CONGRATULATIONS TO OUR 2010 SESAC LATINA AWARD WINNERS!

**SONG OF THE YEAR**

"Cinco Minutos"
Writer: Erika Ender
Publishers: Excelenier Songs, Sony ATV Rhythm

**PERFORMANCE AWARDS**

"El Otro" (Palomo)
Writer: Jeronimo Sada
Publisher: Alvani Music Publishing

"Si Te Llame" (El Chapo de Sinaloa)
Writer: Jeronimo Sada
Publisher: Alvani Music Publishing

"Looking for Paradise"
(Alejandro Sanz & Alicia Keys)
Writer: Swizz Beatz
Publisher: Monza Ronza, Universal Tunes

"Fui" (Reik)
Writer: Jesus Navarro
Publisher: Alvani Music Publishing

"Y Ahora Que" (Los Rieleros del Norte)
Writer: Miguel Angel Romero
Publisher: Editora de Ideas

**SONGWRITER OF THE YEAR**

Jeronimo Sada

**PUBLISHER OF THE YEAR**

Alvani Music Publishing

**PERFORMANCE AWARDS**

"El Otro" (Palomo)
Writer: Jeronimo Sada
Publisher: Alvani Music Publishing

**SESAC LEGACY AWARD**

Aleks Syntek

"No Me Conoces Aun" (Palomo)
Writer: Alan Trigo
Publisher: Universal Musica Latina

"No Me Doy Por Vencido" (Luis Fonsi)
Writer: Claudia Brant
Publisher: Nana Maluca Music

**SESAC AWARDS OF DISTINCTION**

SESAC Latina Visionary Award: Echo
SESAC Latina Spirit of Mexico Award: German Montero
SESAC Latina Spirit of Mexico Award: Alacranes Musical

**#1'S OF THE DECADE (BILLBOARD YEAR-END CHARTS)**

"El Doctorado" (Tony Dize)
Writer: Chris Syler
Publisher: Chris Syler Music Publishing, Sony ATV Sounds

"Guapa" (Diego Torres)
Writer: Noel Schajris
Publisher: Deeksha Publishing

"Dime Que Me Quieres"
(Banda El Recodo)
Writer: Miguel Angel Romero
Publisher: Editora de Ideas

**NEW YORK**

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Online

.COM EXCLUSIVES
Take a visual tour of the hottest music stars’ tattoos guided by celeb tat artist Kat Von D, as well as a photo gallery of Katy Perry’s most outrageous outfits. Visit billboard.com.

Events
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Five companies will be selected to present their new technology, product or service. The application deadline is Aug. 3. Go to mobileentertainmentlivefall.com.

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FILM AND TV MUSIC CONFERENCE

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THE BLACK ‘PARADE’

After Deaths At German Dance Festival, Promoters Brace For Stricter Regulations

The death of 21 concert-goers at the Love Parade dance festival in Duisburg, Germany, has spurred greater scrutiny of security measures at large, open-air music events.

In addition to those who died, more than 500 other attendees were injured after panic broke out July 24 in an entrance tunnel to the festival site by an abandoned train station. Official attendance figures for the free festival haven’t been released, but estimates suggest 1.4 million people turned up, when organizers had originally predicted 250,000.

The death toll was the worst associated with any major open-air concert event in recent memory. Previous events marred by fatalities include the 2001 Big Day Out festival in Sydney, where a 16-year-old fan was crushed to death near the stage during a Limp Bizkit show; the 2000 Danish rock festival Roskilde, where nine people died in similar fashion during a Pearl Jam performance; and the 1988 Monsters of Rock festival in the United Kingdom, where two fans died in a crowd surge.

The Love Parade tragedy is also the latest incident to raise questions about fan safety at dance-music festivals, following the June death of a 15-year-old girl due to a suspected drug overdose after she attended the Electric Daisy Carnival in Los Angeles.

Police have launched a criminal investigation of the Love Parade deaths, with extensive questions being asked about security and safety measures. Preliminary police findings were presented at a July 28 press conference, when Ralph Jaeger, interior minister for the state of North Rhine-Westphalia, claimed Love Parade organizer Rainer Schaller “did not fulfill the requirements of his security concept,” referring to the document outlining safety and security measures for the concert.

Schaller couldn’t be reached for comment by press time. But in an interview with the Bild newspaper, the managing director of Love Parade organizers Lopavent said the festival’s security plans had been approved by Duisburg’s local government. “All our obligations . . . we fulfilled 100%,” he told Bild.

Local promoters expect other, similar events to continue. But both the Assn. of German Concert Organizers and the German Federal Live Entertainment Assn. have called for the introduction of uniform, nationwide security regulations for live events, pledging to make themselves “available to policymakers for talks on these matters.”

Although official guidelines for live events in Germany are strict on paper, in practice they are often relaxed during negotiations between promoters and local authorities. North Rhine-Westphalia’s chief police controller Dieter Wehe says the Love Parade document allowed for narrower emergency exist than German law usually requires.

Peter Schwenkow, CEO of promoter DEAG, says that while safety standards are generally high in Germany, all free events may now have to be ticketed to restrict numbers.

“I expect more professionalism at mass events without tickets [in the future],” he says. “That the behavior of customers in each territory is markedly different. An audience in Istanbul responds very differently to Metallica than a U.K. audience.”

Chris Boothman, director of London street festival the Notting Hill Carnival—an unticketed event that regularly attracts more than 1 million visitors—says promoters everywhere will have to learn lessons from the tragedy.

“Large open-air events have become a way of life,” he says. “So I don’t think it’s a question of them stopping, in the same way football matches haven’t stopped since Heksel [the Brussels stadium disaster in 1985 where 39 soccer fans died].”

Promoters are already subject to ‘so many restrictions,” Boothman adds. “Sometimes it’s a pain—until you hear about instances like this and you realize, actually, it’s all for a reason.”

Additional reporting by Tom Ferguson and Richard Smirk in London.

THE LATEST FROM www.billboard.biz
Antony Bruno, an AC/DC's "For Men" soundtrack, music from the TV show "Glee," Usher's "Raymond v Raymond," and Kana Nishino's "No Love." Operating income rose 39% to 7.5 billion yen ($84 million) from 5.4 billion yen ($62 million).

Soundgarden will warm up for its Aug. 8 headlining performance at Lollapalooza in Chicago's Grant Park with an Aug. 5 show at the city's 1,400-capacity Vic Theatre. Tickets are exclusively available to members of Soundgarden's fan club. Sources say the group has been rehearsing throughout the spring and summer but no decision has yet been reached on how extensive the reunion will be.

Sources say the band has a two-album plan with JCPenney, which means the entertainment giant of Universal Music Group. He is the author of the Copyrights blog. (copyrights@campaigns.blogspot.com).

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

>> SONY MUSIC POSTS GAINS
Sony Music
Entertainment posted slight gains in the quarter ending June 30. The company's revenue increased 1.3% to 110.3 billion yen ($1.27 billion) from 108.8 billion yen ($1.25 billion) yen last year. Sony cited the impacts of such top sellers as AC/DC's "For Men," soundtrack, music from the TV show "Glee," Usher's "Raymond v Raymond," and Kana Nishino's "No Love." Operating income rose 39% to 7.5 billion yen ($84 million) from 5.4 billion yen ($62 million).

>> PRE-LOLLA CLUB CLIP PLANNED IN CHICAGO FOR SOUNDGARDEN
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UPFRONT

Button Your Lip

Advertiser Pressure Will Limit Impact Of Court Ruling Against FCC Indecency Rules

Rock 'n' roll is about flouting the rules, sticking it to the Man and driving parents insane. The Federal Communications Commission is about issuing regulations, keeping unruly broadcasters in line and ensuring that the airwaves are safe for children.

On July 13, rock 'n' roll won a round, as a New York federal appeals court told the FCC that, despite its mandate to keep the airwaves free from indecent material while kids may be watching or listening, it cannot ban so-called "flouting expletives"—isolated outbursts of profanity—without making it very clear upfront what is allowed.

The case at hand involved TV broadcasts, not music. But it was related to musicians, and other participants in music awards shows, who have an amazing propensity to go on TV and say things they're not supposed to.

Like U2's Bono, who, during the live 2004 Golden Globe Awards telecast, reacted to winning an award by saying, "This is really, really fucking brilliant." Or Cher, who during the televised 2002 Billboard Music Awards, said, "People have been telling me I'm on the way out every year, right? So fuck 'em." And then, of course, there was Janet Jackson's "wardrobe malfunction" during the 2004 Super Bowl.

The FCC had determined that these incidents were indecent, which the commission defines as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excreatory organs or activities."

In its decision in Fox Television Stations v. FCC, the U.S. Court of Appeals for the Second Circuit held that that standard is simply too vague, "resulting in a standard that even the FCC cannot articulate or apply consistently." And because this vague standard causes broadcasters to steer far clear of potentially offensive language whenever possible, they end up self-censoring even completely lawful speech.

How does the court's ruling affect the music industry? First, it will make the producers of awards shows and other live events breathe a bit easier, knowing that an expletive or lewd utterance can't result in a massive fine. Also, it may potentially give radio stations a bit more confidence that they can play some of the grittier material by hip-hop artists and hard rock bands without having to sweep offending lyrics or air a clean version of a song.

But will the ruling unleash a torrent of profanity on the airwaves, causing parents to forbid their kids from listening to anything but Radio Disney? Hardly. The FCC indecency rules are certainly one reason that broadcast TV and radio remain relatively clean. But there's another force that's at least as powerful in keeping the most offensive material off the air advertisers.

Even if the law will allow it, few mainstream advertisers will want their goods and services hawking in close proximity to a barrage of F-bombs, and it's radio stations that will likely be the first to get an earful if DJ's start running it up between 6 a.m. and 10 p.m., when the indecency rules apply.

Indeed, the absence of dirty words on TV and radio even during the time frames when the FCC indecency regulations don't apply is telling; broadcasters have their own policies and practices that are generally much more conservative than what the law permits.

The FCC will likely appeal the Second Circuit decision to the U.S. Supreme Court. And we may get the most important ruling on broadcast indecency since 1978's FCC v. Pacifica Foundation, in which the court, in a 5-4 decision, upheld the FCC's determination that comedymono Gorge Carlin's "Seven Dirty Words" routine was indecent.

It's impossible to predict with certainty what the high court will do. But there is little doubt that the justices must acknowledge the profound technological and cultural changes that have occurred in the 32 years since the Pacifica case, including the advent of the profanity-saturated Internet and cable TV networks, as well as the generally coarsening of the culture.

With these new indecency rules, a desire to please advertisers will likely ensure that radio stations and awards shows producers will keep a lid on profanity.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights blog. (copyrights@campaigns.blogspot.com).

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I'm movin' on:

RASCAL FLATTS

The House That Taylor Built may soon need a bigger roof.
Big Machine Records' signing of Rascal Flatts (Billboard.biz, July 29) represents the coming together of one of country music's most successful cross-overs acts of the past decade with the label home of multiformal superstar Taylor Swift.

The combination of the two brings benefits to both: Big Machine gets another act with substantial chart muscle, while Rascal Flatts will profit from the label's marketing savvy in catering to that sweet spot between the country and pop markets where Swift has enjoyed enormous success.

In a statement, Big Machine announced that it will release the band's seventh album, "Nothing Like This," Nov. 16. "Why Wait," the first single, was released to radio this week.

Rascal Flatts found itself without a label after Disney Music Group announced it April that it was closing Lyric Street Records. Disney indicated at the time that it still intended to release the band's final album under its Lyric Street contract. The entertainment giant offered the group a custom label deal where it would have hired an independent marketing staff to work the band's music to the appropriate country music marketing vehicles, sources say.

But to the surprise of no one in Nashville, the band opted to buy its way out of the contract and shop for a new label. Sources familiar with the situation said it paid Disney about $2 million to exit its deal. Disney will keep Rascal Flatts' back catalog, which includes six albums that have sold a combined 19.8 million units in the United States, according to Nielsen SoundScan.

The band's final Lyric Street album, "Unstoppable," has sold 1.3 million units since its release in April 2009, according to SoundScan. That robust tally nonetheless represents a considerable decline from the band's most recent release, which it achieved with its 2004 album "Feels Like Today." That album has sold 5.2 million units to date, while the 2006 follow-up "Me and My Gang" has racked up sales of 4.8 million and 2007's "Still Feels Good" has sold 2.5 million, according to SoundScan.

According to sources, the sales total for "Unstoppable" included 225,000 units; a slightly modified edition of the album with a bonus track that was released exclusively through JCPenney.

Sources say the band has a two-album deal with JCPenney, which meant the department store chain is expected to release an exclusive edition of "Nothing Like This" as well. Sales and distribution execs believe that the new album on Big Machine will likely ship somewhere between 600,000 and 700,000 units.

Rascal Flatts has been together for 10 years, what many observers in Nashville consider to be the typical shelflife for a superstar act. That suggests the band has a lot riding on the new album.

"Unstoppable" got to 1.1 million and it didn't have any hits," a senior label exec familiar with the situation says, adding that since Rascal Flatts lacked a big hit on that album, "they probably felt like their backs were against the wall. They wouldn't want to be regarded as yesterday's band, so they built another classic act making money through touring, so I would bet the new album is probably pretty good."

Additional reporting by Wade Jessen.

I'm movin' on:
RASCAL FLATTS

COUNTY
BY ED CHRISTIAN

Take Me There

Big Machine's Rascal Flatts Signing Pairs Two Leading Crossover Forces

The news that country music's most successful cross-overs act, Rascal Flatts, was being signed to Big Machine has set the country music industry abuzz.

Rascal Flatts, an act that has made a name for itself in the country-pop crossover market, has signed with Big Machine Records, the label home of Taylor Swift.

This partnership will bring together two of the most successful acts in country music, creating a potent force that will undoubtedly impact the industry.

Rascal Flatts, a group known for their hit singles like "Me and My Gang" and "Still Feels Good," will now be able to reach a larger audience with the help of Big Machine's marketing and promotion team.

Taylor Swift, on the other hand, has established herself as the go-to artist for country music with her successful albums and singles like "You Belong With Me" and "Love Story.

This pairing of forces is sure to create a buzz in the country music industry, with fans anticipating new music from both artists.

The partnership between Rascal Flatts and Big Machine is a testament to the power of collaboration in the music business.

By bringing together two of the biggest names in country music, Rascal Flatts and Taylor Swift, this partnership is poised to make a significant impact on the industry.

For more information on Rascal Flatts and Taylor Swift, visit their official websites or follow them on social media.
The music industry is undergoing a data-driven revolution. Artists and labels now have a wealth of tools to track a growing amount of information that can help them communicate with fans, make better decisions and, ultimately, make more money.

In an industry where executives rely on gut instinct for multimillion-dollar decisions, securing charts and statistics may not always come naturally. But artists and industry professionals are already using analytics to help demystify what their fans are doing online.

"Everybody’s looking for the new equation," says Alex White, co-founder/CEO of Next Big Sound, which tracks everything from YouTube streams to Last.fm comments. The Boulder, Colo., company received $1 million in funding last fall and is a graduate of startup incubator TechStars.

The quantity of data that services like Next Big Sound track is staggering. Long gone are the days of simply following recording music sales and radio spins. BigChampagne started measuring traffic on peer-to-peer file-sharing networks in 2000. Since then, MySpace, Facebook, Twitter, YouTube and blogs have added further layers of data regarding fan interaction surrounding music.

And the amount of information will continue to swell. Growth of social networking services will add to the glut—Facebook just reached 500 million users globally. New services will appear over time, which means more data to track, analyze and interpret. Geolocation applications, like foursquare and Gowalla, were barely known six months ago but will eventually be tracked like Twitter is today.

Now that Lady Gaga has more than 13 million Facebook friends, the numbers have become big enough to watch the industry's traction. "People are realizing they've been missing out on these things," White says. But which data is worth following, and which matters most? "I think a lot of artists, managers and labels are struggling with that question," says Noah Dinkin, co-founder of FanBridge, a four-year-old company that helps artists manage their fan relationships.

The challenge for analytics companies, therefore, is to help people weed out less important data and focus on what's most relevant to them, which will ultimately determine the value of their data crunching.

"It's a lesson Next Big Sound learned from David Cancel, founder of Connect and an angel investor in the fledgling company. "At the end of the day," White recounts Concel as saying, "people want to know what are the top one, two or three things we should do today in order to move my business forward."

So Next Big Sound takes its analytics and builds them down to actionable intelligence with an emphasis on visual elements. "The reason we've been able to get so far so quickly is the presentation layers," White says. So rather than present a series of numbers, the company can instantly give a record label a screen shot of a graphic that can be used in a marketing meeting to tell a story of an artist's project, for example.

Band Metrics founder Duncan Freeman agrees. "The holy grail is actionable data based on correlations," he says.

While they have different products and approaches to analytics, these companies agree that analytical tools need to be centered on measuring and interpreting fan engagement.

