresman says the switch to a taped show gives Fuse an advantage. "It's tougher to keep people engaged for four hours than to air a show a week later," he says. "It's better for sponsors, and it's easier for us."

VH1 started broadcasting the Rock Hall induction in 1997, and it peaked in 2001 when 1.4 million people tuned in to watch Michael Jackson, Queen, Aerosmith, Paul Simon and others get inducted. The class of 2004—for Prince, George Harrison and ZZ Top to go—was only the other time viewership topped 1 million, according to Nielsen. In 2008, its final year in the MTV Networks family, the show had an estimated average audience of 206,000 total viewers. It dropped to 140,000 total viewers in its first year on Fuse despite the presence of acts that played to the network's strength—Metallica, Run-D.M.C. and Jeff Beck. Last year the broadcast didn't generate numbers large enough for Nielsen to report.

Peresman notes there was a slight boost in museum attendance after HBO aired the Rock Hall's 25th anniversary concert in 2009 and Time-Life's release of the concert DVD last fall. That didn't translate into more viewers for the March 2010 induction.

The 2011 telecast is the final year in a three-year deal with Fuse. Peresman and Fuse executives say they're interested in continuing the relationship. "We have a nice equity in this franchise," Fuse executive VP/GM David Clark says. "We see in our audience an openness to being exposed to pioneers. The induction ceremony is a nice culmination for us."

It's unlikely the show will ever air on network TV. Two broadcast network executives with experience in awards shows say the induction is too much of a niche show to consider, all of its viewership is tied to the units being inducted.

VP of talent relations and programming David Wei's contention, and Clark agrees, is that Fuse targets music fans in general and, through its programming, connects the dots between the legends and current hitmakers. Fuse's recent big-budget programs have been New York concerts featuring Elton John and Leon Russell at the Beacon Theater, Drake at Radio City Music Hall and Linkin Park at Madison Square Garden. Those shows are examples of the synergy between the venues under the Madison Square Garden Entertainment umbrella and Fuse.

"We have to be careful not to underestimate the consumer," Clark says. "Even if an artist does not have a current hit, we can set them in a context... We see an openness in our audience to be exposed to pioneers."—Phil Gallo

ART RUPE: THE SOUL STIRRER

You can't write the definitive history of rock 'n' roll or the evolution of black music without including Art Rupe and Specialty Records. Rupe (born Arthur Goldberg) established the Los Angeles-based independent in 1946. Early Rupe-produced hits with Roy Milton and Percy Mayfield laid the foundation for a roster that included seminal gospel groups the Pilgrim Travelers and the Soul Stirrers, pioneering mainstream crossover act Lloyd Price with "Lawdy Miss Clardy" and Little Richard, one of the architects of rock 'n' roll.

Rupe, now 93, resides in Santa Barbara, Calif., where he operates the Arthur N. Rupe Foundation, a philanthropic organization whose mission statement reads, "Creative solutions for societal issues." Translated, Rupe says, it means, "We get our noses in a lot of current social issues," including education. Price will accept the Ahmet Ertegun Award—honoring influential non-performers—on behalf of his former label's founder at the Rock and Roll Hall of Fame Induction Ceremony on March 14 in New York.

Told that his lack of ego might not fit in today's industry, Rupe chuckles and says, "Well, that's the way my mama and papa taught me, baby."

Mr. Rupe, in his own words:

I was a test engineer during World War II, I tried first to get into the entertainment business as a writer and obviously didn't make it. But I always liked music.

I didn't believe in self-aggrandizement. I believed in publicizing my artists and the songs they were singing. I stayed out of the limelight. That was before the '60s, when producers started to apply their contributions with publicity. I didn't agree with that.

I'm for progress. When I started in the business, it was with plastic record cylinders that played at 78 rpm. The digital revolution is inevitable and it's going to present problems as every innovation does. The only decision I'd take back is letting Sam Cooke go. We recorded "You Send Me" and "Summertime" [later released on Kent Records, the former—lucky with "Summertime"—became a No. 1 R&B hit in 1957] and really launched him into his career. And we gave up those masters. From a business standpoint, that's one of the things I regret.

I believed in understanding the dynamics of music making. But the essential thing is feeling, soul and emotion; creating a record in a small space of time which is analogous to a play in a theater, or a movie.

Risk takers, entrepreneurship and actual appreciation of the music—I'd put Jerry Wexler at the top, I respected him as a peer. Incidentally, don't give me credit for being a businessman. I give myself, on a scale of zero to 10, a five or a six. For my production ability, a nine.

I would've done what I did even if I didn't get paid. I mean that sincerely.

Little Richard was quite an individual. An innovator, and uninhibited onstage. A lot of his stage manerisms have been imitated—for better or worse. We have two or three of my gospel groups who were outstanding: the Soul Stirrers with Sam Cooke, the Pilgrim Travelers and Alex Bradford. We were arguably the No. 1 label, and that was because of our gospel output as well as our rhythm and blues.

Keep your word. Integrity and honesty are important through all phases of activity.

I haven't downloaded a song. If you'll forgive me, I don't listen much to contemporary music. Remember, I'm 93 [laughs].

There will always be a music industry. It's just the form... I can't visualize what that might be.
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one hundred and seventy-two acts. With that comparatively modest lineup (including buzz bands like Dash Rip Rock and the True Believers), the South by Southwest Music & Media Conference was born in Austin in March 1987. "SXSW organizers can’t get the computers working at registration," Michael Corcoran wrote in "A Brief SXSW History" for the Austin American-Statesman in January. "So even though the turnout is moderate, waits are as long as two hours. That’s something the first year has in common with this one. That and Dash Rip Rock!"

That, and someone else. SXSW co-founder Roland Swenson will mark the 25th anniversary of the conference March 11-20.

Swenson was an Austin Chronicle employee who managed acts and promoted shows on the side. In 1986 when he served on a music advisory committee of the Austin Convention & Visitors Council along with Louis Jay Meyers, a regional promoter and manager. The committee floated the idea of a music conference in Austin that would debut the following spring. Swenson and Meyers, joined by visitors council president David Lord and music journalist Ed Ward, journeyed that summer to the New Music Seminar in New York. When NMS co-founders Mark Josephson and Mark Webber declined to get involved in an Austin event, the Texans were on their own.

Back home, they approached Nick Barbaro and Louis Black, publisher and editor, respectively, of the Austin Chronicle, the city’s alternative weekly newspaper. Debates over the viability of the event continued for weeks. Black disputed whether a local event would draw music executives from New York or Los Angeles. A forthcoming history of SXSW recounts Swenson’s reaction: "We don’t have to get those people." Instead, he proposed an event for regional bands and execs, with sessions and showcases, and concluding with "a big Sunday barbecue and softball game."

"Louis [Black] cursed me, knowing that I had found [Nick Barbaro’s] Achilles’ heel. There was no way Nick was going to turn down a good excuse for barbecue and softball."

In early December 1986, it was announced that the first South by Southwest Music & Media Conference would take place March 12-15, 1987.

How will SXSW mark its 25th anniversary?

We’ve decided to have some bands play, show some movies and put on some panel discussions. Seriously, one big project we’ve been working on is a new book for University of Texas Press titled "SXSW Scrapbook: People and Things That Went Before." We’re really proud of how it’s turned out. We managed to get over a hundred people to write about their experiences at SXSW over the years. We unearthed some amazing photographs and there is a history of the event by writers Peter Blackstock, Jason Cohen and Andy Smith.

There is also a new documentary about SXSW, which was directed by Alan Berg, titled "Outside Industry: The Story of SXSW." It will premiere at SXSW Film on March 16. Alan and his crew did a terrific job of finding great footage from the early days of SXSW and beyond. I saw a rough cut the other day, and I think even people who’ve never attended SXSW will find it interesting and fun to watch. It’s not our film, but we cooperated closely through extensive interviews and making our archives available.

But the most profound change for the 25th anniversary is the restructuring of our trade shows. By combining the Film/Interactive and Music trade shows into one four-day show, we’ve created a new event where the sum of the parts is greater than the whole. The new four-day show will be 50% larger than the combined two separate shows were before.

We’ve had the expectation, since we launched Film and Interactive in 1994, that the three events would grow closer together as entertainment in the 21st century took shape. We wanted the three events to first find their footing within their own industries. We didn’t want them to be known as that “film festival with a lot of music content” or that “interactive event about music.” But now that the three events are firmly rooted in their own constituencies, it’s time to start crossing things over, as organically as possible.

What are the greatest challenges facing SXSW at this point in its history?

We’ve always worked hard to keep SXSW in a constant state of reinvention, and take nothing for granted about whether the event will survive from year to year. Trying to come up with improvements to the event every year, by constantly bringing in new features, keeps it interesting for us—and exhausting.

