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UPFRONT

**XMAS MARKS THE SPAW**

*With The Critical Fourth-Quarter Sales Season Officially Under Way, Retailers Are On The Lookout For Their Secret Santa*

The fate of music retailers’ holiday sales season may rest not with a country-crossover artist or a hip-hop overachiever or even the King of Pop, but with a money-500-year-old Scot drawn to home tunes.

Yes, Taylor Swift and Kanye West will release chart-topping new albums, and a posthumous release of previously unheard Michael Jackson tracks will draw in loyal fans, but retailers once again are counting on Susan Boyle to drive the Christmas selling season.

"Taylor Swift will be big," says Jarret Jagg, category manager for software merchandising at the 3M-unit Fry Electronics, "but we feel that Susan Boyle will be our No. 1 seller."

This year will have something for everyone, music buyers say. Acts set to release fourth-quarter albums include Kings of Leon, Rihanna, Kid Rock, the Black Eyed Peas, Akon, Josh Groban, Nicki Minaj, Cee Lo, Elton John & Leon Russell, Elvis Presley, Bruce Springsteen, Barnes & Noble, Zac Brown Band, Sugarland, Jason Aldean, Kenny Chesney, Rasale Flatts and Keith Urban.

"We are locked and fully loaded," Universal Music Group (UMG) executive VP of sales and marketing Candace Berry says of her company’s fourth-quarter schedule. "The star power is there, and we have a variety of genres and records that appeal to everyone from youths to adults.

Buyers are split, however, on whether this year’s slate holds greater promise than last year’s. Fourth-quarter sales in 2009—led by Boyle, Swift, Jackson, Andrea Bocelli, Michael Bolton and Justin Bieber—totaled about 119 million album units.

JK & GM of media Sue Bryan says that this year’s schedule looks good, if not better than last year’s release schedule. "Newbury Comics head of purchasing Carl Mello is less optimistic, saying it looks like it may be [the same] to a little bit lighter than last year."

"There are things that are going to sell," Alliance Entertainment group VP of vendor management inventory Cindy Burns says. "But I don’t think it’s an outstanding fourth-quarter schedule.

"Everybody is trying to pull out older-demo records," Starr adds, referring to new albums from Groban and Carly Simon, boxed sets from Springsteen and Bob Dylan, remasters of the Beatles’ “Red” and "Blue" collections, the Cirque du Soleil-related "Viva Elvis," covers of "Viva Elvis," covers from Neil Diamond and Red Stewart, the John. Russell collaboration and Christmas albums from Boyle, Matthew Carey and Annie Lennox.

Merchants are divided on whether Swift’s “Speak Now” (Oct. 25) or Boyle’s "The Gift" (Nov. 9) will be the top seller this year.

"Taylor Swift will be the biggest hit of the fourth quarter," Burns says. "That’s a no-brainer. She appeals to such a wide demos.

UMG is expected to ship 3.8 million units of "Speak Now" and is projecting first-week sales of 750,000 units, sources say.

Mello says he doubts that "The Gift" will be able to sell like last year’s Boyle album, "I Dreamed a Dream," considering it sold 300,000 units for weeks on end. Actually, it sold more than 500,000 units for five weeks in a row, including a debut week of 701,000 units. It has sold a total of 3.8 million units, according to Nielsen SoundScan.

Sony Music Entertainment has yet to make projections for the new Boyle record.

Meanwhile, merchants are skeptical as to whether Jackson’s album, expected to be compiled from studio tracks he recorded but never included on past albums, will top last year’s "This Is It." Of course Michael Jackson will be a very good seller, we sell his hits year in and year out," Fray says. "Anything from him will sell." But a retail executive adds, "I don’t believe the Michael Jackson album will mean anything.

Here’s a look at some of the other top fourth-quarter albums that are expected to ship:

- **Kenny Chesney’s "Hemingway’s Whiskey"** (Sept. 28) is expected to ship about 400,000 units with first-week sales projected at 250,000.

- **Kings of Leon’s "Come Around Sundown"** (Oct. 19) is expected to ship 350,000 units with first-week sales of 350,000, including about 150,000 digital albums.

- **The John. Russell collaboration "The Union"** (Oct. 19) has the backing of merchants. "It has a really good story and will get a lot of airplay," Burns says. "It’s a good record for the Robert Plant/Akon Krauss brand.

- **Sugarland’s "The Incredible Machine"** (Oct. 19) and Rasale Flatts’ "Nothing Like This" (Nov. 16) are each expected to ship about 500,000 units and have first-week sales of about 250,000.

- **Joshua’s "Love"** (Nov. 16) and the Black Eyed Peas’ "The Beginning" (December) are each expected to ship about 500,000 units and have first-week sales of about 200,000.

- **Kanye West’s new album** (Nov. 23) is expected to ship about 750,000 units, with first-week sales of about 400,000.

- **Nicki Minaj’s much-anticipated debut, "Pink Friday"** (Nov. 23) should ship 300,000 units, with first-week sales of 125,000.

Still, questions linger about how some highly touted fourth-quarter releases will fare. "Will Matisse end up having hits?" Newbury Comics’ Mello asks. "How will Santana do? Will Linkin Park have legs? Do any records have legs nowadays?"

Meanwhile, merchants aren’t sure how catalog will sell for the holiday season. "It depends on the mood of the country," Fray says. "Key boxed sets for the season include John Lennon’s "Signature Box," Dylan’s "The Original Mono Recordings," the "Apple Record Sets," Jimi Hendrix’s "West Coast Seattle Boy" and Springsteen’s "Darkness on the Edge of Town," also known as "The Promise."

Finally, retailers concede that overall, this year’s holiday selling season will be down from last year’s because of the continued decline in CD shelf space.

Compiled by Chris H. Walsh, Reporting by Anthony Bruno, MARK Daflin and Sarah Williams
Recently installed Rhino president/CEO Kevin Gore joined the company in 2002 after a stint as president of Universal Classics Group. In his new role, Gore oversees all day-to-day operations of the catalog and licensing division, including growth of its global digital sales, new product initiatives, expansion of licensing opportunities and stewardship of its brand-licensing unit, which includes management of the Grateful Dead’s intellectual property. Gore also serves as co-chairman with Robert Pinkelstein of Frank Sinatra Enterprises, a joint venture between Warner Music Group and the Sinatra family.

At press time, Rhino had lost 20-40 employees. This second cutback to take place in the last 12 months. In the earlier round of layoffs, the company attributed the staff reductions to the decline of physical sales and a retrenching for the digital marketplace. To that back, some of the new projects from Rhino under Gore’s stewardship will be RPM1, a music trivia app that stands for Rhino Music Auditory Test.

1. Talk about Rhino’s shift toward digital distribution and away from physical.
   We are definitely releasing less physical product that’s given. In the digital space, we are constantly putting up catalog that hasn’t been up before. We are working on an aggressive digital compilation line, which we think is the next step to move our consumers from buying on a physical basis to buying in the digital space.

2. What do you have in mind for digital compilations, and how will you get older fans of era-specific music to switch from the CD to digital?
   Our efforts will be devoted to reactivating lines that have been successful for us in the past, like “Have a Nice Day” and “Smooth Grooves”. We are optimistic that new products will help some of the older consumers to buy digital. If you look at Jeff Beck as an example, one might assume his audience would skew older and be less digitally inclined. But our first-week sales of Beck’s 2017 album, “Emotion and Commotion” were 26% digital and sales to date are nearly 17% digital.

3. How are you managing the Frank Sinatra and Grateful Dead brands?
   In the world of Sinatra, we have our hands in a lot of different things and each business is distinctive, whether it’s a theatrical right, right for Broadway musicals and restaurants, apparel or wine and food. For instance, we have a successful direct-to-consumer wine business called Sinatra Family Estates, which we launched in 2007 and whose cabernet called Come Fly With Me is sold out. We are launching another vintage this fall.

4. And the Grateful Dead business?
   The majority of what we do with them is managing their audio-video catalog and their 1LP rights when it comes to merch and items like that. This is a very robust direct-to-consumer business, which continues to thrive. We have a great series called Road Trips that we release four times a year. We have other direct-to-consumer products that may have a window before they go to full retail.
   We are looking for licensing opportunities for the brand itself. We just launched a line of grannas with a company called Galaxie Granola. This is a brand extension for the Grateful Dead brand that is a perfect match and a great opportunity to extend their culture into the marketplace beyond audio, video and merch.

5. Is Rhino looking to manage more assets like that?
   We have been very careful to limit our scope to the brands we feel are instantly identifiable. At this time, we are very focused on maximizing opportunities for Sinatra and the Dead. But if there is an opportunity that we feel is right, we will pursue it.
   One thing that we have to point out there, though, is that we are very excited about having deeper relationships with our biggest and most important artists. And it doesn’t have to be in this big, diversified rights deals, because those options aren’t always available.

6. Can you give an example?
   For the Doors, we started a campaign a few years ago for their 40th-anniversary that culminated this year with a documentary executive-produced by “Law & Order” creator Dick Wolf and the band. It received a tour of accolades at film festivals and served as a tool for driving catalog sales.
   At the end of the day, we were able to cover the cost of the documentary and provide an opportunity to platform the band to an audience that needed to be reacquainted, and to an audience that wasn’t necessarily familiar with them. We think that is a win. And it came out of a deeper relationship with Doors manager Jeff Jampol and the band. That’s a good example of how Rhino can work with our biggest bands to bring opportunities to the marketplace.
SOMETHING BIG IS HAPPENING...

Tina Turner, Dechen Shak-Dagsay & Regina Carter
Beyond
Nbr 10/07

For the very first time, rock legend Tina Turner shares her practice of Buddhist chanting to offer a spiritual message of oneness, alongside Dechen Shak-Dagsay singing Buddhist prayers and Regina Carter singing Christian prayers.

Various Artists
Black Sabbath: The Secret Musical History Of Black Sabbath
RBB 10

This CD presents a guide to African-American & Jewish relations featuring well-known artists singing partly heard songs—Biller Holiday, Esther Kh! and Cannonball Adderley. Liza Minnelli, Nina Simone, The Temptations, and more!

Lara St. John
Mozart, Scott & Lara St. John, The Knights
AMC SACD 136

Violinist Lara St. John and Scott St. John present a new Mozart recording, on which the local point is the monumental original form of the rarely recorded Serenade Concertante. Innovative New York-based ensemble The Knights accompanies the pair on all works.

The Watchmen
Woo Tang Management Presents...
PCE 7082

This five-man group comprised of South Florida natives has 20 years of combined experience in the hip-hop industry. The Cipster, 7 7ip, Pro, and Paxx ready to show the world that South Florida is a breeding ground for raw talent!

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Romans
3 Leg Torsos
MEZ 5

A cinematic musical travelogue that equally embraces the high-energy of pop rock, the complex structures of chamber music, and the improvisational qualities of jazz.

Laura Schifrin
Romans
ALEX 44

World premiere recording of a suite for solo guitar in nine movements written by Laura Schifrin, performed by Sergio Puccini, plus other works.

Kathryn Calder
Are You My Mother?
FUM 9

This deeply personal record by the most recent member of The New Pornographers is bound to be one of 2010’s most innovative releases. A beguiling album!

Steven Halpern
Paradigm Shift
TPE 604

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Gary U.S. Bonds
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GUS 7041

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Tom Grant
Dedication
NWM 55088

Tom Grant's finest work in 34 years! The album showcases several of the Northwest's finest jazz-pop artists, including Rick Martin on bass, Phil Baker, and more.

Susie Tallman
Come On, Let's Go!
RIUINI 1970

Susie's first DVD features 22 sides from the best of her award-winning CDs. Join her on a farm, in a lake, and jumping on the bed with monkeys!

Dan Reed
Coming Up For Air
ZOR 1

Dan Reed is a man who appreciates the depth and value of a song. On Coming Up For Air, he presents a mature, soulful collection beautifully crafted with true emotional impact.
Stay Awhile
Madison Square Garden Entertainment
Pitches Multimarket Bookings

It costs a lot of money to set up for a show, tear it down and move on to the next city. But if an artist can settle in at one place for a second or third show, profits skyrocket, especially in markets where catering and stagehands rates are high. New York’s Madison Square Garden has long made multiples—playing at a venue multiple times on tour in response to demand—a focus of its business, highlighted by Billy Joel’s 12 shows at the Garden in 2016 and Céline Dion and James Taylor’s three co-headlining concerts in June. In fact, multiples at the Garden typically rank among Billboard’s top boxscores of the year.

But for the past two years, Madison Square Garden Entertainment—which also operates the Theatre at Madison Square Garden, Radio City Music Hall and the Beacon Theatre in New York; the Chicago Theatre; and the Wang Theatre in Boston—has been expanding the concept to encompass not just multiple shows but multiple markets as well.

When MSG pitches promoters and agents on multiples, it emphasizes the various promotional channels that is its parent Caledonia can orchestrate for each show. MSG’s executive VPs of bookings Bob Shea says, “We’ve designed a strategy where the marketing support we offer at all of our venues applies to all of the artists and promotions we work with.” Shea says, “In each market we have a palette of assets we put together that we can tailor specifically for an artist to add value to their promotion and marketing efforts. It helps to encourage people to look at multiple nights, and we think it provides comfort as well.”

Comedian late-night host Chelsea Handler has done eight shows for MSG this year, including three at Radio City Music Hall, two at the Wang Theatre and three at the Chicago Theatre. “We’ve had great shows at Radio City Music Hall, two at the Wang and two at the Chicago Theatre,” Shea says. “And then there’s Lady Gaga, who has performed 11 shows with MSG in 2016-17, two at the Wang, four at Radio City and five at the Garden.”

If an artist plays the Beacon, he or she also gets in-venue promotional support at Radio City, the Garden and the Theatre at the Garden. Shea says, “Online assets come into play at MSG.com, to the extent that we have the opportunity to put together micro-sites for artists with unique content.”

MSG also has its considerable Caledonia assets in New York, as well as “cable assets we’ve assembled in Boston and Chicago and the opportunities that are provided by some of our sponsors—promotionally oriented opportunities that otherwise may not necessarily be available to artists,” Shea says.

Beyond the efficiencies and cost savings that multiples can offer, they can also encourage artists to use their extended stay in a market to work from their usual set list. In 2016, Steely Dan played three shows at the Wang, four at the Chicago Theatre and eight at the Beacon, with each date featuring the band either performing an album in its entirety ("Aja," "Gaucho" or "The Royal Scam") or having its song selection on Internet voting by ticket-holders.

When multiples are an option, the building can offer better terms on rental fees or concessions percentages, “We want to make it as appealing as possible,” and work closely with everyone to make things work,” Shea says. “But the focus of what we bring to the table is all these additional assets.”

Of course, every market isn’t New York. And every venue can’t bring the assets that MSG can. That’s why the leverage goes to the promoter who can offer the opportunity for multiples, says Gerry Barad, COO of Live Nation’s global touring division.”Usually the deals will be a little more favorable in our way if we’re doing multiple shows,” he says.

Such a dynamic isn’t unusual to touring. Barad adds, “Forget the big markets: any business should operate that way.” He says, “If Walmart buys more CDs, towels or whatever, they should get a better price on volume. If someone is bringing more shows to a facility, they should be rewarded accordingly.”

Anytime an artist icon tours and can play a date without having to move, it benefits all parties involved, Barad says. “You save on fuel, jet fuel, and the crew doesn’t have to load in and load out.” He says, “With the size of productions on the tours we do, it makes it easier on everyone.”

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Teenage Riot

The All Ages Movement Project Publishes 'ManualFesto' To Assist Venues

During the summer, teen dessert "Degraded: The Next Generation" tackled yet another big issue: It wasn't abortion, drugs or the star of the basketball team getting shot in a drive-by and winding up in a wheelchair—cough, Drake, cough, cough—but the launch of an all-ages venue by one of the characters. Though not something to be desired, the show was fairly right on when it came to discussing issues faced by startup DIY venues, including getting permits and dealing with the police.

All-ages venues have existed in different communities for quite a while, with some, like Berkeley’s Gilman Street and Los Angeles’ The Smell, lasting for years and launching careers. But far more often, all-ages spaces come and go quickly, due to a lack of funding and trouble from local authorities.

The All Ages Movement Project seeks to combat this trend by providing assistance and resources to DIY venues around the country. Founded by Shannon Stewart, who co-founded Seattle’s Vera project, AMP, published a book, "In Every Town: An All Ages ManualFesto"—which mixes case studies and practical advice for aspiring indie promoters—on Sept. 1. The organization also recently won a $50,000 Pepsi Refresh grant on the basis of online votes.

"When Shannon was at Vera, she was constantly getting calls and e-mails from other all-ages space seekers advice," AMP co-director of programming Kevin Erickson says. "She realized there was a need for a centralized national resource to document best practices and share strategies. You can’t franchise all-ages venues, because they have to work in the context of the community, but there are common issues many of them face."

AMP got initial funding from Skyline Public Works, which is part of the Rappaport Foundation, and set out to document stories of successful all-ages clubs, as well as offer advice on everything from filing for nonprofit status to finding the perfect space.

Adam Bray, who founded Fredericksburg (Va.) All Ages, says his advance copy of the manualFesto helped his organization apply for 501(c)(3) nonprofit status. "We were operating under the umbrellas of larger organizations, but we wanted to become our own entity," he says. "The book was really helpful, not just from a technical standpoint, but for looking at other long-lasting successful models.”

Bray says Fredericksburg All Ages, which doesn’t yet have its own dedicated location, has succeeded in part by drawing in larger acts and pairing them with local high school bands. "We get bands like Ra Ra Riot and Jukebox the Ghost to come down and headline and have younger bands open," he says. "It’s a big deal not only for the high school bands, but for the more established acts—they love to act as mentors, and it energizes them."

It was that same energy that drew the online voter turnout that won the Pepsi Refresh grant, according to Erickson. "We got funding from individual donors and foundations, so we are in some sense treating this just like another foundation grant," he says. "But it was exciting to see people mobilize on behalf of this cause. This validated young people’s passion and desire to create spaces where they can figure out who they are and their place in the world.”

Erickson says he plans to spend October and November on a book tour, though the events will go far beyond a reading. "We’re doing six events that we hope will be rallying points to advance the cause nationally,” he says. “We want to get organizers into the same room and have speakers and workshops, then close with a concert and a dance party. And we want to get different genres talking to each other.”

Erickson says that after years of bubbling up in different scenes, the all-ages movement might reach a tipping point. "These spaces have historically been marginalized,” he says. "But I think we’re finally raising the national consciousness about how important they are.”

Attr: Music Supervisors

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Christy Wyatt

The mobile software executive talks about how apps have changed digital content distribution.

Motorola, the mobile phone company that arrived more than fashionably late to the smartphone party, is relying heavily on Google’s Android operating system to turn around the fortunes of its struggling handset business.

The company can point to some signs of success, such as the launch of its Droid handset for Verizon Wireless last year and strong sales of its Droid X device, which it released in July. The new phone is also good for Android, which was the top smartphone operating system in the United States in the second quarter, according to 37% of all smartphone sold, beating out BlackBerry and Android’s Apple (22%), according to NPD Group.

A key executive helping shape Motorola’s Android-focused game plan is Christy Wyatt, who is in charge of the company’s operating system strategy, developer relations, applications and services. Since mobile apps are what make smartphones so compelling, Wyatt’s job is ensuring that app developers have fertile ground within Motorola to work their magic. That said, she’s overeensmell at the company to develop new services, such as the widget-based Motolife, that are focused on connecting users with apps created by third-party developers.

Before joining Motorola in 2005, Wyatt was director of worldwide developer relations at Apple. She will be a keynote speaker at Billboard’s Mobile Entertainment Live: The Music App Summit Oct. 5 in San Francisco.

