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Album sales rose (slightly) in Q1, on the strength of Adele's '21', $5 CDs and EDM, as UMG again reigns as top distributor

While Universal Music Group calculates its market share pending regulatory approval for the company's acquisition of EMI Recorded Music, Sony Music Entertainment almost walked off as the top U.S. distributor for the first quarter.

It all came down to one single week and a nail-biting finish. Had it not been for the double-threat releases of Madonna's MDNA and Lionel Richie's Tuskegee albums, which combined sold more than a half-million copies in the quarter's last week, UMG would've ceded first place to Sony as the country's top distributor, and its own second-place standing would then have helped buttress its acquisition argument for the regulatory agencies.

However, in its final week, UMG came out on top for the quarter, culminating in a year-to-date market share of 30.3% vs. Sony's 29.2%, according to Nielsen SoundScan's measurements for sales of both physical albums and track equivalent albums (TEAs), where 10 track downloads equal one album.

During most of the past month, Sony had been riding high on Adele's two albums and the new Bruce Springsteen title, making it the year-to-date U.S. leader in albums plus TEA, according to SoundScan.

Adele's '21', staking a claim for the best-selling album for the second year in a row, is already multiplatinum with nearly 2.7 million scans so far this year in the United States, marking a grand total of 8.5 million units sold since its release. She also has the No. 5 overall album, 19, with sales of 369,000 units.

Top sellers include Whitney Houston's Whitney: The Greatest Hits, at 694,000 units, followed by Now 41 at 573,000 and Drake's Take Care, with 605,080. '21' is also the top digital album with 673,000 units sold. Overall digital album sales are up 17.1%, zooming to 29.4 million units from the 25.1 million the format garnered by the end of 2011's first quarter.

Digital track sales are up less than half the amount of the albums' percentage, rising just 6.5% to 361.3 million units from last year's 339.1 million. So far, three songs have notched more than 500,000 copies, Whitney Houston's 'Set Fire to the Rain' at 2 million.

Industry executives attribute the past year's positive sales trend to more aggressive catalog marketing programs at iTunens and Amazon, as well as a brisk $5 CD business at Walmart, which added a $5 bin at the end of January 2011. That move was followed later in the year by Best Buy and, now, Target with a campaign with a slightly higher price point. Collectively, the three brick-and-mortar merchants' low pricing programs are affecting the overall U.S. business.

For the second year in a row, album sales without TEA are up, albeit slightly. Most of the year, album sales have been up anywhere from 2.4% to 6.6%, but in the last two weeks double-digit declines have left the configuration with a slim 0.01% year-to-date increase to 77.84 million at the end of the first quarter vs. 77.81 million in first-quarter 2011. Meanwhile, album sales with TEA are up 2% to 114 million units compared with 111.7 million units at the end of last year's first quarter.

If album sales minus TEA are counted, Sony was the industry leader in the configuration during the first quarter with a 30.6% share, with UMG at 29.2%. It's only when track sales converted to TEA bins in that UMG retains the top spot in the rankings. UMG's track share is 31.9% vs. Sony's 26%.

Sales queen: Adele

Only three albums have sold more than 500,000 copies this year: Adele's '21' (2.7 million), Whitney Houston's Whitney: The Greatest Hits (694,000) and the Now 41 compilation (573,000). And it's clear there would've been only two half-million sellers, without Houston's unfortunate death. A year ago at this point, only two albums had passed a half-million: '21' (942,000) and Mumford & Sons' Sigh No More (611,000).
Looking at sales by store type, digital download stores led the list, followed by nontraditional CD merchants like Amazon, Starbucks and venue sales. Collectively, those merchants are up 4.1% to net sales of 8.1 million units, compared with their 7.8 million units at the end of first-quarter 2011.

For the first time in five years, mass merchants may finish with positive album growth if that retail sector performs the rest of the year as it did in the first quarter. During that period, mass-merchant album sales were up 0.7% to 22.8 million units from the 22.6 million the category had sold at the end of first-quarter 2011. Last year the sector suffered a 3.8% decline, compared with sales drops during the previous four years that annually ranged between 14.4% and 19.9%.

In terms of genre sales, electronic posted the largest gain, growing by 56.6% to reach 2.8 million units compared with the 1.8 million the category had sold at the end of 2011’s first quarter. Country posted a small gain, growing 3.2% to 9.3 million units from 9 million in last year’s corresponding period.

Meanwhile, rock fell just 0.1%, selling 25.46 million units compared with previous sales of 25.48 million; gospel decreased by 0.7% to 5.64 million units from 5.68 million; and R&B declined 3.6% to 13.5 million units from 14.1 million. The biggest loser was Latin, decreasing 17.3% to 2.6 million units from 3.1 million.

In the June 30, 2007, Retail Track column, I asked the rhetorical question: “What constitutes an indie label?” My rhetorical answer: “That depends on whom you ask. And it can change, depending on why or when you ask.”

Today, with all the media scrutiny about how Universal Music Group (UMG) is defining its market share in the wake of its agreement to buy EMI Recorded Music, it seemed like a relevant question and answer once again.

Since label executives like to pick the numbers that’ll show them in the best light, there are a number of ways to calculate market share (Billboard, July 18, 2011). With the EMI sale, the U.S. Federal Trade Commission and the European Commission’s competition officials are asking questions about market share and which company has what percentage. So let’s see how these answers are changing—or remaining the same, as the case may be.

For most of the last decade, UMG has referred to itself as the leading major, with a market share defined by distribution of about 30% (see pie chart A), and the rest of the industry generally agreed. But now that regulatory agencies are scrutinizing the numbers, UMG is making the case that its market share should include only the labels and albums it owns or controls, not those that it simply distributes. In the United States, using that definition, Retail Track calculates that figure to be 22.8%, making UMG the second-largest music company, behind Sony Music Entertainment with 23.1% (see pie chart C).

Up until now, the American Assn. of Independent Music (A2IM) has argued to Billboard and Nielsen SoundScan that market share should be calculated by who owns or controls an indie label or its masters. Under its definition, Indies’ U.S. album market share combined with track equivalent albums (TEA) would be 31.3%, making them collectively larger than individual majors like Sony or UMG.

But now that the indie sector is opposing UMG’s acquisition of EMI Recorded Music, so you think they’re citing the market share percentage they previously pushed to establish? Shrewdly enough, they’re not, and instead are touting distributor share. Indeed, both UMG and the indies have switched their respective stances.

Initially, A2IM president Rich Bengloff made his plea on market share because indies were getting short-changed by new digital service providers giving huge advances and favorable revenue splits to the majors, based on their interpretations of market share, which tended to be those in pie chart A.

When the majors got their advances, they often didn’t share it with the smaller labels they distribute, much to the indies’ chagrin. When Amazon and Google were first negotiating with indie labels to get their masters, both tried to give them a smaller split than the majors.

A2IM is a trade organization that can’t negotiate with digital service providers. Merlin is the group that represents indie labels in such negotiations. Merlin has managed to reach much better terms for indies, but not what the collective indie market share might warrant.

MARKET SHARE THREE WAYS

Below are three definitions of market share, with pie chart A representing how Billboard has been counting market share in order to keep an apples-to-apples comparison, since Universal Music Group conceals Fontana and Ingrooves’ market share in its numbers, while the other major labels who have indie distribution arrangements let Nielsen SoundScan report their market share.

Pie chart B represents how Billboard used to track market share prior to the founding of Fontana in 2004, when indie market share was more clearly delineated in SoundScan. In order to present this data, Retail Track estimated Ingrooves and Fontana’s market share.

Pie chart C is based on Retail Track’s estimates using SoundScan’s label market share report. This market-share definition is the one championed by A2IM.
EMI Sale: Next Steps (And Potential Pitfalls)

How Sony and Universal are handling regulators for their respective EMI acquisitions

By Ed Christman

April 14, 2012

The Sony Corp. of America-led consortium that agreed to acquire EMI Music Publishing is taking a different approach to governmental regulatory scrutiny than Universal Music Group (UMG), which is acquiring EMI's recorded-music operations.

The Sony consortium has tried a pre-emptive maneuver and offered a compromise by putting assets up for sale in Europe where the combination of EMI and Sony/ATV are the most heavily weighted.

The most recent of the Sony offer, the European Commission (EC) is postponing its decision whether to go to a second phase from April 2 to April 19. By making the pre-emptive move, Sony and its partners—the estate of Michael Jackson, Mubadala Development, Jynwel Capital, Blackstone Group's GSO Capital Partners and David Geffen—hope to win immediate approval of its $2.2 billion acquisition without having to deal with a second phase.

UMG has also announced that it will sell assets. But instead of positioning the sale as a potential sop to regulators, the company says the main impetus behind its sale is to help finance its purchase of EMI's recorded-music operations. So far, it has hired Bank of America and Merrill Lynch to sell off Universal Music Publishing Group (UMPG) assets, including a portion of its classical music catalog, its Brentwood Benson Christian catalog and its Koch catalog of German music.

While acknowledging the asset sale certainly won't hurt it with regulators, it didn't try to pre-emptively appease them, instead preferring to wait and see what happens. This way, Universal hopes to do no more than what the EC requires to get approval. Because buying EMI's recorded-music operations for $1.9 billion will make UMG so much more dominant than the combined market share of Sony/ATV and EMI Music Publishing, it likely means the UMG deal would've entered a second phase without pre-emptive asset disposi-tions offered. In fact, that's exactly what happened on March 23, when the EC announced it would begin the longer, deeper second-phase process.

While these deals are undergoing regulatory checks in the United States and Europe, executives familiar with the process say the European procedure will be far more intense than the domestic scrutiny. Stateside, the Federal Trade Commission is only interested in what impact the acquisition will have on consumers. Overseas, the EC not only looks out for consumers but also wants to measure how such a deal might impact competitors, artists and songwriters.

Once regulators have analyzed the acquisition, they can approve it, reject it or offer remedies allowing them to approve it. Such remedies can either be in the form of asset disposition or by imposing behavior modifications upon the buyers. In the United States, that generally takes the form of a consent decree.

While the industry has witnessed a number of major deals in the past 15 years, including Poly-gram's merger with UMG, the merger of Sony and BMG, the sale of Warner Music Group (WMG) twice and the sale of BMG's publishing operation to Universal, all were ultimately allowed—even if Sony and BMG had to sweat a little and UMG had to sell off a few catalogs.

In times gone by, conventional wisdom would suggest both deals would likely be approved in the United States, while in Europe, the EC might make Universal sell off some assets before giving its approval. Those who say the deals will be approved note that the Sony-BMG merger didn't have any impact on consumer pricing, but there are two new wild cards in the EMI deals.

First, when the Sony-BMG deal was done, the digital music industry was still in its infancy, but now it's a more robust marketplace, requiring greater scrutiny by regulators than past deals. Second, European indices organization Impala—which gave Sony and BMG constrictions during their merger—has a number of allies to help it stop the EMI acquisitions. Besides the American Assn. of Independent Music and the International Federation of Musicians, WMG is working to throw a wrench into the proceedings. In the past, other majors have opposed every announced deal involving a competitor, generally behind the scenes. This is the first time a competitor has publicly stated it would do everything in its power to stop such a union, as WMC board member Edgar Bronfman Jr. said at a conference.

Beyond those constituencies, Public Knowledge and Media Access Project have already announced that they oppose the acquisition. Both organizations are among what some refer to as "copyleft" entities that promoted American Censorship Day on Jan. 18, which stopped the SOPA/Protect IP act. For now, the regulatory process soldiers on, and WMG will be doing everything it can to ensure the deal is blocked, so that it can have a chance to buy EMI's recording assets; or so that UMG has to at least sell off some, again so WMC can benefit by acquiring them.

Of course, Universal would face an even more unpleasant penalty if regulators turn down the deal. Since it took on regulatory risk, that means it would have to sell EMI. If that sale brings in less than what it has agreed to pay, UMG would be on the hook for that loss.
March 17, 2012: No Luck Needed! 🍀

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Few Spanish acts have made it to the top of Billboard's Hot Latin Songs chart. And even fewer DJs—from anywhere in the world—have accomplished that feat.

Enter Juan Magán, the Spanish producer, DJ and remixer who—in his latest incarnation as a DJ/singer—not only entered Hot Latin Songs for the first time but reached No. 1 with "Bailando por el Mundo" (Dancing Around the World). The track, a mix of electronica and Latin dance beats featuring Pitbull and Dominican rapper El Cata, hit the top spot on the March 31 chart. It’s now No. 6.

Magán’s success was less surprising in Spain, where the 33-year-old artist has had a series of hits and there has long been a culture of dance and electronica music. In the United States, however, it’s a result of not only the quality of the song but also the evolution of the listener. While European and American audiences gravitated to the sounds of DJs including David Guetta and Tiësto, Latin fans are only now following the trend. The shift has been more evident with the launch of several electronica festivals, including Puerto Rico’s MEF Fest, and with the preponderance of dance tracks and remixes on Billboard’s Latin charts.

"Trends like electro Latino, in which Juan is a pioneer, move very quickly through social media and video channels," says David Lopez Cenderos, A&R manager for Ediciones Musicales Clippings, Magán’s publishing house. "New technologies have certainly made a difference. Certainly, it would’ve been harder to push this via traditional media."

Indeed, Magán was in Miami recently for his first U.S. promotion trip, where he performed on prime-time TV shows including "Don Francisco Presenta" and "Nuestra Belleza Latina"—not exactly bastions of electronica. There’s a good reason why he’s able to reach those TV audiences: Magán not only spins and mixes. He sings, too.

"I do electro Latino," Magán says. "It’s electronic music with vocals in Spanish. Any track that I play in my sets has vocals sung in Spanish."

Already well-known as a DJ and mixer who has worked with Shakira’s "Gangnam Style," and has several solo hits of his own, Magán gained broader recognition last year with "Bailando por Ahí," which, after hitting No. 1 on iTunes in Spain, began to receive rotation on mainstream radio. The track crossed the Atlantic when Magán, who’s signed to Sony, remixed it with Pitbull and El Cata and renamed it "Bailando por el Mundo."

The two guest artists, both with current records on the charts (El Cata was also featured on "Porque Hay Les Vamos" and "El Loco"), helped drive the track far higher than it might’ve gone as a solo effort.

Capitalizing on the momentum, Sony released an album of remixes and hits on March 26 titled Bailando por el Mundo. In Spain, a new album, The King of Dance, is due May 1, and will include new singles featuring guests like Taboo from the Black Eyed Peas and Pueyo. "Having the mix has made the difference," says Magán, who divides his shows between a DJ set at the sound system booth and a stint on stage as a singer. "People want to see the artist."

A Nueva Era
Regional Mexican label Del Records forms second imprint

The founders of regional Mexican label Del Records, boasting a roster of 13 of the newest faces in the genre, have launched a second label to expand the business they started only three years ago.

In an exclusive interview with Billboard, label president Luis Del Villar says launching Nueva Era Music is a way of "creating our own competition before anyone else does so." The second imprint will both sign new talent and take on some artists from Del.

Downey, Calif.—based Del has achieved success in a short time by finding unsigned singer/songwriters with strong social media followings on platforms like YouTube, Twitter and Facebook. The label features a dozen acts, including Nena Guzman, Jorge Santa Cruz, Regulo Caro and Gerardo Ortìz, its record producer.

Ortìz, who was discovered online, has released four albums on Del with distribution through Sony Latin Music. They have sold a combined 227,000 copies, according to Nielsen SoundScan, andEntre Dias y FOGABA finished 2011 at No. 12 on Billboard’s year-end list of the best-selling Latin albums (60,000).

Nueva Era Music, whose name incorporates Spanish and English to symbolize today’s bi-cultural, bilingual generation, will debut this summer with an album by Los Angeles singer Martin Castillo, formerly of corridos band Los Dos Grandes de la Sierra. After leaving the act in 2009, he started attracting his own fans by posting videos on YouTube and performing in Mexico. Views of his self-made clips have gone from a few thousand for each song to more than 100,000 for his narcocorrido-themed compositions.

It was Castillo’s on-line success and live draw (he recently played a sold-out show at Los Angeles’ Gibson Amphitheatre) that moved Del Villar to launch the new label. Castillo’s album, Aguas Porque Hay Las Vamos (Watch Out Because Here We Come), arrives June 14.

"The idea of launching Nueva Era Music is to mirror Del Records," Del Villar says. "We believe Martin Castillo is perfect to lead the new label."

Del, like many of the artists in regional Mexican, has attracted controversy. The label’s acts often sing popular narcocorridos—ballads that chronicle Mexico’s drug wars and the traffickers behind the conflicts—and Ortìz was involved in an ambush last year in which his vehicle was shot at and his driver and business manager were killed (Billboard, March 31).

Del Villar says narcocorridos aren’t a problem for the label, even though the music is banned in several parts of Mexico. Still, Ortiz hasn’t returned there to perform since the incident, but he intends to again tour in Mexico and focus on more romantic tunes.

Castillo is currently playing private functions in Mexico, he says, to avoid trouble with authorities who ban narcocorridos. "If these types of songs are popular and people are asking for them, why not?" he says. "I’m committed to my fans."

Del Villar echoes his artist. "We want to continue making the kind of music that people want to hear," he says. "The new label will help us move forward."

—Justino Águila
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MusicSynk and StoryAmp are startups trying to smooth out clunky processes in the digital music business. The industry is filled with flashy, consumer-oriented music products, like themass-appeal Spotify library and the fun sharing/discovery site This Is My Jam. But some of the most innovative offerings are those seeking to improve back-room processes so music industry insiders can work more efficiently.

