SIR LUCIOUS LEFT FOOT

Billboard Release of the Week

The Son of Chico Dusty

WITH GUEST APPEARANCES FROM
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ON THE CHARTS

Top 50 Albums

1. "El Shaka" Vega underlines Mexico’s risks.
2. Latin Matters
3. On The Road

Top 50 Songs

1. "Fingerprints" by Arcade Fire.
2. "The Reason" by Nickelback.

UPFRONT

ON THE EDGE
The killing of Sergio "El Shaka" Vega underlines Mexico’s risks.

FEATURES

COVER STORY
The Internet revolutionized the hardscrabble direct-to-consumer market and even the playing field. But artists who go it alone still face pitfalls.

IN CONVERSATION: DIY PROS
While the strategies of DIY have changed, the ethos has not. Billboard asked DIY practitioners to discuss tips on retaining autonomy in changing times.

RELEASE OF THE WEEK
"Boys' Turn" by Big Boi releases solo debut "Sir Lucious Left Foot: The Son of Chico Dusty."

SPECIAL FEATURE
Latin Power Players
Billboard honors leaders of the Latin music industry.

IN EVERY ISSUE

Marketplace
Over The Counter
Market Watch
Charts
Executive Turntable, Backbeat, Inside Track

Online

.COM EXCLUSIVES
What better way to celebrate July 4 than by counting down the top 30 “summer” songs of all time? We combed the Billboard Hot 100 archives for the highest-charting tunes about summertime. Listen in at billboard.com.

Events

MOBILE ENTERTAINMENT LIVE

MUSIC & ADVERTISING

FILM & TV MUSIC
Set for Oct. 27-28 in Los Angeles, this conference provides access to top music supervisors, composers, directors, music editors, songwriters and producers. For more, go to filmandtvmusicconference.com.

HOMEBASE Front

360 DEGREES OF BILLBOARD

Privacy & Security

ON THE COVER
Arcade Fire photograph by Eric Kayne

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1. "The New DIY"
2. "Burning Down the House"
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Billboard honors leaders of the Latin music industry.

Vol. 122, No. 27

Odds of having 3 multi-platinum albums

1/1,650,000

Odds of having a child diagnosed with autism

1/110

Toni Braxton encourages you to learn the signs of autism at autismspeaks.org

Early diagnosis can make a lifetime of difference.

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Regional Mexican quintet Los Pikadientes de Caborca was booked to play a show in Mexico’s Jalisco state last year when the band’s manager, Jose Juan Segura, ran into an acquaintance.

“He said, ‘If I were you, I wouldn’t go,’ ” due to threats of violence at the event, Segura recalls.

But just as he was about to call the show’s promoter to cancel, Segura says the promoter’s wife called to say her husband had been kidnapped by a drug-trafficking gang after he refused to pay them for the right to put on the show.

Shortly thereafter, the promoter was killed. “It makes me sad that there’s no control,” Segura says.

Mexico’s unrelenting wave of violence struck the music business again June 26, when regional Mexican star Sergio “El Shaka” Vega was gunned down as he drove to a concert in the western state of Sinaloa. Vega’s murder was followed two days later by the assassination of Rodolfo Torre Cantu, the leading candidate for governor in the border state of Tamaulipas, which sent shockwaves through the Mexican political establishment.

Vega’s death marked the highest-profile killing of a professional musician in Mexico since 2007, when K-Paz de la Sierra leader Sergio Gomez was kidnapped and strangled after a performance in Michoacan state.

While more than a dozen regional Mexican artists have been killed since the 2006 murder of banda icon Valentin Elizalde, most haven’t enjoyed the international success of Vega, who had scored five top 10 singles on Billboard’s regional Mexican airplay chart. His next album, “Millonario de Amor,” is due July 20 on Disa Records, an imprint of Universal Music Latin Entertainment.

Industry sources say artists have learned to steer clear of regions in Mexico that have been particularly plagued by violence. There are persistent rumors, for example, of artists being “sponsored” by drug lords who may commission a song in their honor, ask an artist to play at a private party or go as far as bankrolling entire marketing campaigns. Segura says he’s not letting his clients play private parties for the time being because “you don’t know who can show up and start shooting.”

Such entanglements don’t seem to afflict international artists. Windish Agency president Tom Windish, who represents acts including Animal Collective and Crystal Castles, says he’s booked 55 shows in Mexico this year, including in Mexico City, Guadalajara, Tijuana and Playa del Carmen. Windish also had 12 artists at Monterey’s MtyMX festival in March, despite reports of transportation problems and cancellations. The show was organized by Brooklyn-based promoter Todd Patrick.

“I think that would show that artists are not that afraid to go there,” Windish says.

Many of the casualties of Mexico’s war against the country’s drug cartels have been innocent victims without any ties to criminal elements. Vega’s manager, Ana Luisa Gomez, says her client wasn’t supported by any cartels. Were that the case, Gomez says, “we wouldn’t have to work as hard as we did.”

Similarly, the members of Duranguense group Conjunto Atardecer say the March 2009 murders of its drummer Roberto Villar and four high school students in Durango weren’t due to drug ties but the tragic result of Vega’s murder.

“We’re not even corrido singers,” Atardecer vocalist Mario Madrigal says, referring to songs about the drug trade. “We sing pasito duranguense and love songs.”

Still, the murder left the surviving members of the Durango-based group—which has placed 11 albums on Billboard’s Top Latin Albums chart—so rattled that they haven’t played in Mexico since, even though roughly half of their tour dates used to be booked there.

Despite the violence, some label executives, booking agents and promoters claim it’s business as usual for their artists, including Javier Rivera, president of Los Angeles management and booking agency Mexico Musical, Rivera, who survived the 2007 kidnapping that resulted in the death of his client Sergio Gomez, insists that “if the date’s open, we do it gladly.”

But Atardecer is not the only act cautious about performing in Mexico. A label executive notes that a major artist he declines to identify canceled a performance in Monterrey last month.

“The official version was it was due to health reasons, but the truth is, he received threats,” the executive says.

An artist manager, who asked to remain anonymous, says a leading regional Mexican artist he represents is playing many more dates in the United States than in Mexico, despite increasing demand south of the border.

“Down there,” he says, “you don’t know who is hiring you.”

Additional reporting by Mitchell Peters.
HULU DEBUTS SUBSCRIPTION SERVICE
Popular video hub Hulu launched a pay service for some of its content. Hulu Plus is the site’s new subscription service that charges users $9.99 per month for access to expanded content—in high definition—including previous seasons of prime-time series. A free version of Hulu is still available but only offers public episodes of ABC, NBC, Fox. Access to Hulu Plus is currently by invitation only.

LIVE NATION OPENS VEGAS OFFICE
Live Nation opened a new office in Las Vegas that will be headed up by industry veteran Bob Cayne, who has been appointed president of Live Nation Concerts Las Vegas. Cayne will oversee Live Nation’s operations in the city, which include concerts at such venues as House of Blues in the Mandalay Beach Resort and the Pearl Theater at the Palms and other nearby arenas. In recent years, Cayne worked with a number of producers in Las Vegas and negotiated international tours for Michael Flatley’s “Lord of the Dance” and David Copperfield, among others.

DICK CLARK PRODUCTIONS LAUNCHES LICENSING SITE
Historic TV footage from iconic programs including “American Bandstand” and “Dick Clark’s New Year’s Rockin’ Eve” will be part of a new online licensing website launched by Dick Clark Productions. More than 30 years of DCP’s vast library has been digitized and made available at dclipensing.com. Other DCP shows available on the site include past Golden Globe Awards telecasts and current series “So You Think You Can Dance.”

JUDGES ANNOUNCED FOR INAUGURAL BILLBOARD MUSIC APP AWARDS
Billboard has assembled an expert panel of judges who will select the winners of its inaugural Music App Awards, taking place in San Francisco on July 27, at the Billboard Live Music Summit. The judges are MC Hammer, AppFunder founder Daniel Klaus, GetJar VP of marketing Patrick Mork, Totally TV CEO Ian Rogers, Mobiliti Advisory Group CEO Ralph Simon and wired staff writer Elliot Van Buskirk. The panelists were chosen based on their expertise in the music, mobile and developer industries. Billboard is currently accepting applications from developers interested in being considered for any of the following categories: best artist-based app, best mobile application, best music creation app, best branded app and best touring app.

HOME FRONT
360 DEGREES OF BILLBOARD
Let’s get it started: MC HAMMER
Best music streaming app, best music engagement app, best music creation app, best branded app and best touring app.

Supreme Court Nominee Kagan’s Ambivalent Record On Copyright Protection
Supreme Court nominee Elena Kagan endured questioning at the end of June from the U.S. Senate Judiciary Committee about the weightiest legal issues of the day, Abortion, Separation of powers, the president’s authority in wartime.
Even though even committee chairman Patrick Leahy, D-Vt., is a champion of the recording industry and strong copyright protection for all creators, Kagan managed to avoid a grilling on her views about the proper scope of the Digital Millennium Copyright Act’s safe harbor or whether sound recordings properly qualify as works made for hire.
To get a sense of how she would rule on issues of interest to the entertainment industry, we are instead left to sour her record for tea leaves. Let’s take a look.
In 1987, while a clerk for Supreme Court Justice Thurgood Marshall, Kagan wrote a memo recommending that the high court hear a copyright case in which the 2nd Circuit had ruled in favor of author J.D. Salinger, who had sued to stop publication of an unauthorized biography that had quoted extensively from his letters, rejecting the publisher’s fair use defense. Kagan’s memo strongly criticized the court’s opinion—which has become a favorite of copyright owners—as well as the Supreme Court’s 1984 decision in Harper & Row v. Nation, which established the important principle, now often cited in sampling cases, that a use is unlikely to be fair if it takes the “heart” of a copyrighted work.
In 1990, while an associate at the prominent Washington, D.C., law firm Williams & Connolly, Kagan drafted an amicus curiae brief for the RIAA, arguing that 2 Live Crew’s 1989 album, “As Nasty As They Wanna Be”—which included songs like “The Fuck Shop” and “Dick Almighty”—wasn’t obscene. “ ‘Nasty’ does not physically excite anyone who hears it, much less arouse a shameful and morbid sexual response,” Kagan argued to the 11th Circuit Court of Appeals, helping to convince the appellate court that the raunchy fest didn’t meet the legal standard for obscenity.
In a 2008 speech, while dean at Harvard Law School, Kagan lavished praise on the university’s Berkman Center for Internet and Society, which was founded by Harvard law professor Charles Nesson, who unsuccessfully defended file sharer Joel Tenenbaum in a copyright infringement suit filed by the four majors. The Berkman Center has exhibited virtually unremitting hostility to the music industry, and Nesson’s arguments in the Tenenbaum case, had they succeeded, would’ve eviscerated copyright protection on the Internet.
And as solicitor general—the Department of Justice’s top appellate lawyer—Kagan signed a 2009 brief urging the Supreme Court not to hear a case brought by several major film and TV studios against Cablevision about its proposed “remote-storage DVR.” The appellate court’s decision narrowly construing copyright owners’ exclusive rights to reproduce and publicly perform their works alarmed major copyright owners, and the RIAA, the National Music Publishers’ Assn., ASCAP and BMI all weighed in supporting reversal. But Kagan’s brief asked the Supreme Court to stay out of the fight, leaving in place a decision that some feared could authorize cloud-based music services to operate without licenses from labels or publishers.
So what does all this add up to? It’s important to keep in mind that in each of the cited activities, Kagan was playing a specific role. Sometimes she was representing a client, so it’s not fair to equate the views she expressed as a litigator with her personal opinions.
Still, it’s reasonable to conclude that she likely takes a broad view of fair use—not necessarily a bad thing for labels, which have cited the fair use doctrine when defending themselves against sampling claims. And the industry can’t help but be concerned that, while at Harvard, she may have absorbed, at least through osmosis, the highly skeptical view of copyright that pervades academia.
In coming years, the Supreme Court will not be able to duck the many big issues facing the industry, including finalization of transfers under the 1976 Copyright Act and the continuing menace of Internet piracy. It’s impossible to predict from Kagan’s record how she’ll vote on any particular case.
But despite the concerns that some aspects of her career may raise, there’s no denying that Kagan is smart, understands the issues and is a quick study. And entertainment industry lawyers say that’s exactly the kind of justice they would like to hear their cases.
IN THE STUDIO
While Andre 3000 isn’t heard on the album, he’s one of the producers on “Sir Lucious,” alongside Organized Noize, Salaam Remi, Scott Storch, Lil Jon and Big Boi’s own production team, Boom Boom Room. And much like MLK’s birthday, Andre’s May 27 birthday is also significant in that “Sir Lucious” was mastered on that day, Big Boi says. Other guest artists include Sleepy Brown, T.I., Khujoe Goodie, Jamie Foxx, Janelle Monae, George Clinton, Too Short, B.o.B and Gucci Mane.

ON THE AIR
A number of non-album buzz tracks preceded the release of “Sir Lucious,” including “Sumthin’s Gotta Give,” featuring Mary J. Blige, and “Royal Flush.” But the album’s official first single is the Storch-helmed “Shutterbugg,” which is No. 71 this week on Billboard’s Hot R&B/Hip-Hop Songs chart. Previously, as half of OutKast, Big Boi’s “The Way You Move,” off “Speakerboxxx/The Love Below,” peaked at No. 1 on the Billboard Hot 100.

AROUND THE WORLD
Following a promotional campaign in the United Kingdom and France in May, Big Boi will return to the United Kingdom the week of his album’s release, according to Island Def Jam senior VP of marketing Christopher Atlas. The album will be available July 5 in the United Kingdom on Mercury Records and July 6 in the rest of Europe. “Shutterbugg” reached No. 31 on the U.K. singles chart on June 27. While Big Boi hasn’t yet visited Germany due to scheduling, according to Island Def Jam director of international marketing Darra Michelle, the territory is one of OutKast’s biggest markets based on the global sales of “Speakerboxxx/The Love Below” (7.5 million, according to Sony Music), as well as the United Kingdom, Canada, Australia and Japan.

IN THE STORES
On release date, Big Boi will appear on BET’s “106 & Park” and has two events taking place in New York. “We are also working on album-release events in Atlanta,” Atlas says, adding that there’s an in-store planned for a Best Buy location in his hometown. Big Boi has a strong online presence and is taking advantage of it with weekly webisodes titled “The Road to Sir Lucious Left Foot,” detailing the making of the album. The clips are available on Vevo, YouTube, DefJam.com and Big Boi’s various social networks. An aggressive four-week plan with iTunes’ Countdown program has also been implemented, with a new single released each week.

ON THE ROAD
After his international run, Big Boi will embark on a stateside tour of major East Coast cities, including Philadelphia and Washington, D.C. Big Boi also says he hopes to go on a stateside House of Blues trek with fellow rapper Jay Electronica, with whom he recently performed in a Microsoft Kin phone promotion. “The energy between us was dope,” he says. Big Boi will appear on “Late Night With Jimmy Fallon,” “Late Show With David Letterman,” “The Tonight Show With Jay Leno” and “Lopez Tonight.” William Morris Endeavor Entertainment VP Cara Lewis is Big Boi’s agent.

WITH THE BRAND
While Big Boi hopes an OutKast album and a Andre 3000 solo set will be released soon, he will continue to promote his solo debut. As part of that, Atlas says, Big Boi and Converse will team for a contest and a special limited-edition Chuck Taylor shoe. There’s also a limited-edition chain from custom wood jewelry retailer Good Wood featuring the Big Boi and OutKast logos that will be offered during a contest and sold at all of the “Sir Lucious” deluxe package. In addition, “Shutterbugg” was featured in the June 27 season premiere of HBO’s “Entourage.”

BOI’S TURN
Big Boi Releases Solo Debut ‘Sir Lucious Left Foot: The Son of Chico Dusty’

Big Boi has faced his share of obstacles leading up to the release of his solo debut—from creative differences that led to a split with former label Jive Records to contractual issues that prevented OutKast partner Andre 3000 from guesting on his upcoming album. But after being signed to Def Jam Records recently, “Sir Lucious Left Foot: The Son of Chico Dusty” arrives July 6 through Big Boi’s new solo venture. “Working with Big Boi again is exciting and poignant for me on so many levels,” Island Def Jam Music Group chairman/CEO Antonio “L.A.” Reid says. “This is an artist I signed when he was just 17 years old. Not only has he gone on to Grammy-winning and diamond-selling success with OutKast—an accomplished career few artists can boast—but he has remained one of the most creative talents in hip-hop today. His incredible solo debut proves how vital his music is to this culture. I’m proud to be back together with Big Boi.”

Here’s a look at the making and marketing of Big Boi’s solo bow.

ON THE PAGE
The third Monday of every January is observed as Martin Luther King Jr. Day. But for the past decade, it also marks the day that rapper Big Boi, born Antwan Andre Patton, begins working on his albums. “For the past three records, since ‘Stankonia’ and ‘Speakerboxxx,’ I’ve always started recording on Martin Luther King’s birthday, including my latest,” the Atlanta native says about his upcoming project, which was recorded almost entirely at his own Stankonia Studios. The MC is signed to Chrysalis Music Publishing and BMI and managed by Marcus T. Grant.
Clause And Effect

Illinois Attorney General’s C3 Probe Puts Radius Pacts In Spotlight

Radius clauses have probably been around as long as performance contracts. But the situation in Chicago with Lollapalooza and promoter C3 Presents is drawing new attention to this standard concert business procedure.

Chicago-based blogger Jim DeRogatis was the first to report that Illinois Attorney General Lisa Madigan is investigating C3 due to anxious concerns relating to radius clauses for artists performing at the annual festival (Billboard.biz, June 22).

Sources confirmed that partners at Austin-based C3, who declined to comment for this article, were gathering information to present to the AG’s office. Also subpoenaed was Marc Geiger, VP at William Morris Endeavor Entertainment, a partner with C3 in Lollapalooza.

Radius clauses for artists based on time and distance are common in performance contracts, not only for headlining one-off concerts, but also with fairs and festivals that invest millions of dollars in talent and production costs and seek to protect the market value of an act or collection of acts in a given market.

Radius clauses for Bonnaroo in Manchester, Tenn., range from 60 to 90 days before and after the event and extend for 250-300 miles. The radius clause for April’s Coachella fest was more specific, stipulating that artists “shall not advertise, perform or publicize any performance: a) In Los Angeles, Orange, Riverside, San Bernardino, Santa Barbara, Ventura, or San Diego counties from December 1, 2009 until 30 days after the Festival; b) At any festival in the States of California, Nevada, or Arizona until 30 days after the Festival; c) Or announce any other U.S. festival prior to February 15, 2010.”

Triangle Talent CEO Dave Snowden, who books many of the biggest state fairs in the country, says radius clauses on his events vary. “The widest is the Iowa State Fair, which takes in a 200-mile radius, excluding Davenport,” Snowden says. “Most are 100-150 miles.”

At six months before the festival and three months after, and extending for 300 miles outside of Chicago, the C3 radius clause for Lollapalooza is indeed a stiff one. Local promoters and venues in Chicago and other cities with major festivals have long complained that restrictive radius clauses cut into the number of acts that other talent buyers can book in the market. Chicago-based promoter Jam Productions didn’t respond to a request for comment on the issue.

But a source with knowledge of the Chicago/Lollapalooza situation says that as many as half the bands booked by C3 for Lollapalooza break the radius clause by playing Chicago within the confines of the radius without repercussions from C3, and as many as 90% play inside the 300 miles within the specified time frame. One insider says that C3 had, in fact, never enforced the radius clause.

At least one agent confirms that Lollapalooza radius clauses aren’t carved in stone. “The Lollapalooza clause is strict on paper, but not more so than those of other festivals of its size,” says Tom Windish, president of Chicago-based Windish Agency, which has booked many acts at the fest. “I have found the Lollapalooza organizers to be flexible in addressing specific instances of modifying their exclusivity.”

The radius clauses are primarily designed to keep the bigger, more expensive acts “clean” in a given market, and such flexibility isn’t uncommon, particularly with the smaller acts. In fact, only a handful of acts on any major festival play large venues, so cutting slack on the exclusivity isn’t a make-or-break decision.

“I am pretty easy on OK’in an event if it does not hurt my client,” says Snowden, who represents fairs and festivals. “Most of the fairs and other events leave it up to us to OK some of these dates that fall a bit into the radius.”

Many promoters take a relaxed attitude toward enforcement of radius clauses, but that doesn’t into account all of the artists who avoid booking shows that would violate the required exclusivity. If promoters and venues can’t book certain acts due to exclusivity requirements—and surely there are cases when this happens—it’s easy to see why they cry fowl.

But festivals represent a critical part of where the business is today, and acts want to play them. Bottom line, is there an antitrust issue with the Lollapalooza radius clause? While it may seem unfair to those affected, we’ve never heard of legal intervention over a radius clause, nor has anyone we’ve contacted.

For 24/7 touring news and analysis, see billboard.biz/touring.
Much of the buzz around digital music is currently focused on Spotify plans for the United States. Rdio’s new subscription service and what Apple’s anticipated cloud-based music service will look like.

But while streaming music services are capturing the most attention, two other entrants in the digital music market are betting there’s still opportunity in selling digital downloads.

In May, new digital retailer Immergent.com flipped the switch on its public beta, boasting more than 8 million songs from the four major labels and independent labels. On June 8, music startup ScatterTunes.com released its latest round of multimedia “V-Album” releases, along with editions of Taylor Swift’s “Fearless” and Reba McEntire’s “Keep On Loving You.” ScatterTunes also runs a download store with 3 million songs from all the majors and leading indies.

Back when HMV opened its first two stores in New York in 1995 or when Amoeba Music expanded beyond the Bay Area to Los Angeles in 2001, the major labels welcomed the moves.

Today, you would think labels would applaud the fact that someone is investing in selling music.

However, label executives have been largely indifferent, probably because so far no one has managed to lay a glove on iTunes. Walmart, the largest retailer in the world, is a digital nongiant: Its download store commands a meager 0.17% share of the U.S. market, according to Billboard estimates. Amazon via “V-Aliums” remains entrenched in selling digital album downloads, but it hasn’t exactly lit up the scoreboard, so far capturing a market share of 1.4% through its MP3 store.

While the industry had high hopes for both of those digital efforts, Walmart has done zilch in the way of promotion and Amazon’s marketing seems limited to selling digital music alongside CDs and loss-leader sale pricing, apparently hoping that customers shopping for other products will stumble into its MP3 store.

Given that disappointing track record, jaded label executives may wonder how Immergent and ScatterTunes intend to succeed where Walmart and Amazon have fallen short.

Immergent is banking on its social networking functions to distinguish itself with music consumers, such as the ability for registered customers to build playlists that can or should purchase. Immergent expects to be cash-flow positive in 18 months and break even in two years, according to Immergent founder/CEO John Trickett, the former head of now-dormant 5.1 Entertainment Group, which included the Immergent, Silverline and Mytopia record labels. The company participated in the major-label consortium that developed the DoubleDisc format.

