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MONEY, IT'S A GAS
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YANKS DIGITAL
ALBUMS

WHAT LONG TAIL?
POPULAR
SONGS EVEN
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YOUNG POWER PLAYERS
THE TOP
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ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	42	ARCADE FIRE / THE SUBURBS
TOP INDEPENDENT	44	ARCADE FIRE / THE SUBURBS
TOP DIGITAL	44	ARCADE FIRE / THE SUBURBS
TOP INTERNET	44	ARCADE FIRE / THE SUBURBS
HEATSEEKERS ALBUMS	44	FLORENCE + THE MACHINE / LUNGS
TOP COUNTRY	49	LADY ANTEBELLUM / NEED YOU NOW
TOP BLUEGRASS	49	DIERKS BENTLEY / UP ON THE RIDGE
TOP R&B/HIP-HOP	50	EMINEM / RECOVERY
TOP CHRISTIAN	52	FRANCESCA BATTISTELLI / MY PAPER HEART
TOP GOSPEL	52	MARVIN SAPP / HERE I AM
TOP DANCE/ELECTRONIC	53	LADY GAGA / THE EMERALD NETWORK
TOP TRADITIONAL JAZZ	53	MICHAEL BUBLE / CRAZY LOVE
TOP CONTEMPORARY JAZZ	53	KENNY G / HEART AND SOUL
TOP TRADITIONAL CLASSICAL	53	ANDRE RIEU & HIS ORCHESTRA / FOREVER VIENNA
TOP CLASSICAL Crossover	53	STING / SYMPHONICOTES
TOP WORLD	53	GAELIC STORM / CABRAGE
TOP LATIN	54	ENRIQUE IGLESIAS / EUPHORIA

SONGS		
	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	46	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT 100 AIRPLAY	47	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
HOT DIGITAL SONGS	47	TAYLOR SWIFT / MINE
HEATSEEKERS SONGS	45	THE BAND PERRY / IF I DIE YOUNG
MAINSTREAM TOP 40	48	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
ADULT CONTEMPORARY	48	TRAIN / HEY, SOUL SISTER
ADULT TOP 40	48	KATY PERRY / CALIFORNIA GIRLS
ROCK SONGS	48	LINNKIN PARK / THE CATALYST
ACTIVE ROCK	48	DISTURBED / ANOTHER WAY TO DIE
HERITAGE ROCK	48	SHINEDOWN / THE CROWN AND THE BUTTERFLY
HOT COUNTRY SONGS	49	ZAC BROWN BAND / FREE
MAINSTREAM R&B/HIP-HOP	50	USHER / THERE GOES MY BABY
RHYTHMIC	50	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
ADULT R&B	50	ALICIA KEYS / UNTHINKABLE (I'M READY)
HOT RAP SONGS	50	NICKI MINAJ / YOUR LOVE
HOT R&B/HIP-HOP SONGS	50	USHER / THERE GOES MY BABY
CHRISTIAN SONGS	52	CHRIS TOMLIN / OUR GOD
HOT CHRISTIAN AC SONGS	52	CHRIS TOMLIN / OUR GOD
CHRISTIAN CHR	52	CHASER / CASTAWAY
HOT GOSPEL SONGS	52	MARVIN SAPP / THE BEST IN ME
HOT DANCE CLUB SONGS	53	KATY PERRY FEATURING SNOOP DOGG / CALIFORNIA GIRLS
HOT DANCE AIRPLAY	53	TAIO CRUZ / DYNAMITE
SMOOTH JAZZ SONGS	53	STEVE OLIVER / FUN IN THE SUN
HOT LATIN SONGS	54	ENRIQUE IGLESIAS FEAT. JUAN L. GUERRA / CUANDO ME ENAMORO

THIS WEEK ON .biz		
		ARTIST / TITLE
HOT MASTER RINGTONES	#1	EMINEM FEATURING RIHANNA / LOVE THE WAY YOU LIE
TOP POP CATALOG	#1	JOURNEY / JOURNEY'S GREATEST HITS
TOP MUSIC VIDEO SALES	#1	RUSH / BEYOND THE LIGHTED STAGE
HOT VIDEOCLIPS	#1	USHER / THERE GOES MY BABY
TOP DVD SALES	#1	CLASH OF THE TITANS

CONTENTS

VOLUME 122, NO. 33



11 **UPFRONT**
5 **HIT AND RUN** Sales of the most popular digital tracks continue capturing more market share.
7 **Q&A: Brian Halligan & David Meerman Scott**
8 On the Road
9 Latin
10 Global
11 Legal Matters

20 **FEATURES**
COVER STORY
12 **10 BEST STARTUPS OF 2010** Where some see chaos or even doom, others see opportunity. The following companies and entrepreneurs all share a vision that the best days of the music industry still lie ahead.
16 **THE PUBLISHERS QUARTERLY**
16 **EMI BY A MILE** Publisher breaks away with largest share of top 100 U.S. airplay songs.
18 **ALEX DA KID** The British songwriter/producer behind two of the smashes of the season details his path to success.
19 **'CHICKS, TRUCKS AND BEER'** Songwriting trio the Peach Pickers harvest hit after country hit.
HEAVEN SCENT Warner/Chappell scores Nina Ricci deal for unsigned artist.
20 **PLOWING NEW GROUND** Publishers eye live music, artist management and other new sources of revenue.

38 **SPECIAL FEATURE**
23 **STILL IN THE GAME** Japan remains No. 1 in physical music sales despite big drop.
29 **30 UNDER 30** Billboard's Power Players series recognizes young executives who are driving our business forward with their artistic and business vision.



33 **MUSIC**
33 **AIR SUPPLY** Dave Sitek's "Maximum Balloon" lifts off.
34 Global Pulse
35 **6 Questions: Clare Burson**
36 Reviews
38 Happening Now

40 **IN EVERY ISSUE**
40 Marketplace
41 Over The Counter
41 Market Watch
42 Charts
57 Executive Turntable, Good Works, Backbeat

ON THE COVER: Photo illustration by Stephen Webster

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES

Joe Jonas gives us an exclusive peek backstage at the Jonas Brothers' tour kickoff near Chicago. Plus, at Lollapalooza, Erykah Badu divulged details of her new film and jewelry projects. Visit billboard.com today.

Events

MOBILE ENTERTAINMENT LIVE

Music is behind some of the most popular apps used on today's smart phones. But which are the best? Find out Oct. 5 at the Music App Summit. More at mobileentertainmentlivefall.com.

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Bobby Hebb
1938 - 2010

*Sunny, yesterday my life was filled with rain
Sunny, you smiled at me and really eased the pain
Oh, the dark days are gone and the bright days are here
My sunny one shines so sincere
Oh sunny one so true, I love you*



Bobby, thank you for the
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NOBODY HOME
Pink Floyd titles vanish from digital retail



THE GOLDEN ROAD
Gleaning lessons from the Grateful Dead



ON THE AGENDA
Popkomm to vie for biz with rival event



MAD MEN
Detroit act to be face of FreeCreditScore.com



'GIRL' VS. 'GURL'
Rondor's complaint about Katy Perry hit

6

7

10

11

11

>>>VIACOM APPEALS YOUTUBE COPYRIGHT RULING

Viacom is appealing a U.S. judge's dismissal of its \$1 billion lawsuit accusing Google of allowing copyrighted videos to appear on YouTube without permission. Viacom's appeal was expected following the June 23 ruling that it would be improper to hold Google and YouTube liable under federal copyright law merely for having a "general awareness" that videos might be posted illegally. The lawsuit originally filed in 2007 was seen as a test of the Digital Millennium Copyright Act.

>>>EPITAPH E-MAIL: NO MORE STREET TEAM

Epitaph Records recently sent out an e-mail announcing that its street team would cease to exist, effective Aug. 24. The e-mail didn't give a reason for the decision and an e-mail to the label seeking clarification wasn't returned by press time. The announcement comes a few months after the closure of Warner Bros. Records' Street Network. Calls to Warner for comment weren't returned.

>>>U2'S 'SPIDER-MAN' SET FOR DECEMBER

The long-awaited "Spider-Man" musical with songs by U2 members Bono and the Edge will open on Broadway in December, according to the show's producers. "Spider-Man Turn Off the Dark" will begin previews Nov. 14 with opening night set for Dec. 21, producer Michael Cohl said in a statement.