John Picciotta, head of commercial licensing at Nashville-based Ripcord Publishing, founded MusicSynk in 2010 after seeing how a company’s licensing needs overlooked in the marketplace. The site is now invitation-only and will be open-invitation in the second quarter. MusicSynk modernizes an old, paper-driven process by giving those on both sides of the licensing transaction a negotiation platform: “We’re replacing 40-plus steps of faxes, unreturned phone calls, researching who owns what and who wrote the songs,” Picciotta says. “We’re accelerating the (business) by replacing a completely broken, fractured process.”

Music libraries like Pump Audio and Music Dealists have changed licensing by giving music supervisors an affordable, easy solution to quickly meet their needs. But they’re not for everyone, according to Michael Closter, president of publisher Reach Music. MusicSynk generates revenue from both a one-time setup fee for new publishers and a multi-access model based on previous years’ synth income. Fees range from 10% to 20% of each license generated on the system—it starts high and then decreases the more that a client uses the platform. In comparison, Pump Audio takes 60% of any license fee or royalty generated by music in its catalog.

In addition to such a hefty commission, other services like Pump Audio generally don’t consult with writers or inform them of a song’s use, Closter says. They also retitle some submitted works and assume the rights to related performance royalties. “Pump Audio is probably recommended if you’re an independent artist or self-published writer and you’re fine with giving up this control and the large commissions (in exchange) for the opportunity for exposure,” says Closter, whose company administers copyrights of acts like Public Enemy and Jack Johnson. Meanwhile, StoryAmp aims to do for publicity what TuneCore did for digital distribution: democratize a segment of the business that used to be off-limits for most artists. StoryAmp gives acts easy access to journalists and offers a tool for streamlining what can be a time-consuming process. Journalists may also benefit from using StoryAmp because it gives them more relevant and organized information. Dmitri Vieitez knows about publicity, having launched Bloomington, Ill.-based Rock Paper Scissors in 1999 with a focus on global music. But he noticed problems in PR that needed fixing. While digital distribution allowed new services to offer the longitudinal type of model through access to massive music catalogs, the methods by which publicists usually communicated and organized their work flow were still mostly outdated. Publicity hasn’t been completely stagnant in the digital age. Services including PR NewsWire allow companies to push out press releases to numerous media outlets. However, StoryAmp is unique in that it directly targets people like producers, directors and journalists and opens up PR to artists who couldn’t otherwise afford it.

Vietze began working on StoryAmp with startup incubator Sproolthon in Bloomington. Basic work began in January 2011, and the service quietly launched last November. By streamlining emails and press releases into a more organized fashion, publicists distribute messages more effectively through StoryAmp, while journalists can compile multiple messages into a single digest format and keep their own notes about projects. StoryAmp may not be optimal for everyone, and big marketing budgets often allow for a personal level of outreach that the platform can’t match. However, that personal touch only covers the upper echelon of artists, Vieitez says, and not the estimated 80% of acts that don’t have access to those types of relationships or highly paid PR contacts. “To get the attention of journalists, you stand out with your music and story,” Vieitez says. “You don’t stand out with your email format.”
When veteran digital music executive Sergio Lopes took over as senior VP of Capitol Latin in the United States and regional marketing for Latin America last year, he found one remarkably stable asset: the catalog of late Tejano superstar Selena Quintanilla.

Though Selena was murdered in March 1995, her albums are still selling steadily, most recently moving around 100,000 units annually, according to Nielsen SoundScan. Generating a half-dozen No. 1s on Billboard's Top Latin Albums chart through the years—more than any other woman—an amazing four out of the six best-selling titles have been compilations.

With Selena selling more than 10 million albums in the United States and scoring seven No. 1s on the Hot Latin Songs chart, Lopes hopes to sustain her emergence for Latin America last year, he found one remarkably stable asset: the catalog of late Tejano superstar Selena Quintanilla.

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With Selena selling more than 10 million albums in the United States and scoring seven No. 1s on the Hot Latin Songs chart, Lopes hopes to sustain her sales activity and asked himself what could have produced a whole new album by a dead artist?

"Selena vive!" She's our Elvis. There's a lot of pride.

Could you give us some details about the production? First I hired Moogie Canazio, one of the best voice engineers around, and then we brought in Carlos Perez [of design firm Elastic People] for the aesthetic. I took them both to Corpus Christi so they could understand just what Selena represents. When you're at the Selena Museum there, it's impossible not to get touched watching these 8- and 9-year-old children crying in front of a Selena clothing display. My responsibility was to capture that emotion in the air and put it on an album. In the end, we used 46 musicians, six producers, four executive producers and 11 studios.

How do you promote an album by a dead artist? It's not promoting an album by a dead artist, it's promoting an album with Selena. The first amazing thing is the emergence of the Internet, which barely existed when she was alive. We recently launched a Facebook page for her and in two months we had 880,000 followers. People still want to communicate with her. Most of the online comments are, "Selena vive!" She's our Elvis. There's a lot of pride.

What else do you have planned? For one thing, we're editing new duet artists into Selena's older videoclips, so you'll feel the guest artist was alive 18 years ago and singing with her.

We're also releasing this album as the first part of a trilogy—we plan a second volume entirely in Spanish, and a third volume in English, with one coming out by the end of 2012 and the other probably released the following year.

What about the album cover artwork? When I met with Selena's family, I told them that I'd like to present her as a young lady, as if she was alive today, but we didn't want to use a picture that everyone had already seen. They pointed to this shut door leading into her office, which had been more or less closed off for the past 17 years. We [found] plenty of interesting things, including the picture which became this album's front cover. But that's not all we found—there's a lot more Selena material that will be shown in the future.

This is an album primarily built upon Selena's voice. How did the idea originally come about? After listening to all the albums I realized how good she sounded. Sure, there was the persona and her charisma, but all I kept thinking about was her voice. Contractually, her albums belong to Capitol, but morally, strategically and logistically I wanted to be on good terms with the family, so I went to [her hometown of] Corpus Christi [Texas] to pay my respects. "I want to do something different, not just another compilation," I told them. "I want permission to extract her voice."

Would you extract her voice instead of simply laying a new collaborator's vocals over the basic tracks? I wanted to create an album that delivered a whole new experience of listening to her as never before. When Selena originally recorded, she was into this fusion of cumbia electronica with all these bass and drum sounds, and so her voice is in the middle of a lot of things. I could have produced a whole new album in the studio with a keyboard player and samplers. It would have been nice, but my overriding principle was that she's the most iconic Latin artist ever, a legend, and she's not here to defend herself. I wanted to do the maximum that I could and put together an album everyone would respect.

Could you give us some details about the production? First I hired Moogie Canazio, one of the best voice engineers around, and then we brought in Carlos Perez [of design firm Elastic People] for the aesthetic. I took them both to Corpus Christi so they could understand just what Selena represents. When you're at the Selena Museum there, it's impossible not to get touched watching these 8- and 9-year-old children crying in front of a Selena clothing display. My responsibility was to capture that emotion in the air and put it on an album. In the end, we used 46 musicians, six producers, four executive producers and 11 studios.

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Right Up Their Alley

Brooklyn Bowl’s must-play status built on appeal to bands and fans alike (and the fried chicken)

I n perhaps the world’s most competitive mar- ket for small venues, the legging center and music hall known as Brooklyn Bowl has quickly become a must-play location in the New York area since opening shortly after the July 4 weekend of 2009. Mixing a diverse range of artists in the Brooklyn area since opening shortly after the July 4 weekend of 2009.

Shapiro had no idea the building would strike a chord with both local music fans and interna-
tional acts. Acts that have played the venue include: Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight Anthem, and Adele, Kanye West, Bruno Mars, Bob Weir, Yeah Yeah Yeahs, the Gaslight...
Season Of The Synch

New Rock Hall inductee Donovan looks to expand his music’s licensing reach

Hans Fjellstad’s documentary “Sunset Strip,” which had its world premiere at South by Southwest (SXSW), covers a century of the famed Hollywood boulevard. Parts of nearly 50 songs are in the film, which closes with an animated sequence set to Donovan’s “The Trips.” The b-side to the Scottish folk rocker’s No. 1 hit “Sunshine Superman.”

“All those lights were twinkling on Sunset,” Donovan sings, “I saw a sign in the sky it said, Trip a trip, trip a trip, before the lyrics go on to reference Federico Fellini, Bob Dylan, Merlin and the metaphysical world.

Nearly 50 years after “The Trip” was recorded, Donovan recalls that the song reflected the actual events of the day. “It was my experience completely,” he says. “1966. April probably. I played the Trip [nightclub] in May and wrote the song. It’s a direct chronicle of the times.”

It’s no surprise that the hippie-era recording would make into the documentary. His son, Donovan Leitch, produced the movie with Guns N’ Roses drummer Matt Sorum and several others, but it’s also part of an open-minded attitude that Donovan has had with regard to licensing his songs. Back then, there weren’t any popular artists handling their songs to Madison Avenue, Donovan’s 1967 track “We’re Loving Like Heaven” sank into the public consciousness as the TV spot for Love cosmetics’ products in the early ’70s.

The trend continues, and details are being worked out for Goo Goo Barbajagual (Love Is Hot)” to become the theme for Ford’s new ads spotlighting its Taurus. In the last year, more than two dozen of Donovan’s songs have been licensed for films, TV shows and commercials.

“Communication about products is not new,” Donovan says, comparing ads to 19th-century posters. “Three weeks don’t go by without somebody calling for some use of a song. There’s a set of them—five or six songs—that receive the most requests. For me it’s very attractive [artistically], whether it’s an instrumental, a well-known song or not.”

Donovan evolved from a student of folk, blues and jazz to become a flower power guru during the ’60s, melding multiple genres to create a unique strain of psychedelia that landed him in the company of Dylan and the Beatles. Twenty-one years after he first became eligible, he’ll finally be inducted into the Rock and Roll Hall of Fame on April 14. Three days later, Sony Legacy will issue the double-CD compilation The Essential Donovan.

An older crowd likely associates Donovan with the folk rock movement and the dozen singles that landed on the top 40 charts between 1965 and 1969. For other, younger listeners, exposure to Donovan’s oeuvre has been mostly through recent commercials: “Yellow was” in Coca-Cola’s 2011 ad for its Mello Yello citrus drink, Toyota used “There Is a Mountain” for the RAV4, GE and PlayStation 3 tapped “Catch the Wind.”

Microsoft set a Windows Phone ad to “Season of the Witch,” and General Mills landed on the top 40 charts between 1965 and 1969. For other, younger listeners, exposure to Donovan’s oeuvre has been mostly through recent commercials: “Yellow was” in Coca-Cola’s 2011 ad for its Mello Yello citrus drink, Toyota used “There Is a Mountain” for the RAV4, GE and PlayStation 3 tapped “Catch the Wind.”

A few years ago, he recalls, “the Wall Street Journal phoned and asked, ‘Are you selling out?’ I replied, ‘No, I’m selling in.’ I explained how many top directors get their start in advertising, and that commercials are seen more often than pop videos. [Advertising] has been a ‘school’ for directors like Ridley Scott because the money is there to do amazing things in short form.”

“The peak was ‘Catch the Wind’ used on the GE commercial,” he says. “It’s an ecological ad, which is the best outcome possible.”

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Thirteen years ago, Goldenvoice took a bath when Paul Tollett turned an empty field in Southern California into the site of a five-stage music festival that nearly drove the concert promotion firm out of business. Today, the Coachella Valley Music and Arts Festival is the highest-grossing music festival in the world, a hot ticket for bands and fans alike. This year Goldenvoice president and Coachella driving force Tollett added a second weekend to the show. It sold out in less than three hours. Then and now, Coachella is Tollett’s baby. A look at the music man with the Midas touch.

“Think one of the secret weapons for Coachella is the California grass,” says Paul Tollett, president of Goldenvoice and godfather of Coachella. “We have some of the nicest grass.”

Um, meaning what, exactly?

“Because it’s the desert and there’s sand, the water drains, so the grass is never wet,” he says. “A lot of festivals you go to, you sit down on the grass, you get a wet butt. This is not that way. You can sit out on the grass and it’s lush and green, but dry.”

Oh, OK. Of course.

Killer grass aside, most who know Tollett would agree: Nine years in, the ascension of the Coachella Valley Music and Arts Festival at the Empire Polo Club in Indio, Calif., to the highest-grossing music festival in the world (among those reporting to Billboard Boxscore) isn’t the result of a brilliant master plan, but rather Tollett’s willingness to take risks and his uncanny instincts when it comes to talent buying.

“All those people that we consider great musical entrepreneurs, they did things for a reason that satisfied them
creatively, and they happened to strike on to something at the same time; and became very successful doing it," says Rebel Waltz manager Jim Guerinot (No Doubt, Nine Inch Nails), who has known Tollett since the early ’80s when they were both up-and-comers at Goldenvoice. “Clearly that’s what’s going on for Paul right now. I don’t think he said, ‘I’m going to execute this plan, the Bain Capital version of how to do festivals. I’m going to grow it and we’ll make all this money.’ I know that’s not what it was, because I know what it looked like after the first year when he was in tears.

“He saw an opening to do something really cool with music acts in an incredible venue that would be a real pleasing experience,” Guerinot continues. “He struck a chord and it’s working.”

Is it ever. After taking a nearly fatal financial beating in its first year (1999), Coachella has since become a globally elite event, leading the charge of a robust U.S. festival business that raked in $25 million in ticket sales in 2011. Since hooking up with AEG Live in 2001 and expanding to three days in 2007, Coachella has grossed $22 million and moved nearly 1 million one-day passes, according to Boxscore. Although not all festivals report their box-office data, among those that do, Coachella ranked first in the world in 2011, capturing the top festival honor at the Billboard Touring Awards last November with a gross of $23 million. (Quayn in London was second at $21 million, and Lollapalooza in Chicago third at $20 million.)

Though multi-act music festivals have long been a mainstay of the summer live music scene in Europe and have existed stateside for decades (founded in 1970, New Orleans’ JazzFest, also co-produced by AEG Live, is considered the granddaddy of the modern music fest), it wasn’t until recently that they became a mainstay of the U.S. summer music scene.

And it’s Coachella’s success that has spurred a huge growth spurt in both the number of U.S. festivals and the quality of their conception and presentation.

In addition to Coachella, this year will see the return of such marquee events as Bonnaroo (June 7-10 in Manchester, Tenn.; 2011 revenue estimated at more than $20 million), the resurrected Lollapalooza (Aug. 3-5 at Chicago’s Grant Park; $20 million) and the Austin City Limits Music Festival (Oct. 12-14 at Austin’s Zilker Park; $13.4 million) all launched in the wake of Coachella, as well as newer entrants ranging from Outside Lands in San Francisco to the Hangout Festival in Gulf Shores, Ala., and many others on local, regional and national levels.

But it is Coachella that tops them all, in terms of gross and attendance—and arguably cultural significance. Coachella, which ignites the summer festival season, has become the must-see festival of the year for rock fans of all stripes, a platform for career-defining performances and a hot ticket for fans and bands alike. (Agents have been known to be fired if they can’t get an act on the bill.)

This year, Coachella doubled down with two festivals featuring identical lineups on back-to-back sold-out weekends (April 13-15 and 20-22), a slate that will make Coachella the highest-grossing and most-attended festival in the world in 2012. The following weekend Goldenvoice will stage the sixth Stagecoach Country Music Festival, also a sellout (see story, page 21).

Though Coachella is Tollett’s baby, he’s quick to share the credit for the fest’s success. “Thomas Edison said it: ‘Vision without execution is hallucination,’ and that’s so true at a festival;” he says. “You can sit around all day and come up with crazy ideas, but the staff, (Goldenvoice executives) Skip Paige and Bill Fold, the three of us sit around each day, every day, and talk about this festival. And if one of the three of us comes up with an idea, what’s
good about it is the team can execute it.”

Still, those on the outside know it all traces back to Tollett. “Paul is doing an exception-
ally good job of keeping his hand on the quality control, and that’s really the mark of some-
body you can respect,” says Marc Geiger, head of contemporary music at William Morris
Endeavor (WME) and an early believer in Coachella. “They get big and they don’t let that
slip. They care.”

At a time when the live music business has become increasingly corporate and independent
spirits are hard to find, Anschutz Entertainment Group (AEG) president/CEO Tim Leiweke
calls Tollett and Goldenvoice a “breath of fresh air” for the company. “Not just to the music
division,” he says, “but to the company as a whole, because they brought a very strong entre-
preneurial spirit, a sense of branding and a devotion to the music industry, the artists and
the fans that the whole company’s picked up on. They do a better job of building a loyalty and trust than any brand
I’ve ever seen.”

Tollett began promoting punk and ska concerts in 1982 while still in high school in Pomona, Calif., with his brother
Perry (the pair still own the 800-capacity Glass House there) and continued staging shows as a chemical engi-
neering student at Cal Poly Pomona. In early 1986, Tol-
lett started working handing out fliers for
Goldenvoice, a Southern California punk/
alternative rock promoter founded by Gary
Tovar in 1981, eventually working his way
up to talent buyer.

Tovar was sentenced to federal prison for
marijuana trafficking in 1991, and Tollett
and fellow Goldenvoice talent buyer Rick
Van Santen, who died of complications re-
lated to the flu in 2003, bought the compa-
y. Goldenvoice was the premier pro-
moter of post-punk indie rock in Southern
California, “and years later, that turns out
to be a good scene to have gone into,” Tollett says in typically understated fashion.