Managing the growth of the event, which like every business has its ups and downs in red ink, is challenging as the stakes grow higher each year.

Nearly 100 people work all year to organize the three events, and the costs of payroll, health insurance/benefits and operating costs only get more expensive. We made the decision early in our history to maintain a permanent staff, though the model for most events when we started was to hire seasonal people and then lay them off when the event was over.

I believe our staff is the key reason we’ve survived 25 years. I don’t think it’s immodest to say we’re working at the top of our field, even if it’s a fairly small field. We have people who are among the best anywhere at what they do.

Which sectors of the conference are seeing the strongest growth, and why?

There’s no question that Interactive is the fastest-growing part of SXSW, but its not just happen overnight. We launched it during the stone age of the World Wide Web and we’ve struggled along with everyone else to find our footing on the shifting sands of new media. When the tech bubble burst in 2000, we saw some very lean times, but we believed in the event and kept struggling, and about four years ago Interactive started growing rapidly.

The launch of Twitter at SXSW, and the participation of many other exciting new companies, kicked things over into overdrive, and last year [Interactive] surpassed Music in the number of registered delegates.

The Music Fest staff is quick to remind me that when you count all the musicians at SXSW Music, the two events are close to the same number of people. SXSW Film has also continued to grow in size and influence, and we’ve tapped into a great international community of filmmakers who are passionate about their work.

What percentage of bands at SXSW are playing the festival for the first time?

At this point, we’ve not finished confirming acts, around 55% of the acts are playing SXSW for the first time. [This interview was conducted in mid-February.]

Over the past 20 years, the same artist demographics have held true for SXSW. Over half of the acts have some kind of indie deal, small or large. Over 10% of them are unsigned, and 10% or so have a deal with major distribution.

What’s the best strategy to get a slot?

The easy answer is, "Write great songs that make people want to your act play live."

We’ve had to fight the perception that SXSW is a talent contest for unknown acts, where the prize is to get a record deal. When we started SXSW, we designed it to be

continued on >
SXSW SOUND BITES

• The name—South by Southwest—came from [co-founder] Louis Black, an ardent film buff. Riffing off Alfred Hitchcock’s classic film “North by Northwest,” he uttered the regional reconfiguration of that title, “and we all seized upon it,” [SXSW co-founder] Roland Swenson recalls. “I quickly sketched the ‘SXSW’ abbreviation in all caps on a piece of paper and held it up for all to see.”

• The 1991 event was especially revealing of SXSW’s growing pains: it was the first and only time the gathering wasn’t held during the University of Texas’ spring break, and clubs overflowed as a result, leading to long lines and fire-code closures.

• Everyone still remembers 1994 for Johnny Cash. Newly signed to Rick Rubin’s American Records at the time, the Man in Black delivered the keynote address, which included quite a few songs performed solo acoustic, and “held the audience transfixed for an hour,” Swenson recalls. “He concluded by calling us all his ‘grandchildren’.”

• In 1997—still a bit shy of the ubiquitous-cell-phone-era—the staff received brand-new lightweight walkie-talkies, only to find they shared a frequency with the Delta Airlines ground crew.

• By 2000, “the tech bubble was fully inflated,” Swenson says. “The trade show was the biggest ever, taking over two exhibition halls for the first time. My main mental image is flat screens in every direction.”

• A saving grace [in the post-9/11 downturn] was international participation. A few international labels had made deals with acts like the Strokes and the White Stripes the year before, when they weren’t so famous, Swenson says. “So the word-of-mouth in the U.K. and Europe on SXSW was stronger than ever . . . I [always] saw SXSW as a tool for acts to find alternative ways to build a career, and international outreach is key to that.”

• SXSW Interactive 2007 became known as the year of Twitter. After its soft launch the previous summer, the Twitter team brought attention to its unparalleled service in Austin by installing large video screens in the Austin Convention Center hallways, where registrants could view live Twitter feeds. During the course of the conference, the service spread like wildfire as people discovered the ease and intrigue of its 140-character posts.

• In his 2007 keynote, Pete Townshend reflected upon the dying [traditional] music industry, and by extension the growth of SXSW Interactive, saying, “An Austin music festival, SXSW, built on top of a really solid, healthy Internet is a very different music festival from one built just on the fact that people in Austin really like to drink beer and listen to live bands.”

• Even with the big-name acts, industry executives, film luminaries and tech gurus, the attraction of SXSW is something more organic. “In a word, community,” Swenson says. “I’ve always thought of SXSW as a meeting of the tribes . . . As electronic communication has made the world smaller and has become an ever increasing influence on how we live, it’s only heightened the need for face-to-face, real-world contact.”

Excerpts taken from “SXSW Scrapbook: People and Things That Went Before,” edited by Peter Blackstock, Jason Cohen and Andy Smith; published by Essex Press; and distributed by the University of Texas Press.

RISING STARS

A Tally of SXSW Artist Bookings 1987-2010

Source: The Austin American-Statesman
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Bao Tran
Claudia Brant
Bruce Broughton
Darrell Brown
Wes Craven
Rodney Crowell
Chris DuBois
DJ Frank E
Mike Elizondo
Melanie Fiona
Joy Frank
Imara George
(The Bird and the Bee)
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Ben Glover
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No I.D.
Rick Nowels

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Kevin Rudolf
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Alex Staggs
Ryan Sharp
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Kathy Spanberger
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Tom Sturgess
The Legendary Traxster
Stephen Trask
Mike Viola
Eric Whitacre
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UNCHARTED GRADUATES

BIG SEAN
Hip-hop
Detroit, MI

Uncharted says so long and good luck to new graduate Big Sean (a.k.a. Sean Anderson), whose single "My Last" (a collaboration with Chris Brown) landed at No. 75 on the Hot R&B/Hip-Hop Songs chart last week. The Detroit rapper, who has attended art schools for music since kindergarten, initially approached and freestyled for rapper Kanye West at a local radio station, where he was giving an interview. The two developed a mentorship that eventually led to West signing Anderson to his label, C.O.O.D. Music, in 2007. Since then, the rapper has gone on to collaborate with artists like West, Brown, Curren$y, and Chiddy Bang. As the May 3 release of Big Sean's debut album "Finally Famous" draws near, his camp's determination to gather and maintain a dedicated listenership is certainly paying off.

THE PRETTY RECKLESS
Rock
New York, NY

Also bidding adieu to Uncharted is the Pretty Reckless, the grunge-infused quartet fronted by Gossip Girl star Taylor Momsen. Their album "Light Me Up" debuted this month on the Billboard 200 at No. 65, as well as on the Rock Albums chart at No. 18. Though she has pulled a definitive 180 from the uptown blonde prep schooler she plays on television, Momsen's celebrity has undoubtedly attracted many of the band's more than 347,000 Facebook fans. Tracks from "Light Me Up" have appeared in the movie "Kick-Ass," as well as on television shows like "The Vampire Diaries" and, of course, "Gossip Girl." The Pretty Reckless is currently in the midst of a U.S. tour supporting the debut, which has sold over 13,000 copies to date. With the help of guitarist Ben Phillips and producer Kato Khandwala, Momsen cites influences like Led Zeppelin and Nirvana in her crafting of the debut.

MINDLESS BEHAVIOUR
Hip-hop
Los Angeles, CA

Mindless Behavior is the group of 13-year-old MCs who earned a top debut on Hot R&B/Hip-Hop Songs this month, with their track "My Girl" coming in at No. 75. With a combination of rap, singing, and dance, the foursome have opened for acts like the Backstreet Boys and Justin Bieber. Their success has certainly been thanks, in part, to their constant contact with their fans, via Twitter, Facebook, and even text messaging, thanks to a fan line displayed on their websites. The charting single, one of a handful about the boys' special lady (ladies?), has sold 59,000 copies.

learn more at: pro.billboard.com
eventually found bassist Yutaka Sao and drummer Briar Dean. They then rehearsed for a full year before playing live.

In a time when online resources for bands mean the potential for overnight fame, there’s a lot to be said for the patient approach.

“I wanted to be really ready when we came into the scene,” says Ramirez. “I didn’t want to rehearse on stage, so we rehearsed for a whole year to get to know each other musically.”

According to Ramirez, Sao has taken the lead in building the band’s online fanbase, which is much larger in Japan and Europe than in the U.S., “keeping [fans] interested, on the internet talking to them daily.”

Now the Deadlies are focusing on building a name at home. Their upcoming tour includes a stop in Austin during SXSW, where they’ll play Billboard Pro’s daytime showcase on Saturday, March 19. But other than traveling to Texas, they’re focusing on their home state. “We’re trying not to spread ourselves too thin,” says Ramirez.