In an interview with Billboard, Wyatt talks about her views on the future of mobile app development and how it will affect Motorola’s future.

How has the app market changed the business of making mobile phones?

We’re in the middle of a massive transition. Most people know phones as a device you use to make phone calls. But handsets have rapidly evolved into more of a computing platform. There’s a lot of implications that in terms of that content, from a consumer prospective, that is the device that you’re always on, that you’ll never leave home without. It’s your digital identity and becomes your connection point to the rest of your world and the rest of your content your video friends and work.

Mobile phone makers have been saying that for almost a decade. How have apps changed the game?

The No. 1 hurdle preventing the mobile ecosystem from taking off was discovery — getting people who had applications or content getting and ways to find their stuff. In the old world, the only thing to do was get on a pre-load device, meaning you had to approach the mobile ecosystem by handset and by operator and preload it on a phone for a specific carrier.

The other problem was technology fragmentation. Not only did you have to approach the market by handset and by operator, there were at least 60 different flavors of software. So the cost was prohibitive for the developer to make money. The concept of the app store gives people a direct path to the consumer. If you have a great idea for an app or an owner of great content, there is a way for you to get it to consumers and actually monetize it.

Why has Motorola embraced Android?

Let me take you back three years. We’d been very aware that consumer experiences were going to be dependent on having a solid foundation. We probably had eight different operating systems and a dozen different chip sets. I’d talked to any company who wanted to create applications or content for our platform, it would be problematic. We were platform-agnostic.

We decided to focus on Android because of the open development model. We believed that the kind of monopoly that occurred in the PC space was very unhealthy for the market and commoditized a lot of the players. It’s more advantageous to share an ecosystem across the community. We’re very comfortable competing in an open-sourced world.

But many developers still want to focus on the iPhone. How do you get them thinking otherwise?

This is one of the largest and fast-growing markets on the planet, so there’s room for everybody. I don’t want a name anyone, but there are some traditional app store models that are very rigid and inflexible. A lot of the feedback we get from premium developers — not the three guys starting an app hoping for $17,000 check, but the global brands trying to reach consumers — is that it’s really inflexible.

There are a thousand different ways I can get new software for my laptop, and likewise there’s going to be a million different ways I can get software on mobile computing platforms. I call the era we’re in App Store 1.0. A lot of new businesses are going to unfold. We’re focused on the premium experiences that will change the way consumers think about mobile computing and what is the best way to let those guys get their stuff in front of consumers.

How important is music’s role in achieving that?

Motolife was our first connected service. Rather than making a “pull” experience where you have to login to get your content, we can push notifications through a variety of different channels and get a 360-degree view of your social networks. The next place we intend to apply that is around music.

There’s like five or six or seven applications that have to do with music, but they’re all pull-based. How do we put those things together so I can discover a song, buy a song, listen to a song, see the lyrics, recommend a song and connect that to a social behavior?

What are some of your favorite apps?

From a music perspective, Pandora. We’ve stumbled upon purchasing music in our house. We have a ton of wireless speakers around the house we previously hooked up to iPhones. Now we hook it up to my cell phone playing Pandora. It’s amazing to me we’ve been able to get mobile streaming content to the point where it’s undetectable to the person sitting out by the pool that they’re listening to music streaming over my phone as opposed to music off of CDs.

What would you say you’re defining the year ahead for app development?

For Motorola, we’re going to end the year as two separate companies. Within the mobile company, you’ll have both the mobile components as well as the home components. We’re also a leader in digital set-top boxes. The very cool thing about that form a content and media perspective is that all the cool cloud-based things we’re able to do in mobile have a completely different context when you’re looking in front of the consumer or in front of the consumer.

Contact is probably the key word for us in the coming year. There’s always going to be more apps. The more interesting apps to us are the ones that are aware of where the customer is and can change behavior — things like sharing media securely from a variety of different computing screens.

It’s amazing to me that we’ve been able to get mobile streaming content to the point where it’s undetectable to the person sitting out by the pool that they’re listening to music streaming over my phone.
There are more tools than ever to promote a new single or album. But which ones work best? To find out, Billboard presents its third annual Maximum Exposure list, which tabulates the 100 best ways to generate sales and buzz. We asked label and publishing executives, publicists, managers and branding experts to rank the most effective means to promote music. Then we compiled our list—as well as rankings for Latin music, the United Kingdom, Japan and genres like rock and hip-hop—with the input of Billboard’s editorial staff. The results identify the most powerful promotional vehicles in music today.
PERFORMANCE ON THE GRAMMY AWARDS

Strong Ratings For 2010 Telecast Further Burnish A Track Record Of Boosting Sales BY GAIL MITCHELL

The biggest "wow" moment of the 52nd annual Grammy Awards on Jan. 31 had to be Pink's acrobatic, water-spraying performance of her song "Glitter in the Air."

The reaction from music fans watching at home was instantaneous. U.S. digital track sales of "Glitter in the Air" topped 9,000 units for the sales week ended Jan. 31—29 times greater than the previous week, with most of the sales generated on the same day as the Grammys, according to Nielsen SoundScan.

And in the following week ended Feb. 7, sales of the digital track skyrocketed 1,106% to 114,151, while sales of Pink's album, "Funhouse," surged 234% from the prior week to 21,699, according to SoundScan, pushing the album 61-15 on the Billboard 200.

"It was a defining, watershed moment for Pink," Jive Label Group executive VP/GM Tom Cavalluzzo says. "We were at the tail end of the album's cycle, after the fourth or fifth single. But the performance and word-of-mouth from it gave the album another life, which was remarkable. We saw instant sales growth, and phones started to ring."

Pink's show-stopper delivered a huge sales boost despite the fact that she didn't win in either category for which she was nominated. Of course, the star picked the perfect stage. Four other acts that performed at the Grammys—Imelda May, the Dave Matthews Band and trophy winners Green Day and Beyoncé—enjoyed album sales gains ranging from 300% to 1,177% in the week after the show, according to SoundScan.

Thanks to a diverse and compelling lineup of performances that also included Lady Gaga, Bon Jovi, Drake, Eminem and Lil Wayne, the live CBS telecast of the 52nd Grammys attracted 23.8 million viewers, its largest audience since 2004 and up 35% from last year, according to Nielsen. That series of high notes is why a performance on the Grammys tops Billboard's Maximum Exposure list for 2010.

"Most artists view this as one of the most important performances they will ever do," Recording Academy president/CEO Neil Portnow says. "They really bring it forward."

The 52nd Grammys featured 16 performances, including special segments involving multiple performers such as an all-star tribute to Michael Jackson that included Celine Dion, Jennifer Hudson, Smokey Robinson, Carrie Underwood and Usher as well as a video of the late pop star's "Earth Song." Through the years, Portnow says, as many as 21 performances have been logged for the show.

So what's the process for determining who fills those coveted performance slots on the Grammys? Each year, the Recording Academy assembles a TV committee comprising individuals from various sectors of the recording industry to help determine the lineup for the next awards show in conjunction with the show's producers, director and CBS executives.

The 2010 telecast was produced by John Cossette Productions and AEG Ehrlich Ventures, with Ken Ehrlich and John Cossette serving as executive producers and Louis J. Horvitz as director. The day after the Grammy nominations are announced, the TV committee, producers and a CBS representative start discussing what form the upcoming awards show should take.

Portnow says the same mandate guides the discussions every year. "Look at the year in music, culture and society and see what starts to make sense. A musical theme or a cultural trend may emerge. Sometimes tragedy may set the tone, as it did during the 2002 telecast, which was Portnow's first and came just months after the Sept. 11 terrorist attacks."

"We have a fresh canvas to paint on every year," Portnow says. "For this year, there were interesting breakthroughs with Lady Gaga, Taylor Swift and other newcomers like Drake, Lady Antebellum and the Zac Brown Band. . . . It comes down to whatever musical cards we get dealt. We're painting a mosaic: creating great viewer anticipation through performances that celebrate the year in music, while building buzz behind the Grammy brand. That's the aim."

With an eye on holding onto older viewers who may not be familiar with the latest hitmakers, the awards show regularly features performances by veteran artists.
as well. This year’s telecast included Elton John, Stevie Nicks and... performing on the Grammy telecast for the first time—Ron Jovi. In keeping with the academy’s stepped-up digital and social media presence—including its “We’re All Fans” interactive marketing campaign in association with advertising agency TBWA/Chiat/Day and a new Grammy iPhone/iPod Touch application—fans were invited to vote for one of six Ron Jovi hits for the group to perform (the winner: “Livin’ on a Prayer”). Porlowski says that calls from artists and their representatives come year-round. “Sometimes the volume gets a little intense,” he says. “That’s just people doing their job. We reach out based on our thoughts about what will make for a great show. Then we make the ask.”

While CBS is a partner and adviser, the creative process “is that of the academy and production company, so the last word on the choices is with those entities,” Porlowski says.

According to SoundScan, all but two of the 33 songs that were performed or received awards during this year’s telecast enjoyed digital track sales gains of at least 5% in the week after the show, with seven of them more than doubling their sales from the prior week. The latter group included Pink’s “Glitter,” Mary J. Blige and Andrea Bocelli’s cover of “Bridge Over Troubled Water,” which benefited Haiti relief efforts; and Jackson’s “Earth Song.” Album sales by Grammy performers also posted big gains. The week after the show, Lady Gaga’s “The Fame” slipped two notches to No. 4 on the Billboard 200 but still posted a 17% gain in sales to 79,000 units, according to SoundScan. The Black Eyed Peas’ “The E.N.D.” rose 16-6 on the albums chart as sales leaped 76% to 70,000, while Swift’s “Fearless” climbed 13-7 on a 58% gain to 51,000. And first-time artist winner the Zac Brown Band—which performed a medley of “America the Beautiful,” “Dixie HailFall” and “Chicken Fried” with Leon Russell—entered the top 10 for the first time with “Rose/Light,” which climbed 12 notches to No. 5 as sales jumped 82% to 40,000.

Online channels help extend the promotional reach of a Grammy performance beyond the live telecast. This year, the videos of 30 performances from the telecast could be purchased at iTunes, including those by Beyoncé, Lady Gaga, Pink, the Black Eyed Peas, Ben Jovi and the Zac Brown Band. Two days after the telecast, Pink posted a video of her “Glitter” performance on her Vevo/YouTube page, where it has been viewed 2.3 million times. With the third “Grammy Nominations Concert Live!” show scheduled to air Dec. 3 on CBS, the push will soon be on to line up performances for the 53rd Grammy on Feb. 13, 2011, at the Staples Center in Los Angeles.

Billboard’s Gall Mitchell is a trustee of the Los Angeles chapter of the Recording Academy.

SetToPop

The value of a performance on the Grammy Awards was perhaps best illustrated this year by Pink, who performed “Glitter in the Air,” and the Dave Matthews Band, which played “You and Me.” Neither won an award in any of the categories they were nominated for, yet both enjoyed exceptionally strong sales gains.

![SetToPop](https://www.americanradiohistory.com)

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Apple ads remain the most coveted music sync in TV. The most recent example: a new iPod Nano spot featuring alt-rock band Cake's 9-year-old song "Short Skirt/Long Jacket." Sales of the digital track doubled to 2,000 units the week that Apple CEO Steve Jobs debuted it at a Sept. 1 Apple media event, according to Nielsen SoundScan.

A more unorthodox sync arrangement was Apple's use of Louis Armstrong's "When You're Smiling" in an iPod ad campaign earlier this year. It began with a promocast use license that the company obtained to play the song during company meetings in the United States, says Brian Monaco, CEO of music resources and strategic marketing at EMI Music Publishing.

Apple subsequently secured the rights to incorporate the song into an ad campaign for the iPhone's FaceTime feature. During the weeks prior to the ad's debut in early June, "When You're Smiling" generated negligible digital track sales. But sales shot up nearly 900% to more than 4,000 units during the five weeks after the spot started airing, according to SoundScan.

While that still represents a modest sales tally, the FaceTime campaign sparked inquiries from other companies interested in licensing the song, Monaco says. "To see something like this go from corporate nonbroadcast to merchandising requests, that's the win for us," he says.

The largest music retailer in the United States has a host of different ways to promote new releases, but the most valuable one remains its free single of the week. As with the other promo platforms at iTunes, decisions on which songs to spotlight are made by Apple staffers alone. And while iTunes reaches out to an act or its label for permission to use a song, in many cases labels have already been lobbying for the slot.

Charlotte, N.C., band Paper Tongues' self-titled debut album from Home Invasion Records, hit No. 1 on Billboard's Heatseekers Albums chart in the April 17 issue. On first-week sales of 6,000 units, according to SoundScan, after iTunes selected the band's song "Trinity" as a free single of the week.

Similarly, U.K. act Marina & the Diamonds' "I Am Not a Robot" was an iTunes free single of the week in mid May, helping the group's album "The Family Jewels" generate first-week sales of 4,000 and debut at No. 1 on Billboard's Heatseekers chart.

Alam displayed in Walmart endcap

Placement in a Walmart endcap isn't about building buzz. It's about generating sales off the millions of shoppers who stroll through the big-box retailer's stores every day. Walmart rarely runs Sunday circulars, so the best way to attract attention to a new release is mailing down prominent placement in the retail giant's endcaps. In fact, the power of Walmart's endcaps became even greater during the past year when the company implemented its clean slate initiative. That's resulted in the elimination of corrugated cardboard displays for CDs outside of stores' music departments, although the displays have started reappearing in some locations.

Only titles expected to generate weekly sales in the thousands of units have a chance of getting placement in an endcap. But even then, labels must be ready to offer a break on pricing.
ALBUM FEATURED AS AMAZONMP3 DAILY DEAL

UNIQUE U.S. VISITORS AT AMAZON.COM: 463 MILLION IN AUG.

LAST YEAR: 7

For label sales executives, the Amazon MP3 store's Daily Deal can be a mixed blessing. Digital albums can get a one-day burst of sales, and even better, Amazon eats all the margin so the deep discounts don't cost the label anything. On the downside, the Daily Deal is known to anger iTunes, which won't promote a release that's held the slot with the support of its label. (Amazon will occasionally designate an album as a Daily Deal without consulting a label.) Some executives fret that the typical Daily Deal price point of $1.99 is undermining the value of music in the minds of budget-minded consumers.

Regardless, it's a sales promotion tool that helped Amazon grow its share of U.S. music sales, which stood at about 7% in 2009, up from 4.9% in the prior year, Billboard estimates.

After Myspace & Sons' "Sigh No More" was priced at $1.99 as a Daily Deal in May, sales jumped 80% that week to 6,000 units, enabling the title to re-enter the Billboard 200 at No. 94, according to SoundScan. Another $2.99 Daily Deal that same week—Florence & the Machine's "Lungs"—re-entered the albums chart at No. 139 after selling nearly 4,000 units, a 60% increase from the previous week, according to SoundScan.

And it's not just new faces that benefit. Radiohead's "Kid A" re-entered the Billboard 200 at No. 180 in January after a Daily Deal promotion at the eye-popping price of $1.99.

REGINA SPEKTOR penetration: "SNL."

8 PERFORMANCE ON SATURDAY NIGHT LIVE

AVERAGE VIEWERSHIP: 8.8 MILLION

LAST YEAR: 8

There isn't a set formula for getting a slot on "Saturday Night Live," according to producer Mari Klein, who says she hears potential acts everywhere. "I could hear a song in a spin class and get turned on to that way," she says. Klein adds that the show doesn't have a set number of slots for different genres, and bands are booked on an ongoing basis rather than the start of the season. Music acts that make it on the show do get a substantial promotional boost—"SNL" airs ads for the show for several days, as opposed to the usual one day for weekday latenight programs.

This past season, many artists experienced sales increases in the wake of performances. Regina Spektor, who performed in October 2009, saw sales of her album "Far" nearly double over the previous week, according to SoundScan. Vampire Weekend also got a bump after it played on March 6, with sales of "Contra" rising from 11,000 to 13,000 the week after the show aired. Last season, "SNL" showcased every genre from hip-hop (Jay-Z) to pop (Lady Gaga) to rock (Muse), and artists ranged from established stars (U2) to newcomers (The Ting Tings).

9 SINGLE/ALBUM CHARTING ON ITUNES

NUMBER OF ITUNES ACCOUNTS: 150 MILLION

LAST YEAR: 9

Success breeds success. It's why labels and artists have sought high placement on the Billboard charts for years. But in the digital landscape, success is reflected in the top-selling song and album charts on services like iTunes, which help drive awareness for songs that may otherwise remain buried beneath the weight of Apple's 12 million-song catalog.

Take the case of Boston-area rapper Sam Adams. His virtual unknown catapulted into the spotlight in March after debut album "Boston Boy" unexpectedly took the top spot on iTunes' hip-hop digital albums chart. The surprise placement generated plenty of press, but not all of it was good—critics accused him of churning out the charts through fake sales. Solid evidence never emerged to support that claim, and the top-spot helped drive further sales of his single "Driving Me Crazy" to No. 4 on iTunes' hip-hop singles chart. But iTunes' charts are about to get a makeover with the introduction of Apple's "social network for music" is built into the recent release of iTunes 10. With Ping, iTunes users will see not only the overall best-selling tracks by genre but also the top-selling tracks purchased by their network of friends connected through Ping. The idea is to offer more customized charts for both singles and albums.

10 FIRST ARENA-LEVEL HEADLINING TOUR

AVERAGE ATTENDANCE: 13,000 PER DATE

LAST YEAR: 10

While the combined global audience for a global headlining arena tour could top 3 million, the track's promotional power is further extended by press coverage and the marketing support of corporate sponsors.

There could hardly be a better illustration of maximizing a debut arena headlining tour than Lady Gaga's 2010 Monster tour across Europe.

The tour, which has remained a continuous fixture in the upper regions of the Billboard 200, while her EP "The Fame Monster," released the week before the tour started, has sold nearly 1.3 million units in the United States, according to SoundScan.

When tours hit an arena, promoters often look for the first time, they should tour in conjunction with a new album or another project that's getting attention. And artists shouldn't bump to major venues if they're not ready. Poor ticket sales send the wrong message and could hurt a headliner's career. It's better to leave people outside of a theater than have empty seats in an arena.

Power Panel

WE ASKED THE FOLLOWING 27 INDUSTRY EXPERTS TO RATE THE BEST WAYS TO GENERATE BUZZ AND DRIVE SALES OF A MUSIC RELEASE.

MARIE ALLEN
Michele Anthony
Genevieve Jewell
Cynthia Sexton

Bruce Kirkland
Ron Spaulding
Candace Berry
Michael Lee

Carolyn Fiebelkorn
Micheal McDonald
Patricia Cover

Michael Bevan
Wendy Washington

Manhattan Records
Jay Rose

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Indie Rock Top 5

1. PERFORMANCE ON COACHELLA SECONDARY STAGE
   TOTAL ATTENDANCE: 225,610
   AVERAGE WEEKLY AUDIENCE: 280,665

2. ADD TO MEDIUM ROTATION AT WXPN PHILADELPHIA
   AVERAGE WEEKLY AUDIENCE: 280,665

3. PERFORMANCE ON LOLLAPALOOZA SECONDARY STAGE
   TOTAL ATTENDANCE: 230,247
   AVERAGE WEEKLY AUDIENCE: 285,593

4. VIDEO PREMIERE ON PITCHFORK
   U.S. UNIQUE VISITORS AT PITCHFORK.COM: 982,000

5. ADD TO MEDIUM ROTATION AT AC/DC LOS ANGELES
   AVERAGE WEEKLY AUDIENCE: 285,593

Survey Panelists

KEVIN DUNEMAN
CREATIVE DIRECTOR
DUNEMAN.com

TONY KIEVEL
HEAD OF A&R
SUB POP RECORDS

PRIVA DEWAN
U.S. LABEL MANAGER, WARP RECORDS

11. SONG IN AN AD THAT RUNS DURING A SPECIAL TV EVENT
   AVERAGE WEEKLY AUDIENCE: 280,665
   LAST YEAR: 10
   Portland, Ore., creative agency Wieden+Kennedy placed the Hours’ “All in the Jungle” in a Nike ad that debuted during the Vancouver Winter Olympics in February. After first appearing on Feb. 12, the track’s sales went from virtually nothing to 2,000 units in the week ended Feb. 14 and then sold 10,000 and 8,000 during the next two weeks, respectively, according to Nielsen SoundScan.