When Pearl Jam embarked on its infamous nontraditional venue tour of 1993 in an attempt
to work without Ticketmaster service fees, Goldenvoice pitched the band’s agent Don Muller
on Palm Springs as a Southern California play outside of Los Angeles. In the search for a
suitable venue, Tollett and Van Santen ventured out past Palm Springs and discovered the
Empire Polo Club in Indio and fell in love with the site. Pearl Jam played there for 25,000
people on “pretty much just a stage in the middle of a field,” Tollett recalls. “It was historic,
and it was beautiful, not only because the site was so nice, but it was super low-budget. That
was our plan and the band’s plan.”

Most important, Goldenvoice saw how the site could work for music. And, following a trip
to the Glastonbury Festival in the United Kingdom in 1997, Tollett and Van Santen were in-
spired to launch a similar event in the United States at the Polo Club. Tollett says, “Glaston-
bury was our plan and the band’s plan.”

The festival enjoys its quickest sellout to date with Kanye West, Kings of Leon, Mumford & Sons
and Arcade Fire. It grosses a record $25 million, tops in the world, according to Boxscore.
A month later, Goldenvoice an-
nounces that the 2012 event
would be staged on two con-
secutive weekends with identi-
cal lineups. Stagecoach sells
out for the first time and posts a
gross of nearly $10 million.
Funded "by thin air," Coachella launched in October 1999, with Rage Against the Machine, Tool, Beck and the Chemical Brothers supported by "very small stuff, a lot of electronic, some of the stuff even playing this year, like Amon Tobin," Tollett says. "We were pretty adventurous back then."

Coachella came out of the gate with five stages, same as now. It shot for the moon...and got its ass kicked. "The first year was great artistically," Tollett says. "[But] we lost maybe $600,000, close to a million dollars, and we didn't have it."

Years of equity in good will helped ease the red ink. "We ended up owing L.A. Weekly, the L.A. Times, KROQ and a few bands money," Tollett says. "They were like, 'We know you guys will get to it. We trust that you'll fix this.' We tried to warn them: 'We're not so sure.' This seemed very drastic to us."

The survival of Goldenvoice itself—not just Coachella—was on the line. But WME's Geiger, then at the helm of pioneering Internet direct-to-fan business ArtistDirect, came to the rescue with a $500,000 sponsorship deal that associated the ArtistDirect brand with Coachella for three years. "Without Marc, Coachella wouldn't exist, Goldenvoice wouldn't exist," Tollett says.

Beck and Rage Against the Machine gave Goldenvoice fee reductions and deferred payments, and Tollett and Van Santen found out who their friends were: pretty much everyone that mattered. "We didn't even think we would do the festival again," Tollett says. "But we had a lot of friends who really stood up for us at the time, and that's how we got through. We were still broke, we were still down a lot of money, and we just kept promoting."

EMPIRE OF THE SUN A day in the life of Goldenvoice’s Paul Tollett in the run-up to Coachella

11:51 A.M. A Game Of Horseshoes: "It's A Ritual"

As the temperature in the desert soars to about 90 degrees, Tollett hops in a golf cart for a five-minute drive to the site's Jackson Hole Horse Emporium for a game of horseshoes. He's been averaging three visits to the Empire Polo Club per week this month, and he frequently stops to check his email. ("I shouldn't text while driving," he jokes.) As for the horseshoes: "I've never missed playing a game," he says. "It's a ritual." As a game of polo is being played on a nearby field, Tollett tosses his first horseshoe. It's a miss. But having played the game since Coachella was founded in 1999, he nails it on the second try.

12:08 P.M. Lunch With Goldenvoice’s Skip Paige

Near the horseshoes sits the Cantina restaurant, where Tollett is greeted by Goldenvoice executive Skip Paige (right), who works with the promotion company’s Bill Fold on the day-to-day operations of staging Coachella and Stagecoach each year. During the hour-long lunch, the promoters—who attended college together at Cal Poly Pomona—discuss the ongoing improvements at the Empire Polo Club, including the installation of a four-mile iron fence around the grounds, future plans to pave some dirt roads, new landscaping efforts and new underground piping that will be utilized in the coming years.
BRING ON AEG

"Despite its stellar reputation in Southern California concert promotion, Goldenvoice was left out in the cold when SFX bought up more than a dozen concert promotion companies in the '90s. "No one ever thought of Goldenvoice as anything because we didn't own anything. So when the SFX rollups were happening, people looked at us as meaningless, and we believed them," Tollett says. "We weren't thinking of it as this huge business. We were thinking of it as, 'We like promoting shows, we like Southern California punk rock and alternative. This is fun.'"

Still, an influx of cash would have been nice. "When we started doing arena-level stuff in the early to mid-'90s, the bands grew faster than our company grew, and we ran out of money," Tollett says. "This happens to a lot of companies. All of a sudden, bands you're best friends with, you can't really do their shows. You just can't afford their deposits. And you can't blame them for that. These bands need to do their thing; they've been working hard. You can't just prop a promoter up."

In April 2001, that call did come when sports and entertainment firm AEG was building its live entertainment division, which became AEG Live, to provide content for its arenas, including Los Angeles' Staples Center. AEG started with John Meglen and Paul Gongaware, co-presidents of Concerts West, who then called on the Goldenvoice guys.

Tollett admits they didn't know too much about AEG outside of its sports interests. "Rick was a big L.A. Kings fan, so he voted yes before anything," Tollett says. "We kept Coachella separate, but to the credit of John [Meglen] and Paul [Gongaware], they said, 'We heard what you lost on that show. We think you should do it again.'"

1:34 P.M.
A Special Call, More Emails, Housekeeping

After lunch, Tollett places a special call to the mother of Rick Van Santen, his former business partner who died in 2003 from complications of the flu. Today (March 22) would've marked Van Santen's 50th birthday. With one eye glued to the BlackBerry (he rarely makes calls, but receives up to 300 emails per day from artist reps), Tollett takes another tour of the Empire Polo Club in the golf cart, checking on the some 25 field workers in various areas of the grounds. In the months leading into Coachella, Tollett splits his days between working from AEG Live's Los Angeles office and the polo grounds. On April 1, about two weeks before the festival's opening weekend, he moved into a rental home near the field where he'll live during Coachella and Stagecoach. Paige, who lives in Burbank, has already purchased a home in Indio.

3:50 P.M.
It's All About The Festival Site

Halfway through the day, Tollett retires to the Tack Room Tavern, a pub located at the Empire Polo Club, to focus on about 100 emails that desperately need his attention. The emails range from breaking news that Insomniac Events CEO Pasquale Rotella and two former Los Angeles Coliseum executives were allegedly involved in an embezzlement scheme to inquiries from booking agents and managers about scheduling Coachella soundchecks. At around 4 p.m., Goldenvoice executive Bill Fold (left) and company assistant Gopi Sangha (right) arrive from Fold's home in Riverside to discuss stage logistics and other "bigger picture" ideas for Coachella and Stagecoach. Fold, who runs both festivals' day-to-day operations, says he prefers spending most workdays at the Empire Polo Club because "the office has nothing to do" with the actual staging of the two events.

5:03 P.M.
Hanging With The Empire Polo Club Owners

As evening approaches, Tollett returns to the Tack Room Tavern with Alex Haagen IV (right), whose family owns and operates the Empire Polo Club. Just minutes before sitting down, Haagen gave Tollett a tour of the nearby 500-capacity Date Shed music venue, which is located on the grounds. The two reminiscence about Goldenvoice's first performance at the field—a 1993 Pearl Jam concert that attracted 25,000 people. Haagen's father arrives with the club's attorney Rob Scapa, and Tollett speaks with them briefly about Goldenvoice's recent land acquisition. In a couple of hours Tollett will return to his hotel room in Cathedral City to knock out some more emails and work on Coachella's hourly lineup. But first, another desert ritual: dinner at Round Table Pizza, where he jokingly scoffs at the $20.99 "Pizza-Palooza" meal deal. "The C3 guys have invaded Indio," he says with a laugh.
So after sitting 2000 out, Goldenvoice made another run at Coachella in 2001. “We lost some money, but it was really great, and we’ve kept going ever since, and gotten better and healthier every year,” Tollett says.

That same year, Goldenvoice sold half of its stake in Coachella to AEG, and Tollett says the AEG association has given the Goldenvoice team the confidence to think long term. “They stay out of my way, but in a nice way,” Tollett says. “I’m thankful when they brought it. They let us run it the way we want to run it. They could have definitely changed it. They could have changed the name, they could have done myriad things. But they’ve kept it the way it is.”

For his part, AEG’s LeFkowitz is impressed for the way the Goldenvoice team knows its customers and its brands. “I thought the whole thing was refreshing and different from everything else we were learning about the music industry,” he says. “Here were really pure, innocent—in positive and negative ways—and passionate guys that loved the independence and the brand that Coachella represented. They needed what we had, not just money, but systems and things to help them with trying to make sense of Coachella long term.”

Tollett says, “In 2004, when Radiohead and the Cure headlined, that was our big turning point.”

TALENT BUYING THE GOLDENVOICE WAY

Unlike other major festivals that often have a team of half-a-dozen talent buyers, Tollett personally books every act at Coachella, with Goldenvoice’s Stacy Vee organizing the offers. “I do the calling of the agents,” he says. “I like it, because it keeps me sharp in new music and I always have to keep researching. I do turn over a lot of rocks.”

Tollett is quick to point out he doesn’t look in a vacuum. “I sit next to Donna Busch, who looks the El Rey and the Fonda Theatre [in Los Angeles] and other places, and I do the marketing for the Glass House in Pomona,” he says. “If you get a band early on when they’re drawing 300 people and you see them and understand what they are, you can catch up with them later. It’s not like you’re starting from scratch.”

Tollett has other promoter friends he turns to for input, like the Glass House in Pomona, CA, and the New Parish in Oakland, and the Fillmore in SF. “My way of trying to be fair and open to all these agents,” Tollett says of AEG. “I’m thankful when they bought it. They let us operate on supply and demand, because you want people in a marketplace for a while, Coachella has proved to be the ultimate platform from which to launch. Guerinot says Coachella’s team knows its customers and its brands. “I was my way of trying to be fair and open to all these agents.”

Talents, both established and up and coming, are a major part of Coachella’s magic. “A lot of artists who started playing there when they were just developing have gone on to be headliners,” he says. “Sometimes you have to headline someone that isn’t as big as you might hope,” he says. “If you’re a headliner at Coachella, it creates a certain anchor: We’re going to launch off Coachella worldwide,” he says. “A lot of people are willing to put a band on the book because they know there’s a big audience waiting, and that’s why we do it.”

The artist development path is obvious. The Black Keys have played Coachella five times, starting at the secondary Gobi tent. The Killers headlined in 2009, but started in a tent before their first album came out. CAA agent Kinzel, who was given her own “Carolechella” poster by Tollett after her acts Radiohead and the Cure headlined in 2004, says Coachella, like other festivals, has become an invaluable artist development tool.

“Talents often come to Coachella after they’ve played a few other festivals and their management has decided to do them. ‘Can you book something you have if it’s a good artist.’ If I decide not to book a particular band, it’s because I can’t fit that band on the lineup this year. It’s not a reflection on the agent. That was my way of trying to be fair and open to all these agents.”

Talents have even used the “if I don’t get my band on Coachella they’ll fire me” pitch, Tollett says, which at first created a lot of pressure. “Now what I tell the agents is, ‘Let the band fire you. There’s other bands. If someone’s going to fire you over one show, you don’t want to hang out with that band. You’re a great agent. I’ve booked a lot of stuff from you. It’s not your fault.”

UNEVEN LEGS

The three legs of the festival revenue stream are sponsorships, concessions and ticket sales, and Tollett says Coachella, like most festivals, is heavily weighted toward the lattermost. Like Bunrmaro in Manchester, Tenn., Coachella isn’t known for being heavily-handed with sponsorships, leaving millions of dollars in potential sponsorships on the table. “Our feeling is when you’re watching the band, there should be nothing between you and the band, and that even goes for the Coachella name,” he says. “It’s just you and the artist; a kind of a sacred moment.”

When sponsors are involved, they’ve got to bring value to the event. “When you’ve got 400 acres and you can go into an air-conditioned tent and get your cellphone charged and there’s a company involved that’s charging your phone, people are like, ‘OK, that’s fine, we’re cool with that.’ We just want to make sure that anything we do we do there is not near a performance area and [just has a good feeling.”

Coachella has maintained the same ticket price—$285—since 2007 through the presale this year. After announcing the full lineup for the 2012 event, Goldenvoice raised the ticket price to $285. Though Tollett knows he could sell out at $100 more per ticket, he’s not interested in pursuing that path. “Festivals and music in general are one of the few businesses where you can’t operate on supply and demand, because you want people in a good mood when they get there,” he says. “You don’t want the person when they get there to feel like they overpaid.”

In terms of concessions, there’s a strong local presence, with vendors from the Coachella Valley and Los Angeles areas and longtime favorites like the Spicy Pie Guy. “We have T-shirts, but we don’t have a lot of T-shirts. It’s a small part of what we do,” Tollett says. Coachella doesn’t charge for parking. “When you’re selling that many tickets, even when it’s not a benefit, that’s a benefit.”

And Tollett doesn’t strive to be a brand that consumers think about all year—just in January when the lineup is an-

TEAM GOLDENVOICE

Paul Tollett says executives at the concert promotion firm don’t have titles per se, but rather job descriptions. Here are those descriptions, in his words.

Skip Paige: Pretty much runs Goldenvoice and Coachella/Stagecoach.
Stacy Vee: Works with me on talent buying.
Donna Busch: Books our clubs and gives me tips on talent.
Paula Marquez: Handle contracts and announcements—our equivalent of marketing, since we don’t pay advertising.
Bill Fold: Day-to-day operations for Coachella/Stagecoach.
Kevan Wilkins: Production manager.

Talents

Rafael Ekhoff: Latin across the United States
Elliot LeFkowitz: Canada
David LeFkowitz: San Francisco clubs, theaters (Radiohead)
Rebecca Leon: Latin tours
Rick Muller: Arenas, tours
Brian Murphy: Arenas, stadiums
Lesley Olenik: CAA agent Kinzel, who was given her own “Carolechella” poster by Tollett after her acts Radiohead and the Cure headlined in 2004, says Coachella, like other festivals, has become an invaluable artist development tool.

Sometimes you have to create your own scarcity by finding bands that have been out of the market or don’t even exist anymore. Tollett calls them “re-unites,” and Coachella has become known for them, starting with Jane’s Addiction in 2001 and including Rage Against the Machine, Nine Inch Nails, Bauhaus, Daft Punk and the Pixies.

“I don’t set out to do that—that chase bands down and put them back together,” Tollett says. “If an agent already has the band, that’s better for me—it’s easier. But sometimes you run out of headliners, so you have to reach back into the bag and dig deeper.”

For bands, particularly those that have been out of the marketplace for a while, Coachella has proved to be the ultimate platform from which to launch. Guerinot says Coachella was the “linchpin” when Trent Reznor put Nine Inch Nails back together after a six-year hiatus in 2005. “That was our anchor,” he says. “We’re going to get off Coachella worldwide,” he says. “If you’re a headliner at Coachella, it creates a certain level of prestige and clarity for who you are.”

Tollett understands the pressure agents are under to get their acts on the bill. Last year he visited agents across the country in their offices because “every year there’s some bands that fire their agent because they didn’t get on.

I learned a long time ago to just look at Paul and say yes.

—TIM LEIWEKE, AEG
HEN PAUL TOLLETT AND the late Rick Van Santen launched the Coachella Valley Music and Arts Festival in 1999, they may not have had the best financial plan in place, but at least they were working in a genre of music they loved and knew well: rock.

That wasn’t the case when Tollett and GoldenVoice launched the Stagecoach Country Music Festival in 2007. In fact, Tollett will be the first to admit that he didn’t know anything about country when he decided to stage the festival on the same site as Coachella: the Empire Polo Club in Indio, Calif. He just knew that the audience was there.

“A lot of the people who live [in the area] respected Coachella, but they just didn’t like the music,” Tollett says. “They like country music.”

So Tollett set out to learn the genre, taking 90 days to eat, sleep and breathe all things country. He listened to country stations on satellite radio, read “The Country Music Encyclopedia” and even watched the DVD collection of the long-de-funct Nashville variety show “Hee Haw.” “It was awesome,” Tollett says. “After 90 days, I was kind of hooked.”

Tollett then got in touch with veteran country promoters and fellow AEG affiliates Louis Messina, president of TMC/ AEG Live, and Steve Moore, now CEO of the Country Music Assn. He also met with Nashville booking agents, including William Morris Endeavor’s Steve Hauser and Creative Artists Agency’s Rod Essig.

Though Tollett was pretty much a stranger to Nashville, Hauser, who has a background in festival production, says Tollett’s reputation preceded him. “He explained to us that it took nine years to get Coachella to where it was,” Hauser says. “Paul was 100% committed to not only spend the money, but commit to three to five years from the beginning, which you don’t hear that often.”

Since the first year, booking for Stagecoach has been inspired. The festival began as a two-day event with a bill that included heavyweight headliners George Strait and Kenny Chesney, but also touched on country’s fringes with bookings like the Flatlanders, Drive-By Truckers, Junior Brown and Old ‘97s. The trend continued into this year, with mainstream commercial country acts blended with those well outside the mainstream, including Steve Earle’s Steep Canyon Rangers and Chris Isaak alongside Miranda Lambert, Brad Paisley, Jason Aldean and Blake Shelton.

“That first couple of years [Stagecoach] struggled—it wasn’t making any money—but on the third year they continued to pay the artists and didn’t cut back on the strategy,” Hauser says. “Then the fourth year it kicked in.”