The Deadlies released a self-titled EP last year on iTunes, and will release another in the next few months with five new songs.
EARLIER THIS YEAR, BILLBOARD INTRODUCED OUR DREAMSEEKERS INITIATIVE, FOCUSING ON THE CAREERS OF DEVELOPING ARTISTS. THIS PROGRAM INCLUDES UNCHARTED, A WEEKLY RANKING OF EMERGING ARTISTS WHO HAVE YET TO APPEAR ON A MAJOR BILLBOARD CHART, AND THE BILLBOARD PRO TOOLS SET TO HELP ARTISTS ACHIEVE THEIR MUSIC CAREER GOALS.

Billboard Pro, which will launch a public beta during the week of SXSW, is a subscription-based service for developing and independent artists, as well as the managers, labels, promoters and others who support them. Attendees at SXSW can preview the site and sign up at Billboard’s trade booth in the Austin Convention Center, or during our Billboard Pro day party on Saturday, March 19 at Buffalo Billiards. The event will also showcase performances by Billboard Pro and Uncharted artists including beatboxing pioneer Beardyman, Chinese rockers Queen Sea Big Shark, Boston rising stars Girlfriends, and the Deadlies, featured inside as Billboard Pro’s first Artist of the Week.

Billboard Pro, found at http://pro.billboard.com, offers personalized analytics that track online and social network activity, airplay, sales and other audience metrics that indicate success in today’s music industry. Billboard Pro’s tailored editorial, including artist-focused how-to’s, case studies and industry profiles, will inform our members about the rapidly evolving music marketplace, its key players, and the issues facing emerging artists.

Beyond analytics and editorial, Billboard Pro connects its members to the power of the Billboard brand. Members can receive exposure to thousands of industry insiders and over 8 million passionate consumers through Billboard’s suite of websites, newsletters and this monthly insert. Opportunities at Billboard events and conferences add an additional promotional platform at many happenings throughout the year.

Billboard Uncharted, also featured in this insert, ranks artists by Heat Score—a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by aggregator Next Big Sound, including YouTube, Facebook, Twitter, and Last.fm, among others. Billboard Pro members can track their Heat Score and the metrics that drive it, but membership is not required to qualify for the chart. The rankings and spotlights inside this insert recap the past four weeks of Uncharted, ranking the top 50 artists who have appeared on the chart between the Feb. 19 and March 12 chart weeks. The current list, for the March 19 chart week, can be found in this issue’s chart section on page 48.

See you in Austin!
### Billboard Pro Rockers on the Rise

**THE DEADLIES**  
Rock  
Los Angeles, CA

**BILLBOARD PRO EXISTS TO SERVE EMERGING AND INDEPENDENT ARTISTS, AND THIS INCLUDES SPOTLIGHTING NOTABLE ACHIEVEMENTS AND INCREDIBLE MUSIC THAT MAY FLY UNDER THE MAINSTREAM RADAR. IN ADDITION TO DOING THIS THROUGH REGULAR FEATURES, CASE STORIES AND STUDIES ABOUT THE UNCHARTED LIST, BILLBOARD PRO WILL CHOOSE AN ARTIST OF THE WEEK FROM AMONG OUR MEMBERS.**

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<td><a href="http://www.myspace.com/traphik">www.myspace.com/traphik</a></td>
<td>This 14-year-old South Korean fingerstyle guitar prodigy taught himself to play guitar by watching internet videos. He has earned more than 226 million YouTube plays of his interpretations of songs including Bruno Mars’ “Grenade” and ABBA’s “Mamma Mia,” and will tour Japan in May.</td>
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<td>THE DEADLIES</td>
<td><a href="http://www.myspace.com/thedeadlies">www.myspace.com/thedeadlies</a></td>
<td>Our first Billboard Pro Artist of the Week is the Deadlies, a Los Angeles-based rock quartet who joined the private beta of the service in February, and has consistently ranked in the top five of Uncharted. With members from Mexico, Japan and Southern California, the band is No. 2 in the four-week recap, thanks to almost a million MySpace Music song plays during the recap period. And on the current week’s chart, found on p. 48, they unseated seven-week chart-topper Traphik to land at No. 1. The Deadlies’ tight, catchy modern rock, influenced by classic rock and British bands including Blur and Oasis, didn’t find its sound overnight. The band’s main songwriter, producer and lead guitarist, Jose Luis Ramirez, better known as Joz, says he auditioned about 300 singers over a period of a year before finding lead vocalist Troy Miller. The two started writing together, and</td>
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### Billboard Pro Uncharted Chart Weeks Jan. 29 - Feb. 19, 2011

1. TRAPHIK (www.myspace.com/traphik)
2. THE DEADLIES (www.myspace.com/thedeadlies)
3. JAMIE LYNN NOON (www.myspace.com/jamienoon)
4. DJ BL3ND (www.myspace.com/bl3nd)
5. COLETTE CARR (www.myspace.com/colettecarr)
6. TYLER WARD (www.myspace.com/tylerward)
7. BANDA SUPERTOY (www.myspace.com/bandasupertoy)
8. JAVIER JOFRE (www.myspace.com/javierjofre)
9. LAURA ROPPE (www.myspace.com/lauraroppe)
10. DIYAR PALA (www.myspace.com/diyarpala)
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12. ZIKOS (www.myspace.com/zikos)
13. THE 4ONTHEFLOOR (www.myspace.com/the4onthefloor)
14. SUNGHA JUNG (www.myspace.com/sungsung)
15. DJ BAM BAM (www.myspace.com/djbambam)
16. PORTA (www.myspace.com/portal)
17. CALL US FORGOTTEN (www.myspace.com/callusforgotten)
18. OTENKI (www.myspace.com/otenki)
19. JESUS ADRIAN ROMERO (www.myspace.com/jesusadrianromero)
20. ALYSSA BERNAL (www.myspace.com/alyssabernal)
21. POMPLAMOOSIE (www.myspace.com/pomplamoosiemusic)
22. NOISIA (www.myspace.com/noisia)
23. AJ RAFAEL (www.myspace.com/ajrafael)
24. YOUR FAVORITE ENEMIES (www.myspace.com/yourfavoriteenemies)
25. NICOLAS JAAR (www.myspace.com/nicolasjaar)
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KOTTONMOUTH KINGS - HAS SOLD OVER 2,000,000 ALBUMS. "SUNRISE SESSIONS" DROPPING ON JULY 5, 2011.

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BIG B - HIT SINGLE "SINNER" AND "FOR TONIGHT". APPEARING ON VANS WARPED TOUR THIS SUMMER.

GLASSES MALONE - CASH MONEY RECORDING ARTIST ALBUM DEBUTS LATER THIS YEAR.

(HE D)P.E. - NEW CD "RHYMES AND RESIN" IN STORES JUNE 21, 2011.

LA COKA NOSTRA - OVER 100,000 ALBUMS SCANNED. HEADLINING TOUR IN APRIL 2011.

SLAINE - STAR OF "THE TOWN" AND "GONE BABY GONE". MEMBER OF LA COCA NOSTA RELEASES HIS DEBUT ALBUM THIS SUMMER.

BIG B - HIT SINGLE "SINNER" AND "FOR TONIGHT". APPEARING ON VANS WARPED TOUR THIS SUMMER.

AUTHORITY ZERO - ON TOUR WITH UNWRITTEN LAW. NEW SINGLE "DIRT BAD WORLD" COMING SOON.

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B-SIDE PLAYERS - WEST COAST LEGENDS OF THE LATIN ROOTS MOVEMENT ARE SET TO RELEASE THEIR 10TH STUDIO ALBUM AND TOUR THE WORLD IN 2011.

POTLUCK - NEW CD "RHYMES AND RESIN" IN STORES JUNE 21, 2011.

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SUBURBAN NOIZE RECORDS
MUSIC management
INDIE LIFESTYLE LABEL SUBURBAN NOIZE THRIVES WITH SMART MARKETING AND DEVOTED FANS

BY CRAIG ROSEN

I began with a chance meeting in the mid-90s. Kevin Zinger, a San Diego-area concert promoter and co-owner of SRH Clothing, had a habit of giving free shirts to the bands playing his shows, as a sign of good will and to help promote the clothing brand. Making his usual preshow rounds, Zinger knocked on the window of the Humble Gods’ van in the parking lot of Chili’s, a club in Mission Beach, Calif. The band, then signed to Hollywood Records, was on a bill supporting rising stars Blink-182.

The Humble Gods’ singer, Brad “Daddy X” Xavier, happened to be sleeping, but he warmly accepted Zinger’s gift. The two began talking. Though Humble Gods were a punk band, Xavier had a newfound interest in rap music and was already plotting his next project—a group of pro-marijuana hip-hop heads called the Kottonmouth Kings. Zinger listened enthusiastically and vowed to book the Kings on some shows.