12. SONG COVERED ON FOX’S ‘AMERICAN IDOL’
   AVERAGE WEEKLY AUDIENCE: 24.1 MILLION
   LAST YEAR: 10
   While data shows that an artist performance on the program usually generates more sales impact, covers do help. “The ninth-season finale dust of ‘Perry House Has Its Return’ by third-place contestant Casey James and Brett Michaels spurred a 15% sales gain that week for ‘The Best of Poison: 20 Years of Rock’” according to SoundScan.

13. VIDEO ON THE FRONT PAGE OF YOUTUBE
   U.S. UNIQUE VISITORS: 129,500
   LAST YEAR: 10
   Videos making it to the front page of YouTube are generally those with the most views or clips recommended for users based on their viewing history. Drive more clicks by including unique video elements like onscreen annotations (info about the video or links to other clips), stop-motion photography and collaborations with other musicians.

14. ADD IN MEDIUM ROTATION AT WITZ NEW YORK
   AVERAGE WEEKLY AUDIENCE: 450,000
   LAST YEAR: 10
   Although it faces greater competition from upstart top 40 stations in New York, Z100 along with KIIS-FM Los Angeles remains one of the top players in the format, which has thrived thanks to the emergence of pop stars like Lady Gaga, Katy Perry and Ke$ha. 

15. SYNCH PLACEMENT IN A TV AD FOR NIKI
   AVERAGE WEEKLY AUDIENCE: 280,665
   LAST YEAR: 10
   Nike went retro for the theme to “Write the Future.” In its 2010 World Cup ad last year, hip hop icon 1971 rocker “Focus Poets,” the placement gave the track its first sales week and a 5% gain in mid-June according to SoundScan.

16. SONG PLAYED ON A HIT MOVIE’S OPENING CREDITS
   U.S. BOX-OFFICE GROSS FOR “THE TWILIGHT SAGA: NEW MOON”:
   $560 MILLION
   LAST YEAR: 10
   Music that runs during a film’s opening credits usually consists of a score instead of a song, as directors don’t want to distract from the story. Composer Alexandre Desplat’s theme “New Moon” was played at the film’s opening, part of a soundtrack that has sold 1.2 million units, according to SoundScan.

17. PERFORMANCE ON COACHELLA MAIN STAGE
   AVERAGE WEEKLY AUDIENCE: 225,610
   LAST YEAR: 11
   To wrap up Coachella’s main-stage slot an artist should have arena-level drawing power, but that’s not the sole determining factor. The act must be fresh in the marketplace, and it helps if it has a new album or other buzzworthy project.

18. ALBUM FEATURED IN ITUNES WEEKLY NEW MUSIC TUESDAY E-MAIL
   NUMBER OF ITUNES ACCOUNTS: 190 MILLION
   LAST YEAR: 10
   Do the math: About a dozen or so albums are mentioned in each “New Music Tuesday” e-mail. Customers have thousands of new releases to sift through each week. And Apple CEO Steve Jobs has said 160 million people have their credit card information on file.

20. PERFORMANCE AT A MAJOR SPORTS EVENT
   AVERAGE WEEKLY AUDIENCE OF GAME 2 OF 2010 WORLD SERIES: 13,500
   LAST YEAR: 10
   Jay-Z and Alicia Keys performed “Empire State of Mind” at New York’s Yankee Stadium before the start of Game 2 of the 2009 World Series. Digital track sales surged 60% that week to 220,000 units, according to SoundScan, sending the song up 33 spots on the Billboard Hot 100.

21. INTEGRATED TOUR SPONSORSHIP WITH A NATIONAL RETAILER
   AVERAGE WEEKLY AUDIENCE: 210,000
   LAST YEAR: 10
   Today’s best tour sponsorship deals offer not just exposure, but millions of dollars’ worth of marketing muscle and gross impressions for the band. Best way to get one? Know the brand, make sure it fits, show the company what you have to offer. And get on the radar of sponsorship brokers and agents.

22. ALBUM DISPLAYED IN TARGET CIRCULAR
   AVERAGE WEEKLY AUDIENCE: 140,000
   LAST YEAR: 10
   Like its counterpart at Best Buy, the Target circular can have an exceptionally strong impact on first-week sales. Appearing in the circular gets the act in the endcap as well, but it doesn’t work the other way around.
23 INTEGRATED TOUR SPONSORSHIP WITH A LEADING MOBILE CARRIER

TICKET ATTENDANCE FOR LADY GAGA'S MONSTER BALL TOUR: 10,000
LAST YEAR: 10,000

Mobile carriers offer the opportunity for millions of impressions through marketing dollars and promotional text messages to customers. Virgin Mobile, which is sponsoring Lady Gaga's Monster Ball tour, allows fans to register for a chance to be the recipient of a call from Gaga before she performs. "Telephone."

24 ALBUM DISPLAYED AT STARBUCKS COUNTER

NUMBER OF U.S. STORES: 10,500
LAST YEAR: 9,500

Although Starbucks has reduced its in-store music selection from 26 titles to about four, label execs still believe the merchant can have a major impact.

25 ALBUM DISPLAYED IN BEST BUY CIRCULAR

TOTAL U.S. NEWSPAPER CIRCULATION: ABOUT 45 MILLION
LAST YEAR: 45 MILLION

In terms of overall album sales throughout this year, there’s hardly a more consistent sales driver, particularly during an album’s debut week.

26 INTEGRATED TOUR SPONSORSHIP WITH A LEADING CONSUMER PRODUCTS BRAND

TICKET ATTENDANCE FOR KISS'S 2010 TOUR: 30,000
LAST YEAR: 30,000

Tiësto’s 2010 tour was given a massive push by a multimillion-dollar multimedia SanDisk campaign.

27 VIDEO ON YOUTUBE'S MOST-VIEWED PAGE FOR MUSIC

U.S. UNIQUE VISITORS FOR YOUTUBE: 1 BILLION IN DECEMBER
LAST YEAR: 900 MILLION

This page also creates suggested playlists and the occasional special promotion—all based mostly on popularity. Artists can use their social network accounts to promote new videos.

28 PERFORMANCE ON ONE OF MTV'S AWARD SHOWS

AVERAGE VIEWABILITY: 11.4 MILLION IN 2010
LAST YEAR: 10 MILLION

Florence & the Machine’s performance of “Dog Days Are Over” at the Sept. 12 MTV Video Music Awards lifted the band’s album from No. 44 to No. 14 on this week’s Billboard 200.

29 PERFORMANCE ON COUNTRY MUSIC ASSN. AWARDS SHOW

AVERAGE VIEWABILITY: 17 MILLION IN 2010
LAST YEAR: 15 MILLION

The week after the 2009 CMAs on November 21, 21 of the 31 bullets on Billboard’s Top Country Album chart were related to CMA performances or wins.

30 STARRING ROLE IN A CABLE TV REALITY SHOW

BRET MICHAELS TALKS ABOUT HIS NEW VH1 SHOW “LIFE AS I KNOW IT,””

His Second Foray Into Reality TV BY CRAIG MARCUS

How would you say your career was going when you decided to do your VH1 reality dating show, “Rock of Love”? I thought it was going great, actually. Poison has continued to tour throughout our 25 years, give or take a few years off for drug rehab and festivals. I was starting work on my first real solo album, and I’d finished being a judge on season three of “Nashville Star,” which ended up as their highest-rated season.

Weren’t you looking at getting into TV at that point? No doubt. I don’t bury my head in the sand about you. I’m not the only kid on the block anymore. Writers always use the phrase “aging rocker,” and I’m like, “What other option do I have?” You’re either aging or you’re dead. So I’m embracing it. TV gives you such an opportunity to be exposed. That could be really great for your career or absolutely detrimental, depending on when the real you comes out.

So which part of “Rock of Love” was the real you, and which part wasn’t? All of it was the real me. I like to party, I like to have a good time, but everyone who watched knew that I was a down-to-earth guy who tried hard to be respectful of other people. The show never crossed a line.

Were you worried that “Rock of Love” could harm your music career? I thought that I have three generations of Poison fans, and this would bring them up to a whole new generation. My fear about the show wasn’t about music. I turned it down the first time they approached me, because their first idea was very retro. They wanted the 1986 Bret Michaels. My fans enjoyed the teased hair, the spandex. It was great, it was the time I lived in. Who knew that spandex tucked into cowboy boots would ever go out of style? But for some strange reason, I think it progressed forward and I didn’t want to go back. I stood up for myself and said, “You need to let me be who I am right now in my life.”

How has reality TV affected your music career? TV has absolutely made my sales go up, made my tour guarantees go up. TV has been a great addition to my career. But the key thing is knowing what to walk away from. I advise everyone—especially musicians—to be very careful not to just grab anything they throw your way.

What's the premise of your new VH1 show, “Life As I Know It”? The narrative of the show is simple: It’s an all-access backstage pass into my everyday life, a seat finding balance between my passion for my family, my relationship with [girlfriend] Kristi [Gibson] and being on the road. If you were to live with me for a couple months and go through all my emotions on a given day when I’m hands-on in my career, it is unbelievably mind-blowing.

Were you ever in talks with the “American Idol” execs to become a judge next season? Yes. Not only was it a meeting with Simon Cowell. I made it to what they called the “top four.” We also talked a little about Simon Cowell’s new show, “X Factor,” and they asked me about being the host of a dating show they’re doing, but if there’s someone else that would give great career advice and be a lot of fun on TV, it’s Steven Tyler.

BRET MICHAELS PHOTOGRAPH BY BLAIR BUNTING

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www.americanradiohistory.com
San Diego pop/rock band Allstar Weekend signed to Hollywood Records after appearing as a contestant on Radio Disney's “BET” contest. The Disney airplay helped single “Suddenly” generate first-week album sales of 7,000 units, according to SoundScan.

Hip-Hop Top 5

1. **Interview/Performance on BET’s ‘106 & Park’**
   *Average viewership of 14,000*

2. **Song Added to Medium Rotation on WHQT (Hot 97) New York**
   *Average weekly audience of 2.6 million*

3. **Video/Song on WorldstarHipHop.com**
   *5.8 million U.S. unique visitors in August*

4. **Video/Song on RapRadar.com**
   *4.666 million U.S. unique visitors in August*

5. **Video/Song on RapBible.com**
   *2.7 million U.S. unique visitors in August*

Survey Panelists

Omar Grant
Senior Editor, Epic Records

Roberta Magrini
Independent Publicist

Jessica Rivera
Senior Director of Creative Affairs, Universal Music Publishing Group

31 Performance on a BET Awards Show

**Average viewership for BET Awards: 72 million (up 25%)**

*Last year:* 66

Chris Brown made the most of a surprise appearance at the BET Awards in June, performing a dance tribute to Michael Jackson.

34 Album Promoted in Target Endcap

**Number of U.S. stores: 1,700**

*Last year:* 21

Target will usually consider about 11 candidates for six endcap spaces. The titles expected to generate the highest number of sales win placement.

37 Song Featured as Free Discovery Download of the Week on iTunes

**Number of iTunes accounts: 100 million worldwide**

*Last year:* 11

Audrey Assad’s album, “The House You’re Building,” jumped 36-9 on Billboard’s Heatseekers Albums chart in August after iTunes featured the title track as a Discovery Download.

38 Cover Story in Rolling Stone

**Average unit circulation: 5 million**

*Last year:* 26

After featuring Taylor Swift and Kings of Leon in 2009, the cover of Rolling Stone has showcased fewer breakthrough artists this year. “There aren’t a ton of artists like that right now,” executive editor Jason Firey says.

40 Support Slot for Arena-Level Headlining Act

**Audience:** 10

*Last year:* 22

Australian sibling duo the Airborne Toxic Event debuted on Billboard’s Heatseekers Albums chart solely through sales that it generated at concerts opening for Red Stewart in 2009.

43 Song Played in a Movie Trailer

**U.S. box-office grosses for “Dear John”: $120 million**

Snow Patrol’s song “Set the Fire to the Third Bar” (featuring Maritha Wilson) moved 71-64 on the Billboard Hot 100 after it appeared in the trailer for box-office smash “Dear John.”

44 Performance on Lollapalooza Main Stage

**Final attendance: 270,000**

*Last year:* 15

Audiences for main-stage headliners can top 50,000; heavy media coverage magnifies the impact. Arcade Fire and Soundgarden closed out this year’s festival.

45 Add in Medium Rotation at KIIS-Los Angeles

**Weekly audience:** 2.1 million

*Last year:* 41

Roadrunner Records senior VP Mike Easterling says he saw steady growth in sales and awareness of Travis McCoy’s “Billionaire” after the influential Los Angeles radio station began playing the single in March.

46 Album/Song Included in Amazon’s Special Sales or Promotions

**U.S. unique visitors to Amazon.com:** 3.5 billion in August

*Last year:* 34

There’s really only one way to get into these promotions—offer a lower wholesale price. The merchant is already selling its downloads for less than iTunes.
highlight. But this summer, the retailer began allowing labels to buy their way in. “It’s crazy expensive,” one exec notes.

51 COVER STORY IN PEOPLE
AVERAGE WEEKLY CIRCULATION: 3,434,000

After Chey Wright came out on the cover as country music’s first openly gay singer, her album, “Never Love You Enough,” debuted at No. 4 on Billboard’s Top Country Albums chart.

55 PERFORMANCE ON RADIO DISNEY
AVERAGE WEEKLY AUDIENCE: 29,616,000

Last year, Radio Disney provides a platform not only for teen-market stars but also pop performers aiming at a broader audience.

58 VIDEO LINK ON PEREZHILTON.COM

His Tastes Lean Toward Pop, But Celebrity Blogger PEREZ HILTON Insists He Loves ‘Good Music, Period’

By LOUIS HUH

How do you decide which videos to feature?
It’s usually one of two scenarios. One, it’s a new act that I love and want to champion. And sometimes I’ll post videos or songs of big name artists, even if I don’t like them, because it’s newsworthy and they have an audience that wants to see it.

Can you give an example?
Sure. Today I posted the new song from Jennifer Lopez (“Run the World”) that I did not like at all.

Then why did you post it?
Because it’s Jennifer Lopez and she’s in the news a lot, especially with “American Idol.” She keeps releasing these songs, testing the water to see if any of them catch on, and she keeps missing the ball over, over and over again. On the flip side, I posted—actually, I’m surprised at how well this one did—a song from Melody Thornton of the Pussycat Dolls (“Love Gun”), written by Cee Lo. I was like, “This is really good.” And to my surprise, the song has gotten a lot of views on my website.

How did you learn of the song?
I get a lot of music e-mailed to me every day. I instantly liked the song and wanted to post it.

How much help do you get keeping track of what’s coming in?
Well, I’m the one who looks through my inbox, so it’s pretty much just me.

You personally go through your inbox everyday?
Yeah.

How can an emerging artist get on your radar?
I usually find out about great music through my readers. They send me suggestions. Sometimes a label will send me something and I’ll like it, but that’s the minority. I love to get music sent as an MP3 attachment because that way I can preview the song in my e-mail without even having to download it to my iTunes. I prefer that over having to go to MySpace, Facebook or YouTube.

So you’re saying people should e-mail you an MP3?
Yeah. I have a lot of memory on my inbox.

Are there any genres you won’t pay attention to?
Heavy metal is not usually my thing. But I love everything. I love good music, period.

What’s the status of your label venture with Warner Bros. Records?
Oh, that’s done. I’m no longer with Warner Bros.

What happened?
I like to do things more quickly than the traditional record label system allows. It’s not an insult to Warner Bros. It just means I need to figure out how to do things on my own first. I just want to break an act, whether it be the boy band that I’m working on or some of the other projects that I’m working on in secret. I want to try to make it happen for them organically without having to show myself down people’s throats.

What songs excite you the most right now?
The new Kanye West song (“Runaway”) that he performed at the MTV Video Music Awards is my jam. And of course, the Glee song (“Puck’s Theme”) is epic.

50 ALBUM MENTIONED ON WALMART IN-STORE VIDEO NETWORK
NUMBER OF U.S. STORES: 1,000

Until recently, Walmart picked which releases to
59 PERFORMANCE ON ABC'S 'GOOD MORNING AMERICA'

KERRY KING
AVERAGE VIEWERSHIP: 12 MILLION
LAST YEAR: 77

Albums for at least two acts had their sales significantly boosted after appearing on ABC's "Good Morning America." Sugarland's "Love on the Inside" (2008) experienced a 40% gain in May and Ingrid Michaelson's "Every Other Day" (2009) increased 35% in October, according to Nielsen SoundScan. The show's entertainment producers are Karen Rhee and Monica Eschaltz.

60 SINGLE ADDED TO ONE OF ITUNES' EDITORIAL PLAYLISTS

NUMBER OF ITUNES ACCOUNTS: 20,200,829
LAST YEAR: 66

"iTunes' Essential Football" was stocked with songs often heard at football games. Weekly sales of Johnny Pearson's "Heavy Action" (the theme from "Monday Night Football"), for example, doubled in just two weeks, according to SoundScan. Same for "Possum Moon," the theme for "The NFL on CBS."

61 FEATURE IN ROLLING STONE

KEVIN LAMB
VP, PEARL MUSIC

PETER STRICKLAND
SENIOR VP OF BRAND MANAGEMENT AND SALES, WARNER MUSIC NASHVILLE

KURT WEBSTER
FOUNDER/PRESIDENT, WEBSTER & ASSOCIATES

EDUARDO NAVARRO/VP, MUSIC & BRAND PARTNERSHIPS, FRONT LINE PROMO

While superstars like Katy Perry and Jay-Z have recently claimed Rolling Stone's venerable cover, the magazine still devotes space to music discovery. Named in "Bamboozle 2010's Five Breakout Bands to Watch" in May, Arizona band the Maine's "Black and White" debuted at No. 16 on the Billboard Hot 200 in July.

62 REGULARLY UPDATED ARTIST TWITTER FEED

U.S. UNIQUE VISITORS: 258 BILLION
LAST YEAR: 65

Kanye West's embrace of Twitter has been a cornerstone of a media blitz aimed at prizing the market for the fourth-quarter release of his next album. And while the unfiltered aspect of the platform can create headaches for publicists, it's also what makes Twitter such a vital, engaged audience.

63 PERFORMANCE ON CMT'S "CROSSROADS"

AVERAGE VIEWERSHIP: 34,000
LAST YEAR: 87

CMT senior VP of music events and talent John Hamlin is always on the prowl for pop/rock acts to pair with country artists for this concert show. "Crossroads" is the most important brand we have other than the awards show," Hamlin says. The episode featuring John Mayer and Keith Urban was a particularly well-received pairing this year.

64 ADD-IN MEDIUM ROTATION ON A MAJORITY OF RHYTHMIC STATIONS IN THE TOP 100 MARKETS

AVERAGE ROTATION METRIC: 30
LAST YEAR: 72

"Depending on the audience of a particular station and how they rotate their music, it can really impact a song's chart placement," WQHT (Hot 97) New York PD Elmo Darden says. "This sustained exposure can influence the rotation in a significant way."