Last year Stagecoach raised capacity and sold out, and this year the festival went to three days and sold out even faster. “It’s amazing there’s a country festival on the West Coast that does 165,000 people over three days,” Hauser says. “Paul has totally immersed himself [in country], but so has [GoldenVoice executives] Casey Vee, Skip Paige and the team around him. They understand what they’re doing now, and took the time over the last six years to learn it. There’s not one act on my roster that doesn’t ask to get on Stagecoach.”

“Then you’re at the show and you have a great time, and we feel like then it’s fine to forget about it for nine months, and think about it again in January.”

TWO WEEKENDS? WHAT?

AFTER LAST YEAR’S SELLOUT, when Tollett estimates demand doubled available tickets, he shocked the live music industry by announcing that Coachella would be staged on two consecutive weekends in 2012 with identical lineups, unprecedented in the festival world.

Tollett says he ran it by Paige and Fold first, then took the concept to Leiwke and AEG Live president/CEO Randy Phillips. “I learned a long time ago to just look at Paul and say yes,” Leiwke says. “If it had been anybody else, I would have thrown them out of my office. He’s religious toward that brand, so when Paul comes in and says, ‘Do X,’ no matter how crazy X may seem, you do X.”

“Last year we sold out really quickly, and there were about 80,000 people we guessed who have gone in years past, wanted to go and didn’t get to,” Leiwke says. “So if we did another weekend and had different artists, there’s people who wouldn’t to both cause they couldn’t afford it, and if you went one weekend and your other favorite bands are on the other, that’s kind of a hummer. The two-weekend concept is, if you go to one, you don’t have to go to the other. You’re not missing out on anything.”

“This isn’t about making more money,” Leiwke says. “This was never about doubling the profits. We have taken a large chunk of the new revenue from the second weekend and put it back into the fan experience, the site, the delivery of the experience and some technology.”

The team had committed to going two weekends before it called the first band, and when it did start calling, the reaction was generally positive, if puzzled. “At first there was a little scratching: ‘Two weekends? What are we going to do in between? Are you sure you want to do that?’ There were some questions. I still have some questions. If the vibe isn’t great this year, I won’t do it again.”

Although he had “fantasies” of saving money on talent by buying in bulk, that didn’t come to bear. “But that’s OK,” Tollett says. “We basically paid each band double.”

If he doesn’t do it again, it won’t be because Tollett oversimated demand. The festival moved 68,000 tickets without even announcing the lineup, and when Coachella went on sale with the lineup announced, the festival sold out in two hours and 45 minutes.

WME’s Geiger says he felt Tollett had correctly gauged demand, but adds that even if it didn’t blow out, going to two weekends was a “brilliant” marketing move. “That means that Coachella’s the most talked-about festival in the world. Paul wins, even if it didn’t sell out,” he says. “Then it blew out, followed by Stagecoach blowing out. You’ve got three sellout weekends back to back to back. I called him and said, ‘Are you the mayor of Indio yet?’”

WME’s Sommer says every band is “kind of doing their own thing” in the week between shows. “I was almost certain GoldenVoice would roll out some other kind of smaller multi-act bills in the Bay Area, Phoenix or Las Vegas,” he says, “and I’d be shocked if we didn’t see that next year.”

Tollett “holds the line pretty hard” on radius clauses, Sommer says. “You have to play within his sandbox," he says, adding that he understands “it’s his show,” and if the one thing that has helped the festival to stay special is, he really wants those special moments to happen in the desert.”

Whether Coachella remains a two-weekend event or not, Tollett “single-handedly made every other festival buyer jealous,” Geiger says. “And rightly so. He took risks.”

In the future, Tollett says he’d like to see Coachella develop new and interesting projects, but don’t look for the brand to expand into other markets outside of the Coachella Valley. “Generally, I don’t want to use the Coachella name for other events, but I’m open-minded,” he says, adding, “In 13 years, nothing has intruded us yet.”

As for his own future, Tollett says, “I just want my 50-year pin, then I’m out.”
To get to the massive hit “Hey, Soul Sister,” Train fired its team and started over. It worked, and now the question is: What’s next? The answer involves ESPN, Rachael Ray, wine and chocolate.

BY EMILY ZEMLER

In 2009, the members of Train thought the band might have run out of road. Its third album, For Me, It’s You, released by Columbia in 2006, had failed to live up to expectations. Its breakout, multiplatinum debut, Drops of Jupiter, was eight years in the rearview, and the success of the San Francisco act’s 2003 follow-up, My Private Nation, was quickly fading from sight. Despite sneaking into the top 10 of the Billboard 200 in its first week (at No. 10), For Me, It’s You didn’t deliver a Hot 100 hit—a huge blow for a band with a track record for smash singles and the hardware to show for it.

In the wake of the stalled release, singer Pat Monahan says the band was left wondering if its next album would be its last. But rather than jettisoning the whole operation, Train decided to strip down, reboot and give the group one last go. Step one: a corporate-like housecleaning that included massive layoffs, “business-wise and onstage,” as Monahan puts it, leaving just the original trio—Monahan, guitarist Jimmy Stafford and drummer Scott Underwood onboard.

As it turned out, the move worked. Armed with some demos that would later become the band’s 2009 comeback album, Save Me San Francisco—which yielded the hit single “Hey, Soul Sister,” the second-best-selling digital song of 2010 (4.3 million copies, according to Nielsen SoundScan)—the band rebuilt its crew. The most important new hire: Train brought Crush Management onboard, a company that was having success with acts like Gym Class Heroes and Cobra Starship. Monahan credits Crush—and specifically band manager Jonathan Daniel—with reviving Train’s fan base.

“What are the chances that Train, the band that disappeared for however long from people’s lives, could come back and have a song that outsells everything else in 2010?” Monahan asks while sitting in his hotel room in New York, where the band is prepping for its appearance on “Late Show With David Letterman.” “Who would have ever made that gamble? Anybody? No.”

But Daniel and Crush not only made the gamble, they won the band. Save Me San Francisco peaked at No. 17 on the Billboard 200; has sold 954,000 copies, according to SoundScan; and spawned three top 40 singles and four adult top 40 triple A hits—including “Hey, Soul Sister,” a five-times-platinum track that won the 2010 Grammy Award for best pop performance by a duo or group with vocals and peaked at No. 3 on the Billboard Hot 100. The success of the album sent Train on the road right up until the end of 2011—32 months total, counting a three-month tour preceding the album’s release. Finally, the group headed into the studio to record its sixth album, California 37.

“My dad always said, ‘If you have something important you want done, give it to the busiest person,’” Monahan says. “And it makes sense, because if you’re busy and you’re in the heat of the moment that you’re meant to be in, then just keep throwing things into the whirlwind and they’ll get resolved. A lot of times when you have downtime, you tend to overthink things. Like, ‘Let’s listen to the radio, what do we want to do?’ Instead of, ‘We are part of the radio, let’s just do what we do.’ That’s a way better way to go about it.”
Almost all of California 37, due April 17 on Columbia, was penned while Train trekked around the world in support of Save Me San Francisco. On days off, Monahan would fly to New York to work on new music, often collaborating with Norwegian songwriting/production duo Espionage—Espen Lind and Arild Bjorklund—who had helped write “Hey, Soul Sister.” After touring wrapped in Asia last November, Train’s members spent their Thanksgiving break at home and then flew to Los Angeles to record with producer Amund Bjorklund—who had helped write production duo Espionage-Espen Lind and Arild Bjorklund—but was really no pressure, because we’re loving our time together.”

The band’s business team, Daniel says, was likewise unconcerned about Train’s ability to deliver another batch of potential singles. “Writing a hit song is one thing, but writing a song that’s a hit for years, like ‘Drops of Jupiter’ or ‘Soul Sister,’ is really rare,” Daniel says. “And doing it multiple times is really, really rare.” So both the label and management are focused on using the momentum from Save Me San Francisco to propel the new album forward.

The quick release of the album was intentional. “We wanted to turn it around relatively quickly, without compromising the music,” Daniel says, “to capitalize on the success of the last album.” The label promoted the album’s first single, “Drive By,” to radio in mid-January. That single, which was followed by a music video on Feb. 13, has already gone gold, according to the RIAA—weeks before California 37’s release. Propelled by buoyant acoustic riffs and a hook-laden melody that combines Monahan’s sing-tal vocal crom with soaring choruses, “Drive By” is of a pop-rock style similar to “Hey, Soul Sister.” For radio programmers, the number was an immediate yes.

“I began playing Train in the very beginning, starting with ‘Meet Virginia,’ and everything since then has been a no-brainer for the format,” says Chinese Fringe, PD for CBS Radio stations KEGY San Diego and Las Vegas’ KMXB and KXTE. “‘Drive By’ had an instant hook. Train is core for the audience, so it rose to power [rotation] quickly on KMXB and it’s still there. The songs are melodic, sexy, sarcastic and incorporate pop culture, which makes it so relatable to the fans. Not to mention they nail everything live.”

Columbia Records-Creative Agency senior director Brian Nolan fostered a partnership between Train and ESPN, which is using album cut “This I’ll Be My Year” during its “M.L.B Opening Night” spots. The band will also spend a week as the house band on “The Rachael Ray Show,” performing two tracks per day for five days, and the group recently appeared on the CW’s "90210," where it performed “Drive By” and “Hey, Soul Sister.”

In addition, Train will launch a third line of wine under its wine label, which consists of a petite sirah called Drops of Jupiter and chardonnay called California 37, named after Train’s song. “It’s called California 37 because we wanted to put a label on it that really has nothing to do with Train,” Daniel says. “It’s sort of a joke. But it’s fun to say, and it’s a fun photo to use.”

The band has been around for a long time, you’ve got to remind them.”

Since “CSI: New York” was instrumental in the popularity of “Hey, Soul Sister,” the label and band are even more prepared to use TV to promote the new album—and they’re doing it earlier this time, and with more tracks. Columbia Records-Creative Agency senior director Brian Nolan fostered a partnership between Train and ESPN, which is using album cut “This I’ll Be My Year” during its “M.L.B Opening Night” spots. The band will also spend a week as the house band on “The Rachael Ray Show,” performing two tracks per day for five days, and the group recently appeared on the CW’s "90210," where it performed “Drive By” and “Hey, Soul Sister.”

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was 14 and began dabbling in music, Aventura—also from the Bronx—was a rising star, and Royce began to see the possibilities.

Born and raised in the Bronx to Dominican parents, Royce grew up shuttling between New York and the Dominican Republic, familiarized with the island's traditional bachata. By the time he was 14 and began dabbling in music, Aventura—also from the Bronx—was a rising star, and Royce began to see the possibilities of recording in that style. He started to record demos and sing in contests, and was eventually signed by manager/producer Andres Hidalgo, who had also recorded with bachata duo Xtreme. Hidalgo had shopped Royce around with little luck when George, seeking new talent, visited a bachata chat room called LaFragancia.com.

"His name kept coming up," says George, who signed Royce not only because of his voice, but also "because he had a lot of girls and he was crazy. People love him, the audience loves him. I would see it every night. I would see the crowd react, and every single person in the arena loved Prince Royce." Asked if he feels responsible for expanding Royce's touring potential, he says, "As much as I love multigenres and merging things together, it's very important for every artist to understand their core." Barnes says, while Royce's core may be Latin, the fact that his fans extend beyond bachata, much as has been the case with Aventura frontman Romeo Santos, who last year launched a solo career and is currently on his first solo arena tour.

Now, Royce is readying a tour of his own. He will play dates in Latin America from May through August, and launch a U.S. tour in September playing mostly 2,500- to 5,000-seat theaters. During release week, he'll make appearances at FYE locations in the Bronx (April 10), Chicago (April 11) and Fullerton, Calif. (April 13). Asked if he feels responsible for expanding Royce's touring market, Iglesias replies, "No. He was hot. He was selling like crazy. People love him, the audience loves him. I would see it every night. I would see the crowd react, and every single person in the arena loved Prince Royce."
MISS THANG GROWS UP

Monica gets a fresh start on RCA

“I always wanted to have ‘Waiting to Exhale’ moments,” veteran R&B songstress Monica says. Specifically, she’s referring to the giddy experience of blowing up a car on the set of the video for her current single, “I’ll Be Home to You.” The Rico Love-produced song—a delicately sneering duet with longtime contemporary Brandy, which finds the pair untangling to kick off a philanderer’s lament—will be right at home playing during the credits of the 1995 film. The event track is a reunion for the former rivals, who earned record-breaking global acclaim in 1999 and share Grammy Award-winning No. 1 collaboration, “The Boy Is Mine.” But despite the tilted-lower revenge fantasy, Monica insists that her latest album, New Life, is fueled by a less high-drama inspiration.

“Love happened,” says Monica of New Life’s optimistic theme, a reference to her recent marriage to rapper Shannon Brown. “I was comfortable with spending time by myself and just enjoying my two sons. I assumed it would be that way for a long time. But I pretty much allowed God’s will to be done and not try to control everything for a change. And that’s when I met my husband. This album represents some of the best things that have happened to me in my life.”

Monica Denise Brown’s seventh studio project, due April 16, represents her first RCA Music Group release, following the 2011 disbandment of longtime label home Arista. The Georgia native with the big church-baptised pipes first appeared as a sassy 13-year-old “it” girl on her 1995 debut, Miss Thang (No. 7 on Billboard’s Top R&B/Hip-Hop Albums chart). That platinum week, according to Nielsen SoundScan (1.5 million copies), kicked off a 15-year run on the chart.

“When you grew up singing songs like ‘Girlz In a Good God’ and ‘Goin’ Up Yer’—you have to have some real power behind your voice,” Monica says of her longevity. “There are no gimmicks.”

Indeed, New Life—executed by Monica’s first cousin Polow Da Don (Pergo, Rihanna, Keri Hilson)—is heavy on the heartfelt vocals and bare-boned testimonials. The set features a headlining roster of collaborators that includes Brandy, Wale, Missy Elliott and Jermaine Dupri. But it’s the underground promotional single “Anything (To Find You),” a soulful cut that features Rick Ross over a sample of The Notorious B.I.G.’s menacing “Who Shot Ya,” that Monica says comes closest to her Miss Thang days—a period when her fresh-faced career was guided by future music mogul Dallas Austin.

“The ‘90s is where I learned how to drop my vocals over hip-hop beats,” she recalls. “My very first single, ‘Just One of Those Days,’ a song produced by Du- las, was done over LL Cool J’s ‘Backseat Freestyle.’”

RCA Records senior VP of urban marketing Carolyn Williams says that in addition to a heavy online presence (which already includes fan-airted contests on Twitter and Facebook), Monica will hit various media platforms to promote the album. “She is going to be on ABC’s ‘Good Morning America’ and ‘Live With Kelly’ and there will be an AOL Sene.”

Monica hopes to tour later this year with Brandy, a tentative joint effort that she says should’ve happened 14 years ago. “Neither one of us has been out there on the road for a good while,” Monica says. “Doing the promotional work for ‘It All Belongs to Me’ has been fun and uplifting, to work with another woman that’s been through similar things that I have... There’s still a lot to be done.”

EARL SCRUGGS 1924-2012

The bluegrass banjo player brought a progressive, high-tech primitive’ sound to the genre

B

anjo legend Earl Scruggs, 88, the last original architect of bluegrass’ classic sound, which coalesced when he and guitarist Lester Flatt joined Bill Monroe’s Blue Grass Boys, Scruggs helped deliver a fast-paced derivative of mountain music that Esquire magazine dubbed “folk music in overdrive.”

A key element in the “overdrive” portion of bluegrass’ equation, Scruggs perfected the three-finger roll, a playing technique in which he used the index, middle and ring fingers of his right hand to create a shower of sound that was simultaneously simple and complex. His playing emphasized melancholic arcs shadowed by fast-paced arpeggios—easy for a listener to grasp, but mind-blowing for any musician who tried to follow in his footsteps.

The sound was “high-tech primitive,” current banjo icon Béla Fleck said during Scruggs’ April 1 memorial service at the Ryman Auditorium in Nashville. “It got that musical perfection with an ancient soul of humanity embedded in it. What an incredible combination.”

Born Jan. 6, 1924, in Shelbyville, N.C., Scruggs picked up this three-finger approach from other regional musicians, introducing it to a wider audience when he replaced David “Stringbean” Akeman in the Blue Grass Boys. In December 1945, the band’s new lineup featuring Flatt and Scruggs gave its first public performance at the Ryman during a Grand Ole Opry broadcast. During his three-year run with Monroe, Scruggs played on a smattering of classics, most notably the original version of “Blue Moon of Kentucky.”

In 1948, he and Flatt left to form their own band, in which his playing became even more pronounced. In a 1951 recording of “Earl’s Breakdown,” Scruggs first experimented with a peg that allowed him to bend notes during a performance, a technique that remains a significant part of banjo artistry to this day. During the next two decades, Flatt & Scruggs spread bluegrass to a much wider audience than ever before, particularly when they recorded “The Ballad of Jed Clampett” as the theme to the CBS TV sitcom “The Beverly Hillbillies.”

Feeling hemmed in creatively, Scruggs split with Flatt in 1969, forming the Earl Scruggs Revue, which mixed bluegrass with other musical forms and inspired numerous acts like New Grass Revival—featuring Fleck on banjo—in ensuing years. Further demonstrating his progressive mind-set, Scruggs was among the first guest artists to appear on the Nitty Gritty Dirt Band’s 1972 album Will the Circle Be Unbroken. Scruggs provided an “imprint of credibility” in a band of young hippies from California, group member John McEuen said, enabling the act to assemble such country and bluegrass figures as Mother Maybelle Carter, Doc Watson, Roy Acuff and Jimmy Martin on the landmark album that introduced acoustic folk music to a younger audience.