“I ended up putting them on a show with Sugar Ray right when ‘Fly’ was taking off!” on modern rock XETRA-FM San Diego, Zinger recalls. “Sugar Ray were saying, ‘What are you doing putting this white hip-hop band on before us?’ But they came out and blew away the crowd, and from that moment on I knew I wanted to manage that band.”

It was then and there that the two forged the partnership that would lead to the birth of Suburban Noize Records. A decade-and-a-half later, Zinger and Xavier are still partners in Suburban Noize, an indie lifestyle label that’s thriving thanks to flagship act the Kottonmouth Kings, targeted marketing and a strong relationship with its core audience. Zinger also co-founded Regime Management with Ivory Daniel, as an affiliated company.

The Kottonmouth Kings have sold more than 2 million albums in the United States, according to Nielsen SoundScan, with their 1998 Capitol-distributed effort, “Royal Highness,” ranking up sales of more than 500,000. The band also scored a record sales week when its 2000 album, “High Society” (also distributed by Capitol), debuted at No. 65 on the Billboard 200 with sales of 24,000.

That success continued after the Kings left Capitol and went indie in 2004. Through the years, Suburban Noize has charted nearly 20 titles on the Billboard 200; its peak release, the Kings’ 2010 set “Long Live the Kings,” debuted at No. 26 with 16,000 copies sold. Though numbers may not be as impressive compared with major-label chart and sales stats, they’ve allowed Suburban Noize to not only survive, but thrive, thanks to the label’s targeted marketing approach and frugal, yet potent promotional strategy.

“We figured out a model where we can make money selling 10,000-50,000 units, which is a lot of labels can’t do,” Zinger says.

And there’s more on the way. Current releases include the latest from rapper/actor Saigon, “The Greatest Story Never Told,” as well as “Kottonmouth Kings Present the Dirtball ‘Nervous System.’” Other titles in the pipeline include “Instruct” by extreme metal act As Blood Runs Black, due March 15; “Swan,” the Suburban Noize debut from veteran alt-rock band Unwritten Law, out March 29; and “Dugger Mouth,” by Canadian rap crew Swollen Members, due April 12.

Alan Becker, senior VP of artist development at RED Distribution, the label’s distribution partner for the past year, says Suburban Noize has quickly become one of its top-performing labels. Becker recalls the first time he and RED president Bob Morelli sat down with Zinger.

“Just with the first impression, you could see somebody with the same determination and passion that you see in the people that run other labels that have been very successful here. It could be Brett [Gurewitz] from Epitaph or Tony Brummel at Victory Records. They have that same spirit and same charismatic way they articulated their company.”

After that first meeting with Zinger, Becker turned to Morelli and said, “Holy shit, where has this guy been all our lives? This is a home run.”

Initially, Suburban Noize was founded as the home for the Kottonmouth Kings, and Zinger and Xavier planned to follow the indie route after Xavier’s experience with the Humble Gods and Hollywood Records. After budget cutbacks at Hollywood, the band was dropped mid-tour and its tour support withdrawn, leaving the group stranded in Michigan, having to pay its way home.

The plan to stay indie, however, changed once the Kottonmouth Kings began to attract major-label interest. The band had been recording after hours at A&M Studios, but word was spreading about the Kings’ potential.

Then an A&R rep from Interscope approached the group. “We weren’t shopping the band,” Zinger says. “We didn’t have any dreams of being on a major label, but we invited them over to the studio.”

Soon after, Zinger heard that then-Interscope A&R executive Tom Whalley—known for signing No Doubt and Nine Inch Nails—wanted to meet and showcase the band. The Kings were soon fielding offers from a number of labels. “Half of them hadn’t even heard the music,” Zinger recalls. “We were young and didn’t understand that whole process.

During the bidding war, one offer stood out. Then-Capitol chief Gary Gersh wanted to not only sign the Kings for “Royal Highness” in 1998 but also ink Suburban Noize to a label deal, thus funding Zinger and Xavier’s vision. “He understood what we wanted to do and gave us the funding to get it off the ground,” Xavier says. “He was into empowering the artists by giving them a boutique label, like he did with the Beastie Boys and Grand Royal.”

While the Suburban Noize/Capitol relationship was short-lived—Roy Lott axed all of Capitol’s sub-label deals when he replaced Gersh in the following ‘98—“it allowed the label to lay the groundwork for its future success. What followed were a few lean years for Suburban Noize, as it scrambled to find a proper indie distributor for its other releases and the Kings remained under contract with Capitol.

“I had to beg for a distribution deal,” Zinger recalls. “I knocked on the door of every distribution company.”

Suburban Noize first went with Southwest Wholesale, but that deal fizzled when the distributor went out of business. The label then hooked up with Memphis-based Select-O-Hits. But it wasn’t until Suburban Noize inked a deal with Navarre that things began to click. Following the band’s split with Capitol, the Kottonmouth Kings’ 2004 release “Fire It Up,” the label’s first title re-
We're not necessarily signing these bands, but starting a partnership," Zinger says. "We give them a menu of services and they can pick and choose what they want. There's no confusion and there's no 'hide the ball' mentality. If it's done correctly, the band makes money and we make money.

With that strategy, Suburban Noize was, in a sense, offering 360 deals before the term was popular, since Zinger's business partnerships with his bands not only released their albums, but provided merchandising deals with his SRH Clothing company and frequently provided booking-agency support in creating multiple-act package tours.

"I'm physically on the road with a lot of artists we're signing," Xavier says of his role as co-founder of Suburban Noize. "So I can really get to know them and understand what they're trying to accomplish."

Those relationships extend to the label's staff as well. For example, VP of sales Ty Visconti worked with Suburban Noize first at Southwest Wholesale, later at Navarre, where he was the label's catalog sales manager, and then at El Music (formerly Koch Records), where he was its label manager. When he left El Music, Visconti opted to join the Suburban Noize team because he admired the label's approach.

"A lot of labels do that kind of hit-and-run thing. They ship as much project as they can, they sell what they can sell, and you never hear from the project again," he says. "Because we manage some of these artists and handle merch for some of these artists, we work records for a ridiculous amount of time. There are records that came out nine months ago that we're still working. We're still doing things virally. We're still making videos and we still have these bands out on tour, because it's in our best interest to do that."

Through its merchandising arm, Suburban Noize has a revenue stream that supplements, and helps drive, album sales. As Xavier points out, "A kid can't download a T-shirt."

To that end, as traditional brick-and-mortar music retail contracts, Suburban Noize is packaging CDs with T-shirts and distributing them to surf-and-skate lifestyle shops.

The label is also making a more concerted effort to go after such traditional promotional avenues as radio, but without sacrificing its core strategy. Xavier says, "Fifteen years later, it's really cool to see how the music we put out has affected so many people. To me, that's the greatest reward. There's a real personal connection between the fan base, the artists and the label that's pretty special. I'm blessed because I guarantee there's no one that thought we'd be standing here 15 years later."
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Building A Regime

SUBURBAN NOIZE BOASTS MIGHTY MANAGEMENT AFFILIATE

BY CRAIG ROSEN

The Kottonmouth Kings are not only the top-selling band for Suburban Noize but also the flagship act at Regime Management, the indie label's affiliated management company. Yet unlike at Suburban Noize, the Kings don't define the management company's roster and aesthetic. Instead of focusing exclusively on hard-edged hip-hop and rock acts, Regime has a diverse roster that ranges from a few Suburban Noize acts and Grammy Award-winning jazz artists to a radio personality and up-and-coming actors.

Regime started in the mid-2000s, when Suburban Noize co-founder Kevin Zinger and established manager Ivory Daniel joined forces. The pair had been doing business for nearly two decades; they first worked together when Zinger was promoting punk rock shows with acts like Pennywise but was looking to expand his musical palette by adding to his concert acts like the B-Side Players, who Daniel represented.

"The Kottonmouth Kings were sort of the platform that we built our [management] business around," Zinger says. "As soon as I knew that was a viable way of doing business, that springboarded us into going out and getting different acts, different bands and different managers to come inside the company and handle the day-to-day for those acts. I thought that if the business model that we built works for one genre of music, it can certainly work for other genres. I'm not an expert in the jazz world, but Ivory Daniel is."

At Regime, Daniel still works with the B-Side Players, but also handles the day-to-day management duties for Grammy winner Poncho Sanchez, House of Pain, Everlast, Brokencyde and Grammy nominee Christian Scott. Former Trans World urban buyer Violent Brown works with Swollen Members and Slaine, Benny Glickman, formerly of Azoff Music Management, oversees Saigon.