Meanwhile, ScatterTunes is striving to distinguish itself by aligning with labels and artists to help promote the site through its V-Album format, which, like the iTunes LP, attempts to bring back the album cover experience of old. For consumers who already have a regular digital copy of a V-Album title, the company also sells “V-Wraps” that contain all the multimedia content included in a V-Album, including lyrics, photos and videos. The company is the brainchild of CEO Witt Stewart, whose music background includes artist management (Carole King, Jerry Jeff Walker, Joe Ely) and co-ownership of Freeflow Productions, which developed and produced Christopher Cross’ debut album, among other releases.

Unlike Apple, which charges artists and labels to construct an iTunes LP, ScatterTunes builds the V-Wrap around an album for free, and within 48 hours, once the necessary materials are provided, according to ScatterTunes COO Christianed Gentile.


To help promote the release of the V-Album edition of “Fearless,” ScatterTunes has been giving away 100,000 V-Aliums of the album to capitalize on the fact that it had already sold 5.9 million units in the United States, according to Nielsen SoundScan.

While ScatterTunes has created 24 V-Albums and expects to build to five to 10 V-Albums per month, Gentile says, Acts that have received the V-Album treatment include Jewel, Darius Rucker, Dierks Bentley, Jimi Hendrix, Katy Perry, Savvy Abell, John Mayer and Sheery Crow.

V-Wraps contain links to an artist’s website and to other online vendors where customers can purchase merchandise or concert tickets. If the customer leaves the site to buy elsewhere, ScatterTunes gets a commission that it splits with labels.

Like iTunes, the ScatterTunes store requires customers to download software to access it. All ScatterTunes downloads are unencrypted, 320-kbps MP3 files and can be imported into iTunes.

“We are not necessarily competing with iTunes but rather being compatible to them with all of the products that we deliver,” Gentile says.

...
Internet search engines pride themselves as being neutral providers of information. But as competition mounts to own the connection between fans and online content, tech behemoths like Microsoft and Google increasingly are turning to their search engines to help drive their entertainment content strategies.

In June, Microsoft launched a new entertainment vertical to its Bing search engine, which among other things aggregates full-track streaming from Zune, details on upcoming tours and buy links within the results for any artist, album or song search.

Google put together a similar package last year and is now building a music download service of its own that would be tied to its search engine and Android mobile operating system.

Given the high volume of entertainment-related queries that the search engines handle, it was only a matter of time before they took bold steps into the space. According to Microsoft, 10% of all Internet search queries are entertainment-related, with music lyrics alone accounting for 70% of those searches.

With the Bing upgrades, Microsoft is trying to position itself as a better entertainment discovery tool than Google. While both Google and Bing have links to stream full songs found in search results, Bing has the more complete package with additional details on tour dates, lyrics and buy links.

However, all that may change once Google gets its music act together. Sources confirm that later this year Google will launch a music download service that’s tied to its search engine. Currently, music searches on Google link to full-song streams provided by MySpace Music, as well as Twitter feeds and other information, which it launched late last year.

Exactly what Google has planned is unclear, but a hint was given during a developer conference for the company’s Android mobile platform in May. At the event, Google announced the acquisition of Simplify Media, a content-synchronizing technology that the company demonstrated can be used to automatically synch and stream music purchased online to any Android phone containing the technology.

Whether this is an interim step toward an eventual streaming subscription service is unclear, and Bing hasn’t confirmed any additional details on this point.

Potentially interfering with both plans is an increasingly aggressive effort by the recording industry to have search engines remove links to infringing material. BPI, the trade group representing U.K. record labels, raised the stakes in June by issuing a takedown notice to Google, demanding it remove links to 17 songs from third-party websites it deems infringing, such as RapidShare and MegaUpload. Google hasn’t yet responded, but its next steps will be telling.

Should Google comply, it would set a precedent that will almost certainly result in a flood of additional takedown notices from every music label and publisher eager to eliminate pirate links on the world’s most popular search engine. If it refuses, there could be another court fight coming as big if not bigger than the $1 billion lawsuit Viacom brought against YouTube—which itself is heading to appeal after Google recently won a summary judgment to dismiss the case.

As for Bing, Microsoft senior VP of online services Yusuf Mehdi assures the music industry that it will comply with any take-down requests, but has no plans to alter the search algorithm that determines search results.

“We’re pretty true to the algorithmic ranking in the Web results,” Mehdi says. “We’re obviously not going to surface that kind of stuff in the Bing box, but the algorithm that determines relevancy of search results we’ll stick with.”

While Bing’s moves are interesting, it’s Google that has the market-moving leverage. According to the most recent data from information services firm Experian Hitwise, Google’s search engine in May led the pack with 72% U.S. market share, with Yahoo second (14.4%) and Bing third (9.2%).

But when it comes to music, all of them stand in the shadow of Apple, which still commands 70% of digital music download sales in the United States, according to NPD Group. While Apple has no presence in online search (yet), both Microsoft and Google are competing with Apple on the rapidly growing mobile platform—Google with Android and Microsoft with the new Windows Series 7.

Successfully tying together a cloud-based music service with an online search and discovery system and a path to mobile phones—not to mention advertising around it—all is the digital content battlefield of the immediate future.

**Search And Discover**

**Google, Bing Turn To Music To Capitalize On Entertainment Queries**

**DIGITAL ENTERTAINMENT**

**Bits & Briefs**

**Blackberry App Synchs iTunes Playlists**

Blackberry app developer ParkVu has a new application called Music WithMe that wirelessly synchs iTunes playlists with Blackberry smart phones. The $15 app is designed to replace USB cables, but this isn’t a streaming music app. Instead, it physically transfers music files from the iTunes library to the device, so they can be played even when out of range or through either cellular or Wi-Fi connections. As users make changes to the playlist, the service automatically updates on the mobile device.

**Mobile Media Market To Grow 12% in 2010**

A KPMG study commissioned by the Mobile Entertainment Forum projects that the worldwide mobile media market will grow 12% this year to $36 billion. “The sector sees the greatest opportunities for market growth in the increasing popularity of smartphone and the availability of mobile payments for content and service billing,” KPMG director of digital content Mark Harding stated in a statement. He added that the fragmentation of the market among competing operating systems, platforms and handsets poses the greatest challenge for the sector.

**Vevo Syndicates Videos On Last.FM**

The Vevo music video joint venture among Universal Music Group, Sony Music Entertainment and Abu Dhabi Media is now syndicating its videos across all of Last.Fm’s song pages. Last.fm is owned by CBS Interactive, which last year struck a deal to make its Internet radio service available through Vevo. The new deal will add Vevo-provided videos to any song page on Last.fm that matches the Vevo catalog.

**Hot Master Ringtones**

**Riding Solo**

**Katy Perry featuring Snoop Dogg**

**Love The Way You Lie**

**Eminem featuring Rihanna**

**This Afternoon**

**Ride**

**Ride**

**Billboard.biz/Digital**

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

**THE WARMTH OF THE SUN**

It’s summer, and the sun is out in full force. So why not use it to power your iPhone/ iPod dock? Radio-products company Eton has put out the Souila, which may be the first solar-powered docking boombox for Apple products. The solar panel flips open to reveal the dock, where the lithium ion battery pack keeps the charge up for about seven hours. The rubberized casing makes it a durable option for travel, while splash guard makes it safe to jam tunes poolside. The Souila is available now for $200 through various retailers.

—Antony Bruno
Brad Hunstable
THE BILLBOARD
BY ANTONY BRUNO

USTREAM CO-FOUNDER/PRESIDENT

Ustream is quickly becoming the music industry’s go-to platform for streaming live concerts. Hundreds of acts—such as Drake, Ciara and Owl City—have already used the service to webcast live sets, and others like the Jonas Brothers and Justin Bieber use it to host live Q-and-A sessions with their fans, taking questions through a text-chat feature and answering them live onscreen. Miley Cyrus was the first artist to integrate the live-streaming features into her new iPhone app, created with Ustream’s Mobilizer technology. When Slipknot bassist Paul Gray died in May, the surviving members of the band appeared on Ustream without their stage masks to pay tribute to him. And Ustream debuted its iPad app in April with a live stream of a Bon Jovi concert in Dallas.

And it’s not just artists taking advantage. Ustream aired live the red carpet arrivals at the American Music Awards and the Golden Globes, as well as President Barack Obama’s election night victory speech and inaugural address. The result: 50 million unique monthly visitors as of June, according to Quantcast, up from 20 million a year earlier.

Not bad for a company formed by West Point classmates John Ham and Brad Hunstable, who originally designed Ustream’s technology to enable military personnel serving abroad to chat live with friends and family back home.

In an interview with Billboard, Hunstable discussed how music became an early focus for Ustream, the revenue opportunities for participating artists and why the cost of streaming video online isn’t as expensive as one might think.

How did Ustream evolve from a service for armed forces personnel to streaming music performances?
It was gradual. We had this core capability that allowed you to broadcast live on the Web and have an interactive experience. . . . [We] built an open platform to allow anybody to do this. We started seeing where the adoption was and saw a lot of it around music. It started out with smaller bands, but as we grew we saw bigger and bigger bands.

Was the music industry the first sector to embrace Ustream?
In the early days, it was us going into clubs and being stand-up and broadcasting live and talking to our developers on the phone.

How much of the streamed content is music or music-related?
For our high-profile content, I’d say around 50% is related to music.

What’s the business behind it?
When we do Web chats, there’s obviously no license. But when there’s music, there’s public performance rights and we get the necessary permissions to stream it. If there’s no revenue generated, it’s easier. But when it’s sponsored, we have to pay the appropriate parties. We have that down pretty well in the U.S., and worldwide we’re getting better, especially in countries where we’re getting a lot of adoption, like Japan and Germany.

What’s the outreach effort like to get artists onboard?
In the early days, it was us going out and pitching artists. Now, it’s probably the other way around. We’re like Twitter in that we’re open. Allstar Weekend jumped on today and I don’t think we even knew that was going to happen. We don’t know when Diddy is going to jump on from his studio or backstage at a concert. If we’re partnering with a label or management company and doing a big concert, we do. But letting artists use it whenever they want really helps scale it much better.

In what situations do you work directly with labels or managers?
A great example is what we just did with Hollywood Records and Miley Cyrus where we’re the official live broadcasters for Hollywood Records. We built Miley Cyrus’ iPhone app. The live stream is actually the hook to help drive downloads and help get her live content to her Facebook page. And we sell sponsorships against the content to help drive additional revenue streams for the artist. So the advantage of the deeper engagement is that we’re helping build products for the artist to help serve their needs.

You host both live performances and live chats. Which are more effective?
They’re two different things. There is something really special about watching Jimmy Buffett live and interacting with the community. You’re never going to get that as good as being at the concert, but it’s the next best thing. But there’s always something special about getting this access with artists. We’ve done a Web chat series with the Jonas Brothers where they’ve had a million people tune in for an hour with a very low production budget and no marketing. When a million people tune in to a Web chat and you don’t spend hardly any money to pull it off, that’s something very unique.

Which is easier to sell advertising around?
The concerts, just because they’re typically a higher-quality production . . . That said, something like interviewing Paul McCartney, which we did a few weeks ago— he’s still a premium brand, so there’s an opportunity to sell against that.

We don’t know when Diddy is going to jump on from his studio or backstage at a concert. Letting artists use it whenever they want really helps scale it much better.
Achtung Maybe

**German Labels, Publishers Eye Law Requiring ISP Anti-Piracy Measures**

BERLIN—The German music business is gearing up for a fight with Internet service providers over online piracy.

Rights-holders’ hopes for new copyright legislation were raised after justice minister Sabine Leutheusser-Schnarrenberger said during a June 14 speech in Berlin that ISPs “cannot avoid their responsibility” in the fight against piracy.

Leutheusser-Schnarrenberger specifically ruled out pursuing a French-style “three strikes” system—whereby repeated transgressions result in the suspension or termination of Internet access—and called for voluntary agreements between ISPs and rights-holders over tackling piracy. But the justice minister also made it clear that ISPs must take measures to curb piracy.

“ISP should not allow their business models to be misused for illegal activity,” she said. “If this does not change, the call for greater regulation will grow.”

The music business now intends to press its case for such regulation at a series of private consultation hearings held by the ministry of justice that started June 28. The hearings will examine every aspect of copyright law ahead of possible new legislation. Although ISP responsibility isn’t specifically on the agenda, rights-holders are determined to make their point.

Copyrights “can only be protected effectively on the Internet with the assistance of ISPs, or a law that forces them to take responsibility by sending out warnings,” says Stefan Michalk, managing director of German labels group Bundesverband Musikindustrie (BVMI), “Most ISPs are not willing to take responsibility for action against copyright violations.”

Dagmar Sikorski, president of music publishers association Deutscher Musikverleger-Verband, also calls for legislation, saying informal negotiations with ISPs have “stagnated.”

At the moment, German rights-holders have to pursue expensive civil or criminal cases against those that infringe copyrights (Billboard, April 25, 2009). While a strategy of mass prosecutions has reduced estimated illegal downloads from 116 million in 2008 to 258 million in 2009, according to BVMI, the labels are tiring of the bad publicity associated with such cases.

As an alternative to litigation, most favor an ISP-administered system whereby “pop-up” warnings automatically appear onscreen when Internet users attempt to download copyrighted material.

IPS, however, remain bitterly opposed to any such system.

“Instead of wasting money on complex and dubious systems for monitoring Internet users, [rightsholders] should be developing new business models in tune with the Internet era,” says Oliver Schmitt, VP of Internet industry association ECO. “ISPs cannot become the sheriffs of the Internet.”

Judith Lammers, head of the copyright department at BITKOM, the Federal Assn. for Information Technology, Telecommunications and New Media, is more conciliatory, pledging to “continue the dialogue,” although she warns her members are “happy with the legal status quo.”

However, Mark Chung, president of indies group VUT, says he believes voluntary agreements are unlikely because “if one voluntarily supports copyright owners, they run the risk of losing customers to less cooperative rivals.”

Any new legislation wouldn’t take effect for at least two years, but Oke Göttlich, managing director of digital music store Finetunes, thinks the current debate could have an immediate impact, as “in countries that have warnings, or even discussions about them, download sales have gone up.”

IFPI credits new anti-piracy legislation in Sweden and South Korea with helping both countries’ recorded music businesses return to growth in 2009 (Billboard, June 5). Meanwhile, Germany’s recorded music sales fell 3% year on year to $1.5 billion, according to IFPI. But whatever emerges from the consultations, BVMI’s Michalk insists German copyright infringers will have no place to hide.

“We’d prefer to send out warnings via ISPs rather than take legal action,” he says. “But if we cannot agree with the ISPs, or do not get a law, we will have to continue our way.”

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**AUSFEE GYMS APPEAL ROYALTY RISE**

The Association Fitness Australia has appealed the Copyright Tribunal’s recent decision to approve a 3% rise in the Australian neighboring rights group PPCA’s rate increase for using music in fitness classes.

Currently, a gym’s PPCA license costs 96.8 cents Australian (80 cents) per class, capped annually at $2.654 Australian ($2.202).

Beginning Nov. 1, the rate will rise to $1 Australian (83 cents) for each fitness class attendee or $1.25 Australian ($1.44) per class. No date has been given for the appeal to be heard in Australia’s Federal Court.

**JACKSON LEADS U.K. ALBUM SALES**

Michael Jackson sold 2.8 million albums and 1.5 million downloads in the United Kingdom in the 12 months following his death on June 25, 2009, according to the Official Charts Co. The biggest-selling Jackson album during the period was the greatest-hits set “The Essential Michael Jackson” (Epic) with slightly more than 600,000 copies, followed by “Thriller” (Epic) with 500,000. Seven other albums sold more than 100,000 units each, making Jackson the best-selling album artist in the last 12 months, ahead of Michael Bublé with 2 million albums.

**PRODUCERS SEEK META Data CREDITS**

U.K. trade group the Music Producers’ Guild has launched a campaign to establish a unified database listing producer, engineer and session musician credits for sound recordings. MPG members are concerned that such data isn’t easily available to users of digital music services. It wants such credits accessible as metadata to all digital media users and is seeking industrywide debate on the subject. The MPG has invited interested parties to comment online (creditsdue-mpg.co.uk).

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**GLOBAL NEWS LINE**

LONDON—A review of live music royalty rates by U.K. authors group PRS for Music is raising temperatures in the concert business this summer.

On June 15, the collecting society launched a 12-week customer consultation on performance rights tariffs for non-classical music events. While PRS hasn’t yet proposed an increase, it is inviting submissions to help “review whether both the percentage and the base (gross ticket receipts) represent a fair charge.”

The U.K. Copyright Tribunal set the tariff at 3% of gross ticket receipts in 1988. PRS claims that’s currently the lowest in Europe, where rates of 6%-10% are common. It says changes in the live sector in the past two decades justify a review, particularly in light of an increase in nonticketing income, which doesn’t subject to the PRS tariff.

But live industry veteran Neil Warnock, CEO of booking agent the Agency Group, says PRS needs “to wake up and take a very large reality pill.” If it concludes a tariff hike is warranted.

“I abhor any attempt to increase their rates,” he adds.

The promoter is likely to try and push any increase onto the customer—and in these economic times, that is suicide,” Stuart Galbraith, CEO of Sonisphere festival promoter Kilimanjaro, also came out against an increase. “As our ticket sales as an industry have increased, both in scale and in price,” he says, “[PRS] have gone through the roof.”

Executives at Live Nation, AEG Live, Mama Group and Academy Music Group either declined to comment or couldn’t be immediately reached.

PRS revenue from live music climbed steadily from £14.7 million (then, $25.3 million) in 2005 to £22.3 million ($33.4 million) in 2008. The PRS consultation document also includes proposals to cut rates in some areas, including rate reductions for events with less than 75% music content and reducing minimum fees for small venues and events that charge less than £5 ($7.49) for admission.

But the society’s review of whether its tariff should now be changed on more than just gross ticket receipts reflects the importance of ancillary revenue streams—including sponsorship and merchandising—to the live business.

PRS is keen to tap those revenue streams. PRS public performance commercial director Debbie Mulloy says, noting “our members are very separated from that value chain.”

A July 2009 PRS report estimated 2008 gross revenue from U.K. primary ticketing grew 13% to £905 million (then, $1.8 billion), while ancillary revenue grew 18% to £338 million ($494 million).

Paul Fenn, co-owner of London-based promoter/booking agency Asgard, wryly notes the “fortuitous timing” of the review, announced just as the busy U.K. summer festival period kicked in. Fenn is also an executive committee member of the Concert Promoters’ Assn., and while the official CPA position is still being formulated, he emphasizes that “the last thing anybody wants is an increase in costs.”

PRS says its mechanical royalty fee fell 9.3% in 2009 to £128.5 million, but Mulloy declines to comment on what the society would do if it fails to increase revenue from other tariffs. PRS can’t change its rates without the approval of the Copyright Tribunal. But “ideally, we would like to make that application showing we had a good amount of agreement within the industry,” Mulloy says. “Then it’s up to the tribunal to decide how they want to take that forward.”

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Additional reporting by Andre Paine in London.
LONDON—Frances Moore is the new public face for the international recording industry’s leading trade organization.

On July 1, Moore succeeded John Kennedy to become CEO of IFPI after serving for 16 years as the federation’s regional director for Europe. (She has also been executive VP since 2004.) A lawyer by training, Moore was previously European affairs director for Texas Instruments.

Kennedy experienced a turbulent five years at the helm of IFPI as the recording industry battled piracy and tried to reinvent its business model. Moore—who will relocate to London from her current base in Brussels—expects her tenure to be similarly “challenging and exciting.”

In an interview, she tells Billboard what she expects her biggest challenges to be.

1. How will your experience lobbying the European Commission in Brussels affect your new role?

I see Brussels as a microcosm for the rest of the world. The type of issues we’ve had to deal with here in Brussels are the issues the other regions have to deal with: fighting against piracy, developing legal services, working with other rights-holders, getting licenses out there. It will help me deal with the wider world.

2. After new anti-piracy legislation in France and the United Kingdom, what are the prospects for a similar Europe-wide law?

We met recently with [Michel] Barnier, the [European] commissioner for the internal market and services, and the heads of the music companies to make that point: If you develop country by country in Europe, you’re going to have a very patchwork approach and it’s going to take a long time. Whereas if you establish a European framework within which national legislation can develop, then that will speed the process. There are possibilities—the commission’s coming forward next year with revisions to its [intellectual property rights] enforcement directive, and that’s when we would hope to introduce something.

And we don’t want to stop at Brussels. We want to make sure that we can get the help of [Internet service providers] to develop a win-win situation. It’s not a question of anyone being punished—ISPs should be able to do better out of this, we should be able to do better, and ultimately the consumer does better out of this because they get a wider range of music.

3. Realistically, can you ever defeat Internet piracy? You must be aware that Pirate Bay is still operational more than a year after IFPI’s court victory.

It doesn’t matter if you get annoyed. We have to use every means at our disposal to keep fighting piracy and create the space for legal services to develop. When you see the fall-off in the industry in Spain, Italy or France, you can’t afford not to do something. In Germany, they’ve been bringing [anti-piracy] cases over the years and gradually they’ve seen a decline in file sharing [Billboard, April 25, 2009] because of the deterrent effect. So we have to keep going.

If you take France as an example, we don’t even have the law in operation yet, but in the last quarter of 2009 the fact that a new law was coming was enough to increase [music sales] by 7% [year on year].

4. It wasn’t so long ago that Terra Firma CEO Guy Hands was threatening to pull EMI out of IFPI (Billboard.biz, Jan. 8, 2008). What do you need to do to keep your label members happy?

They want to be the voice of the industry. They want to get on with the business of selling music and they want us to help create the right environment to sell music, open up new markets where possible, help them to exploit their rights as much as possible. In those areas, we’ve never been more relevant than we are today.

5. If IFPI recently issued takedown notices to Google over alleged links to unauthorised copyrighted material (Billboard.biz, June 23). Do you see search engines that provide such links as something IFPI needs to tackle?

I can’t comment on that [specific case]. But IFPI needs to tackle any area that is creating piracy that has an impact on the business of our members.

6. How important to your members is securing a performance right for terrestrial radio broadcasts in the United States?

It’s phenomenally important. It’s a right that nearly every developed country in the world has, so the fact that the U.S. doesn’t have it is a bit of an anomaly. But also, it’s very difficult to go to China and say we should have certain rights when they can point to the U.S. and say, “Well, that right doesn’t exist there.”

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Across The Dial
Hot Latin Songs Panel Additions Will Improve New Music Tracking

Billboard’s addition of 10 reporting stations to its Hot Latin Songs panel effective with the July 17 chart week will welcome news for labels and promoters in need of station reporters that play new music.

This is particularly true in the top and tropical worlds, which are served by a smaller number of stations, many of which are unwilling to play untested fare.

Take the Miami market, for example. In the past few weeks, WAMR (Amor 107.5 FM), the area’s top Arbitron-rated Spanish-language station, has moved from already conservative programming to a nearly all-recurring playlist.

Likewise, competitor WRMA (Romance 106.7 FM), known for its more adventurous playlist and for often premiering new music by unknown acts, has opted for a more conservative approach, sources say, and for the time being will largely eliminate new music from its playlist in favor of hits from the ‘90s and ‘00s.

And then there’s WMIB, which flipped in May from an R&B/hip-hop station (the Beat 103.5 FM) to Spanish-language Super 103.5. The station plays hits from the ‘80s and ‘90s and current songs that have already become hits.