Scruggs is a member of both the Country Music Hall of Fame and the Bluegrass Music Hall of Fame. He also received the Academy of Country Music’s Pioneer Award, a National Medal of Arts and a star on the Hollywood Walk of Fame, while the banjo has enjoyed a revival of mainstream popularity during the past decade.

Scruggs was most recently saluted in the introduction to a Rascal Flatts performance of “Banjo” during the ACM Awards on April 1, with Steve Martin stripping on the five-string instrument. Iyla Toshinsky, who plays on the recorded version of the song, was like many others inspired to pick up the instrument, she said, after hearing Scruggs play, only he first heard Scruggs on a recording in his native Soviet Union during the 1980s.

“There are a lot of guys who took after Earl and furthered his style,” Toshinsky says. “But there’s something about the way he did it as the true original that can never be duplicated.”

OBITUARY BY TOM ROLAND

BILLBOARD | APRIL 14, 2012

The bluegrass banjo player brought a progressive, high-tech primitive’ sound to the genre

EARL SCRUGGS 1924-2012

The bluegrass banjo player brought a progressive, high-tech primitive’ sound to the genre
Scars on 45 sat on its debut for two years. But now interest from TV is helping push the British band into the mainstream

“I suppose that it’s the end of an era for us,” Scars on 45 frontman Danny Bemrose says just weeks before his band’s self-titled debut arrives April 10 on Atlantic’s Chop Shop imprint.

For the better part of the past three years, the Bradford, England-based quintet has worked tirelessly, hitting strides, then stagnating; watching deals fall through, then scoring crucial breaks. The album itself is more than 2 years old, according to Bemrose, having been recorded by the band in 2010 in the basement of an old church that a friend was converting into an apartment building. That it’s being released at all is a testament to the group’s relentless love of the music and some undeniably catchy tunes.

“It’s a stamp of approval,” Bemrose says of the record’s release. “I don’t want to say it proves that we were right, but it certainly gives us a pat on the back and a ‘well done for sticking with it.’”

Like many young bands in England, Scars on 45—which also includes bassist Stuart Nichols, keyboardist David “Nova” Novakowski, drummer Chris Durling and vocalist Aimee Driver—first recorded with a computer, a microphone and recording software through the day of Nichols’ wedding in November 2008. A few months later the bassist, expecting his first child, announced he could give only three more months to see if the band could make it through the year. That it’s being released at all is a testament to the group’s relentless love of the music and some undeniably catchy tunes.

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Like many young bands in England, Scars on 45—which also includes bassist Stuart Nichols, keyboardist David “Nova” Novakowski, drummer Chris Durling and vocalist Aimee Driver—started gigging around London, but with little luck. Bemrose recalls one record deal falling through the day of Nichols’ wedding in November 2008. A few months later the bassist, expecting his first child, announced he could give only three more months to see if the band could make something happen. Nothing did, and soon Bemrose was on the phone with Novakowski talking about calling it quits.

“And literally, and I mean literally, as soon as I hung up the phone, I got an email from Steve [Nicol, our manager, who said, ‘I just get Beauty’s Running Wild’ on ‘CSI: New York.’ It’s $10,000,’” Bemrose says of the Scars on 45 song, then just released on the band’s Chop Shop head Alexandra Patorus, who was struck by songs like “Give Me Something” and “Heart on Fire.”

“The songwriting was so strong,” says Patorus, whose Chop Shop has supervised soundtracks for everything from the “Twilight” saga to “Mad Men” before expanding to a full-blown imprint. Struck by the musicianship and catchiness of the tracks, Patorus signed Scars in November 2009. “The songs seemed incredibly cinematic, well-written, well-crafted—just great.”

Indeed, the dramatic build of, stunning harmonies and heart-on-sleeve honesty that mark many Scars on 45 tracks have found a home on several shows, including “Grey’s Anatomy” and “One Tree Hill.” And the songs can stand alone, too—“Give Me Something,” the band’s biggest hit to date, cracked the top five on Billboard’s triple A radio chart last July.

The success of the synchs has helped propel the band into the spotlight, and Patorus hints that more are on the way. In the meantime, Scars on 45 has been making its mark live, opening for the Fray and tackling its first headlining U.S. tour this month.

“We felt like we came out of nowhere, which was kind of true because we didn’t have an Internet presence whatsoever,” Howard says. “We were just playing shows the old-fashioned way. That’s how it started. There were a lot of offers right off the bat, and I didn’t understand what to do.”

With the help of Gage, who says he can’t take credit for the band’s propulsive entry into the music scene (“I would never be so bold,” he says. “I share what I like and am fortunate to have a large readership”), as well as Drive-By Truckers frontman Patterson Hood, Alabama Shakes began navigating the waters of an industry hungry to snatch up a piece of them. Hood connected the group—which also includes guitarist Heath Fogg, bassist Zac Cockerrell, drummer Steve Johnson and keyboardist Ben Tanner—with his band’s managers, Kevin Morris and Christine Johnson and keyboardist Ben Tanner—with his band’s managers, Kevin Morris and Christine Johnson. It wasn’t until the CMJ Music Marathon last October, though, that things really began to accelerate.

“I didn’t understand the time at which this was important,” Howard says. “I just walked in there and we did our thing and that was it. I wasn’t nervous. I didn’t understand that the room was filled with industry people.”

Numerous labels began vying for the group, which had spent most of 2011 self-recording its debut album, Boys & Gir; which will now come out April 10 onATO Records. Starting in January 2011, Alabama Shakes had traveled to Nashville studio the Bomb Shelter every few months to lay down new tracks, paying for sessions themselves. They also helmed the project on their own with the help of a studio engineer, mostly because, as Howard puts it, “they didn’t know what a producer was.” “The so-called EP the group released last September was actually what Howard considers a demo, containing four tracks that were always meant for the final album.

“We didn’t want to release an EP,” she says. “But we didn’t have anything to give people.”

A final recording session was held in November, this time paid for by ATO. After whitling down the list of labels, the band ultimately selected ATO because the label was willing to market the band in a way that felt natural.

“We wanted to make sure it was going to get the attention it deserved,” Howard says, “but we also didn’t want it to be pushed in anyone’s face.”

ATO marketing director Jon Salter is fully on-board with this plan. The label has balanced opportunities like a synch in a Zales commercial and “a patient and elongated plan” to push single “Hold On” to triple A and noncommercial radio with organic, word-of-mouth buzz. And a largely sold-out U.S./U.K. tour begins this month.

“We have a career artist here,” Salter says. “So it’s important to try and take it slow. ... When the band signed to ATO, the momentum was already under way and very thrilling. The songs and live shows were instantly reactive. So our marketing plan was essentially customized around optimizing and building on this natural velocity.”

In the end, though, it’s about the music, which combines R&B soul sounds with metal and old-school rock’n’roll.

“I see them as an alternative rock’n’roll band, where their music can transcend into different genres and demographics,” Salter says. “Like so many legendary bands, they’re taking from their favorite records and musical influences and re-interpreting in their own style.”
ALBUMS

**ELECTRONIC**
**FELIX CARTAL**
Producer: Felix Cartal
Dim Mak Records
**Different Faces**
Release Date: March 27
Underground electronic music aficionados used to think that the genre’s dominant instrumental format was the element holding it back from mainstream acceptance. But that was before Skrillex got fields full of partiers to sing along to synths instead of words. While about half of the tracks on DJ/producer Felix Cartal’s sophomore album, *Different Faces*, feature some sort of vocal, he’s an electronic instrumentalist at heart, singing sounds and beats in devious patterns that toy with adrenaline like stop-and-go traffic. The track “Domo” takes less than two minutes to get to its syncopated, technopinion drop, but resolves into a soft/loud dynamics that lead to massive choruses. As the band did on its debut, *Neon Trees* expertly maps the territory separating the Killers, the Strokes and Franz Ferdinand here. Things soften a bit during the album’s second half. The lumpy “Trust,” for instance, was written in the jam session that carried it beyond the six-minute mark, while “Hooray for Hollywood” sports an ill-advised spoken-word passage that recalls Madonna’s “Vogue.” Still, *Neon Trees* flex some impressive songcraft here. *Picture Show* should end up as one of the year’s most tuneful rock releases.—MW

**HALESTORM**
The Strange Case Of...
Producer: Howard Benson
Atlantic Records
**Release Date: April 10**
Halestorm’s newest album is full of chugging riffs, wailing solos, drums that kick like a boot to the gut and never-out-of-style soft/loud dynamics that lead to massive choruses. Undeniably students of all things rock and metal, especially that of the 30s hair variety, Halestorm is at its best when allowing these influences to run free on tracks like the whiskey-soaked “American Boys” and the skull-punishing opener, “Love Bites (So Do I).” The track shows frontwoman Lzzy Hale cooing one second before unleashing an ear-splitting scream the next. Beneath the rock-solid riffage is a frail core: The song “I Miss the Missy” earns its brutal pain-for-pleasure lyrics with some indelible hooks. Unfortunately, though, the ballads “Beautiful With You” and “Break In” can’t muster up the right amount of poignancy and tact to save the tracks from becoming pure schmaltz. While much of *The Strange Case Of...* is fraught with insecurities and anxieties, Halestorm ultimately attempts to overcome it all through, well, good ol’ rock’n’roll. The band doesn’t always nail it ("Rock Show"), but the arms-around-your-buddy closer “Here to Us” hits it on the head.—JPB

**IAN ANDERSON**
Producer: Ian Anderson
Capitol/EMI
**Thick As a Brick 2**
**Release Date: April 3**
Jethro Tull’s audacious and ambitious 1972 concept album, *Thick As a Brick*, made prog-rock history. For the album’s 40th anniversary, frontman Ian Anderson—sans Tull—has crafted a sequel that’s just as ambitious as its predecessor. Like the original, *Thick As a Brick 2* comprises one continuous album-length suite with a linear lyrical narrative but multiple shifts in style. Wisely, Anderson eschewed overt musical modernization in favor of a style that’s more in keeping with the folk/rock/classical amalgam of *Thick’s* prog milestone. Anderson’s melodic motifs are consistently compelling, and his trademark sardonic wit remains sharp as he examines the possible paths taken by Gerald Bostock (the fictional child around whom the original album’s concept revolved), who would now be 48 years old. Trying to follow in the footsteps of such a classic-rock staple could easily have been disastrous, but Anderson triumphs against the odds. Even without his Tull mates, he convincingly picks up where he left off four decades earlier, proving that there are still vital sonic statements to be made in the old-school prog-rock realm.—JA

**MARS VOLTA**
Nortocurnquet
Producer: Omar Rodriguez-Lopez
Warner Bros. Records
**Release Date: March 26**
Going into a new Mars Volta album, you know that it’s probably going to sound completely different from its predecessor. So follow- ing the act’s so-called “pop” 2009 album, *Octahedron*, and its longest break between releases, the group—stalwarts Omar Rodriguez-Lopez, Cedric Bixler-Zavala and their latest batch of musical companions—shifts plenty of gears on its sixth studio album, *Nortocurnquet*. But the band stays true to the adventurous, prog-esque spirit that is the Mars Volta’s stock in trade. Blending the directness of *Octahedron* with all sorts of whacked-out musicality and plenty of synthesizers, the act delivers one cascading ride after another, ranging from the razing mess of the title track’s “In Aphantasia” to the swirling dynamics of “Dyslexicon.” Other standout tracks include the punky junkmel of “Molochwalker” and the unapologetic prettiness of “Trinkets Pale of Moon.” Elsewhere, such pieces as the title track and “Zed and Two Naughts” lay rich melodies atop busy percussive parts throughout the sonic conflict.—GG

**MIKE SNOW**
Happy to You
Producers: Christian Karlsson, Pontus Winnberg
Downtown Records
**Release Date: March 26**
Could you say Mike Snow is no stranger to ambition? Both bands are the product of superstar producer(s)—meets-charismatic front-person. In Garbage’s case, it’s producer Butch Vig and singer Shirley Manson. And for Mike Snow, it’s producers Christian Karlsson and Pontus Winnberg (aka pop geniuses Bloodshy & Avant) and singer/songwriter Andrew Wyatt. But where Garbage thrived on synthetic grooves and grunge-pop artifice, Mike Snow—despite a producers’ pedigree that includes Britney Spears’ ‘Toxic’—might wear flannel for warmth, not style. On its sophomore effort, *Happy to You*, the multinational band (Karlsson and Winnberg are Swedish; Wyatt is American) takes up residence in that place where the natural and digital worlds intersect. Check the crackling-flame snare roll and creeping-vine flute synths of “Bavarian #1,” the alpae-topped grand piano vamp of “Paddling Out” (made more charming by Wyatt’s overpronunciation of “out”) and Wyatt warbling about hillsides and sunsets to some very Orbital-ian synths on “Black Tin Box.” File this under your disco, indie pop or melodic Swedish magic. Whatever you call it, *Happy to You* travels between styles and forms without losing its accessible charm.—KM
R&B/Pop Island Def Jam

Justin Bieber sounds all grown up on his first non-holiday single since 2011’s “Never Say Never,” delivering some low-register raps that make his pip-squeaked vocals on “Baby” seem like they were recorded a decade ago. Lyrically, however, he’s still got some growing up to do. “Swag, swag, swag on you/Chillin’ by the fire while we eatin’ fondue,” he raps in the opening verse, prompting the question: Has “swag” officially jumped the shark? Elsewhere, he promises his prospective paramour, “I could be your Buzz Lightyear/Fly across the globe” and “I’mma make you shine bright/Like you layin’ in the snow—brrr!” Despite the handful of lame couplets aside, “Boyfriend” is at least sonically polished enough to belong on a radio playlist with the Usher and Justin Timberlake songs that brought Bieber YouTube fame just three short years ago. In fact, the club-ready beat and guitar-plucked chorus recall Timberlake’s most pivotal transition single, “N SYNC’s “I Got This” isn’t groundbreaking or even insightful, but K.R.I.T.’s skill is so impressive that by the time he’s whispering “I got this here” during the bridge, it’s hard not to believe him.—JPB

**SINGLES**

**JUSTIN BIEBER**

**Boyfriend** (2:53)

Producers: Mike Posner, MoLL

Writers: N. Posner, J. Bieber, M. Levy, M. Mato

Publishers:各种

Alphabeat

**Vacation** (2:55)

Producer: Alphabeat

Writer: A. S. Nielsen

Publisher: Good Songs

Copenhagen Records

Is there room in commercial pop music for PG-rated, stakes-free tracks like “Vacation”? Danish collective Alphabeat has been providing that beat has been offering, with their impatience while expressing some frustration with the chorus, she’s speaking directly to Garbage die-hards, expressing some frustration with their impatience while still heralding her band’s return. For a frontwoman whose brazen nature defined her, it’s a quiet way to declare, “We’re back!”—JL

**KARMIN**

**Brokenhearted** (3:46)

Producers: Circuit, Emily Wright

Writers: various

Publisher: various

Epic

Karmen has made a career out of covering some of the most popular songs on the Billboard charts, and on the duo’s second original single, the pair try once again to craft their own undeniable hit. With “Brokenhearted,” it’s almost there. The chorus, pitched with guitar licks that Katy Perry or Jessie J would die to sing over, is catchy as they come. But vocalist Amy Heidemann sounds a little lost on the verses, her voice getting washed out by the heavily processed pop production from Circuit and Emily Wright. Heidemann’s penchant for jumping between earnest singing and playful rapping makes the vocalist difficult to keep up with, especially when the arrangement doesn’t alternate between the two styles. Karmen gets close to its breakout look with “Brokenhearted,” but the group needs some polishing before it releases a splash.—JB

**HIP-HOP**

**BIG K.R.I.T.**

“I Got This” (3:34)

Producer: Big K.R.I.T.

Writers: J. Scott, M. Hutch

Publisher: Sippi Land Publishing (BMG), Jobete Publishing (BMG), Tuff City Music Publishing (ASCAP)

Def Jam

Behind the boards, Big K.R.I.T. continues to astound. His self-produced new track, "I Got This"—which may appear on his long-awaited Def Jam debut, Live From The Underground—starts with the jittery click of a guitar pick against strings, but with the bend of a bass note it morphs into a classic Southern rap symphony, complete with relentless high-hat ticks, rattling snares and the stickiest synth line this side of G-funk. K.R.I.T. sounds as nimble as ever on the mic by showing the versatility of his Southern drawl. The MC can let his voice glide before instantly throwing his flow into high gear and piling syllables on top of each other. The overall subject matter of “I Got This” isn’t groundbreaking or even insightful, but K.R.I.T.’s skill is so impressive that by the time he’s whispering “I got this here” during the bridge, it’s hard not to believe him.—JPB

**ALPHABEAT**

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Writer: A. S. Nielsen

Publisher: Good Songs

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Producers: Mike Posner, MoLL

Writers: N. Posner, J. Bieber, M. Levy, M. Mato

Publishers: various

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**REVIEWED BY**

**MASON, MIKAEL WOOD**

**LIPSHUTZ, JILLIAN MAPES, KERRI GRAFF, ANDREW HAMPP, JASON LIPSHUTZ**

**CONTRIBUTORS:** Jim Allen, Jeff Benjamin, Jon P. Blinstein, Gary Gott, Andrew Harrop, Jason Lipshutz, Jillian Mapes, Kerri Mason, Mikael Wood

**WWW.BILLBOARD.BIZ**

APRIL 14, 2012
IN HIS ZONE

Don Omar lands another hit atop the Latin charts, keeps connecting at social

D on Omar is having one of those mo-
m ents where everything seems to be
going his way. The Puerto Rican art-
ist and actor had two No. 1s on Bill-
board's Hot Latin Songs chart in 2011—"Taboo" and the indefatigable "Danza Kuduro." Last
week, he returned to the top spot with his new
single, "Duty Love," featuring Natty Natasha,
an artist signed to his own label, Orfanato Music
Group. Don Omar is signed to Universal Music
Latin Entertainment (UMLE).