Regime also oversees satellite radio shock jock Jason Ellis and his satirical rock outfit, Taintstick, in addition to acts led (p.e.), Big B, Glasses Malone, Potluck and Unwritten Law.

Aside from identifying worthy talent, Daniel attributes Regime's success to the company's work ethic.

"We're in here 78 hours a week," he says. "We're an independent-spirited company with a major network [of industry contacts]. We know all these people, we know how to function on these levels. But we don't do 90-minute lunches very often, we don't go to all the events. But you can catch us in our offices working, and our artists know that."

"We thought that the business model that we built works for one genre of music, it can certainly work for others."

--Kevin Zinger, Regime

With TV and film projects in the works for Ellis, and Everlast continuing to work in film and TV scoring, Regime is primed to delve deeper into the TV and film world, which includes moving its offices from Burbank, Calif., to Hollywood.

"We want to be not only managing talent, but owning content," Daniel says. "We definitely want to execute our movies and create TV shows. We have several shows in line right now. That's definitely one of the goals," he adds. "To try and infiltrate that system."
Congratulations to
Suburban Noize and The Regime
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Ivory and Kevin, the dedication and hard work provided to your clients is truly admirable. We are proud to see Concord artists in such capable hands.

Christian Scott

Poncho Sanchez

Brad and Kevin

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Raphael Saadiq has accomplished something that few ’80s artists can claim: He has reinvented himself and built a whole new audience.

Best-known to R&B fans as one-third of avant-garde soul trio Tony! Toni! Toné!, Saadiq has broadened that base to include the adult hipster crowd that tunes in to NPR and triple A radio. Some of those fans were no doubt among the 26 million who watched Mick Jagger and a guitar-slinging Saadiq trade liminal moves during the pair’s house-raising tribute to the late Solomon Burke at the 53rd annual Grammy Awards. Saadiq will get the chance to strut his stuff again before more new faces when he makes his debut at Coachella on April 16.

“Raphael is the ultimate modern combination of rock, soul and blues,” Columbia Records VP of marketing Milo Pacheco says. “Last summer in a three-month span he played the Essence Festival, headlined the Central Park stage, performed at Lollapalooza, opened for Dave Matthews Band and then played the Voodoo Experience. Not many artists have that range and appeal.”

That range and its appeal are fully displayed on Saadiq’s new album, “Stone Rollin’” (May 15, Columbia Records). Steeped in 60s and 70s soul, the set picks up where 2008 album “The Way I See It” left off. Teeming with influences ranging from rock to Dixieland, “Stone Rollin’” sports an equally eclectic guest lineup: pedal steel guitarist Robert Randolph, bass legend Larry Graham, piano man Larry Dunn (Earth, Wind & Fire) and Swedish-Japanese singer Yukimi Nagano of indie rock act Little Dragon.

“I’ve always rolled the dice; I’ve never played it safe,” Saadiq says from his Blakelee Recording studio complex in Los Angeles as he draws parallels between the upcoming album and his career. “It always bet on myself, never on what’s going on at the time. Isaac Hayes told me once there’s no such thing as old school. Either you went to school or you didn’t. It’s all music.”

As he pointedly illustrates on “Stone Rollin’,” the album opens with the aggressive “Heart Attack,” a Sly Stone-influenced track sparked by Saadiq’s desire to always “drive the audience crazy” during his performances. The bluesy title track, recently most-added at triple A radio, is being worked simultaneously with the urban AC-targeted “Good Man.” Saadiq conjures Chuck Berry on “Radio,” goes soulful on the Marvin Gaye-inspired “Moving Down the Line,” draws from Elvis Presley for the lighthearted “Day Dreams” and segues into social consciousness on “The Answer.” Playing bass, mellotron, keys, guitar, percussion and drums on most of the tracks, the multifaceted artist orchestrates a skillful balance between classic influences and contemporary nuances.

Growing up in Oakland, Calif., Saadiq was influenced by such broad-sound Bay Area artists as Sly Stone and Carlos Santana. It’s that background, manager Damien Smith says, that has honed Saadiq’s senses as an artist, songwriter and producer. “He’s very astute, keeping an ear to what’s going on around him,” Smith says. “Many established artists seem to lose a certain level of creativity and innovativeness as they become older. But even back with the Tony, Raphael gave people a peek at his alternative side and was able to make it commercial.”

Saadiq initially found post-Tony! success in the late ’90s with R&B trio Lucy Pearl, as well as with a couple of solo hits including “Ask of You.” As a producer he’s worked with D’Angelo, Joss Stone and Ledisi, among others. Then in 2002, first solo album “Instant Vintage” earned five Grammy nominations. But it wasn’t until “The Way I See It,” which was championed by NPR and picked up three Grammy nods, that Saadiq began clicking with the major-market hipster crowd, music supervisors and festival bookers.

Songs from the album gleaned major placements on TV (“Parenthood,” “Private Practice,” “Nip/Tuck”) and in film (“The Secret Life of Bees,” “It’s Complicated”). Eventual hit “Love That Girl” now doubles as the theme song for the same-titled TV One cable series launched this year, starring Tia Mowry. (Saadiq doubles as music supervisor and an executive producer.) “The Way I See It” also kick-started Saadiq’s presence at festivals like Bonnaroo, Lollapalooza and South by Southwest.

NPR is back onboard for “Stone Rollin’.” In addition to conducting a live broadcast at SXSW during Saadiq’s March 16 performance, NPR will premiere the new album close to its release date. Intent on expanding the mainstream visibility fueled by “The Way I See It,” Columbia launched the first in a series of “Saadiq Sessions” in San Francisco (Jan. 20), comprising a stripped-down set with Saadiq discussing his influences and “Stone Rollin’.” The next session is slated for March 21 in Los Angeles. Coming March 21 is an appearance on “The Tonight Show With Jay Leno” followed by a European tour that begins April 20.

Having established IllFonic, a videogame development company in 2009, Saadiq says an announcement about first game “Ghetto Golf” is coming soon. Right now, though, he’s ready to throw his musical dice once more on the charts table. “Metaphorically, I’m saying, ’Here I am again,’ ” he says. “This record has shown me that if you put something into what you believe in, you can see it through. It can happen.”
THE WILDEST OF GIFTS

Punk Legend Exene Cervenka Explores Love and Loss on Her New Album

Exene Cervenka has been playing music for more than 30 years, starting with the groundbreaking West Coast punk band X, through many groups and solo records, ranging from hardcore to folk. She's back now with her second solo album in two years, "The Excitement of Maybe" (Bloodshot, March 8), a collection of folk-tinted country love songs that play like a dreamy road trip across an America in what could be 2011 or 1962 or 1955. Though she was diagnosed with multiple sclerosis in 2009, Cervenka's health remains good and she plans to tour—both for this new record and with her country-folk band the Knitters, with longtime X bandmates John Doe and D.J. Bonebrake—in the coming months.

The new song "Alone in Arizona" takes on a whole different meaning in the wake of the shootings of Arizona Rep. Gabrielle Giffords and 18 others in Tucson, Ariz. There's going to be a lot of art, music, writing, thinking, dialogue, coming right now. If you don't think creatively right now, you're sunk. Every person I know is thinking creatively of ways to get their art across, coming up with new ideas of how to live. Everything in your life has to be rethought now, and it's all a political act. The good thing that's going to happen is people are going to figure out what they're best at—am I best at sewing, teaching, what is it? And there are other issues like the corporations moving out of the country, none of that's ever coming back. The corporations will come back to us when we get rid of our labor laws and the unions are all gone.

What's happening is really bad. It's a scary time; it's going to take some work to get back together. I think there are plenty of solutions, though, plenty of creative people.

Can you talk about the people you worked with on this record?

I co-produced it with David Bianco, who I've worked with before. He does everything from building a studio from scratch to producing a record; he can mix, engineer, everything. It was a wonderful experience working with him.

Everybody on this record is somebody I respect. This is the first record that I've ever made in my career that I am completely happy with. It's the first time I think where I got to make a record and really be in control of every aspect of it. And I believe something now that I didn't used to believe, which is that there is a lot of sexism in the punk world, the music world, that the '60s are still not over yet. I dealt with none of that this time around, nor will I ever tolerate it again in my life.

X was so centered in a time and a place at the beginning, and now on this album, you have all these songs about different places. Can you discuss some of them?

I wrote "I Wish It Would Stop Rain- ing" on tour through the South and it rained every day. We were on our way to Memphis and I started writing it and played it the next night in Oklahoma City. I wrote two songs in Oklahoma, "Dirty Snow" and "A Long Long Time Ago," the extra track.