UP FRONT



Sales leaders: Hits by TRAIN and USHER are among the top-selling tracks of 2010 so far.

play, including such variables as A&R, marketing, digital innovation, changes in consumer consumption of music and pricing.

Ronn Werre, EMI president of music services worldwide and North American COO, believes chart success is a function of basic blocking and tackling.

"This year's chart reinforces something that's been true since the music business began: Take great artists, great songs that connect with fans and those songs will sell," he says.

One theory broached by some observers is that the sales-dampening impact of variable pricing on digital track sales played a role. While higher prices haven't hurt the most popular tracks—they're the least sensitive to price hikes—less popular catalog tracks priced at \$1.29 may have suffered. Thus, the most popular tracks gain market share on the less popular ones.

But that hasn't turned out to be the case. Current tracks—that is, titles on the Billboard Hot 100 or those out less than two years since their release—account for a slightly lower percentage of total track sales this year. Through Aug. 8, they made up 41.1% of digital track sales, versus 42.4% last year, according to SoundScan. If price hikes have hurt catalog sales, it's not showing up in the data.

Ironically, terrestrial radio may be helping track sales defy the long tail theory. "I think radio is playing a large part because they are so conservative now in the number of records they play," says Jim Urie, president/CEO of Universal Music Group Distribution. "Radio is more afraid than ever to take chances."

During the last few years, Facebook, Twitter and YouTube have become powerful tools to encourage sharing and experiencing music. What's popular can become more popular the more it's shared and heard. In that way, the Internet becomes a big echo chamber that benefits the most popular songs. Forget the long tail and the death of the hit. The Internet is helping to make hits more popular than ever.

DIGITAL BY GLENN PEOPLES

HIT AND RUN

Sales Of The Most Popular Digital Tracks Continue Capturing More Market Share

Seven years after the iTunes Music Store marked the unofficial launch of the U.S. digital download market, hit singles are capturing an ever-growing share of track sales.

It wasn't supposed to be like this. One of the key arguments of Chris Anderson's 2006 book "The Long Tail: Why the Future of Business Is Selling Less Of More" was that hits were supposed to lose sales to niche titles.

But as Billboard's detailed study of Nielsen SoundScan data revealed last fall (Billboard, Nov. 14), it hasn't quite turned out that way. One example: Sales of the most popular digital tracks have continued to capture more market share.

So far this year (through the week ended Aug. 8), that trend shows signs of accelerating, with the 10 best-selling digital tracks accounting for 3.9% of all track sales in the United States, according to SoundScan. The top-selling tracks are led by Train's "Hey, Soul Sister" (3.6 million units sold), "California Gurls," by Katy Perry featuring Snoop Dogg (3.3 million) and "OMG" by Usher featuring Will.i.am (3 million) according to SoundScan.

That may not seem like much, but it's a sizable increase from 2.9% in full-

year 2009 and 2.4% in full-year 2008, according to SoundScan. It's also an impressive tally considering that there are more than 13 million tracks available on online retail.

In 2004, the year after Apple launched iTunes, the top 10 tracks accounted for only 2.1% of all track sales. That means the top 10 has nearly doubled its market share since the proper start of the paid download market, according to SoundScan.

POP ROCKET

U.S. sales of the top 30 digital tracks are snaring more market share than before.

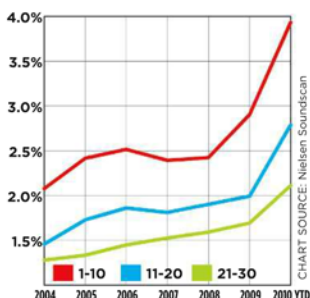


CHART SOURCE: Nielsen SoundScan

The trend is less pronounced but still significant among popular tracks beyond the top 10 (see chart, below). The top 100 tracks have accounted for 16.5% to date this year, up from 13.6% in 2009 and 12.4% in 2008, while the top 200 tracks accounted for 21.6% through the week ended Aug. 8, up from 18.5% in 2009 and 17.2% in 2008, according to SoundScan.

Digital albums are experiencing a similar trend. The top 10 digital albums of 2010 have a 5.7% share, up from 4.2% in 2009 and 4.0% in 2008. They represent the majority of the top 40 digital albums' growth in market share. The top 40 titles accounted for 11.9% of digital album sales through Aug. 8, versus 9.9% in 2009 and 9.5% in 2008, according to SoundScan.

Hit releases are capturing a greater share of downloads on peer-to-peer networks as well, according to Big Champagne CEO Eric Garland. "Certainly the top 10 songs are much more popular than they were on Napster 10 years ago," he says, adding that "anecdotally, I've noticed this trend across all media."

The trend is crystal clear. But why it's occurring is complex and difficult to pinpoint. Many factors come into

DIGITAL BY LOUIS HAU

BILLBOARD EXCLUSIVE

REMIX, REMODEL

Indaba Music Rolls Out New Services To Grow Paid Membership Base

Since its launch three years ago, Indaba Music has focused on building an online community of users interested in recording, remixing and producing tracks.

Now the cloud-based music creation/collaboration service is revamping its website and rolling out

using the service for free.

The company has so far generated most of its revenue through remix contests and marketing campaigns with such partners as Skullcandy, Universal Pictures, MySpace Music and all four major labels, featuring acts including T-Pain, Weezer, Peter Gabriel and Matisyahu.

While it will continue to run such campaigns, Indaba is now shifting its business model to one more focused on generating revenue from membership fees and e-commerce opportunities, according to co-founder/co-CEO Dan Zaccagnino.

By aggregating a variety of services and benefits at an attractive price point, Zaccagnino says he's confident Indaba will be able to grow its paid membership base.

"It's not a huge barrier to overcome," he says. "We believe very strongly that not everything on the Internet needs to be free."

On the revamped Indaba site, users will still be able to record and mix music for free, while paying members will still benefit from additional recording and storage options. Indaba is also launching an embeddable widget through which all users can stream music they create on Indaba.

For the first time, paying members will also have an easy means to sell their Indaba-made music. Those paying \$50 per year for a "pro" membership will be able to distribute up to 15 tracks per year through iTunes, while "platinum" members paying \$250 per

year can distribute up to 50 tracks. Indaba, which won't take a cut of the resulting sales, will let members distribute additional tracks through iTunes for a fee, as well as allocate a royalty split for each track so that royalties will be automatically paid out to, for example, each songwriter or musician involved in the creation of a song.

Paying members will also have access to an embeddable sales widget to sell tracks and ringtones directly to consumers and keep all revenue, minus credit-card processing fees. By the end of August, Indaba will offer its paid members the ability to sell made-to-order CDs through the widget, with fulfillment by CustomCD. And by the end of the year, Indaba expects to offer members the ability to sell customized merch through the widget, produced and fulfilled by a third-party vendor.

Because users already enter pertinent metadata for each track they create, offering iTunes distribution was a logical step, Zaccagnino says. Although Indaba is providing members with a means to sell their music, he says it isn't ruling out the possibility of eventually partnering with a DIY artist-focused distributor like CD Baby or TuneCore, which distribute music to many more digital retail outlets.

Other new benefits for pro and platinum members include \$25 off purchases of \$200 or more from music instrument/audio retailer Sweetwater, discounts on digital sheet music, tablature and online video lessons from Hal Leonard Corp. and Alfred Music Publishing, and a free membership to the Connect by Hertz car-sharing service.

A car-sharing service? Well, musicians need to lug gear.

"Most everyone here's a musician," Zaccagnino says of his company, "and we got frustrated having to go to 15 different sites for different services." ■■■

>>>BRITNEY TO APPEAR ON 'GLEE'

Britney Spears is set to make a cameo in an episode of TV musical comedy "Glee" that will be devoted to the pop star's music, according to show creator Ryan Murphy. "Britney, I think 100%, is going to be on the episode. She is going to join us for a couple of scenes," Murphy said in an interview with Los Angeles DJ Ryan Seacrest. The Spears-themed episode follows "Glee" tributes to the music of Madonna—which spawned a soundtrack of its own—and Lady Gaga earlier this year, although neither of the pop singers appeared on the show.