That translates to three major stations in a single market basically spinning the same songs, according to their playlists.

To get the most accurate reading of what’s happening in the marketplace and to drive hits from every direction, it’s best to have stations on the panel of every genre distributed nationwide, as opposed to clusters of stations competing for the same audience in the same market.

The additions to Billboard’s Hot Latin Songs panel include four pop stations scattered across the country that play a sizable amount of current fare: KLMG (Latino 97.9 FM) Sacramento, Calif.; KAMA-FM (Tu Musica 104.9 FM) Houston; WNUI (Mega 95.5 FM) Chicago; and KTZR (Mia 91.7 FM) Tucson, Ariz. KLMG was also added to the pop subchart; the other three stations’ playlists registered slightly below the current new music threshold to be part of the subchart panel.

Regional Mexican gained four new stations for a total of 63 stations on its panel, all of which play a majority of new fare (in sharp contrast with the pop stations): KRQB (Que Buena 96.1 FM) Riverside, Calif.; KYYS (Super X 1250 AM) Kansas City, Kan.; WAZF (Radio Fiesta 92.1 FM) Fort Myers, Fla.; and WOLS (La Raza 106.1 FM) Charlotte, N.C. A fifth regional Mexican station, KLQZ (Que Buena 104.3 FM) Austin, will join the Hot Latin Songs panel.

Tropical gained one new station, WAMG (Mega 890 AM) Boston—which plays almost all new music—for a total of 18 stations on the panel. Despite its AM frequency, it’s a “powerful station that can break new acts,” according to AI Zamora, senior vice president of radio promotion company Latin Hits Entertainment. “WAMG is very pro-new product. If the PD likes the song and feels it’s a hit, he has no qualms about adding it.”

Breaking new acts and new music is what drives record sales, but it’s always a struggle to get new records on the air, particularly at established, market-leading stations like Amor and Romance in Miami.

Gabriel Buitrago, senior national director of promotions for Universal Music Latin/Machete, says he welcomes the panel additions because when it comes to playing new music, “newer stations tend to be a little more aggressive than the established.”

Looking for new music outlets: Universal’s GABRIEL BUITRAGO

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

THE BILLBOARD

Since Miami-based Latin music site Batanga.com launched in 1999, the site has expanded to include more than 30 online radio channels classified by genre and dozens classified by artist. It also features music videos and content channels focusing on celebrity news and local nightlife in eight U.S. cities.

According to comScore, Batanga had 577,000 unique visitors in May, a 68% increase from a year earlier, placing it between Spanish Broadcasting System’s LaMusica (177,000 unique visitors in May) and Telemundo.com (819,000). Batanga’s ad network reaches 300 partner sites, where it places advertising seen by 15 million people, according to the company. CEO Rafael Urbina spoke to Billboard a few weeks after launching Batanga’s iPhone app.

Batanga.com recently launched an iPhone app. What are the results so far? The iPhone app has been live for maybe six weeks right now, and in that short period of time, we are getting 10%-20% of our total listening time on the iPhone, which is really exciting. We will be launching on other mobile devices pretty soon, as well as on all Sony Internet-enabled TVs and Blu-ray players.

Do people tend to create their own playlists, or do they mostly just listen to the preprogrammed channels? In the past, it was a much more passive listening experience. We’ve seen a much bigger share of the audience migrate more to an active listening experience. They’re creating playlists, or they’re creating playlists for them, based on their favorite artists or favorite songs or prior listening history—what songs they’ve rated as good songs, what songs they’ve skipped, that sort of thing.

Have you added any new channels recently? We just added a [channel for] regional Mexican techno music like Nortec [Collective]. We also launched some seasonal channels. So for Christmas we’ll do that, or for Mother’s Day or Cinco de Mayo. We added Chicano rap. At the end of the day, the beauty of online is you can really address the long tail of the market.

We’re fortunate enough to be in a very fast-growing Hispanic advertising market. Our sell-through rates are very high, so as long as we can build an audience, we can monetize that audience very well in the U.S. Any time we’re launching a new radio station, every listener we add is a profitable listener for us. The incremental cost of launching an additional station is minimal.

You have a Dr Pepper sponsored channel, Vida 23. Yeah, we do. We [also] just launched a comedy channel with Axe. We are always trying to work with our sponsors to come up with cool new channels. Are there any channels you’ve discontinued? I can’t think of any one we’ve taken out, but what’s been interesting over the last two years is to see the growth in the Mexican genres, whether it’s regional Mexican or norteño. All those channels are growing extremely fast. We’re seeing the U.S. Hispanic online audience grow so much that it’s starting to mirror the overall Hispanic audience. In the past, when online penetration [among] Hispanics was lower, there were not as many Hispanics of Mexican origin online, and now that’s changing. We’re seeing it kind of normalize, and I think that’s good for the overall industry.

—Ayala Ben-Yehuda

ME SALLE OFFERS MIGUELITO ALBUM / FRAGRANCE BUNDLE

Shoppers at Puerto Rican discount chain Me Salle can purchase kiddle reggaetón star Miguelito’s new album, “Todo el Mundo,” for $2.99 with the purchase of Miguelito’s new fragrance, Heir, for $14.99. The album regularly retails for $7.99, if purchased separately. Miguelito, who sells his Heir line exclusively at the retail chain, released his new album June 22 on W&D Records/ CDA Group.

—Ayala Ben-Yehuda
When Reprise dropped Wilco in 2001 and MP3s of songs from its then-latest and unreleased album, “Yankee Hotel Foxtrot,” started appearing on file-sharing networks, the band made the entire album available for free streaming at its website. In 2005, alternative rock group Harvey Danger gave away free downloads of its third album, “Little by Little,” at its website and through BitTorrent.

These two bands were at the forefront of a new generation of acts that used inexpensive digital distribution to harness the Internet’s power for promotion. Harvey Danger had a hit with its 1998 song “Flagpole Sitta” but had fallen back into relative obscurity by 2005. For Harvey Danger, like so many other bands, obscurity had become more of a problem than piracy.
“Doing it was a great success for us,” says the band’s singer Sean Nelson, who has a solo album due out later this year on Absolutely Kosher Records. (Harvey Danger broke up last year.) By the time the free download was available, Nelson says, the band had invested $40,000 in the making of “Little by Little.” The goal was to recoup its investment in one year, but it only took nine months, thanks to physical sales of the album and fan contributions on its website. To date, “Little by Little” has been downloaded about 300,000 times, according to Nelson.

In the last dozen years, a dizzying array of tools and services—some created specifically for musicians, some not—has helped upset the industry’s status quo. Previously dominant gatekeepers have been marginalized, some bankrupted. Old supply chains have been permanently altered. The ways people discover and experience music are being continuously reinvented.

Often called the democratization of the music industry, the ability to reach out directly to consumers is the single most important aspect of the “new DIY.” There’s now a base level of online activity that anyone can achieve. A no-frills website, a YouTube account, a low-cost digital distributor, a few social network profiles and a basic e-mail service can achieve what was nearly impossible in 1999. But this abundance of tools and low barriers to entry has created an inconvenient truth: More artists are chasing after less money. In 2005 60,000 new albums were released in the United States and by 2009 that number had risen to 98,000—a slight drop from 105,000 the year before, according to Nielsen SoundScan. Annual gains in the quantity of material released each year have been met with equally large annual declines in music sales. The trade value of recorded-music sales has fallen from about $7 billion in 2005 to $4.6 billion in 2009, according to IFPI. The downward spiral of recorded-music revenue has belied the incredible potential seen in the new DIY.

THE NEW SUPPLY CHAIN

Today, iTunes, the most successful music store in the country, is open to just about any musician in the world. In the United States, the store sells more than 9 million tracks. It represented about 27% of U.S. recorded-music trade revenue in 2009, according to Billboard estimates, and has a commanding share of all download sales. Artists and labels of any stature can sell to its millions of customers.

The progress has been remarkable. When CD Baby launched in 1998, founder Derek Sivers recalls, people would call and ask how he was able to open such a large market to independent artists for just $35 per album. Widespread distribution was difficult to obtain outside of record labels. “They’d be amazed that we paid them every week,” he says of musicians who were used to waiting upwards of a year to be compensated.

Now there are countless ways to post music online, encourage people to share it, e-mail fans and transact directly with them. To do these things from an artist’s website was possible five years ago but required far more time, technical know-how and patience to piece together various platforms and applications.

“Today, the tools are ahead of the expertise,” says Patrick Faucher, who co-founded direct-to-fan service Nimbit in 2002. Even by 2005, he says, tools were few and far between. What did exist required knowledge and patience to cobble together into a working system. And, as Faucher points out, social media didn’t exist when Nimbit launched.

Promotion and marketing have greatly benefited from DIY tools. E-mail alone has been an incredible equalizer, allowing artists to communicate with fans and reach out directly to bloggers, writers and other tastemakers. Facebook and Twitter are powerful promotion tools as well. Now everyone has a voice.

New tools and services have altered the traditional supply chain. Distribution is now open to everyone, which makes many retailers equally open. If TuneCore distributes to iTunes, for example, and anyone can sell through TuneCore, then anyone can sell through iTunes. As a result, many artists are reaching retail without the help of a label. In the past, numerous CD distributors—many now gone—fed local, regional and national retailers. Unlike many locally owned music retailers, however, they didn’t help small artists by taking CDs on consignment.

Even more radical is the ability of artists to completely remove the retailer from the supply chain. A new generation of direct-to-fan services now acts as a distributor of sorts by connecting artists directly with consumers. These services allow entire storefronts to be erected on artists’ websites and social network pages. Without the limitations inherent in selling at retail, artists are free to offer whatever product or bundle for whatever price they choose. Some sell limited-edition, numbered CDs and LPs. Others sell access to listening parties or rehearsals. It’s enough to make any artist feel that the sky’s the limit.

THE DARK SIDE

Less than 10 years after CD Baby launched, Sivers says, the company was getting different phone calls. People started to think $35 was too high and didn’t want to wait until the end of the week to get paid. These complaints, he says, showed the remarkable progress that artist tools have made since CD Baby began. “You’ve got to appreciate the big picture and say, ‘Wow, how cool that in just seven or eight years the world changed so much that what used to seem like the most amazing feeling you’ve ever heard became commonplace.’”

But the changed tone of CD Baby’s customers also showed the dark side the new DIY. Once empowered, some artists became embittered once they faced a challenging marketplace on their own. “We all like to blame something out of our control for our lack of success or happiness or ability to get things done,” Sivers says. “The tone of the grumbling from musicians has changed over the last 10 years because they can’t really blame external factors anymore.”

Live events are seen as a counterweight to recorded-music declines. But there’s growing competition for concert revenue, too, and it has become a winner-take-all market. While superstars have been able to raise their ticket prices as their music sales have softened, mid-tier and up-and-coming artists don’t always have that luxury. Artists who release music in order to tour—rather than tour to support new releases—can’t afford two loss leaders.

“Our dreams have arrived,” Sivers says. “It’s just the details are a little bit different than we thought.” People aspired to have their own TV show, and they can, he says, through YouTube. Musicians also dream of being on the radio and having worldwide distribution through a major label. But “if you let go of one or two details, they do have worldwide distribution
and they are on this radio called the Internet that everybody listens to.”

Unfortunately, young artists are bombarded with unreasonable expectations. The media is awash in stories of unsigned acts that were serendipitously discovered on YouTube or make a living through synch licensing money from the use of their songs in a prime-time TV show. Unrepresentative examples like Radiohead and Nine Inch Nails are held up as the new model—even though they became superstars in the age of payola and MTV. The ability to create, which has never been easier, is confused with the ability to be heard and especially the ability to gain sales.

In today’s attention economy, rising above the noise is difficult. Artists fortunate enough to make the album or singles chart will have shorter stays than they would have just a few years ago. Bands slogging through the underground will struggle to capture the attention of music bloggers who move from one band to another in search of the next flavor of the week.

Even the free-music model employed by Harvey Danger is overblown. An unknown band is no less unknown because it gives away its music. “We were in a strong position to benefit from the record being available for free more than a lot of bands,” Harvey Danger’s Nelson says. After all, by the time “Little by Little” was released, the band’s name was fairly well-known in the music world. “The only reason anybody had heard our name is because we had the hit song a few years before,” Nelson adds. As a result, the free album download was able to generate what Nelson considers a “fair amount” of news coverage.

1995
CD-Rs: Hewlett-Packard and Phillips release the first sub-$1,000 device that can record music on blank CDs.

1997
Blogs: Online diary tools like Open Diary, LiveJournal and Blogger allow for easy publishing and invite reader commentary on musical tastes.

MP3.com: Modern speeds for both uploading and downloading allow for music distribution to be completely digitized. Unsigned musicians can distribute music and fans can access new artists without the imprimatur of a label.

1999
Napster: Shawn Fanning’s peer-to-peer network allows for easy, quick trading of digital song files in a matter of minutes.

CafePress.com: The online retailer accepts digital files, allowing for customization of DIY merch on a whim.

2000
USB drives: USB flash drives make all-in-one music-and-merch devices possible.

2003
iTunes Music Store: Apple debuts the reigning champion of music retail. Now, partners like TuneCore allow DIY bands to distribute through the service.

MySpace: Due to its ability to host and play multimedia files—and the chance to interact with and gain information about their fans—bands turn to MySpace for promotional efforts.

2004
Facebook: DIY embraces peer-pressure tactics with the advent of Facebook, as bands compete to earn viral fans and the support of app developers like iLike.

2006
Twitter: The lure of Twitter is its immediacy, giving artists the ability to talk about upcoming gigs, or inanities like what they ate for breakfast. Professional cellist Zoe Cello is one of the DIY champs, with 1.3 million followers.

Behind the Scenes
Missing in this popular myth are many moving parts—agents, managers and publishers—who work behind the scenes. A music career is a complex machine that requires care to operate efficiently—and the tools of the new DIY can become equally complex. While any one of them is easy—what could be more simple than uploading a YouTube video?—coordinating a growing number of these tools is beyond any single artist’s capabilities.

“The sophistication of your marketing increases as your equity and brand recognition increases,” says Tawn Albright, managing partner at technology-based entertainment agency Rockhouse Partners. “You can’t do it yourself. You just don’t have that skill set.”

In the early stages of a career, he says, artists can release songs and videos in an attempt to gain followers and book their first gigs. At some point they’ll reach a threshold where the business of promotion, e-commerce, sales and marketing will need to be done by professionals. At that point, Albright says, a musician will need to start focusing on being an artist. “You have to pick where you’re an expert.”

“Today, the notion of DIY is crazy,” Nimbit’s Faucher says. The tools are easily accessible, but teamwork is vital. “Artists have to get people around them.”

The beauty of the new DIY is that it helps artists to define success and reach it on their own terms. If the goals are to own all copyrights and give away music to boost ticket sales, there are means to those ends. If the goals are to record and release a constant stream of music, the tools are readily available. If the goal is to personally connect with fans, it’s a lot easier than it used to be.

The tools of the new DIY also allow artists to think differently about their music by combining promotion with commerce. As Wilco showed nine years ago, free digital distribution means one goal can feed into the other.

“They want people to hear what you’re doing, or do you want to make money off of what you’re doing?” Nelson asks. “Those things are not mutually exclusive. They’re also really different ways of looking at your work.”

Regardless of the goals—superstar or weekend warrior—or the size of the team, the tools are all there for everyone. They won’t make songs better and they can’t make up for lack of ambition, but they’ve become a cornerstone in today’s music business.
BURNING DOWN
WITH INCANDESCENT LIVE SHOWS AND A DIY BUSINESS PLAN, THE HEAT IS ON ARCADE FIRE

By David J. Prince
Photographs By Eric Kayne
Onstage, Arcade Fire has never been a modest band. It arrived on the scene in 2004 with stadium-ready anthems and a passion that literally dripped off its members in the clubs and bars of Montreal where it first found a fan base. Word didn’t take long to spread, and a frenzy of blog-fueled excitement propelled the group to prominence across North America and soon the entire world.

“It was such a blessing to really be able to achieve what we wanted to achieve and to be able to pay for it ourselves and do it ourselves,” frontman Win Butler says, as the rollout for the band’s third album, “The Suburbs,” begins in its Aug. 2 release in the United Kingdom and a day later in Canada and the United States. “It gave us such a control over our own future that we are very fortunate to have. I don’t judge anyone for wanting to take the money to be able to make the records you want to make. We had a very unusual situation.”

The seven members of Arcade Fire retain a tight grip on their destiny: They own their own recording studio, master recordings and publishing rights; license those rights to different labels across the globe, territory by territory; refuse corporate sponsorships, private-party gigs and most commercial placements; and call the shots for every major decision required of the band as it keeps growing its success.

It’s an approach that serves Arcade Fire extremely well, giving it the ability to manage its affairs in a way that embodies the DIY ethos born in the hardcore punk scene of the early 80s while writing anthemic, cathartic songs and performing them to arena audiences. Now, with “The Suburbs” about to land in cities and suburbs alike, the band’s “new DIY” tactics can serve as a road map for artists of all sizes and styles navigating the 21st-century music business.

“In some ways they are forced to operate differently than other bands,” says Mac McCaughan, co-founder of Merge Records, the North Carolina-based indie label that released Arcade Fire’s first two albums in North America. “When your first album is ‘Funeral’ and it does so well and is so well-loved by people and there’s such a level of fervor about the band from the outset, that creates a high level of expectation for everything they do from there on out. That’s something that no other band on Merge has had to deal with.”

“Funeral,” which was released in 2004, has sold 501,000 in the United States, according to Nielsen SoundScans; 2006 follow-up “Neon Bible” sold 92,000 its first week, debuting at No. 2 on the Billboard 200, with sales of 437,000 to date. McCaughan anticipates that “The Suburbs” will be the biggest-selling album in the label’s 20-plus-year history.

“They march to the beat of their own drum, and people really respond to that,” says C3 Presents promoter/talent buyer Huston Powell, who booked the band for the first Lollapalooza festival in Chicago in 2005 and will see it return as a headliner this summer. “I wish for the whole music industry there were 10 more Arcade Fires out there.”

BURNING BRIGHT

Two songs from “The Suburbs” were unveiled on NPR’s “All Songs Considered” while brothers and bandmates Win and Will Butler sat for a live chat, fielding questions submitted by fans through Twitter. Another track, “Ready to Start,” had its debut on alternative KNDD Seattle, while U.K. DJ Zane Lowe premiered “We Used to Wait.”

The album will once again come out in North America through Merge, which has an album-by-album licensing deal with the band that gives the group a 50/50 profit share. The album will be released with eight different covers (which will be distributed randomly and not to specific retailers; none will have bonus tracks), with a deluxe version for sale only through the band’s website.

“Win and Regine [Chassagne] and everyone in the band just do things on their own terms—it’s as much of a mind-set as it is a business consideration,” McCaughan says. “Their personalities, attention to detail and focus on their art [says], ‘We want this the way we want it to be. We’re not going to go halfway and then just let someone else decide how it’s going to be put out into the world.’ That is a product of their personalities, and the way that they would be no matter how many records they were selling.”

“They pay for everything themselves and deliver it to their licensees,” says Scott Rodger, the band’s manager. “That’s what I deal with, and run their business on their behalf. No label will ever commission anything that they do. Their videos, their artwork, their photographs—they pay for everything. They have complete control.”

Before they got married, Win Butler and Chassagne formed Arcade Fire in 2003 in Montreal. “We had the opportunity to make ‘Funeral’ with Howard Bilerman in a proper studio, and we were actually able to achieve what we set out to do,” Butler says. “We were very much a live band—it’s in our DNA to be a live band—so when we had a certain amount of local success from being a live band we were able to very slowly fund that album.”

By March 2005, however, the volume of requests—for interviews, licensing, show offers and the general day-to-day business of being in a band—had begun to take more time than rehearsing, touring and actually being in the band.

“They’ve learned over the years—through a lot of trial and error—what they can and can’t do while still remaining the band they intend to be,” says David “Boche” Viecelli, the band’s booking agent since its first headlining tour in 2004. “They are bonded emotionally in ways that most bands aren’t. They really operate like a family. There’s a lot of trust and respect there. They’re not careerist either—they prioritize what they do and how they do it over where it gets them.”

At that point, the band realized it needed some help and began assembling the team that has advised and assisted it ever since. To help steer what had grown from a local to a global phenomenon in less than a year, the band brought on Rodger, Bjork’s longtime manager and a member of Paul McCartney’s inner circle of advisers.

“What immediately put them into a different league was the fact that they controlled their own rights from day one,” Rodger says. “They very cost-effectively made their first album, and then made some strategic deals that would bring in some money for them to buy their own recording studio and be able to be self-sufficient and make their own recordings.”

The band also brought on Viecelli, a Chicago-based booking agent whose company, Billions, had earned a reputation for shrewd bookings and personal artist relationships with bands like Pavement.
“It makes such a difference when you understand where this stuff comes from and why they do it, and for me—how incredibly sympathetic with how we do business here,” Viecelli says. “There’s a reason I’m not a fat cat William Morris agent.”

After the success of “Funeral,” the volume of offers to sign a major-label deal reached a deafening level. A&R people were dispatched to Montreal with unlimited expense accounts and free rein to offer the band whatever they would take to sign.

“We didn’t have any money, so we were like, ‘We’re not going to sign with you, but if you want to buy us hotel rooms, go for it, we’re not going to stop you.’ But we were very upfront with their prospects,” Butler says. “When anyone said, ‘Leave Merge and we’ll give you lots of money,’ that was never tempting. It got pretty silly at the very end.”

SUMMER HEAT

This summer, Arcade Fire picks up in the live arena exactly where it left off after taking a two-year hiatus. The world tour for “Neon Bible” began in early 2007 with midnight runs at tiny churches in Montreal, London and New York and ended a year later having notched 122 shows (including 33 festivals) in 75 cities in 15 countries. Until the three, small June warm-up gigs in Toronto and Montreal, the band’s only live appearances since the “Neon Bible” tour ended were four get-out-the-vote gigs for then-candidate Barack Obama’s campaign in Ohio and North Carolina, and an inauguration night Arcade Fire shared the stage with Jay-Z at the Obama for America Staff Ball at the Armory in Washington, D.C.

The “Suburbs” tour will find the band playing less frequently and in larger venues. “They know that an Arcade Fire show is a cathartic experience for the band and for the audience,” Viecelli says. “The band really is laying it out there emotionally onstage, investing a ton of energy and heart, and they realized that if they do that for too long or too much, they can’t maintain that genuine performance level.”

Shed shows in Boston, Philadelphia, Nashville, Atlanta and Columbia, Va., comprise most of the U.S. gigs on the books for 2010. In New York, an Aug. 4 show at Madison Square Garden sold out so quickly that a second show was added the next night. More North American shows are in the works for later this year, and in 2011 the band will do some more overseas touring, including Australia, New Zealand and Japan. But Viecelli expects there will be plenty of leftover demand for more Arcade Fire shows.

At Lollapalooza in Chicago’s Grant Park—to be held Aug. 6-8 this year with an expanded capacity of 80,000 people per day—Arcade Fire shares top-line billing with Lady Gaga, the Strokes, Phoenix and Green Day and will close the festival’s final night by going head to head with the reunited Soundgarden.