I get really motivated by places. Every time I go to Oklahoma City I go to the memorial; it always resonates with me that we can't let die. We have to stop that kind of thinking. But all the beauty that they made out of it—it's the most beautiful monument in the country. And "Alone in Arizona," there was a big thunderstorm coming in and we were playing outside in Tucson; I was playing with John but he was off with other friends, and I felt so alone, for a moment, that I just couldn't believe it. And I wrote that song.

In order to write a song, you have to transport yourself. I do feel as though this country is a fantastic place; it has fantastic places to explore.

What makes a great love song?

There are so many elements that have to make something that simple—a love song is the simplest thing in the musical world. Love songs are a category of their own. I found them fascinating at a very young age. A love song can be a sad song, a happy song; it can be a goofy song or a Billie Holiday song; it can be desperate or it can have the spirit of redemption; it can be angry or funny. What is the one thing that makes a love song? It's thin; it has to feel like it's about you.

After all this time, too, you're still playing with X. Do you still feel the same about the classic songs?

The older you get, the older those songs get, the more I love them. When Billy [Zoom] starts up "White Girl," it's amazing to me. I feel so much emotion about when it was written, about that time. Those songs are powerful songs; if it wasn't for John, his ability to write music and my ability to write words, and D.J. [Bonebrake], they're incredible too. We made up something different together that other people didn't. Originality—it triumphs over everything else. A poorly executed idea that's brilliant is better than an excellently executed idea that's, you know. I don't think people are out of ideas yet.

What is it about country songs that you come back to after playing punk rock?

The Knitters began in 1982, with me and John singing Hank Williams songs and old bluegrass songs. It really wasn't a big deal for us to get older and settle down or something. When punk rock started, it was an extremely direct, powerful medium. It meant everything to everybody in that room. Now it's $100 to get in and you buy your merch and you can see this band playing this big arena, and you read about all these bands that used to exist and you recreate the best that you can by dancing around in the moth pit.

But now you need to find a new punk form of communication. If you're not communicating, why are you there? Punk was so super-enlightened and political and powerful and liberating and had all these amazing elements to it that don't exist anymore. It can't. It was a time. And it was just a bunch of scary and scared misfits and artists that all at once came up with these brilliant ideas and a new culture. And I want to see that again. I think there is a generation of kids who can do that, and all they have to do is realize it. And if you're just kind of going along thinking maybe Obama will change things, then you really just got to go do it.
**One Down, 12 To Go**

**New Musical Director Ray Chew Makes His 'American Idol' Debut**

Twenty minutes after the final 11 "American Idol" contestants sang tunes associated with their personal idols, new musical director Ray Chew was backstage relaxing, content with the way the first single-elimination show had unfolded.

The show was taped a night before it aired on March 9, a bit of insurance to help the show's rookies—judges Steven Tyler and Jennifer Lopez, director Gregg Gelfand and Chew, who leads his quintet from behind a pair of keyboards elevated at stage right.

"Technical difficulties" delayed the show's start for 20 minutes. But once it got going, all of the performances and critiques fit within the two-hour running time. Chew and his band hopscotched around genres and generations, performing Lennon & McCartney's "With a Little Help From My Friends" Joe Cocker style, R. Kelly's "I Believe I Can Fly" complete with Garth Brook's "The River," and Charlie Chaplin's "Smile," which received a slightly jazzy twist.

Chew wanted to show a veteran of TV bands whose earlier best-known gig was "Showtime at the Apollo." On "Idol," he succeeds Rickey Minor, now helming the "Tonight Show" band. "It's got to be a home run every time we play," Chew adds. "The band [comprises] well-seasoned pros who know how to get it right quickly."

Chew will face a time crunch when rehearsal rolls around. Each week, the contestants will hit the studio with one of Jimmy Lovine's stable of producers—Don Was, Jimcosti, Ron Fair, Rodney Jenkins and the Rock Mafia, who appeared on the first episode—to record their selections. The producers not only guide the singers, they craft the arrangements and instrumental backing.

Taking the extra time to record means less time for the band to work on the arrangements for the live presentation.

"There is not a whole lot of time—maybe a day or two," Chew says, noting that the first show featured just the core band while future episodes will include string and horn sections. "My job is to bring to the stage all of the things these world-class producers have worked on in the studio. The general challenge is following the plan laid out by them and the show's producers, making sure we're providing the right support for the singers."

Chew was eager about what material would be performed a week later when the show's roster is reduced to 12. But he did suggest that this season will be different from the previous nine—and that audiences will quickly realize this.

"We're going to have some wonderful performances that will feature the contestants and special guests," he says. "But I can't give too much away. We have to make sure people tune in."
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STAGE HYPNOTIST
CD FAIRS & FESTIVALS
MUSIC WEBSITES
NEW PRODUCTS
DOMAIN NAMES

For print and online contact: Jeff Serrette 212-493-4199 or jeffrey.serrette@billboard.com
After two weeks in release, Adele's "21" becomes the biggest-selling album of the year so far, with $2,000,000 sold, according to Nielsen SoundScan. It started last week at No. 1 with 352,000—immediately ranking it as the year's second-largest seller behind Mumford & Sons' "Sigh No More." With another 168,000 copies sold this week (down 52%), "21" jumps ahead of "Sigh" by 74,000.

Taylor Swift's "Speak Now" was the year's top seller until the week ending Feb. 6, when Nicki Minaj's "Pink Friday" took over two weeks before Mumford reigned for two. A year ago this week—nine weeks into 2010—Lady Antebellum's "Need You Now" had already shifted 1.1 million units, easily making it at that point, the year's top seller. Lady A's set actually became the best seller of the year upon its debut, when it bowed with 481,000 the week ending Jan. 31. Prior to that, Ke$ha's "Animal" had been top dog for three weeks, ever since it dropped on Jan. 5.

In recent years, you could usually count on a blockbuster album dropping in the first quarter to overtake the year-to-date top seller. So Adele's feat isn't all that unusual.

However, in 2009, Swift's "Fearless" remained the year's biggest seller through most of the year—until the week ending Aug. 23. That's when, in the wake of his death, Michael Jackson's "Number Ones" skipped ahead of "Fearless," selling 1.6 million versus 1.61 million. While "Number Ones" became the year's first set to surpass 2 million copies (in the week ending Oct. 25), "Fearless" reclaimed the No. 1 crown the week of Nov. 8.

SALES CHATTER: Unsurprisingly, Adele's "21" also becomes the first (and only) album in 2011 to cross the 500,000 sales mark. Since SoundScan began tracking data in 1991, this marks the longest wait since Jan. 1 for a set to cross the half-million threshold. At this point last year, four albums had done so: Lady Antebellum's "Need You Now" (1.3 million), Sade's "Soldier of Love" (999,000), Lady Gaga's "The Fame" (575,000) and Susan Boyle's "I Dreamed a Dream" (512,000).

But, as we've previously noted, 2010 was an odd year in that the first two months were stocked with big sellers—unlike 2011, where Adele was the first big release out of the gate.

UP, UP, UP: While 2011 hasn't had a series of blockbuster releases thus far (save for Adele, of course), sales are up 1% over the same week last year—the third consecutive frame where sales exceeded the comparable week in 2010. Last issue, sales were up 8%, and a week earlier, 10%.

It's a tricky statistic, in a way. While current album sales are actually down by 7%, catalog is doing the heavy lifting. Catalog volume is up 11% this week while deep catalog is up by 5%. (However, in the two previous weeks, all three segments—current, catalog and deep catalog—were up compared with the comparable weeks of 2010.)

Kim VS Paris: Intentionally or not, Kim Kardashian has often followed in the footsteps of fellow socialite savant Paris Hilton. Both have privileged backgrounds, became buzzed-about pop culture symbols, earned notoriety through scandalous sex tapes and parlayed their fame into hit reality TV shows.

Now, Kardashian—like Hilton before her—has set her sights on the music world. Last week, she dropped her first single, the self-released "I Am (Turn It Up)," produced by The-Dream. But with 14,000 sold, it misses the Hot Digital Songs chart and the Billboard Hot 100. With 6.7 million Twitter followers, you'd think a few of them would have plunked down $1.29 for the single.

Hilton had a more robust bow with her 2006 debut, "Stars Are Blind." The Warner Bros. tune launched on the Digital Songs chart at No. 10 with 52,000 in its first week and parlayed those sales into a No. 18 bow on the Billboard Hot 100.

Hilton later went on to release her debut album, "Paris," in August of the same year. It entered the Billboard 200 at No. 6 with 77,000 copies. To date, the set has moved 197,000.