65 SYNCH PLACEMENT ON CMT'S "GOSPEL GIRL"

AVERAGE VIEWERSHIP: 1 MILLION
LAST YEAR: 23

The music supervisor for the teen drama is Chop Shop Music owner Alex Nowak. Last November, California native Amy Martini debuted at No. 88 on the Billboard Hot 100 after her version of T.J.'s hit "What You Like" was featured in an episode.

66 VIDEO ON "CMT TOP 20 COUNDOWN"

AVERAGE VIEWERSHIP: 200,000
LAST YEAR: 52

"CMT Top 20 Countdown" adds snappy video that shows how to introduce new acts. Boosts the careers of established artists. "Top 20" is driven by metrics, including sales, radio airplay, streaming, and to-the-Billboard Hot 100.

67 COVER STORY IN SPIN

AVERAGE CIRCULATION: 342,000
LAST YEAR: 72

Spin has given a number of cover nods to this year to active veterans including Green Day, Courtney Love and Eminem. A June Stone Temple Pilots cover immediately preceded a No. 2 debut on the Billboard 200 for the group's first album in nine years. The self-titled comeback sold 62,000 copies in its first week, according to SoundScan.
Latin Top 10
Partnerships With Leading Consumer Brands
Grow In Importance
BY LEILA COBO AND AVALA DEN-YEHUDA
At a time when the decline in sales of Latin music albums in the United States continues to outpace the drop in total U.S. album sales, smart use of promotional platforms is especially vital. TV remains a dominant force in Latin music, but branding partnerships are rising in importance as well. To compile our list of the 10 best ways to promote Latin music, we surveyed a panel of industry experts, asking them to rate a wide range of platforms on their ability to drive sales and buzz in the U.S. market.

1. ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND
AVERAGE DAILY VIEWSHIP OF 4.9 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
Pop/urban duo Chino & Nacho were virtual unknowns when they signed with Universal Music Latino, which secured an endorsement with AT&T’s Go Phone tied to the duo’s single, “Hasta Que El Dia de Mi Muerte,” from debut album “Hasta Que El Dia de Mi Muerte.” The deal, which included prime-time spots on the Univision and Telemundo networks and on Latin cable channels, played a key role in Universal’s national promotion of the act. “Hasta Que El Dia de Mi Muerte” topped Billboard’s Hot Latin Songs chart for three weeks in May, while the album has sold 31,600 units since its release in May, according to Nielsen SoundScan.

2. SONG FEATURED AS THEME FOR A TELENOVELA
AVERAGE DAILY VIEWSHIP OF 4.9 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
Mexican actor/singer Pedro Fernandez joined the Telemundo comedic soap “Izquierda Del舰,” starring Chenoa, in 2009 after the show agreed to feature his album, “Hasta Que El Dia de Mi Muerte.” Fernandez’s theme song for the telenovela had little to spot sales of “Hasta Que El Dia de Mi Muerte” until April of this year, when Fernandez sang the album’s title track on-air. That song, became the show’s new theme and U.S. album sales of the album are currently more than triple the following week, according to SoundScan. After that initial sales boost, the album has continued to sell well, with weekly sales approaching 8,000 units a couple of times, thanks to the steady push that Fernandez’s theme song provides every night.

3. TOUR SPONSORSHIP WITH A LEADING CONSUMER PRODUCTS BRAND
AVERAGE DAILY VIEWSHIP OF 4.9 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
Major Latin touring acts continue to enjoy the backing of top consumer brands. In July, Budweiser and Vicente Fernandez signed a three-year partnership deal making the brand the ranchero icon’s presenting sponsor of his 2010 tour. As part of the agreement, Fernandez, who records for Sony Music, will also appear in Budweiser’s Spanish-language advertising campaign on TV, in print outlets, on billboards and online. Brands have also moved to align themselves with emerging acts like Emilio pop singer Fonseca (Western Union) and Sony Music rock group Camila (Verizon). Still, economic conditions and the trend of Latin acts to plan tours late have meant that national sponsorships still elude even established acts.

4. TELEVISION PERFORMANCE AT A LATIN AWARDS SHOW
AVERAGE DAILY VIEWSHIP OF 4.9 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
Labels like to tie the album and single releases to awards shows such as Premios Lo Nuestros, the Latin Grammy Awards, Premiōn Juventud and the Billboard Latin Music Awards. The shows typically garner higher ratings and performances get international exposure from overseas broadcasts and media coverage. After garnering heavy radio play with his bilingual cover of the Ben E. King classic “Stand By Me,” Houston newcomer Prince Boyce performed at Premiōn Juventud in July, giving him added credibility and momentum for the next phase of his marketing campaign. Pitch creative musical numbers to producers Cisco Searcher (for Univision show “Celebrity” and Tony Mijana (for Billboard),

5. SONG FEATURED AS THEME FOR A TELENOVELA
AVERAGE DAILY VIEWSHIP OF 12 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
The first soundtrack to Mexican telenovela “Nena Borracho” spent most of 2009 at or near the top of the country’s Amprofon sales chart. The show went on to air on Univision in the United States, sponsored two soundtrack albums on Universal Music Latin, the first selling 7,000 units, according to SoundScan.

6. PROMOTION ON ITUNES HOME PAGE
AVERAGE DAILY VIEWSHIP OF 100 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
Reaching a coveted spot an iTunes’ home page is a rare accomplishment for Latin music labels, and it’s single “Hasta Que El Dia de Mi Muerte” benefited from placement on the retailer’s home page. Tied with the artist’s performance of the single during the 2010 Latin Recording Academy’s Person of the Year award show on Univision, the dance single exclusive to the single, allowing the retailer to begin selling it June 10, the day of the concert. The promotion helped the song generate U.S. digital-truck sales of more than 14,000 units during the two weeks that included the five-day exclusive, according to SoundScan.

7. TOUR SPONSORSHIP WITH A MOBILE CARRIER
AVERAGE DAILY VIEWSHIP OF 4.9 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
One of the advantages of securing a tour sponsorship with a mobile carrier is that the company has a direct promotional channel to consumers who access entertainment content on their devices. Verizon Wireless, which was a sponsor of Premios Juventud in July, gave him added credibility and momentum for the next phase of his marketing campaign. Pitch creative musical numbers to producers Cisco Searcher (for Univision show “Celebrity” and Tony Mijana (for Billboard).

8. MAINTAINING ARTIST YOUTUBE CHANNEL
AVERAGE DAILY VIEWSHIP OF 12 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
More than any other medium, digital platforms allow the artist and label to take control of the narrative and drive their own destiny. According to the site’s own analytics, the YouTube channel for “Hasta Que El Dia de Mi Muerte” had more than 6 million views, with the video for the album’s first single, “Stand By Me,” generating more than 2 million views.

9. REVIEW/FEATURE IN THE NEW YORK TIMES
AVERAGE DAILY VIEWSHIP OF 5 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
In the wake of the 2010 Latin Grammy Awards, the New York Times ran an article on the trend of Latin music, highlighting the success of the album “Hasta Que El Dia de Mi Muerte” by Pedro Fernandez. The article also featured a review of the album’s single “Stand By Me,” which was released in July.

10. SONG FEATURED IN UNIVISION NETWORK PROMO SPOT
AVERAGE DAILY VIEWSHIP OF 4.9 MILLION FOR "HASTA QUE EL DIA DE MI MUERTE" ON UNIVISION
LAST YEAR’S:
Pitching the right song to Univision’s promotion department can lead to an artist being featured in a prime spot on the network to deliver holiday wishes. The carrier also partnered with the band to promote the exclusive live mobile video streams of Univision’s coverage of the FIFA World Cup, holding a contest in which Verizon flew eight winners to Houston in June to see a Los Tigres concert and meet the band afterward.

Latin Survey Panel
We asked 10 experts to determine the best ways to promote Latin music in the United States.

DAVID ALVARADO
VP OF MARKETING, CAPITAL LATIN

JOE BONILLA
CMO, PANDORA

MIGUEL GARROCHE
VP OF MARKETING, BRANDEO MUSIC, LATIN AMERICA

JAZMIN MEDRANO
SENIOR VICE PRESIDENT, DIGITAL PRODUCT MARKETING, UNIVERSAL MUSIC LATIN

MAYNA NEVAREZ
VICE PRESIDENT, COMMUNICATIONS

SEBASTIAN PEREZ
VP OF MARKETING, DISCO DIS

NIR SEROUSSI
VP OF MARKETING, SONY MUSIC LATIN

SUSAN STIMPION
CO-FOUNDER, THE BREATHE MARKETING AGENCY

ADAM TORMES
MANAGER, DOUBRUA

JEFF YOUNG
CEO, VENTIAM MARKETING GROUP

METHODOLOGY: We asked our panelists to rank a list of media, marketing and promotional vehicles on a scale of one to ten for their ability to drive sales and buzz. We tallied their responses to create our top 10 list. All numeric measurement data from comScore, Nielsen, Audit Bureau of Circulations and company submissions.

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72 SYNCH PLACEMENT IN ACTIVISION'S 'GUITAR HERO'  
UNITS SOLD: MORE THAN 40 MILLION  
LAST YEAR: 8  
"Guitar Hero" offers fewer opportunities for weekly downloadable songs than "Rock Band," so getting on the actual game disc is important. Activation looks for exclusive tracks, such as Soundgarden debuting its previously unreleased track "Black Rain" in the game before releasing it in any other format. Acts sending in their music on CD should highlight tracks they think are best for the game.

73 PERFORMANCE AT COUNTRY MUSIC ASSN. FESTIVAL MAINSTAGE  
AVERAGE WEEKLY ATTENDANCE AT LP FIELD: 45,000  
LAST YEAR: 56  
Select performers on the stage at Nashville's LP Field are also featured on the ABC TV special "CMA Music Festival: Country Night to Rock." Acts are chosen by "Country Night to Rock" executive producer Robert Deaton and the CMA Awards show.

74 SONG PLAYED ON ABC'S 'DANCING WITH THE STARS'  
AVERAGE VIEWERSHIP: 11 MILLION  
LAST YEAR: 56  
La Roux's self-titled set surged 189-121 on the Billboard 200 in May—thanks to a 289% sales jump, according to Nielsen SoundScan—after its song "Bulletproof" was featured on the show.

75 COVER STORY IN ENTERTAINMENT WEEKLY  
AVERAGE WEEKLY CIRCULATION: 5 MILLION  
LAST YEAR: 63  
EW's music-related covers in the past year have focused on TV crossovers like "American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee" The Music, Volume 1" notch first-week sales of 113,000, according to SoundScan.

76 SYNCH PLACEMENT DURING THE NBA FINALS  
AVERAGE VIEWERSHIP: 1 MILLION  
LAST YEAR: 56  
New doors have opened for David Banner as a result of the music he wrote and produced for the GetOnMe TV ad that aired during the 2010 NBA Finals. Business manager Sam Selowse says the campaign led to Banner working on music for the remake of "Footloose" and a trailer for the movie "Megamind."

77 SONG FEATURED ON NPR MUSIC'S ALL SONGS CONSIDERED  
AVERAGE WEEKLY PODCAST DOWNLOADS: 90,000  
LAST YEAR: 56  
NPR's flagship music show, which launched 10 years ago in January, shines the spotlight on a mix of emerging acts (Panda Bear, the Walkmen and veteran artists [Richard Thompson, Mavis Staples]).

81 VIDEO PROMOTTED IN THE MAIN DISPLAY WENDON OF VEVO'S HOME PAGE  
AVERAGE WEEKLY TRAFFIC: 11 MILLION  
The videos for the home page are largely selected by staff, who look for things that stand out visually and for artists who are willing to support the video through their own social network and fan connections.

82 SYNCH PLACEMENT ON HBO'S 'ENTOURAGE'  
AVERAGE VIEWERSHIP: 2 MILLION  
LAST YEAR: 56  
Music supervisor Scott Sterner's song choices can provide a peek into up-and-coming bands. After Tame Impala's "Cigarettes After Sex" appeared on an episode in July, digital sales of the track went from negligible to more than 1,000, according to SoundScan.
Jonathan Ross May Be Gone, But Simon Cowell Still Reigns Supreme 
By Tom Ferguson and Andre Pain

With Jonathan Ross’s departure from "Saturday Night Takeaway" in 2017, Simon Cowell has become the king of UK TV talent shows. But is he the best? We pit him against fellow judges and see who reigns supreme.

1. **Guest Performance on ITV’s ‘The X Factor’**
   - **Seventh-Season Launch on April 28th, Worldwide Millions of Viewers**
   - **Last Year:**
     - "The X Factor" is a prime-time TV event like no other in the United Kingdom, with last year’s final pulling in 16.2 million viewers, according to the Broadcasters’ Audience Research Board.

2. **Added to Playlist on BBC Radio 1**
   - **Average 1.Billion Weekly Listeners in the Second Quarter**
   - **Last Year:**
     - With the UK singles market increasing 3% year on year, BBC’s top 40 network moves up 19% in this year’s list. Radio 1’s ratings leader is Chris Moyles, breakfast show, which averaged 7.7 million weekly listeners in second-quarter 2009.

3. **Performance on the Brit Awards**
   - **5 Million Brits Watched the Show**
   - **Last Year:**
     - Brit Awards, the annual music industry awards ceremony, is the most-watched TV event in the United Kingdom for the past 15 years.

4. **Synch in a High-Rotation TV Ad for Apple**
   - **6 Million Ad Viewers for Apple’s "I Want My MTV" Commercial**
   - **Last Year:**
     - Although less music-focused, the "I Want My MTV" commercial for Apple’s product is still the most commercially successful of the year so far.

5. **Added to Playlist on BBC Radio 2**
   - **12 Million Weekly Listeners in the Second Quarter**
   - **Last Year:**
     - Radio 2 remains the United Kingdom’s most-listened-to station, with its average weekly audience in the second quarter improving from the 13.4 million listeners it reached during the same period last year, according to the Radio Audience Research Board (RARU).

6. **Listing on iTunes’ Front Page**
   - **5 Million iTunes Downloads**
   - **Last Year:**
     - Apple’s iTunes Store is but the beginning of the digital music industry, with sales of 9.3 million albums and 1.2 billion songs downloaded. The most successful albums of the year so far include "Letting Love In" and "21," both by Adele.

"The X Factor" is a prime-time TV event like no other in the United Kingdom, with last year’s final pulling in 16.2 million viewers, according to the Broadcasters’ Audience Research Board. The huge ratings for both Saturday and Sunday night shows mean North American artists will visit the United Kingdom just for an exclusive performance with Lady Gaga, Whitney Houston and Michael Bublé. All appearing last year.

Performers also benefit from media coverage and online buzz in the build-up and post-cast. Take: That is among the acts tipped to perform when live episodes begin in the fall.

Adding to the excitement, Cowell is set to launch a new version of the show in the United States this fall.

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U.K. Top 10

Jonathan Ross May Be Gone, But Simon Cowell Still Reigns Supreme
83

**FEATURE ON NPR'S "ALL THINGS CONSIDERED"**

As a producer/director for "All Things Considered," BRENDAN BANASZAK oversees the daily news program's music reviews and many of its music features. He's one of six producers who pitch acts to the show's hosts. In an interview, he explains how the NPR program's music features come together. **BY PAUL HEINE**

"All Things Considered" has recently profiled Gustavo Mohler, Throwing Muscles' Kristin Hersh and surviving members of Bill Monroe's Blue Grass Boys. How does the show decide which artists to showcase?

The main thing we're looking for is what's a story to tell. It's a very bread-based show and we try to vary up the genres we cover, so that's where you get that eclectic mix.

The show featured Florence & the Machine on its April 7 program, helping boost sales of the act's debut album, "Lungs," by 170% the following week. How did that interview come together?

That was a coincidence of mine who was on top of them and brought them to the attention of one of the hosts. He formed a pitch based on his belief that they were going to be a big deal in the United States. He heard interviews with the lead singer (Florence Welch) and knew she was this really bubbly and fiery singer who would make for a great interview.

How do you stay current with what's new and interesting?

Everyone has their own way of looking for things. We get a lot of stuff that's in the mail and try to put an ear to as much of it as we can. We look at Billboard, Rolling Stone, Stereogum and the various music blogs, including NPR's. Living in Washington, D.C., we have a lot of great venues. Sometimes you go see one band and there's a great band opening for them.

What about NPR member stations? Do they tip you off about someone who's breaking out in their market?

It certainly does happen. We pay attention to what's going on at our member stations and take pitches from them. We use our member stations all the time for (taping) interviews. We don't wait until artists are in New York or Los Angeles or the larger bureaus.

What artists were you personally involved in getting on the show, and what attracted you to them?

At the beginning of the summer we did the new Gaslight Anthem album ("American Slang"). It was a case of a band gaining traction, and the surface of a week, as a band that could take them over the top. I'd seen them play live a couple of times and had seen interviews with [lead singer] Brian Fallon and thought he was a thoughtful and interesting guy, very much rooted in that New Jersey town. And each song was a little snapshot of one character living in that town.

Do unsolicited pitches help an artist's chances of being featured on the show? It's how we find out about them. It's difficult to spend time with each one, but we're just sort of inundated.

How can an artist manager get on your radar?

The best advice I can give for pitching this program is it really is all about the story, whether it's about how they wrote this song or how they recorded this album or how they've done differently—and can really talk about it. This is primarily a music program but we have an audience that's intensely curious and open to new things. It's tough to get someone who is a classical fan to pay much attention to what a hip-hop artist is saying, but if that hip-hop artist has a compelling story, then it doesn't really matter that the genre of music is not to someone's liking.

**LAST YEAR:**

Drake was the breakout performer at urban radio during the past year, establishing himself as a fixture on the upper rungs of Billboard's Hot R&B/Hip-Hop Songs chart long before he finally released debut album "Thank Me Later" in June. The album generated first-week sales of 447,000 units to open atop the billboard 200.

**85 ADD IN MEDIUM ROTATION ON A MAJORITY OF URBAN STATIONS IN THE TOP 100 MARKETS**

**WEAKLY AIRIER: RADIOHALL OF MILLIOPAIER STATION**

**87 VIDEO ON THE HOME PAGE OF YAHOO MUSIC**

**U.S. UNIVERSE VISITS: 1.1 BILLION named MUSIC BANDS**

Labels use free downloads at Amazon in hopes of persuading a consumer to purchase an album. Sales executives say they use this vehicle selectively because it primarily helps developing acts that need the exposure or established artists whose album sales have stalled.

**88 SYNCH PLACEMENT IDEAS "MADE FOR NFL"**

**A $14 BILLION SHOWCASE BUBBLE LIFE IN THE FRANCHISE**

The song selection process for the "Madden NFL" franchise is nearly a year long. So it's best to send EA's music team suggested tracks as early as possible, sometimes even before they're released, so there's time to get them proper consideration.

**89 PERFORMANCE ON THE AMERICAN MUSIC AWARDS**

**AVERAGE CIRCULATION: 90,000 AUDIENCES: OVER 3 BILLION**

While Zooey Deschanel's acting career to date has helped propel her and Jay & Jill, the Los Angeles Times' consistent drumbeat of coverage in promoting her act as more than a vanity project, helping drive sales of the group's latest effort, "Vol. 2," which has sold 168,000 copies, according to SoundScan.

**90 VIDEO ON BET'S "106 & PARK"**

**U.S. UNIVERSE VISITS: 1 BILLION + 300,000 IMAGE VIEW**

The AMAs don't approach the Grammy Awards in terms of influence. But as Adam Lambert found out with his sexually suggestive performance of "For Your Entertainment" last November, the show still wears a podium-level jewel that artists shouldn't take lightly.
When It Comes To Promoting Music Releases, Nothing Beats TV Exposure by Rob Schwartz

At a time when promotional platforms for music continue to proliferate on the Web and through mobile channels, TV is still virtually unchallenged in Japan as the most effective way to expose music to a mass audience. Although some of the entries on our list prefer to use domestic talent, big-name international artists can find opportunities as well.