Later in August, the band headlines the main stage at the British Reading and Leeds festival, a slot it shares with Guns N’ Roses and Blink-182.

Lollapalooza promoter Powell, who along with C3 Presents partner Charles Attal is responsible for filling more than 130 slots on the festival’s grid each year, first saw Arcade Fire in 2004 at Austin’s 1,000-capacity club Emo’s Outdoors.

“We were completely blown away,” says Powell, who immediately booked the band for the rejuvenated Lollapalooza in Chicago the following summer and gave it a subheadlining slot right before the Killers on the main stage. “They probably stole the show of the whole festival,” he says. “We saw that performance and knew that they were a headliner. They’re in that rarified group of bands that we talk to 365 days a year.”

“This band has always been ready,” Viecelli says. “From the start, we kept stepping things up, moving them to bigger and bigger rooms, bigger and bigger stages. Common sense told me that at some point they would hit a level that they couldn’t completely rule that they would hit the limit of their abilities—their current experience and production obstruction. They never did. They just never did.”

One result of the close-knit approach is the members’ ability to maintain an air of mystique and secrecy about their personal lives. You’re not going to find any of them discussing their daily routines on Twitter. Yet even though they’ve maintained a wall of privacy, the connection fans feel with them is personal and intense.

“I don’t know if I’m old-fashioned, but I feel like the fan relationship involves putting out records,” Butler says. “We’ve always really tried to connect with our audience when we play live—we don’t take it lightly to go onstage and play—it’s the DNA of what this band does and we couldn’t exist in the same way without that.”

Live and thriving: ARCADE FIRE performing at the 2005 Lollapalooza festival in Chicago.
BEFORE BLOGS, THERE WERE ZINES. BEFORE USB DRIVES, THERE WERE CASSETTE TAPES OUT OF THE BACK OF TRUNKS. AND BEFORE TWITTER, THERE WERE MAILING LISTS. WHILE THE STRATEGIES OF DIY HAVE CHANGED, THE ETHOS HAS NOT. BILLBOARD ASKED SEVERAL ESTABLISHED AND UP-AND-COMING PRACTITIONERS OF DO-IT-YOURSELF STRATEGIES TO DISCUSS TIPS ON RETAINING AUTONOMY IN CHANGING TIMES

In Conversation:

Ian Rogers & Josh Freese

Session drummer Josh Freese, 37, took DIY marketing to a new level last year by selling premium packages that bundled his second solo CD with extras like lunch with him for $250 or hanging out all weekend for $20,000. Ian Rogers, 37, CEO of direct-to-fan music platform Topspin, provides the online tool kit that Freese and hundreds of other artists use to manage this new era of fan connection and commerce.

Pedestal or Peer?

Rogers: There was definitely a change in music listening for me, from listening to AC/DC and Rush to Minor Threat and Black Flag. All of a sudden I wasn’t just a spectator, but a participant. Instead of putting these people on pedestals, it felt like I was listening to people I could be if I chose to be. So when I think of DIY, I think of whether the fans are participating or incredibly far from the people they’re looking up to.

Freese: I didn’t get into songwriting until I stopped listening to Eddie Van Halen playing guitar and started listening to Johnny Ramone playing guitar. And that’s where I got involved.

What’s the Product?

Freese: What it all comes down to is that major labels and record sales are plummeting. People are having to

BE COMMITTED

Freese: I’m almost done with a five-song EP that is only about the guys who bought things off my website, where you [can] get a song written about you. And it’s not just something I shot out on an acoustic guitar and four-track. I spent months writing these songs and recording in studios. I worked my ass off on these songs. And I didn’t just give them a CD to play for their buddies, but it’s a song that’s going to be on an actual release. I’m considering calling it “My New Friends.” And I’m making videos for them too. When it comes out, I don’t know if I’ll do the same sort of thing and go to the same lengths I did. Maybe I’ll let someone make my next album for me for $20,000.

Rogers: It has to be part of the artist’s creative process. The product is not separate from the marketing. A lot of artists would want to turn in a record and let the finding of an audience for that record fall to somebody else. The reality is that the way you present the record and present yourself as an artist is as much as how you find an audience as much as anyone else. What you do is what’s appropriate for what you are and what your fan base is. Ramstein did a deluxe package with dildos. That’s obviously not going to work with the Bob Dylan Christmas record. It’s got to be an extension of the creative process.

Engage the Fan

Freese: I fought the Twitter thing for a while. But I can’t anymore. I used to like that there was a mystique to rock ‘n’ roll and I’m sometimes scared that there’s not anymore. But in the old days, you’d have a mailing list at your merch booth and you’re lucky if you get maybe a couple of hundred a night. And then you have to send out emails when a new record comes out? So it’s amazing to have it right there.

Rogers: Look at [singer-songwriter] Chuck Prophet’s newsletter. I know when I get the newsletter that it’s not just “Dude, buy my record.” He sits down and writes an e-mail to his fans that’s organized and coherent and passionate. All you want is to have more friends today than yesterday. And the way you keep those people is to give them something of value, whether it’s your music or your opinion.

You can still maintain the mystique. You don’t have to tweet what you had for breakfast. Tweet about the goat you just sacrificed, if that’s part of your mystique. Everything you put out there has to be something of value to your audience. The thing the audience has today they didn’t have in the past is choice. TV is noise. Radio is noise. If you hear something on Twitter, it’s because you wanted to hear it. When the audience has that much control, all you have to do is entertain them. Just take who you are and wrap it into this new medium.

‘You don’t have to tweet what you had for breakfast. Tweet about the goat you just sacrificed, if that’s part of your mystique.’ —IAN ROGERS

—Moderated by Antony Bruno

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DIY PROS

Daniel Glass & Dan Koplowitz
Twenty years ago, it wouldn’t have been hard to imagine Friendly Fire Records founder Dan Koplowitz, 29, following in 53-year-old Glassnote Records founder Daniel Glass’ footsteps—starting indies, building them up, then making it big when the majors came calling. But it’s a new world, and both Koplowitz and Glass say they have no desire to be absorbed into the major system, despite the fact that the new DIY trend hasn’t entirely leveled the playing field. Here, the two talk about the perks and drawbacks of doing it themselves.

MAJOR OR MINOR
Koplowitz: I can honestly say working at a major was never a goal for me. I started my first label at 14—it was a little 7-inch label called Sellout Records, and I saved money from mowing lawns to press up the records and had my dad drive me around to drop them off at local record shops to sell on consignment. I always got a thrill out of doing it myself. As I got older, I realized that I couldn’t do it entirely on my own and that I needed a team of hardworking people, but I never had any desire to be absorbed into the major-label system. I have nothing against the majors; I have friends who work there and they do put out some good albums. They’re still juggernauts, even if they are wounded juggernauts.
Glass: I didn’t start out wanting to work at a major, either. I got there as a result of sales of companies. I cut my teeth at Chrysalis Records in the ’80s and when it got sold to EMI, it was the saddest day of my life. Then I went to SBK, and then that got sold to EMI, and I became the head of EMI North America as a result of that. Then I went to Rising Tide, and that got converted into Universal Records (laughs), and I became president and CEO of Universal. I never looked for a job at a major label, ever, they just kept finding me. They make these offers you can’t refuse, and they are very sexy, but no one ever held a gun to my head and forced me to do it. I did well and it was fun, but it’s not when you build a little independent label and it becomes successful.
Koplowitz: Majors do still have a lot of resources. And of course, who wouldn’t want more money and more resources to be able to do the things you want to do? But that in and of itself, to me, is not a sufficient reason to team up with a major, especially when you are doing well on your own.

RADIO SILENCE
Glass: The place the majors still dominate, without a doubt, is radio. When I was coming up, independent radio promotion was very respected as an art form and as a profession, and [former New York Attorney General Eliot] Spitzer’s anti-payola settlement has had a negative effect on the indies because independent promoters no longer have the same access. The result of this is that radio loses and fans lose.
Koplowitz: Some of the responsibility falls on the radio stations themselves. No one forces them to march in lock step with everyone else. I understand they need to be conservative because they don’t want to lose listeners and revenue, but it’s still unfortunate to see.

GENRE SHIFTS
Koplowitz: There are certain genres, pure top 40-style music, which benefits from the mechanisms and structures that the major labels have in place. That’s the music that is sold in Walmart and played on major stations and the artists go on mall tours and what have you. It’s a different world than indies run in.
Glass: Well, I’m going to Amarillo, Texas, next week to meet with Walmart and make the case for them to stock Mumford & Sons. But the point about the genres is interesting, because when I was coming up, all the dance and R&B labels were indies, and the major labels would wonder how they were doing it. In the days of disco, indies definitely ran the world. Now the rap labels, for example, are all part of Atlantic and Universal. Rock and alternative really benefits from the rise in indies.

WHY YOU? WHY NOW?
Koplowitz: Hypothetically, let’s say a band signs to a major. First off, let’s say that the A&R person who signed you is young and truly believes in your band, and let’s say after two months they get fired. Suddenly you’re at a label where none of the higher-ups know about you or particularly care about you, and your advocate is gone. That doesn’t happen at indies. We’re seeing a trend of bands going back to indies, like Interpol going back to Matador or Hot Hot Heat going to Dangerbird.
Glass: The whole need to convince someone, major vs. indie, makes me nauseous, to be honest. Instead of pleading with people, I tell them to look at our track record. What does the band want? Do they want “Saturday Night Live”? Do they want radio? Do they want magazine covers? We’ve done all that, we’ve had all that.
Koplowitz: The artist has to have the right ambition for us, too. If they want something different, I let them go and have their major-label fun. But if they are a good fit for us, we’ll be loyal to them. —Moderated by Correy Harding

‘Majors do still have a lot of resources. But that, to me, is not a sufficient reason to team up with a major, especially when you are doing well on your own.’

—DAN KOPLOWITZ
Kevin Lyman & Alan Brockman

Sixteen years ago, Kevin Lyman, 49, launched the Vans Warped tour because he felt punk rock fans would embrace a tour with a bunch of bands and other attractions at a value price. It worked, and Mayhem, Taste of Chaos and this year’s debut Country Throwdown tours followed. On a much smaller scale, Alan Brockman, 34, president of North Delta Ventures, is an investment banker-turned-home builder-turned-concert producer/documentarian who wants to do the same thing for Americana music this fall with the Southbound Showdown on football-centric college campuses in the South.

DEVELOPING A CONCEPT

Brockman: The concept is a touring variety show with a focus on southern American music, with an emphasis on Americana/roots music—but letting all things Southern come into it, whether it be country, all-country, blues or New Orleans funk—take it on the road with a film crew and document the whole process. I’ve been building houses the past four years. I liquidated my inventory, moved to Nashville, and I’m betting the house on it right now.

What I’m trying to do is build a brand, and I’ve locked in venues in [Southeastern Conference football] college markets for Thursday or Friday preceding big home-game weekends. The idea is to give the 80,000-100,000 people in town something to do. I locked in all the venues about two months ago and I’m trying to get four to six acts on five or six dates this fall and get two national acts that can sell 300-500 tickets in those venues.

Lyman: The financing of it is always the complicated task. It’s commendable that you’re saying, “I’ve raised the money and am willing to go out there and do this,” because normally people say, “I want to do this. I have no money.” You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. You ask them if they have a sponsor or someone that wants to help back this thing. 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Lyman: The benefit is the relationship with the manager and convincing the manager that this is a good move for the artist. When the manager calls the agent and says, “We need to take a hard look at this,” the first thing the agent is going to say to you is, “That’s BS. You went around me and went to the manager.” But that’s how you get someone to pay attention to you. And with a manager, maybe you could say, “We’re going to pay you a fee, but if this thing’s successful, we’re going to make you an equity partner on it. And by being part of this, if an A&R or Live Nation ever comes in and buys this tour from us, you will get paid on that down the road.” Then the manager has a little more vested interest.

There’s always a fine line between confidence and cockiness when you’re doing these things, because you have a vision and you want to get to that end game, so how do you convince other people? The first thing they’re going to say is, “Who else is playing on the bill?” And the sponsors are going to ask, “Who else is sponsoring this thing?” It’s difficult to get the first person to jump into the pool.

GETTING PROMOTER PARTNERS

Brockman: For example, I’m going to Oxford, Miss., and I’m wanting to put the Drive-By Truckers on the bill, but the Truckers already have a relationship with [a local promoter], who’s been booking them in Oxford forever. That’s one of the dilemmas I’m facing.

Lyman: So you co-promote the show with them. And then his question is going to be, “Why would I bring you in as a co-promoter?” And hopefully you can say, “I have some sponsorship marketing dollars now with XM, and I have some dollars with Jack Daniel’s that we can put into marketing.” That’s why that guy would be willing to work with you. [Since this conversation was conducted, local promoter Scott Caradine is now a partner on the Oxford date.]
For the first time, leaders of the Latin music industry are honored with a Billboard Power Players report that recognizes this vibrant and unique part of the music industry.

Now in its sixth year, the Power Players series highlights the achievements of executives who drive our business forward with their artistic and business vision.

As with previous Power Players reports, we began this project by inviting readers worldwide to submit nominations at Billboard.biz. We promoted the nomination process in print, online and through e-mail. Executives in all sectors of the Latin music industry were eligible. Scores responded.

A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months, the measure of those achievements and their leadership in the broader industry.

Certainly, many accomplished nominees didn’t make this list. But the selection of the 20 honorees featured here represents the collective ranking and judgment of Billboard’s editors.

Represented here are the leaders of multinational major record labels and the independent label sector, publishing companies and rights societies, live entertainment leaders and major Latin media companies, branding experts and more.

The executives profiled here reflect the strength of the Latin music industry amid challenging times. We congratulate them all as we present the first Billboard Latin Power Players report.

—Leila Cobo
Jesus Lopez
Chairman/CEO, Universal Music Latin America & Iberian Peninsula

Jesus Lopez is not your typical music company chairman. As head of the world’s largest Latin music company, he’s a hands-on chief who’s intricately involved in all aspects of his company’s operation, from the overriding vision to repertoire selection. Lopez, a native of Spain, oversees Universal’s label operations in Spain, Portugal, Latin America and the U.S. Latin market, where Universal Music Latin Entertainment is the Latin market-share leader, with its labels accounting for half of all Latin album sales and topping three out of four subgenre radio and sales charts, according to Billboard data. Lopez also oversees UMLE’s Latin music publishing in the United States and Mexico, as well as Global Talent Services, a management service division. In the past year, Lopez says, the company’s new structure “has allowed us to provide more services to artists and managers and to diversify my labels’ income, leading this to become an entertainment company, where music is an intrinsic income generator, but not the only one.” With a roster that includes Thalía and Intocable, the Machete tour, marking the first time a Latin label will preside over a major, international tour featuring its artists; “We are an entertainment company and we maximize every area of entertainment,” Kolm says.

Afo Verde
President, Sony Music Latin America

Afo Verde spent five years as president of Sony Music’s Southern region before taking over as president for Latin America last September, presiding over the entire region and the U.S. Latin market. A musician and established producer with more than 80 album production credits, Verde’s approach to label management is artist-driven.

“Maybe my style is different but our direction is exactly the same,” Verde says. “Identify the best artists in the market and forge with them solid and lasting relationships.” He says. “Artists should receive perfect service. This is their home, and we have to honor their trust.” Since he took over, Verde has overseen successful campaigns for major acts like Camila, Daddy Yankee and Marc Anthony, who has the top Latin album debut of 2010 so far. He convinced Chayanne to stay with the company and orchestrated his most successful album and tour in years, while also garnering success for new Sony acts like Thalía and Intocable. The label’s chart victories since the beginning of the year have made it the No. 1 Latin pop albums label for the year ending May 1, according to exclusive chart recaps prepared for this report. It also retains its position as the No. 1 tropical albums label.

Raul Alarcon Jr.
President/CEO/chairman, Spanish Broadcasting System

Under Raul Alarcon Jr., Spanish Broadcasting System has expanded from a powerful Spanish-language radio network with 21 owned or operated stations to a multimedia company whose holdings include a TV operation (Mega TV), a music-centric website (LaMusica.com) and a live entertainment division that has produced a series of successful concerts in the past year (including Ricardo Arjona performances in February at the Coliseo de Puerto Rico, which grossed $1.5 million, according to Billboard Boxscore, and the Polito Vega 50th anniversary shows at New York’s Madison Square Garden in August 2009). SBS’ vertical integration of assets, and the resources it can provide artists, has turned it into a valuable promotional tool whose scope extends beyond radio airplay. Mega TV now reaches 6.5 million households, according to SBS, and shows like “Esta Noche Tu Nite” are mandatory promotional stops for artists. At the same time, SBS’ radio presence in key markets—particularly New York, Los Angeles, Miami and Puerto Rico—make it an essential tool in chart success, with several of its stations committed to promoting new music.

Walter Kolm
President, Universal Music Latino/Machete

Walter Kolm helms the country’s top-charting Latin pop and urban labels, home to superstars like Juanes, Enrique Iglesias and Wisin & Yandel. Universal Music Latino was Billboard’s 2010 hot Latin songs label of the year, breaking a winning spree held by Sony since the award launched in 2003. The surge is testament to Kolm’s hit-driven mentality. For the year ending May 1, Latino remained the top hot Latin songs label as well as the top Latin rhythm songs and Latin pop albums imprint, according to Billboard’s charts. Machete, Universal’s urban label, topped the Latin rhythm songs, albums and tropical imprint charts. In building the labels he took over two years ago, Kolm has drawn upon business and artistic resources, bringing together acts like Wisin & Yandel and Iglesias in hit collaborations. “Today, crossover means getting to bigger audiences through different genres, not just languages,” says Kolm, who has focused on further expanding the reach of superstars like Juanes along with developing new names like Chino & Nacho through different business models. Most recently, Kolm announced the Machete tour, marking the first time a Latin label will present a major, international tour featuring its artists. “We are an entertainment company and we maximize every area of entertainment,” Kolm says.

Gustavo Lopez
President, Disa/Fonovisa

Gustavo Lopez heads the country’s largest regional Mexican music operation, Fonovisa or Disa, top all of Billboard’s regional Mexican radio and sales charts and jointly account for nearly 80% of all regional Mexican music sales. The key to maintaining that chart status was Lopez’s ability to renegotiate contracts with acts like Los Tigres del Norte while developing new names like Larry Hernandez (who had the No. 2-selling regional Mexican album of the year) and Espinoza Paz (who had two albums among the top 10 of 2009). Lopez has aggressively moved this most traditional of genres into the digital and mobile arena, landing the top-selling mobile tone of the year with Banda el Recodo’s “Te Presumo.” Beyond sales figures, Lopez is enthusiastic about the transformation of his companies as they enter other arenas like touring—where he ventured successfully with the Invasion del Corrido live show and concerts by Pedro Fernandez—and licensing. “All our new artist signings come with more rights, above and beyond typical record rights,” he says, citing new deals with Voz de Mando, a newcomer to the charts. “I like that we’re achieving it our way,” he says of such deals, “and with the artists who want to do it.”
“Los Song Camps de ASCAP, me han dado la oportunidad de hacer grandes colaboraciones, crear contactos importantes y presentar mi música en los géneros en los que nunca había tenido exposición y donde ya tengo éxitos. Es un orgullo para mí ser parte de ASCAP.”
- Yoel Henriquez

“Las canciones tienen alas propias. ASCAP es un cielo inmenso en donde pueden volar y alcanzar las estrellas más altas.”
- Gabriel Flores

“Gracias, ASCAP! La música es mi vida y seguiremos echándole ganas.”
- Sergio Sánchez Ayón

“Estar en ASCAP con compañeros compositores tan talentosos, es un orgullo y un gran incentivo.”
- El Chapo

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www.ascaplatino.com
Don Browne
President, Telemundo

Don Browne oversees the strategy and content of the second-most-viewed Spanish-language TV network in the country, according to Nielsen. He also oversees its fully owned bilingual music and lifestyle channel, Mun2. Under Browne, Telemundo has emerged as a major producer of original content and has also created alliances with major and independent labels to incorporate artist and musical exposure in some of those productions, including “La Reina del Sur.” Other successes include the launch of singer/songwriter/actor Jencarlos Canela. In addition, the network’s premier music property, the Billboard Latin Music Awards, this year reached more than 5 million U.S. viewers for a third consecutive year, according to Nielsen. Mun2, headed by senior VP of programming Flavio Morales, has been at the vanguard of bilingual, youth-driven programming, becoming a crucial promotional vehicle for labels and artists. The channel now reaches 34 million U.S. homes, up from 20 million last year, Nielsen reports. Browne’s primary achievement, however, has been developing original programming, for which music is a key component. In the past year, he says, that vision “came of age in all areas and platforms.”

Ruben Leyva
President, Sony Music U.S. Latin

Although Ruben Leyva has been running Sony’s U.S. Latin company as managing director for the last three years, he was officially named president in January, quickly making such high-profile moves as a licensing deal with reggaeton star Daddy Yankee. But Leyva’s achievements precede that move. “We’ve reinvented our company,” he says. “We’re transforming it into a current, streamlined company. And since last year, our market share has been slowly increasing.” For the year ending May 1, Sony Music Latin was the top-charting tropical songs and tropical albums label with 43 and 42 charting titles, respectively. Sony was also the No. 1 Latin pop songs imprint, with 31 charting titles. A key driver, Leyva says, has been breaking new talent, including Camila, Kany Garcia and Reik, who are all on their second albums. Sony also brought back artists like Thalía and Chayanne with their most successful albums in years. “What we’re most proud of is our ability to develop new talent,” Leyva says. “To me that encapsulates what a record company should be. We are a creative, A&R-driven company and the artists come first.”

Iñigo Zabala
President, Warner Music Latin America

For Warner Music Latin America, whose pop-dominated roster features weighty Maná and Alejandro Sanz as well as up-and-comers Alexander Acha and Jesse & Joy, “our main task continues to be to transform our business, putting the music and artists always in the center, and continuing to invest in new talent,” label president Iñigo Zabala says. To that end, in October 2009 Warner established a Mexico branch of Get In, the artist services company it acquired in Spain in 2008. The Mexico branch provides concert booking services in Latin America to such Warner artists as Carlos Baute and Beto Cuevas. At press time, Get In’s Mexico office had booked 81 concerts, according to Zabala. Get In “works a little independently from the label, but in a coordinated way,” Zabala says. “The business we’re in is trying to be the best label, have the best artists and share an integrated strategy with them.” Part of that strategy involves artist websites, through which the company now offers exclusive content and products directly to consumers, as it did with Sanz’s “Paraiso Express” album.