"We believe the number of engaged fans is the most important metric for anyone," FanBridge's Dinkin says. "It's the metric that is the best current and leading indicator of long-term potential of an artist's career."

Engagement can be thought of as consistent involvement and interaction with an artist's e-mail campaign, website or social networking pages. It's a reflection of the communication between an artist and a fan, and it can vary by stage of career or point in a release cycle. A young artist might look at Facebook activity as a key engagement metric, but a legacy artist may gauge engagement by tracking which e-mails led to a ticket purchase.

To that end, FanBridge allows artists to segment their fans based on their involvement with e-mail campaigns. Recipients who rarely open e-mails and appear to be losing interest can be treated differently from those with a high open rate.

Band Metrics takes a similar approach. "We segment fans based on their engagement and interactions with the artist," Freeman says. That means noting how many times a fan tweets about an artist, for example, and ranking fans according to social influence.

"As you look at this data and break it down to its core parts, you will see that we can only measure what's happening," Freeman says. "You can't measure how many people are making sales, but you can measure how many people are making sales and how much money they're making sales for."

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Analytics Services Seek To Turn Fan Engagement Data Into Insight

The New Equation

The first charted tone from Enrique Iglesias and Pitbull, "I Like It," starts 10 spots (16-6) and is the second-highest-gainer of the week (plus 46%). The song also pushes to a new peak on the Billboard Hot 100 (16-6), and is the highest-charting song from Iglesias in nine years.

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Analytics Services Seek To Turn Fan Engagement Data Into Insight
Extreme Makeover

Post-Merger Ticketmaster Restructures Its Operations

One of the more intriguing storylines heading into the 85th annual International Assn. of Assembly Managers (IAAM) convention and trade show in Houston was how Ticketmaster would position itself.

The company has been a high-profile exhibitor at the trade show for more than 20 years, but this would be its first IAAM trade show as part of Live Nation Entertainment.

The ticketing giant still had a massive booth. And despite expectations earlier this year that Live Nation would retire the Ticketmaster name (Billboard, Feb. 13), it remained a prominent feature of its branding at the convention, even though the videoscreens in the expansive, white-carpeted exhibit space displayed a live nation sizzle reel where it had once shown live clips from the Rolling Stones or Bruce Springsteen.

The company's pitch these days is about data, data — or more specifically, how Ticketmaster's unrivaled database married with Live Nation's analytical skills will wield unlimited potential to move tickets.

Beyond such trade-show niceties, Ticketmaster CEO Nathan Hubbard and the rest of the Ticketmaster brain trust have been busy behind the scenes blowing up the company's traditional online contractual framework.

Ticketmaster operations and client servicing had historically been geographically based, with a GM in Houston, for example, in charge of all clients that marketed — from club to arena to stadium — in his market segment.

Hubbard and his team analyzed the company and identified five distinct ticketing businesses under the Ticketmaster umbrella, each with its own set of competitive challenges and software and service needs. Rather than continue to operate Ticketmaster along geographic lines, Hubbard restructured and centralized Ticketmaster's entire client-facing business around these five segments, reducing fixed costs in the process.

These five areas are a "core" segment with clients who don't have any professional sports teams, but need a robust ticketing system to handle all manner of live events; an NHL/NBA arena segment mostly comprising arenas that also host large concerts and shows; an outdoor university sports segment, which includes venues that have season-ticket needs; and don't host many music and other live events; an arts and theater segment, which includes performing arts centers that regularly mount fund-raising campaigns; and a clubs and small venues segment.

Rather than GMs thinking provincially about each geographic market, the new structure encourages deeper analysis of each vertical, which the company vows will lead to the development and marketing of event-specific products and services tailored to each market segment.

That's easier said than done — sometimes segments and clients won't fit neatly into one box, and there can be several client segments within one market, or even within one client. That's the challenge facing Ken Riggs, associate VP at the Schottenstein Center in Columbus, Ohio, where Ticketmaster handles the Center and the Nationwide Arena, as well as athletic and non-athletic events for Ohio State University.

"My understanding is we fit into four market segments," says Riggs, who admits he would prefer to deal with one Ticketmaster representative as opposed to four. "And I think they understand that. We're a unique situation. And they've asked us to be patient while [they] figure it out."

Riggs has heard the pitch about how Ticketmaster will dig deep in each segment and offer more efficient ticketing solutions through sophisticated use of data. "It sounds good," he admits, "but until it's proven out we won't really know."

Hubbard, who was attending his first IAAM conference, declined an interview for this column, but he's clearly stoked about the potential. He told those attending a client-appreciation event at the House of Blues during the IAAM show that the company will look a very different a year from now.

In the meantime, as contracts expire, other companies will try to muscle in.

During the approximately five years that Houston-based ExtremeTix has been showcasing at the IAAM trade show, the exhibition floor has been populated by a growing number of upstart ticketing companies trying to break into IAAM-level accounts, says Jonathan McCurley, ExtremeTix director of Northeast sales.

But this year, their numbers were clearly down. Why? McCurley says that some would-be ticketing rivals "just cannot sustain consistent growth or have the technology development to stay consistent with what these venues are looking for."

But McCurley says ExtremeTix sees an opportunity to make a move into more arena-level business as existing contracts expire.

"We're knocking on all these guys' doors," he says.
MONEY TALKS?

Despite DOJ Action, Payola Remains A Force In Latin Radio

An investigation into payola allegations by the Federal Communications Commission (FCC) and the Department of Justice (DOJ) that resulted in a $1 million fine against Univision Radio and the now-defunct Univision Music Group (UMG) may have led the Latin music industry to tread more carefully when it comes to seeking airplay—but sources say it's unlikely to eliminate payola.

"At the end of the day, this isn't new," one executive says. "There have been other [cases], and from what I heard nothing changed."

In a statement released July 26, Univision Communications said the DOJ agreement "relates to a payola scheme by an isolated group of employees at UMG that took place from, in or around 2003 through September 2006. The actions of these employees were undertaken without the knowledge of anyone at Univision outside of UMG."

But the large fine, coupled with a very detailed—and public—plea agreement, brings new attention to an issue that often looms in Latin music industry discussions, including public forums and conferences. However, the word "payola" is never mentioned in these talks—and from what I heard nothing changed."

"People have the misconception that anything that hits requires money," one executive says. "That's just not true."

"I hate it that the perception out there is that we're all a bunch of payola-receivers," one radio programmer laments.

Certainly, payola is not generalized, and by accounts the practice has been declining for the past few years. Multiple promoters, who all spoke off the record, talked about an environment that has grown increasingly more regulated, with strict limits set on what programmers can receive from labels. One promoter says he now only meets programmers in their offices, never in restaurants where he might pick up the tab, so as to avoid any appearance of impropriety.

Such change in attitudes can be traced back to the settlements reached by former New York Attorney General Eliot Spitzer with the four major labels and several radio networks beginning in 2005. A subsequent FCC investigation resulted in a consent decree signed by Clear Channel, CBS, Entercom and Citadel in 2007.

In Latin, the last major payola enforcement took place in the '90s, when two Fonovisa executives pleaded guilty to payola-related charges. This time around, the FCC and DOJ actions are the culmination of an investigation that began in 2008, stemmed from a 2006 wrongful termination suit filed by ex-Fonovisa VP of promotions Daniel Mireles where he detailed payola practices. (In 2008, UMG, which owned Fonovisa, was sold to Universal Music Group and restructured.

In the Latin realm, the last major payola enforcement took place in the '90s, when two Fonovisa executives pleaded guilty to payola-related charges. This time around, the FCC and DOJ actions are the culmination of an investigation that began in 2008, stemmed from a 2006 wrongful termination suit filed by ex-Fonovisa VP of promotions Daniel Mireles where he detailed payola practices. (In 2008, UMG, which owned Fonovisa, was sold to Universal Music Group and restructured. Universal is not part of the investigation.)

As part of the agreement announced July 26, the FCC and Univision Radio entered a consent decree that includes appointing a compliance officer and regional compliance contacts. On its end, Univision Services, the successor entity to UMG, pled guilty to one count of conspiracy to commit mail fraud by using such interstate carriers as FedEx to send money to radio stations.

The plea agreement filed in the U.S. District Court in Los Angeles between Univision Services and the DOJ and the U.S. Attorney's Office contains minute details of the scheme. Dozens of money-exchange instances are described, most amounting to just a few thousand dollars. One account describes $157,000 in cash shuttled cross country, an amount that, many say, labels would be hard-pressed to justify spending today.

An FCC spokesperson would not confirm or deny other ongoing investigations into payola. But Frank Montero, an attorney based in Arlington, Va., represents about half a dozen broadcasters that received letters of inquiry from the FCC after the Mireles lawsuit.

Montero says his clients responded to the letters denying any knowledge of impropriety and have not heard further.

In the end, one executive says, the FCC probes are "a good ace up our sleeves" when dealing with programmers. "We can say, 'We don't do this anymore.'"
ITALIAN MUSIC SALES RISE

Italian labels body FIMI says recorded-music sales in Italy rose 7.7% in value during the first six months of 2010—the first such increase in 17 years. According to data collected on FIMI’s behalf by auditors Deloitte, sales in Italy during the first six months of 2010 totaled €671 million ($861.1 million), up from €623.2 million ($79.9 million) during the same period in 2009. FIMI, whose members include all four major labels, reported that CD sales totaled nearly €500 million (€61.1 million), up 11% from €455 million (€57.7 million) in the same period last year. Digital music sales rose 15% from €9.6 million ($12.3 million) to €11 million ($14.1 million).

COURT ORDERS U.K. PIRATE TO PAY

A U.K. court has ordered convicted pirate music distributor Fanah Nissa to pay £170,000 ($263,000) in record-company fees in compensation for losses caused when U.K. judge Inigo Bling made the ruling July 27 at Snaresbrook Crown Court in East London. Nissa was originally found guilty of conspiracy to infringe copyright law in March 2008 following a joint investigation by the IFPI and U.K. labels trade body the BPI. Her associates had sold an estimated 2 million counterfeit CDs that they had imported from the Czech Republic. The BPI will distribute the compensation to its members.

BRIT AWARDS ON THE MOVE

Earls Court operator EC&O disclosed that next year’s annual Brit Awards show will move from Earls Court to the O2 Arena in west London, its home for 13 years, citing “the organizer’s decision to change the format to an arena event.” The announcement fueled industry speculation that the show will move to the O2 Arena in southeast London. The BPI, which organizes the Brit Awards, has commented. AEG Europe, which operates the O2 Arena, says nothing has been confirmed.

Reporting by Andre Paine, Richard Smirke and Mark Worden.

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Reporting by Andre Paine, Richard Smirke and Mark Worden.
Despite Financial Challenges, Strong Balance Sheet Buys Trans World Time

Trans World Entertainment's ambitious gambit to recast the recording industry's pricing model is an essential element to its survival.

The chain has posted a net loss in each of its last three fiscal years: $42.5 million in the 12 months ended Jan. 30, $69 million in the prior year and $99.4 million in the year before that.

Despite the narrowing losses, another troubling trend at the company raises concerns.

During that three-year period, the spread between the ratio of gross profit to revenue and the ratio between selling, general and administrative (SG&A) expenses to revenue widened each year in the wrong direction.

In the fiscal year ended Jan. 30, gross profit was 32.1% of revenue and 32.2% of SG&A, a gap of 6.1 percentage points. That marked a significant widening from 5.1 percentage points in the previous fiscal year and 2 percentage points in the 12 months before that.

For Trans World to survive, it has to close that gap completely so gross profit will finally outpace expenses.

How can it do that? That's a tough question, and company executives declined to comment for this column.

Let's look at some of Trans World's fiscal highlights during the decade leading up to 2006, when the company was a leading consolidator of music retailers, snapping up the Wall, Camelot Music, Strawberries, Disc Jockey and Musicland chains.

It gave that ability to cherry-pick the best stores and best employees and thus ensure profitability.

But with no more large traditional music retail chains left to acquire, Trans World can no longer pursue that consolidation strategy. Earlier this year in April, Trans World paid $2 million to buy five stores during the liquidation of Marietta, Ga.-based Value Music, the only acquisition it has made since it acquired Musicland in 2006.

Without the ability to grow sales through store openings or acquisitions, Trans World needs to regain profitability by increasing sales per store and becoming more efficient.

In a move to boost sales and profit margins, Trans World will implement the second phase of its $9.99 single CD pricing strategy Aug. 1, with plans to roll it out to 250 stores (Billboard, July 24).

This phase will employ a hybrid pricing strategy, allowing labels to price new releases lower, following the pricing bucketing of $12.99 and $14.99 for the first four weeks of release when the highest proportion of sales accrue. Not only will that appease some labels that are reluctant to take part in the Trans World test, it's also designed to let the merchant capture a higher profit margin on music during the initial sales period, following the release pricing bucketing of $12.99 and $14.99 for the first four weeks of release when the highest proportion of sales accrue. Not only will that appease some labels that are reluctant to take part in the Trans World test, it's also designed to let the merchant capture a higher profit margin on music during the initial sales period.

The company closed out its first fiscal quarter ended May 1 with $21.3 million in cash, while accounts payable stood at $74.7 million and inventory totaled $251.3 million. That inventory/accounts payable overhang is one of the main reasons why Trans World hasn't had a problem meeting its financial obligations during the last three years.

It also helped the retailer secure an extension in its revolving credit facility at 2013 at a time when banks are more likely to pull music retail loans, as happened in 2007.

The price is right: A Trans World F.Y.E. store participating in the chain's $9.99 pricing experiment.
Pay For Play
Sonora Expands Paid Subscriber Base

While U.S. subscription services have been slow to gather steam, in Latin America, Sonora is on an aggressive expansion path.

The company, which launched in Brazil in 2006, now has 7 million non-paying subscribers and 100,000 paying subscribers—1.3% of its total user base. (In contrast, Spotify has 7 million non-paying and 500,000 paying subscribers, 1.4%).

The success led to the launch of Sonora Argentina last October, followed by Chile in June and Colombia in July. Plans call for sites to open in four to five more countries by year’s end.

Sonora offers different tiers of paid subscriptions, ranging from unlimited streaming to streaming plus downloads, and subscribers can choose to download via their mobile phones, the Web and Windows Media Player. Sonora is also available on BBTV’s and other platforms.

The company is part of Terra, the giant portal and Internet access provider located in 17 Latin countries, Spain and the United States. In turn, Terra is owned by Telefonica, the telecommunications company that provides mobile and broadband service to much of Latin America.

The ability to offer services to its mobile and broadband subscribers makes Sonora’s potential formidable. But the company’s true success and appeal lies in its content and affordability.

Rampant digital piracy in South America, compounded with the absence of a major online digital store, would appear to render a paid subscription service irrelevant. But Sonora, says Seth Schachner, Sony Music Entertainment VP of digital business for Latin America, is a compelling, well-thought-out proposition. He notes, “If you put something together that’s reasonably well-priced and professional, people are willing to pay for it.”

“It exemplifies that well-positioned, well-designed services do work,” Universal Music Southern Cone managing director Ana Clara Ortiz says. Sonora has deals in place with all the majors and offers more than 1.5 million tracks. The company emphasizes its local teams who work in hand with labels in multiple promotions. On the other hand, it has the enormous clout and good will of Terra.

The strength of Sonora and Terra as brands can be measured by the fact that Sonora originally launched in Brazil solely as a paid subscription service. Only after it was viable as such did it launch its ad-supported service last year, which translated into a jump in users.

In Brazil, paying subscribers spend an average of $15 per month that allows them unlimited streaming and unlimited downloads, but that music is stamped with digital rights management (DRM) technology. Songs can be downloaded to mobile devices or computers, and users can stream songs from any location.

“We’re happy with our million-user mark,” says Tiago Ramazzini, Sonora director for Terra Latin America. But Sonora Brazil also has some 3 million unique users, in addition to 40 million-plus users who visit Terra every month.

Beyond Brazil, Sonora’s expansion is directly linked to its deals with Telefonica, which offers the service to subscribers. In Argentina, for example, consumers can opt for Sonora Free, which allows up to 20 hours of free streaming each month. For $5, they can get Sonora Plus, which is ad-free and offers unlimited streaming and up to 10 DRM-free downloads per month. Already, Sonora has 40,000 paid subscribers and 150,000 who use the free service.

The deals with the phone companies, Ramazzini says, are key. “We can offer it to the thousands of clients that they already have in our countries,” he says. However, he adds that Sonora believes in the subscription model. “And if we can’t reach deals with the phone company in certain markets we don’t discard the option of launching Sonora independently as part of the Terra brand.”

Click here: Sonora home page

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THE BILLBOARD Q&A

SESAC Latina named Jeronimo Sada its songwriter of the year at its 2010 awards gala July 21 on the strength of his regional Mexican repertoire. The 30-year-old former medical student spoke to Billboard about taking his career from the classroom to the café to the radio.

How did you start your songwriting career?