1. PERFORMANCE ON NHK’s ‘KOHAKU UTA GASSEN’

AVERAGE VIEWSHIP: 11.8 MILLION

Now in its 61st year, “Kohaku Uta Gassen” is Japan’s premier annual music TV event. Airing every New Year’s Eve, it features performances by the year’s big-selling domestic artists. Last year, featured acts included Ayumi Hamasaki, Dope, Arashi and Masaharu Fukuyama. Usually one international artist is invited to perform; in 2009, Susan Boyle sang “I Dreamed a Dream” on the show, helping lift her album of the same name 15-12 on the Billboard Japan albums chart the following week.

2. PERFORMANCE ON TV ASASHI’S ‘MUSIC STATION’

AVERAGE WEEKLY VIEWSHIP: 14.3 MILLION

Last year:
Airing at 8 p.m. every Friday, the hour-long “Music Station” has regional reach through deals with cable networks across Southeast Asia. It’s mainly geared toward Japanese bands, but international acts do perform, such as Lady Gaga and Maroon 5. This summer, domestic stars SMAP, Namie Amuro and Kumi Koda all appeared. When boy band Arashi performed “To Be Free” (I Storm) on “Music Station” in July, it jumped from No. 54 on the Billboard Japan Hot 100 chart to No. 1 the following week.

3. INTERVIEW/NEWS SPOT ON FUJI TV’S ‘MEZAMASHI TV’

AVERAGE VIEWSHIP: 7.8 MILLION

Morning TV staple “Mezamashi TV” features five hosts and guests discussing news and lifestyle topics. Big-name music stars recently interviewed on the show include Big Bang, Thelma Aceyama and Ai—plus international artists Taylor Swift and Lady Gaga. The show adopted pop-rock artist Keisuke Kato’s “Early the Morning” (Victor Entertainment) as its closing theme this spring, helping boost sales of Kato’s two-single bundle that featured the song. The double-single peaked at No. 2 on the Billboard Japan Hot 100 in August.

4. SONG USED AS A THEME IN ‘PRIME-TIME TV DRAMA SERIES’

AVERAGE VIEWSHIP: 7.6 MILLION

Last year:
A staple of Japanese TV are the “P-dorama” series that rotate seasonally—and scoring an opening or closing theme song is a promotional plum that can provide a big boost to an emerging domestic act. “Freedom” (ArinéTrax), a single by pop act Girl Next Door, was the theme song for the series “Josei Kaoru,” which ran April-June on TV Asahi. It jumped 72-18 on the Billboard Japan Hot 100 during the last week of the show at the end of June.

5. PERFORMANCE ON ‘SMAP X SMAP’

AVERAGE VIEWSHIP: 16.5 MILLION

Last year:
It’s impossible to overestimate the influence of top group SMAP on the Japanese entertainment business. It launched its own weekly music variety show in 1996 when the teen idol group was at the peak of its popularity. Airing at 10 p.m. on Mondays, “SMAP X SMAP” features musical performances, comedy skits and even cooking demonstrations involving international guests—which have included Madonna, Justin Timberlake and Will Smith—plus local talent. On Feb. 8, Funky Monkey Babys performed their song “Raima” on the show. It jumped 18-3 on the Billboard Japan Hot 100 a week later.

6. SONG USED IN AN ASASHI BROADCAST TV COMMERCIAL

AVERAGE VIEWSHIP: 7.6 MILLION

Last year:
Japan’s second-biggest brewer (behind Kirin), Asahi generally looks to domestic artists rather than international ones to soundtrack the TV commercials for its beer brands. This year the ads have featured Masaharu Fukuyama’s track “Revolution/Evolution,” which sold 100,000 units, according to SoundScan Japan. In the spring, the brewer also used “Yasukun Da Go” from rock act Items in Japan, and the band sold 10,400 units of the single.

7. SONG USED IN A NISSAN MOTOR TV COMMERCIAL

AVERAGE VIEWSHIP: 7.6 MILLION

Last year:
Spots on Nissan commercials are prized by labels and publishers as they rarely have much voice-over in them, leaving greater focus on the music. The automobile maker is also more open to featuring international talent in its spots than other Japanese companies. A TV ad campaign this year for its XUV used Australian singer/guitarist Orlando’s version of “Sunshine of Your Love,” helping drive sales of her album “Believe” to 115,000 units, according to SoundScan Japan. Other Nissan ads have featured Farkas’ “Happy and You Know It” and Van Halen’s “Ain’t Talkin’ Bout Love.”

INTERVIEW/NEWS SPOT ON FUJI TV’S ‘TOKUDAN’

AVERAGE VIEWSHIP: 7.6 MILLION

Last year:
Morning show “TOKUDAN” is a leading talent showcase among Japanese viewers. The variety and performance showcase, which debuted in 1999, offers musical artists visibility in local clubs that Maki Ogura, Crazy KEN Band, Masaharu Sada and Kumiko Yamashita have all appeared recently—and highlights new CD releases on Fridays. Although international acts rarely appear, “TOKUDAN” has long used music by U.S. and U.K. acts as its opening and closing theme; it currently features “Invincible Touch” by Genesis. It has previously used songs by Elvis Costello, the Pretenders and Starship.

9. TAKE A STARRING ROLE IN A TV COMMERCIAL

AVERAGE VIEWSHIP: 7.6 MILLION

Last year:
This year, two mobile phone services employed top domestic music stars for advertising campaigns. Softbank scored a coup by getting all five members of SMAP to appear in a promotional campaign, while telecommunications giant KDDI chose to lead 1-pop group Arashi in a campaign for its au mobile brand. Although another song appeared in the TV spots, Arashi’s “To Be Free” and SMAP’s “This Is Love” topped the Billboard Japan Hot 100 chart in July and August, respectively, helped by the artists’ exposure in the high-rotation ads.

10. TAKE A STARRING ROLE IN A JAPANESE MOVIE

AVERAGE VIEWSHIP: 7.6 MILLION

Last year:
Japanese singers have a long tradition of starring in movies. SMAP’s Takuya Kimura is a leading example—he’s starring in the anticipated blockbuster “Space Battleship Yamato,” due in December. Misako Uno, lead singer of the band AAA, had her first film lead in the romantic comedy “Bendevous,” helping boost AAA’s single “Ake Fuyou Dream After Dream” (Avex Trax) 58-33 on the Billboard Japan Hot 100 in mid-May, two days after the film opened.

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Maximum Exposure: DIY

BY COURTNEY HARDING

The halftime spot at the Super Bowl or a spot on Oprah’s felt are awesome promotional vehicles, but they’re far beyond the reach of an independent singer/songwriter such as Sara Jackson-Holman. So, what are the best ways for an unsigned or indie artist to attract an audience? We brought together a varied panel of experts—and Jackson-Holman herself—for a case study in how to build a fan base in the age of social media.

Jackson-Holman, 21, is in the same position as many upcoming artists: She’s garnered some solid local reviews for her debut album, “When You Dream,” which was released in May on small indie label Expanded; scored a nice sync with her song, “Into the Blue,” in the ABC sitcom “Castle”; and played a handful of well-received shows in the Pacific Northwest. But she’s uncertain about how to capitalize on that exposure.

Billboard convened a panel of industry mavens—Sonia Aneja, a publicist at Cornerstone Promotions; Tara Grossman, owner of Secret Road Artist Management & Music Services and manager of Ingrid Michaelson; Richard Stumpf, president of Imagem Music USA; and Zoe Keating, a cellist/composer who tweets under the name zozeeflo and has 1.4 million followers—to give Jackson-Holman and Expanded Records head Anthony Mcnamara some tips on those steps toward Oprah’s couch.

THE STARTING POINT

McNA M A: Where are we right now, is we have an indie PR guy who has gotten us a ton of great reviews; like, 40 or 50 good reviews, but nothing in major publications. We have an indie radio team and they’ve had almost no success; just marginal spins here and there. We’ve tried hard to get her a tour, but people are wary because no one really knows her and she’s never really toured before. We had a great sync in “Castle” where the song was played twice, but it was before the record came out, so even though right after the show we had 8,800 plays on MySpace, there was no place. And by the time the album came out, it dropped to 500.

A NE JA: From a PR perspective, it’s important to work Sara on the grass-roots level, which sounds like you’ve been doing. It was smart to not do a huge outreach right out of the gate. What I would do is take those initial reviews and do a really targeted servicing of press people who would cover someone like Sara. Start slowly and pace yourself.

DIY PANELISTS

SONIA ANEJA
PUBLICIST, CORNERSTONE PROMOTION
LYNN GROSSMAN
OWNER, SECRET ROAD ARTIST MANAGEMENT & MUSIC SERVICES
SARA JACKSON-HOLMAN
SONGWRITER
ZOE KEATING
CELLIST/COMPOSER
ANDREW McNA M A
FOUNDER, EXPANDED RECORDS
RICHARD STUMPF
PRESIDENT, IMAGEM MUSIC USA

GROSSMAN: The first thing I did when I started working with Ingrid was make a list of all of our goals. We made goals for radio, TV, soundtracks, film, advertising, MySpace—how many websites we wanted to get each day; what did we want our street team to look like; our sales for the year; what kind of press we wanted to get; blogs, podcasts, touring; figuring out how to be a buzz band at South by Southwest; figuring out which record labels were going to be able to grow the value of the music; how much money we wanted to make that year; and how to distribute the music. We set relatively realistic goals and we probably hit 15% of them. It was a really good start to get it down on paper.

HIT THE ROAD

A NE JA: In terms of touring, it’s a smart move to do some West Coast dates with [an artist] you relate to but isn’t exactly the same, and if you’re friends with them, it’s even better. Then you would have the recognition of having teamed with that person and that speaks volumes for people to find out about you. It would show that you have the respect of your peers.

GROSSMAN: You might also want to do residencies in other cities that are close together, like New York, Boston, Philadelphia and a Washington, D.C., or San Francisco, Portland and Seattle. Because if you can say that you’re playing a certain venue every Monday for a month, it gives you a chance to build a following and the people who were there the first week will bring more people the second week.

JACKSON-HOLMAN: I have almost no experience touring, I tried to book some shows in California, but I couldn’t get enough to make it work financially. So right now I’ve just done shows in Portland and Bend [Ore.].

STUMPF: I knew some artists do apartment swaps, which might be a good thing for you—find an artist in New York who wants to play out west and change places with them for a month. Then they can get across the country.

GROSSMAN: Another option is to do house concerts, which Ingrid did in her early days. They pay pretty well. You can do an online search and get referrals, and there is a whole network of people around the country who like to have artists play in their homes in their early days.

You need to build your touring because let’s say you get a huge sync placement and everyone knows who you are. You don’t want to be behind the eight ball because you’ve never toured.

SYNCH OR FLOAT

STUMPF: Was the first single the song that was synced?

McNA M A: No, but the song that got synced, “Into the Blue,” is the reason I signed Sara. Everyone loves that song. But my concern was that it was too slow of a track to use to introduce an artist.

STUMPF: I’d build everything off that song. I’d consider doing a publishing deal because the right publisher is going to have a little bit more reach than a licensing agent. And they can work hand in hand with you as an indie, because you have so much more flexibility.

DIGITAL DOMAIN

GROSSMAN: I want to recommend a service called Next Big Sound, which is a free analytics service, so you can see where your fans are coming from. This might help when you are trying to book gigs and you can show people the sort of base you have in certain cities. Do you have a mailing list?

JACKSON-HOLMAN: I have an email list. It has probably 100 people on it.

GROSSMAN: For Ingrid, the email list was one of the biggest things we used. For the last record, we did a cool thing where everyone who was already on the list got a free download of an unreleased song. And for every name they gave us, they got another track, up to four songs, and whoever’s name they gave us got the first song as well. We ended up with 36,000 people on the list in the end. So when our release date came around, we had a significant list to market to. And our marketing campaign was around getting her to No. 1 on iTunes, which we ended up doing day of release.

JACKSON-HOLMAN: That’s a good idea. In terms of other stuff, I have MySpace, Facebook and Twitter accounts, but I don’t really tweet that much. I mostly use it to announce shows.

McNA M A: I checked out your sites, and I came away wanting to know so much more about you. Like, you said you have a classical background, so I wondered why you weren’t playing classical music. You can use these platforms to tell your story and establish who you are, and it doesn’t have to be time-consuming. You can have a new baby and a cell phone and I still may make the time to tweet throughout the day.

A NE JA: You have to make sure your Twitter is organic, because it’s obvious that a Twitter artist’s tweets aren’t real. I just had a band I work with tweet that they were driving around Brooklyn listening to their new record and talking about the track listing. That’s so exciting fans to see and it makes the situation seem real. But it has to be organic.

HEARING: Musicians’ lives are interesting to a lot of people. We might not think they are, but people are probably interested in your creative process. And don’t be shy about writing about what you’re reading or watching, because fans get excited if you’re reading the same book as they are, and they want to talk about it with you.

JACKSON-HOLMAN: I guess the way I was thinking about Twitter was too narrow. How do I build a following on any of those sites?

HEARING: They could be interesting, and people will come. There is no magic formula. But you can reach out to other communities of like-minded people and follow them. I see you live in Oregon. There is a great DIY, Etsy-centric culture there, so as an independent artist, you fit in.

GROSSMAN: You can take cues from what other artists are doing, too. Pete Yorn has a great site right now, as does Jason Mraz. I always look at other artists’ sites to get new ideas. One thing I’ve seen people doing is sending people to YouTube rather than MySpace, so make sure you have a strong YouTube presence, too.

HEARING: You need to strike a balance on Twitter. I always compare it to being at a party with a whole bunch of interesting people and interesting conversations, and then one person just shouts, “I have a new album coming out!” or “I’m playing a show tonight!” You don’t want to be that person shouting. But social media is just like real life: if you aren’t self-centered, it’ll work. ---

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Last, But Not Least . . .

We prefer to make the charts rather than take a place on them. So we left Billboard and its flourishing online properties off our Maximum Exposure List. However, if we were so inclined to trumpet our accomplishments, it might sound something like this:

- Hourly, daily and weekly, billboard magazine, the Billboard Polls and the Billboard box website reach a peerless audience of entertainment industry decision-makers—artists, managers, retailers, radio programmers, technology executives, advertising and branding experts, venture capitalists, music supervisors and, of course, record-company CEOs. If they work with one of the platforms on this list, chances are they read Billboard.

- On the consumer side, billboard.com offers a direct line to 8 million unique music fans each month. Not only does the site feature charts that let users stream every song, but it continues to expand its focus on exclusive media content. In the past year, we’ve hosted live interviews with Jonas Brothers, Nicole C Mullen, Josh Groban, K.C. and the Sunflowers, and Saving Grace. We also launched new Billboard En Español, the online version of our flagship magazine, which now reaches a million monthly visitors.

- Billboard is also the authority on music for Spanish-speaking fans and the Latin music industry. The Billboard Latin Music Awards were, once again, televised on the Telefónica network’s highest-rated special and were broadcast live in more than 50 countries. The Billboard Latin Music Conference is the premier platform to launch and expose new acts, products, and music. Billboard en Español.com is a top destination for music fans and “El Estudio,” the show that’s been on the air every Friday since 2010, is now its fourth season. This year, we launched our new Billboard en Concierto concert series and will expand for an encore in 2011. Plus, Latin music industry execs stayed informed through our weekly electronic Latin newsletter.

- We interviewed the public radio morning show host June 1. Her album, “The Ghost Who Walks,” was finally released after 13 spots to No. 17 on Billboard’s Heatseekers Albums chart as sales surged 91% in a week earlier, according to SoundScan.
BY THE HORNS

MATADOR CELEBRATES 21 YEARS OF BREAKING NEW MUSICAL GROUND

BY CORTNEY HARDING

At first glance, the glittering artifice of Las Vegas and the gritty DIY mentality of Matador Records have little in common. Matador is the place to go to hear groundbreaking records; Vegas is the place to go to finish your career before the ground breaks and you’re buried underneath. Matador is authentic and countercultural; Vegas is gleefully fake and fully pop cultured. But Matador has always embodied an aesthetic of going against the grain, signing bands like Pavement when Nirvana was huge, the Jon Spencer Blues Explosion when alt-rock ruled the airwaves and Interpol when boy bands were the order of the day. People would expect their 21st anniversary party in New York or Los Angeles; by hitting Sin City Oct. 1-3, Matador is just continuing to defy expectations.

GENESIS
One of the reasons Matador can confound expectations so easily is that the label’s founders, Gerard Cosloy and Chris Lombardi, never really had any. Cosloy and Lombardi started out working at indie distributor Dutch East India Trading, with Lombardi in sales and Cosloy running in-house label Homestead. Lombardi then quit in 1989, traveled for a year and came back to New York, reconnecting with Cosloy when he introduced him to Austrian band H.P. Zinker. Lombardi was so taken with the group he decided to release a mini-album in February 1990, and with that, Matador was born.

Lombardi then released an H.P. Zinker single in May, and the floodgates opened, with Pavement, Breeders, Boredoms and Superchunk all turning in records. Lombardi says he “just came up” with the name Matador, right as the albums were about to be shipped.

That same year, Cosloy brought U.K. act Teenage Fanclub to Lombardi and then formally joined the label. Teenage Fanclub’s album, “A Catholic Education,” received rave reviews and the band went on to sign to Geffen in the United States and beat out Nirvana’s “Nevermind” for album of the year in a Spin critic’s poll.

At that point, Lombardi set up a real office and started bringing in staff and signing more artists, including Pavement and Liz Phair, who remains two of the label’s defining acts.

SLANTED AND ENCHANTED
“Pavement’s case, they put out a single and I read a review of it in [the] Chemical Imbalance, then went out and bought it,” Lombardi says. “Then I got a cassette and played it in the office, and everyone said we had to sign them. I went to Hoboken [N.J.] and talked to them, and that was it.”

Almost 20 years later, Pavement guitarist Scott Kannberg says he’s glad the band signed to Matador. “We kept re-signing with them because they gave us so much freedom and because they do a great job,” he says. “The music we make is weird and literary, and they aren’t interested in changing us. There wouldn’t be a Pavement without Matador.”

In addition to his work with Pavement, Kannenberg has released several side projects through Matador, including Spiral Staircase and Preston School of Industry. Lombardi also releases solo projects by Kannenberg’s Pavement bandmate Stephen Malkmus.

Lombardi says Phair came to the label by word-of-mouth. “(Musician) Chris Brokaw was a friend of hers, and he played me her demo tape,” he says. “I decided to go for it, even though we were signing a lot of noisy stuff at the time and she was different. When I signed her, I had absolutely no idea she’d wind up on the cover of Rolling Stone a few years later.”

Even though Phair’s debut, “Exile in Guyville,” wound up going gold, Lombardi says the label’s initial goals were fairly modest. “The goal at that point was always to sell 3,000 records,” he says.

The success of Phair and Pavement led to a series of meetings with major labels, and Lombardi and Cosloy wound up signing a deal with Atlantic Records in the early ’90s. “We thought Danny Goldberg, who was running the label at the time, was a good guy, and they understood we needed a hands-off approach,” Lombardi says.

MAJOR LEAGUE
“Forever we had a cartoon of an ATM in the office with the Atlantic Records logo on it,” Lombardi says. “Money flew out of it. At that time, we were probably eating better than we had been before the deal, but we put pretty much all of it into the bands. We were able to make three really nice Helmet videos, for instance.”