>>>MERLIN, GROOVESHARK SETTLE

Online music service Grooveshark settled its copyright dispute with Merlin and licensed the catalogs of the indie music agency's member record labels. The deal compensates Merlin labels for past use of their music as well as future use of their catalogs. Merlin's roster includes Rough Trade, Warp Records, Yep Roc, Epitaph, Tommy Boy, Beggars Group, PIAS Entertainment Group, !K7, Merge, Domino and Koch/E1.

>>>MYSPACE LAUNCHES VIDEO APP ROMEO

MySpace Music launched a new video application called Romeo that aims to offer a highly personalized video experience, according to a release. Romeo allows users to choose music based on their moods or from a specific genre—there are 13 moods and 15 genres featured in the app—as well as offering the ability to share videos through social networks. The app is also integrated with the iTunes store.

Compiled by Chris M. Walsh. Reporting by Courtney Harding, Jillian Mapes, Glenn Peoples, Chris M. Walsh and Reuters.



Embed this: Indaba is launching a direct-to-consumer sales widget.

new features, including the ability to sell music, as it begins a concerted effort to monetize that burgeoning user base.

New York-based Indaba has 520,000 registered users, up from 200,000 a year ago. While the company doesn't break out exactly how many users are paid members, it acknowledges that most are

RETAIL BY ED CHRISTMAN

Wish You Were Here

After EMI Contract Expires, Key Pink Floyd Albums Disappear From Digital Retailers

If you're looking to buy the classic Pink Floyd albums "The Wall" or "Animals" as digital downloads, you're out of luck.

Those albums as well as other post-"Dark Side of the Moon" titles like "Wish You Were Here" and "The Final Cut"—all originally released on Columbia Records but distributed by EMI since 2000—have been pulled from digital retailers like iTunes and Amazon's MP3 store, because EMI's contract covering those albums expired June 30.

The albums are still available on CD because EMI has stock that it can sell off. But industry sources say that it likely won't be able to manufacture more physical copies of those albums until a new contract is

signed. Pink Floyd's earlier albums—from "The Piper at the Gates of Dawn" through "Dark Side of the Moon"—are still available on CD and as digital downloads on EMI.

Label sources say that Pink Floyd's management was shopping the band's entire catalog for a licensing deal about 18 months ago, asking each major to explain how it would market the band's catalog and to make a bid. While sources at the majors say elaborate presentations were unveiled for the band's management, the bidding levels got too rich for some of the majors.

An EMI spokeswoman declined to comment, while managers for various members of the band couldn't be immedi-



Bring the boys back home. PINK FLOYD

ately reached for comment.

EMI has suffered big-name defections like Radiohead and Paul McCartney since U.K. private equity firm Terra Firma purchased the major in 2007, saddling it with onerous debt service terms that it has struggled to meet.

EMI's talks with Pink Floyd could prove to be a key test of whether superstar artists still have faith in the label's ability to market their music. But label sources say they doubt that Pink Floyd's asking price will fly, even though the band remains of the best selling of the Nielsen SoundScan era.

Since 1991, Pink Floyd albums have sold 36.2 million copies in the United States, including 654,000 last year

and almost 311,000 this year. Pink Floyd track sales total 6.5 million, while so far this year song downloads stand at 587,000 units.

It's unclear what, if any, effect a London High Court ruling on unbundling Pink Floyd albums will have on the contract negotiations. In March, the court ruled that EMI doesn't have the ability to sell individual Pink Floyd tracks. At the time of the ruling, EMI issued a statement saying, "Today's judgment does not require EMI to cease making Pink Floyd's catalog available as single-track downloads, and EMI continues to sell Pink Floyd's music digitally and in other formats."

"The Wall" remains one of Pink Floyd's best-selling al-

bums. Since EMI took over distribution of the album in 2000, it has sold nearly 1.5 million units in the United States, of which 107,000 have been digital downloads, according to SoundScan. During the two months prior to the end of EMI's distribution deal on the later Floyd titles, sales of "The Wall" totaled 14,000 units, with weekly album sales ranging between 1,000 and 2000 units, according to SoundScan. Digital albums, which accounted for 41% of sales during those two months, averaged nearly 1,000 units per week.

But in the weeks following the June 30 contract expiration, U.S. digital album sales of "The Wall" sank to virtually zero. ■■■



Final sting:
SCORPIONS
performing in
June at the PNC
Bank Arts
Center in
Holmdel, N.J.

No One Like You

Scorpions Frontman Klaus Meine Reflects On The Band's Touring Career

Hard rock concerts by veteran acts have proved to be a solid draw during what is undeniably a tough summer. **Ozzy Osbourne's** wife/manager, **Sharon**, says Ozzfest tickets are "fabulous," and **Iron Maiden** manager **Rod Smallwood** says his band is also putting up great numbers on the road, with promoter Live Nation reporting \$14.3 million in gross from 22 shows, according to Billboard Boxscore.

Also drawing large audiences are German rock vets **Scorpions**, who are on the road for their Get Your Sting and Black Out tour. And while the band is billing it as a farewell trek, it will be a long and energetic goodbye.

Scorpions numbers are solid in a summer where consistency is treasured: \$287,233 gross in Wantagh, N.Y.; \$268,294 in Holmdel, N.J.; \$272,278 in Tampa, Fla.; \$451,175 in Los Angeles; and \$335,516 in Ontario, Calif., according to the Agency Group. "The tour has been quietly very successful and profitable, with very few exceptions," says **Steve Martin**, Scorpions' agent at the Agency Group. "The band has been playing great and the audiences have been fantastic."

Hailing from Hanover, Germany, Scorpions stormed these shores in the halcyon days of arena rock, going on to enjoy multiplatinum global success in the '80s thanks to massive hits like "Rock You Like a Hurricane" and "Still Loving You." The band, which survived fickle musical trends and singer **Klaus Meine's** vocal-cord surgery in the early '80s, is feeling the love this summer. "What can I say? It's a celebration," says Meine, 62, who's considered one of hard rock's premier vocalists.

The band first played America in 1979 after managers **David Krebs**, **Cliff Burnstein** and **Peter Mensch** added Scorpions to a roster that included **AC/DC**, **Ted Nugent** and **Aerosmith**. Meine recalls Scorpions' first U.S. show was on a rock fest at Cleveland Municipal Stadium. "Everybody in rock royalty was on that bill: AC/DC, Aerosmith, **Journey**, Ted Nugent and we were these young guys from Germany," he says. Scorpions played first, a "crazy set" in the morning, and their manager had to pull the plug when they went over their time limit.

An extended tour with Nugent and AC/DC followed. "Being for the very first time in the U.S. was such an amazing journey, to see America for the first time through a tour bus window," Meine says. "We just tried to conquer America." Despite the scores of shows and countless

wild nights, Meine has very specific recall of Scorpions' history on the road, whether it's breakfast at a Holiday Inn with **Bon Scott** in Fort Wayne, Ind., or playing for more than 300,000 at the US Festival in San Bernardino, Calif., in 1983. "We truly felt in those days that we were part of the international rock family," Meine says. "It was tough competition, too. To be on the same show with **Ozzy**, **Mötley Crüe**, **Van Halen**, all those guys, at a big show like the US Festival, you better be good when you walk out there. Otherwise, go back to Hanover."

Meine says Scorpions learned the "American way of rock'n'roll" and how to put on an arena rock show. In turn, they taught the bands that came up behind them about professionalism and bringing it every night. "Maybe we taught some musicians the German engineering way," he says with a laugh.

Scorpions' newest album, "Sting of the Tail," debuted on the Billboard 200 in the April 10 chart week at No. 23—its strongest U.S. debut in 20 years—and has sold 54,000 units, according to Nielsen SoundScan.

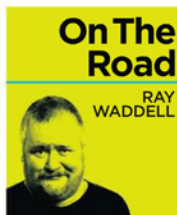
Why hang it up now? "I guess it is the dream of any musician, artist, athlete or whatever to leave it while you're still on top of the game," Meine says. "With some it works, with some it doesn't, and some keep coming back forever."

Not only does Meine feel "Tail" contains some of Scorpions' finest work, he also thinks there's a metal renaissance right now that's generating a new appreciation for the band. But the members know that renaissance won't last forever and, Meine says, they also don't want to sacrifice Scorpions-quality rock to Father Time.