**Market Watch**

**A Weekly National Music Sales Report**

**Weekly Unit Sales**

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<tr>
<th>Year-To-Date</th>
<th>2010</th>
<th>2011</th>
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<tbody>
<tr>
<td><strong>OVERALL UNIT SALES</strong></td>
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<tr>
<td>Albums</td>
<td>57,322,000</td>
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<td>Digital Tracks</td>
<td>225,492,000</td>
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<td>Songs Singles</td>
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<td>Vinyl</td>
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**Digital Tracks Sales**

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<td>Vinyl</td>
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**Year-End Sales by Artist**

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<tr>
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<th>Current</th>
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<tr>
<td>Current Album Sales</td>
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<tr>
<td>Current</td>
<td>31,924,000</td>
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<tr>
<td>Catalog</td>
<td>25,358,000</td>
<td>25,405,000</td>
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<tr>
<td>Deep Catalog</td>
<td>19,325,000</td>
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**Catalog Album Sales**

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<tr>
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<th>2010</th>
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<tbody>
<tr>
<td>Current</td>
<td>25.4 million</td>
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*Note: All of the above sales are current sales into the frames for the last 12 months of an album's release (01/01/11 for 2010 and 01/01/11 for 2011). Only sales for physical albums mailed to subscribers are counted. Sales tracking stops at 36 months.
The Billboard 200

1. Adele - "21"

2. Marsha Ambrosius - "Late Nights & Early Mornings"

3. Mumford & Sons - "Babel"


6. Dropkick Murphys - "Going Out In Style"

7. Aaron Lewis - "Town Line (EP)"

8. Justin Bieber - "My World 2.0"

9. Bruno Mars - "Doo-Wops & Hooligans"

10. Pink - "Greatest Hits... So Far!"

11. Rihanna - "Loud"

12. Nicki Minaj - "Pink Friday: Roman Reloaded (EP)"

13. Eminem - "Recovery"

14. Lucinda Williams - "Blessed"

15. Francesca Battistelli - "Hundred More Years"

16. KATY PERRY - "Teenage Dream"

17. Greatest Soundtrack Garbage - "Durango"

18. Lady Antebellum - "Need You Now"

19. Taylor Swift - "Speak Now"


21. Florence + The Machine - "Lungs"

22. Luuky Brian - "Spring Break... It's A Shore Thing (EP)"

23. KELLY RAYE - "My Beautiful Dark Twisted Fantasy"


25. Young Money C.O.S.T.A. - "Get Lifted"

26. shelby - "Dear Love Letter"

27. Justin Bieber - "My Worlds Acoustic"

28. Kid Rock - "Born Free"

29. Adele - "21"

30. Rascal Flatts - "Nothing Like This"

31. Thompson Square - "Thompson Square"

32. Beady Eye - "Different Gear, Still Speeding"

33. The Black Eyed Peas - "The Beginning"

34. Forever The Sickest Kids - "Brothers"


36. Lykke Li - "Wounded Rhymes"

37. Lil Wayne - "I Am Not A Human Being"

38. Lady Gaga - "The Fame"

39. Kidz Bop Kids - "Kidz Bop 19"

40. Various Artists - "2011 Grammy Nominees"

41. Cee Lo Green - "The Lady Killer"

42. Black Rebel Motorcycle Club - "Cannibal"

43. Passion Pit - "Panic! In a Panic"

44. Best Night Of My Life

45. VARIOUS ARTISTS - "WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs"

46. Kesha - "Animal"

47. BON JOVI - " Greatest Hits (30th Anniversary)"

48. Arcade Fire - "The Suburbs"

49. The Band Perry - "The Band Perry"

50. Josh Groban - "Illuminations"

Music Chart. For complete chart, go to www.billboard.com.
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Derailers

**Social/Streaming**

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<th>No.</th>
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<th>Title</th>
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<tr>
<td>1</td>
<td>Lady Gaga</td>
<td>Fame</td>
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<td>2</td>
<td>Justin Bieber</td>
<td>Baby</td>
<td>RCA/Interscope</td>
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<td>3</td>
<td>Rihanna</td>
<td>Only Girl (In the World)</td>
<td>SRP/Def Jam/IDJMG</td>
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<td>Eminem</td>
<td>Not Afraid</td>
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<td>Waka Waka (This Time for Africa)</td>
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<td>Boom Boom Pow</td>
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<td>实习生</td>
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<td>Here's to Never Growing up</td>
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<td>Usher</td>
<td>Yeah</td>
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<td>36</td>
<td>Sing</td>
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As it spends a second week atop Rock Songs, "I'm Not the Only One" (4.2 million audience impressions, up 20%) for her new single, "The Way I Feel," atop Active Rock (16-40) and Heatseekers Rock (16-40), with greatest airplay honors on all three charts. "Keepin' It Real" by the group's first studio album since 2007, arrives April 12.
### HOT COUNTRY SONGS

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<td>Darius Rucker</td>
<td>capitol</td>
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<td>I WONT LET GO</td>
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<td>EMI</td>
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<td>RCA</td>
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<td>THE SHAPE I'M IN</td>
<td>Joe Nichols</td>
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<td>TIM MCGRAW</td>
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<td>BILLY CURRINGTON</td>
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<td>DARIUS RUCKER</td>
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### TOP COUNTRY ALBUMS

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<td>Ep</td>
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<td>TAYLOR SWIFT</td>
<td>Speak Now</td>
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<td>ZAC BROWN BAND</td>
<td>You Get What You Give</td>
<td>Ep</td>
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<td>LUKE BRYAN</td>
<td>Spring Break...2. Its A Shame</td>
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<td>Hemmingway's Whiskey</td>
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<td>The Incredible Machine</td>
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<td>ERIC CHURCH</td>
<td>Carolina</td>
<td>Ep</td>
<td>19</td>
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<td>THE JANEDEAR GIRLS</td>
<td>The JaneDear Girls</td>
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### BLUEGRASS ALBUMS

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<td>DIERKS BENTLEY</td>
<td>Up On The Ridge</td>
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<td>THE WAILIN' JENNYS</td>
<td>Bright Morning Stars</td>
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<td>CAROLINA CHOCOLATE DROP</td>
<td>True Heart</td>
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<td>STEVE IVEY</td>
<td>Best Of Bluegrass</td>
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<td>ABIGAIL WASHBURN</td>
<td>City Of Refuge</td>
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<td>Paterson</td>
<td>Ep</td>
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<td>PUNCH BROTHERS</td>
<td>Antifog</td>
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### BLUEBETWEEN THE BULLETS

### LEWIS’ ‘LINE’ ARRIVES

Opening with 38,000 copies, Staind frontman Aaron Lewis storms Top Country Albums at No. 1 with “Town Line,” which pips the Billboard 200 at No. 7 for albums at No. 3. Lead radio single “Country Boy” (featuring Charlie Daniels and George Jones) ranks at No. 58 in its fifth week on Hot Country Songs. The track moves 25,000 downloads to shift 15-12 on Country Digital Songs (see chart, page 51) where it debuted at No. 9 in December. Released on Nashville-based indie Stroolavision, the EP also parks at No. 3 on Top Independent Albums.

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**Note:** For full chart details, visit [www.billboard.com](http://www.billboard.com).
BETWEEN THE BULLETS

AMBROSIOUS’ SURPRISING START

Marsha Ambrosius’ “Late Nights & Early Mornings” debuts at No. 1 on Top R&B/Hip-Hop Albums with 96,000 copies sold, according to Nielsen SoundScan. The opening marks the biggest debut since Jamie Foxx’s “Best Night Of My Life” bowed at No. 2 with 144,000 copies in the Jan. 8 issue. This is Ambrosius’ first solo offering, and it charted higher than any of the releases from former group Floetry. The duo posted three titles on the list—2002’s “Floetic” (No. 4 peak), 2003’s “Floetic Live” (No. 11) and the act’s highest-charting set, “Floology,” which opened and peaked at No. 2 in 2005. “Floology” also gave the group its best sales week of 77,000 copies, a sum Ambrosius dismantled with her “Late Nights” entry.

—Raul Ramirez
### DANCE CLUB SONGS

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<td>THE RAISINS' KISS</td>
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<td>Ramin Karimloo</td>
<td>SONY MASTERWORKS</td>
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**BETWEEN THE BULLETS**

**ENRIQUE EXTENDS NO. 1 LEAD**

Enrique Iglesias' new No. 1 hit, "Me Encantaria," featuring Wisin & Yandel, is only the 14th week in the Top 10 of the Latin Pop Airplay chart for the first time in the chart's 13-year history. The song, which has been at No. 1 for 15 weeks with 6.5 million impressions, did so.