Kate Ramos
Senior VP of tour alliances, Live Nation

Kate Ramos’ efforts in the past 12 months have focused on Shakira, with whom Live Nation has a multimights deal. The singer’s tour, which begins in the United States this fall, will take her to more markets in the Middle East and Asia than her previous outing. “She’s one of the few that’s definitely a global artist,” Ramos says. Other high-profile projects this year include Chayanne’s 2010 No Hay Imposibles tour and the nine-city Los Tres trek with Alejandro Fernandez, Marco Antonio Solís and Joan Sebastian. Similar in concept to Marc Anthony’s multigenre Juntos en Concierto triple bill of years past, this year’s outing specifically focuses on regional Mexican acts. “You get the three artists together conversing and creating the vibe onstage,” Ramos says, adding that a 2011 edition is “definitely on the books. When you get an artist creatively into the idea, you’ve got to run with it.” With Shakira, Vicente Fernandez and Alejandro Sanz still touring this year, Ramos says paid attendance on the national Latin tours she oversees will be up 110% over 2009.
Congratulations Cisco Suarez

ON BEING NAMED ONE OF THE TOP 20 BILLBOARD LATIN POWER PLAYERS

FROM YOUR ENTIRE UNIVISION FAMILY
Latin Chart-Toppers
Billboard's charts department prepared an exclusive recap of key Latin charts for the 12 months ending May 1, the same period covered by the nominations for our Latin Power Players report. Here are highlights of those chart recaps.

Top Latin Album Labels
Pos. | LABEL (No. Charted Titles)
--- | ---
3 | UNIVERSAL MUSIC LATIN ENTERTAINMENT (209)
2 | SONY MUSIC LATIN (76)
3 | WARNER LATINA (71)
4 | CAPITOL LATIN (67)
5 | IM (2)
6 | BALBOA (8)
7 | TOP STOP (1)
8 | BULLSEYE (1)
9 | CONCORD (1)
10 | PLATINO (9)

Top Latin Album Imprints
Pos. | IMPRINT (No. Charted Titles)
--- | ---
3 | FONOVISA (79)
2 | DISA (77)
3 | SONY MUSIC LATIN (36)
4 | UNIVERSAL MUSIC LATIN (33)
5 | PREMIUM LATIN (2)
6 | MACHETE (20)
7 | SIENTE (6)
8 | WARNER LATINA (11)
9 | WY (4)
10 | IM (2)

Hot Latin Songs Labels
Pos. | LABEL (No. Charted Titles)
--- | ---
3 | UNIVERSAL MUSIC LATIN (29)
2 | SONY MUSIC LATIN (44)
3 | DISA (22)
4 | FONOVISA (20)
5 | ASL (13)
6 | MUSIVISA (14)
7 | WARNER LATINA (13)
8 | PREMIUM LATIN (4)
9 | SIENTE (5)
10 | INTERSCOPE (8)

Hot Latin Pop Songs Labels
Pos. | LABEL (No. Charted Titles)
--- | ---
3 | UNIVERSAL MUSIC LATIN (33)
2 | SONY MUSIC LATIN (39)
3 | WARNER LATINA (20)
4 | PREMIUM LATIN (6)
5 | SIENTE (5)
6 | INTERSCOPE (10)
7 | CAPITOL LATIN (16)
8 | TOP STOP (4)
9 | ULTRA (3)
10 | MACHETE (6)

Sony/ATV Music Publishing congratulates our friend and colleague Jorge Mejia on being named a Latin Music Power Player ¡Mazél Tóv!

Top Latin Rhythm Album Labels
Pos. | LABEL (No. Charted Titles)
--- | ---
3 | UNIVERSAL MUSIC LATIN ENTERTAINMENT (31)
2 | SONY MUSIC LATIN (32)
3 | CONCORD (1)
4 | BALBOA (5)
5 | PLATINO (3)
6 | CATAPULT (2)
7 | CAPITOL LATIN (2)
8 | A.R.C. (1)
9 | VINA (1)
10 | WARNER LATINA (1)

Top Regional Mexican Album Labels
Pos. | LABEL (No. Charted Titles)
--- | ---
3 | UNIVERSAL MUSIC LATIN ENTERTAINMENT (92)
2 | SONY MUSIC LATIN (12)
3 | CONCORD (1)
4 | BALBOA (5)
5 | LIFEBOAT (3)
6 | EMUSICA (4)
7 | WARNER BROS. (1)
8 | CUATRO MENGUANTE (1)
9 | SONY MASTERWORKS (1)
10 | PUTUMAYO (2)

Top Tropical Album Labels
Pos. | LABEL (No. Charted Titles)
--- | ---
3 | SONY MUSIC LATIN (42)
2 | UNIVERSAL MUSIC LATIN ENTERTAINMENT (16)
3 | TOP STOP (1)
4 | VINA (1)
5 | HOMEBOY (7)
6 | EMUSICA (4)
7 | WARNER BROS. (1)
8 | CUATRO MENGUANTE (1)
9 | SONY MASTERWORKS (1)
10 | PUTUMAYO (2)
¡Enhorabuena Gabriel!

On your recognition as one of the premier executives in Latin entertainment and your promotion to President/CEO of The Latin Recording Academy®. We proudly serve the Latin music community under your leadership.

Your friends and colleagues at The Recording Academy® and The Latin Recording Academy.
The last 12 months have been busy for Nestor Casono, with new signings that include superproducer Armando Avila, pop star Belinda, singer/songwriter Julieta Venegas, Soda Stereo's catalog and Argentine TV production company RGB Entertainment. Along with his existing roster, Casono's efforts have focused on recovering monies owed to the publisher—whether it's from performing rights societies for unidentified works or from labels in Brazil with whom a recently resolved lawsuit over mechanical royalties released $15 million from escrow. "What we've done is grow in all areas that represent revenue for the company," says Casono, whose efforts led to a 23.2% increase in earnings before interest, taxes, depreciation and amortization; a 13.3% rise in external revenue; and a 12% increase in performance income, according to the company. Key income generators have included the development of registration systems and tracking of songs on TV cue sheets, progress in individual countries in collecting digital royalties established on a regional level in 2008 and what Casono says is a record-setting synch license in Brazil for John Lennon's "Imagine," used in a campaign for Banco Itau.

Cuban-born Cisco Suarez holds the keys to mass exposure on Univision's three top-rated music specials: Premios Lo Nuestro, Premios Juventud and the Latin Grammy Awards, which had their highest ratings in 2009, according to Nielsen. Suarez is responsible for conveying the distinct personality of each show and deciding which artists perform. He guides the tenor, direction and production of those performances, which can catapult careers, launch albums or present new material to millions of viewers across the country and beyond. (The average viewership for Lo Nuestro is 6.1 million and 4.8 million for Premios Juventud, according to Nielsen.) Suarez also produces the fashion reality show "Nuestra Belleza Latina," which featured more than 24 live musical performances in its 12-week run through May 23 and has become a coveted artist showcase. "Our biggest challenge is to produce a show that will entertain this melting pot of nationalities," Suarez says. Perhaps more importantly, Suarez is regarded as a key driver in talent development, as his stage often provides the first major mass exposure for emerging acts. In 2009, Suarez also produced "Viva el Sueño," Univision's first music reality show, helping launch the career of winner Ana Isabelle, who debuted at No. 3 on Billboard's Top Latin Albums chart earlier this year.

Nestor Casono
Regional managing director for Latin America, EMI Music Publishing

Alexandra Lioutikoff
Senior VP of Latin membership, ASCAP

Delia Orjuela
VP of writer/publisher relations for Latin music, BMI

Jorge Mejia
VP of U.S. Latin and Latin America, Sony/ATV

Francisco "Cisco" Suarez
Producer/VP of special events, Univision Network

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BMI's market share of Billboard's Hot Latin Songs chart was consistently more than 50% for the year through May 22, according to the rights society. Under Delia Orjuela's tenure, its annual market share of that chart grew by 7% to constitute more than 43% for 2009. Orjuela says such recent signings as Chayanne, Pitbull and Chino & Nacho—as well as regional Mexican publisher Arpa Musical’s songwriters Espinoza Paz and Horacio Palencia—are part of BMI's goal of maintaining and growing the company's roster of hitmakers in all genres, including Latin. Other recent signings include Voz de Mando leader Miguel Gazola, whose "Comandos del M.P." hit No. 5 on Billboard's Hot Regional Mexican Songs chart. With regional Mexican, "we've definitely been at the forefront of supporting the genre and believing in the genre, and we've seen the results," she says. Orjuela's strategy comes down to "building strong relationships with key players in the industry, because from that you'll get other recommendations" from attorneys, managers and publishers. From the artist's perspective, she adds that it's important "for them to see that you are out there listening to their music and going to shows."
SESAC Congratulates J. J. Cheng, Associate Vice President of SESAC Latina on being named one of Billboard Magazine’s “Latin Power Players”
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**Power Players**

**J.J. Cheng**
Associate VP, SESAC Latina

SESAC Latina added several hitmakers to its roster in the last 12 months, including regional Mexican heartthrob German Montero, Bibi Marin from pop trio Reik, new Duranguense artist Jazmin Lopez, pop quartet Playa Limbo and TV songwriter Alonzo Mercado. Associate VP J.J. Cheng’s approach is to get the society’s affiliates to collaborate, such as when she put together powerhouse writer Claudia Brant with Playa Limbo. Other priorities including pitching her writers’ demos to important artists to get them recorded and placing songs in TV shows and ad campaigns. Those duties “are not standard for performance rights societies,” says Cheng, who previously worked at EMI Latin. “It comes from my A&R background and experience. I strive to go the extra mile and go where no other society has ever been before.” Cheng says radio performance of SESAC Latina-represented songs has grown nearly 50% in the last 12 months. The roster of the society, which she has headed since 2002, includes Noely Schajris, Erika Ender and Samo from Mexican pop band Camila.

**Jose Tillan**
GM/executive VP, Tr3s: MTV, Musica y Mas

Jose Tillan has focused on MTV’s bilingual U.S. entertainment channel Tr3s since May 2009, after his previous stint as senior VP of creative content and music for MTV and VH1 Latin America. His role covers “the whole scope, from the sales side to the content side to the strategy side,” says Tillan, who calls himself “the cheerleader, the firefighter and the psychologist for the channel.” Tillan has focused on sponsor integrations, as with T-Mobile, which came in for what Tr3s says is the largest brand investment in its history; the carrier was prominently featured in celebrity soccer tournament “Rock N’ Goal,” which premiered June 3. The channel says it saw double-digit ad revenue gains in December 2009 compared with December 2008. Programming coups included the introduction of a telenovela, “Isa T.K.M.,” and a new summer lineup intended to encourage parent-youth co-viewing. The goal with Tr3s, which was rebranded under its expanded new moniker in May, is to “amplify it to the point where it’s not just music,” Tillan says.

**Tomas Cookman**
President, Cookman International, Nacional Records

Known for his independent Latin alternative label and a management roster that includes Los Fabulosos Cadillacs and Aterciopelados, Tomas Cookman hired four people at his Los Angeles headquarters in 2010, bringing his staff to 16. “Which is more than some major labels,” he says half-jokingly. Recent key accomplishments include the Cadillacs’ 2008-10 comeback tour in the United States and Latin America, which he says sold 1 million-plus tickets, as well as the addition of Oromatli manager Amy Blackman to the Cookman team. Management revenue is up more than 60%, thanks to clients including Nortec Collective Presents: Bostich + Fussible. Videogame licenses are up 70% and synch placements are up 55% in the past 12 months, including many mainstream TV shows. “Are we a music company? Yeah, but this is entertainment at the end of the day,” says Cookman, whose company curated a Latin tent featuring its artists at the 2010 Bonnaroo festival. The firm also produces a TV show, “ Sesiones,” that airs on Sony Entertainment TV in Latin America.

**Gabriel Abaroa**
President/CEO, the Latin Recording Academy

Ten years in, under the leadership of Gabriel Abaroa, the Latin Grammy Awards keep reaching new milestones. The award show’s 2010 broadcast from Las Vegas’ Mandalay Bay Events Center pulled in 12.8 million total viewers, including non-Hispanics—a record for Univision—according to the network. Viewership was up 10% over 2008 among adults 18-49 and adults 18-34. The Latin Grammy street parties, which showcased nominees in free concerts in six cities during the weeks leading up to the telecast, hit a million-attendee mark this year, Abaroa says. Those figures, and a steady global viewership of 50 million people in more than 100 countries, reflect “a combination of building trust in the brand and positioning the brand as a platform for new and upcoming acts,” as well as a prestigious award “recognized by already established acts,” Abaroa says. The industry veteran touts a ramped-up outreach throughout the year, with a more robust Latin Grammy in the Schools program and the establishment of Latin songwriter showcases in Los Angeles and Miami. Those showcases will likely travel to Spain, Argentina and Mexico in the coming months.

**Henry Cardenas**
President/CEO, Cardenas Marketing Network

Cardenas Marketing Network, the promotion company that Henry Cardenas co-founded in 2003, had its best year in 2009 with $34 million in revenue, according to Cardenas. With Chayanne’s No Hay Imposibles tour, as well as a fall tour from Marc Anthony and dates with Aventura and Vicente Fernandez, Cardenas predicts 30% revenue growth in 2010. The Colombia-born entrepreneur, who previously spent 18 years building live entertainment powerhouse Cardenas/Fernandez & Associates, says fans “are still going for [A-list] talent. But the B and the C talents are suffering a lot.” Cardenas is handling media buys for Shakira’s upcoming outing and, beyond the big tours, CMN produced the first Billboard en Concierto series in 2010, which presented finalists for the Billboard Latin Music Awards. Other milestones this year included the opening of a Los Angeles office to keep up with demand for experiential marketing activations and a run of the Celia Cruz musical, “Celia,” at Chicago’s Athenaeum Theatre. In February, CMN announced a deal with the Argentine Football Assn. to organize matches and manage commercial and sponsorship rights for the team until June 2014.

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Profiles written by Ayala Ben-Yehuda and Leila Cobo.
Telemundo congratulates
Don Browne
on being named a Latin Power Player
and salutes his vision and leadership
as we celebrate 12 years of producing and broadcasting
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REGISTER BY AUG 6
When Steve Bursky started managing Adam Young at the end of 2008, the mastermind behind synth-pop act Owl City played him a handful of acoustic songs from his hard drive. He told Bursky that he hoped the unrefined tracks, which were recorded in the summer of 2007 before he began making music as Owl City, would someday be released.

“The feel was different than Owl City,” Bursky says. “It was the same voice and aesthetic, but the songs were very stripped-down and more vulnerable.”

In fact, Young felt so strongly about the songs that he insisted they be released under a different name, Sky Sailing.

“It was clear early on that it needed to be separate from Owl City,” Young says. “Overall, this piece is disconnected enough to be its own thing.” The album, “An Airplane Carried Me to Bed,” will be released July 13 on Universal Republic.

And while many might balk at giving up the cachet of the Owl City name, including a No. 1 single “Fireflies” and a top 20 album “Ocean Eyes,” Bursky says the new moniker will make things clearer for fans. He notes that the Sky Sailing name allows a prolific artist like Young to experiment with multiple genres and avoid misleading his Owl City fans. In addition to “Airplane,” Young is working on an album of trance music that may come out later this year.

“It’s ironic, because these songs took a back seat to Owl City, but then a little lull in [recording as] Owl City gave me the opportunity to come back to them,” Young says.

Because the singer/songwriter’s knowledge of production techniques grew while recording “Ocean Eyes,” Young says he’s excited about how the 12 tracks have improved since their inception.

Young describes the sound of “Airplane,” including the wistful “I Live Alone” and pop-leaning “Steady As She Goes,” as “more organic and even a little darker in places.”

A MySpace page for Sky Sailing was set up in May, and to ensure that Owl City fans are aware of the release of “Airplane,” Young has posted a letter explaining his involvement with the project. The gentle ballad “Brielle” will be serviced to triple A and hot AC radio formats, and a preorder campaign for the album launched June 29.

Universal Republic also plans on partnering with iTunes for the release of “Airplane.” The store will exclusively sell the album for its first two weeks of release before physical copies are available July 27.

“iTunes has been a very important partner to Owl City,” says Universal Republic Records co-president Avery Lipman, who points out that “Fireflies” was chosen as iTunes’ Single of the Week last July before becoming a smash success. “The idea was to do a lot of direct-to-consumer marketing to reach Adam’s dedicated online fans.”

Young won’t be able to promote “Airplane” due to other commitments. First, he’s recording a new Owl City album through the summer and early fall. And second, as Owl City, he will support Maroon 5 on tour beginning Aug. 4 and John Mayer beginning Aug. 18. While there aren’t any plans for Young to tour behind the music of “Airplane,” Lipman says he might perform some of the material on the upcoming tours.

Despite the lack of the artist’s involvement in publicity for Sky Sailing, Lipman views the project as a perfect stopgap between “Ocean Eyes” and the next Owl City record, which the label hopes to issue by the end of the year. Lipman also believes “Airplane” will go a long way toward establishing Young’s longevity.

“This reinforces the idea that Adam won’t just have one song and go away,” Lipman says. “He’s a real artist for the future with a ton of ideas.”
Mother Issues

Tracy Bonham Makes A Fresh Start

Tracy Bonham views her music career as a constant process of returning to square one. In the time since her 1996 single “Mother Mother” topped Billboard’s Alternative Songs chart, the singer/songwriter has weathered a label dispute, fallen in love, considered leaving the music industry and finally come full circle and started on her own path to motherhood.

“It’s impossible to get away from what I’ve done before,” Bonham says of the long shadow of her early mainstream achievements. “I know my true fans trust me, and for once in my writing career, I’m not worried.”

With her fourth album, “Masts of Manhattan,” due July 13 on Engine Room Recordings, Bonham uses her career to reflect the sweeping changes of her personal life. While her first full-length in five years was inspired by her recent marriage and a move to a cottage in Woodstock, N.Y., the promotion of “Manhatta” has been partly shaped by Bonham’s plan to adopt a child this fall.

“In a way, the idea was to get the album out now and do whatever I can for it,” Bonham says. “I basically put my blinders on . . . and my management and label have been so supportive.”

Bonham believes that something fell apart in the time between the success of her Grammy Award-nominated 1996 debut, “The Burdens of Being Outsider,” and the release of sophomore set “Down Here.” As Universal was merging with Island Records parent PolyGram in the late ‘90s, her follow-up record was endlessly delayed and arrived to quieter fanfare in 2000.

“I was constantly meeting new CEOs who would go down and tell me, ‘You had a push back my record or what kind of record I needed to make,’” Bonham says. “In hindsight, I wish I had just gone off and done my own thing.”

Following the release of “Down,” Bonham toured with Blue Man Group and issued an independent EP, “Bee,” exclusively at the shows. After the release of 2005’s “Blink the Brightest,” Bonham moved away from music and earned her yoga instruction certificate while living in both Brooklyn and Woodstock with her new husband.

Although Bonham considered giving up music altogether, she says she refused to “listen to that voice that wants to throw in the towel” and began writing new songs. Recorded last year in Brooklyn before being overdubbed in Woodstock, “Manhatta” captures Bonham’s newfound tranquility on tracks like “Big Red Heart” and “We Moved Our City to the Country.”

For its first album with Bonham, Engine Room will combine standard and unique marketing strategies. While Bonham’s MySpace and Facebook sites have been reworked, the label will also hold a contest in which Bonham will write an original song for the winner.

Meanwhile, Engine Room is helping Bonham find a publishing deal and talking to different companies about placement opportunities.

“Right now we’re pitching the masters and seeing where that goes,” Engine Room chief strategist Darren Paltrowitz says.

Bonham has a string of East Coast dates booked for August and will likely perform on the West Coast soon after. Although her adoption plans hinder wide-scale touring opportunities, Bonham’s label is looking at the situation positively.

“Who knows,” Paltrowitz says. “Maybe it will inspire more material and we’ll have a new album in the next few years.”

STEPPING UP HIS GAME

Singer/Songwriter Kem Gets Intimate On First Album In Five Years

In line with the theme of his forthcoming album, “Intimacy—Album III,” Kem opened himself up to something he’d never done before: collaborating with another producer.

“One of the things intimacy means is being able to share and yourself vulnerable,” Kem says of working with producer Rex Rideout (Ledisi, Luther Vandross). “I never set out to be a producer and didn’t go to producer school; I was just making my records. But working with a bona fide producer validated what I’d done over the years and added another dimension to the project I wouldn’t have gotten to on my own.”

That dimension is showcased on lead single “Why Would You Stay?” The ballad about infidelity and remorse is accentuated by the Detroit Symphony Orchestra’s 16-piece string section, arranged by late Motown legend David J. Van De Pitte (Marvin Gaye’s “What’s Going On”). “Why” is No. 4 on Billboard’s Adult R&B chart and No. 22 on Hot R&B/Hip-Hop Songs.

“This is a risky single for him, more pop-leaning,” Rideout says. “There’s still a lot of vintage Kem on the album, but he and I also wanted to show how his sound has progressed.”

Kem first rose to prominence in 2003 with his single “Love Calls.” After the album peaked at No. 14 on Top R&B/Hip-Hop Albums and No. 90 on the Billboard 200, Kem cemented his hit with 2005’s gold-certified “Album II”—which debuted at No. 1 on Top R&B/Hip-Hop Albums and No. 5 on the Billboard 200—and its follow-up “i.”

“I can’t stop Loving You.” Both albums have sold 802,000 and 867,000, respectively, according to Soundscan.

GLOBAL PULSE

The Canadian Tenors’ manager has a marketing-friendly acronym for the classical crossover act’s appeal. It’s PEPAH, Toronto-based Jeffrey Latimer says, and stands for “powerful, endearing, playful, accessible and hot.”

The act’s domestic success is certainly nothing to be sneezed at. Nielsen SoundScan reports sales of 55,000 copies for its self-titled Universal Music Canada debut—released in November 2008—which mixes classical crossover and pop material, from Tomaso Albinoni’s “Adagio” to Leonard Cohen’s “Hallelujah.”

Dec 2009 U.S. release added 82,000 sales, and Canada-only Christmas album “Perfect Gift” has sold 40,000 since its November 2009 release.

Universal Music Canada CEO Randy Lennox is convinced the quartet “will be a good short-, mid- and long-term success story for Canada.”

Universal looks to steadily build up European interest, with London shows June 29 and July 1—the latter a Trafalgar Square Canada Day showcase—following a June 26 performance at a G-20 leaders reception in Toronto.

The act was initially assembled by Canadian pianist Jill Ann Siemkowski, John Altrowitz and Timmy Leam. The current quartet (Remigio Pereira, Victor Micallef, Fraser Walters and Clifton Murray) came together several lineup changes later. A spring 2011 U.K. release for “Canadian Tenors” is scheduled, with Euro- pean releases to follow.
Bret Michaels has always lived on the edge, from his wild days fronting Poison to his dalliances with busty women on VH1’s “Rock of Love.” But his latest move might lead some to question whether his appetite for destruction is getting too big. Despite recently suffering a series of life-threatening health issues, including an emergency appendectomy, a brain hemorrhage, a mild stroke and the discovery of a hole in his heart, Michaels is touring with Lynyrd Skynyrd and .38 Special before a series of solo dates in July. In addition, he’s preparing to release a solo album, “Custom Built,” July 6, and autobiography “Roses and Thorns: The Reality of My Rock n Roll Fantasy” is due this fall. He’s also considering opening a restaurant chain that will bear his name.

1 How is your health? Should you be on the road?
I have taken every single precaution I can take, and I feel really good. Obviously, I’m not 100% there yet, and I’m taking insulin and Lovenox injections every day. It’s either sit there and worry about what’s going to happen to me or just go out and do it. If I’m going to live, I want to do the Lynyrd Skynyrd tour, you know? I don’t want my legacy to be a brain hemorrhage. I want my legacy to be that I made some good music.