I had studied classical guitar, flamenco and things like that before I studied medicine. In my third year of medical school I started playing in a café, covering songs and sometimes bald, as well as my own songs. The people who went there liked my songs, and that encouraged me to keep writing. The café was called Central Park, in imitation of the coffeehouse from “Friends.” It was in Monterrey.

I met the drummer of a band called La Firma there.

They’re popular in Monterrey and he was the one who said, “Come to the studio and bring some of your songs with you.” That’s how I recorded my first song (“Dejame”) for a regional Mexican group. I worked as a doctor for a while, but since I had a lot of interest in the songwriting world, I decided to dedicate more time to it.

What’s been the key moment in your career so far?

The key for me was moving to Miami, but nothing happened in Miami. It’s more bluffed than work. The songwriters who are there, are there because they arrived with a career [trajectory] already; they weren’t born there. But when I left and came back to Monterrey, I realized that I could do it all right where I was.

The key was when El Chapo recorded “Si Te Llamo,” because after that a lot of people took notice of my work. Maximo Aguirre was the publisher who sent it to El Chapo. The first conversation I had with [Maximo], after I sent him songs, happened four years before they were recorded.

Why did it take so long?

In the beginning we couldn’t decide on a contract because I wanted to put a time limit on things, because otherwise other labels don’t give a lot of importance to the song. So I wanted a short-term contract. The way I saw it, if you have just a little time with a song, you’ll try to promote that song and you’ll get results. We came to an agreement for less time and it worked, fortunately.

So you sent him your demo without personal connections, and he called you? I know he had heard of my name, with all the promotion I’ve done. He went to Monterrey one time and I said hi to him. So I sent him material and the relationship continued from there. Palomo recorded what’s been my most successful song so far (“El Otro”), and that was because German Chávez from Dísa liked my song. He’s from Monterrey too and we have friends in common. I got to him and said, “I have songs for you to listen to,” and he liked that song for Palomo and he gave it to them personally.

What are you working on now?

Bachata. I am taking up my contacts in Miami again to open that door. Bachata has very sensitive romantic songs that are compatible with regional Mexican.

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PRINCE ROYCE SETS SPAIN TREK

New York-based pop-bachata artist Prince Royce, whose bilingual reworking of R&B/E. King’s “Stand by Me” has spent 25 weeks on Billboard’s Hot Latin Songs chart, will perform nine shows in Spain this summer. The tour began July 25 in Madrid and wraps Aug. 15 in Barcelona. Royce’s self-titled debut album, which Top Stop/Sony Music Latin released in the United States, is licensed by Big Moon in Europe and distributed in Spain by EMI. Madrid-based Big Moon Records is promoting the tour, which will take the artist to clubs, which have been playing remixes of “Stand by Me,” according to Big Moon president Antonio Luna.

JENNI RIVERA TO KEYNOTE NCADV CONVENTION

Jenni Rivera has been named a national spokeswoman for the National Coalition Against Domestic Violence. She will speak about her experiences as a victim of domestic abuse at the organization’s Aug. 4 convention in Anaheim, Calif., where she will deliver the closing keynote address.

—Ayala Ben-Yehuda
John Simson

The outgoing head of the U.S. digital performing rights organization talks about how its royalty collection efforts have evolved.

After a decade at the helm of SoundExchange, John Simson recently announced he is stepping down by the end of 2010. During his time there, Simson has grown SoundExchange from a one-person shop within the RIAA to an independent nonprofit with a full-time staff of 57. Its first royalty distribution in 2003 (representing payments covering 1996 to 2001) totaled $6.5 million. Last year, SoundExchange distributed $147.5 million, and it has already doled out $100.5 million in the first half of 2010.

Simson’s tenure hasn’t always been smooth. Some copyright owners accused SoundExchange of sloppy accounting and paying the wrong artists and owners. Simson acknowledges the system’s flaws, but says bad data and unregistered artists account for many of the problems.

The organization also drew the ire of webcasters, who claimed the high rates SoundExchange advocated for made it impossible for them to turn a profit. But that controversy dissipated after the organization reached a settlement with Internet radio companies.

Simson is unapologetic about SoundExchange’s aggressive pursuit of royalties. He says it would be well-placed to distribute performance royalties from U.S. terrestrial radio broadcasters if Congress passes the Performance Rights Act.

Simson cautions that observers should keep SoundExchange’s relative youth in mind. “One of the things I keep forgetting because we’ve grown so quickly is we’re 9 years old,” he says. “ASCAP will be 100 in 2014, BMI is 70 this year, so we’re babes in the woods.”

In an interview with Billboard, he reviews his tenure at the digital performing rights organization.

What have been some of the highlights of your tenure?

When we were still part of the RIAA, I was going to the RIAA and saying, “Look, ASCAP and BMI pay the writers directly and they pay the publishers directly.” So in the initial two years of distribution, it was done experimentally. Then it became part of the law that artists [receive] direct payment.

We got some very good rates [at our first rate proceeding in 2002] that reflected a market price. I know there was a huge storm that it was too much and I think it’s sort of interesting because the rates are just slightly higher right now. [Artists] were worried that the rates were going to be too high when all of a sudden they realized 400,000 plays on a pure-play server like Last.fm or Pandora is under $400. Another way to look at it is that 7,200 plays is equal to the sale of one CD—if you own all the rights.

We were really careful and pragmatic about this. [Webcasters] were complaining about the rates being too high, but really the monetization was too low. They were not selling ads unless they were forced to sell ads to make money. People were just willing to give their music away and that was something that was untenable to me and my team. We really need to make sure this isn’t free. This has to become a meaningful source of revenue because it will be a substitution for sales.

Do you feel like you’ve reached the point with webcasters where you’ve got a rate that’s tenable and works for everyone involved?

Yeah. We have the rates settled through 2015 with over 90% of the constituents on the licensing side, and to me that’s a terrific accomplishment. I’m really proud of the fact that the U.S. is the only country that has this kind of webcasting business. Pandora and Slacker and other sites can’t launch in other countries because it’s too onerous for them, but they are streaming in the U.S.

Some people have criticized SoundExchange, charging you with not paying artists correctly and sending payments to the wrong people. What steps have you taken to address this?

First, I think that some of the criticisms were unfair. I understand where they came from and some of it was us trying to be transparent. We are in a different situation than any collection society in the world and that’s been one of the problems. Remember, we don’t issue licenses. Congress gave everybody a license to stream and then directed, “If you want to take this license you have two choices: You can make a deal with every single artist and label that’s out there, or you can send all your data to SoundExchange and they’ll figure it out for you.” So of course that’s what everybody does; it’s the one, easy button.

Sometimes what accompanies that check is pretty bad data. If you look at other PROs, they know who their members are. Their members sign up with them and say, “Here’s what I own, collect on this for me,” and that’s what they do.

For us, it’s basically [music services] saying, “This is everything I played, go out and find them.” So it’s a very different job. I’ve often said it’s easy to find 80% of the people because they’re pretty much the usual suspects in some ways, and then 20% is much harder to find.

The industry has never had a database of who owns what. People realize that all of these pennies and nickels and dimes that are now amounting to hundreds of millions of dollars are really critical and that we need to figure out a better way to identify who owns what. I think that finding or building that global database is really critically going forward.

What’s behind SoundExchange’s sharply higher pay-outs during the last couple of years—more artists registering with you? Better data?

Cleaning up data is certainly a big part of it. Independent labels are doing more and more as well. [Early on] they would essentially send an e-mail out to all of their constituents saying, “Hey, we found money for you at SoundExchange, you really should go register.” Now what’s happening is that some of those same partners are saying, “Wait a minute, we want to do even more than that. We’re going to make a phone call to those who are owed, let’s say, more than X number of dollars.” Obviously having a phone call is that much more effective than getting an e-mail.

Do you think the Performance Rights Act will pass this year? If it does, what would that mean for SoundExchange?

I’d love to see it happen this year, and I think we’re closer now than we have ever been, but I don’t have a crystal ball and I can’t predict the future.

I think it needs to happen, first of all, just for parity’s sake. And I think we are the best organization to distribute those royalties, should it pass. We’re already getting the data from those stations that are simulcasting, and I think it would be the easiest money we’d have to distribute. Those playlists are so much more limited and we’re well-positioned to do it.

But it’s not a done deal or anything, and certainly other people could come in and pitch their services as well. But it would make sense for SoundExchange to do it—we’ve shown that we’re the most efficient society in the world at what we do.

People were just willing to give their music away and that was something that was untenable to me and my team. [Music streaming] has to become a meaningful source of revenue because it will be a substitution for sales.
Tasting The Rainbow

YOUTUBE REMIX AUTEURS LIKE THE GREGORY BROTHERS TURN ORDINARY/uploaded videos INTO POP MUSIC HITS

"Double rainbow! Oh my God, it's a double rainbow all the way!"

Viral video fans can instantly trace these words to Paul "Yosemite Bear" Vasquez, who, while hiking in January, witnessed the unusual natural phenomenon known as a "double rainbow" and, wonderstruck by its beauty, broke out his camcorder and recorded his wide-eyed epiphany for posterity.

"Yosemite Mountain Giant Double Rainbow 1-8-10," better-known as the "Double Rainbow" video, can be viewed as poignantly innocent or ridiculously emotional—Vasquez sobs in between exclamations of joy—but either way the clip has struck a chord with YouTube users during the last month and earned 7.2 million views.

Double rainbow mania reached a new level when "Double Rainbow Song," a "remix" of Vasquez' video by alt-rock quartet the Gregory Brothers, premiered in early July on YouTube. Mixing percussion, a gentle piano line and backing vocals with Vasquez' Auto-Tuned hosanna, the 90-second song has been heard 4.2 million times on YouTube and become a sensation in its own right.

"A candid moment like "Double Rainbow" can be more genuine and emotional than something manufactured by studio executives and producers," keyboardist Evan Gregory says. "It was totally real, and when it's turned into music you can feel that effect."

"Double Rainbow Song" is the latest success story of an original track cut from the cloth of a viral video. Incorporating stylized production techniques with ubiquitous pieces of pop culture has proven an effective combination because it offers something both familiar and novel: videos that people know and love but flipped into a new musical format.

With YouTube exceeding 2 billion views per day since May, the site's popularity and accessibility has prompted veteran artists to experiment with a new medium.

"I started remixing videos because I was hungry to do something different, and YouTube seemed like a fresh outlet for my music," Massachusetts DJ/producer Steve Porter says. After issuing standard dance remixes to little fanfare for a decade, Porter started remaking videos in 2008 and created "Slap Chop Rap," a techno take on the popular cooking infomercial with Vince Offer. The clip has received 10.7 million views on YouTube since its April 2009 premiere.

"I've been doing similar [video] remixes for years," says San Francisco producer Mike Reim, who has made songs out of dialogue from the film "Office Space" and a clip of President Barack Obama swatting a fly with his hand. "But there was never a great forum. Now, YouTube is the perfect avenue for what I do."

TURNING CLIPS INTO CAREERS

The Gregory Brothers released "Double Rainbow Song" as a single on iTunes after the YouTube video gained momentum,
and the track arrived with 4,000 downloads sold in its first week, according to Nielsen SoundScan. While that sales figure is impressive for a YouTube-spawned track, similar artists have had trouble translating a viral clip into paid downloads. Although Porter's "Slap Chop" video currently has more views than "Double Rainbow Song," for example, the DJ has only totaled 3,000 downloads throughout his career.

In concert, the YouTube mixes have quickly become fan favorites. The Gregory Brothers recently started incorporating "Double Rainbow Song" into their live show, and after "having shows where we knew everyone in the crowd," they now see sizable audiences singing along to "Rainbow," according to Evan Gregory.

Meanwhile, Porter's DJ set at Coachella last April included a video screen and an inaugural live performance of "Slap Chop Rap" that capped the set.

"It was an unforgettable moment when Vince [Offer] appeared on the screen," Porter says. "This was an inauspicious remix at a major festival, and the crowd went bonkers."

Porter has also turned his YouTube mixes into lucrative corporate partnerships. In June 2009, he released a clip called "Press Hop," which spilled together and Auto-Tuned the press conferences of professional athletes and coaches. The video, currently at 2.6 million YouTube views, led to a call from the National Basketball Asso., which commissioned Porter to create four TV promos using the same editing technique.

Although Porter won't reveal how much the NBA paid for the ads, he says that the deal was more profitable than anything else he has done in the music industry. "And it's still my music," Porter says. "With a slight tweak you're speaking the same language as corporate sponsors."

Similarly, Relm posted a musical remix of the "Iron Man 2" trailer on YouTube last March. Days after uploading it, film director Jon Favreau contacted Relm on Twitter and asked him to make an official TV spot for the film.

The opportunity helped refute Relm's professional goals: Instead of only sending out press releases about his current projects, the producer now sends releases with video links to a long list of corporations.

"These days, we're trying to keep Mike active live, but also he has a broad range of film makers and ad agencies that are aware of what he's doing," says Bennett. Relm's manager. Relm recently remixed an Old Spice TV ad and is about to work on commissioned projects from Lionsgate Films and Fox.

As well, the actual YouTube videos also generate profits. An artist signed to a record label or publishing deal can use Content ID, a program that tracks the use of copyrighted material on YouTube and places an ad on an unauthorized video to generate revenue for the copyright holder. YouTube head of music partnerships Glenn Brown says that the site has more than 1,000 partners using Content ID, including every major record label.

If an unsigned artist wants to monetize a single YouTube clip, however, he or she can sign up for the Individual Video Partnership Program with the site. According to Relm, the amount of advertising revenue a video can earn is "totally the function of the performance of the video," he points out that the creators of "David After Dentist," a two-minute clip that has 63 million views on the site, have made $30,000 from their original video.

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Out of the hundreds of videos whose makers have asked for their footage to be linked to the "Double Rainbow" clip on YouTube, the Gregory Brothers have taken Vasquez' consent before releasing the song as a single on iTunes, and the band credited Vasquez as a co-writer to split the proceeds, a move he calls "incredibly generous." Generous, perhaps, and legally necessary. The Gregory Brothers, as well as other acts turning viral videos into songs—needed the permission of the original YouTube clip's creator before putting a new spin on his work.

YouTube considers anyone with a video camera to be a copyright owner, even if the uploaded video has not been registered with a copyright office, according to attorney Nancy Prager. Therefore, a remix of a video like "Double Rainbow" has the same legal merit as an unapproved sample in a song, and is considered copyright infringement. Although some clips are protected as fair use/parody, such cases are content-specific.

"The remix is an unauthorized derivative work," says Peter Brodsky, executive VP of business and legal affairs at Sony/ATV Music Publishing, "and so the person who created the original video not only deserves compensation, he or she has the right to say yes or no to its existence."

Brown says that YouTube respects the ownership of its individual users and complies with any requests to remove material. Although the artists interviewed for this article said that they respected the authors of their music's source material, they didn't see a problem with rehashing a viral clip into an original work.

"I didn't contact anyone before remixing ["Slap Chop"], because I wasn't the first person to remix it," Porter says. "There was no thought about it, since it was already being done."

The damages that can result from this type of copyright infringement depend on the copyright owner, the specific infringement and who is infringing it, according to Prager. However, she advises anyone looking to remix a viral clip to check if the original video uses a Creative Commons license, which allows users to share and download their video and is easily searchable on YouTube.

LEAVING YOUR MARK

While artists who concoct original songs out of viral videos are exploring uncharted artistic territory, the most successful ones have hewed to clear-cut strategies to have their voices heard on YouTube. For starters, they experience YouTube as users first, before immersing themselves in the site as artists.

"The best thing I did to understand the YouTube community was to be a part of it," Relm says. The producer says that he learned to provide download links to his MP3s directly from his video, as well as write his video descriptions for optimum keyword searches. Relm also features his audience by affiliating his videos with different YouTube channels, including humor site Barely Political and his own DJ-centric Radio Fried Films page.

Artist management has also adapted to the rules of YouTube to raise its client's profile. Bennett has replaced Relm's electronic press kit with links to his artists' YouTube videos, and he has stressed the importance of social networks like Twitter and Facebook.

However, Bennett insists that consistency separates the legitimate YouTube artists from the flash-in-the-pan pretenders. After Relm stopped "putting stuff up whenever he felt like it" and uploaded work at regular intervals, Bennett says that a solid fan base started to form.

The Gregory Brothers believe that artists of their ilk will soon become more prominent, since the process of making music out of video clips isn't disappearing soon. In fact, guitarist Andrew Gregory can easily envision a world where songs like "Auto-Tune the News" are topping the charts.

"There are plenty of comments that quote funny lines from the song," Andrew Gregory says, "but one of the comments I see most often on our videos is, 'I can't get this out of my head.'"
Even After 10 Years and 9 Million Albums, Metal Band Disturbed Takes Nothing for Granted

By Cortney Harding
Photograph by Travis Shinn

Dave Draiman should be relaxed. After all, he's calling from sunny San Francisco, where he's enjoying a beautiful summer day with his girlfriend before he embarks on a yearlong tour with his band, Disturbed. The group's last three albums have all debuted at No. 1 on the Billboard 200, and unless Susan Boyle drops a surprise last-minute record Aug. 31, its fifth album, "Asylum" (Reprise), will probably do the same.