Although "Duty Love" was forced out of the
penthouse this week to No. 3 on the chart by
Michel Teló and Juan Magán, the track, which
sits at No. 3 on Billboard's Latin Digital Songs
chart, clearly isn't going anywhere.

"Clear Channel tells me it's their No. 1 re-
cord in research [on their Latin stations]," says
Gabriel Buitrago, president of Summa Enter-
tainment, which is handling Don Omar's radio
promotion. "This was a different style for Don
Omar and it was refreshing," he adds, noting
that "Duty" is romantic and mellow, as opposed
to Nielsen SoundScan.

Whether up or down, however, Don Omar is one of few acts who, while he only sings in
Spanish, maintains a steady presence on the
social chart, where he's reached the top 10 mul-
tiple times thanks to "Danza," which has re-
mained at No. 1 on Latin Digital Songs for 35
weeks. Don Omar will release his fifth studio
album, MO2, Next Generation, May 1 on UMLE.
MO2 (which stands for Meet the Orfanato 2) is a
sequel of sorts to his last album, Meet the
Orfanato, which has sold 108,000, according to
Nielson SoundScan.

Don Omar also recently announced that
he'll return with a feature part in the next
chapter of film franchise "The Fast & the
Furious," set to begin filming this summer. (He
previously appeared in the series' fourth and
fifth installments.) Since touring Europe ear-
lier this year, he's played more than 20 U.S.
club shows, penned a song for Mexico's Sol
beer and is set to announce a new alliance with
dance/exercise company Zumba.

Don Omar will sit at a Q&A at the Billboard Latin
Music Conference to discuss the marketing behind
his hits and business ventures. For more details, go
to billboardlatinconference.com.
Billboard’s calculations are based on the $1.29 list price and assumes that Universal Music Group charges 90 cents wholesale for each unit downloaded. iTunes collects the remaining 39 cents per unit sold, giving the retailer $0.80 for $1,000 sold. Island Def Jam collects its $327,709 after all of the songwriters, producers and publishers are paid.

**MASON LEVY**
(Producer/Co-Writer)
$17,378.61
$9,378 from mechanical royalties: We’re assuming Bieber has a 25% stake in the song and Posner a 30% stake, leaving the remaining co-writers with 22.5% each. At $210,000 units, that’s a mechanical royalty payout of $10,667.48, less $2,666.87 to his co-publisher, Warner/Chappell.
$9,378 from producer’s points: Assuming his share-$3,555.83-to his co-publishing share of $5,926.38 and the co-publishing share of $2,963.19 for a total of $8,889.57, while his publisher gets $2,963.19.

**MATTHEW MUSTO**
(Co-Writer)
$8,000.61
$6,000.61 from mechanical royalties: Out of a total $10,667.48, Musto gets the songwriter share and the co-publisher share of $8,000.61, and his publisher, UMPG, gets $2,666.87.

**MIKE POSNER**
(Producer/Co-Writer)
$20,045.48
$10,667.48 from mechanical royalties: Sources say that Posner had a bigger hand in the song, so we figure him for a 30% split of the mechanical royalty payment, which is $4,222.34, less 25% of his share-$1,055.83—to his co-publisher, Sony/ATV.
$9,378 from producer’s points: Posner shares production credit (Producer/Co-Writer), which features newly signed songwriter Kacey Musgraves. Mahone’s first commercial single, the self-released “11/11,” has sold 44,000 downloads, according to Nielsen SoundScan, since arriving Feb. 14. He’s also spent 11 weeks on the Social 50 chart, climbing as high as No. 25 on the Jan. 28 list.

**THE NEXT BIEBER?**
Sixteen-year-old pop singer Austin Mahone has nearly 600,000 followers on Twitter (austrinmahone), and 70 million views on his YouTube channel. But if you haven’t heard of him yet, it’s likely because you aren’t a teenage girl with eyes for YouTube-born Justin Bieber-esque singers. Mahone’s first commercial single, the self-released “11/11,” has sold 44,000 downloads, according to Nielsen SoundScan, since arriving Feb. 14. He’s also spent 11 weeks on the Social 50 chart, climbing as high as No. 25 on the Jan. 28 list.

**GRAHAM’S ‘TATTOOS’ DRAWS CHART INK**
North Carolina native Dricky Graham, whose name may seem like a parody of the ubiquitous Aubrey “Drake” Graham (who even has a song titled “Deadlines,” etc.), continues to approach the BB/Hi-Hop Songs: His debut single, “Snap Backs & Tattoos” (eOne), has been drawing attention visually and on music TV networks. The 20-year-old rapper’s song jumps 14-6 on the survey’s Bubbling Under chart, fueled in part by play by WQHT New York and WSHE Chicago, two of rap’s more prominent radio homes.

Reporting by Keith Caulfield, Wade Jessen, Karinah Santiago and Gary Trust.
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HELP WANTED MASTERING
Madonna, Lionel Richie Debut At Nos. 1 & 2

Madonna scores her eighth No. 1 on the Billboard 200 with the debut of her album MDNA, while Lionel Richie’s all-star country collaboration Tuskegee bows in the runner-up slot—his highest-charting album since 1986.

MDNA sold 595,000 copies, according to Nielsen SoundScan, and is her fifth straight studio album to debut at No. 1. It follows 2006’s Hard Candy, which moved 280,000 in its first week.

Tuskegee opened in her best sales week since 2000’s Music shifted 420,000 when it debuted at No. 1.

Lionsgate Songs with 11,000 sold, according to Nielsen SoundScan, Lometa released the拉升’s French-language track on March 28.

Dancing on the Ceiling ranked at No. 5. It follows 2006’s Hard Candy, which moved 280,000 in its first week.

MDNA’s sales were aided by a successful album sales promotion involving Madonna’s upcoming world tour. U.S. customers who bought a concert ticket had the option of receiving the album as part of their purchase.

The only sales that count toward an album’s chart position are those where ticket buyers opted to receive MDNA.

This sort of ticket/album promotion has been used in the recent past by such acts as Bon Jovi and Tom Petty.

The latter’s Mje album debuted at No. 2 on July 3, 2010, with 125,000—thanks to a fair number of customers who got the album through a ticket purchase. (It was Petty’s best sales week since Christmas of 1994.) The same goes for Bon Jovi’s 2007 No. 1 album, Lost Highway.

Sources suggest that MDNA may have sold around 180,000 copies through the ticket/album offer—a handsome figure indeed. Certainly, based on Madonna’s previous debut sales weeks (she hasn’t had a studio album debut since 1994), MDNA would’ve been No. 1 even without the ticket/album promotion.

Meanwhile, Richie’s Tuskegee starts with 199,000—his best sales frame since SoundScan began tracking sales in 1991. His previous largest week in that span of time was when 2006’s Coming Home started with 70,000 at No. 6. Richie last charted higher on the Billboard 200 in 1986, when Dancing on the Ceiling spent two weeks at No. 1.

Like other veteran acts before him, Richie opted to reach consumers in a creative way. First, for Tuskegee, he covered his own material, but with a twist. That’s not far removed from a traditional covers set, which is usually the way a heritage artist reconnects with fans (e.g., Tony Bennett’s Duets and Duets II, Rod Stewart’s Songbook series). Richie also brought in A-list collaborators to sing with him (as did Bennett, as well as Santana for Supernatural) and crossed over to country (like Jewel and Darius Rucker have done before him). And he isn’t just covering old tunes—he’s covering his own familiar hits, but with a country slant. (While Richie has dabbled in country before, he’s gone to great lengths to say he’s not “gone country.” But to the average person, one could argue this is a stylistic transition, albeit a natural one.)

Richie also was the focus of an hour-long concert special on HSN on March 16. Sales generated from the shopping channel broadcast amounted to about 20,000 sold, according to the artist’s label, Universal Music Nashville.

A traditional studio album from Richie would’ve likely never sold as well as Tuskegee, which targets multiple demographics. Case in point: In one week, Tuskegee moved more than twice what his last studio album did in total—2009’s Just Go has sold 95,000.

In terms of release-week promotion, Madonna was on the radar, instead focusing on rehearsals for her upcoming world tour. Since headlining the Super Bowl halftime show on Feb. 5, her only significant media appearances have been a live Facebook chat with Jimmy Fallon on March 24 and a brief drop-in at Miami’s Ultra Music Festival the same night.

Richie, however, worked the TV circuit hard during the past week. He was the focus of multiple CMT special and was interviewed on NBC’s “Weekend Today” (March 25), and made appearances on “The Voice” (March 26, the album’s release date), “Today,” “Late Show With David Letterman” and CNN’s “Piers Morgan” (all on March 27). Then, on April 1, he performed on CBS’ telecast of the Academy of Country Music Awards.

**A WEEKLY NATIONAL MUSIC SALES REPORT**

**Chart Beat**

**Digitals**

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<tr>
<th>Format</th>
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**Weekly Album Sales**

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<th>2011</th>
<th>2012</th>
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<tbody>
<tr>
<td>1</td>
<td>6,162</td>
<td>2,310</td>
</tr>
<tr>
<td>2</td>
<td>5,462</td>
<td>2,623</td>
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</table>

**Top Sellers**

<table>
<thead>
<tr>
<th>Album</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>MDNA</td>
<td>77.8 million</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>339,116</td>
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**Year-to-Date**

<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MDNA</td>
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</tbody>
</table>

**Digital Sales**

<table>
<thead>
<tr>
<th>Format</th>
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</tr>
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<tbody>
<tr>
<td>Downloads</td>
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</table>

**Other**

<table>
<thead>
<tr>
<th>Format</th>
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<tbody>
<tr>
<td>Vinyl</td>
<td>39,000</td>
</tr>
<tr>
<td>Cassette</td>
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**Overall Sales**

<table>
<thead>
<tr>
<th>Format</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Physical</td>
<td>200,000</td>
</tr>
<tr>
<td>Digital</td>
<td>300,000</td>
</tr>
<tr>
<td>Streaming</td>
<td>100,000</td>
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</table>

**Weekly National Music Sales Report**

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th>Week</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6.1M</td>
<td>2.5M</td>
</tr>
</tbody>
</table>

**Year-to-Date**

<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MDNA</td>
<td>77.8 million</td>
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</tbody>
</table>

**Sales By Album Format**

<table>
<thead>
<tr>
<th>Format</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical</td>
<td>200,000</td>
</tr>
<tr>
<td>Digital</td>
<td>300,000</td>
</tr>
<tr>
<td>Streaming</td>
<td>100,000</td>
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</tbody>
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**Weekly National Music Sales Report**

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th>Week</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6.1M</td>
<td>2.5M</td>
</tr>
</tbody>
</table>

**Year-to-Date**

<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MDNA</td>
<td>77.8 million</td>
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</table>

**Sales By Album Format**

<table>
<thead>
<tr>
<th>Format</th>
<th>This Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical</td>
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</tr>
<tr>
<td>Digital</td>
<td>300,000</td>
</tr>
<tr>
<td>Streaming</td>
<td>100,000</td>
</tr>
</tbody>
</table>

Go to www.billboard.biz for complete chart data
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales (Current)</th>
<th>Sales (Last)</th>
<th>Weeks</th>
<th>Sales (Current Rank)</th>
<th>Sales (Last Rank)</th>
<th>Peak Rank</th>
<th>Peak Weeks</th>
<th>Release Date</th>
<th>Label</th>
<th>Title</th>
<th>Reissue</th>
<th>Sales Change</th>
<th>Track List</th>
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<tbody>
<tr>
<td>Lionel Richie</td>
<td>Tuskegee</td>
<td>1,122,000</td>
<td>2,022,000</td>
<td>76</td>
<td>6</td>
<td>18</td>
<td>16</td>
<td>26</td>
<td>50</td>
<td>1983</td>
<td>Motown</td>
<td>Tuskegee</td>
<td>4</td>
<td>-897,000</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Hunger Games: Songs From District 12 And Beyond</td>
<td>25,068,000</td>
<td>25,268,000</td>
<td>41</td>
<td>1</td>
<td>18</td>
<td>16</td>
<td>26</td>
<td>50</td>
<td>2012</td>
<td>Capitol Records</td>
<td>Warchild, The Hunger Games, Girl on Fire</td>
<td>0</td>
<td>-199,000</td>
</tr>
<tr>
<td>Katy Perry</td>
<td>Teenage Dream</td>
<td>27,600,000</td>
<td>27,600,000</td>
<td>18</td>
<td>1</td>
<td>28</td>
<td>26</td>
<td>26</td>
<td>50</td>
<td>2008</td>
<td>Capitol Records</td>
<td>Teenage Dream, California Gurls, Firework, E.T., Hot N Cold, The One That Got Away, Firework, E.T.</td>
<td>0</td>
<td>-39,000</td>
</tr>
</tbody>
</table>

The album slides by only 9% to third week on the chart—impressive, considering how most sets tumble hard. Its revue was caused by the act’s impressive performance on Rockefeller’s VH1’s Choice Awards on 51.
Data for week of APRIL 14, 2012

1. I'M YOUR BABY TONIGHT - Whitney Houston
2. CALL ME WHEN YOU'RE SO SOLO - Selena Gomez & The Scene
3. WHAT THE HELL - Avril Lavigne
4. CHEAT ON YOU - Chris Brown feat. Lil Wayne
5. I DON'T WAN'T TO MISS A THING - Aerosmith
6. KEEP IT TO YOURSELF - The BossHoss
7. I'M NOT THE ONLY ONE - Sam Smith
8. I DON'T WANT TO TALK ABOUT IT - Elvis Costello
9. THE WAY I HAVE ALWAYS BEEN - Allison Iraheta
10. VAIN LIPSTICK - Neon Trees

94. BAND-AID - The Boomtown Rats
95. THE WAY I HAVE ALWAYS BEEN - Allison Iraheta
96. SLOWLY - New Politics
97. THE DEVIL'S GONE - The Black Keys
98. I'M NOT THE ONLY ONE - Sam Smith
99. WE WILL ROCK YOU - Queen
100. I DON'T WANT TO TALK ABOUT IT - Elvis Costello

1. I'M YOUR BABY TONIGHT - Whitney Houston
2. CALL ME WHEN YOU'RE SO SOLO - Selena Gomez & The Scene
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98. I'M NOT THE ONLY ONE - Sam Smith
99. WE WILL ROCK YOU - Queen
100. I DON'T WANT TO TALK ABOUT IT - Elvis Costello
Social STREAMING

**UNCHARTED**

1. DJ BLISS feat. JR LANE - "Falling For You"
2. WIZ KHALIFA - "Work It Out"
3. BUCKNER & FUNKONE - "Jeannie\n4. TIGER LIL - "Take Me Down"
5. KATY PERRY - "The One That Got Away"
6. MAROON 5 feat. CHRISTINA AGuilera - "Not Over You"
7. VANILLA ICE - "Ice Ice Baby"
8. BUCKNER & FUNKONE - "Let's Go Crazy"
9. TIGER LIL - "Take Me Down"
10. DJ BLISS feat. JR LANE - "Falling For You"

**SOCIAL 50**

1. JUSTIN BIEBER - "Somebody That I Used To Know"
2. JUSTIN BIEBER - "As Long As You Love Me"
3. JUSTIN BIEBER - "Someday"
4. JUSTIN BIEBER - "One Less Lonely Girl"
5. JUSTIN BIEBER - "Baby"
6. JUSTIN BIEBER - "Boyfriend"
7. JUSTIN BIEBER - "One Less Lonely Girl"
8. JUSTIN BIEBER - "One Less Lonely Girl"
9. JUSTIN BIEBER - "One Less Lonely Girl"
10. JUSTIN BIEBER - "One Less Lonely Girl"

**ON-DEMAND SONGS**

1. ARIANA GRANDE - "The Way"
2. ARIANA GRANDE - "Romance"
3. ARIANA GRANDE - "The Way"
4. ARIANA GRANDE - "Romance"
5. ARIANA GRANDE - "The Way"
6. ARIANA GRANDE - "Romance"
7. ARIANA GRANDE - "The Way"
8. ARIANA GRANDE - "Romance"
9. ARIANA GRANDE - "The Way"
10. ARIANA GRANDE - "Romance"

**YOUTUBE**

1. "Somebody That I Used To Know" - Gotye ft. Kimbra
2. "Call Me Maybe" - Carly Rae Jepsen
3. "Part Of Me" - Katy Perry
4. "Someone Like You" - Adele
5. "Rolling In The Deep" - Adele
6. "International Love" - Wiz Khalifa
7. "Fire In The Rain" - Glennis Grace
8. "Sorry For Party Rocking" - LMFAO
9. "We Found Love" - Rihanna ft. Calvin Harris
10. "She Doesn't Mind" - Jason Derulo

**YAHOO! SONGS**

1. "Call Me Maybe" - Carly Rae Jepsen
2. "Someone Like You" - Adele
3. "We Found Love" - Rihanna ft. Calvin Harris
4. "Part Of Me" - Katy Perry
5. "Sorry For Party Rocking" - LMFAO
6. "She Doesn't Mind" - Jason Derulo

**NEXT BIG SOUND**

1. "TANLINES" - "Chlorine"
2. "MONOQUE KESSOUS" - "When We Were Young"
3. "SOLEY" - "The One That Got Away"
4. "DR SID" - "Black Coffee"
5. "BLACK COFFEE" - "Alone At Last"
6. "GABE BONDIC" - "Teen Angels"
7. "DON TETTO" - "Eddy Lover"
8. "LIL CRAZED THE KID" - "Romeo"
9. "JOTA QUST" - "I'm On Fire"
10. "BAG RAIDERS" - "Da One"
11. "ONRA" - "Good Feeling"
12. "DOWNLINK" - "Sunshine"
13. "THE BLOODY BEETROOTS - DEATH CREW 77 - ALL THAT REMAINS"
14. "COM TRUISE" - "Chlorine"
15. "GIRL TALK" - "Chlorine"
16. "YANNI THIERNES" - "Chlorine"
17. "THE BOOMERS" - "Chlorine"
18. "LIL CRANG" - "Chlorine"
19. "LOUIS DEMAILLE" - "Chlorine"
20. "MAX COOPER" - "Chlorine"
21. "MAX COOPER" - "Chlorine"
22. "MAX COOPER" - "Chlorine"
23. "MAX COOPER" - "Chlorine"
24. "MAX COOPER" - "Chlorine"
25. "MAX COOPER" - "Chlorine"
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27. "MAX COOPER" - "Chlorine"
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29. "MAX COOPER" - "Chlorine"
30. "MAX COOPER" - "Chlorine"
31. "MAX COOPER" - "Chlorine"
32. "MAX COOPER" - "Chlorine"
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39. "MAX COOPER" - "Chlorine"
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41. "MAX COOPER" - "Chlorine"
42. "MAX COOPER" - "Chlorine"
43. "MAX COOPER" - "Chlorine"
44. "MAX COOPER" - "Chlorine"
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47. "MAX COOPER" - "Chlorine"
48. "MAX COOPER" - "Chlorine"
49. "MAX COOPER" - "Chlorine"
50. "MAX COOPER" - "Chlorine"

Go to www.billboard.biz for complete chart data

Data for week of APRIL 14, 2012

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Asio Walter returns to No. 1 on the Social 50 thanks to buzz about his new "Boyfriend" single. He earned an overall 240,000 fans in YouTube views in the week, thanks to 10 million views of the song and another 5 million for his upcoming video.