"We feel we owe it to our fans and ourselves to keep this energy level," he says. "What we pull off every night on this tour, we want to keep it that way until the very last show. We don't want to see ourselves rocking like a hurricane when it's not a hurricane anymore."

Scorpions head to South America and back to Europe after they wrap the first North American leg Aug. 21 in Chicago. They'll be back in the United States next summer for a final victory lap.

"It feels great to do this final curtain thing on our terms and not to wait until this whole thing breaks apart," Meine says. "To see these emotional reactions every night means a lot." ...



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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,119,355 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND Alpine Valley Music Theatre, East Troy, Wis., July 3-4	70,235 two sellouts	Live Nation
2	\$2,701,617 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND Nationals Park, Washington, D.C., July 23	36,772 sellout	Live Nation
3	\$2,459,616 \$75/\$40	DAVE MATTHEWS BAND, SHARON JONES & THE DAP-KINGS Comcast Theatre, Hartford, Conn., May 28-29	49,342 two sellouts	Live Nation
4	\$2,443,250 (\$249,249 Canadian) \$195.19/\$58.21	MICHAEL BUBLÉ Bell Centre, Montreal, Aug. 5-6	24,022 two sellouts	Evenko, Live Nation, Montreal Jazz Fest
5	\$2,432,325 \$75/\$40	DAVE MATTHEWS BAND, MARTIN SEXTON Susquehanna Bank Center, Camden, N.J., June 30-July 1	47,999 50,003 two shows one sellout	Live Nation
6	\$2,421,909 \$75/\$40	DAVE MATTHEWS BAND, THE FELICE BROTHERS Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 4-5	50,820 two sellouts	Live Nation
7	\$2,395,045 \$75/\$40	DAVE MATTHEWS BAND, ROBERT EARL KEEN Verizon Wireless Music Center, Noblesville, Ind., June 18-19	48,824 50,105 two shows one sellout	Live Nation
8	\$2,313,045 \$75/\$40	DAVE MATTHEWS BAND, YONDER MOUNTAIN STRING BAND Comcast Center, Mansfield, Mass., June 7-8	36,441 39,800 two shows	Live Nation
9	\$2,258,800 \$50	PHISH Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 19-20	45,176 50,157 two shows one sellout	Live Nation
10	\$2,173,667 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND PNC Park, Pittsburgh, July 10	30,964 38,000	Live Nation
11	\$1,950,265 \$75/\$40	DAVE MATTHEWS BAND, GOV'T MULE Cruzan Amphitheatre, West Palm Beach, Fla., July 30-31	37,722 38,601 two shows one sellout	Live Nation
12	\$1,900,500 \$50	PHISH Comcast Theatre, Hartford, Conn., June 17-18	32,610 49,608 two shows	Live Nation
13	\$1,865,934 \$50	PHISH Susquehanna Bank Center, Camden, N.J., June 24-25	37,247 49,440 two shows	Live Nation
14	\$1,555,328 \$75/\$40	DAVE MATTHEWS BAND, ZAC BROWN BAND Hersheypark Stadium, Hershey, Pa., July 9	26,397 30,000	Live Nation
15	\$1,360,159 (\$883,220) \$107.80/\$92.40	ROD STEWART O2 Arena, London, July 28	13,304 sellout	AEG Live
16	\$1,278,700 \$50	PHISH Verizon Wireless Amphitheatre, Alpharetta, Ga., July 3-4	25,574 two sellouts	ASO Presents
17	\$1,129,421 \$135.50/\$65.50	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Harveys Outdoor Arena, Lake Tahoe, Nev., July 16-17	13,600 two sellouts	Live Nation
18	\$1,050,555 \$75/\$40	DAVE MATTHEWS BAND, GOV'T MULE Ford Amphitheatre, Tampa, Fla., July 29	18,559 sellout	Live Nation
19	\$1,030,584 \$84.50/\$74.50/ \$64.50/\$34.50	IRON MAIDEN, DREAM THEATER Madison Square Garden, New York, July 12	13,312 sellout	Metropolitan Talent Presents
20	\$1,022,110 \$150/\$35	JENNI RIVERA Nokia Theatre L.A. Live, Los Angeles, Aug. 6-7	13,764 two sellouts	Goldenvoice/AEG Live
21	\$1,021,950 (\$107,640 Canadian) \$49.64	DAVE MATTHEWS BAND, THE FELICE BROTHERS Molson Canadian Amphitheatre, Toronto, June 1	16,223 sellout	Live Nation
22	\$1,009,598 \$75/\$40	DAVE MATTHEWS BAND, GOV'T MULE Aaron's Amphitheatre at Lakewood, Atlanta, July 27	18,680 sellout	Live Nation
23	\$1,000,740 \$75/\$40	DAVE MATTHEWS BAND, AMOS LEE Verizon Wireless Amphitheater, Charlotte, N.C., July 21	18,570 sellout	Live Nation
24	\$987,938 (\$102,374 Canadian) \$86.37/\$38.12	IRON MAIDEN, DREAM THEATER Rogers Arena, Vancouver, June 24	12,566 sellout	Live Nation
25	\$986,450 \$50	PHISH Comcast Center, Mansfield, Mass., June 22	19,729 sellout	Live Nation
26	\$984,090 \$75/\$40	DAVE MATTHEWS BAND, MARTIN SEXTON Blossom Music Center, Cuyahoga Falls, Ohio, June 25	20,211 sellout	Live Nation
27	\$946,312 \$99.50/\$14.75	IRON MAIDEN, DREAM THEATER San Manuel Amphitheater, Devore, Calif., June 19	21,792 46,610	Live Nation, Guerilla Union
28	\$942,430 \$75/\$40	DAVE MATTHEWS BAND, ROBERT EARL KEEN Verizon Wireless Amphitheater, Maryland Heights, Mo., June 16	18,596 21,000	Live Nation
29	\$933,288 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Jiffy Lube Live, Bristow, Va., July 10	23,505 sellout	Live Nation
30	\$907,615 (\$695,544) \$118.63/\$85.41	ROD STEWART O2, Dublin, July 31	7,719 sellout	AEG Live, Aiken Promotions
31	\$899,372 \$99/\$30	RASCAL FLATTS, JOHN RICH, KELLIE PICKLER, CHRIS YOUNG Pizza Hut Park, Frisco, Texas, July 24	16,872 22,539	Live Nation
32	\$890,790 \$59/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS First Midwest Bank Amphitheatre, Tinley Park, Ill., July 16	26,545 sellout	Live Nation
33	\$878,698 \$99/\$30	RASCAL FLATTS, KELLIE PICKLER, CHRIS YOUNG Riverbend Music Center, Cincinnati, Aug. 6	20,349 sellout	Live Nation
34	\$877,390 \$75/\$40	DAVE MATTHEWS BAND, THE FELICE BROTHERS Darion Lake Performing Arts Center, Darien Center, N.Y., June 2	17,836 21,800	Live Nation
35	\$868,456 \$65/\$25	TIM MCGRAW, LADY ANTEBELLUM, LOVE AND THEFT Comcast Center, Mansfield, Mass., July 17	17,328 18,614	Live Nation

Native Tongues

How Language Differences Affect Digital Track Sales

In early August, **Enrique Iglesias'** "I Like It" featuring **Pitbull** and **Lionel Richie** topped sales of 1 million downloads in the United States, according to Nielsen SoundScan.

This in itself wasn't extraordinary: 49 tracks—led by **Train's** "Hey, Soul Sister" with 3.6 million downloads—have sold more than 1 million downloads since the beginning of the year, according to SoundScan.

But "I Like It," released only three months ago, is the sole digital track of 2010 by a Latin artist to pass that sales milestone. With 1.1 million-plus sold to date, the song has racked up more than double the U.S. sales of **Shakira's** FIFA World Cup title "Waka Waka (This Time for Africa)" featuring **Freshlyground**, which has sold 421,000, according to SoundScan.

This makes Iglesias' feat impressive, albeit not completely surprising. For example, crossover artists occupied the top eight positions of Billboard's Aug. 14 Latin Digital Songs chart: Shakira's "Waka, Waka," "Gitana," "Hips Don't Lie" and "Loba"; Iglesias' "Cuando Me Amamoro," "Heroe" and "Dimelo"; and Pitbull's bilingual "I Know You Want Me."