Disturbed has sold 9 million albums domestically in the last 10 years, and almost half that number can be attributed to its breakthrough record, 2000's "The Sickness," which has sold 4.2 million copies, according to Nielsen SoundScan. But the band has been surprisingly consistent, even as sales have trended downward: 2002's "Believe" sold 1.8 million, 2005's "Ten Thousand Fists" sold 1.9 million, and 2008's "Indestructible" sold 1.1 million.

The act has built a solid tour following during its long career, and has a fan base renowned for its loyalty and longevity. Disturbed fans are known for not only sticking with the band, but for passing fan-dom along, as evidenced by the crowd-surfing elementary schoolers who attend shows with their parents and appear in the forthcoming DVD, "Decade of Disturbed."

But despite all of this, Draiman is not mellow. "I'm always worried," he says. "About everything." Part of this neurosis could just be his natural state. While he's funny and friendly on the phone, a quick read of his lyrics reveals that his band's name is appropriate. Topics tackled on the new record include "being trapped in the prison of your own mind," losing a lover, religion serving as a catalyst for war and the Holocaust. The album's lightest track—if you can call it that—"The Animal," is about becoming a were-wolf, though don't expect it to show up in any "Twilight" fan videos anytime soon.

Worrywart nature aside, though, Draiman has a right to be concerned. While metal is considered one of the last genres not beset by fair-weather fans and an ever-before-it-begins blog hype cycle, that doesn't mean it's not without its fair share of problems. For an astute businessman and long-timer like Draiman, the challenges are very real.

Disturbed manager Jeff Battaglia still believes in the power of the transistor. "Radio is still the single most important driver for a band like this," he says. "And the changes at alternative radio have impacted us in a real way."

According to Mike Rittberg, senior VP of promotion at Reprise, "in the early part of the decade, the alternative format played more rock, but recently we've seen a shift, and there is less crossover between the active rock format and alternative."

For a band like Disturbed, "this has resulted in lost exposure and less audience reach.

The band is still a monster presence at active rock radio. It has lodged seven No. 1s, the same as Metallica, and only Linkin Park and Creed have topped the chart more times (nine and eight, respectively). Disturbed has also had 15 tracks in the top 10, tying with the Foo Fighters and Nickelback, and trailing only Godsmack (which has 18).

But the shift in programming at alternative has hurt the band, according to Battaglia. "When we started, there were more opportunities at radio," he says. "There were more opportunities in general—MTV still played videos by hard rock bands, there were more magazines that would cover a band like Disturbed. It still takes radio support to get people to come out in many markets."

Disturbed won't name specific markets where lack of radio has hurt, but says it's a concern. "When we do package tours, like Ozzfest or this summer's Uproar tour, radio will talk about it and that'll get people out," he says. But Battaglia is also concerned that touring is no longer the sure bet it once was.

"There is too much traffic right now," he says. "More bands are depending on touring and merch to make all their money, and this summer has been tough for a lot of people.

Because the band still has relatively strong album sales, Battaglia says its revenue tends to be split fairly equally among record sales, touring and merchandise.

"Disturbed's base is everything between New York and Los Angeles," Reprise senior VP of marketing Rob Gordon says, and he's only half-kidding. "Minneapolis is a huge town for us, as is most of the Midwest. Seattle and Boston are both great rock markets, too. This is definitely a band for the masses."

Gordon says markets like New York and L.A. are harder for the band to crack. "They'll come to the New York area and play Jones Beach or Saratoga or Buffalo," he says. "They'll play Irvine rather than Los Angeles and Sacramento rather than the Bay Area."

Meet Me in the Middle

If the hipsters in Silverlake and Brooklyn don't dig the group, so be it. At this point, it knows its base, Disturbed knows what its base likes, and it'll be damned if it's going to mess with the formula. "There are many ways the new record isn't really different from the previous ones," Draiman says. "It's more complex in terms of composition, and I think the storytelling aspect of the lyrics is better. But while we always want to grow, we never want to deviate from what we fundamentally do. We make rhythmic, aggressive rock. All killer, no filler."

Battaglia says many of the band's early fans have stuck with it, and as other metal acts from the scene have broken up or fallen by the wayside, some of their fans have joined Team Disturbed. But Gordon says there are still plenty of potential converts out there, and the band and Reprise will be going after them hard.

"We want to reach out to teens, because we feel like that's the demo we're not getting as much as we'd like," Gordon says. "The base is 18 to 35-year-olds."

Gordon says the band is planning on doing more with gaming for "Asylum."

"They are the Xbox artist of the month, and we have created a game called 'Escape From the Asylum,' which will launch online in August," he says. "They've done tons of synchs in videogames, and we are releasing a three pack for 'Rock Band' on Aug. 24, and working on something with 'Guitar Hero,' too."

He says Disturbed was often synched in World Wrestling Entertainment events or ultimate fighting shows, but those outlets have recently decided they want music that's "more PG."

Disturbed will be doing a partnership with acclaimed FX TV show "Sons of Anarchy," a "Sopranos"-like drama about a motorcycle club, that includes a chance to win airfare and tickets to the band's Seattle show. It will also kick off its upcoming tour by playing the Sturgis motorcycle rally in South Dakota.

"We played Sturgis before, with the Scorpions, and it's like playing 'Mad Max,'" Draiman says. "People sit on their bikes and instead of applauding, they rev their engines." Draiman says he and some of his band mates are Harley enthusiasts, and refuses the notion that it's odd that a Yeshiva High School graduate likes hauling around on a hog. "There are lots of us in the tribe who ride," he says with a laugh.

After Sturgis, Disturbed will co-headline the Uproar tour with Avenged Sevenfold before heading overseas. Draiman says the band has a strong base in Australia, New Zealand, Germany and Scandinavia despite having a late start abroad.

"We were initially held back in other territories because our first album was on BMG internationally, and because of some label transition issues, [breakthrough single] 'Down With the Sickness' wasn't worked overseas," he says. "But we kept working at it and caught up."

The new tour will also feature some of the most elaborate staging of the band's career, although they're quick to point out that fans expecting a Muse-style laser show will be disappointed. "They will have big screens and videos," Gordon says. "The visuals for the new album were all shot by the same person, and the shot that opens the show ties to the music video, and that ties to the online game."

As a special incentive for fans the band is including the DVD "Decade of Disturbed," a 60-plus-minute documentary chronicling the group's first 10 years, with every album purchase. "The base is 18 to 35-year-olds."

"They'll come to the New York area and play Jones Beach or Saratoga or Buffalo," he says. "They'll play Irvine rather than Los Angeles and Sacramento rather than the Bay Area."

Hot Topic is working with the band to turn select outlets into "Asylum stores," and Gordon says he is working on partnerships with Best Buy, Target and Walmart. Rockstar Energy Drink, one of the sponsors of the Uproar tour, is also hosting a "rock star for a day" contest with Disturbed that will feature posters in Rockstar outlets.

"This is a band with an incredible work ethic," Gordon says. "We can fly them out to do meet-and-greets and they'll talk to people for ages. These guys are not complacent."
Guys in the attic (from left): Disturbed's JOHN MOYER, DAN DONEGAN, DAVID DRAIMAN and MIKE WENGREN
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ARTIST SPOTLIGHT

The six acts below were handpicked by the Billboard Editorial Team to have their songs heard by an esteemed group of brand, advertising agency and music executives at the Billboard Music and Advertising Conference in June.

**ACTION AT A DISTANCE**

*Location*: New York and San Francisco  
*Influences*: David Poe and Aimee Mann  
*Dream brand partnership/ad campaign*: Virgin Galactic  
*Next up*: Back in Pro Tools and iChat to finish up a few more songs for our first full-length CD. Then our EP release party on Aug. 28 in San Francisco.

**CASEY DESMOND**

*Location*: Allston, Mass.  
*Influences*: David Bowie, Cyndi Lauper and Lady Gaga  
*Dream brand partnership/ad campaign*: MINI Cooper, MAC, Moog or Roland  
*Next up*: Currently co-writing with Robert Ellis Orrall (Ke$ha, Taylor Swift, Lindsay Lohan) and composing the music for a World Bank commercial. On the Diesel/Sonicbids tour this fall.

**FIO!**

*Location*: New York  
*Influences*: The Beatles, Billy Joel and Ben Kweller  
*Dream brand partnership/ad campaign*: Chevy trucks, Levi's jeans and Coke  
*Next up*: Booking shows around the Northeast and releasing our new EP in the coming months.

**GRACE WEBER**

*Location*: New York  
*Influences*: Adele, Norah Jones and Chrissette Michele  
*Dream brand partnership/ad campaign*: An airline  
*Next up*: Writing and in preproduction for my first solo album with Grammy Award-winning producer Mike Mangini (Joss Stone, Diane Birch).

**LUIS FEDERICO & JOHN DAVID THOMAS / MUSICMIND TRACKS**

*Location*: Miami  
*Influences*: Trevor Horn, Jimi Hendrix, Stevie Wonder and Prince  
*Dream brand partnership/ad campaign*: Super Bowl, Apple and Rockstar Games  
*Next up*: Recording.

**THE STRINGS**

*Location*: Medellin, Colombia, and Mexico City  
*Influences*: John Mayer, Sting, The Killers, Rascal Flatts and the Beatles  
*Dream brand partnership/ad campaign*: An airline  
*Next up*: Writing the songs for our second album and recording for a release around March/April 2011.

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THE ROAD LESS TRAVELED

LAST SUMMER, THE CONCERT INDUSTRY WAS HAILED AS A RARE BRIGHT SPOT IN A BRUTAL MUSIC BUSINESS ECONOMY. A YEAR LATER, TOURING BELLWETHER LIVE NATION ENTERTAINMENT IS COPING WITH SLUMPING TICKET SALES, NEGATIVE PRESS AND A FALLING STOCK PRICE. IS THIS A TEMPORARY SETBACK—OR A PORTENT OF MORE GRUELING TIMES AHEAD?

BY RAY WADDELL
ILLUSTRATIONS BY ALEKS SENNWALD
IN THE WEEKS AND DAYS leading up to the 2010 relaunch of the all-female Lilith Fair tour, promoted by Live Nation Entertainment, Lilith co-founder Terry McBride knew all too well that this summer was fated to be a depressed touring season.

"We would look at ticket sales every day," McBride says. "We'd be looking at the chart, seeing how they were doing, and we would put more marketing monies toward them to try to get them going."

However, he says, "you reach a certain point where you go, 'Look, no matter what we've done in the marketplace we can't seem to ignite it. We don't know what it's going to end up being, but right now we just can't take that risk.' It's better to take a smaller loss versus moving ahead with the tour."

Ernest Hemingway once wrote that financial ruin comes "slowly, then all at once." A similar pattern led up to the cancellation of 13 of the 36 shows on this year's Lilith tour, which has, fairly or not, become emblematic of the woes facing the concert business, and in particular facing the recently merged touring conglomerate Live Nation Entertainment.

A perfect storm of a down economy, congested touring traffic, inconsistent ticket pricing, poorly conceived tours and consumer skepticism has taken a toll on the live music industry. And, while most promoters are dealing with a tough market, as the world's largest and only publicly traded promoter, Live Nation Entertainment is taking the brunt of negative coverage from a media that heretofore had often focused on touring as the savior of the music business.

For McBride, having to cancel those Lilith shows was a particularly "painful" experience. He co-founded the tour in 1997 with headliner Sarah McLachlan, and all involved had high expectations for its return after an 11-year absence. Canceling shows was a last resort.

"We talked to a number of artists about taking reductions based on what's happening—not just with us, but what's happening with almost every single tour out there," McBride says. "Artists never like to do that, we never like to ask, but we tried to look at all the different options before realizing our last option was to cancel those shows. We didn't want to do it. It has obviously hurt us all financially, but we made that hard decision."

SUMMER OF DISCONTENT

If last year the prevailing storyline about the concert industry focused on its resilience in the face of recession, this year it's been its struggle. While a wealth of interesting information was presented, the numbers were tough to spin, and they don't look to improve anytime soon. According to the Live Nation Entertainment execs, negative press coverage has scared artists out of touring in the fourth quarter, and the company warned investors that second-half ticket industry sales could be down 15%. In such a scenario, Live Nation sales could be off by 5 million tickets (1 million for Live Nation, 4 million for Ticketmaster), creating a $40 million drag on AOl.

AOL for 2010 is expected to be $405 million, down from $945 million last year, despite the benefits of Live Nation's merger this year with Ticketmaster. AOL could be down as much as $80 million this year.

Despite the power of video cameos from U2 and Shakira, and an appearance by Jay-Z in the green room, investors had numbers in their eyes, not stars. Perhaps frustrated by the audience's questions, and probably by the drop in the stock price, Live Nation executives insisted the company was well-positioned for long-term growth.

Azoff, who presented via video conference, called Live Nation stock "ridiculously cheap" and took investors to task for bailing. "I'm hoping that what I'm seeing as an endless stream of commentary is not indicative of the fact that we have a group of investors that are so shortsighted," he said, with his trademark bravado. "If you believe there is going to be a music business-and there has only been one since the beginning of time-there is no other play than this company."

Miller Tabak cable/media analyst David Joyce attended the presentation, and says that one thing that "walloped investors" was "the quick and confusing" stream of financial figures presented by CFO Kathy Willard, much of it having to do with the merger financials.

Investors also cited Azoff's tone as aggressive for the occasion. "He was not the typical deacon for a public company executive," Joyce says. "People took it as being un-shareholder-friendly."

While a wealth of interesting information was presented, the performance by large and left shareholders unconvinced. Live Nation spent much of the time criticizing the market's not understanding the ticket prices on artists and expensive productions. The executives appeared defensive and uneasy, and were surely less effective in projecting the vitality of both the live business and their future than they had hoped.

Live Nation officials declined to comment for this story.

HOW WE GOT HERE

The tableau that played out that day at Irving Plaza was surreal to longtime observers of the business: suited executives attempting to explain the concert industry to a room full of other suited executives, against a backdrop of charts and graphs. Had this business founded by a scruffy group of jeans-clad pirate entrepreneurs turned into a cadre of buttoned-down, buzz phrase-dropping Wall Streeters?

This drastically changed marketplace ruled by Live Nation Entertainment obviously did not happen overnight. It all began quietly in the fall of 1996 with SFX's acquisition of leading New York promoter Delsener-Slater Presents. Stunner after stunner followed, as SFX rolled up such legendary regional companies as Cellar Door, PACE Concerts, Bill Graham Presents, Electric Factory, Don Law Presents, Sunshine Promotions, Contemporary Productions, Evening Star and Avalon Productions.

SFX paid big multiples of annual earnings, putting millions of dollars and financial security into the hands of a group of gussied gamblers who built the business. Some held out longer than others, but "the money got stupid," Cellar Door founder Jack Boyle said at the time.

In building SFX, Robert F. Sillerman and his backers spent about $2.5 billion acquiring promoters in North America and Europe, most of which (particularly in North America) had a real estate component in the form of amphitheaters, clubs or both in the case of House of Blues. What had been a decentralized business, where regional overlords fiercely protected their fiefdoms and were totally immersed in their respective markets, became a corporation, where tours were booked and promoted nationally and hard-won brand equity was forfeited.

Sillerman sold SFX to radio conglomerate Clear Channel Communications in 2000 for about $4 billion, with Clear Channel forming Clear Channel Entertainment in hopes of synergizing its live and radio businesses. That strategy never happened. Several departed executives, disgruntled stockholders and one big write-down later, Clear Channel spun off its live entertainment division to form the freestanding, publicly traded Live Nation, directed by Rapino.

Then, after a public stare-down with another live entertainment giant, Ticketmaster (itself aggressive in building the world's largest ticketing company), Live Nation launched its own ticketing business. Finally, an exhaustive Department of Justice examination amid consumer and competitor protest, Live Nation officially merged with Ticketmaster in late January.

Despite the macro synergies and savings promised to stockholders whenever companies merge, actualizing these efficiencies in the trenches is often tougher than it would seem on paper.
promoter, the No. 1 ticketing and the No. 3 e-commerce site in the world, with some 10,000 shows promoted and $6.5 billion in ticketing transactions annually. With the exception of some softness on this year’s Jonas Brothers tour, the artists signed to long-term deals have performed exceptionally well. Live Nation’s global touring division, headed by Arthur Fogel (producer of four of the five top-grossing tours of all time), is widely considered the elite international tour promotion unit in the world.

Last year, Live Nation Entertainment reported to Billboard Boxscore nearly $2.5 billion in grosses (almost three times that of its closest competitor, AEG Live) and 41 million in attendance to more than 9,000 shows worldwide. It should be noted that, while it has posted a profitable quarter here and there, Live Nation has not turned an annual profit since its spinoff from Clear Channel in 2005. Ticketmaster, on the other hand, has been hugely profitable, but the Live Nation side is basically running Ticketmaster now, with former Live Nation Ticketing president Nathan Hubbard named Ticketmaster CEO.