The partnership with Atlantic ended after a leadership change at continued on >>34
MATADOR AT 21 BOX SET

A six-CD selection of tracks across the label’s history, 1989-2019, including 1 CD of UNRELEASED RECORDINGS from the Matador at 10 (NYC, 1999), recorded to multitrack via the Rolling Stones Mobile Truck, including songs from Pavement, Mogwai, Come, Bardo Pond and Cat Power.

Linen box with six digipaks, one 80-page perfect bound book of photos, ephemera, essays, emails, complete discography, and more.

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from Warner Music Group, and Cosloy and Lombardi once again began taking meetings with majors. "The short cut of getting records out at the time was high," Cosloy says. "We needed to have that sort of partnership." Lombardi adds that they talked to a number of labels and briefly considered striking a deal with Interscope. "They were an interesting, cool label, but at the end of the day, we went with Capitol because Gary Gersh was really persistent," he says. "They had made huge investments in alternative rock and they were familiar with our catalog.

During the mid-'90s, Matador continued to defy convention, signing bands that drew critical praise but had virtually no chance of blowing up. The Jon Spencer Blues Explosion, for example, played heroin-tongue-in-cheek, '70s-influenced blues—not something that would be showing up on Bush-laden alt-rock radio at the time. The label also released albums by Japanese retro-lounge act Prizzica Five, despite the fact that the Asian lounge-core genre wasn't burning up the charts.

For most of the mid- to late '90s, Capitol owned 49% of Matador, but the relationship ended in 1999 when Matador bought back its stake in the company. "Neither side was really happy," Cosloy says. "There was a lot of upheaval at the majors at that point, and Gary was gone. I understand that labels have to answer to their shareholders, but we were not interested in being part of that."

Since 2002, Matador has partnered with United Kingdom-based Beggars Group, an arrangement that Lombardi says is in a perfect fit. "They give us a worldwide advantage, but they let us do what we do best," he says. While Cosloy calls Beggars head Martin Mills "one of the smartest people I've ever worked with."

TURN ON THE BRIGHT LIGHTS

In 2002, Matador signed New York band Interpol, which then promptly blew up. "The thing about Interpol is that they got huge accidentally," says Joe Keays, editor-in-chief of eMusic, the indie-focused digital retailer that was built around catalogs like Matador's. They were signed before that sound was big, and then it came out of left field.

"The label had concerns about attainng massive success in the wake of 'Turn On the Bright Lights,'" Lombardi says. "They wondered about building on it and they didn't talk to other labels, but they stuck with us." After releasing two albums on Matador, the band moved to Capitol, put out one record, and then promptly returned to the nest.

This is a common thread in the Matador narrative—not many bands leave, and many of those that depart for majors, like Interpol and Phair, always seem to regret it. None of the majors have the same people on staff for years and years," Lombardi says. A note on Matador's website for potential job seekers explains that the label isn't currently hiring because someone would have to die or be injured for a position to open up.

And when staffers do leave, they sometimes stay in the family anyway. In the case of A.C. Newman, who fronts the New Pornographers and has also released solo records on Matador, he got more than just record deals out of the label—he also got a life partner.

"My wife worked at Matador, and I probably walked by her desk any number of times before we started dating," he says. "They are definitely a giant part of the puzzle of my life. Newman says that he has never been tempted to leave Matador, despite talking to some labels after his contract ran out. "I just feel like going anywhere else would be a lateral move," he says. "The New Pornographers are never going to be a big, hit-making band, and while I like a lot of the other big indies, they wouldn't do anything that Matador couldn't."

Another reason for Newman's devotion might be the fact that he's been a Matador fan for years. "I was really into Killdrum Jerk and I loved Thinking Fellers Union Local 282," he says. "I love that Matador releases such diverse stuff, and they've stuck to a model of putting out stuff they like."

"Matador puts out consistently great albums," says Brad Scheden, indie buyer for Amoeba Hollywood. "They also tend to stand by their artists and stay with them over the course of their entire career... it makes me think they must be treating their artists right."

"We're still doing what we know how to do best," Lombardi says. "We've never signed a band because we thought they'd be huge. We always have to like the band we sign, and that worked well for us so far."
How the Industry has progressed:

Matador is 21 and Billboard will take an ad from us.

Happy Anniversary!

HITS
LET'S GET LOST

Matador Celebrates Its 21st Birthday in Las Vegas

Matador will celebrate 21 years of releasing groundbreaking music with an epic three-day showdown Oct. 1-3 at the Palms in Las Vegas. A concert will feature both current and former Matador artists, including Pavement, Sonic Youth, Guided by Voices, Superchunk and Belle & Sebastian. Other performers include portastick act Packed Up, indie band Spoon and singer/songwriter Cat Power. Gerard Cosloy says he and Matador co-founder Chris Lombardi knew they wanted to do a multi-day event and sought advice from the producers of the four Festival All Tomorrow’s Parties. “We wanted everyone to spend the weekend together in one place,” he says. “But we also wanted a counterintuitive setting. We wound up talking to hotels in Vegas and that ran into some trouble. There was one hotel that bailed on us because they didn’t like bands naming like Packed Up and Jay Reatard.”

Cosloy adds that he knows Vegas isn’t for everyone, but he hopes fans will get over the location. “It’s supposed to be fun and a bit self-mocking,” he says. “We did our 10-year anniversary at the Brixton in New York, and while that was great and I’ve seen so many shows at the venue, it’s fun to do something different.”

But if Matador was worried about people avoiding the show because of the location, those fears were quickly laid to rest as tickets sold out almost immediately. The label is releasing limited quantities of tickets periodically, but expects those will go fast, too.

The label is also releasing a limited-edition six-CD boxed set that comes in a linen-covered box with 36 custom poker chips. The set features five discs of remastered songs from the course of the label’s history as well as a disc of unreleased recordings from the label’s 15th-anniversary shows and an 85-page perfect-bound book with label history and photos. The collection will sell for $49.98, with all proceeds going to charity.

With such a lineup, concert attendees and performers are having a hard time picking one favorite act. “We’re playing the show, and I’m going to be there for all three days.” A.C. Newman says. “I requested that we put on the same night as the Guided by Voices reunion because I’m so excited to see that. But I’m really looking forward to all of it.”

Lombardi says that he’s most excited to see radically different acts share the stage. “Where else can you see Belle & Sebastian and Packed Up on the same bill? Or Guided by Voices and the Jon Spencer Blues Explosion?” he asks. “It’s a pretty great representation of the label’s roster.”

10 Essential Matador Releases

LIZ PHAIR
“Exile In Guyville” (1993): Initially lambasted as the self-indulgent, self-righteous wokeness of a punkish, Cockney rocker, Phair’s brutally honest debut has held up well. Past the shock value, it is a sincere, smart reflection of the tension between wanting to live like a man, but being loved by one. Though she’s never produced anything else like it, the album stands as a snapshot of a heady and confusing time.

Pavement
“Slauson and Northern Avenue” (1994): The band’s second album, “Crooked Rain, Crooked Rain” gets more critical love, as well as the distinction of being the album with the closest thing to a hit Pavement ever had. But “Slauson” wins on new brilliance alone. Sometimes it almost makes you want to watch a band develop than to see the fully formed product, and Pavement’s début offers an exhilarating glimpse of greatness to come.

BARDO POND
“Laposi” (1997): Skirting the border between noise act and jam band, Bardo Pond manages to take the best elements of both genres without fully committing to either. This album is more restrained than previous efforts, but moments of utter musical chaos do pop up and trend from time to time.

YOLO TENGO
“I Can Hear the Heart Beating As One” (1997): This would make the list if it contained nothing more than “Autumn Sweater” and Ira Kaplan’s xylophone tricks in the reverberation and perfection of the shambling love song. Luckily, the rest of the album is equally lovely and catchy in its mix of shoegazer drone and pop.

JAY REATARD
“Watch Me Fall” (2009): One of the more prolific album titles in recent memory, the talented and troubled Reatard died only a few months after the record was released. However, and more polished than his voluminous previous output, “Watch Me Fall” rises to brilliance that will never be fully appreciated.

CAT POWER
“You Are Free” (2003): A straightforward, heartfelt record of alienation, no one seems to have it easy on “You Are Free”. Kids are getting assaulted, rock stars are going crazy, and relationships are falling apart. But despite the dark subject matter and Cat Power’s reputation as a hit-or-miss live act, the album is still a work of stunning beauty.

COME
“Matthew & Cherry” (1989): Creating math rock for the masses is a difficult feat, but Come manages to pull it off on this album. One of the band’s more accessible efforts, Thalia Zedek and Chris Brokaw never dumb it down, weaving in blues and psychedelic influences to create a fresh sound.

BELLE & SEBASTIAN
“The Boy With the Arab Strap” (1998): Derided by some as the moment everything jumped the shark, “Arab Strap” remains a defining document for fans of the band’s lo-fi Hollandish folk versions. Precious and bookish, Stuart Murdoch’s functions as a butcher’s daughter for a new generation of boy boys and bespectacled girls.

BLUES EXPLOSION
“Orange” (1994): In 1994, when second-tier orange was the order of the day, “Orange” came blasting out of left field with Spooner’s Howling Twisted Interpretation of the blues. Fast, punky, and laced with nods to the sounds of the 70s, the Blues Explosion stands apart in that era, or for any of its originality.

JON SPENCER BLUE EXPLOSION
“Guide” (1995): In 1995, when second-tier orange was the order of the day, “Orange” came blasting out of left field with Spooner’s Howling Twisted Interpretation of the blues. Fast, punky, and laced with nods to the sounds of the 70s, the Blues Explosion stands apart in that era, or for any of its originality.

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—CH
YEAR OF THE DOG

With A Flourishing Label And An Upbeat New Album, Toby Keith Is Getting 'More And More Happy'

Every time country star Toby Keith puts out a new album, he braves himself to spend a few days living a bit of a life, spending money on hotels and cars. He's been known to tour and do live shows in various places, and then he'll wake up and do it all over again.

But even though he's not exactly looking forward to answering questions from every "Fiddling & Sanchez in the Morning" host, Keith is still sounding energetic and excited. His new album, "Bullets in the Gun," will be on Oct. 5 in Keith's own Show Dog/Universal label. (Show Dog is also home to Joe Nichols and Trace Adkins, among others.) The first single, "Trailerhead," is No. 19 on Billboard's Hot Country Songs chart. Keith's previous album, 2009's "American Ride," has sold 406,000 copies, according to Nielsen SoundScan; his best-selling effort, 2001's "Shut Up n' Listen," sold 4.4 million.

"I'm in a great place right now," says Keith. "I probably wrote 40 or 50 songs in the last year and the songs are getting more and more happy. I did some movies, too, but now I'm just kicking back."

Keith's version of kicking back doesn't involve hanging out with a good book and a beer. He's currently on tour and proving he can still rile up his fan base, noting that there were 42 arrests at a recent concert. Keith says he'll keep touring through the fall, and even though his new album has yet to be released, fans are anxious to hear new material.

"I open the show with 'Bullet in the Gun' and always do 'Trailerhead' and 'Somewhere Else,'" he says. "I'm getting a great response when I play those tracks."

While the album will contain a mix of original songs and covers of country classics on some special editions, which were recorded live at a secret show in New York.

"I have a side group called the Innocent Band," Keith says. "It's a blues group with me and some great session players, and we decided to do a show in New York at the Auctioneer. I called up the venue and they let us play a dime on advertising, just to announce the show, and it sold out in five minutes."

The quick sellout was driven largely by social media, which will play a big role in the upcoming marketing campaign. "We are doing a lot with my mobile fan club," says Shane Cavett, manager of sales, marketing and new media at Show Dog Universal. "For instance, people are signing up for free-up calls from Toby, so the morning of release they'll get a prerecorded message reminding them to go buy the album."

Keith has an iPhone app, which fans can use to buy tickets and sign up for text alerts. He also did an interview with Rhapsody, where he answered questions submitted by Facebook fans. "Cavett says Keith will also play several TV shows and is scheduled to host an episode of World Wrestling Entertainment's "Raw" on Oct. 25. In addition, the label has produced a series of TV commercials and is working with a sports marketing firm to strike partnerships with different leagues and teams.

The one platform Keith hasn't embraced is Twitter. Although he has an account, he uses it to announce tour dates and keep the band's business. He says, "It just attracts all the trouble makers—all the people who are just looking for a headline—and I have no interest in that."

Keith also says that despite his conservative rep, he's more concerned about larger issues. "I'm a registered Independent, and I was a Democrat until a little ago. There is one conservative moment in my whole show, and that's when I play 'Courtesy of the Red, White and Blue.'" he says. "And I don't really consider that conservative—it's about supporting our troops, which is not a Democratic or a Republican thing, but something everyone needs to do."
HANDS ON
A Brooklyn Band Runs Its Own Website To Help Promote Its Debut Album

The Hundred in the Hands singer/bassist Eleanor Friedland says that she and guitarist Jason Friedman have nothing crazy planned for the night of Sept. 21, when their self-titled debut is released on Warp Records. “We might get dinner with the Warp people,” Friedland says with a laugh.

It’s not that the album is unimportant to the band. But the Brooklyn indie-pop duo has been busy with an online streaming promotion, ideas to shoot and nine months of nonstop shows.

“We finished making the record in December, and it’s been months and months of doing stuff,” Friedland adds. “There’s a feeling of anxiety… but it’s almost like we’re paying our dues. We’ve gone up and introduced ourselves to people.”

The Hundred in the Hands essentially formed on a collaborative whim. Former gossip frontman Friedman and Warp Records recorded the album during a four-day period in September 2009 and realized they had struck gold. “Neither of us had worked with a writing partner before,” Friedman says, “and we recognized that we shared things of what this band could be, but had different skill sets.”

After “Dresden” was issued as a viral single in the United Kingdom, the band signed to Warp in August. The label released a song that wasn’t “feel like the rest of our band,” Friedman says. The group buckled down in Brooklyn last summer to record its debut album, working five days a week before emerging late last year with more than enough material.

Friedland says that the songs chosen for the duo’s full-length were punchier but “not necessarily our favorites,” leading to the May release of “This Desert,” an EP of “brooder” material. Meanwhile, the band’s extensive U.S. and European tours earlier this year gave it time to record more songs that had been created on the fly.

“It’s not like we were a band for a number of years and were waiting to record,” Friedman says. “We went straight into becoming a live band and trying to translate the songs we had last recorded.”

In July, the Hundred in the Hands released the single “Pigeons” and its accompanying video, which showcases a woman vomiting fireworks. Warp helped the band build momentum by servicing its album to college radio stations and reaching out to indie blogs during the summer.

The act’s most innovative marketing tool is its website, which doubles as a music site that features interviews with bands like New汉族 and Weakened Beat. Aside from trumpeting new acts, “The 11th Hour” also includes a downloadable track. “It’s got an amazing invention,” Smith says. “It’s just another way to reach the fans.”

Global Pulse

MAY DAZE
After 22 years in the music business, Dublin-born rockabilly/vocalist Imelda May’s career looks set to ignite after her second major-label album, “Mayhem” (Decca/Universal), entered the Irish recorded Music Assn. albums chart at No. 3 last week after its Sept. 7 release.

Simultaneously, her 2008 album, “Love Tattoo” climbed to No. 4, making May the first Irish female to have two albums in the top five at the same time.

“Mayhem” was certified platinum (15,000 shipped) in Ireland upon its release. May signed a global deal with Decca, which will issue the album Oct. 4 in the United Kingdom.

By Jason Lipschutz and Jillian Mapes.
has also enjoyed mainstream pop success with such hits as "Place in This World." In recent years, he's become a key figure in the world music movement, with top-selling albums "Worship," "Worship Again," and "A New Hallelujah." On "Wonder," he returns to his pop roots, reuniting with Bryan Lourie, who produced "Freedom" and "This Is Your Time." I knew that I wanted to make another pop record in my gut. I felt like it was the right move," he says. "I didn't really have an agenda, just what affects me and move me."

Two new songs — "You Belong to Me" and "Forever Yours" — celebrate his 29-year marriage to Debbie. The project's lead single is "Save Me From Myself," and another track garnishing attention is the ballad "Loves Me," which was co-written with Trent Tomlinson.

"Wonder" has been available for consumers to preorder at LifeWay Christian Stores. There was also a pre-release partnership with Prince and Family America, and Family America Stores with a $12 each going to the project. According to Provident Label Group VP of marketing Brian Dixon, K-LT FM Dallas is doing a "Smoky硒ovich" day in October where Smokey will co-host the morning show with Frank Reed, participate in a lunchtime event with contest winners, and give a private concert for K-LT listeners that evening. In addition, Salem Radio chose Smith as its featured artist for a songwriting contest this fall, where a winner will get to spend a day in Nashville with him. Provident also released "Wonder" as a Complete My Album EP through iTunes, and the label will release additional videos. "One thing we're doing to compete with the heavy competition this fall is releasing five videos," Dixon says. "We have one traditional music video for "Save Me From Myself." Then we filmed four marketing videos that help support additional key songs on the album. With the continued interest from consumers to watch videos, we felt we could really capitalize on using Michael's high brand awareness and create more content for them to engage with on the front end instead of waiting to roll out music videos one at a time over 18 months."

"Wonder" is the last album on Smith's contract with Reunion, the label he's recorded for his entire career. "Providence has done a great job," Smith says of Reunion's parent company, which is Sony's Christian division. "I've not decided to go anywhere else. We're looking at different options. It's a different day and we want to make sure that we make the right decision."

Since he made the leap from successful songwriter to recording artist with his 2003 debut, Matthew West has become one of the Christian genre's most consistent hitmakers, populating radio with such memorable tunes as "More," "Only Grace," "Next Thing You Know" and "The Middle," which was No. 1 on Billboard's Christian Songs chart for 44 weeks. In addition to penning his own hits, West has written songs for Rascal Flatts, Michael W. Smith, Steven Furtick, Natalie Grant and Mark Schultz. For his fourth album, "The Story of Your Life," West solicited letters from fans and released a cabin outside Nashville where he sortied through more than 10,000 submissions to write the new album.

1. What prompted you to take this approach in writing songs for your new record?

On my last album, "Something to Say," the central theme was encouraging the listener that they've got something to say to the world. We really felt like the next natural step was to give people a chance to say it. Another contributing factor is that since I started my career, I would go to radio stations and be on the air doing live interview "Would you not just wanna say a song. A listener would call in something and I'd sing it days. Sometimes the biggest struggles become the most defining moments of our life. People were born to raise and break and we had the best stories of their struggles. Sometimes the biggest struggle becomes the most defining moments of our life. People were born to raise and break and we had the best stories of their struggles. Sometimes the biggest struggle becomes the most defining moments of our life.

2. Since many of the letters dealt with heavy topics, how did you keep this from becoming a depressing record?

I think the key is coming back to me over and over and over as I was writing songs was, "I don't need to speak broken to broken people; I need to speak healing to broken people." I don't need to speak hopelessly to hopeless people; I need to speak hope. With that, I set out to write songs from a standpoint of telling a real life story, but not leaving the song void of hope. I look back and feel like this is the most hopeful record I've ever made.

3. How are you letting people know that their story inspired a song?

We've been talking people in different ways. Michelle from Michigan wrote her story about the pain of mental weakness and how she had a heartbroken marriage over watching her son. He has a learning disability and the kids are just restless. We had a show in Michigan and we had a two-hour detour and pulled the box out of front of the family's house. I knocked on the door and we hung out in their living room for a couple of hours. I played them their song and then I invited them to the show with me and that night I got to get up on stage and tell 13,000 people at this festival that one of Michigan's own families inspired us. Twelve thousand people stood up on their feet and gave this kid a standing ovation. It was the nearest moment.