Although "I Like It" had climbed to No. 5 on the Billboard Hot 100 during the same week, it didn't appear on the Latin Digital Songs chart because it's sung in English. Among Spanish-language hits by Latin artists, only three have topped the million-download mark—and that's only if you count Pitbull's "I Know You Want Me" (which was recorded in a mix of Spanish and English) and sales of the English-language ver-

sions of Shakira's "Hips Don't Lie" and "She Wolf."

The top-selling Spanish-only digital tracks? Shakira's 2006 hit "La Tortura," at 804,000 downloads, and **Daddy Yankee's** reggaeton smash "Gasolina," at 595,000, according to SoundScan.



Give me some more: **ENRIQUE IGLESIAS** (left) and **PITBULL**



Latin Notas

LEILA COBO

Crossover acts obviously enjoy more exposure in the market than Spanish-only artists. But could a Spanish-only digital track reach the million-unit sales mark in the United States? Perhaps. But survey data published recently in the Pew Hispanic Center's study "The New Latino Digital Divide" suggests that getting there won't be easy.

The study's subtitle, "The Native Born Versus the Foreign Born," refers to one of its key findings: that national origin was a leading determinant of Internet usage among Latinos, with U.S.-born Hispanics far more likely to use the Internet than immigrants and those from Puerto Rico. The gap even exists among young Latinos. Among 16- to 19-year-olds, for example, 92% of those born in the United States use the Internet, but only 59% of immigrants do.

But it also found that language is an even bigger differentiator. Among those 16 and older, only 35% of Latinos surveyed in Spanish-dominant households use the Internet, compared with 77% of those in bilingual households and 87% in English-dominant households. The study, which didn't consider economic factors, also noted that 64% of Latinos 18 and older go online, versus 78% of non-Hispanic Americans.

The staggering difference in Internet usage between Spanish- and English-dominant Latino households points to difficulties that Spanish-only recordings face in the digital market. Not only do they target a subset of the overall music market, many of the likely purchasers still lack the means or inclination to buy a digital track. Viewed another way, that means the potential for growth is tremendous once Internet usage becomes more pervasive.

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



CANTORAL

EN BREVE

ROBERTO CANTORAL DIES AT 75

Mexican singer/songwriter Roberto Cantoral, who composed some of the most beloved standards in the Latin American songbook, died Aug. 7 of a heart attack in Toluca, Mexico. He was 75. Cantoral penned classic ballads and boleros like "El Reloj," "La Barca" and "El Triste," most recently recorded by Marc Anthony for his 2010 album, "Iconos." Born in 1935 in Toluca, Cantoral began his career as part of a singing duo with his brother, Antonio, before launching the trio Los Tres Caballeros with Chamin Correa and Leonel Galvez. The group recorded such Cantoral songs as "La Barca" and "El Reloj," among many others. His work was also recorded by artists ranging from Plácido Domingo and Joan Baez to Jose Feliciano, Jose Jose and Luis Miguel. He continued to be prolific in his later years, writing music for telenovelas, including Televisa's "El Derecho de Nacer." Cantoral was the honorary lifetime president of Mexico's Society of Authors and Composers, SACM.

PEERMUSIC SIGNS CHAYANNE

Peermusic has signed Puerto Rican pop star Chayanne to a worldwide writing and publishing administration deal. Under the agreement, Chayanne will be able to sign other songwriters in addition to publishing his own material. The deal begins with his latest Sony Music Latin release, "No Hay Imposibles."

FERNANDEZ TO PLAY 'GRAMMY ARTISTS REVEALED' SHOW

Alejandro Fernandez will perform an intimate concert Sept. 1 at Mexico City's Lunario as part of the Recording Academy's "Grammy Artists Revealed" series. It's the first international installment of the MasterCard-sponsored series, which began in 2009. The two-time Latin Grammy winner will perform songs and tell stories for an audience of MasterCard customers and fan club members.

Reporting by Ayala Ben-Yehuda and Leila Cobo.

Bearing Interest

Spain's AUAMusic Harnesses Crowd-Funding For Artists

Without a label contract, bands in need of money for recording and promotion costs have long maxed out their credit cards or borrowed from friends and family. Now some artists are exploring new online vehicles to raise funds.

One emerging model is crowd-funding from fans, something that Spain's AUAMusic.com (which stands for Apadrina Un Artista, or Sponsor an Artist) helps facilitate.

Similar in concept to Germany's Sellaband.com, AUAMusic has raised about €150,000 (\$197,670) from about 1,500 investors for more than 3,400 bands.

Bands looking for funding post their music to the site and fans can invest as little as €5 (\$6.59) in the artist's project, with the possibil-

ity of earning their money back if the project generates profits.

Because this approach has led to the release of only eight albums so far, the company is bringing in a corporate sponsor to allocate half the funding for 100 albums—50 of them in December and 50 next June, according to AUAMusic founder Xavier Leon.

The sponsor, which AUAMusic will announce in October, will provide €1,600 (\$2,108) per album once the artist has raised the same amount from fans. The sponsor will also pay small dividends to investors, who theoretically stand to recoup their investment from the artist's sales, performance rights, concert ticket sales and any other sources of revenue the artist wants to offer. AUAMusic will

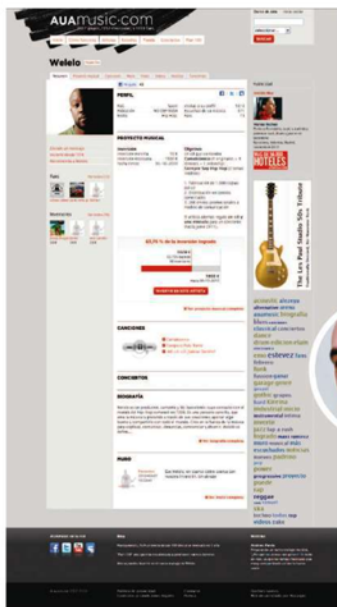
handle physical distribution to FNAC and El Corte Ingles stores, as well as digital distribution and a press campaign surrounding the 100 releases.

AUAMusic is angling to position itself as an investment opportunity for fans. Leon says that with only one AUAMusic project (by rock band Gremio D.C.) having turned a profit, "right now it's more of an emotional investment than a financial investment. What we want is to convert this into a financial investment."

Even if fans never recoup their money, the investment or donation makes them eligible for such items as concert tickets, backstage passes or dinner with the artist, Leon says.

"It's fun," he says, "and it's all part of rock'n'roll."

—Ayala Ben-Yehuda



Bienvenidos investors: AUAMusic's website; inset: founder XAVIER LEON.



>>> DEAG, SONY FORM PROMOTION JOINT VENTURE

Berlin-based promoter DEAG Entertainment and Sony Music Entertainment Germany have launched a joint-venture concert promotion company called Gold Entertainment that will focus on German middle-of-the-road and schlager acts. Gold will be headed by DEAG COO Christian Diekmann and Joe Hugger, senior VP of entertainment and new business at Sony Music Germany Switzerland Austria. Gold is working on tours by German-language artists from Sony's Ariola imprint and has agreed to purchase 66.6% of Wurzburg-based promoter Manfred Hertlein Veranstaltungen for an undisclosed fee.

>>> PROFITS RISE AT JB HI-FI

Australia's market-leading music merchant, JB Hi-Fi, reported a record-high net profit of \$118.7 million Australian (\$109 million) for the fiscal year ended June 30, a 26% increase from the prior year. However, JB says the surge was mainly driven by demand for consumer electronics. Sales rose 17% to \$2.7 billion Australian (\$2.5 billion). The company didn't break out CD/DVD sales but CEO Terry Smart says music remains "an important part of the overall business."

>>> BBC 6 ADDS LISTENERS

U.K. alternative digital station BBC 6 Music's weekly audience reached 1.2 million listeners during the second quarter, up 16% from 1 million in the first quarter, according to figures from audience measurement group RAJAR. The digital station had been under threat of closure until the BBC Trust—the public broadcaster's governing arm—rejected a management proposal in early July to shutter the digital audio broadcasting station. RAJAR also noted that overall DAB programming accounted for 15.8% of all radio listening in the United Kingdom, compared with 15.1% in the prior quarter.

Reporting by Lars Brandle, Andre Paine and Wolfgang Spahr.