2 When you launched the Poor Boy Records label in the mid-’90s, you were ahead of the curve in terms of artist-owned ventures. How do you handle marketing and distribution?
I just hire all the same people that every record label hires. I finance everything myself and then I go to Target, Best Buy, Walmart and K-Mart—anyone who will take the record. They hear a sample and they order a bunch. I hire a complete staff: people to work it at radio, people to work it online and publicists. Distribution is done through Mailboat, which is Jimmy Buffett’s label. I used them before and they do a great job of making sure it’s in every single store, and they are very accountable for the money.

3 What was the recording process for “Custom Built”?
I did a lot of recording while traveling. The title represents what the music is about: I’m covering a wide range of music, from rock to country, and I even cover a Sublime song, “What I Got.”

4 The first single is “Nothin’ to Lose” with Miley Cyrus. What’s next?
“Nothin’ to Lose” did really well at hot AC and then I got sick, so unfortunately I wasn’t able to tour for two months and couldn’t continue to work the song. Now I’m going to rock radio with [second single] “What I Got.” And I’m going to country radio with a version of “Every Rose Has Its Thorn” that I did in Nashville with Brad Arnold from 3 Doors Down, Jay DeMarcus from Rascal Flatts, Chris Cagle and Mark Wills.

5 Has it been difficult to adapt to changes in the music industry after being part of it for so long?
Some things are still the same. Now artists use MySpace to get discovered; back in the day we used a slot at the Paradise Bar and Grill. There are great opportunities, but here’s the downside—in the new digital age, people are not as loyal and they forget about songs more quickly. When we started, people really dove into knowing the band. In the digital world, it pops up and an hour later there’s another video on YouTube and they forget about the last video they were watching. It’s a little more easy come, easy go. I always tell new bands, “Don’t fear going out and being personable with your fans.” It’s a great new world we live in to be exposed, but it’s also scary because you can easily be disposed.

6 How is your new VH1 show, “Bret Michaels: Life As I Know It,” different from “Rock of Love?”
VH1 was getting a lot of requests for a show about my life at home, so we decided to move forward and do that. It features my daughters, Jojo and Raine, and I think the girls are having a good time. We’re a fun family and I think people get to see that.

The act will tour Germany and Austria in November; global booking is through Sam Feldman & Associates.

—Hazel Davis

>>>COMPASS SET
Eclectic U.K. dance artist Jamie Lidell is embarking on his biggest North American tour yet, promoting fourth studio set “Compass” (Warp).
Beginning July 31 at the Osheaga festival in Montreal, Lidell will play 20 dates— wrapping Oct. 8 at Minneapolis’ Cedar Cultural Center—booked by Chicago-based Windish Agency.
New York-based Lidell, who’s published by Warp, will also play U.K. and European festival dates this summer followed by a full European tour, booked by the Agency Group.
The 14-track “Compass,” mixing electronics, jazz, rocktinged dance and funky soul, debuted internationally May 17, a day ahead of its U.S. release, and entered Billboard’s Top Heatseekers chart June 6 at No. 13.
It features guest collaborations with Feist, members of Grizzly Bear and Beck, who also produced several songs on the record. “Despite the new direction that he takes his music, his fans are sticking with him,” says Warp U.S. label manager Priya Dewan, who serviced the album to speciality and college radio.
The album’s title track was serviced to digital platforms as a designated blog track, while Warp is actively targeting synch opportunities for “Compass.”
Meanwhile, Dewan says, “the key thing with Jamie for the next six months is having him on the road, because nothing really shows what he’s doing better than him on stage.”

—Richard Smirke

>>>WARPED FACTOR SIX
U.K. pop-punk quintet You Me at Six has had a successful 2010 so far, starting in January with a top five debut for sophomore album “Hold Me Down” (Virgin) on the United Kingdom’s Official Charts Co. sales listing.
This summer the band is playing the main stages at the Reading and Leeds festivals (Aug. 27-29) alongside its heroes Blink-182. But right now, the members are focused on the North American Warp Warped tour, which wraps Aug. 15.
Frontman Josh Franceschi says the band’s hoping to build on the work it invested in Warped’s 2009 edition. “We would get up at nine o’clock in the morning sticking posters all around the site, we’d be walking ‘round giving away merch,” he recalls. “That’s how you end up getting 500 people coming to watch us.”
New York-based Astralwerks senior director of marketing Lawrence Lui says Warped is “a pretty essential linchpin to our campaign—we are piling a lot of our marketing around it.” The new album is also part of a two-week Warped iTunes sale, beginning with the set’s June 22 U.S. release. Warped, Lui says, “is a major opportunity to get the band . . . in front of thousands of receptive kids.”
The EM Music Publishing-signed act is booked by the Agency Group.

—Emma Johnston

The goal with “Intimacy,” due in August on Universal Motown, was to craft a fuller sound with a wider range of musical styles to broaden Kem’s reach across multiple formats, including pop. Taking a close look at the various kinds of intimacy that exist, the album’s tracks include “Golden Days,” which features Jill Scott; upcoming second single “Share My Life,” about a man’s ability to open up emotionally; and the sensual “Human Touch.”

To what fans’ appetite for the new album, two online preview videos have been released. The first, filmed at the MGM Grand in Detroit, takes a behind-the-scenes look at the making of a promotional commercial. The second is the commercial itself, which portrays Kem partying with friends. Kem also recently announced a co-headlining stint with singer Anthony Hamilton for the 2010 Budweiser Superfest, which kicks off Aug. 5 in Cleveland and wraps Sept. 5 in Dallas with a lineup that includes Jaheim, Rameem DeVaughn and labelmate Hal Linton.

Rounding out the label’s prerelease marketing plans are a series of intimate performances for tastemakers, radio stations and media, including some acoustic sets and flyaway radio contests. VP of marketing Katina Bynum also notes that Kem will be doing more TV and has signed with ICM.

“Kem’s first album was a slow build,” Bynum adds. “But with his growth since then, a lot more options are open to him now.”
ROCK

AGAINST ME!
White Crosses
Producer: Butch Vig
Sire Records
Release Date: June 8

Mostly known for delivering folk-punk anthems, Against Me! delivers a no-nonsense rock collection with its latest release, “White Crosses.” The single “I Was a Teenage Anarchist!” drives the final nail into the group’s punk-rock coffin—the chorus is suited for arena singalongs and the lyric “The revolution was a lie!” contradicts singer Tom Gabel’s previous cry of “Baby, I’m an Anarchist!” from the band’s 2002 album, “Reinventing Axl Rose.” The track “Ache With Me” relies on acoustic guitar, but it lacks the raw energy that Against Me! displayed during its early years of playing acoustic basement shows. And standouts “Spanish Moss” and “Rapid Decomposition” are clear-cut rock anthems. The former combines full bass, dynamic guitar riffs and lyrics about making a better life, while the latter rips through gang vocals and the occasional rockabilly-influenced lick. As further proof that Gabel has learned to manage his former-anarchist anger, album closer “Bamboo Bones” finds Against Me! polishing its sound and the singer at his most insightful (“What God doesn’t give to you/You have to go and get for yourself.”) —LP

NADA SURF
If I Had a Hi-Fi
Producers: Louie Lino, Nada Surf
Mardev Records
Release Date: June 8

Perhaps since it has more than enough original material under its belt for the time being, New York rock act Nada Surf recorded a collection of covers for its latest release, “If I Had a Hi-Fi.” The group’s poppy guitars and thick, layered vocal harmonies occasionally improve upon some selections of the vastly diverse material, featuring reinterpretations from artists ranging from Kate Bush to Dwight Twilley. Deppeche Mode’s “Enjoy the Silence” is transformed from a moody new wave jam into a cheerfully dance-ready, guitar-heavy ditty, and Bush’s “Love and Anger” has been chiller to become a tender ballad. Later, the Moody Blues’ “Question” is reworked as a raucous, distortion-heavy headbanger. This fresh touch could’ve been applied to the Go-By-Go-Backs’ “Love Goes On,” which sounds too much like the original. But the low-key version of Spanish band Mercromina’s “Evolución” redeems the group. The simplicity of the cut’s instrumental arrangements is a welcome change for Nada Surf.—EC

KORN
Korn III—Remember Who You Are
Producer: Ross Robinson
Roadrunner Records
Release Date: July 13

A subtitle like “Remember Who You Are” implies a blast back to the past. That may be just what Korn intended by bringing back Ross Robinson, who produced the heavy rockers’ first two albums. But “Korn III” (a reference to this lineup as the third incarnation of the band) moves the group’s sound forward more than it retreats, referencing some stylistic trademarks while introducing some fresh dynamic sensibilities. It’s the likely result of adding touring drummer Ray Luzier as a permanent member as well as stripping away the experimental excursions of 2007’s untitled album in favor of a punchier and more direct approach this time out. Frontman Jonathan Davis, who started off as an emo/techno singer with Tool as a concept album before shifting gears, is still a ball of rage—“This is the time for truth and pain” he declares on the track “Holding All These Lies.” And the rest of Korn pushes that fury on such densely textured fusillades as “The Past,” “Let the Guilt Go,” “Are You Ready to Live?” and opener “Oldale (Leave Me Alone).”—GG

DEER TICK
The Black Dirt Sessions
Producers: Deer Tick, Jason Meagher
Partisan Records
Release Date: June 8

Ragged rock-collective Deer Tick wrangled an eclectic indie following withpub-ready musings on life, love and loss on 2007 debut “War Elephant...” The group’s third studio album, “The Black Dirt Sessions,” occupies the fragile space between down-in-the-mouth folk-rock and gritty alt-country. The up-tempo track “Twenty Miles” finger-picks through a witty take-me-back narrative, wringing out Americana with lyrics like, “I’ve spent every dime that jingles in my jeans.” Singer John McCauley’s weathered rasp, which far surpasses his 24 years, and murky piano shift the album’s mood during “Goodbye, Dear Friend.” “The Black Dirt Sessions” delivers even more grit and lyrical heaviness than its predecessors, revealing a desperate, wayworn side to McCauley’s songwriting.—CM

WORLD

SALIF KEITA
La Difference
Producers: Patrice Renson, Joe Henry
Decca
Release Date: June 8

One of the most alluring aspects of Afro-pop singer Salif Keita’s sublime new album, “La Difference,” is its intimate feel. The arrangements—at once richly textured and gracefully understated—truly give the listener a sense of

JEWEL
Sweet and Wild
Producer: Jewel
Valory Music
Release Date: June 8

Two years after she got her twang on, Jewel is still a country girl on her latest album, “Sweet and Wild.” But the artist sticks to a touch closer to the pop side than she did on 2008 set “Perfectly Clear.” Fiddle, pedal steel and the occasional banjo flavor rather than define the 11 songs here, and the bare-bones acoustic versions on a second disc included in the album’s deluxe version put Jewel right back into coffeeshop (or perhaps campfire) mode. The song “Summer Home in Your Arms” recalls her 1995 breakthrough hit, “You Were Meant for Me” (and, in fact, dates back to the same period), while “No More Heartaches” slyly but defiantly kisses off a man who’s done her wrong. And the lushly drawn “Fading” mixes a moody ambience with a quiet sense of desperation. The set is more sweet than it is wild, but it finds an effective middle ground between the multipartition troubadour and the modern country songstress.—GG

CHRISTINA AGUILERA
Bionic
Producers: various
RCA
Release Date: June 8

We may have love affairs with all different kinds of gimmickry divas, but it takes Christina Aguilera to remind us that singing really matters. That’s not to say the pop star’s latest release, “Bionic,” is all about her voice, a muscular acrobat that’s become more elegant with age. Combine it with the inventive work of a diverse cast of producers and you’ve got the best mainstream pop album of the year thus far. Sure, “Bionic” was made for a post-Lady Gaga world, where the comparisons are inevitable and the sales stakes are high. But from the fidgety intro of the dub-tastic opening title track (produced by Santigold collaborators John Hill & Switch) to punk-brat driving song “My Girls” (produced by Le Tigre, with a guest rap from Peaches) to Aguilera’s gloriously restrained delivery on “All I Need” (Sia Furler co-produced the vocals), the 18-song set shows an artist confident enough to take direct cues from her tuned-in creative team. Because she’s bold enough to do it her way, Aguilera maintains her reign.—KM
Keita as a singer/songwriter. Add to this the highly personal nature of the title track, a song in which Keita rumi- nates on his albinism and the rejection he endured grow- ing up in Mali as a result of his white skin. While the bal- ance of the tracks don’t dwell on Keita’s difference, the title track sets the tone of the set, both sonically and in terms of his social commentary. The song “Ekoło d’Amour,” for example, targets ecolog- ists. The artist is African, and filling Ka Na” addresses the urgent need to protect the Niger River. Keita also revisits a pair of previously recorded tunes, including “Folon.” With the timely aid of guitarists Bill Friess and Seb Martel, Keita reprises “Folon” with an ar- rangement that’s quieter and more introspective than the 1995 version.—PVV

LATIN

ALEX CUBA

Alex Cuba

Producers: Joby Baker, Alex Cuba

Caracol Records

Release Date: June 8

Alex Cuba—the Cuban-Canadi- an singer/songwriter most recently known for co-writ- ing Nelly Furtado’s 2009 Spanish-language debut al- bum, “Mi Plan”—lets his ver- satility shine on this follow-up to the psychedelic folk-rock of his 2009 album, “Agua del Pozo.” Cuba ven- tures into acoustic disco (“If You Give Me Love”), bluesy rock (“Que Pasa Lola?”) and a pop anthem—“Solo Tu”—that should be the envy of every commercial Latin art- ist that Cuba will likely write for. The artist is adept at filling his music with colors, tex- tures and temperatures of the different worlds he thrives in by using funky horns, tender acoustic guitars and thought- ful lyrics. “I was born of a di- vine being,” he sings in the prayerful track “Contradic- tiones.” “If this is what you are and I am your shadow, don’t hide from me when you shine your light.”—ABY

NEW & NOTEWORTHY

JOHN MELLENCAMP

On the Rural Route 7609

Producers: John Mellencamp, Mike Wanchic

Mercury/Island/UME

Release Date: June 15

“On the Rural Route 7609” isn’t a boxed set meant to show off how many hits John Mellencamp has. There’s no “Small Town” or “Hurtz So Good”—most of the big ones aren’t here. Instead, this handomely packaged four- disc, 54-track collection (complete with song-by-song annotation and full lyrics) documents the Indi- ana rocker’s career as ambi- tious songwriter, insightful societial observer, sharp- tongued sociopolitical com- mentator and, occasionally, raconteur who’s done far more than just R-O-C-K in the USA. Dotted with 14 unreleased tracks (including readings of “Jim Crow” by Cornel West and “The Real Life” by Joanne Woodward), it allows listeners to redis- cover such laudable fare as “Jackie Brown,” “The Full Catastrophe,” “Theo and Weird Henry” and “Rural Route,” as well as appreci- ate Mellencamp’s music in fresh contexts. Particularly illuminating is a triptet of the abandoned “Jenny at 16,” a precursor of “Jack and Diane,” which follows in both demo and finished form—this album on “On the Rural Route 7609” is a deserving and serious-minded overview for one of America’s under- appreciated titans of song.—GV

HIP-HOP

KID CUDI

Rev of Ev (3:03)

Producers: Plain Pat

Writers: S. Mescudi, P. Raymonds

Publisher: Elsie’s Baby Boy (ASCAP)

Universal Motown

With his spacey, introspective 2009 debut, “Man on the Moon: The End of Day,” Kid Cudi chal- lenged both the sound and scope of popular hip-hop. “Rev of Ev,” the first single from fol- low-up “Man on the Moon II: The Legend of Mr. Rager,” hints at Cudi’s continued move away from convention. Produced by Plain Pat, the song is built around a simple piano movement and a “whoa-oh-oh” chorus that sticks to the ground. Cudi’s laid-back musings are sonically appealing, the clumsiness of lyrics like “I’m so high up/So high up, and I like it” makes the track quickly lose momentum. “Rev of Ev” might become more in- triguing when surrounded by the rest of “Man on the Moon II,” but it lacks the imagination of past singles “Day N Nite” and “Pursuit of Happiness.”—JL

NEW POLITICS

Yeah Yeah Yeah (3:03)

Producers: Dave Sandy

Writers: D. Boyd, S. Hansen

Publishers: Psycho Killers/ Sony/ATV Tunes (ASCAP)

RCA

Punk-poptro pop New Politics wages war against the current political milieu on its first single, “Yeah Yeah Yeah,” from its self- titled debut album out July 13. Drawing from the Hitsville and early records by Chronic Fu- ture, the Brooklyn band em- ploys a catchy chorus, angst- ridden shouts and aggressive power chords as its principal strategies. Lead singer David Boyd borderline-raps a call to arms over background snare lines, shouting, “These bank- ing corporations fake it and whine/They make you live the life they define/You even know what’s going on?” While Pres- ident Barack Obama says, “Yes, we can,” New Politics offers a classic punk re- sponse to that optimism with a crusade of boombastic gave and agitated vocals: “What you want from me? You’re just fucking killin’ me!”—MF

OTHER REVIEW

ZAC BROWN BAND

Free (3:20)

Producers: Keith Stegall, Zac Brown

Writer: Z. Brown

Publisher: Weinerguard Music (BMI)

Home Grown/Big Picture/Atlantic

The fifth single from the Zac Brown Band’s break- through album, “The Foundation,” sounds like a sure bet to maintain the group’s winning streak at country radio. The song is a light, breezy ballad awash in gentle guitar and a warm, understated vocal performance from the Georgia band’s talented frontman. The lyric taps into a universal desire to enjoy life and love unen- cumbered by convention. “We’ll live in our old van, travel all across this land/Me and you.” Brown sings. Earlier this year, the Zac Brown Band became only the fifth country act to win the coveted Grammy Award for best new artist. Brown and his bandmates keep build- ing on that recognition with a strong presence at radio and an impressive live show. This lovely single should help continue their momentum.—DEP

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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Going It Alone

Jaron Lowenstein Makes Chart Comeback

Using social networks to engage fans and make them part of the A&R process has proved to be a valuable tool for Jaron & the Long Road to Love. The act’s debut set, “Getting Dressed in the Dark,” bows at No. 2 on Billboard’s Top Country Albums chart this week. Released June 22 on Jaronwood/Universal Republic Records in association with Big Machine Records, the album is fueled by the act’s hit single, “Pray for You,” which is No. 2 on Country Digital Songs and No. 14 on Hot Country Songs. The single has already gone gold, selling more than 500,000 copies, according to Nielsen SoundScan, and has spent four consecutive weeks at No. 1 on the Heatseekers chart.

“We took the guesswork out of selling a record by bringing fans into the decision-making process a lot earlier,” Jaron Lowenstein says. “We didn’t have to take a single to radio and guess to see if it was going to react. We started it online.”

Music fans will recall that Lowenstein previously performed with his twin brother as Evan & Jaron. The duo scored a top 15 pop hit in 2000 with “Crazy for This Girl.” While his brother exited the music business to start a new venture and spend more time with his family, Lowenstein opted to pursue his music career.

He launched Jaronwood Records and used Facebook and MySpace to expose new music, letting fans pick the first single. “I believe in having fans pick my singles,” Lowenstein says. “We were able to get instant feedback, seeing there was something happening with ‘Pray for You.’ We put the song up for sale and it started to sell. With virtually no spins, it was selling a thousand singles a week. Then when stations started playing it, we saw sales spike through the roof.”

The song, a tongue-in-cheek attempt at sounding moniker, Lowenstein is about a 30-something guy trying to figure out love. Despite his use of a group-sounding moniker, Lowenstein is a solo artist who either wrote or co-wrote every song on the album. “It’s not a band name, it’s my journey,” he says. “And the album is about my accounts of what’s happened and where I got it wrong.”

During street week, Lowenstein promoted the album by doing interviews with 110 radio stations as well as making TV appearances on “Extra,” GAC and CMT. “We did as much media as possible,” he says. “We spent four to six weeks in advance promoting the album as much as we could online, in print and on television, and we intend to keep that up. The long-term goal for the album is to be selling more per week in six months than we are now.”

To help fulfill that sales goal, Lowenstein is allowing fans to stream five album tracks on his MySpace page.

“I’m a music fan myself,” he says. “I’m tired of buying albums for one song and finding out the other nine are not what I wanted them to be. The buying audience has become a little gun-shy. But I’m willing to share half of the album. That should give them enough to decide if they want to buy it. I’m not interested in trapping somebody into buying an album they don’t want. I’m interested in building a long-term relationship.”

FOUR ON THE (DANCE) FLOOR

With Erika Jayne’s ascension to No. 1 on Billboard’s Hot Dance Club Songs chart two weeks ago with “Pretty Mess,” the singer scored the uncommon feat of sending her first four entries to the top of the chart. Her streak began with “Rollercoaster” in 2007, and she followed with a chart-topper in each successive year: “Stars,” “Give You Everything” and now “Pretty Mess.” Since the chart launched in 1976 as a national weekly survey of the most-played tunes as reported by club DJs, only 13 acts have taken at least their first four hits to No. 1. Kristine W has sent her first nine charting singles to the top, Rihanna her first seven and the Pussycat Dolls their first six.

—Keith Caulfield
I had a very specific vision of what I wanted to do and payed for it. I would have liked to have been able to do it at the same time as everyone else.

I imagined a trio of rapping rodents.

But there was a real bond. But with the successes came a division, he continues. “We should have come back to the formula of unity. We couldn’t be a microcosm of the records that we made.”

When rapper Dres’ phone started to ring nonstop in late May, the main man behind Black Sheep figured it was to congratulate him on his just-released single, “Birds of a Feather,” a reunion of the legendary Native Tongues posse—Q-Tip from A Tribe Called Quest and Jungle Brother Mike Gee. In the past, most of the callers were bugging out about Kia-driving hamsters. In an odd moment of serendipity, just as Dres was gearing up to release Black Sheep’s strongest material since its gold-selling Mercury/PolyGram debut, “A Wolf in Sheep’s Clothing,” the group’s biggest single from that album, 1992’s “The Choice Is Yours,” was back on the airwaves as the centerpiece of an eye-popping car commercial featuring a trio of rapping rodents.

“I’m still up in the air on how I feel about the commercial,” Dres says, “because I found out about it at the same time as everyone else. But the timing... I couldn’t have paid for it. I would have liked to have been asked, but at the end of the day I hope I’d have been shrewd enough to say ‘yes.’”

Black Sheep—originally the duo of Andres “Dres” Titus and William “Mista Lawne” McLean—came out of Queens with “Wolf” in 1991. It was one in a series of major-label signings from a collective of rap groups called the Native Tongues, known as much for their clever, Afro-centric lyrics as for their jazz-influenced beats and off-center samples. “We would be in each other’s sessions, everybody vibing and being pretty selfless, having a good time and making dope music,” Dres remembers of the “Knives and Pens” for Blaske, whose Mercenary Management company shares office space with Appleton, Pens” for Blaske, whose Mercenary Management company shares office space with Appleton.

I Kick It,” “Whatcha Waitin’ For?” “There was a real bond. But with the successes came a division, he continues. “We should have come back to the formula of unity. We couldn’t be a microcosm of the records that we made.”