Investors can be, and some would say have been, patient. “As long as you have a path to [earnings-per-share] profitability, you don’t necessarily have to be there soon,” says Joyce, citing the volatility in earnings based on the seasonality of the business. Even so, Live Nation Entertainment is a company valued on earnings before interest, taxes, depreciation and amortization, Joyce says there is still some “cloudiness” in investors’ minds as to what the true liquidity of the company is.

“The working capital changes, the cash flows in and out are very difficult if not impossible to model, and that’s an uncertainty factor that gives some investors pause,” Joyce says. “I do believe they’re going to be generating positive free cash flow, and they did a deal to stretch out the maturity so they don’t have any credit crunch facing them, but we were hoping for some clarity about how to model out and think about free cash flow.”

Tenth Street Entertainment’s Kovac wasn’t sure if a quarter billion public company ever makes sense in the live music business. “Maybe it takes a little time before it works, or maybe it never works,” he says. “It has to play out and we have to see if people rise to the occasion.”

Obviously, Live Nation Entertainment can be blamed for the economic woes that have hammered the United States and much of the world for the past two years. With the nation still gripped in nearly double-digit unemployment, a $100 Jonas Brothers ticket would hardly be worth the trouble. Still, concerts are escapism entertainment, and the working class is the most recession-proof,” he was heard about them not long after last year’s strong touring performance led to a false sense of security as tours were being conceived, bid on, purchased and routed. But with the biggest, baddest promotional tools the industry has ever seen and a mix of some of the sharpest and most experienced executives in the live entertainment industry, should the company have been able to a) see this coming, and b) do something about it?

In the July 15 presentation, Jason Gorner, CEO of Live Nation Entertainment’s concerts division, admitted “the economy knocked us up.” To its credit, Live Nation reacted aggressively in slashing prices, eliminating fees and promoting like hell. Thousands of Live Nation amphitheater tickets have been discounted to prices of $10-$20. Gorner said the company’s No Service Fee June promotion took shed attendance from tracking 8% down to 2.5% down and provided a $3 million revenue pickup. To this day, discounts abound, but the company says it’s only discounting 10% of its tickets, up from 6% last year.

Like any business, Live Nation is trying to move in vention. The Live Nation amphitheater model, in a nutshell, calls for the company to capture as many quality tours as possible, run them through the sheds and make money off ancillaries like ticketing, concessions, parking and sponsorships. This ancillary revenue is why promoters, tired of watching beer money at their events slip away, got into the real estate business in the first place with the shed boom more than 20 years ago. In turn, artist reps started counting promoters’ money from ancillaries and adjusted their fees accordingly, ending the amphitheater promoters’ percentage of the box office from the traditional 15% to less than zero in many cases. This is a tradeoff Live Nation can afford—when concerts are well-attended. Rapino asserted that the company can make more money from 600 amphitheater shows than off 400. “If they’re good shows.” Simply put, Live Nation needs touring traffic and attendance to trigger the ancillaries. One sure-fire way to acquire tourists is to pay artists less money, artists, facing a decline in other revenue streams related to the recording industry, free fall, have been more than happy to cash these checks. The combination of Live Nation’s need for shows and the artists’ need to make money leads to some tours that simply shouldn’t go out, at least at the price they’re asking. But the gold rush may be ending. Live Nation Entertainment execs repeatedly stated that they get fans’ messages about ticket pricing, and ticket prices begin with what the artist is earning and what they spend on production. When tickets are discounted reactively to sales, the projected gross potential is reduced, meaning the cost of the ticket likely won’t be recouped in ancillaries. How widespread discounting plays out against Live Nation’s talent costs is unclear, but the rash of cancellations could be seen as an attempt to let artist representatives know that Live Nation means business in trying to rein in those costs. Gorner intimated as much in the presentation, adding that the problem is not with superstars like U2 and Lady GaGa. “There is a space in the middle that’s being affected, where those artists have simply charged too much for too long,” he said. “Those artists will have to correct [their prices], because they only have two choices: play

1. This summer I will attend:
   a) More concerts than I did last year: 38%
   b) Some concerts: 25%
   c) Fewer concerts than last year: 23%
   d) No concerts: 14%

2. The main reason I don’t see my favorite acts in concert is:
   a) Ticket price: 72%
   b) Didn’t hear about it: 15%
   c) Don’t like the venue: 9%
   d) Saw them last year: 4%

3. My favorite place to see a concert is:
   a) An arena: 35%
   b) A club: 28%
   c) An amphitheater: 23%
   d) A festival: 14%

4. I learn about upcoming concerts from:
   a) Online/social networks: 63%
   b) Friends: 13%
   c) The radio: 13%
   d) Magazines or newspapers: 11%
   e) Via a secondary online seller like eBay or StubHub: 6%
   f) Via a ticket reseller: 3%

5. I usually buy my tickets:
   a) Online, through the primary ticket site: 76%
   b) The box office: 15%
   c) Via a secondary online seller like eBay or StubHub: 6%
   d) Via a ticket reseller: 3%

6. The ticket-buying experience is:
   a) Easy and convenient: 33%
   b) Easy enough: 42%
   c) A hassle, but worth it: 25%
   d) Barely worth the trouble: 5%

7. The concert-going experience is:
   a) Enjoyable: 63%
   b) A hassle, but worth it: 32%
   c) Barely worth the trouble: 5%

8. When I go to concerts, I usually buy:
   a) Food: 31%
   b) Merchandise: 17%
   c) Parking: 25%
   d) Neither: 23%

9. My view of the concert business is:
   a) Very positive: 28%
   b) Generally positive: 49%
   c) Generally negative: 18%
   d) Very negative: 5%

10. CONCERT-GOER SURVEY
    BILLBOARD.COM POLLED ITS USERS ON A NUMBER OF HOT BUTTON TOPICS FACING THE TOURING INDUSTRY, HERE, THEIR NOT-SUCH-BAD-NEWS-AFTER-ALL RESPONSES

THE FINE PRINT

Billboard.com received 642 responses to its online summer survey, posted between July 19-26. We thank everyone who participated.
The overall Live Nation model seeks to expand the artist/promoter relationship and its razor-thin margins from one night or tour to a more complex and diversified fan-centric revenue producer. In a sense, the Live Nation/Ticketmaster merger was a marketing deal, with sales points and synergies (music, bundling, VIP, merch, sponsorship opportunities) all along the fan-band pipeline, with the concert experience as the driver and consumer data as the fuel.

“There are a lot of ways to make money around the core ticket, and some of the financial and industry press who have been hounding on the poor concert season and Live Nation’s business model are only looking at the concert economics itself,” Mike’s Tabb’s joyous points out. “To just look at the 3%-5% margin concert is rather specious, because there are a lot of other higher-margin revenue streams that emanate from that concert core.”

That may be true, but most of those ancillaries are dependent on attendance, and amphitheater attendance is challenged right now. Still, while amphitheaters are clearly a focus, as Live Nation owns them and can control most of the revenue streams, many of the company’s top-grossing tours play non-LNE venues, including Madonna, U2 and Lady GaGa. Live Nation Entertainment also has a thriving club business with solid brands like House of Blues and the Fillmore that the company says it will expand upon.

Live Nation’s competitors have surely enjoyed watching the company squirm, and the media has been relentless in singling out LNE when discussing the overall industry slump. But when the world’s largest live entertainment firm struggles, it begs the question: With all their resources, if these guys can’t do it, who can? At best, the Live Nation model remains unproven. For all its high profile in the industry and consumers’ consciousness, LNE is still in its infancy as a merged company.

Most industry professionals do not believe that this summer’s slump is an indictment of the overall concert business. “Some of this stuff is just marketing mistakes, timing issues and venue choices,” says manager Jim Guerinot, who guides the careers of Gwen Stefani and Trent Reznor, among others. “There are plenty of people out there who are still willing to pay for the [concert] experience.”

There is often a price/value issue with concerts. “When people pay $100 or more, they have an expectation, and if you don’t fulfill it, they’re going to be disappointed,” Guerinot says. “I don’t think anybody is let down by the chains. They are well established, and they’re not cheap. The concert thing isn’t broken.

If it was broken, then it wouldn’t work for Roger Waters, or James Taylor and Carole King, or Lady Gaga.”

Touring is a cyclical business, one of “rumor and innuendo,” as Azoff puts it, and great performances and popular headliners at the right price can save every show and every season. Live Nation says much of its future growth potential is in its expanding international business (where talent costs are 20% less than in North America, it says), and geographic diversity helps deflect economic slumps in specific territories.

Joyce believes the recent investor reaction is indeed shortsighted, “but investors need to be shown more near-term performance,” he says. “I do have a buy rating on the stock because the stock fell so much, but I did reduce my target price for the next year to $13 from $15. Long term, if you discount the cash flows over the next five years, I think it’s still worth $19, but clearly there is near-term pain we have to get through.”

Despite the current problems, Azoff spoke confidently about LNE’s future. “We never said this was going to happen in a day,” he pointed out. “We just completed the integration of these companies and we’re just at the beginning stages of running the businesses together. In my 40 years in the business I’ve never felt more positive and excited that we will be able to do good things and create this business. And at the end of the day, it’s that artist support which will spell the success of Live Nation.”

Meanwhile, Lilith soldiers on, and not so badly, all things considered. McBride says that the remaining 23 Lilith dates will average about 10,000 per attendance, but he’s not sure how much of the sales can be attributed to discounting. “One thing for sure, when we bring back Lilith next year, we’re going to come with a set ticket price and there will be no discounting,” he says. “I am not going to go through that again.”

McBride says it’s “too early to say” whether Lilith will go out as a Live Nation tour next year, but doesn’t rule it out. “Overall, they have been good partners and they have good amphitheaters,” he says. “If you go into a grass field (as opposed to an amphitheater) you’ll add another $200,000 to the cost of the doing the concert. That has to be put into the ticket price. You really can’t win.”

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Additional reporting by Glenn Peoples.

JOIN THE CLUB
ATTENDANCE MAY BE DOWN FOR A TROUBLING NUMBER OF TOP ACTS, BUT INDIE-ORIENTED BUSINESS AT CLUBS AND AT FESTIVALS REMAINS STEADY

While many large-venue tours in the United States have struggled, several touring execs working with indie acts, festivals and small-venue tours say the summer season hasn’t been a bummer for them. However, this season has ushered in a few changes. “Things are selling much later, and there is much more nail biting,” says Billions president and CEOWindish. “There’s a rush for tickets to the sold-out shows, but there has been a lot of tour cancellations and changes.”

However, this season has ushered in a few changes. “Things are selling much later, and there is much more nail biting,” says Billions president and CEO Windish. “There’s a rush for tickets to the sold-out shows, but there has been a lot of tour cancellations and changes.”

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Additional reporting by Glenn Peoples.

no big hair: PAVEMENT performs May 30 at the Sasquatch Music Festival.

and a week out we'd sold less than 100 tickets. But by the time the show happened, we had almost sold the place out.

Viecelli says big festivals featuring indie acts have been strong. “Sasquatch sold out, Coachella sold out, and Lolita palooza will likely sell out,” he says. “Some less established festivals have struggled, but I think that was a response to the fact that there was such a glut of them.”

And even though this summer has flourished, clubs haven't taken a hit. "Most clubs don't do well in the summer, and that's been true for a long time," says Windish Agency head Tom Windish, who books Animal Collective and Neon Indian. "And these big festivals do a lot to hype the clubs and the artists." He added that the club scene was still healthy.

The summer has also been slow for clubs out West, says Adam Zacks, senior director of programming at STG Presents, which books Sasquatch and the elaborate four-day Outside Lands.

"That thing goes on in June or after" is struggling," he says. "It's mostly due to competing interests, especially out here where we only have a few months of good weather. But it's not a new problem, and year on year it hasn't declined."
GOIN’ TO THE CONCERT

Little Big Town Builds Its Own Little White Church

Wedding proposals at concerts are nothing new, but country act Little Big Town took things a step further on its recent tour, setting up a space for lucky fans to tie the knot at one of its shows.

“We propped up a little white tent that had church windows and put candelabras inside with red carpet and white chairs,” LBT’s Kimberly Schlapman says. “There were some special couples. One was a soldier and his wife who hadn’t been able to have a real wedding because every time they’d planned a ceremony, he had to go off to war.”

The promotion served to highlight the band’s first single, “Little White Church,” from new album “The Reason Why,” out Aug. 24 on Capitol Nashville. The single is No. 14 on Billboard’s Hot Country Songs chart. The band hopes to continue the momentum when it hits the road with Sugarland at the end of July.

“'Little White Church' is the fastest-rising single of their career,” Capitol Records Nashville senior VP of marketing Cindy Mabe says. LBT has charted 10 singles on the country chart, with “Boondocks” and “Bring It On Home” from 2005 album “The Road to Here” peaking at Nos. 9 and 4, respectively. The band’s previous album, “A Place to Land,” yielded “I’m With the Band,” “Fine Line” and “Good Lord Willing,” which peaked at Nos. 32, 31 and 43, respectively.

The success of “Little White Church” could be attributed in part to the band’s new label—its fourth in a 10-year career. LBT, which also includes Jimi Westbrook, Karen Fairchild and Phillip Sweet, started on Mercury Records, then moved to Monument Records, releasing a self-titled debut album before jumping to now-defunct Equity Records. While on Equity, the group released two albums, the last of which, “A Place to Land,” was rereleased by Capitol Nashville in October 2008.

“We felt like there was music on there to be heard,” Westbrook says of the rerelease. “We had worked so hard on that record for so long and wanted to get the opportunity for people to hear it.”

The group members say the label changes weren’t easy, but they persevered. “The band has never been about one label, obviously,” Fairchild says. “Little Big Town is about the music the four of us make together. We look at the journey as a blessing in a way. One thing has led us to the next. If we hadn’t parted ways with the first couple of labels, we would never have made the ‘Road to Here’ record on our own with no one looking over our shoulders. It launched a fantastic career and we’re grateful.”

“The Reason Why” is the first album the group has recorded since becoming part of the Capitol roster. “They were such a highly sought-after band when we signed them that we all believed we won the lottery when they decided to join our label,” Mabe says. “Little Big Town is so fresh-sounding with such incredible four-part harmonies. There is no one in this format that does what they do. Any one of the four of them could be a solo artist, but what they do together is just magical.”

Sweet says the group “approached things differently” on the new record. “We worked with engineer Jeff Balding. He was part of the recording and mixing. We wanted a strong sound. It's a little more aggressive.”

The band co-produced the album with Wayne Kirkpatrick and co-wrote eight of the 12 tracks. Though country fans battling tough economic times will likely embrace the album-closing ballad “Lean Into It” as their own mantra, the group’s members definitely feel a personal connection to the lyric about persevering and overcoming adversity.

“It was Wayne’s lyrical idea, his hook,” Fairchild says of Kirkpatrick initiating “Lean Into It,” which the band co-wrote. “He said he was thinking about us and our story.”
BUZZ
Associated Press, James Jarreau will stay hospitalized in the French Hospital for immediately."

REPORTING BY THE Simon Fuller’s wish list.

>>> JARREAU appointment as manager of Haiti but has not decided whether to seek a five-year term as leader of the earthquake-ravaged nation, the musician’s family said Monday. There have been rumors the Haitian-born entertainer might enter the 2010 presidential contest, since his 2007 appointment as ambassador-at-large for the Caribbean nation by President Rene Preval. In a statement e-mailed to reporters, the family said, “Wyclef’s commitment to his homeland and its youth is boundless, and he will remain his greatest supporter regardless of whether he is part of the government moving forward . . . if and when a decision is made, media will be alerted immediately.

>>> ‘IDOL’ PURSUES JOHN, TIMBERLAKE
Reality producer Nigel Lythgoe is near a deal to reboot the show following the exit of top judge Simon Cowell. In addition, “Idol” fans can add pop star Justin Timberlake to the list of potential Cowell replacements. Timberlake, along with legendary singer Elton John, is on “Idol” producer 19 Entertainment chief Simon Fuller’s wish list.

>>> JARREAU RECOVERING
Hospital authorities said July 26 that Grammy Award-winning singer Al Jarreau will stay hospitalized in the French city of Marseille for two or four more days after being admitted for breathing problems. On July 25, the Marseille Hospital Authority said that Jarreau is getting better and is in good spirits but will stay in La Timone hospital for monitoring.

Reporting by the Associated Press, James Hibberd and Kim Masters.

JAZZ
BY GAIL MITCHELLE
Classical Jazz
Esperanza Spalding Keeps Bending The Rules

Most people wouldn’t associate the term “modern” with classical chamber music. But if anyone can pull off the pairing, it’s Esperanza Spalding.

“Chamber Music Society” (Aug. 17, Heads Up International/Concord Music Group) draws from the same wellspring that inspired the bassist/vocalist/composer’s 2008 debut, “Esperanza.” It’s the second chapter in the evolving career of the 26-year-old toasted at a breath of fresh air within the contemporary jazz establishment—and a telling example of an artist who harbors no qualms about following wherever her muse leads.