GLOBAL BY RICHARD SMIRKE

HMV Tries Again

Top U.K. Music Retailer Eyes Greater Digital Share Through Download Store Relaunch

LONDON—HMV is counting on a revamped website and aggressive discounting to help it finally capture a sizable share of the United Kingdom's still-booming market for digital music downloads.

After beta testing since March, the entertainment retail chain relaunched its HMVdigital.com music download store at the end of July with about 10 million tracks from all four majors and indie labels. The previous incarnation of the online store, which HMV shuttered in December, never gained traction in the market following its launch in 2005.

As part of the HMVdigital.com relaunch, the company is running a headline-grabbing, limited-time promotion promising all entries on the Official Charts Co.'s U.K. Top 40 singles chart for the discounted price of £0.40 (\$0.64) per track.

That's sharply less than the price of front-line single downloads at iTunes, the United Kingdom's leading digital retailer, where they cost between £0.79 (\$1.25) and £0.99 (\$1.57). Amazon's U.K. store sells digital tracks for between £0.49 (\$0.78) and £0.89 (\$1.41).

HMV won't comment on its financial split with the labels on track sales. But the deep discounting demonstrates that the retailer is willing to absorb a temporary financial hit on sales of hit singles in order to drive traffic to the store. Although the discount pricing will be available for only a limited time, HMV hasn't said when the promotion will end.

"We're not here to start a price war," HMV head of digital and online Sarah Hughes says. "We're very much about having a competitive and compelling service."

Richard Sefton, sales director at independent distributor PIAS, says he "didn't meet with a lot of resistance" from PIAS-distributed labels over HMV's promotional pricing. But while executives at the four majors declined to comment or couldn't be reached, one major-label source says, "We would have preferred the quality of experience, [and not price], to have been the focus."

Although HMV is the largest music retailer in the United Kingdom, physical formats still account for nearly all of its music sales, leaving it vulnerable to



Second site: HMV is hoping an overhaul of its digital download store will boost sales.

the continued slide in CD sales and unable to benefit meaningfully from surging demand for digital music.

The trade value of online digital music sales in the United Kingdom totaled £154 million (\$242.2 million) in 2009, up 52% on 2008, according to labels trade group the BPI. During the same period, sales of physical albums and singles fell 6.9% to £706.8 million (\$1.1 billion).

HMV accounted for 28% of U.K. consumer spending on music in 2009, while Amazon and Play.com—both of which sell CDs and digital downloads—accounted for 13.4% and 4.4%, respectively, according to the BPI. iTunes made up 10.6% of music spending, and although the BPI doesn't break out digital market-share data, it confirms that iTunes is the leading U.K. digital music store.

With an eye on boosting its position in the digital market, HMV paid £7.7 million (then, \$12.2 million) in September for a 50% stake in 7digital, a London-based digital media delivery company. The company's technology platform powers the new HMVdigital.com, which boasts a more attractive, simpler layout and easy-to-navigate menus.

iTunes declined to comment for this story; Amazon and Play didn't respond to requests.

HMV will try to differentiate HMVdigital.com from its rivals by exploring different ways of linking the store to other parts of HMV's sprawling entertainment operations, which also encompass live music (through venue owner/artist management company Mama Group, which it acquired earlier this year) and mobile services (through a partnership with France Telecom's U.K. mobile operator Orange).

"The combined element is key," Hughes says, "because no other retailer or organization can really offer that."

PIAS' Sefton says a revamped HMVdigital.com should provide labels with additional options when they market a release at the retail chain. "What you've got now," he says, "is the opportunity to talk to them in lots of different ways."

GLOBAL BY WOLFGANG SPAHR

CHALLENGING CONVENTION

As Popkomm Returns, Rival Reeperbahn Festival Vies For Conference Biz

HAMBURG—Popkomm is back, but a new kid on the block is threatening to steal some of its thunder.

The German trade fair and conference was a fixture on Europe's music business scene for two decades until organizers called off the 2009 confab, citing the financial downturn's impact on bookings.

New and existing conferences attempted to fill the gap last year (Billboard, Aug. 1, 2009). Now, as Popkomm prepares to return to Berlin Sept. 8-10, it's partnering with one of last year's upstart events and faces a competitive challenge from another.

The revived Popkomm will be part of the inaugural Berlin Music Week, a series of music events that will include the Berlin Festival, which will be held on the site of the former Tempelhof Airport (Sept. 10-11).

Popkomm is focusing on its trade fair and showcases this year, having partnered with the all2gethernow (a2n) conference, which launched a digital-focused convention and artist showcase event in Berlin last September during the week that Popkomm was originally scheduled to be held. At the same time, it looks likely to lose some business to the rival Reeperbahn Festival in Hamburg, set for Sept. 23-25.

At first glance, Popkomm, which expects up to 20,000 registered industry attendees, would appear to have little to fear from its much smaller competitor, which anticipates 2,000 industry professionals and up to 18,000 public attendees for its paid showcases.

But some leading music business players are opting for Reeperbahn this year, prompting speculation that it could



Mixing business with pleasure: Hamburg's Reeperbahn Festival in 2009.

pose a long-term challenge to Popkomm. For example, while executives from Universal Music Germany will attend Popkomm and skip Reeperbahn, executives from Warner Music Central Europe are forgoing the more established event in favor of the upstart conference.

Popkomm's exhibitions will be located at the former Tempelhof Airport terminal, but Reeperbahn offers exhibitors space in 60 smaller venues around the renowned Hamburg entertainment strip for booths, showcases and networking. "We're a charismatic alternative," says Detlef

Schwarte, GM of Reeperbahn partner Inferno Events. "Business platforms in pubs, cafes and boats, in a creative neighborhood, differs from the uniform exhibition hall."

Warner Music Central & Eastern Europe chairman/CEO Bernd Dopp says the festival "has proved an ideal platform for presenting newcomers," thanks to "a very high density of outstanding clubs, which is unique."

Inferno Events and leading German promoter Karsten Jahnke Konzertdirektion started Reeperbahn as a showcase festival in 2006, adding the Reeperbahn Campus conference in 2009 following demand from industry attendees. Inferno organizes events ranging from corporate promotions to theater productions.

Popkomm managing director Ralf Kleinhenz says the links with a2n and Berlin Music Week mean Popkomm offers "a unique 360-degree view of

the music industry," adding that the conference remains a strong draw for previous attendees.

At press time, Popkomm had the edge in terms of confirmed keynote speakers, including Robbie Williams' co-manager Tim Clark (IE Management), Independent Online Distribution Alliance CEO Kevin Arnold and PRS for Music chief economist Will Page. Reeperbahn Campus, in contrast, has so far confirmed just Sire Records co-founder Seymour Stein.

Popkomm declines to say how many registrants will have booths, but confirms they include Universal Music, authors group GEMA, BMG Rights Management and PIAS. Companies taking space at Reeperbahn include indie sector trade group VUT, Warner Music Central Europe and promoters organization IDKV.

Can Germany support two major music trade events? Heinz Stroh, managing director of German publishers' trade group DMV, isn't so sure.

"Many companies and organizations," Stroh says, "will be visiting both to find which is the best meeting point."



Mo money, mo problems: THE VICTORIOUS SECRETS

BRANDING BY EVIE NAGY

CREDIT CHECK ONE, CHECK TWO

Experian Turns To Detroit Group Victorious Secrets To Market FreeCreditScore.Com

With more than 70,000 spots aired on network and cable channels in 2009, the FreeCreditReport.com band—and its catchy songs about bad jobs, relationships and credit, sung from roller coasters and Renaissance fairs—is arguably the jingle king of America.

But not for long. The scruffy blond and his nameless crew—cast by an ad agency specifically to sing the FreeCreditReport.com jingles—are passing the torch to a real band. On Aug. 9, Detroit quintet the Victorious Secrets won a nationwide search to be the spokes-band for FreeCreditScore.com, a new brand from credit-monitoring company Experian, parent company of FreeCreditReport.com. The group's first ad will air Sept. 12 during the MTV Video Music Awards, where the act will make a red-carpet appearance.

The original campaign, conceived by the Martin Agency in Richmond, Va., was built upon spreading a message “about personal financial literacy, tied to pop music and pop culture,” says Chris Moloney, senior VP/chief marketing officer for the U.S. consumer direct-business unit of Experian. It succeeded, Moloney says, because it took on a life of its own in the social media space—the band had thousands of fans on Facebook, and tributes and parodies proliferated on YouTube.