4. It sounds like this concept could become a reality show or a book. Anything in the works?

I'm going to Los Angeles in a few weeks to meet with a production company. It's in the infant stages, but we've captured some of these things on film. The doors are open. We just signed a book deal to compile these stories into a devotional book that is going to come out in the spring.

It's neat that these people's stories are going to be heard. That was my hope for the whole project—that these people who were brave enough to send their stories in get to experience how their lives can impact people around them.
ALBUMS

ROCK

SERJ TANKIAN

Imperfect Harmonies
Producers: Serj Tankian, Serj Tankian/Sysic Strike/Respiro Records
Release Date: Sept. 27

This new Los Angeles-based supergroup unites members of System of a Down for a musical act.

FISTFUL OF MERCY

As I Call You Down
Producer: Fistful of Mercy
Hot Neon
Release Date: Oct. 5

This new Los Angeles-based supergroup unites members of System of a Down for a musical act.

BRANDON FLOWERS

Flamingo
Producers: Stuart Price, Daniel Lanois, Brendan O'Brien
Island Records
Release Date: Sept. 14

The Killers' frontman hands over his solo debut as a pop/rock artist.

LUIZ MIGUEL

Mi Música
Producers: Luiz Miguel, Francisco Loyo
 Warner Music Latina
Release Date: Sept. 14

Mexican super star Luiz Miguel possesses one of the most distinctive and wonderful voices of his generation; a much-loved, versatile instrument in his interpretation of traditional Mexican music, standards and ballads. Less endearing are the singer's renditions of uptempo pop, which make up the bulk of his new, self-titled album. Although the arrangements and orchestrations are impeccable—as is, of course, Miguel's timber voice—the sound is parched, with digital beats and Vegas horns. No doubt this resonates with Miguel fans; if it isn't broke, why fix it? But its digital beats may explain the lukewarm radio response. First single "La banda del jefe" is No. 1 on Billboard's Hot Latin Songs chart after four weeks. Far more enticing are Miguel's recent release on the upcoming "En tu casa," romantic ballads ("Tres Palabras," "No Existen LIMITES") that allow his voice to soar without his much-admired arrangements to romanticized arrangements.—LC

GOSPEL

Mavis Stapples
You Are Not Alone
Producer: Jeff Tweedy
Anti-Records
Release Date: Sept. 14

Very few voices qualify as personal treasures. Mavis Staples' glorious rasp is one of them. Coming off critical acclaim for her 2007 collection of duets with Wilco, "We'll Never Turn Back," and a 2008 live album, Staples joins forces here with Wilco frontman and fan Jeff Tweedy. The venerable singer revisits the soundtracks of her life, interweaving a mix of traditional gospel numbers harking back to her childhood roots as a member of the celebrated Staple Singers. (She also includes two Tweedy compositions.) Opening the set is the buoyant spiritual "Don't Knock," one of two songs written by her father, Pops. Staples' quiet reading of the Tweedy-penned title track resonates with subtle power, a talent the singer puts to good use on other songs written by Allen Toussaint, John Fogerty and Little Milton. The standout is Staples' tear-stained take of Randy Newman's "Losing You." She wraps every bit of emotion out of the song without seemingly batting an eye. At 71, Staples still knows how to hang tough and shows no signs of slowing down.—GM

ENTERTAINMENT

BILLY CARRINGTON

Enjoy Yourself
Producers: Carson Chamberlin, Billy Carrington
Mercury Nashville
Release Date: Sept. 27

With his rich tenor and relaxed delivery, Billy Carrington knows how to put a tear in your eye. But the truth is, he'd rather drink it instead. Carrington tells us that much in "Pretty Good at Drinkin' Beer," the cheeky first single from the country singer's fourth album, "Enjoy Yourself." The ’60s-era title pretty much sums up the artist's general outlook on life. The title track and "Perfect Day" take listeners into easygoing, Jimmy Buffett-flavored island territory. "Bad Day of Fishing" (i.e., there is no such thing as a visit to the honey-tun, and "Little" Lonesome Dixie Town) kicks us a nicks in the roadhouse. But Carrington can also handle weightier material, mixing a tale of romantic woe with a buoyant, buoyant rhythm in "Love Done Gone." He approaches love with wavy ambivalence and Lionel Richie-style smoothness on "Let Me Down Easy," and on "Until You" he explores the kind of atmospheric melancholy that Lady Antebellum has taken to the top of the charts. Carrington sings that he's "not known for doing a lot," but he's certainly found a way to do something that's undeniably his own.—GG

MICHAEL FRANTI & SPEARHEAD

The Sound of Sunshine
Producer: Michael Franti
BBOB LLC/Warner Music Group
Release Date: Sept. 27

You can really blame Michael Franti for titling one track on his new studio album "Hey Hey Hey." After all, it was "Say Hey (I Love You)," from 2008's "All Rebel Rockers," that finally brought this Bay Area rabble-rouser his first commercial hit after 20 years of music-making with the Beatnuts, Disposable Heroes of Hiphoprisy and Spearhead. No harm in trying again, right? Accordingly, Franti sticks to the good-natured beachside vibe of "Say Hey" throughout "The Sound of Sunshine," which should please fans of Jack Johnson, Jason Mraz and the lighter work of Manu Chao. On "All Rebel Rockers," Franti used his party-starting music to address issues of social justice, but here the mood is more personal—albeit political. I love the way you shake that little extra bit of butter," he sings on "Shake It," an uptempo duet with Jamaican reggae singer Lady Saw.—MW
HIP-HOP

DIDDY-DIRTY MONEY

FEATURING DRAKE

Hurt (Loving You No More) (4:07)
Producer: Not listed
Writer: Not listed
Publisher: Not listed

Bad Boy/Interscope

Taking a cue from Kanye West’s “808s & Heartbreak,” Diddy’s first single from his forthcoming “Last Train to Paris” disc finds the rapper singing in a barely recognizable voice instead of delivering rhymes. On “Hurt (Loving You No More),” Diddy joins Dirty Money—a duo comprising his former Diddy KEVA protégés Dawn Richard and R&B crooner Kyla Karmen—on alternate renditions of the track’s lifting hook. Meanwhile, Drake backs up Diddy’s standard sing-rap recital and lets his subtle rhymes play off Diddy-Dirty Money’s vocals. With affecting imagery in lines like, “There’s pieces of your hair still sitting in my sink,” Diddy’s verse is a fitting entry into the story of heartbreak. Although Diddy’s vocals are a noticeable departure from his past offerings, this melancholy tone and engrossing instrumentation could set this heater atop the charts. **—MM**

JASON REEVEs

HELIUM HEARTS (4:06)
Producer: Adam Smith
Writers: J. Reeves, D. Leverett, M. Rusan

Warner Bros.

Jaron Reeves has co-written songs with some notable pop personalities, from Colbie Caillat to Dami Lovato, but the Iowa native has been relatively quiet thus far as a solo artist. After debuting in 2007 with “The Magnificent Adventures of Heartache,” Reeves is starting to find his footing as a singer on “Helium Hearts,” the acoustic-driven track single to forthcoming sophomore disc, “The Love Sick.” The track captures the idiosyncrasy of the album’s title, as he describes the feeling of never getting enough of the woman he loves. Reeves’ melodic voice carries a hint of Bob Dylan rasp as he croons, “Close we’re on fire walking love’s highest burning wire/ Helium hearts, we’re falling skyward/ We’re never coming down.” With its seductive lyrics and a tempo perfect for slow dancing, “Helium Hearts” is nicely designed to make ears swoon and solidify Reeves as a solo artist. **—MM**

REBA MCFEErTRE

Tun On the Radio (3:35)
Producer: Darrin Huff
Writers: J.R. Twarog, Mark Oakey, Charlie Oakley

Reba McEntire has pumped up her sound with rhythmic single “Tun On the Radio,” her first offering from upcoming record “All the Women I Am.” The country vet’s vocals radiate as she describes cutting off her adulterous lover, with echoing harmonies backing her strong voice. The vengeful tune is also packed with witty lyrics and double-entendres, as McEntire sings, “Well, you can hear me on the radio/ You want to turn on, turn on your stereo.” With the help of go-to country producer Darrin Huff (Martina McBride, Rascal Flatts), the song builds to a captivating close courtesy of violins and an impressive guitar solo. With a tempo and attitude similar to Carrie Underwood’s “Cowboy Casanova,” Reba has gracefully tried her hand at a more contemporary style with “Tun On the Radio.” **—MM**

MICHAELE BUBLÉ

Hollywood (4:43)
Producer: Bob Rock
Writers: M. Buble, R. Grant Scott
Publishers: I’m the Last Man Standing Music (ASCAP), Robert Grant Scott Publishing Design

The bulk of Michael Bublé’s catalog is made up of covers, with his voice over the biggest band and great American Songbook classics. However, most of the singer’s chart success has come from his original music, and “Hollywood,” the first single off “Crazy Love Hollywood Edition,” has a good chance of continuing that streak. With its swinging beat and hand claps, the track sticks to Bublé’s vintage style and unmistakably belongs to the adult contemporary audience. Yet the song stays current through its lyrics, which name-check Oprah Winfrey and vividly evoke the moment of layover—just for fame at all costs—concluding that it’s better to “find your way home” because “Hollywood is dead.” “Hollywood” is catchy fun, but more important, the single shows the versatility and sense of humor that could ultimately help broaden Bublé’s appeal. **—MM**

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Building A Live Profile

Drake’s New AT&T-Sponsored Tour 80% Sold Out

About 18 months ago, Drake’s business manager Shawn Gee and ICM booking agent Robert Gibbs mapped out a touring plan that aimed to have the Toronto MC playing arenas by his second album. So far, the blueprint to build the rapper’s touring profile— a commitment rarely seen among hip-hop acts—is on track.

In support of his full-length Young Money/Cash Money/Universal Motown debut, “Thank Me Later,” Drake launched his 35-date Light Dreams & Nightmares U.S. tour of large theaters and small arenas Sept. 20, with two sold-out shows at the James L. Knight Center in Miami. At press time, about 80% of the trek was sold out, Gibbs says.

In addition to Miami, sellouts include New York’s Radio City Music Hall (Sept. 26-27), Atlanta’s Fox Theatre (Oct. 6) and the Chicago Theatre (Oct. 13-14). The jount also includes two radio show festival dates and in Oct. 30 appearance at Voodoo Experience in New Orleans. It concludes Nov. 6 at the Joint in Las Vegas.

The AT&T-sponsored tour’s venue capacities range from 3,000 to 8,000 seats, with ticket prices topping out at $60. Drake is performing alongside a four-piece band—including bassist Adam Blackstone, who doubles as the trek’s musical director—plus a DJ. Young Money rapper Tyga will open most dates. Citing the popularity of Drake’s 2009 mixtape, “So Far Gone,” and “Thank Me Later,” which debuted at No. 1 on the Billboard 200 and has sold 1.1 million, according to Nielsen SoundScan, Gibbs and Gee note the rapper has offered to play larger venues on his current run. But instead, Drake’s camp opted to develop the artist’s live show on a smaller scale, beginning in April with a headlining college tour.

“The foundation of the plan was to allow Drake to grow as a performer without the pressure of immediately stepping on the big arena stage,” says Gee, who also serves as Lil Wayne’s tour producer and business manager. “His buzz and profile grew quickly, so we had offers for him to jump in on package arena shows or single one-off shows from the very beginning. But we had to allow him to grow and learn how to perform.”

After honing his live chops on the college circuit, which Gee calls a more “forgiving audience,” Drake played large clubs and small theaters (between 1,500 and 2,500 capacity) in the United States and Canada during the summer. Even those 15 successful concerts were “serious underplays given where he was at that time from a recording profile,” Gee says. “By that time he had [20-plus] college shows under his belt and was perfecting the art of performing.”

Gee and Gibbs also hoped to build Drake’s live fan base overseas. But the rapper was forced to cancel a handful of European shows in July because of his mother’s health issues.
On The Rebound

Ex-Floetry Member Marsha Ambrosius Readies Solo Set

After a series of mixtapes, guest features on various projects and a funk-flavored debut under Dr. Dre’s Aftermath Records that never materialized, Marsha Ambrosius is finally closing in on her first solo CD. “Late Nights & Early Mornin’ (Nov. 9) marks the singer/songwriter/producer’s maiden voyage on her new label, J Records. Best known as the “Songstress” half of Grammy Award-nominated neo-soul duo Floetry (“Say Yes,” “Gettin’ Late”), Ambrosius is counting on her solo debut by way of lead single “I Hope She Cheats On You (With A Basketball Player),” Her frank yet witty take about a bad breakup scores a six-point boost to No. 53 on Billboard’s Hot R&B/Hip-Hop Songs chart.

Shooting from the hip with controversial lines like, “I hope she’s cheating with a basketball player,” Ambrosius stumbles a bit on the delivery and honesty that have characterized her singing and songwriting (including Michael Jackson’s “Bartender” features). Featuring all new music and none of the previous recordings from the Aftermath sessions, “Late Nights” was produced by Just Blaze, Dre & Vidal, Rich Harrison, Focus and Ambrosius.

In partnership with Giant Step, J Records is finalizing a promo tour for Ambrosius that will start in October and include performances and listening sessions. Also in discussion is a video of the singer’s studio sessions, says Carolyn Williams, senior VP of urban marketing for RCA Music Group. In August, Ambrosius was chosen to launch “Centric Selects,” a cable network Centric’s co-air and online campaign highlighting the next generation of R&B artists. In an interesting turn of events, former partner Stewart is lining up his own solo debut as the Floacist. “Poetic Soul” (Shanachie Entertainment, Nov. 9) pairs the poet/singer with R&B singer DeVaughn, McClymonds and Lil产销, among others. Lead single “Forever,” featuring Musiq Soulchild and produced by J.R. Writer (Ill Scott), recently premiered on SingersRoom.com.

MAD ABOUT HER

The first time actor/comedian Paul Reiser heard jazz singer Julia Fordham, he became so emotional, he had to pull over off the 405 freeway in Los Angeles. Coincidentally, Fordham—who had just moved to Los Angeles from England—had also started watching Reiser’s “Mad About You” TV show on the recommendation of a friend.

After becoming fast friends, Reiser—a classically trained pianist—who studied composition at Binghamton (N.Y.) University—and Fordham have since teamed up to record a jazz album, “Unsung Hero,” to be released digitally Sept. 28 and will be followed by an album, “Unusual Suspects,” Nov. 9 on Motley Corkos Records.

Inspired by the mother of a soldier in Afghanistan, the duo debuted “Hero” live at a Sept. 11 charity event for the Wounded Warrior Project at the video played in the background. “It’s basically a military montage that not only honors the people who are serving in Afghanistan but the families who are left behind,” Fordham says. And despite their busy schedules—Reiser and Fordham crack jokes and finish each other’s sentences—they say the album’s tone is a bit melancholic. “It would have been a piece of music. She would make it her own and come back with lyrics,” Reiser says with a laugh. “Almost always, it was a complete surprise. I would hand her a piece of music. She would make it her own and come back with lyrics. I would be like, ‘All right . . .’”

The duo will play two nights at the Catalina Jazz Club in Hollywood Dec. 7-8 and then try to stage more promotional appearances surrounding the buildup to Reiser’s next TV project, “The Paul Reiser Show.” In production at NBC, the program is expected to air in early 2011.
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When A Narrow Divide Is A Great Divide

You have to give it up for Trey Songz. The R&B singer arrives at No. 2 on the Billboard 200 with his hot sales week and highest-charting album as "Passion, Pain & Pleasure" bops with 240,000, according to Nielsen SoundScan. But it's probably a bit disappointing that he just missed the top rung, as Linkin Park's "A Thousand Suns" zooms to No. 1 with 250,000. A second set was devoted to the top slot or album peaked at No. 2 behind one that either debuted at or jumped to No. 1. Each of the gaps listed was fewer than 2,000 copies, starting with the smallest. The impact of the smallest jumps is lost as their numbers are rounded. Therefore, while the list is ranked by units, we will measure the differences by percentages. (And since we don't know if Songs will rise to No. 1 in the coming week, we'll omit this week's race from the list.)

April 5, 1997: With the second-smallest unit divide between Nos. 1 and 2 (and a margin of just 0.128%), Aerosmith's "Nine Lives" debuted at No. 1 with 140,000. Ahead of the mandolin-laden "Space Jam" soundtrack, which reached its No. 2 peak that week.

Nov. 15, 2003: Outkast's "Speakerboxxx/The Love Below" moves 4-1 (152,000) for its third, non-consecutive No. 1 frame. It jumped over Red Stewarts's "In the Game" (132,000) which spent its second of two weeks at No. 2—its peak.

Sept. 13, 1997: Oasis misses its best chance for a No. 1 album as "Be Here Now" debuts at No. 2 (152,000) behind Puff Daddy's "No Way Out," which rises 2-1 (153,000, 6.5% ahead).

Sept. 28, 1996: A double whammy. New Edition's "Home Again" debuts at No. 1 with 227,000, ahead of (by 0.36%) R.E.M.'s No. 2 debut "New Adventures In Hi-Fi." "Home" is the act's only No. 1. Prior to "Home," the group had reached No. 6 with its solely titled set in 1985. For R.E.M., the band had already claimed two No. 1s ("Out of Time" and "Murderer").

March 27, 1985: Sting's "Ten Summoner's Tales" bows at No. 2 with 149,000 (by 0.69%) Eric Clapton's nonmoving "Unplugged." It was Sting's third album to peak at No. 2, and he has yet to reach No. 1.

Sept. 15, 2008: Slipknot's "All Hope Is Gone" bows atop the list (240,000), barely ahead of Game's "LAX" (by 0.48%). It was the former's first (and so far only) No. 1. For Game, he had been to the top twice previously.

May 23, 2004: Gretchen Wilson starts at No. 2 with "Here for the Party" (227,000), trilling the nonmove at No. 1. Usher's "Confessions," by 0.57%. Though denied a No. 1 that week, Wilson would later earn a chart-topper with 2005's "All Jacked Up."

June 12, 2010: Stone Temple Pilots' self-titled set debuts and peaks at No. 2 (62,000), just 2.3% behind "Glee: The Music, Volume 3," which was in its second week at No. 1. For STP, it was the act's first studio offering since 2001 and its highest-charting set since "Purple" spent three weeks at No. 1 in 1994.

Aug. 10, 2006: DMX's "The Dog . . . Again!" is the rapper's first album to miss the top slot after five straight No. 1s. It debuts at No. 2 with 126,000 (behind just 1.19%) "Now 22," which rose 2-1 (but had already earned a week at No. 1).

Nov. 18, 2006: Barry Manilow's "The Greatest Songs of the Sixties" debut and peaks at No. 2 with 260,000 behind the "Hannah Montana" soundtrack (978,000), which was spending its second week at No. 1. But don't cry for Manilow, He debuted at No. 1 earlier that year with "The Greatest Songs of the Fifties."
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<td>Love On The Inside</td>
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Data for week of October 3, 2010 | For chart reprints call 646.664.6633 | Go to www.billboard.biz for complete chart data
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<td>DJ GOT US FALLIN' IN LOVE</td>
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<td>John Mayer</td>
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<td>Will.i.am</td>
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<td>J. Holiday</td>
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<td>COME BACK SONG</td>
<td>Destin Sandy</td>
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<td>34</td>
<td>PRETTY GOOD AT DRINKING BEER</td>
<td>Rите J.</td>
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**BETWEEN THE BULLETS**

**BRUNO MARS LANDS ATOP HOT 100**

Bruno Mars takes his first charting single as a lead artist to No. 1 on the Billboard Hot 100 as "Just the Way You Are" rises #3 in May. Just the Way" is the Airplay Gainer Award for a second consecutive week with an improvement of 18.5 million listeners impressions to 190.0 million, according to Nielsen SoundScan.