Dres and Lawne released only one more album together, 1994’s “Non-Fiction,” before being dropped by Mercury and eventually splitting up. But with the June 29 release of “From the Black Pool of Genius” (Burnt Rush Records), not only is Black Sheep a single-member act, but Dres is taking charge of every aspect of the album’s release himself: distribution, promotion, merchandising, foreign licensing and publishing.

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“You come into a major-label deal at 19, you don’t really have any idea of what’s going on,” he says. “With the downfall of record labels and CDs and the rise of the Internet, now it’s a level playing field. I know what good music is, and I can play. I can get to the finish line.”

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48 | BILLBOARD | JULY 10, 2010
**Eminem’s Big, Miley’s Not And Michael’s Back**

“Recovery” is the hip-hop king’s sixth straight No. 1 debut and sixth overall chart-topper. His only set to miss the top spot was his “Slim Shady LP” debut, which bowed and peaked at No. 2 in 1999. Among rappers with the most No. 1 albums, only Jay-Z has earned more, with 11.

Eminem’s debut-week sales surpassed that of his last set, “Relapse,” which began at No. 1 in 2009 with 608,000. It also beats the opening of 2005’s “Curtain Call: The Hits,” which entered at No. 1 with 441,000.

The new album’s start was enhanced, to a degree, by its arrival on Monday, June 21—a day earlier than planned. Thus, it starts with a full seven days of sales instead of the normal six for a new release.

The set’s entrance also exceeds the bows of 2004’s “Encore” and 2002’s “The Eminem Show,” but with a very large asterisk next to the achievement.

“Encore” debuted at No. 1 with 711,000 after its debut was pushed forward to an off-cycle Friday release to combat leaks. It held at No. 1 the following week with 870,000 after a full week of sales.

The same scenario played out with “The Eminem Show,” as it started at No. 1 after its street date was pushed up twice, ultimately arriving in stores during the Memorial Day weekend. With a very short week, it still started with 285,000 at No. 1, remaining there after its first full week with 1.3 million.

“Recovery” also wows digitally, as downloads made up 255,000 of its first week. That’s the second-biggest digital week for an album in history. Only Coldplay’s “Viva La Vida or Death and All His Friends” notched a larger frame, when it debuted with 288,000 downloads in the summer of 2008.

It’s likely that “Recovery” will hold at No. 1 for at least another week—if not two—as this week’s slate of new releases isn’t likely to pose a threat to the album’s No. 1 reign.

SHE’S JUST BEING MILEY: Miley Cyrus’ new “Can’t Be Tamed” album starts at No. 3 on the Billboard 200 with a tepid (for her) 102,000 sold in its first week. The Disney diva’s last full-length studio set, “Breakout,” bulldozed in at No. 1 in 2008 with 371,000. Last year, her “Time of Our Lives” EP entered at No. 3 after three days of sales with 62,000 before shifting 153,000 at No. 2 in its first full week.

Cyrus’ new Hollywood set was preceded by its title track—a stompy, defiant “I’m Not a Kid Anymore” electronic pop single that is No. 1 on Billboard’s Hot Dance Digital chart.

The song’s stylized music video furthers the “grown up” Cyrus idea. In the clip, she’s literally a sexy young bird that’s breaking out of a cage.

Cyrus’ morphing into an “adult” pop star is reminiscent of when Hilary Duff—a former Disney queen—turned to electro dance beats in 2007 for her “Dignity” album (also on Hollywood). The set arrived at retail coupled with the single “With Love” and its requisite hot video—Duff, clad in a trench coat, works her mojo on Kellan Lutz in an elevator.

Duff’s “Dignity” started with 140,000 at No. 3. Its predecessor, her 2004 self-titled set, entered at No. 19, with 192,000.

FOREVER KING: This week’s chart reflects the first anniversary of Michael Jackson’s death (June 25) and, unsurprisingly, a number of his albums see gains on the Billboard 200.

“Number Ones” rises from No. 100 to No. 42 (10,000, up 86%). “Essential” climbs from No. 157 to No. 33 (8,000, up 116%). “Thriller” re-enters at No. 40 (6,000, up 71%). and “This Is It” does the same at No. 97 (5,000, up 64%).

Jackson’s overall album sales (including sets with the Jackson 5 and the Jacksons) gained 74% (47,000 sold) while his digital song sales were up 92% (to 140,000).
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**Top 200 Songs of 2006**

1. **The Weeknd** - **The Hills**
2. **Kanye West** - **Runaway**
3. **Kanye West** - **Heartless**
4. **Kanye West** - **Love Lockdown**
5. **Kanye West** - **Lost in the World**
6. **Kanye West** - **Lost in the World**
7. **Kanye West** - **Heartless**
8. **Kanye West** - **Runaway**
9. **Kanye West** - **Las Vegas**
10. **Kanye West** - **Heartless**

**Top 200 Artists of 2006**

1. **The Weeknd**
2. **Kanye West**
3. **Michael Jackson**
4. **Nas & Damian Marley**
5. **TAYLOR SWIFT**
6. **Eminem**
7. **Zac Brown Band**
8. **The Black Keys**
9. **AC/DC**
10. **Ludacris**

**Top 200 Albums of 2006**

1. **Howl**
2. **The Hills**
3. **Las Vegas**
4. **Heartless**
5. **Lost in the World**

**Top 200 Songs of 2007**

1. **The Weeknd** - **The Hills**
2. **Kanye West** - **Runaway**
3. **Kanye West** - **Heartless**
4. **Kanye West** - **Love Lockdown**
5. **Kanye West** - **Lost in the World**

**Top 200 Artists of 2007**

1. **The Weeknd**
2. **Kanye West**
3. **Michael Jackson**
4. **Nas & Damian Marley**
5. **TAYLOR SWIFT**
6. **Eminem**
7. **Zac Brown Band**
8. **The Black Keys**
9. **AC/DC**
10. **Ludacris**

**Top 200 Albums of 2007**

1. **Howl**
2. **The Hills**
3. **Las Vegas**
4. **Heartless**
5. **Lost in the World**

110. Perhaps interest is generated by the forthcoming second album's just-released lead single, "Round and Round."—a debut at No. 4 on the Led Zeppelin hit list. 2007's "Vital for the Dramatic," never sold more than 1,000 a week.

132. The singer's performance on "Rockin' Robin" and the album's one-day-only sale price in Twilight during the week of July 26—both on June 25—yields a 52% boost in sales for the set.
### Top Independent

**Artist** | Title |
--- | ---
1 | KEITH SWEAT | Right 2 Soo |
2 | CYNAPY LAUDER | HERSEY STREET (RIVERWALK) (13.8) |
3 | NEW | VENOMOUS | RIDE THE BONE |
4 | NEAL | THE GASOLINE ANTHEM | GODDAMNED DIRTY WABBIT (13.8) |
5 | NEW | HERBIE HANCOCK | RAINFOREST |
6 | VINCE NEIL | TATTOOS & TOLEDOES |
7 | TRIP LEA | BETWEEN TWO WORLDS |
8 | STARS | THE FIVE GHOSTS |
9 | JASON ALDEAN | WIDE OPEN |
10 | BULLET FOR MY VALENTINE | FEVER |

### Top Digital

**Artist** | Title |
--- | ---
1 | EMINEM | RECOVERY |
2 | DRAKE | THE KEY |
3 | B.i.b2 | LOVELY |
4 | TOM PETTY AND THE HEARTBREAKERS | DON'T BACK DOWN |
5 | RIAL | FIONA |

### Top Internet

**Artist** | Title |
--- | ---
1 | CAROLE KING & JAMES TAYLOR | LICENSE TO DREAM (WWW.STUDIO ONE.COM/JT) |
2 | TOM PETTY AND THE HEARTBREAKERS | DON'T BACK DOWN |
3 | EMINEM | HENNA |
4 | DRAKE | BRONX |
5 | CYNAPY LAUDER | HERSEY STREET (RIVERWALK) (13.8) |

---

The New Broadway Cast Recording of “Promises, Promises” only debuted at No. 7 on Top Internet Albums but also No. 1 on Top Cast Albums and No. 46 on the Billboard 200 with the second-highest sales week of the year for a cast album: 7,990 copies sold, according to Nielsen SoundScan. . . Speaking of Broadway, two-time Tony Award nominee Gavin Creel makes his Billboard chart debut. The singer/actor bows at No. 44 on Hot New Artists Albums with “Creel.”
**HEATSEEKERS ALBUMS**

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<td>7</td>
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<td>8</td>
<td>PUNCH BROTHERS</td>
<td>Antidrugs</td>
</tr>
<tr>
<td>9</td>
<td>VINNIE PAZ</td>
<td>Season Of The Assassin</td>
</tr>
<tr>
<td>10</td>
<td>THE TEMPER TRAP</td>
<td>Backbreaking</td>
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<td>11</td>
<td>THE RESCUERS</td>
<td>Let Loose The Horses</td>
</tr>
<tr>
<td>12</td>
<td>CRYSTAL CASTLES</td>
<td>Crystal Castles</td>
</tr>
<tr>
<td>13</td>
<td>ARIEL PINK’S HAUNTED GRAFFITI</td>
<td>Before Today</td>
</tr>
<tr>
<td>14</td>
<td>KASKADE</td>
<td>Electric Daisy Carnival: Volume 1</td>
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<tr>
<td>15</td>
<td>THE CONSELLATIONS</td>
<td>Southern Gothic</td>
</tr>
<tr>
<td>16</td>
<td>THE READY SET</td>
<td>I’m Alive, I’m Dreaming</td>
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<tr>
<td>17</td>
<td>WONDER GIRLS</td>
<td>2 Different Tears (EP)</td>
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<tr>
<td>18</td>
<td>ONE ESKIMO</td>
<td>One eskimo</td>
</tr>
<tr>
<td>19</td>
<td>AUTOMATIC LOVELETTER</td>
<td>Truth Or Dare</td>
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<tr>
<td>20</td>
<td>GRIMIN HOUSE</td>
<td>On Little Fire</td>
</tr>
<tr>
<td>21</td>
<td>CRANTLEY PILKINGTON</td>
<td>Halfway To Heaven</td>
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**HEATSEEKERS SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>DISTRIBUTING LABEL (PREVIOUS TITLE)</th>
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<tbody>
<tr>
<td>1</td>
<td>TEACH ME HOW TO DOUGIE</td>
<td>SHARK IN THE WATER</td>
<td>A S Morning (CAPSULE)</td>
</tr>
<tr>
<td>2</td>
<td>HOLD YOU (HOLD YUH)</td>
<td>ANIMAL</td>
<td>IMPACT (EP)</td>
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<tr>
<td>3</td>
<td>ANIMAL</td>
<td>EDWARD SHARPE &amp; THE MAGNETIC ZEROES</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>WAVIN FLAG</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>5</td>
<td>T.45</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>6</td>
<td>LEAVE ME DOWN</td>
<td>THE DREAMS FEATURING JAME (EXECUTIVE)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>WE’LL BE A DREAM</td>
<td>THE WILDS FEATURING DOMI-LAYA (5TH CENTURY)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>OUR GOD</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>9</td>
<td>NINA BONITA</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>10</td>
<td>CROSSROADS</td>
<td>BRANDED FLOWERS (Isla Kula)</td>
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</tr>
<tr>
<td>11</td>
<td>WHY WOULD YOU STAY?</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>12</td>
<td>ONE</td>
<td>BRANDED FLOWERS (Isla Kula)</td>
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</tr>
<tr>
<td>13</td>
<td>NIGHTMARE</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>14</td>
<td>ANOTHER WAY TO DIE</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>15</td>
<td>DANCE FOREVER</td>
<td>KELE</td>
<td>(RED)</td>
</tr>
<tr>
<td>16</td>
<td>WAY OUT HERE</td>
<td>JOHN THOMPSON (CS-MARK NASHVILLE)</td>
<td></td>
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<tr>
<td>17</td>
<td>HAD I OR PAINT</td>
<td>MARA FLUCUS FLAME</td>
<td>VIVIT FREE</td>
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<tr>
<td>18</td>
<td>THIS IS 1 WAY</td>
<td>MARA FLUCUS FLAME</td>
<td>VIVIT FREE</td>
</tr>
<tr>
<td>19</td>
<td>STAND BY ME</td>
<td>MARA FLUCUS FLAME</td>
<td>VIVIT FREE</td>
</tr>
<tr>
<td>20</td>
<td>BACHATA EN FUK UOKA</td>
<td>JOHN BURKE (MA)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>IF I DIE YOUNG</td>
<td>JOHN BURKE (MA)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>NEW</td>
<td>JOHN BURKE (MA)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>GET BACK UP</td>
<td>JOHN BURKE (MA)</td>
<td></td>
</tr>
</tbody>
</table>

**REGIONAL HEATSEEKERS #1 ALBUMS**

**PACIFIC**
- Selfish Machines
- Stories Of Survival
- Authority Zero
- Selfish Machines

**MOUNTAIN**
- Selfish Machines
- Selfish Machines
- Selfish Machines
- Selfish Machines

**EAST NORTH CENTRAL**
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil

**NORTHEAST**
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil

**WEST SOUTH CENTRAL**
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil

**SOUTHWEST**
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil

**SOUTH ATLANTIC**
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil

**MID- ATLANTIC**
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil
- Pierce The Veil

**NEW ON THE CHARTS**

Days Difference, “Speakers”

The pop/rock band, comprising two pairs of brothers, makes its Billboard chart debut with “Speakers,” which enters at No. 40 on the Adult Top 40 tally (viewable at billboard.biz/charts). The act will be on tour with Jordin Sparks through July.
The song surpasses 20-10 on Hot Digital Songs with an 81% increase, reaching #1 on the chart with 112,000 downloads sold. On Hot Adult Contemporary, it soars 15-4 to #4 million in audience, up 37%.

The song surges 73-44 ()5 (up 59%)3 (4,000 downloads
Notch three top 10s
The singer becomes
Not to be lost (0s
in April
The song soars 3-2 (up 107%)
No. 1 on Adult Top 40.

Last on the chart as
According to our audience impressions measured by Nielsen SoundScan...

The Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Katy Perry featuring Snoopy Dogg</td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>Eminem featuring Rihanna</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>B.o.B featuring Hayley Williams</td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>Lady Gaga</td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>Jason Derulo</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>Donald Glover</td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>Shontelle</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>The Black Eyed Peas</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>Nicki Minaj</td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>The Script</td>
<td></td>
</tr>
</tbody>
</table>

The song has a peak at #1 on Hot Digital Songs, #4 on Hot Adult Contemporary, and #8 on Hot R&B/Hip-Hop Songs.
HOT 100 AIRPLAY

1. OMG
2. OMAHA!
3. California Gurls
4. Airplanes
5. Billionaire
6. Your Love
7. Alejandro
8. Nothin’ On You
9. Hey, Soul Sister
10. Can’t Be Tamed

HOT DIGITAL SONGS

1. Love The Way You Lie
2. California Gurls
3. Airplanes
4. Billionaire
5. Your Love
6. Alejandro
7. Nothin’ On You
8. Hey, Soul Sister
9. Can’t Be Tamed
10. Love The Way You Lie

R&B/HEP-HOP

1. Love The Way You Lie
2. California Gurls
3. Airplanes
4. Billionaire
5. Your Love
6. Alejandro
7. Nothin’ On You
8. Hey, Soul Sister
9. Can’t Be Tamed
10. Love The Way You Lie

LATIN

1. Waka Waka (This Time For Africa)
2. I Don’t Care
3. No Te Diga
4. We Are One (Ole Ola)
5. Soy Tu
6. Tu Vuelves
7. Eres Mi Amor
8. Mundo
9. Cuando Te Beso
10. Que No Me Vayas

COUNTRY

1. You And Me
2. Love The Way You Lie
3. California Gurls
4. Airplanes
5. Billionaire
6. Your Love
7. Alejandro
8. Nothin’ On You
9. Hey, Soul Sister
10. Can’t Be Tamed

BETWEEN THE BULLETS

As his “Recovery” rules the Billboard 200 with sales of 741,000, according to Nielsen SoundScan, Eminem likewise storms the Bill- board Hot 100 with seven tracks from the set. “Love the Way You Lie,” featuring Rihanna, ranks highest, debuting at No. 2 on the Hot 100 and No. 1 on Hot Digital Songs (138,000 downloads sold). On Hot 100 Airplay, the song bounds 66-34 (7.1 million impressions, up 84%). The album’s seven songs on the Hot 100 sold a combined 701,000 downloads. —Gary Trust
### Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>California Girls</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>We Made It (Cash Money Heroes)</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Kissin’ U</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Alejandro</td>
<td>4</td>
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</tbody>
</table>

### Adult Contemporary

<table>
<thead>
<tr>
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<th>Artist (Label)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
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</tr>
<tr>
<td>4.</td>
<td>Alejandro</td>
<td>4</td>
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</table>

### Rock Songs

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<tbody>
<tr>
<td>1.</td>
<td>California Girls</td>
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<tr>
<td>2.</td>
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<td>Kissin’ U</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Alejandro</td>
<td>4</td>
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### Adult Top 40

<table>
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<td>3.</td>
<td>Kissin’ U</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Alejandro</td>
<td>4</td>
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### Active Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>California Girls</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>We Made It (Cash Money Heroes)</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>Kissin’ U</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Alejandro</td>
<td>4</td>
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### Heritage Rock

<table>
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<th>Title</th>
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<tbody>
<tr>
<td>1.</td>
<td>California Girls</td>
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</tr>
<tr>
<td>2.</td>
<td>We Made It (Cash Money Heroes)</td>
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</tr>
<tr>
<td>3.</td>
<td>Kissin’ U</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Alejandro</td>
<td>4</td>
</tr>
</tbody>
</table>
HOT COUNTRY SONGS

1. "Water" (HOT AIR POLLUTION SONG) — Brad Paisley
2. "Crazy Town" — Jason Aldean
3. "The House That Built Me" — Miranda Lambert
4. "Rain Is a Good Thing" — Jason Aldean
5. "She Won't Be Sorry" — Clay Walker
6. "I'm In" — Keith Urban
7. "Lover, Lover" — Jerrod Niemann
8. "I Keep Loving You" — Reba
9. "Free" — Zac Brown Band
10. "Love Like Crazy" — Lee Brice
11. "All About Tonight" — Blake Shelton
12. "Baby Won't You Please Come Home" — McBride
13. "Pray For You" — Jason & The Long Road To Love
14. "This Ain't Nothin'" — Morgan
15. "All Of Me" — Josh Turner
16. "Kiss This" — Montgomery Gentry
17. "Hard Hat And A Hammer" — Alan Jackson
18. "Keep Alive" — The Foundation
19. "A Father's Love (The Only Way He Knew How)" — Buck Young

HOT COUNTRY SONGS LAST WEEK

1. "This Is How You Know" — Blake Shelton
2. "Need You Now" — Lady Antebellum
3. "Water" — Brad Paisley
4. "Crazy Town" — Jason Aldean
5. "The House That Built Me" — Miranda Lambert
6. "Rain Is a Good Thing" — Jason Aldean
7. "She Won't Be Sorry" — Clay Walker
8. "I'm In" — Keith Urban
9. "Lover, Lover" — Jerrod Niemann
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16. "This Ain't Nothin'" — Morgan
17. "All Of Me" — Josh Turner
18. "Kiss This" — Montgomery Gentry
19. "Hard Hat And A Hammer" — Alan Jackson

TOP COUNTRY ALBUMS

1. "Need You Now" — Lady Antebellum
2. "The Foundation" — Lady Antebellum
3. "Revolution" — Miranda Lambert
4. "Play On" — Lady Antebellum
5. "Up On The Ridge" — Dierks Bentley
6. "Fearless" — Taylor Swift
7. "Sweet And Wild" — Uncle Kracker
8. "Doin' My Thing" — Uncle Kracker
9. "Happy Hour: The Skull And Crossbones Sessions" — Uncle Kracker

TOP BLUEGRASS ALBUMS

1. "Chicken Soup & Grits" — Dierks Bentley
2. "Keep On Loving You" — REBA
3. "Hillbilly Bones" — Blake Shelton
4. "Unstoppable" — NASCAL PLATT
5. "A Little Bit Of You" — LAURA BELL BUNGY
7. "American Ride" — Randy Travis
8. "Rebel Within" — Justin Moore
9. "My Best Days" — Danny Gokey

BETWEEN THE BULLETS

Brad Paisley completes his 15th chart to the Hot Country Songs summit as “Water” improves 1.7 million audience impressions (4%) and crosses the finish line with a 3-1 hop. Since Paisley’s first week at No. 1—which happened when he didn’t Have to Be There topped the Dec. 11, 1999, chart—his total is outpaced only by Toby Keith’s 16 chart-toppers. All but three of Kenny Chesney’s 17 leaders were inked during that same span, placing him third since Paisley’s first week at No. 1. Paisley stacked 10 consecutive leaders between March 2006 and June 2009—when he last led the list with “Then.” — Wade Jessen
Blaze establishes a new best peak for 2010

<table>
<thead>
<tr>
<th>WEEK</th>
<th>R&amp;B/HIP-HOP ALBUMS</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL/REPRISE</th>
<th>RELEASE DATE</th>
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<tbody>
<tr>
<td>24</td>
<td>THE BLUEPRINT 3</td>
<td>INTERSCOPE 012887*/IGA</td>
<td></td>
<td></td>
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<tr>
<td>22</td>
<td>STICK IT OUT</td>
<td>BRICK SQUAD/ASYLUM 520540*/WARNER BROS.</td>
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<tr>
<td>20</td>
<td>NEW AMERYKAH: PART TWO</td>
<td>SRP/DEF JAM 013736/IDJMG</td>
<td></td>
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<tr>
<td>18</td>
<td>THE BEST OF THE BEST</td>
<td>GRAND HUSTLE 5128/E1</td>
<td></td>
<td></td>
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<tr>
<td>16</td>
<td>.COMMODORE</td>
<td>MATRIARCH/GEFFEN 013722/IGA</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>DUMMIES</td>
<td>VERITY 53156/JLG</td>
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<tr>
<td>12</td>
<td>THE MAN WHO SOLD THE WORLD</td>
<td>PHISH/GRAND HUSTLE/ATLANTIC 518903/AG</td>
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<tr>
<td>10</td>
<td>1017 BRICK SQUAD</td>
<td>1017 BRICK SQUAD/ASYLUM 523890/WARNER BROS.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>8</td>
<td>WONDERLAND</td>
<td>WONDERLAND/BAD BOY 512256/WARNER BROS.</td>
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</tr>
<tr>
<td>6</td>
<td>VERITY</td>
<td>AMUN/INTERSG 013795/UMRG</td>
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<td></td>
</tr>
<tr>
<td>4</td>
<td>1017 BRICK SQUAD</td>
<td>1017 BRICK SQUAD/ASYLUM 520445/WARNER BROS.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THE BLUEPRINT</td>
<td>THE BLUEPRINT 3/INTERSCOPE 012887*/IGA</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

With Eminem surging to his sixth No. 1, rap dominates three of the top five on Top R&B/Hip-Hop Albums. "Recovery" vaults to the summit with 741,000, according to Nielsen SoundScan, following its early debut with street violations last issue. Last week’s No. 1, Drake’s “Thank Me Later,” slides to No. 2 (157,000), down 65%. The Roots complete the top three sweep with "How I Got Over," which sells 51,000. The set is the group’s sixth top 10 on this chart and fifth on the Billboard 200 (No. 6).