But after three years, “there were people who were tired of the band,” Moloney says. As the company was preparing to launch a new brand focused on offering credit scores rather than full reports, he says, it realized a high-profile search for a new act could engage everyone—“those who loved the band, and those who wanted a new one.”

The search was conducted with live competitions in New York, Los Angeles and Chicago, followed by an open-entry period online, where bands could submit their version of a prewritten jingle. The Victorious Secrets won the online portion of the contest, becoming one of four finalists announced during Major League Baseball's All Star Game in July, after which the public could vote. With its win, the band was awarded \$10,000 and a full set of gear—and because the members will appear

in commercials, the Victorious Secrets will be paid under Screen Actors Guild guidelines.

The Detroit group was founded in March by five long-time collaborators in order to enter a local rock contest, which they won. “We submitted [to FreeCreditScore.com] on a whim to see if we could keep this hitting streak alive,” guitarist Mike Mulliniks says. “We credit Detroit for the win, because it showed up and voted and put us over the top.”

While many bands might be wary about being labeled “that FreeCreditScore.com band,” bassist Bryon Rossi says they aren't concerned. “[Experian] has been so supportive of us as a band and maintaining our identity, reminding us that we got to this point for being who we are,” he says. Rossi adds that the Victorious Secrets were halfway through recording a full-length album when they won, and they plan to finish it during the 18 months they're contracted with Experian.

“We wanted a real band who were very talented musicians, but who could take a tongue-in-cheek approach to the commercials in a way that could tell a story and be embraced by a wide population,” Moloney says. He adds that the Victorious Secrets' contest submission “was very jazz meets pop, which they captured well . . . when I hear them I kind of hear Ben Folds, and that style has universal appeal.”

All of the jingles, like those for FreeCreditReport.com, will be written by the Martin Agency's Dave Muhlenfeld, and Experian will own the publishing and recording copyrights. The songs will also be used in a radio campaign and made into ringtones.

The Victorious Secrets are still waiting to film their ads, but “I'm sure they will be situational and will definitely showcase our personality as a band,” Rossi says. Moloney hints that unlike the previous campaign where the band members sang about their own financial woes, the new ads will have the group telling other people's stories. The emphasis will be on the importance of regular credit checks; one spot includes advice from an older man to a younger one.

“Another is largely about how you can't always get what you want if your credit score's not good,” Moloney says. “We won't literally borrow lines from the Rolling Stones, though, so they don't have to worry about that.”

‘Gurl’ Trouble

Examining The Merits Of Rondor Music's Complaint About The Katy Perry Hit

Grown men are engaged in a girl fight. Or is it a girl fight?

Universal Music Publishing Group's Rondor Music, which owns the copyright to the **Beach Boys'** “California Girls,” has sent a letter to Capitol Records demanding that it grant writing credits and royalties for the **Katy Perry** summer hit “California Gurls” to **Brian Wilson** and **Mike Love**, the writers of the 1965 classic.

No one would mistake Perry's song—which topped the Billboard Hot 100 for six straight weeks in June and July—for “California Girls.” But at the end of “Gurls,” rapper Snoop Dogg says, “I really wish you all could be California girls”—not far off from “I wish they all could be California girls” in the Beach Boys' refrain.

Other artists have paid tribute to “California Girls.” **Paul McCartney** has explained that the

1968 **Beatles** tune “Back in the USSR” (“Well the Ukraine girls really knock me out/They leave the West behind”) was written as “a kind of Beach Boys parody.” And country star **Gretchen Wilson's** own “California Girls” mocked the Beach Boys' coastal female ideal, celebrating inland California's “good women from Sacramento to Corona,” while singing, “Ain't you glad we ain't all California girls/Ain't you glad there's still a few of us left, who know how to rock your world.”

There isn't any indication that Rondor will sue. Indeed, Love and Wilson have said publicly that they like Perry's song. Capitol parent EMI Music doesn't seem to be too worried. “There's no merit to it,” EMI spokesman **Dylan Jones** says.

Still, there's no doubt that Rondor is taking this seriously. “Using the words or melody in a new song taken from an original work is not appropriate under any circumstances,” a Rondor spokesman says, “particularly from one as well-known and iconic as ‘California Girls.’”

Did Rondor have a legal basis to make its demand? Its blanket insistence that using snippets

from others' works “is not appropriate under any circumstances” ignores various potential legal defenses. But, like so many things in the law, it's not an absolute slam-dunk. Underlying any consideration of the legal case is the venerable maxim “de minimis non curat lex”: The law doesn't concern itself with trifles. In other words, judges don't waste their time over trivial matters, like copying tiny portions of others' works.

The Copyright Office takes the position that “short phrases or expressions” aren't protected by copyright, even if those short phrases are “novel or distinctive.” But the case law is not so clear about how short is too short to merit protection under the law, or when a short phrase is so original and important to the work that copying requires permission.

For example, one appellate court found that the line “Good morning, Detroit. This is J.P. on JR in the A.M. Have a swell day” from the 1987 film “The Rosary Murders” was an unprotectable short phrase because it was “not an integral part of the movie; it was merely an incidental part of the background.”

But another appeals court suggested that the phrases “**Euclid** alone has looked on beauty bare” (from an **Edna St. Vincent Millay** sonnet) and “**Twas** brillig and the slithy toves” (from **Lewis Carroll's** “Jabberwocky”) would garner copyright protection, because of their high degree of creativity and originality, similar to the made-up word “supercalifragilisticexpialidocious” from the 1964 Disney movie “Mary Poppins.”

And in the music context, the Sixth Circuit Court of Appeals held in the famous 2005 Bridgeport Music v. Dimension Films case, which involved rap group **N.W.A.'s** sample of two seconds from **Funkadelic's** “Get Off Your Ass and Jam,” that the de minimis doctrine doesn't exist in the context of sound recordings—a decision that sampling proponents have harshly criticized.

Even if “I wish they all could be California girls” is potentially protectable by copyright, that wouldn't be the end of the story. Capitol could assert a fair use defense, arguing that the use of a small portion of the Beach Boys song in what might be plausibly described as a feminist response to it is perfectly allowed under the law.

Universal Music is no stranger to fair use; it asserted that **Public Announcement's** sampling of a line from **George Clinton's** “**Atomic Dog**” in its song “**D.O.G. in Me**” (“Bow wow wow, yippie yo, yippie yea”) was fair use. Alas, a jury disagreed in 2007, as did the Sixth Circuit two years later.

Legal Matters

BEN SHEFFNER



Golden State warrior: KATY PERRY



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

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10 BEST STARTUPS OF 2010

Where Some See Chaos Or Even Doom, Others See Opportunity: The Following Companies And Entrepreneurs All Share A Vision That The Best Days Of The Music Industry Are Not Behind Us, But Still Lie Ahead

BY ANTONY BRUNO AND GLENN PEOPLES

STARTUP OF THE YEAR

1 RDIO

Founders
Janus Friis,
Niklas Zennstrom

Location
San Francisco

Funding
Undisclosed; known investors include Janus Friis, Niklas Zennstrom, Atomico Ventures

Launch date
August 2010

Serial entrepreneurs Janus Friis and Niklas Zennstrom were sitting together in their London offices in the summer of 2008, joking around and playing music online, when an idea began to form.

The founders of the Kazaa peer-to-peer music service—along with such services as Skype and Joost—simply didn't like the options available in the digital music space at the time and determined they could do something better, this time as a legitimate paid service.

"We realized that online music was going to be big, and that we wanted to be in the space again," Friis says. "We looked at the state of music services and decided they weren't the kind of services we'd want."

Fast forward to Aug. 4, 2010, when Rdio emerged from private beta mode to offer all takers its ambitious twist on a subscription-based cloud music service. Users can stream any song in its 7 million-strong catalog an unlimited number of times. It will scan users' existing music libraries to populate their online collection. It has apps for iPhone, Android and BlackBerry devices that let users stream music from the cloud as well as cache thousands of songs for offline availability. And it charges \$5 per month for Web-based PC access, with a \$10 monthly option for mobile access.