“I might have felt pressure,” Spalding says about retooling the jazz, funk and Brazilian rhythms—accented by multilingual vocals and scatting—that propelled her 2008 breakthrough, “Esperanza.” The album spent 78 weeks on Top Contemporary Jazz Albums, debuting at No. 3 and ultimately peaking at No. 2. “But I didn’t respond to it. My objective is to evolve and grow. After my first album, I was feeling this and that’s what I answered to."

What Spalding felt this time is the music she first gravitated to growing up: classical. The self-taught violinist and later graduate/faculty member of the Berklee College of Music spent 10 years with the Chamber Music Society of Oregon in her native Portland where she became concertmaster at 15. That training provides the foundation for the musical prodigy’s modernized take on chamber music: accenting the intuitive spontaneity of improvisation with string trio arrangements combining elements of jazz, folk and world music.

Drummer Terri Lyne Carrington, pianist Leon Genus, guitarist Ricardo Vogt and percussionist Quintino Cinalli are the core group backing Spalding, who co-produced the set with Gil Goldstein. Legendary vocalist Milton Nascimento also guest. Spalding says, “I’m emulating something that chamber music used to do: Bring friends together to play music or listen to others play and enjoy the experience in an intimate setting.

How that will translate in today’s marketplace is another story. Concord senior VP of Marketing/Label Manager Jazz and Classics Group Mark Wexler, however, points out the basic element that initially attracted both regular and high-profile fans like David Letterman and President Barack Obama is still in place: Spalding’s versatile talent.

“We’re marketing the brand, Esperanza,” Wexler explains of the artist who has appeared in a Banana Republic campaign, won several jazz awards and performed at the White House, the Newport Jazz Festival and the 2010 BET Awards tribute to Prince at the request of the Purple One himself. “As people heard with her first album, she’s a very talented woman who can play the bass and sing like a bird,” Wexler continues. “Esperanza transcends what people think jazz is. She makes it accessible, and people—both younger and more adult—respond to the uniqueness of that.”

Spalding switches to the electric bass for her upcoming third album, “Radio Music Society.” Originally intended as the second half of a double-CD with “Chamber Music Society,” the upbeat set is slated for next year. “I wanted to find a way to incorporate jazz elements I find appealing into fun songs that could make it on the radio,” Spalding says.

Currently performing overseas, the artist returns to the United States in August, and will tour intimate venues this fall to support “Chamber Music Society.”

“I don’t want to pigeonhole,” she adds. “My job is to do justice to the music that’s speaking through me.”

ALL THE RINGS OF SATURN
BY JILL MENZENOW
One Ring Zero Gets Spaced Out

When a rock band talks about “reinventing itself,” it usually means one of two things: Either the guitarists are going to be a shade louder, or the next album will herald an ill-conceived addition of, say, a sitar solo on every track. But Brooklyn indie duo One Ring Zero has managed to avoid reinventing itself straight into the ground, largely due to the members’ ability to build albums upon seemingly simple concepts.

Making a record about food or ice cream trucks might seem like a fool’s errand, but for principal band members Michael Hearst and Joshua Camp, the concepts have led to opportunities to play live at events from book award ceremonies to children’s festivals.

“The fun thing about One Ring Zero is we manage to step into these different worlds straight-ahead rock bands don’t get to step into,” Hearst says, referring to such past projects as 2004 literary-themed release “As Smart As We Are,” which features lyrics from authors like Jonathan Ames, Margaret Atwood and Dave Eggers. Following its release, the band played high-profile art and literary festivals across the globe.

“They never just make a new album,” says Claudia Gonson, a longtime member of the act and manager of the Magnetic Fields, who also helps co-manage One Ring Zero. “Instead they find

PICTURE THIS
BY JILL MENZE
Having scored with North American tastemakers, Northern Ireland alt-rock act Two Door Cinema Club is looking to make further inroads with its biggest U.S. tour to date this fall. Beginning Oct. 7 in Houston, the Creative Artists Agency-booked 20-date trek wraps Nov. 6 in Seattle. It’s an attempt to build on an encouraging start for debut album “Tourist History” (Glassnote), which hit No. 10 on Billboard’s Heatseekers chart May 1, with sales of 11,000 copies to date, according to Nielsen SoundScan.

“We’re excited for the band to return in the fall and grow,” Glassnote president Daniel Glass says, citing online support from blogs Brooklyn Vegan and Stereogum plus backing from alternative, specialty and college radio airplay as key factors in the U.S. breakthrough. The band, published by Transgressive Music/Warner/Chappell, made its U.S. network TV debut May 3 on ABC’s “Jimmy Kimmel Live!”

The album rolled out in early March on French-based indie Kitsune/Co-Operative Music across Europe; a deluxe release of “Tourist History” will hit U.K. stores Sept. 13. Co-manager Colin Schavemaker of London-based Prolifica Management describes the band as “a natural grass-roots success,” adding that the album campaign so far “has really been word-of-mouth-driven.”

European summer festival dates precede a U.K. tour com-

GLOBALPULSE
EDITED BY TOM FERGUSON

BUZZ
Crossing over
esperanza spalding

TWO DOOR CINEMA CLUB
specific, inventive themes aimed at to stage their projects. Each album's theme provides a door for them to enter. One Ring Zero's latest album, "Planets," due Sept. 7 on the band's own Urban Gecko Records with digital distribution through Virtual Label, opens the door to a new galaxy of opportunity, with 13 tracks working together to construct a song cycle of the solar system. The project started when the International Astronomical Union denoted Pluto in 2006, and "Pluto" was the first track we wrote," Hearst says. "From there, we thought it would be fun to do the whole album on the planets, basically." He adds that the concept was also inspired by Gustav Holtz's orchestral suite "The Planets," which musically documented the planets almost a century ago.

Unlike One Ring Zero's past seven albums, on which Hearst and Camp played all the instruments, the duo brought in outside players for "Planets," including the group's extended five-piece lineup as well as guest spots by violinist Mark Feldman, Vampire Weekend's Hamilton Berry on cello and author Rick Moody, who contributed lyrics and sang on one song. The recording was split between Hearst's and Camp's apartments from spring 2007 through April 2010, a decision both felt was necessary to produce the elaborate sounds and song structures of One Ring Zero's music, which "would drive any engineer crazy," according to Hearst. The result is a collection of prog-influenced, heavily instrumented music, with touches of Eastern European flair and roots on seventh album "Blood Union." The album's peppier overtones differentiate it from Nuclear Blast's usual metal/hard rock output, managing director Markus Meister says.

Daans cites France, Germany, Austria and Switzerland as being among Morcheeba's key markets, but says it will tour worldwide in support of the release. European dates kicked off in June, followed by three shows in San Francisco (July 28) and Los Angeles (July 30-31). Daans adds that there are plans for a "very long touring period in Europe, the U.S., South America and Australia," booked by William Morris Endeavor Entertainment. Morcheeba is published through Chrysalis Music Publishing.

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**Questions**

**Rappers have a propensity for christening themselves with royal titles to promote their standing in hip-hop (e.g., King of the South, Prince of Rap). But for rapper Bun B, "Trill OG," while less regal than most, was the most fitting.**

"My plan is just to ignite the fire that speaks to the issues that go on in the street," Bun B (born Bernard Freeman) says about the moniker, which stands for "true and real original gangster."

To do so, the 37-year-old rapper joined forces with Young Jeezy, the late Pimp C (partner to Bun B in the duo UGK), Yo Gotti and Gucci Mane, among others, for "Trill OG" the album, out Aug. 3 on Rap-A-Lot/Fontana. J.U.S.T.I.C.E. League, Drumma Boy and Boi-1da are among the set's producers.

1. **You have a song with 2Pac, Pimp C and Trey Songz on "Trill OG" called "Right Now." How did that come together?**

We had those verses that Pimp and I had already recorded for a 2Pac tribute album. We had submitted the music but it wasn't accepted, for some reason. But it recently came out of the archives and I was able to put a new verse on there and some new sounds and voices to really bring new life out of it. The song is incredible and the subject matter is something that Pimp C and 2Pac were known for: the ladies. So it made sense to bring in Trey Songz to tie it all together.

2. **There are a lot of Texas-bred artists on the album, including Slim Thug, LeToya and Play-N-Skillz. How important is it still to rep your hometown?**

Texas has had incredible moments in the history of hip-hop. But there is a misconception that because we aren't at the forefront that we aren't here at all. But we're still making music, going on tour and getting in front of and connecting with the people...
ALBUMS

ROCK

BRET MICHAELS
Custom Built
Producers: Bret Michaels, Pete Evick
Poor Boy
Release Date: July 6

"Custom Built," the Poison frontman's first solo album since 2005's "Freedom of Sound," is a mixed-bag affair, with songs from his various reality TV pursuits sprinkled among new tunes, covers, remixes and a handful of previously released tracks. The fresh material isn't likely to expand your idea of what Bret Michaels is. The songs "Lie to Me" and "Wasted Time" adhere to Poison's familiar hair-metal style, while "Nothing to Lose" (with an admittedly unlikely Miley Cyrus cameo) is the kind of midtempo power ballad the singer has been using to seduce leather-clad ladies for more than two decades. But a bizarre grunge-rap take on sublime's "What I Got" suggests that Michaels dreams of one day becoming a kind of trailer park Tom Waits. And a synth-heavy club mix of "Go That Far," the theme song from Michaels' hit VH series "Rock of Love," is just straight-up weird.—MW

WOLF PARADE
Expo 86
Producer: Howard Bilerman
Sub Pop Records
Release Date: June 29

Montreal rock outfit Wolf Parade received critical acclaim for its 2005 debut, "Apologies to the Queen Mary," and three years later for follow-up "At Mount Zoomer." For its third album, "Expo 86," the band tempers the musical diversity of its predecessors and focuses more on standard rock fare. The track "Two Men in Tuxedos" features Wolf Parade singer Spencer Krug (who splits lyrical duties with Devo's Dan Bejar) musing over upbeat guitar strums and peppered-in synth, while "What Did My Lover Say? (It Always Had to Go This Way)", inspired by a favorable divorce settlement, a baby boy and a newly released high-energy dance album, "Flesh Tone," the recently single Kelis is ready to bring the boys back to the yard. Backed by an elevating electro beat on the David Guetta-produced first single, "Acappella," the rasp-voiced New Yorker proclaims, "Before you, my whole life was acapella/Now a symphony's the only song to sing." And accompanied by a thumping bassline and an intergalactic-style production on second single "4th of July (Fireworks)," Kelis sings about an intoxicating love ("Nothing I ever say or do will be as good as loving you/You make me high"). During the song "Scream" she confesses to being in a love rut, but gets it all back on track thanks to a newly piano line. And alongside a throbbing dance beat on "Emancipate," the singer finds a healthy, balanced love ("Let me tell you what love is/It's when you meet each other halfway/I'm en route").—HC

3OH!3
Streets of Gold
Producers: various
Photo Finish/Atlantic
Release Date: June 29

Following the release of its much buzzed-about 2008 breakout album, "Want," electro-rap duo 3OH!3 returns with more fast-paced, catchy digital-pop beats on its latest set, "Streets of Gold." The single "My First Kiss" (featuring Ke$ha) displays 3OH!3's knack for bracketing cheeky lyrics with a thumping bassline ("Kisses like whiskey/It gets me drunk/And I wake up in the morning with the taste of your tongue"), and "House Party" could be the 2010 version of the Beastie Boys' 1986 hit "(You Gotta) Fight for Your Right (To Party)." Amid a barrage of drumsbeats and horns, the track urges listeners to "fuck the clubs and stay indoors. And in a move that reveals a vulnerable side that hasn't been heard in past efforts, vocalist Sean Foreman trades rapping for a heartfelt delivery on "R.I.P." "The house has burned to ashes/it's no longer in between/R.I.P., you and me," he sings.—MV

DWELE
Wants World Women (WWW.)
Producers: various RT Music Group/El Music
Release Date: June 29

Dwele—Kanye West's vocal wingman ("Power," "Flashin' Lights") and McDonald's McCafe pitchman—thematical­ly expands his horizons on "Wants World Women (WWW.)." Dividing his fourth album into three distinct sections, the Grammy Award-nominated singer/songwriter explores his desires, shares socio-political views and croons to the ladies against an artful, mood-evoking backdrop of R&B and hip-hop. He also ups the guest ante on this ambitious outing, drawing inspiration from rapper David Banner, DJ Quik, R&B singer Raheem DeVaughn and fellow Detroit act Slum Village. The result finds Dwele channeling the storytelling and soulful arrangements of giants Marvin Gaye, Donny Hathaway and Roy Ayers on tracks as "I Wish," "My People," "Detroit Sunrise" and "What's Not To Love." Tying together this contemporary nod to the past is Dwele's mesmerizing tenor that can shift from commanding to soothing in nothing flat. One quibble: At 17 tracks (including intros and interludes), the album stretches a bit long. But too much of a good thing isn't all bad.—GM

JAZZ

KENNY G
Heart and Soul
Producers: Walter Afanasieff, Kenny G
Concord Records
Release Date: June 29

During his nearly 30-year career, Grammy Award-winning saxophonist Kenny G has become one of the most celebrated artists in contemporary jazz. On his 13th studio album, "Heart and Soul," the artist returns to his R&B roots following 2008's "Rhythm and Romance," which featured takes on Latin jazz. The opening title track begins with a flighty melody line backed by a bouncy, two…

SCHOOL OF SEVEN BELLS
Disconnect From Desire
Producer: Benjamin Curtis
Vagrant/Ghostly International
Release Date: July 13

It's hard to imagine School of Seven Bells turning to Brian Eno's list of "Oblique Strategies" for inspiration. Because from the sound of its new album, it used its "disconnect from desire" suggestion in title alone. This kinetic collection of delectable dream pop and dance-­inflected art rock follows through and then some on the band's 2008 debut, "Alpinisms." This kinetic collection of delectable dream pop and dance-inflected art rock follows through and then some on the band's 2008 debut, "Alpinisms." Opener/single "Windstorm" is aptly titled, the guitars and synths whirling and twirling as singer/guitarist Alejaandra Deheza takes the lead in lieu of the band's usual, literal twin-voice approach with her sister, keyboardist Claudia. Still, there's no resisting their en­twined voices; they're an ethereal force singing of farewells both devastating (the gorgeous My Bloody Valentine nod "I. L. U") and dismissive (the freestyle-­esque "Bye Bye Bye"). Ex-Secret Machines guitarist Benjamin Curtis infuses the tracks with subtle, hypnotic parts ("Babelonia" and "Dust Devil" in particular), and they're paired with heartfelt lyrics that speak to one's inner self. For the listener, disconnecting will be all but impossible.—CWV

BLAKE SHELTON
All About Tonight
Producer: Scott Hendrick
Warner Bros. Nashville
Release Date: Aug. 10

We know that Blake Shelton can make a solid full-length album, but he's definitely onto something with these "Six Pak" EP's. Like his album "Hillbilly Bone" earlier this year, which reached No. 2 on Billboard's Top Country Albums chart and launched the hit title track, the singer's latest set, "All About Tonight," is a satisfying sprint without fat or filler but packs plenty of fun. The title track is a spirited party anthem with a "tomorrow can wait 'til tomorrow" refrain that would make Jimmy Buffett proud, while "Got A Little Country" and "Draggin' the River"—a sly murder fantasy duet with fiancée Miranda Lambert—are boot-scootin' honky-tonk fare. On the more poignant tip is "Suffocating," a heart-wringing lost-love paean written by Lambert and Lady Antebellum's Hillary Scott, and "Who Are You When I'm Not Looking" mixes humor and pathos with a sweet melody and a wry attitude. The EP concept behind "All About Tonight" may seem small, but like its predecessor, it delivers big.—GG
step track. And with the aid of colorful percussion and chomping organ fills, the cut “Déjà Vu” brings an engaging R&B drive with much more punch than the saxophonist’s usual fare. Delicate strings of trilled melody hover above the surface on “Fall Again,” which also features the reverberant chime of nylon-string guitars and the spry crooning of R&B singer Robin Thicke. Baby-face adds to the seduction, lending his vocals to “No Place Like Home.”—CM

### ELECTRONIC

#### DELPHIC

**Actors:**
Producers: Delphic, Ewan Pearson
Dangerbird Records

**Release Date:** June 29

British electronic act Delphic’s debut album, “Acolyte,” is a seamless fusion of electro beats and deconstructed vocals that serves as the backdrop to a lyrical theme about dealing with the end of a relationship. Singer James Cook pleads with a former lover throughout the set—it’s most apparent on wistful track “Red Lights,” where he admits, “If you were to call/It’d risk a second broken heart for you.” And on the frenzied “Counterclockwise” he realizes his relationship has finally ended (“And you just don’t come back around/It seems to me that we will never be”). The album’s two instrumental tracks—“Ephemerata” and “Acolyte,” which feature distorted synth and wordless chants—sound fittingly religious, given the set’s title. But Delphic is at its best on the pop-leaning cut “Doubt” and the captivating “Halcyon,” which features a cold vocal delivery and scattered synths.—GL

### SINGLES

#### THE BAND PERRY

If I Die Young (3:43)

**Producer:** Paul Worley
**Writer:** K. Perry
**Publishers:** Peerfeather Publishing/Rio Bravo Music (BMI)

**Republic Nashville**

The Nashville siblings who make up the Band Perry—Reid, Neil and Kimberly Perry—are on the verge of stardom thanks to their poignant, and mildly controversial, new single. An acoustic guitar/banjo and fiddle set the foundation for "If I Die Young," as Kimberly’s fearless vocal is colored by harmonies from her brothers that should attract Lady Antebellum fans. As the band sings about "the sharp knife of a short life," Kimberly’s lyrics express wonderment with an undertone of dark humor: "And maybe then you’ll hear the words I never say/Funny when you’re dead how people start listenin’!"