Among R&B artists, veteran Keith Sweat earns his 10th top 10 as "Ridin’ Solo" bows at No. 4. Sweat has also had two top 10s as a member of trio LSG. Meanwhile, Usher’s "Raymond V Raymond" (No. 5, 24,000) falls to its lowest rank since its early debut at No. 74 in April. —Raphael George
The column displays the top 10 R&B/hip-hop songs of the week, according to the Nielsen Broadcast Data System and sales data from Billboard.biz. The songs are ranked based on radio airplay, sales, and streaming activity.

1. **I'm Mad** - Alicia Keys
2. **Baby Ain't Nothing But A Thing** - Usher
3. **TEACH ME HOW TO DOUGIE** - Drake
4. **OVER** - Drake
5. **LOOK WHAT YOU MADE ME DO** - Drake
6. **YOU MAKE ME WANT TO** - Drake
7. **THIS IS HOW WE DO** - Drake
8. **LUPIN** - Drake
9. **GO** - Drake
10. **LOVE HURTS** - Drake

The table also shows the songs' peak positions, weeks on the chart, and certifications. For example, **I'm Mad** reached #1 on the Billboard Hot 100 and has sold over 6 million copies. **Baby Ain't Nothing But A Thing** peaked at #2 and has sold over 4 million copies. **TEACH ME HOW TO DOUGIE** peaked at #2 and has sold over 3 million copies.

*Rowland Retreats with 'Grown'*

Kelly Rowland collects her first debut in three years on Hot R&B/Hip-Hop Songs as "Grown Woman" enters at #87. With 1 million in audience, the single is Rowland's first appearance since the No. 7 peak "Like This" in 2007. However, Rowland didn't fall completely off the Billboard radar after her last top 10. Since 2008 she has earned three top 10s on Hot Dance Club Songs, including two No. 1s. Currently, "Commander," featuring David Guetta, climbs 2-1 and follows her guest turn on Guetta's No. 1 "When Love Takes Over" in June 2009. Rowland's third album, which includes "Grown" and "Commander," is scheduled for release in September.
CHRISTIAN SONGS

1 17 17
OUR GOD
TRIP LEE
GET BACK UP
FAITHWIND/SWANSON/EMI CMS

2 16 16
ALL OF CREATION
SKILLET
I HAVE A REASON
ESSENTIAL/PLG

3 15 15
GOD GAVE ME YOU
AMY GRANT
YOURS TO TAKE
ARTIST ONE

4 14 14
THE BEST ME
SWITCHFOOT
WHERE THE CARS GO
REUNION/PLG

5 13 13
NOW IS YOUR TIME TO SHINE
VARIOUS ARTISTS
HANGING ON BY A THREAD
INTEGRITY 24702/TIME LIFE

6 12 12
GOD IS REAL
MARK SCHULTZ
WHAT FAITH CAN DO
ESSENTIAL 10906/PROVIDENT!INTEGRITY

7 11 11
GET BACK UP
DIAMOND RIOT
FEAR NOT
BEC 7174/EMI CMG

8 10 10
GOD IS REAL
MARK SCHULTZ
WHAT FAITH CAN DO
ESSENTIAL 10906/PROVIDENT!INTEGRITY

9 9 9
THE BEST ME
SWITCHFOOT
WHERE THE CARS GO
REUNION/PLG

10 8 8
GOD GAVE ME YOU
AMY GRANT
YOURS TO TAKE
ARTIST ONE

11 7 7
HEALING BEGINS
HANGING ON BY A THREAD
INTEGRITY 24702/TIME LIFE

12 6 6
NOW IS YOUR TIME TO SHINE
VARIOUS ARTISTS
HANGING ON BY A THREAD
INTEGRITY 24702/TIME LIFE

13 5 5
THE BEST ME
SWITCHFOOT
WHERE THE CARS GO
REUNION/PLG

14 4 4
GOD IS REAL
MARK SCHULTZ
WHAT FAITH CAN DO
ESSENTIAL 10906/PROVIDENT!INTEGRITY

15 3 3
GOD GAVE ME YOU
AMY GRANT
YOURS TO TAKE
ARTIST ONE

16 2 2
NOW IS YOUR TIME TO SHINE
VARIOUS ARTISTS
HANGING ON BY A THREAD
INTEGRITY 24702/TIME LIFE

17 1 1
THE BEST ME
SWITCHFOOT
WHERE THE CARS GO
REUNION/PLG

TOP CHRISTIAN ALBUMS

1 16 16
THE ROAD WE'RE ON
MERCYME
THE GREATEST STORY NEVER TOLD
SPARROW/EMI CMG

2 15 15
YOU CAN HAVE ME
CHRIS AUGUST
This Is Your Time
FERVENT/WORD!CURB

3 14 14
REUNION/PLG

4 13 13
LED BY YOUR SPIRIT
DAVE BARNES
THE BEST OF ME
BEC/TOOTH & NAIL

5 12 12
REUNION/PLG

6 11 11
LAST WEEK
REUNION/PLG

7 10 10
REUNION/PLG

8 9 9
REUNION/PLG

9 8 8
REUNION/PLG

10 7 7
REUNION/PLG

11 6 6
REUNION/PLG

12 5 5
REUNION/PLG

13 4 4
REUNION/PLG

14 3 3
REUNION/PLG

15 2 2
REUNION/PLG

16 1 1
REUNION/PLG

CHRISTIAN CHR

1 1 1
I WANT TO SAY THANK YOU
MONIQUE MCLUREN
CHRISTIAN CHRISTMAS
REUNION/PLG

2 2 2
THE BEST IN ME
TOBYMAC
THIS CHRISTMAS
BLACKSMOKE/WORLDWIDE

3 3 3
THAT WAIT
GOD FAVORED ME
CHRISTMAS IN THE BURG
BLACKSMOKE/WORLDWIDE

4 4 4
THEY WAIT
GOD FAVORED ME
CHRISTMAS IN THE BURG
BLACKSMOKE/WORLDWIDE

5 5 5
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

6 6 6
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

7 7 7
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

8 8 8
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

9 9 9
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

10 10 10
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

11 11 11
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

12 12 12
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

13 13 13
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

14 14 14
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

15 15 15
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

16 16 16
DON'T COME TO THE BARGAIN
JAMES MEETING
MANIFEST/REUNION/PLG

ASCENDING LIVING ON THE TOP OF THE WORLD
MARCUS MULLER
LIVE IN SPAIN
REUNION/PLG

17 17 17
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

18 18 18
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

19 19 19
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

20 20 20
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

21 21 21
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

22 22 22
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

23 23 23
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

24 24 24
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

25 25 25
PRAYED UP
FRANK GOTTWALD
CHRISTMAS ON THE HILL
REUNION/PLG

Greatest Christmas Ever

26 26 26
Greatest Christmas Ever

27 27 27
Greatest Christmas Ever

28 28 28
Greatest Christmas Ever

29 29 29
Greatest Christmas Ever

30 30 30
Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

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Greatest Christmas Ever

54 54 54
Greatest Christmas Ever

55 55 55
Greatest Christmas Ever

56 56 56
Greatest Christmas Ever

57 57 57
Greatest Christmas Ever

58 58 58
Greatest Christmas Ever

59 59 59
Greatest Christmas Ever

60 60 60
Greatest Christmas Ever

Data for week of JULY 10, 2010

Worship leader Chris Tomlin fans his third leader, and first since 2006, on the audience-based Christian Songs chart, as “Our God” spurs 2,640,000 million impressions, up 5%. The track became his fifth No. 1 on the play-based Hot Christian AC Songs survey (1-5). Evangelist Juanella Bynum’s “Most Passionate” is the top All Gen Worship song. Inside the top 10 on Gospel Albums for an eighth straight week (No. 10), while single “Sad Cry (Oh, Oh Oh)” opens at No. 2 with 4,000 copies on the Hot Singles Sales (see page 52).
TOP DANCE/ ELECTRONIC ALBUMS

Monitored by

Data for Week of JULY 10

THIS WEEK ON CHRT

1. MIKE SNOW
2. RIHANNA
3. TIESTO

TOP DANCE/CLASSICAL/ WORLD

2010

1. DANCENATION: THE ULTIMATE PARTY MIX!
2. ELECTRIC DAISY CARNIVAL: VOLUME 1
3. ULTRA DANCE 11

TOP CONTEMPORARY CROSSOVERS

1. THE CANADIAN TENORS
2. MOZART'S TALENTS
3. THE IRISH TENORS

TOP TRADITIONAL JAZZ ALBUMS

1. HERBIE HANCOCK + THE HANCOCK OSCILLATOR
2. NORMAN BROWN
3. TROMBONE SHORTY

TOP TRADITIONAL CROSSOVERS

1. RENEE FLEMING
2. DUE YOCI
3. JOHN CADERNITO

TOP CONTEMPORARY JAZZ ALBUMS

1. HERBIE HANCOCK
2. NORMAN BROWN
3. TROMBONE SHORTY

TOP WORLD SMOOTH

1. BOSSA BLUE
2. JOSE LEONEL
3. WHAT CHARLIE CAN DO FOR ME

TOP WORLD BLUES

1. BOSSA BLUE
2. T-effector
3. WHAT CHARLIE CAN DO FOR ME

TOP WORLD SMOOTH

1. BOSSA BLUE
2. JOSE LEONEL
3. WHAT CHARLIE CAN DO FOR ME

TOP WORLD BLUES

1. BOSSA BLUE
2. T-effector
3. WHAT CHARLIE CAN DO FOR ME

TOP WORLD "S" "J" "R" "B" "O" "I""
### Hot Latin Songs

<table>
<thead>
<tr>
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<th>WEEKS</th>
<th>LABEL/DISTRIBUTOR</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Te Amo&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>18</td>
<td>Universal Music Latin/EMIlatin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Te Quiero&quot;</td>
<td>Daddy Yankee</td>
<td>21</td>
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<tr>
<td>3</td>
<td>&quot;Tú No Sabes Que Tanto&quot;</td>
<td>Banda MS</td>
<td>10</td>
<td>Sony Music Latin</td>
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<tr>
<td>4</td>
<td>&quot;Yo También&quot;</td>
<td>Chayanne</td>
<td>13</td>
<td>Sony Music Latin</td>
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<tr>
<td>5</td>
<td>&quot;Enamorado de ti&quot;</td>
<td>Wisin &amp; Yandel</td>
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### Top Latin Albums

<table>
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<tr>
<td>1</td>
<td>&quot;Enamorado De Ti&quot;</td>
<td>Daddy Yankee</td>
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<tr>
<td>2</td>
<td>&quot;Locura&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin/EMIlatin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo También&quot;</td>
<td>Chayanne</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Yo Tengo用国语&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Te Quiero&quot;</td>
<td>Daddy Yankee</td>
<td>Sony Music Latin</td>
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### Regional Mexican Airplay

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<td>Daddy Yankee</td>
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<tr>
<td>2</td>
<td>&quot;Yo También&quot;</td>
<td>Chayanne</td>
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<tr>
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<tr>
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<td>&quot;Yo Tengo用国语&quot;</td>
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<tr>
<td>5</td>
<td>&quot;Te Quiero&quot;</td>
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### Latin Pop Airplay

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<td>Daddy Yankee</td>
<td>18</td>
<td>Sony Music Latin</td>
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<tr>
<td>2</td>
<td>&quot;Yo También&quot;</td>
<td>Chayanne</td>
<td>10</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Enamorado De Ti&quot;</td>
<td>Daddy Yankee</td>
<td>6</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Yo Tengo用国语&quot;</td>
<td>Daddy Yankee</td>
<td>4</td>
<td>Sony Music Latin</td>
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<tr>
<td>5</td>
<td>&quot;Te Quiero&quot;</td>
<td>Daddy Yankee</td>
<td>12</td>
<td>Sony Music Latin</td>
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</table>

### Tropical Airplay

<table>
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<tr>
<td>1</td>
<td>&quot;Te Amo&quot;</td>
<td>Daddy Yankee</td>
<td>18</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Yo También&quot;</td>
<td>Chayanne</td>
<td>10</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Enamorado De Ti&quot;</td>
<td>Daddy Yankee</td>
<td>6</td>
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<tr>
<td>4</td>
<td>&quot;Yo Tengo用国语&quot;</td>
<td>Daddy Yankee</td>
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<td>Sony Music Latin</td>
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<tr>
<td>5</td>
<td>&quot;Te Quiero&quot;</td>
<td>Daddy Yankee</td>
<td>12</td>
<td>Sony Music Latin</td>
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### Latin Rhythm Airplay

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<td>1</td>
<td>&quot;Te Amo&quot;</td>
<td>Daddy Yankee</td>
<td>18</td>
<td>Sony Music Latin</td>
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<tr>
<td>2</td>
<td>&quot;Yo También&quot;</td>
<td>Chayanne</td>
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<td>&quot;Enamorado De Ti&quot;</td>
<td>Daddy Yankee</td>
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<tr>
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<td>&quot;Yo Tengo用国语&quot;</td>
<td>Daddy Yankee</td>
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<td>5</td>
<td>&quot;Te Quiero&quot;</td>
<td>Daddy Yankee</td>
<td>12</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

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**Between the Bullets**

Alaidos de la Sierra returns to the top 10 of Regional Mexican Albums with latest set “Loqueando Y Piteando,” moving more than 1,000 copies to open at No. 7. The act’s last two albums—2007’s “Con Los Ojos Cerrados”—and last year’s “Sólo Por Ti”—both started at No. 2 with bigger debut weeks, likely owed to each having singles percolating at radio at the time of their release. A single from “Loqueando” has yet to chart, but a new track will be serviced to radio next week.

—Raul Ramirez
### Hits of the World

#### Japan

**Japan Billboard Japan Hot 100**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Okinawa</td>
<td>VERSUS,LOVE</td>
</tr>
<tr>
<td>2</td>
<td>Kyoto Foreign Love</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>3</td>
<td>Tokyo Daydream</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>4</td>
<td>Adojo</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>5</td>
<td>Tsugumi</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>6</td>
<td>Addicted To Love</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>7</td>
<td>Ring A Ding Dong</td>
<td>VIVID, VIVID</td>
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<tr>
<td>8</td>
<td>Love Rain No Koi No</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>9</td>
<td>Kotoba Wo Kite</td>
<td>VIVID, VIVID</td>
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<td>10</td>
<td>47</td>
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#### United Kingdom

**United Kingdom Singles**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>California Gurls</td>
<td>ADI Perry/DOUG DOGgx/CAPITOL</td>
</tr>
<tr>
<td>2</td>
<td>Snoop Dogg</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>3</td>
<td>Love</td>
<td>LOVE LOVE LOVE/VIVID, VIVID</td>
</tr>
<tr>
<td>4</td>
<td>EOS</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>5</td>
<td>Ready For A Showdown</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>6</td>
<td>Break Your Heart</td>
<td>VIVID, VIVID</td>
</tr>
<tr>
<td>7</td>
<td>THIS TIME FOR AFRICA</td>
<td>VIVID, VIVID</td>
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<tr>
<td>8</td>
<td>Love</td>
<td>VIVID, VIVID</td>
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<tr>
<td>9</td>
<td>California Gurls</td>
<td>ADI Perry/DOUG DOGgx/CAPITOL</td>
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#### Germany

**Germany Singles**

<table>
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<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Waka Waka (This Time for Africa)</td>
<td>SHABBA RAI, KENNEDY/HONESTROPE</td>
</tr>
<tr>
<td>2</td>
<td>Snoop Dogg</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>3</td>
<td>Shame</td>
<td>Snoop Dogg/CAPITOL</td>
</tr>
<tr>
<td>4</td>
<td>California Gurls</td>
<td>ADI Perry/DOUG DOGgx/CAPITOL</td>
</tr>
<tr>
<td>5</td>
<td>Love</td>
<td>Snoop Dogg/CAPITOL</td>
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<td>EOS</td>
<td>Snoop Dogg/CAPITOL</td>
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<td>Ready For A Showdown</td>
<td>Snoop Dogg/CAPITOL</td>
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<td>8</td>
<td>Break Your Heart</td>
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<td>THIS TIME FOR AFRICA</td>
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#### New Zealand Singles

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<td>Snoop Dogg/CAPITOL</td>
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#### Ireland

**Ireland Singles**

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#### Flanders

**Flanders Singles**

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**Euro Digital Songs**

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Kylie Minogue’s “All the Lovers”

Kylie Minogue’s “All the Lovers” enters for a second week in the top 10 of the European Hot 100 chart thanks especially to its sales in the United Kingdom and Italy.
The Recording Academy’s president of Live Nation, The Governor of the State of New York, and other executives have discussed the importance of the arts and the need for support during these challenging times.

For now, Lewis is using his own money to reopen the RH Con- droit Community Foundation (Facebook.com/it-takesacommunity), a nonprofit designed to financially assist rural community groups throughout greater New England. Lewis and his family have a history of giving back to the community, and with the support of his family and fans, he plans to make a difference.

DAUGHTER’S SCHOOL

Staind frontman Aaron Lewis recently finished recording a country-tinted solo album, and in the coming months he’ll meet with his bandmates to write the group’s next album. But for now he has one main focus: to reopen his daughter’s elementary school in Worthington, Mass, which recently closed due to budget cuts.

To help accomplish this, Lewis and his wife, Vanessa, have started the It Takes a Community Foundation (Facebook.com/it-takesacommunity), a nonprofit designed to financially assist rural community groups throughout greater New England. For now Lewis is using his own money to reopen the RH Conwell Community Education Center this fall. He estimates it’ll cost up to $300,000 per year to keep it open.

“When I reopen it we’re going to do preschool through sixth grade and we’re not turning anybody away,” Lewis says. “This town depends on the school. We have no commerce . . . We have a stoplight with a country store, and that’s literally it. It’s a town of 1,200 people and the only thing we have is the elementary school.”

To help raise awareness of the foundation, Lewis is hosting a benefit concert on Aug. 14 at the Pines Theater at Look Park in Northampton, Mass. In addition to Lewis, the event will feature acoustic performances by Brad Arnold and Chris Henderson of 3 Doors Down, Brendan Kelly and Lo Pro. Tickets are available at Ticketmaster.com. Lewis is also giving the foundation his earnings from a handful of solo acoustic performances in July.

In addition to helping reopen the school, the funds will be given to New England rural areas that don’t have “the tax dollars or the wealth . . . to do things for the community that bring it closer together,” Lewis says. —Mitchell Peters

GOOD WORKS

U.K. MUSIC BIZ BIDS FAREWELL TO LUCIAN GRAINJE

U.K. music executives and artists gathered to say goodbye to Universal Music Group International chairman/CEO Lucian Grainge, June 16 at a party at the Mandarin Oriental hotel in West London. Grainge is moving to New York to become Universal Music Group CEO. Photos: Tony Aute

ABOVE: Amy Winehouse, chatting here with Lucian Grainge, came to see him off.

ABOVE RIGHT: Lucian Grainge (center) catches up with longtime friends, including former Queen manager Jim Beach (left) and Queen guitarist Brian May.


BELOW RIGHT: Bob Geldof (center) with Ben Langmaud (left) and Elly Jackson of La Roux.

SESAC FILM & TV AWARDS

SESAC honored its roster of film and TV composers June 16 during its annual SESAC Television & Film Composers Awards Dinner at Chaya in Beverly Hills, Calif. The event celebrated the composers of music featured in 2009’s biggest films, prime-time TV shows and cable programs. Photos: Tony Aute

ABOVE LEFT: SESAC VP of West Coast operations Ashley Miller with Jason Derlatka, whose work on TV shows “House” and “Life” was honored at the event.

ABOVE RIGHT: Christophe Beck was honored for his work on feature films “The Hangover,” “The Pink Panther 2” and “All About Steve.” From left: SESAC senior VP of writer/publisher relations Trevor Gale and executive VP Dennis Lord. Back, SESAC VP of West Coast operations Ashley Miller and senior VP of strategic development/distribution and research operations Hunter Williams.

LEFT: Danny Lux (left), whose work on “Boston Legal” was recognized with SESAC honors, poses with SESAC VP of West Coast operations Ashley Miller and senior VP of strategic development/distribution and research operations Hunter Williams.

EXECUTIVE TURNTABLE

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RECORD COMPANIES: Universal Music Group International in London appoints Costa Pilavachi senior VP of classical A&R. He was artistic adviser to conductor Seiji Ozawa and previously served as president of EMI Classics.

Sony Music Nashville names Scott McDaniel VP of creative services. He was senior director.

PUBLISHING: The Harry Fox Agency appoints Elizabeth Perri VP of marketing and communications. She was VP of product marketing at phone service company Vonage.

TOURING: Live Nation names Mike Evans president of arenas. He was executive VP of sports and entertainment at facility management company SMG.

DISTRIBUTION: Fat Beats Distribution names Ed Franke VP of sales. He was VP of sales at Asylum.

DIGITAL: MySpace Music names Dmitry Shapiro chief technology officer. He was founder/CEO of Veoh Networks.

RELATED FIELDS: The Recording Academy’s New York Chapter Board elects new officers: Jennifer Blakeman (president), Ruby Marchand (VP) and Linda Lorence-Critelli (returning as secretary). Blakeman is a senior VP at Universal Music Publishing Group, Marchand is head of A&R for Ryko, and Lorence-Critelli is VP of writer/publisher relations at SESAC.

—Edited by Mitchell Peters
ASCAP FILM & TV AWARDS

ASCAP honored the composers of the top box-office film music and the most-performed TV music of 2009 at its 25th annual Film and Television Music Awards, held June 24 at the Beverly Hilton Hotel in Los Angeles. Honored artists included...

ASCAP RHYTHM & SOUL AWARDS

ASCAP hosted its 23rd annual Rhythm & Soul Music Awards June 25 at the Beverly Hilton Hotel in Los Angeles. The event honored Dr. Dre and Janelle Monáe, along with the songwriters and publishers of the most-performed ASCAP songs on the 2009 R&B/hip-hop, rap and gospel charts. Photos: Frank Micelotta

INSIDE TRACK

NICK DRAKE DOC TAKES SHAPE

After a pair of well-received documentary projects—“The White Stripes Under Great White Northern Lights” and “180° South”—Emmett Malloy’s next target is paying tribute to the late British folk-rocker Nick Drake.

The Brushfire Records co-founder has already started work on the as-yet-untitled Drake project, which he says will be “a nice, multilayered piece” including an album, “a little film” and a book. He’s targeted “a variety pack of artists”—so far including Jack Johnson, Andrew Bird and Matt Costa, with more to be added. “I know that with that [Drake] name, we’ll get some great ones,” Malloy says. “I’m just fighting my way through to get the artists I feel will do it justice. I’m excited to get going on it [because] there’s so many great songs.”

Drake’s estate—particularly his sister, Gabrielle—has sanctioned the project, and Malloy says he’s taking pains to ensure it’s a credible endeavor. “Tribute projects, they’re a dime a dozen,” he says. “I’m sure there’s been 50 at that.”

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