"The Night" by Drake featuring Lil Wayne debuts on On-Demand Songs at No. 25, becoming Drake's seventh 10k fans to appear on the chart during its four-week existence, the most among all acts. Lil Wayne's "How We Roll" remains at the top five titles on the list.

Jal Paul debuts on the Uncharted No. 9 after releasing his second track, "Perfect." He began receiving attention after his first release, "M孩子们," both tracks have been heavily blogged about after coming Pitchfork's "Best New Music" list.
### Billboard Hot 100 Chart Data

**Week Ending April 14, 2012**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
<th>Radio Airplay</th>
<th>Streaming</th>
<th>Digital Song Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>We Are Young</td>
<td>Fun</td>
<td>471,000</td>
<td>1,439,500</td>
<td>64,000</td>
<td>377,000</td>
</tr>
<tr>
<td>2</td>
<td>Gotye Feat. Kimbra</td>
<td>Gotye</td>
<td>390,000</td>
<td>1,186,500</td>
<td>80,000</td>
<td>277,000</td>
</tr>
<tr>
<td>3</td>
<td>Borred (What Doesn’t Kill You)</td>
<td>Kelly Clarkson</td>
<td>350,000</td>
<td>1,362,500</td>
<td>26,000</td>
<td>141,000</td>
</tr>
<tr>
<td>4</td>
<td>Stronger</td>
<td>Kelly Clarkson</td>
<td>310,000</td>
<td>1,309,500</td>
<td>25,000</td>
<td>130,000</td>
</tr>
<tr>
<td>5</td>
<td>Ain’t No Other Man</td>
<td>Elle Varner</td>
<td>290,000</td>
<td>1,262,500</td>
<td>19,000</td>
<td>121,000</td>
</tr>
<tr>
<td>6</td>
<td>Call Me Maybe</td>
<td>Carly Rae Jepsen</td>
<td>270,000</td>
<td>1,216,500</td>
<td>13,000</td>
<td>107,000</td>
</tr>
<tr>
<td>7</td>
<td>Take It to the Floor</td>
<td>Chainsmokers Feat. Thea Paris</td>
<td>250,000</td>
<td>1,172,500</td>
<td>11,000</td>
<td>95,000</td>
</tr>
<tr>
<td>8</td>
<td>The Heart Wants</td>
<td>Maroon 5 Feat. Christina Aguilera</td>
<td>230,000</td>
<td>1,129,500</td>
<td>9,000</td>
<td>82,000</td>
</tr>
<tr>
<td>9</td>
<td>Where Are U Now</td>
<td>Robin Thicke Feat. T.I.</td>
<td>210,000</td>
<td>1,086,500</td>
<td>8,000</td>
<td>69,000</td>
</tr>
<tr>
<td>10</td>
<td>We Can’t Stop</td>
<td>Miley Cyrus</td>
<td>190,000</td>
<td>1,043,500</td>
<td>7,000</td>
<td>54,000</td>
</tr>
</tbody>
</table>

**Key: Week 2**

**BETWEEN THE BULLETS: BIEBER’S ‘BOYFRIEND’ BLASTS INTO HOT 100**

Justin Bieber’s “Boyfriend” soars onto the Billboard Hot 100 at No. 2, marking his highest rank on the chart (passing his No. 5 peaking “Baby” in 2010). The track opens atop the Hot Digital Songs chart where it’s his first No. 1— with 521,000 downloads sold, according to Nielsen SoundScan. Only Flo Rida’s “Right Round” has debuted on Hot Digital Songs with a higher total (636,000, Feb. 28, 2009). “Boyfriend” also starts at No. 24 on Hot 100 Airplay with 40 million impressions, according to Nielsen BDS. The audience sum marks the third-best among recently released songs by male soloists in the Hot 100 Airplay chart’s 21-year history. —Gary Trust
### Mainstream Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GLAD YOU COME TILL DAUGHTER</td>
<td>LIFE OF AGONY</td>
<td>REBELROCK/GRAND HUSTLE/ATLANTIC</td>
</tr>
<tr>
<td>2</td>
<td>IMAGINE</td>
<td>IMAGINE</td>
<td>KIDINDAKORNER/INTERSCOPE</td>
</tr>
<tr>
<td>3</td>
<td>TANGLED ROOTS</td>
<td>THE SHINS</td>
<td>AURAL APOTHECARY/COLUMBIA</td>
</tr>
<tr>
<td>4</td>
<td>THE BLOOD</td>
<td>THE BLACK KEYS</td>
<td>NONESUCH/WARNER BROS.</td>
</tr>
<tr>
<td>5</td>
<td>BLOWN AWAY</td>
<td>SEETHER</td>
<td>WINO - UP</td>
</tr>
<tr>
<td>6</td>
<td>RUNNING WITH THE BADGES</td>
<td>SEETHER</td>
<td>WINO - UP</td>
</tr>
<tr>
<td>7</td>
<td>I CAN'T STAND MYSELF</td>
<td>B.B. KING</td>
<td>BLUE SKY RECORDS</td>
</tr>
<tr>
<td>8</td>
<td>40</td>
<td>MESSIC</td>
<td>10cc</td>
</tr>
<tr>
<td>9</td>
<td>RED HOT CHILI PEPPERS</td>
<td>THE RED HOT CHILI PEPPERS</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>10</td>
<td>39</td>
<td>THE BLACK KEYS</td>
<td>NONESUCH/WARNER BROS.</td>
</tr>
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### Adult Contemporary

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STRONGER (WHAT DOESN'T KILL YOU)</td>
<td>GRACE POTTER</td>
<td>SONY/REPUBLIC RECORDS</td>
</tr>
<tr>
<td>2</td>
<td>BRIGHTER THAN THE SUN</td>
<td>JAMES MORRIS</td>
<td>JAMES MORRIS RECORDS</td>
</tr>
<tr>
<td>3</td>
<td>CHEERFUL (HEAVENLY PEOPLE)</td>
<td>GUEST</td>
<td>LITTLE STRAW</td>
</tr>
<tr>
<td>4</td>
<td>JUST A KISS</td>
<td>KINGDOM</td>
<td>LITTLE STRAW</td>
</tr>
<tr>
<td>5</td>
<td>VS lite</td>
<td>GUEST</td>
<td>LITTLE STRAW</td>
</tr>
<tr>
<td>6</td>
<td>THE ONE THAT GOT AWAY</td>
<td>KASEY CHANCEY</td>
<td>SONY/REPUBLIC RECORDS</td>
</tr>
<tr>
<td>7</td>
<td>CAN'T TAKE MY EYES OFF YOU</td>
<td>B.B. KING</td>
<td>BLUE SKY RECORDS</td>
</tr>
<tr>
<td>8</td>
<td>SOMEONE LIKE YOU</td>
<td>JAMES MORRIS</td>
<td>JAMES MORRIS RECORDS</td>
</tr>
<tr>
<td>9</td>
<td>NUTTIN NEVER DIES</td>
<td>GUEST</td>
<td>LITTLE STRAW</td>
</tr>
<tr>
<td>10</td>
<td>TONGUE TIED</td>
<td>KASEY CHANCEY</td>
<td>SONY/REPUBLIC RECORDS</td>
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### Alternative

<table>
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<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOMEBODY THAT I USED TO KNOW</td>
<td>M83</td>
<td>MRS/MUTE/CAPITOL</td>
</tr>
<tr>
<td>2</td>
<td>IT WILL RAIN</td>
<td>MAROON 5 feat. CHRISTINA AGUILERA</td>
<td>UNIVERSAL REPUBLIC</td>
</tr>
<tr>
<td>3</td>
<td>THE SOUND OF WINTER</td>
<td>FOO FIGHTERS</td>
<td>ROSEWELL/RCA</td>
</tr>
<tr>
<td>4</td>
<td>PARADISE</td>
<td>IMAGINE</td>
<td>KIDINDAKORNER/INTERSCOPE</td>
</tr>
<tr>
<td>5</td>
<td>MIDNIGHT CITY</td>
<td>RIHANNA feat. CALVIN HARRIS</td>
<td>SRP/DEF JAM/IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>HAPPY PILLS</td>
<td>COLOPLAY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>7</td>
<td>EVERYBODY TALKS</td>
<td>THE SHINS</td>
<td>AURAL APOTHECARY/COLUMBIA</td>
</tr>
<tr>
<td>8</td>
<td>WE ARE YOUNG</td>
<td>AWOLNATION</td>
<td>RED BULL</td>
</tr>
<tr>
<td>9</td>
<td>DON'T STOP (COLOR ON THE WALLS)</td>
<td>FUN. feat. JANELLE MONAE</td>
<td>FUELED BY RAMEN/RRP</td>
</tr>
<tr>
<td>10</td>
<td>WE ARE YOUNG</td>
<td>AWOLNATION</td>
<td>RED BULL</td>
</tr>
</tbody>
</table>

As it stands, the Billboard Hot 100 at No. 2 (see page 12), Justin Bieber’s “Boyfriend” can now be #1 on Hot 100 with 3,961 first-week plays, according to Nielsen BDS, marking his highest debut rank and the first first-week plays seen for a song by a solo artist in the latter chart’s almost 50-year history. Taylor Swift remains the highest-positioned Top 40 hit as “Fires of Heaven” opens at No. 20. The song, from the soundtrack for Monster Games’ video game, roars even higher on Adult Top 40 (No. 18), where it’s the No. 1 digital single since Dec. 11, 2007, when the Fort’s “Promontory” took the top spot. Also no. 9, Taylor Swift completes the Mainstream Top 40 chart’s 50th year of debuts with “Boys & Girls,” featuring Pitbull, debuts at No. 34. The peak fumed this week for the No. 5 peaking “The Final Countdown,” which was No. 1 after the tally since 2005.
**HOT COUNTRY SONGS**

1. **Alone with You** - Sugarland & Tim McGraw
   - Artist: Sugarland & Tim McGraw
   - Title: Alone with You
   - Album: The Long Road
   - Label: Epic Records

2. **Along for the Ride** - Maddie & Tae
   - Artist: Maddie & Tae
   - Title: Along for the Ride
   - Album: After the Storm
   - Label: Warner Bros. Records

3. **Bluebird** - George Strait
   - Artist: George Strait
   - Title: Bluebird
   - Album: The Cowboy Rides Away: Live From Texas
   - Label: Republic Nashville

4. **Bottles & Barrels** - Lee Brice
   - Artist: Lee Brice
   - Title: Bottles & Barrels
   - Album: A Million Thanks
   - Label: Big Machine

5. **Cabin Fever** - Jana Kramer
   - Artist: Jana Kramer
   - Title: Cabin Fever
   - Album: The scattered Seed
   - Label: Average Joes

   - Artist: Luke Bryan
   - Title: Chains of Love
   - Album: Crash My Party
   - Label: Capitol Records

7. **Chaser** - Jana Kramer
   - Artist: Jana Kramer
   - Title: Chaser
   - Album: The scattered Seed
   - Label: Average Joes

8. **Close Calls** - Miranda Lambert
   - Artist: Miranda Lambert
   - Title: Close Calls
   - Album: Breaker
   - Label: MCA Nashville

9. **Cold Day In July** - Jason Aldean
   - Artist: Jason Aldean
   - Title: Cold Day In July
   - Album: Night Train
   - Label: Big Machine

10. **Colorado Bound** - Florida Georgia Line
    - Artist: Florida Georgia Line
    - Title: Colorado Bound
    - Album: In the Country
    - Label: Republic Nashville

11. **Cozy Up** - Dan + Shay
    - Artist: Dan + Shay
    - Title: Cozy Up
    - Album: Where It All Began
    - Label: Warner Bros. Records

12. **Dancing With Our Hands Full** - Kane Brown
    - Artist: Kane Brown
    - Title: Dancing With Our Hands Full
    - Album: Self-Titled
    - Label: Republic Nashville

13. **Dead Man's World** - Chris Young
    - Artist: Chris Young
    - Title: Dead Man's World
    - Album: I'm Comin' Over
    - Label: RCA

14. **Deep Blue** - Florida Georgia Line
    - Artist: Florida Georgia Line
    - Title: Deep Blue
    - Album: In the Country
    - Label: Republic Nashville

15. **Dirt Road Days** - Thomas Rhett
    - Artist: Thomas Rhett
    - Title: Dirt Road Days
    - Album: Self-Titled
    - Label: Warner Bros. Records

16. **Dive Bar** - London Grammar
    - Artist: London Grammar
    - Title: Diva Bar
    - Album: Truth Be Told
    - Label: Republic Records

17. **Drunk on You** - Brantley Gilbert
    - Artist: Brantley Gilbert
    - Title: Drunk on You
    - Album: Unbreakable
    - Label: Big Machine

18. **Endless Summer** - Keith Urban
    - Artist: Keith Urban
    - Title: Endless Summer
    - Album: Self-Titled
    - Label: Capitol Nashville

    - Artist: Luke Bryan
    - Title: Every Little Thing
    - Album: Crash My Party
    - Label: Capitol Records

20. **Feel Something** - Thomas Rhett
    - Artist: Thomas Rhett
    - Title: Feel Something
    - Album: Self-Titled
    - Label: Warner Bros. Records
### R&B/HIP-HOP ALBUMS

| #1 | The Motto | 20,000 | N/L | N/L |
| #2 | One Life On Tour | 14,000 | N/L | N/L |
| #3 | Love | 9,000 | N/L | N/L |
| #4 | ... | 8,000 | N/L | N/L |
| #5 | ... | 6,000 | N/L | N/L |

**Combined, the four sets sold 33,000.**

### MAINSTREAM R&B/HIP-HOP

| #1 | One Life On Tour | 20,000 | N/L | N/L |
| #2 | Love | 14,000 | N/L | N/L |
| #3 | ... | 9,000 | N/L | N/L |
| #4 | ... | 8,000 | N/L | N/L |
| #5 | ... | 6,000 | N/L | N/L |

**Combined, the four sets sold 33,000.**

### RHYTHMIC

| #1 | One Life On Tour | 20,000 | N/L | N/L |
| #2 | Love | 14,000 | N/L | N/L |
| #3 | ... | 9,000 | N/L | N/L |
| #4 | ... | 8,000 | N/L | N/L |
| #5 | ... | 6,000 | N/L | N/L |

**Combined, the four sets sold 33,000.**

### ADULT R&B

| #1 | One Life On Tour | 20,000 | N/L | N/L |
| #2 | Love | 14,000 | N/L | N/L |
| #3 | ... | 9,000 | N/L | N/L |
| #4 | ... | 8,000 | N/L | N/L |
| #5 | ... | 6,000 | N/L | N/L |

**Combined, the four sets sold 33,000.**

---

**BETWEEN THE BULLETS**

San Francisco Bay Area rapper E-40 debuts his 15th, 16th and 17th studio albums concurrently on the Top R&B/Hip-Hop Albums chart with the arrival of his Block Brochure: Welcome to the Soil albums. Soil 1 debuts at No. 18 with 8,000 sold, according to Nielsen SoundScan, while Soil 2 comes in at No. 9 (8,000) and Soil 3 stands at No. 13 (7,000). The trilogy was also released in a bundle, which is at No. 8 with 16,000 copies. Combined, the four sets sold 33,000. Though this is the first time E-40 has debuted four separate titles simultaneously, it isn’t the first time he’s released multiple albums at once: 10 of his now 21 chart entries have all come in the past two years. In April 2010 he debuted three Revenue Retrievin’ sets (combined first-week sales: 29,000) and in April 2011, he arrived with three more Revenue titles (first-week sales: 31,000).