"If I Die Young" follows the Band Perry’s first offering, "Hip to My Heart," which reached No. 20 on Hot Country Songs. Both songs are from the group’s eponymous debut, due Oct. 5.—MM

#### JEEZY FEATURING LIL JON

**Country:**

**Title:** Give Me Good Lovin’/Then Drop It Like It’s Hot

**Producer:** Miss Perri Lane
**Writer:** Miss Perri Lane
**Publisher:** Miss Perri Lane Publishing (BMI), Barrett Yeretsian/Drew Lawrence (ASCAP)

**Ms. Perri Lane**

“So You Think You Can Dance” host Cat Deeley said, “I think we’ve discovered another future superstar” when Christina Perri performed her premiere single, “Jar of Hearts,” during the July 15 results show—and she may be on to something. The tattooed Philadelphia native is making quite a name for herself with the piano ballad, which is an emotive warning to Perri’s ex-lover who wishes to go for round two of “tear-fest love apart.” The gentle, winding piano melody is blended beautifully with Perri’s raspy A Fine Fringe-esque vocals that hauntingly spill her broken heart out to the world with lines like, “I wish I had missed the first time that we kissed, because you broke all of your promises.” The single sets up eager anticipation for her debut album that will be released via her brand-new deal with Atlantic Records.—MV

#### JOHN MELLENCAMP

**No Better Than This (3:13)**

**Producer:** Bob Rock
**Writer:** G. Rossdale
**Publisher:** Mad Dog Winston Music

**Interscope**

After nine years of side projects and solo albums in between stretches of silence, Gavin Rossdale has finally revealed new material with his breakthrough alt-rock group Bush. The band will return with a full album this October, but the first taste of the disc is radically different than the grunge-influenced rock of its ’90s heyday. While the verses of “Afterlife” use an angular guitar riff and rumbling baseline instead of power chords, the chorus bursts into a towering hook reminiscent of early Foo Fighters. The biggest change in Bush’s approach is the use of Rossdale’s vocals, which earnestly attack the song’s melody instead of utilizing his “Glycerine” growl. “Afterlife” has the well-produced catchiness to find legs on modern rock radio, but the song lacks the charisma that distinguished the band back in the day. We hope the rest of the forthcoming “Everything Always Now” finds Rossdale embracing his vocal personality more wholeheartedly.—JL

### REVIEWED

#### COUNTRY

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**Publisher:** Miss Perri Lane Publishing (BMI), Barrett Yeretsian/Drew Lawrence (ASCAP)

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Let It Rock

‘Camp Rock 2’ Soundtrack Debuts A Month Before TV Movie

Before Demi Lovato and the Jonas Brothers once again invade teen TVs with “Camp Rock 2: The Final Jam,” fans of the Disney franchise can sing along with the “Camp Rock 2” soundtrack, due Aug. 10 on Walt Disney Records.

With the follow-up to the 2008 musical—which debuted to 8.9 million viewers, the second-most for a TV movie in Disney Channel history—set to premiere Sept. 3, the soundtrack aims to unveil its 14 tunes to mainstream audiences through a mix of radio airplay and heavy touring.

The soundtrack to the original “Camp Rock,” which followed aspiring stars during a summer at music camp, peaked at No. 3 on the Billboard 200 and has sold 1.3 million copies since its June 2008 release, according to Nielsen SoundScan. Walt Disney Records hopes to repeat that success with “Camp Rock 2,” which follows aspiring stars during a summer at music camp, immediately before shooting began in Toronto last fall.

With infectious tracks like the fist-pumping “It’s On” and the slow-burning “This Is Our Song,” the soundtrack offers the same diverse pop that Vincent hopes can connect with the whole family. The Lovato-led “Can’t Back Down,” which finds the Camp Rock kids accepting a challenge from a rival camp, was chosen as the first single because it samples the film’s spirit without giving away its plot.

“It’ll be one experience to hear it on the radio, but when you see 50 people dancing to it and the main character becoming a leader, it can be much more powerful,” Vincent says. At least two other “Camp Rock 2” songs will be released before radio Disney this summer, while the station played “Can’t Back Down” 44 times during the week ending July 27, according to Nielsen BDS. The Disney Channel has also teamed with the Grammy Museum to host an exclusive screening of the film, followed by a panel featuring some of the soundtrack’s songwriters, Aug. 2 in Los Angeles.

Vincent points to the synergy between Radio Disney airplay and TV promos on the Disney Channel as the main platform for the soundtrack’s marketing. However, the impending success of “Camp Rock 2” and its soundtrack may be chalked up to the recent revival of original musicals like “Glee” and “High School Musical.”

“Any of the tracks are going to be big, and stuff like this is proving that it shouldn’t have been so long since the musical kind of went away,” Anders says, “and stuff like this is proving that it shouldn’t have.”

Underwood Overwhelms

Carrie Underwood collects her 10th No. 1 on High Country Songs (see page 41), as “Undo It” lifts 2-1. The song is the third leader from the singer’s “Play On” album, following “Cowboy Casanova” and “Temporary Home.” Underwood tallied three Hot Country Songs No. 1s from her debut set, “Some Hearts,” in 2006-07 and four from “Carnival Ride” in 2007-08. In addition to her 10 toppers, Underwood’s two other singles promoted to country radio—“Don’t Forget to Remember Me” and “1 Told You So,” the latter featuring Randy Travis—each peaked at No. 2. With No. 10, Underwood matches Reba McEntire for most leaders among women since the survey converted to Nielsen BDS-monitored airplay data as of Jan. 20, 1990. Among all artists in that span, the pair trails nine solo males and one duo for most No. 1s; George Strait leads with 26 chart champions in that stretch. Underwood additionally becomes just the ninth female soloist to total at least 10 No. 1 titles since Hot Country Songs premiered in the Jan. 8, 1944, issue.
R&B BY MARIEL CONCEPCION

Rid’Solo

After Disappointing Album Sales Last Year, Ciara Returns With A Hit Single

After Ciara’s 2009 album “Fantasy Ride” failed to meet expectations—selling a measly 195,000 copies in the United States, according to Nielsen SoundScan—following the success of 2006’s “Ciara: The Evolution,” which sold 1.3 million copies, and her “Goodies” debut, which sold 2.7 million—many counted her out.

But with the help of lead single “Ride” from “Basic Instincts,” her fourth studio album due Oct. 5 on Jive Records, the R&B singer/dancer/actress is back with a vengeance.

The single, produced by Christopher “Tricky” Stewart and written by the-Dream—who together helmed the entire album—is No. 5 on the Hot R&B/Hip-Hop Songs chart and No. 42 on the Billboard Hot 100 after 13 weeks on each. The track has sold 250,000 downloads to date, according to Nielsen SoundScan.

“The track has caught on because it’s infectious, memorable and re-tasteful California. When he started issuing mixtapes within his neighborhood, he was forced to leave the label before releasing any material. Gibbs saved his work from the Interscope vault and self-released some of the material on a pair of 2009 mixtapes, “The Miseducation of Freddie Gibbs” and “Midwestgangsterbox/framecadillacmuzik.”

The references to Lauryn Hill and OutKast in the mixtape titles suggest that Gibbs’ gravelly flow is influenced by more than just genre touchstones like Dr. Dre and 2Pac. “My core thing is gangster rap, but a lot of my music is melodic and carries a message of survival,” Gibbs says.

The eight-track “STR8 Killaz” features appearances by Bun B, the Cool Kids’ Chuck Inglish and the Black Keys’ Dan Auerbach—and that’s just on one song, the head-knocking “Oil Money.” Gibbs will release the album on Decon as a one-off and remains unsigned as an artist.

The rapper is currently hard at work on his debut full-length, “Baby Faced Killa,” and hopes to find a label for his future music career.

“I am grateful to work with such a talented artist as Ciara,” the-Dream told Billboard via e-mail. “I’ve never doubted her talents or her will to succeed.”

Gibbs was too preoccupied “in sports and didn’t need a hit single to draw attention back a number of times and an official second single hasn’t been released yet, her recent chart successes have many rooting for her and the future of her music career.

“MTV was a great partner in all of this,” says Lynn Scott, senior VP of urban music at Universal Republic. “They provided crawls and credit squeeze and played tracks from the record.” The label also had access to exclusive scenes and created webisodes to promote the album, which may also benefit from the general “Jersey Shore” buzz as the second season debuted July 29.

Scott says the label rolled out the album—which features such acts as Enrique Iglesias, 3OH!3 and Lil Jon, along with DJs like Steve Aoki, Paul Oakenfold and Diplo—with “gym-tanning-laundry parties. “We threw listening parties at tanning salons and hair salons across the country,” she says. “If we were near a beach, we threw a beach party and had beach balls and towels that promoted the album. We took the ‘Jersey Shore’ soundtracks buzz as the album sold 1.3 million for the ‘Jersey Shore’ nationwide.”

While the album’s 16 tracks can be purchased individually, Scott says the record is mixed together as one long track and meant to be listened to as a party mix. The cast just shot a video for the track “Hey,” which features Lil Jon and 3OH!3, and all six “Shore” residents prepared their own playlists.

One cast member takes particular pride in the album: DJ Pauly D, whose track “Beat Da Beat (It’s Time To)” closes the soundtrack. While he DJ’d frequently prior to the show’s launch, he says that because he’s now a reality-TV star, he’s had opportunities to show off his skills in Vegas, Boston and Chicago, among other cities, and is planning to DJ internationally soon.

“It’s been totally amazing,” he says. “I’ve met so many cool people and I’m going to start working on my own album at some point.”

—Courtney Harding

MTV's "Jersey Shore" Soundtrack. "Ride" from "Basic Instincts."
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- PUBLICATIONS
- TALENT
- SONGWRITERS
- SONGS FOR SALE
- DEALERS WANTED
- RETAILERS WANTED
- WANTED TO BUY CONCERT INFO
- VENUES
- NOTICES/ANNOUNCEMENTS
- MUSIC VIDEO
- POSITION WANTED
- LISTENING STATIONS
- FOR LEASE
- DISTRIBUTION NEEDED
- EDUCATION OPPORTUNITY
- HELP WANTED
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For print and online contact Jeff Serrette: 800-223-7524 or jsersettrue@billboard.com
Rick Ross Settles For No. 2 Bow Behind Eminem

Eminem makes it five weeks in a row at No. 1 on the Billboard 200 as “Recovery” sells another 187,000 (down just 4%), according to Nielsen SoundScan.

Rick Ross’ “Teflon Don” arrives in the runner-up spot with 176,000. Ross’ last three studio albums all debuted at No. 1, with his last set, 2009’s “Deeper” held in there like a champ.

Eminem’s album profited from a small weekly sales decline owed in part to its sale pricing at Target and Best Buy and the continued popularity of its single “Love the Way You Lie.” It reigns atop the Digital Songs chart for a fifth straight week (312,000 downloads: down 6%).

Eminem thus becomes the first artist since SoundScan began tracking downloads in 2003 to concurrently hold the No. 1 spot on the Billboard 200 and Digital Songs for five consecutive weeks.

Next week on the Billboard 200, rock band Avenged Sevenfold is gunning for a possible No. 1 debut with its new “Nightmare” set.

Initial sales projections from sources suggest that the album could sell 160,000 to 180,000 by week’s end on Sunday, Aug. 8. While “Recovery” of course could retain the pole position, it’s likely that it will see a sizable drop after the glow of last week’s sale pricing wears off. That drop could be enough to let A7X take over the entire top eight slots (see page 39).

**STUNG BY STING**
David Garrett earns his best sales week as “Rock Symphonies” bows at No. 2 on Top Classical Crossover Albums with 10,000. The violinist, who is famous for classically reinterpreting pop songs, is stuck behind Sting on the Crossover list with his own reinvigorated album, “Symphonities.”

**JAZZY AROUND**
With the arrival of multi-instrumentalist Brian Culbertson’s “XII” at No. 82 on the Billboard 200, the Jazz musician notches his highest-charting album yet. Over on Contemporary Jazz, it nets him his fourth No. 1.

**KIDDING AROUND**
As Jones Brothers’ soundtrack to their Disney Channel TV show “Jones L.A.” enters the Billboard 200 at No. 7, the album’s tracks overhaul the Kid Digital Songs chart, as the JRobbs take over the entire top eight slots (see page 39).

**Market Watch**
A Weekly National Music Sales Report

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
<th>Last Year Last Week</th>
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*Digital album sales are also counted within album sales.

**Weekly Album Sales (Million Units)**

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**Year-To-Date**

<table>
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<tr>
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<td>858,096,000</td>
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**MUSICAL NOTES:** Back in March we reported how for possibly the first time, a student-produced college musical’s cast recording had debuted on a Billboard chart. The cheekily titled “Me and My Dick,” from a theater group at the University of Michigan, saw its original cast recording enter at No. 11 on Top Cast Albums (March 27).

This week, some of the guys behind that show are back on the charts, but not with a musical. Darren Criss, who co-wrote the show’s music and lyrics, debuts at No. 30 on Heatseeker Albums with his “Helmetman” EP, while the various-artists set “A Very StarKid Album” enters at No. 19 on Top Compilations (viewable at billboard.biz/charts). Each album, available only as a download, sold about 1,000 copies last week.

The latter effort is named after the StarKid production group behind the “Dick” show and the more popular—at least in terms of YouTube views—“Harry Potter” spoof “A Very Potter Musical” and its recently released sequel, appropriately named “A Very Potter Sequel.”

Moreover, “Cris’” 18 tracks are available for individual downloads (among them are the five on his EP and another seven on the “StarKid” set). All together, they shifted more than 5,000 downloads last week.

**ALBUM SALES**

‘09 193.2 million
‘10 169.7 million

**SALES BY ALBUM FORMAT**

- Digital 150,589,000 121,516,000
- Vinyl 15,260,000 4,730,000
- Other 36,000 20,000

**For week ending July 25, 2010. Figures are rounded.**

Composed from sales and stream of new and returning albums and tracks, based on information provided by Nielsen SoundScan and compiled by Billboard. For more information, visit billboard.com/chartbeat.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Album</th>
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<tbody>
<tr>
<td>1</td>
<td>EMINEM</td>
<td>Recovery</td>
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<tr>
<td>2</td>
<td>RICK ROSS</td>
<td>Teflon Don</td>
</tr>
<tr>
<td>3</td>
<td>SHERYL CROW</td>
<td>100 Miles From Memphis</td>
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<tr>
<td>4</td>
<td>DRAKE</td>
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</tr>
<tr>
<td>5</td>
<td>JONAS BROTHERS</td>
<td>Jonas L.A. (Soundtrack)</td>
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<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>NOW 34</td>
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<tr>
<td>7</td>
<td>LUKE BRYAN</td>
<td>Need You Now</td>
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<tr>
<td>8</td>
<td>EASTON CORBIN</td>
<td>The Fate</td>
</tr>
<tr>
<td>9</td>
<td>DIERKS BENTLEY</td>
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<td>10</td>
<td>KID ROCK</td>
<td>Born Again</td>
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<td>11</td>
<td>NICK CAVE &amp; THE BAD SEEDS</td>
<td>Push The Super 88</td>
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<td>JOHN MAYER</td>
<td>Battle Studies</td>
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<td>KINGS OF LEON</td>
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**101.** At "Season One: Volume Two", which also sold 300,000 copies, is a sequel to the previous success, usually leads to its overall 34% gain, with a 49% jump at the last week gap.