---

**Latin Singer/Panther Style Jumps into**

The top 10 of the Latin Pop Airplay for the first time in the chart's 13-week history. The song, which has been at No. 1 for 15 weeks with 6.5 million impressions, did so.
### Hits of the World

#### Billboard Japan Hot 100

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#### Billboard Hot 100

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#### Billboard UK Singles

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#### Billboard International Songs

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#### Billboard Canadian Hot 100

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#### Billboard Swiss Top 20

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Data for week of March 19, 2011. For chart reprints call 212-493-4023. Go to www.billboard.biz for complete chart data.
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Red Bull Records taps Joe Guzik as senior VP of promotion and integrated marketing. He was VP of alternative and rock promotion at Columbia Records. Skyville Records names Kevin Herring president. He was VP of national promotion at Lyric Street Records.

Republic Nashville appoints Matthew Hargis national director of promotion. He was director of regional promotion for the Southeast at Capitol Records Nashville.

Columbia Records promotes Christian Schrage to VP of digital marketing and names Lars Murray VP of digital marketing. They were senior directors.

PUBLISHING: PigFactory Music names Debra Delshad Banks creative director for TV, film and advertising music. She was director of TV, film and advertising music at Sugaroo.

TOURING: AEG appoints Todd Sims senior VP of digital. He was executive producer for ESPN.com.

DIGITAL: Current Media names Joanne Meyer executive VP of corporate communications. She was senior VP of corporate communications for the Americas at EMI.

MANAGEMENT: Music World Gospel taps Chris Ayers as VP of artist management. He was director of marketing and product management at Fontana Distribution.

Twenty First Artists appoints Sanji Tandam senior VP of its Nordic division. He was CEO at Warner Music Sweden.

RELATED FIELDS: BET Networks names Tracy Cloherty VP of talent, music programming. She was PD at CBS Radio's WXRK New York.

Viacom promotes Robert Bakish to president/CEO of Viacom International Media Networks. He was president of MTV Networks International.

—Edited by Mitchell Peters

COUNTRY RADIO SEMINAR
The annual Country Radio Seminar took over Nashville March 2-4 and packed the convention center with panels, speakers, luncheons, research presentations, performances and networking opportunities.

TOP: On March 3, RCA Nashville artist Jake Owen and BNA Records newcomer Casey James performed songs from their forthcoming albums at an unofficial kickoff to the Country Radio Seminar for a crowd of country radio programmers and music industry guests at Margaritaville. Stopping for a photo during the crowd at the event are (from left) RCA Nashville VP of national promotion Keith Gale, Sony Music Nashville senior VP of promotion Skip Bishop, Academy of Country Music CEO Bob Romeo, Owen, Sony Music Nashville chairman/CEO Gary Overton, James and BNA Records VP of national promotion Bryan Frasher. PHOTO: SONY MUSIC

LEFT: At the Sony Music Nashville Boat Show on March 3, 19 Recording/Artist Nashville superstar Carrie Underwood (far left) was presented with a plaque in recognition of the double-platinum certification of her "Day On" album. There to congratulate her on this milestone were (from left) Sony Music Nashville senior VP of promotion Skip Bishop and chairman/CEO Gary Overton. Arista Nashville VP of promotion Lesly Tyson and Sony Music Nashville VP of sales Kerri Fox-Metoyer. PHOTO: ALAN POIZNER

BELOW: During Sony Music Nashville's Boat Show on March 3, RCA Nashville hitmaker Chris Young was honored with a plaque celebrating his three consecutive No. 1 singles - "Vincen's" - "Gettin' You More" and "The Man I Want to Be." From left are RCA Nashville promo team members Matt Galvin, Dan Nelson and Steve Pitcher. Sony Music Nashville chairman/CEO Gary Overton, Young, promo team members Josh Easter, Norbert Nix, Liz Sides and Parker Fowler. Sony Music Nashville senior VP of promotion Skip Bishop, and RCA Nashville VP of national promotion Keith Gale. PHOTO: ALAN POIZNER

BOTTOM: Lionel Richie made a surprise appearance at Universal Music Group Nashville's Country Radio Seminar luncheon at the Ryman Auditorium on March 2. The pop/R&B superstar (center) stopped by at the Connections Lounge after his performance, where he posed for a photo with (from left) UMG's Katie Dean, Country Radio Broadcasters agenda committee member John Paul Clear, Champagne/Iowa/Adairville's Kerry Wolfe, CRB board member Keith Kufman, UMG senior VP of promotion/CRB board member Royce Risser and UMG's Ken Robold. Of Richie's appearance at the seminar, the Lake Drive's Bentley (Boltskien, Detroit) tweeted: "There will never be a more awkward moment than when you tell Lionel Richie that it wasn't him you were looking for." PHOTO: ALAN POIZNER

GOODWORKS

PROVIDENT FINANCIAL GOLF CLASSIC SET FOR MARCH 21

Dozens of artists and music industry executives will gather at the Sherwood Country Club in Thousand Oaks, Calif., on March 21 for the fourth annual Provident Financial Management Golf Classic, which raises money for the Bogart Pediatric Cancer Research Program.

To date, the event has raised approximately $23,000 for the nonprofit's efforts to support pediatric cancer research at the Bogart labs at Children's Hospital Los Angeles. This year, Golf Classic committee member Ivan Axelrod expects to raise about $150,000.

"Our goal is not to do a large tournament with as many golfers as we can get, but to do something a little more classy at a high-level golf event, using Sherwood Country Club, which is a club that not everybody has the opportunity to play, and one of the better courses in the southern California area," says Axelrod, COO of Provident Financial Management. "We limit the number of golfers to 100 so they can have an enjoyable day at the course without having too many people playing - which also includes a complimentary barbecue lunch, an evening dinner, a cocktail party and a silent auction with several artist-signed instruments - cost $1,500. The event is about 90% sold out, according to Axelrod.

—Mitchell Peters
Above: Country Radio Broadcasters and the Country Music Assn. co-sponsored the Country Radio Seminar 2011 Country Radio Research Panel, conducted by media researcher Jim Coleman Insights. The somewhat surprising results, presented during the CRS research panel on March 3, shook up some long-held industry beliefs about the country music marketplace. One part of the survey in particular: Country stations, much like their pop and rock counterparts, need to defend against an increasing interest in other sources of music discovery, particularly Pandora. Catching up after the panel for a quick photo are (from left) CMA-market research director Greg Fuson, CRS president, Mike Culiotta, Coleman Insights, VP, Sam Milman, CMA VP of strategic partnerships Sherry Warnike, Coleman Insights president/CEO, Warren Kurtzman, and VP Chris Ackerman, and CRS executive director Bill Mayne. Photo: Bill Mayne

Top right: Sony Music Nashville's Boat Show celebrated its 25th anniversary in style as it set sail on March 3 for an evening of music hosted by Gwyneth Paltrow. In addition to hosting, Paltrow performed two songs including "Me and Tennessee"; the new single from "Country Strong," which she sang with surprise guest Tim McGraw. Records are now surfacing that Paltrow is on the verge of signing a $900,000 four record deal with Atlantic Records. A source confirmed to Billboard that Atlantic has been in talks with Paltrow but didn't say a deal has been signed. Photo: Alan Rosen

Right: To celebrate the upcoming release of new single "Teenage Daughters" (and first under Republic Nashville), Martina McBride held a super-exclusive gathering at her Nashville home for 50 of her closest industry friends. On March 2, here, she poses for a photo with (from left) CWRX Toronto PD Steve Kassay, CWRX Vancouver music director Mark Pacic, and Big Machine Label Group international director of marketing Brad Tucott. Photo: Gary Johnson

Below: Academy of Country Music newcomers Eric Church (right) and the Band Perry members Reid Perry, Neil Perry and Kimberly Perry were presented with trophies for new solo vocalist of the year and new duo or group of the year respectively, onstage during Country Radio Seminar's Music City Jam on March 2. Presenting the awards was Capitol Nashville artist Luke Bryan—the ACM's 2010 new artist of the year—who's currently on tour supporting new album "Spring Break 3... It's a Shore Thing." Both the Band Perry and Church were ecstatic at the honor and here, they're pictured with ACM CEO Bob Romeo. Photo: Getty Images/Mark Diamond

Bottom left: Columbia Nashville's Miranda Lambert celebrated the platinum certification of her Grammy Award-winning single, "The House That Built Me." The song is nominated for the Academy of Country Music's single of the year, and Lambert is up for seven ACM Awards. Smiling proudly are (from left) Sony Music Nashville chairman/CEO Gary Overton, VP of sales Kerri Fox-Motaylor, Lambert, Sony Music Nashville VP of digital business Heather McBee, Lambert's manager Marion Kraft and Sony Music Nashville senior VP of marketing Paul Barnabee. Photo: Alan Rosen

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