— Karinash Santiago
# HOT R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>CAN'T STOP THE FEELIN'</td>
<td>Coldplay</td>
</tr>
<tr>
<td>2</td>
<td>SOMETHING IN THE WAY</td>
<td>Linkin Park</td>
</tr>
<tr>
<td>3</td>
<td>SONG FOR THE SOUL</td>
<td>Kid Cudi</td>
</tr>
<tr>
<td>4</td>
<td>BOOBS ON YOU</td>
<td>Flux Pavilion</td>
</tr>
<tr>
<td>5</td>
<td>WISH YOU WERE HERE</td>
<td>Demi Lovato</td>
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<td>6</td>
<td>MADE TO LOVE</td>
<td>Beyoncé</td>
</tr>
<tr>
<td>7</td>
<td>THE WAY</td>
<td>The Weeknd</td>
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<tr>
<td>8</td>
<td>UP</td>
<td>A$AP Rocky</td>
</tr>
<tr>
<td>9</td>
<td>SKYFALL</td>
<td>Sam Smith</td>
</tr>
<tr>
<td>10</td>
<td>I'M IN IT</td>
<td>Sia</td>
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The chart features the top 10 current Hot R&B/Hip-Hop Songs as of April 14, 2012, with "Can't Stop The Feeling" by Coldplay leading the list.
### Christian/Gospel Albums Chart

**April 14, 2012**

#### Top 10 Christian Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Records</th>
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</thead>
<tbody>
<tr>
<td><em>Christian Albums with Gold</em></td>
<td><em>Philips, Craig &amp; Dean</em></td>
<td><em>EMI CMG</em></td>
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<tr>
<td><em>The Last Time</em></td>
<td><em>TobyMac</em></td>
<td><em>EMI CMG</em></td>
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<tr>
<td><em>Grace</em></td>
<td><em>Randy Travis</em></td>
<td><em>Duckworth Label</em></td>
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<tr>
<td><em>True Love Never Dies</em></td>
<td><em>Kari Jobe</em></td>
<td><em>Curb</em></td>
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<td><em>Building 429</em></td>
<td><em>Building 429</em></td>
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<td><em>Jesus Culture</em></td>
<td><em>Jesus Culture</em></td>
<td><em>EMI CMG</em></td>
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<tr>
<td><em>The Christmas Gift</em></td>
<td><em>Jim Messina</em></td>
<td><em>EMI CMG</em></td>
</tr>
<tr>
<td><em>The Same God</em></td>
<td><em>Phillips, Craig &amp; Dean</em></td>
<td><em>EMI CMG</em></td>
</tr>
<tr>
<td><em>God's Not Dead (Like a Lion)</em></td>
<td><em>Meredith Andrews</em></td>
<td><em>EMI CMG</em></td>
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</table>

#### Top 10 Gospel Albums

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><em>Love is All</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
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<tr>
<td><em>Honor</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
</tr>
<tr>
<td><em>Living Proof</em></td>
<td><em>BOB</em></td>
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<td><em>World</em></td>
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<td><em>INO</em></td>
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<td><em>Dive</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
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<td><em>Mikey</em></td>
<td><em>BOB</em></td>
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<tr>
<td><em>Deliver</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
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<td><em>Firefight</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
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<tr>
<td><em>Rescue Me</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
</tr>
<tr>
<td><em>Wild at Heart</em></td>
<td><em>BOB</em></td>
<td><em>INO</em></td>
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**Data for week of April 14, 2012**

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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>“Faded”</td>
<td>Zedd</td>
<td>Interscope Records</td>
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<tr>
<td>“The Middle”</td>
<td>Imagine Dragons; G-Eazy; Bebe Rexxie</td>
<td>Interscope Records</td>
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<td>“Let Me Love You”</td>
<td>THE CURE</td>
<td>Infectious Records</td>
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<td>“Don’t Hold Me Back”</td>
<td>Danny Saucedo; J Balvin; Deepend</td>
<td>Ultra Music</td>
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<td>“Back to You”</td>
<td>M83</td>
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**HOT LATIN SONGS**

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<th>Title</th>
<th>Artist</th>
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<td>1</td>
<td><strong>PERDONAME</strong></td>
<td><strong>PEDRO CAPS SONY MUSIC LATIN</strong></td>
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<tr>
<td>2</td>
<td><strong>TU LO SABES BIEN</strong></td>
<td><strong>LUIS FONSI UNIVERSAL MUSIC LATIN</strong></td>
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<tr>
<td>3</td>
<td><strong>CLARIDAD</strong></td>
<td><strong>CRAZY PEOPLE</strong></td>
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<td><strong>ESTOY SALADO</strong></td>
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<td><strong>MI REINA DEL DOLOR</strong></td>
<td><strong>SUMMER SANDRA &amp; LUCAS BANDA DISNUDUMLE</strong></td>
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<td><strong>DADDY AMANTE</strong></td>
<td><strong>JUANES MI/UNIVERSAL MUSIC LATIN</strong></td>
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<td><strong>EL VESTIDO BLANCO</strong></td>
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<td><strong>AMOR COMPARTIDO</strong></td>
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<td>9</td>
<td><strong>SI TE DIGO LA VERDAD</strong></td>
<td><strong>LUIS FONSI UNIVERSAL MUSIC LATIN</strong></td>
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<tr>
<td>10</td>
<td><strong>ME VOY DE LA CASA</strong></td>
<td><strong>JUAN MAGAN FEAT. PITBULL &amp; EL GALA SONY MUSIC LATIN</strong></td>
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**REGIONAL MEXICAN AIRPLAY**

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<th>Title</th>
<th>Artist</th>
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<tr>
<td><strong>INTENTALO</strong></td>
<td><strong>ROYCE INTENTALO</strong></td>
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<tr>
<td><strong>EL TRIBUNO DE MEJICO</strong></td>
<td><strong>EDNITA NAZARIO SONY MUSIC LATIN</strong></td>
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<td><strong>MI NIÑA</strong></td>
<td><strong>JUANES MI/UNIVERSAL MUSIC LATIN</strong></td>
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<td><strong>RECONOCE</strong></td>
<td><strong>DADDY AMANTE</strong></td>
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<td><strong>EL VERDADERO AMOR</strong></td>
<td><strong>LUIS FONSI UNIVERSAL MUSIC LATIN</strong></td>
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<td><strong>NO ME PEGAS</strong></td>
<td><strong>JUAN MAGAN FEAT. PITBULL &amp; EL GALA SONY MUSIC LATIN</strong></td>
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**LATIN POP AIRPLAY**

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<tr>
<td><strong>AMOR CONFUSO</strong></td>
<td><strong>BANDA LOS RECITOS</strong></td>
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<tr>
<td><strong>MI MAMITA</strong></td>
<td><strong>LOS TEMPERARIOS</strong></td>
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<td><strong>BAILANDO POR EL MUNDO</strong></td>
<td><strong>SINIJOY</strong></td>
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<td><strong>TU YA ERES COSA DEL PASADO</strong></td>
<td><strong>LOS TITANES DE DURANGO</strong></td>
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<td><strong>TU A NADA</strong></td>
<td><strong>LOS TITANES DE DURANGO</strong></td>
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**TOP LATIN ALBUMS**

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<th>Title</th>
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<td><strong>LA LLAMA DE MI EX</strong></td>
<td><strong>ROMEO SANTOS FEAT. Usher SONY MUSIC LATIN</strong></td>
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<td><strong>EL AMOR DE MI VIDA</strong></td>
<td><strong>LUIS FONSI UNIIVERSAL MUSIC LATIN</strong></td>
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<td><strong>TU YA ERES COSA DEL PASADO</strong></td>
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<tr>
<td><strong>LAS COSAS PEQUENAS</strong></td>
<td><strong>BANDA LOS RECITOS</strong></td>
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**LATIN RHYTHM AIRPLAY**

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<tr>
<td><strong>PERDONAME</strong></td>
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**BETWEEN THE BULLETS**

Ednita Nazario’s newest studio set, 2009's Soy, also bowed at No. 1 with 16,000 sold in its first week. The new album's sales were charged partially by a promotional tour she embarked on last week in her native Puerto Rico. Nazario appeared at in-store signing events at malls in San Juan, Mayagüez and Bayamón. —Karina Santiago
<table>
<thead>
<tr>
<th>CANADA ALBUMS</th>
<th>KOREA K-POP HOT 100</th>
<th>AUSTRALIA DIGITAL SONGS</th>
<th>NETHERLANDS DIGITAL SONGS</th>
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TOURING: Inosmiac names Simon Rust Lamb COO. He will continue to serve as general counsel and oversee the company’s day-to-day operations.

Ticketfly taps Mike Rogers as inside sales associate. He was a talent buyer assistant at Nederlander Concerts in Los Angeles. Palace Sports & Entertainment in Detroit names Steve Smith VP of ticketing, consumer sales and service. He was VP of ticket sales and service for Major League Baseball’s Minnesota Twins.

DIGITAL: KarmaaloopTV taps Shami Patwary as director/media producer. He was creative director at Illusive Media.

RADIO: The Radio Advertising Bureau names Erica Farber president/CEO, effective April 16. She was executive VP.

RELATED FIELDS: Louis Trebino Jr. has been elected president of the New York chapter of the Society for Information Management. He is chief information officer at the Harry Fox Agency and oversees the company’s information technology and client services departments.

GOODWORKS

ARTIST SUPPORTS ANIMAL SHELTERS ON TOUR

In 2006, Los Angeles-based singer/songwriter Malea McGuinness began an eye-opening volunteering stint at Beverly Hills animal rescue shelter the Amanda Foundation. During her four years with the shelter, where she volunteered about 25 hours per week, McGuinness decided she used her music career to help raise funds and awareness for other shelters across the country.

So on her current Save a Life, Adopt a Pet tour to promote her third album, Sweet, produced by Jim Scott, McGuinness is visiting local animal shelters and humane societies in select cities where she performs. The idea behind the visits, she says, is to hold raffles and other fund-raising efforts with the goal of raising money to cover anything from spays and neuters to vaccinations for animals.

“When I find out where I’m going on tour, I’ll look for any animal rescue places that need money,” says McGuinness, who travels on tour with her dog, Jonah, a Jack Russell Terrier mix she adopted from the Amanda Foundation. “I’ll remind people when I’m at shows, because a lot of people don’t even realize there are rescues and humane societies in their cities. I also try to remind them to adopt and not buy pets.”

McGuinness, who’ll soon begin recording songs for her fourth album, says she’d like to run her own animal shelter someday. “But that takes a lot of money,” she says, “so this is what I can do now. Working in a rescue for a long time made me familiar with how every little thing makes a difference.” —Mitchell Peters

LATIN AWARDS

Country music wasn’t the only thing being celebrated in Las Vegas last weekend. BMI hosted its 19th annual Latin awards ceremony at the Beverly Hilton Hotel.

ABOVE: Pitbull not only received the BMI President’s Award; he also shared Latin songwriter of the year honors with Willy Y Yankel and Enrique Iglesias. “Mama Me Convierte” earned Latin song of the year for singer/songwriter Norkis Palacios and Fibra Global Publishing, while Universal Music Publishing Group gained its second consecutive Latin publisher of the year award. From left: BMI senior VP of writer/publisher relations Phil Graham, VP of Latin writer/publisher relations Delia Orjuela, Pitbull, BMI director of Latin writer/publisher relations Joey Mercado and president/CEO Del Bryant. PHOTO: LESLIE GIBBS/GETTY IMAGES

RIGHT: Capped by Marc Anthony receiving the Founders Award, ASCAP’s Latin Music Awards also recognized Claudia Brant and Anthony “Romulo” Santos as songwriters of the year. “El Sueño Reaparece” as song of the year, Sony/ATV to Dacapo Music Publishing as publisher of the year and Pacific Music as independent publisher of the year. Flanking Anthony after his award presentation are ASCAP president/chairman Paul Williams (left) and president David Beckham. PHOTO: RICK DIAMOND/GETTY IMAGES
Proving it's not always just about rock'n'roll, Hard Rock Cafe international celebrated the grand opening of its San Antonio venue (March 23) by presenting a check for $10,000 to the Wounded Warriors Project. Raising center stage with a performance that evening were the All-American Rejects. Hard Rock Cafe international president/CEO Honshoo Dooles. (second from right) with some heavy lifting are (from left) the All-American Rejects' Nick Wheeler and Tyson Ritter, Wounded Warriors representative Jason Arredondo, and the band's Chris Gaylor and Mike Kennedy. PHOTO: JOHNNY NUNEZ

Darby in New York are members of Team Fiona, including (from left) Title 9 co-CEOs Diallabe and Republic sophomore set The MF Life. Flanking the singer (center) during a release party at the Channel's second iHeartRadio Music Festival (Sept. 21-22) in Las Vegas, Seacrest has singling out the red carpet are (from left) CC Mark Davis/GETTY IMAGES

emos) and Universal Republic sophomore set The MF Life. Flanking the singer (center) during a release party at the Channel's second iHeartRadio Music Festival (Sept. 21-22) in Las Vegas, Seacrest has singling out the red carpet are (from left) CC

Melanie Fiona is definitely a star. The singer-songwriter won two Grammy Awards this year, including best R&B song for “Food for You” with Ceo Lo Green. And this week Fiona claims her first No. 1 Billboard’s Top RB/Hip-Hop Albums chart with the Title 9/SRC/Universal

Lionel Richie is riding high right now thanks to the five songs on his first album in five years, were played March 28 at Los Angeles recording studio the Village. Among the two, or so people on hand were a half-dozen music supervisors. five songs on Lisa Marie Presley's 'Storm and Grace,' her first album in five years, were played March 28 at Los Angeles recording studio the Village. Among the two, or so people on hand were a half-dozen music supervisors.

The day after appearing on Nickoloden's 2012 Kids' Choice Awards (March 30), boy band One Direction brought its infectious pop to Los Angeles for an exclusive showcase, taped April 1 and broadcast by Vevo's emerging artist program “Lift.” The performance will be available for on-demand viewing across Vevo, putting during public broadband music and the One Direction “Lift” marketing Frank Arigo, executive VP of A&R Tom MacKay, Presley and executive VP of marketing Am Roop. Produced by A&R Tom MacKay, Universal Republic debut arrives May 15. PHOTO: JEFFREY NEUER

Composers were front and center during the third “Behind the Music” panel staged at WonderCon 2012 in Anaheim, Calif. Moderating the session at the Anaheim Convention Center was “Pushing Daisies”/“Little Shop of Horrors” star Ellen Greene. Showing insights about their work in the land of sci-fi, fantasy, action and animated TV series were (from left) Jim Dooley (FX’s “Wilfred”), Nathan Barr (“HBO’s “True Blood”), Danny Jacob (“Disney Channel’s “Phineas and Ferb”), Robert Duncan (ABC’S “Castle”), Blake Neely (CBS’ “The Mentalist”) and David Ari Leon (Disney XD and Marvel Entertainment’s “The Avengers: Earth’s Mightiest Heroes”). Another WonderCon panel staged at WonderCon 2012 in Anaheim, Calif. Moderating the session at the Anaheim Convention Center was “Pushing Daisies”/“Little Shop of Horrors” star Ellen Greene. Showing insights about their work in the land of sci-fi, fantasy, action and animated TV series were (from left) Jim Dooley (FX’s “Wilfred”), Nathan Barr (“HBO’s “True Blood”), Danny Jacob (“Disney Channel’s “Phineas and Ferb”), Robert Duncan (ABC’S “Castle”), Blake Neely (CBS’ “The Mentalist”) and David Ari Leon (Disney XD and Marvel Entertainment’s “The Avengers: Earth’s Mightiest Heroes”). Another WonderCon
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13th Annual T.J. Martell Foundation
FAMILY DAY

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Simon Cowell, thank you for your belief and commitment from day one. Without you, it couldn't have happened.

NORTH AMERICAN TOUR 2012

05/24 Patriot Center, Fairfax, VA
05/25 Izod Center, East Rutherford, NJ
05/26 Beacon Theatre, New York, NY
05/28 Susquehanna Bank Center, Camden, NJ
05/29 Molson Amphitheatre, Toronto, ON
05/31 Molson Amphitheatre, Toronto, ON
06/01 Fox Theatre, Detroit, MI
06/02 Allstate Arena, Chicago, IL
06/04 Auditorio Nacional, Mexico City, Mexico
06/05 Auditorio Nacional, Mexico City, Mexico
06/06 Verizon Arena, Little Rock, AR
06/07 Downtown Ampitheatre, Dallas, TX
06/08 Cynthia Woods Mitchell Pavilion, Houston, TX
06/09 Joe Arena At Quicken, Atlantic, GA
06/10 Time Warner Cable Arena, Charlotte, NC
06/12 Amway Amphitheatre, Orlando, FL
06/13 Bank Atlantic Center, Ft. Lauderdale, FL
06/15 Bank Atlantic Center, Ft. Lauderdale, FL
06/17 The Theatre At Honda Center, Anaheim, CA
06/18 Cynthia Woods Mitchell Pavilion, Houston, TX
06/19 Joe Arena At Quicken, Atlantic, GA
06/20 Time Warner Cable Arena, Charlotte, NC
06/22 Amway Amphitheatre, Orlando, FL
06/23 Bank Atlantic Center, Ft. Lauderdale, FL
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Los Angeles
Nicola Carson
Nicola@modestmanagement.com

New York
Lisa Wolfe
Lisa@modestmanagement.com

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