Go to www.billboard.biz for complete chart data.
**HOT 100 AIRPLAY**

1. California Girls
2. OMG
3. Find Your Love
4. Bilionaire
5. Cooler Than Me
6. Dynamic
7. Your Love
8. Unthinkable (I'm Ready)
9. Ridin' Solo
10. There Goes My Baby
11. Break Your Heart
12. Billionaire
13. Hey, Soul Sister
14. Alejandro
15. Notin' On You
16. DJ Got Us Fallin' in Love
17. Impossible
18. Not Afraid
19. The Only Exception
20. Ride

**HOT DIGITAL SONGS**

1. Love the Way You Lie
2. Dynamite
3. California Girls
4. I Like It
5. Airplanes
6. Ridin' Solo
7. Billionaire
8. Not Afraid
9. Teenage Dream
10. OMG
11. DJ Got Us Fallin' in Love
12. Lover, Lover
13. Impossible
14. Around & Round
15. Glee Cast (feat. Darren Criss)
16. Secrets
17. Misery
18. Break Your Heart
19. Your Love Is My Drug
20. Magic

**ROCK**

1. California Girls
2. OMG
3. Find Your Love
4. Bilionaire
5. Cooler Than Me
6. Dynamic
7. Your Love
8. Unthinkable (I'm Ready)
9. Ridin' Solo
10. There Goes My Baby
11. Break Your Heart
12. Billionaire
13. Hey, Soul Sister
14. Alejandro
15. Notin' On You
16. DJ Got Us Fallin' in Love
17. Impossible
18. Not Afraid
19. The Only Exception
20. Ride

**R&B/HIP-HOP**

1. Love the Way You Lie
2. Dynamite
3. California Girls
4. I Like It
5. Airplanes
6. Ridin' Solo
7. Billionaire
8. Not Afraid
9. Teenage Dream
10. OMG
11. DJ Got Us Fallin' in Love
12. Lover, Lover
13. Impossible
14. Around & Round
15. Glee Cast (feat. Darren Criss)
16. Secrets
17. Misery
18. Break Your Heart
19. Your Love Is My Drug
20. Magic

**LATIN**

1. Love the Way You Lie
2. Dynamite
3. California Girls
4. I Like It
5. Airplanes
6. Ridin' Solo
7. Billionaire
8. Not Afraid
9. Teenage Dream
10. OMG
11. DJ Got Us Fallin' in Love
12. Lover, Lover
13. Impossible
14. Around & Round
15. Glee Cast (feat. Darren Criss)
16. Secrets
17. Misery
18. Break Your Heart
19. Your Love Is My Drug
20. Magic

**JAZZ**

1. Love the Way You Lie
2. Dynamite
3. California Girls
4. I Like It
5. Airplanes
6. Ridin' Solo
7. Billionaire
8. Not Afraid
9. Teenage Dream
10. OMG
11. DJ Got Us Fallin' in Love
12. Lover, Lover
13. Impossible
14. Around & Round
15. Glee Cast (feat. Darren Criss)
16. Secrets
17. Misery
18. Break Your Heart
19. Your Love Is My Drug
20. Magic

**KID**

1. Love the Way You Lie
2. Dynamite
3. California Girls
4. I Like It
5. Airplanes
6. Ridin' Solo
7. Billionaire
8. Not Afraid
9. Teenage Dream
10. OMG
11. DJ Got Us Fallin' in Love
12. Lover, Lover
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14. Around & Round
15. Glee Cast (feat. Darren Criss)
16. Secrets
17. Misery
18. Break Your Heart
19. Your Love Is My Drug
20. Magic

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Data for week of AUGUST 7, 2010 | For chart reprints all 646-654-4633

Go to www.billboard.biz for complete Chart data | 39
Maroon 5 cements its eighth Adult Top 40 top 10 hit, as "Moves Like Jagger" charges to No. 1. Maroon 5's third studio album, "Moves Like Jagger," was released on Sept. 28, 2010.

Among the chart's 14-year history, only the No. 1 single "Moves Like Jagger" has held the top spot for six times in 2010. As of this writing, "Moves Like Jagger" has spent 12 weeks at No. 1, making it the third-longest-running No. 1 hit of the year.

## HOT COUNTRY SONGS

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<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Date</th>
<th>Peak Position</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Distribution Label</th>
<th>Price</th>
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<td>The Breath You Take</td>
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<td>21</td>
<td>MCA Nashville</td>
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<td>George Strait</td>
<td>I Go to Be This Way</td>
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<td>3</td>
<td>21</td>
<td>21</td>
<td>MCA Nashville</td>
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<td>SUNSHINE (EVERYBODY NEEDS A LITTLE)</td>
<td>Steve Azar</td>
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<td>AVAV -S-aged Joe</td>
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<td>KEITH URBAN</td>
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<td>KEITH URBAN</td>
<td>Turn on the Radio</td>
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<td>JASON ALDEAN</td>
<td>Ain't Much Left of Loving You</td>
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<td>14</td>
<td>14</td>
<td>Valory</td>
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<td>LEE BRICE</td>
<td>A Father's Love (The Only Way He Knew Her)</td>
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<td>LUCY CLAY</td>
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### Top R&B/HiP-Hop Albums

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<td>T. I.</td>
<td>CRUSH</td>
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<td>GEORGE</td>
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### Mainstream R&B/Hip-Hop

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<td>UN-THINKABLE (I'M READY)</td>
<td>RACOON</td>
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<tr>
<td>GYPSY</td>
<td>SEX THERAPY</td>
<td>UNIVERSAL REPUBLIC</td>
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<td>JUVE NILE</td>
<td>UN-THINKABLE (I'M READY)</td>
<td>RACOON</td>
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### Rhythmic

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### Hot Rap Songs

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### Between the Bullets: Starbucks Percolates Hip-Hop

Starbucks Entertainment serves its first rap set on Top R&B/HiP-Hop Albums as "Back in the Day: A Summertime Hip-Hop Mix" bows at No. 11 with 7,000, according to Nielsen SoundScan. The compilation, which houses classic hip-hop from such acts as A Tribe Called Quest, Beastie Boys and Queens of the Stone Age, is the third debut for the coffeeshop chain since the launch of "The Source" in 2008. The "Hot Rap Songs" chart also features new entries from Jay-Z, Katy Perry and Drake.

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Raphael George

Between the Bullets: Starbucks Percolates Hip-Hop

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Raphael George
### HOT LATIN SONGS

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<td>Dime Que Me Quieres</td>
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<tr>
<td>Cuando Me Enamoro</td>
<td>SERGIO VEGA</td>
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<tr>
<td>Al Sabor Del Amor</td>
<td>JUAN MANUEL</td>
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<td>In the Garden</td>
<td>JUANES</td>
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<td>El Chico De La Manzana</td>
<td>SERGIO VEGA</td>
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<tr>
<td>Te Recuerdo</td>
<td>SERGIO VEGA</td>
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<tr>
<td>Alejate de Mi</td>
<td>BACHATA EN FUKUDA</td>
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<tr>
<td>Stand by Me</td>
<td>KAROLINA</td>
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<tr>
<td>Enamorado</td>
<td>SERGIO VEGA</td>
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<tr>
<td>Amarte a la Antigua</td>
<td>FERMO FERRO</td>
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<td>La Vida Es Así</td>
<td>SERGIO VEGA</td>
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<td>Voy Bien</td>
<td>SERGIO VEGA</td>
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<tr>
<td>AL DIABLO LO NUESTRO</td>
<td>TONY DIZE FEAT. KEN-Y &amp; ARCA.NEG</td>
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<tr>
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<td>SERGIO VEGA</td>
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<td>Ando Bien</td>
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<td>Por Que Me Haces Llorar?</td>
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<td>Dime Una Y Otra Vez</td>
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<tr>
<td>Dime Que Me Quieres</td>
<td>SERGIO VEGA</td>
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### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>ARTIST (IMPRINT / PROMOTION LABEL)</th>
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<tbody>
<tr>
<td>Cuando Me Enamoro</td>
<td>SERGIO VEGA</td>
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<tr>
<td>No Puedo Volver</td>
<td>JUANES</td>
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<tr>
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### REGIONAL MEXICAN AIRPLAY

### LATIN POP AIRPLAY

### TROPICAL AIRPLAY

### LATIN RHYTHM AIRPLAY

### BETWEEN THE BULLETS

**VEGA'S POSTHUMOUS ACCOLADES**

The outpouring of grief following Sergio "El Shaka" Vega's June 26 murder in Mexico has reached the charts. His new set "Millonario De Amor"—scheduled for release before his death—debuts at No. 1 on Regional Mexican Albums and at No. 3 on Top Latin Albums (4,000 copies, according to Nielsen SoundScan). Vega's highest position on any album chart during his life was No. 10 on the Regional Mexican list with 2007's "Dame De Ti... Lo Mejor De Shaka." —Randy Ramirez
<table>
<thead>
<tr>
<th>Country</th>
<th>Singles</th>
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<tbody>
<tr>
<td>Japan</td>
<td>Data for week of AUGUST 7, 2010</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>Billboards JAPAN HAP 100</td>
</tr>
<tr>
<td>France</td>
<td>BILLBOARD FRENCH 100</td>
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<tr>
<td>Canada</td>
<td>BILLBOARD CANADIAN HOT 100</td>
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<tr>
<td>Australia</td>
<td>BILLBOARD AUSTRALIA TOP 100</td>
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<td>France</td>
<td>BILLBOARD FRANCE HOT 100</td>
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<tr>
<td>Spain</td>
<td>BILLBOARD SPAIN HITS 100</td>
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<td>Mexico</td>
<td>BILLBOARD MEXICO 100</td>
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<td>Switzerland</td>
<td>BILLBOARD SWITZERLAND HOT 100</td>
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<td>Wallonia</td>
<td>BILLBOARD WALLONIA HITS 100</td>
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<tr>
<td>Portugal</td>
<td>BILLBOARD PORTUGAL HITS 100</td>
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<tr>
<td>Europe</td>
<td>EURO HITS 100</td>
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**New Data for week of AUGUST 7, 2010:**

- **WAKA WAKA (This Time for Africa)**
- **Love Like You Do**
- **Just Be Good to Green**
- **All the Lovers**
- **Not Afraid**
- **I Hate Mondays**
- **The Fame: The Videos**
- **EURO DIGITAL SONGS SPOTLIGHT**
- **EUROPEAN ALBUMS**
- **EUROPEAN SINGLES**

For chart reprint calls: 646.654.4633

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RECORD COMPANIES: The Big Machine Label Group appoints Ashley Heron director of strategic marketing and Karen Light administration analyst. Heron was senior manager of marketing at Lyric Street Records, and Light was creative director and licensing administrator at Sussman & Associates.

PUBLISHING: Universal Music Publishing Group promotes Cyndi Forman to senior creative director, Nashville. She was creative director.

TOURING: MSG Entertainment names Alan Simkowski senior VP of marketing partnerships. He was VP of integrated sales and marketing at mobile marketing company Vibes Media.

Facility management company Global Spectrum promotes Matthew Herpich to GM of the 3,500-seat University of South Carolina (USC) Aiken Convocation Center in Aiken. He was operations manager.

Tim Neece has been named GM of the new 3,000-capacity Austin City Limits venue, opening this December in downtown Austin’s $300 million W Austin Hotel & Residences project. He was the assistant director in talent buying and business negotiations at the University of Texas at Austin’s Texas Performing Arts.

—Edited by Mitchell Peters

GOOD WORKS

DANGEROUS RECORDS’ CASTELAZ CYCLING FOR CANCER

In the second week of their 6-year-old son Pablo’s treatment for cancer last year at Children’s Hospital Los Angeles, Dangerbird Records president Jeff Castelaz and his wife, Jo Ann Thrallkill, became aware that the hospital staff and families around them could use some help.

“It just stressed us like we were in an environment that was really, really stressed out,” Castelaz recalls. “And we thought we could help.”

Although Pablo lost his yearlong battle with bilateral Wilms’ tumor on June 27, 2009, his parents vowed to ease the suffering of other families dealing with the pain of childhood cancer by starting the Pablove Foundation (PabLove.org). To date, the nonprofit has raised more than $500,000 through benefit concerts and last fall’s inaugural cross-country bike ride, Pablove Across America (PabLoveAcrossAmerica.com).

In addition to giving money to children’s hospitals in Arizona, California, Texas and Wisconsin, the Pablove Foundation has assembled a scientific advisory board that will assist the organization in finding cutting-edge cancer pediatric research to donate to. Later this year, the Pablove Foundation will also host its first Wilms’ Tumor Symposium in Los Angeles and launch the Pablove Shutterbugs program, which aims to teach photography to children with cancer.

“Anything we can do to help get people together and get them out of that lonely, isolated place that cancer puts you in, we’re doing that,” Castelaz says.

Castelaz is currently gearing up for the second Pablove Across America ride, which begins Oct. 1 in Seattle and ends Oct. 21 in Los Angeles. To participate in the 1,425-mile trek, cyclists must raise $10,000 per week for the foundation. “All you have to do is show up with your bike after you’ve raised a ton of money for the charity’s mission,” he says. —Mitchell Peters

SESAC LATINA AWARDS

The SESAC Latina Awards Gala took place at the Beverly Hills Hotel in Beverly Hills, Calif. July 21. The celebration of the organization’s inaugural Latin songs of the year—as well as the past decade—included performances by Jencarlos Canela, Dedi Nova and German Montero.


3. SESAC senior VP of writer/publisher relations Trevor Gale (right) with Jeronimo Sada. Sada won the songwriter of the year award for the hit he’s written for Mexican acts Paloma (“El Otro”), El Chapo de Sinaloa (“Te Llame”) and Cardenales de Nuevo Leon (“Si Te Llame”).

4. German Montero received the Spirit of Mexico Award at the ceremony. With prize in hand, he is shown with SESAC associate director, Latina, Celeste Zendejas.

5. From left: SESAC associate VP, Latina, J.J. Cheng and VP of writer/publisher relations Linda Lawrence, Carlos Bauer’s manager Franklin Rivera and Billboard executive director of content and programming for Latin music and entertainment Loly Cobo.

6. Maximo Aguirre (center), president of Ahora Music Publishing, which won for publisher of the year, is pictured with SESAC associate VP, Latina, J.J. Cheng (left) and senior VP of writer/publisher relations Trevor Gale.

Send submissions to: exec@billboard.com
NEW MUSIC SEMINAR

The New Music Seminar took place July 19-21 at Webster Hall in New York. It hosted artists, industry entrepreneurs and technologists who participated in focused panel discussions, mentoring sessions and nightly musical performances from Kat Deluna, Naughty by Nature, Rob Cantrell and Margaret Cho. PHOTOS: JEN MALER/NEW MUSIC SEMINAR

ABOVE:

Event participants helped lead discussions about the changing music industry and opportunities for new artists. Standing (from left): recording artist Jesse Malin; record producer Swizz Beatz; E Street Band guitarist Little Steven Van Zandt; People’s Revolution founder/fashion publicity/television personality Kelly Cutrone; producer Nile Rodgers; comedian/actress/musician Margaret Cho; Billboard editorial director Bill Werde; Dave Levy, Worldwide Entertainment Group chairman/CEO and New Music Seminar executive director/producer; Tom Jackson Productions owner Tom Jackson; and Cobra Starship bassist Alex Suarez. Kneeling are Tom Silverman, Tommy Boy Records chairman/CEO and New Music Seminar founder/executive producer (left) and Naughty by Nature rapper Vinnie Brown.

On July 22, some of the biggest names in film and TV music gathered for “Behind the Music: Composing for Sci-Fi, Horror and Fantasy Film & Television” at Comic-Con in San Diego. The panel was moderated by BMI director of film/TV relations Anne Coccine, who discussed the panelists’ past and current projects, how they got their break into the music composing industry and behind-the-scenes insights regarding composing for the sci-fi/fantasy genre. The entire panel consisted of (from left) “True Blood” composer Nathan Barr; “Heroes” composer Lisa Coleman; “Avatar, The Last Airbender” TV series composer Jeremy Zuckerman; “Superman Returns” composer John Ottman; Cobras; “Lost” composer Michael Giacchino; “Heroes” composer Wendy Melvoin and “Pushing Daisies” composer Jim Dooley. PHOTO: FITZ CAIRLIE

On July 7, Epic Records recognized Charlie Strobelt’s 30-plus years of service as regional promotion manager. The label presented Strobelt with a plaque commemorating his dedication and his time spent with the company. From left: Epic senior VP of promotions Jacqueline Saturn, GM Adam Grandin, Strobelt and president Amanda Ghost. PHOTO: LAWRENCE LUCER

Bon Jovi celebrated four sold-out shows in the New Meadowlands Stadium in East Rutherford, N.J., July 5. Standing (from left): Bon Jovi, drummer Tim Towey, guitarists Richie Sambora, Jon Bon Jovi manager Paul Torrice, AEG senior VP of touring Doug Cloose, Island Def Jam president/CEO Steve Bartels (in green shirt), singer Jon Bon Jovi, New Meadowlands Stadium CEO Mark Lamping. AEG Live senior VP Debra Radelaiti had New Meadowlands obtain rear VIP of events and guest experiences. Ron VanDeVen and Jon Bon Jovi keyboardist David Bryan (kneeling) is AEG Live president/CEO Randy Phillips.

RCA artist Ke$h a (in sunglasses) participated in a Grammy SoundChecks event July 21 at Staples Center in Los Angeles, presented in partnership with the Recording Academy’s Los Angeles chapter. Ke$h a took time to answer questions and offer advice to Grammy U members and high school students. She is pictured here with Grammy U members. PHOTO: JASON SHELDON.

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