—Steve Paleyewicz

Data for week of OCTOBER 2, 2010

Scan: Billboard.biz for complete chart data
### Mainstream Top 40

1. **Teenage Dream**
2. **Silent Night**
3. **Best Thing I Never Had**
4. **Love the Way You Lie**
5. **Feeling Good**
6. **Don't Cha**
7. **Like a G**
8. **California Girls**
9. **Half of My Heart**
10. **All I Want for Christmas Is You**

### Adult Contemporary

1. **Say You'll Be There**
2. **Sooner or Later (I Always Come Back to You)**
3. **Better Together**
4. **Arms of Love**
5. **The Way You Look Tonight**
6. **The Love You'll Never Find**
7. **The Way You Look Tonight**
8. **Arms of Love**
9. **Better Together**
10. **Say You'll Be There**

### Rock Songs

1. **Crazy Train**
2. **Sweet Child O' Mine**
3. **Livin' on a Prayer**
4. **Sinner Man**
5. **Ace of Spades**
6. **Sweet Child O' Mine**
7. **Livin' on a Prayer**
8. **Sinner Man**
9. **Ace of Spades**
10. **Crazy Train**

### Active Rock

1. **Another Way to Die**
2. **Bad Company**
3. **Doomsday**
4. **Tears in Heaven**
5. **Get Ready**
6. **Deadache, My Head**
7. **Tears in Heaven**
8. **Doomsday**
9. **Bad Company**
10. **Another Way to Die**

### Adult Top 40

1. **Guilty of Love**
2. **I'll Never Love Again**
3. **In the Mood**
4. **I Want to Be with You**
5. **Let's Get Married**
6. **Let Me Be Your Angel**
7. **Love You Like a Movie**
8. **I Want to Be with You**
9. **Let's Get Married**
10. **Let Me Be Your Angel**

### Heritage Rock

1. **My Girl**
2. **Livin' on a Prayer**
3. **You Shook Me All Night Long**
4. **All Right Now**
5. **Don't Stop Believin'**
6. **Don't Stop Believin'**
7. **All Right Now**
8. **Livin' on a Prayer**
9. **My Girl**
10. **You Shook Me All Night Long**

---

**Katy Perry** collects her tenth No. 1 in Mainstream Top 40, as "Teenage Dream" blasts to No. 1. Perry previously reached No. 1 with "Hot N Cold" (three weeks in 2009), "Walking Up Lines" (seven weeks, 2004) and "California Girls" (televising Semi-charmed (seven weeks, beginning on July 9), "Teenage Dream" also marks No. 1 for Hit Dance/Club and digital hit for the Greatest Hits album on Adult Top 40.

**Perry is also the top artist of the week on Mainstream Top 40 this year, following Lady Gaga, Rihanna and Demi Lovato. 2002 was the only other year to the chart's 25th birthday that has witnessed the coronation of the No. 1 hit with multiple visits to the summit. That year, Britney Spears, Jennifer Lopez, Kelly Library and her shadow helped her No. 1 track, No. 2 track, No. 3 track, No. 4 track, No. 5 track, No. 6 track, No. 7 track, No. 8 track, No. 9 track, No. 10 track.**
### HOT COUNTRY SONGS

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<thead>
<tr>
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<th>Artist</th>
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<th>Weeks on Chart</th>
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<tr>
<td>1</td>
<td>OUR KIND OF LOVE</td>
<td>Lady Antebellum</td>
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<tr>
<td>2</td>
<td>THE BOYS OF FALL</td>
<td>Eric Church</td>
<td>3</td>
<td>14</td>
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<tr>
<td>3</td>
<td>YESTERDAY</td>
<td>Zac Brown</td>
<td>4</td>
<td>12</td>
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<tr>
<td>4</td>
<td>ALL OVER ME</td>
<td>Billy Currington</td>
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<td>15</td>
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<tr>
<td>5</td>
<td>ROLL WITH IT</td>
<td>Eric Church</td>
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<tr>
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<td>PRETTY GOOD AT DRINKING BEER</td>
<td>Alison Krauss</td>
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<td>7</td>
<td>SOMETHING IN THE WATER</td>
<td>Jason Aldean</td>
<td>8</td>
<td>9</td>
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<td>Luke Bryan</td>
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<td>IF I LIVE</td>
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<td>I’M A BELIEVER</td>
<td>Eric Church</td>
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<td>MAMA’S SONG</td>
<td>Carrie Underwood</td>
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<td>4</td>
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<td>MY KINDA PARTY</td>
<td>Jason Aldean</td>
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<td>4</td>
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<td>ONLY PRETTY</td>
<td>Miranda Lambert</td>
<td>19</td>
<td>3</td>
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<td>THIS AIN’T NO LOVE SONG</td>
<td>Trace Adkins</td>
<td>20</td>
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<td>20</td>
<td>VOICES</td>
<td>Chris Young</td>
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<td>HOW I GOT TO BE THIS WAY</td>
<td>Luke Bryan</td>
<td>22</td>
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<td>TAMMY’S SOUL</td>
<td>Reba McEntire</td>
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<td>TAKE A WHISKEY WALTZ</td>
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<td>26</td>
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<td>Reba McEntire</td>
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<td>Rodney Atkins</td>
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<td>DRIVIN’ MY CAR</td>
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### TOP COUNTRY ALBUMS

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<td>About You</td>
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<td>THE STEELDRIVERS</td>
<td>Up On The Inside</td>
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<td>CAROLINA CHOCOLATE DROPS</td>
<td>So Much For You</td>
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<td>DÁILÉY &amp; VINCENZ</td>
<td>In The Yard</td>
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<tr>
<td>JAMES OTTO</td>
<td>Shakin’ What God Gave Ya</td>
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<td>CARRIE UNDERWOOD</td>
<td>Play On</td>
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<td>KERRY KENNESY</td>
<td>Big Man</td>
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<tr>
<td>CHRIS YOUNG</td>
<td>The Man Who I Want To Be</td>
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<td>KELSEY NIELSEN</td>
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### TOP BLUEGRASS ALBUMS

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<td>HANNAH FILLMORE</td>
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<td>BILL MANN</td>
<td>Let Me Be</td>
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<tr>
<td>GARY ALLAN</td>
<td>Get Off On The Pain</td>
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<tr>
<td>CAROLINA CHOCOLATE DROPS</td>
<td>Love Like Crazy</td>
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<tr>
<td>JAMIE JOHNSON</td>
<td>This Is Life</td>
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<tr>
<td>JASON ALDEAN</td>
<td>Too Much Time On My Hands</td>
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<td>KELSEY NIELSEN</td>
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<td>KELSEY NIELSEN</td>
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### BETWEEN THE BULLETS

JAMEY JETS TO NO. 1

Renegade traditionalist country singer/songwriter Jamey Johnson lands his first No. 1 and best sales week on Top Country Albums, as his "The Guitar Song" bows with 63,000 copies, according to Nielsen SoundScan. The set also starts at No. 4 on the Billboard 200, Johnson's prior best week happened when "That Lonesome Song" (2008) moved 24,000 copies during Christmas week. A year earlier, "The Guitar Song" debuts at No. 1 on the Hot Country Songs chart with 304,000 impressions. A gain of 268%.

-Cole Jones
### Top R&B/Hip-Hop Albums

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<tr>
<td>RAY J</td>
<td>Love All Over Me</td>
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<tr>
<td>FANCY</td>
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<td>BOSS UP RELOADED</td>
<td>Tell Me How To Get It</td>
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<td>D.J. SORROW</td>
<td>Champagne Life</td>
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<td>I.G. ON DA PAINT</td>
<td>Lay It Down</td>
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<td>NO DOUBT</td>
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<td>NHS I JUST CAN'T DO THIS</td>
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<td>U GIRDLE</td>
<td>I'M AGAIN, WILL I JUST CAN'T DO THIS</td>
<td>10,000</td>
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<td>THE RUTS</td>
<td>Hard In Da Paint</td>
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<td>HILL DAWNS</td>
<td>I'M BACK</td>
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### Mainstream R&B/Hip-Hop

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<td>Love All Over Me</td>
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<td>B.M.F. (BLOWIN' MONEY FAST)</td>
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<tr>
<td>U GIRDLE</td>
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<tr>
<td>THE RUTS</td>
<td>Hard In Da Paint</td>
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<tr>
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### Rhythmic

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<td>B.M.F. (BLOWIN' MONEY FAST)</td>
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<td>BOSS UP RELOADED</td>
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### Hot Rap Songs

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<td>OLD SCHOOL</td>
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### Between the Bullets

**Trey Songz Scores First No. 1**

Trey Songz has a banner week on both the Billboard 200 and Top R&B/Hip-Hop Albums as his fourth studio release, "Passion, Pain, & Pleasure," opens at Nos. 2 and 1, respectively, with 240,000, according to Nielsen SoundScan. It's his best sales week and also his highest-charting effort on both lists.

Just outside Top R&B/Hip-Hop Albums' top 10 are two more suggestive-titled debuts: Will Downing's "Lost, Love & Lies (An Audioloop)" debuts at No. 11 with 9,000, and Marques Houston's "Mattress Music" starts at No. 14 with 6,000. Downing's last set, 2005's "Classique," debuted and peaked at No. 3, while Houston's previous effort, "Mr. Houston," topped out at No. 12.

—Keith Caulfield
<table>
<thead>
<tr>
<th>#</th>
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<tbody>
<tr>
<td>1</td>
<td>If I Love You</td>
<td>Chris Brown Featuring Tyga &amp; Kevin McCall</td>
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<td>2</td>
<td>Euphoria</td>
<td>Usher</td>
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<tr>
<td>3</td>
<td>I’m Not In Love</td>
<td>Nicki Minaj &amp; Chris Brown</td>
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<tr>
<td>4</td>
<td>Sexy slim</td>
<td>French Montana featuring Nicki Minaj</td>
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<td>5</td>
<td>What’s Baad</td>
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<tr>
<td>6</td>
<td>I Can’t Help Myself</td>
<td>Joe Jonas &amp; Glee Cast</td>
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<tr>
<td>7</td>
<td>Nothing on You</td>
<td>Miguel</td>
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<tr>
<td>8</td>
<td>Headstrong</td>
<td>誓言</td>
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<tr>
<td>9</td>
<td>Forever&amp;Ever</td>
<td>Raven-Symone</td>
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<tr>
<td>10</td>
<td>Back 2 School</td>
<td>Keyshia Cole</td>
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**BETWEEN THE BILLETES**

**WILSON WOLS WITH BEST START**

Chatting on Hot R&B/Hip Hop Songs as a solo artist since 1992, Charlie Wilson bagged his highest launch as #84 with “You And” in the Hot Shot Debut at No. 46, his first top 5 or top 45 hit since 1998. “You And” tops 1 with 15,114,387 sales for a total of 46 weeks, which is the highest this season so far. It also marks a 162% increase in sales from the previous week. Wilson’s sales growth is expected to continue as he kicks off his 19-date tour next week. The tour will kick off on October 12th in St. Louis, Missouri, and will feature special guests Alanis Morissette and Elle Varner. The tour will be Wilson’s first headlining tour in over a decade and is expected to draw sold-out crowds across the country. Wilson recently released his new album, “The Best Is Yet To Come,” which features collaborations with artists such as John Legend, Maxwell, and Mary J. Blige. The album is currently trending at #3 on the Billboard 200 chart, and #3 on the R&B/Hip Hop Albums chart. Overall, Wilson’s career has spanned over 40 years and he has sold over 100 million albums worldwide. Wilson has also been inducted into the Rock and Roll Hall of Fame in 2016, which is a testament to his enduring legacy in the music industry.
<table>
<thead>
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<td>1. LEAD ME</td>
<td>DISCIPLE</td>
<td>DISCIPLE</td>
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<td>2. STARRY NIGHT</td>
<td>JEREMY Camp</td>
<td>INDEPENDENT</td>
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<td>3. O GRAPHNED</td>
<td>ISRAEL HOUGHTON</td>
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<td>4. BORN AGAIN</td>
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<td>5. ONE HUNDRED LIVES</td>
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<td>6. OLYMPUS WIGHT</td>
<td>JERRY</td>
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<td>7. GIVE ME HOPE</td>
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<td>8. HOLY GROUND</td>
<td>JESUS TREK</td>
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<td>9. BLESSING</td>
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**CHRISTIAN SONGS**

Tennessee quartet Disciple has the first No. 1 on Top Christian Albums with its fifth chart title, "Lead Me," among three debuts at the summit (No. 1). The chart also starts at No. 5 on Top Gospel Albums, no doubt at billboard biz chart.
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Hot Latin Airplay</th>
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<tr>
<td>&quot;Dime Que Me Quieres&quot;</td>
<td>Luis Miguel</td>
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<td>&quot;Siempre Te Amare&quot;</td>
<td>Armando Manzanero</td>
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<td>&quot;Que Te Enamores&quot;</td>
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<td>&quot;Pa'l Corazón&quot;</td>
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<td>&quot;A Ti&quot;</td>
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<td>&quot;Loca&quot;</td>
<td>Wisin &amp; Yandel</td>
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<tr>
<td>&quot;Soy Tu&quot;</td>
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<td>&quot;Te Amo A Ti&quot;</td>
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### TOP LATIN ALBUMS

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### REGIONAL MEXICAN AIRPLAY

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### LATIN POP AIRPLAY

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### LATINO RHYTHM AIRPLAY

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<td>&quot;Ni Tu Ni Yo&quot;</td>
<td>Yuridia</td>
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<td>&quot;Como Te Quiero&quot;</td>
<td>Chayanne</td>
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<td>&quot;Yo te Quiero&quot;</td>
<td>Luis Fonsi</td>
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<td>&quot;Te Perdi&quot;</td>
<td>Daddy Yankee</td>
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<td>Olga Tañón</td>
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<tr>
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<td>Wisin &amp; Yandel</td>
<td>15</td>
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<td>&quot;Soy Tu&quot;</td>
<td>CNCO</td>
<td>16</td>
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</table>

### TROPICAL AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Tropical Airplay</th>
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<tbody>
<tr>
<td>&quot;Dime Que Me Quieres&quot;</td>
<td>Luis Miguel</td>
<td>1</td>
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<tr>
<td>&quot;Yo Te Quiero&quot;</td>
<td>Chayanne</td>
<td>2</td>
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<tr>
<td>&quot;Te Amo A Ti&quot;</td>
<td>Anthony Santos</td>
<td>3</td>
</tr>
<tr>
<td>&quot;No Puedo Volver&quot;</td>
<td>Olga Tañón</td>
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<td>&quot;Loca&quot;</td>
<td>Wisin &amp; Yandel</td>
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<td>&quot;Soy Tu&quot;</td>
<td>CNCO</td>
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<td>&quot;No Te Olvides&quot;</td>
<td>Debi Nova</td>
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<tr>
<td>&quot;Mi Necesidad&quot;</td>
<td>Kanybe</td>
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### BETWEEN THE BULLETS

* Luis Miguel ups No. 1s SUM

Luis Miguel's latest studio album, "Complícito," opened with more than 32,000 copies at No. 1 in 2008. — Randy Ramez

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*Go to www.billboard.com for complete chart data.*

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EXECUTIVE TURNTABLE


AEG Ogden taps Paul Sergeant as GM for the 21,000-capacity Acer Arena in Sydney. He was GM of the AEG Ogden-managed Suncorp Stadium in Brisbane.

Global Spectrum names Deb Mayer marketing manager at the EnCana Events Centre in Dawson Creek, British Columbia. She will oversee arena coordinators for the CN Centre and community arenas in Prince George, British Columbia.

ZIMBA SONGAI LONDON BANDGUY

DIGITAL: Hewlett-Packard names Ben London media rights manager. He was executive director of the Recording Academy’s Pacific Northwest chapter.

TouchTunes Interactive Networks appoints Steven Brecher COO. He was senior VP of strategy at Diageo.

RELATED FIELDS: SESAC appoints Albert Ramirez III as associate director of SESAC Latina. He previously ran management company A Red 3.

French neighboring rights society SPPF taps Marc Theron as president for the next two years. He is founder/CEO of record label Atmosphériques.

The Grammy Foundation elects new board officers and directors: Barbara S. Pees, chairman; Randy Reuhl, vice chairman; Tim Bucher, secretary/treasurer; and George Jones, chairman-elect. Pees is chief marketing officer at Coca-Cola North America, Reuhl’s former CEO of Snapp Sound, Bucher is founder/CEO of Taste4Room.com, and Jones is chairman/CEO at Caravan Entertainment.

Edited by Mitchell Peters

BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

The inaugural fall edition of the Billboard/Adweek Music & Advertising Conference, Presented by Music, was held Sept. 15-16 at the Westin Michigan Avenue in Chicago, where attendees networked and learned about innovative branding strategies from panels that featured Zac Brown, Kid Sister, David Banner and Theophilus London. Sponsors included music licensing company Music Dealers, ARKCO, SESAC, Loeff & Loebl, Musicati and McClusky & Associates. All photos by Bob Grabski/WGA/BR/BOB GRABSK/PHOTO.COM EXCEPT WHERE NOTED

BIZ

Additional photos online that week at billboard.biz.

To submit your photos for consideration, please send them to backbeat@billboard.com

GOOD WORKS

BEHEMOTH FANS HOSTING BONE MARROW DRIVE FOR SINGER

When married couple Leyendas Escobar and Richard Rodriguez, who are longtime fans of Polish blackened death metal band Behemoth, recently found out that the act’s frontman Adam “Nergal” Darski had been diagnosed with leukemia, they didn’t want to sit around and wait for others to help.

“In the past year of metal we’ve lost a lot of icons, one of them being Ronnie James Dio, and at the time he found out he had stomach cancer, he was already too far along to have a solution,” Escobar says. “So when Nergal announced that he was in need of a bone marrow transplant, we thought, ‘This is our opportunity to help somebody and maybe we could save his life.’”

Escobar and Rodriguez have partnered with marrow registry organization Be the Match (Match.org) to host a bone marrow donor drive in honor of Darski on Oct. 17 at Dark Realm Records in Downey, Calif. Behemoth’s record label Nuclear Blast will be on site giving away grab bags with promotional items to attendees.

“We hope we have a really big turnout and that we’re able to find a match for Nergal,” Escobar says. “But of course if we can’t find a match for him, finding one for any other patient would be a reward.”

For more information about the bone marrow drive, e-mail Escobar and Rodriguez at bwsl04l0095@gmail.com or go to Match.org.

— Mitchell Peters

www.americanradiohistory.com
“You can’t win the band, I won’t sell it. My real estate is over. No guarantees. I’m just running the clock,” says a statement that focused on the business of real estate in the 90s. Lime, Yellow, and Orange, three of the most successful independent record labels, are1

Sponsors for the Billboard/Adweek Music & Advertising Conference include SESAC, Latin, Lehigh, Multicol, and presenting sponsor Music Dealers.

Hey Carmel performs for the Music Dealers openning-night party.

“Music Supervision: Why Finding the Perfect Song” featured from left: Co-founder: Gary Calamar, BMI’s music supervisor; Maureen Crowe, director of Chicago music and audio production, Stump, Blanchard, Music Dealers president; Eric Shulman, executive producer/creator; Ben Simon, BMI’s president, and The Allstarz and two-time BMI award winner and BMI founder, and BMI. A BMI-centric panel at the Shure Music Television Awards (MTV) show.

Deviants Ventures, chief marketing officer, Dom D’Agostino (left) and chief marketing officer, Dom D’Agostino (right) at the awards show. The company was honored for its work on the “True Blood” series, which won BMI’s award for best

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