Rdio's key innovation is a social networking layer that lets users follow each other's activities, peek into their respective music libraries and follow their recent activity through a Facebook-like feed. Users can edit public playlists and find new friends based on similar tastes. And topping it all off is a sleek user interface, graphical design and elegant software that have earned it primarily positive reviews from a jaded digital music press. TechCrunch proclaimed that Rdio "fairly rocks" and "points to how digital music should be consumed on the Web and mobile devices." CNET lauded its "polished, visually appealing experience." Gartner research VP Mike McGuire says he believes Rdio is well-positioned for the long haul. "They have the opportunity to create a powerful marketing message. It's a very convenient way to make a cloud library."

Ultimately, many small things set Rdio apart from its peers: The way Rdio allows users to see what music is popular with their friends, its lists of recommendations and an ease of use that's mandatory for a product that aims to be a part of everyday life. It scans the user's hard drive to replicate the music collection in that person's account. If a song has been licensed, the user can move it to the cloud.

Like some great products—Google's search engine, Pan-



ZENNSTROM (left) and FRIIS

dora, Apple's iPod and iPhone—Rdio's complexities are hidden beneath its simple interface. Many music services tend to impress upon users the depth of their catalogs with endless charts, lists and editorial. Whether on a PC or mobile device, Rdio just makes listening to music easy.

For Friis, it's about creating the best version of an idea others may share, similar to how Apple cornered the market on MP3 players by making the best one, not the first. And executing on ideas is something Friis and Zennstrom have some experience with, and the team they hired to run Rdio has a long history with their previous efforts. COO Carter Adamson led the Windows development team at Skype, and CEO Drew Larner is another Skype veteran.

Rdio does have a few drawbacks in its formative days. Its catalog needs to be filled out—Rdio currently has all four majors as well as the Independent Online Distribution Alliance, Iris, Finetunes, INgrooves and the Orchard. In addition, Rdio's "artist radio" feature is inferior to pure webcasting services like Pandora and Slacker. While it's great for "lean forward" listening, Rdio needs a better "lean back" experience.

Rdio's launch comes at a fraught time in the music industry. For starters, the market for new digital music services is growing increasingly crowded. Rdio competitors include incumbents Rhapsody and Napster, mobile-focused startups from Thumbplay and Play.Me, social-focused entrants like MOG, not to mention the U.S. launch of Spotify and whatever Apple and Google finally unveil in the coming months. But Friis isn't concerned about entering a packed field.

"When we launched Skype, there was probably 10-20 other applications that allowed people to talk for free online," he says. "None of them were really great, and Skype had a combination of extremely powerful technology packaged into a very simple and easy-to-use product. I'm not trying to compare them in any way, but as an entrepreneur you're generally launching into a crowded space. When you look back it's easy to forget about that. If no one else is doing anything in a particular space, it's probably a space not worth doing anything in."

This renewed digital music land rush is fueled by an increase in venture capital funding. According to a July report by the National Venture Capital Assn., funding in the media and entertainment space increased from \$129 million in the second quarter of last year to \$321 million this past quarter. And while that figure is just slightly down from the \$333 million invested in first-quarter 2010, there were 91 media and entertainment deals struck this past quarter versus 71 in the first quarter.

Also contributing to the sudden interest in subscription music services is the explosion in smart-phone ownership and access to app stores, which along with faster wireless networks have solved the portability problem that has long-plagued earlier subscription services. And finally, labels have altered their licensing structure to allow for all to offer service at \$5 per month,



On yr Rdio: The rise in smart-phone ownership has spiked interest in music services like Rdio.

bumped to \$10 per month for mobile access.

However, there's still a perception that music startups are a bad investment.

"When we make an investment, we look at the market economics and ask how big is this market and how big of a company can we build," says Paul Santinelli of North Bridge Venture Partners. "Right now, it's unclear if people can make money in music as a venture investment. There's

not a lot of intellectual property there."

This is one of the reasons why so many startups are staying away from digital music services and instead focusing on providing online tools for artists and labels to make sense of the expanding digital environment. Among Billboard's 10 best startups of the year, six are more artist-facing, tools-oriented companies than fan-facing music services.

"As an entrepreneur, you go into risky things; that's what you do," Friis says. "You have to focus on creating the best experience and product. It's more in the executing than having a really unique idea that nobody has."

2 VEVO

Founders
Rio Caraeff, CEO; Doug Morris, chairman/CEO, Universal Music Group

Location
New York

When Vevo went live late last year, it seemed as if it was fated to repeat the less-than-stellar performance of the many other digital music services the music industry has tried to launch on its own. Traffic to the site was so overwhelming that it immediately crashed and sparked a backlash from critics saying labels should stick to licensing and stop trying to build their own properties.

Since then, the joint venture of Universal Music Group, Sony Music Entertainment and investor Abu Dhabi Media (with EMI contributing content) has surpassed all expectations. It's become the third-most-popular online video site behind Google and Yahoo portals, and its traffic has grown 62% since launch with a global audience of 141 million.

The vast majority of this traffic comes from YouTube, which also serves as the underlying video platform for the Vevo website. But that's the beauty of the Vevo model—by functioning as a syndication hub that consolidates all advertising activity around the music videos it hosts into one entity, Vevo is slowly turning around the monetization of online music video.

The company is not talking yet about revenue, but it

Funding
Undisclosed; Universal Music Group, Sony Music Entertainment, Abu Dhabi Media

Launch date
December 2009



CARAEFF

claims an average "cost per thousand" (or CPM) of \$25 for its basic ads, not including custom sponsorships. At any one time, there are more than 50 ad campaigns running simultaneously, with virtually every category of advertiser participating.

Up next is launching a mobile app that's compatible with the iPhone and iPad, extending the service internationally, moving into the living room with as-yet-unannounced TV partnerships and focusing on live concert streams and more original programming. Additionally, it continues to woo holdout Warner Music Group as a contributing partner.

3 SONGKICK

Founders
Ian Hogarth, CEO; Pete Smith, COO; Michelle You, chief of product

Location
London

Funding
\$1.1 million in June 2008, seed funding from Y Combinator in 2007

Launch date
March 2008



HOGARTH



Songkick is at the crossroads of two exciting trends in music: social networking and online ticketing. It's like Facebook for music junkies. Although the service launched at South by Southwest in 2008, it experienced big growth in traffic this year, co-founder/CEO Ian Hogarth says.

At the heart of Songkick is its database of concerts—both past and upcoming. Users learn about future shows by tracking people, bands and venues. It's easy to see which concerts your friends are planning to attend, which shows are coming to your favorite venues and where your favorite bands are playing. To make tracking bands easy, users can install a Songkick app that scans an iTunes library and automatically starts tracking those artists. It imports favorite artists and events from users' Last.fm profiles as well. Daily e-mails inform users of upcoming concerts that have been added to the database. And users can upload photos and leave comments about shows they've attended.

The service has great potential for promoters and ticketing companies. Consumers often complain they missed a show because they didn't know about it. Songkick believes it can increase the size of the total pie by getting people to attend more concerts. To that end, Songkick indexes nearly 100 ticket sites in the United States, the United Kingdom, Canada, Australia and New Zealand, which enables the company to place links to tickets on a concert's page.

Songkick has 1.3 million monthly users and a database of 1.5 million concerts with thousands of set lists, photos and reviews. Hogarth says it plans to reach far more through new content partnerships with YouTube, Vevo, the BBC, Nokia and music streaming service Grooveshark, among others, to be announced before the end of the third quarter.



4 KICKSTARTER

Founders

Perry Chen, CEO;
Yancey Strickler

Location

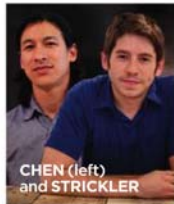
New York

Funding

\$300,000 in seed funding

Launch date

April 2009



CHEN (left)
and STRICKLER

Sometimes the only thing standing between an artist and fans is funding. Today, there is a growing number of online platforms that help creators find money. The best of the bunch is Kickstarter.

Launched in April 2009, Kickstarter quickly became a popular source of alternative fund-raising for creative artists of all stripes.

Documentary filmmakers, designers, writers and visual artists have flocked to the site to raise money that would otherwise be difficult to get. Some record labels, such as Kill Rock Stars and Polyvinyl, have used the service, too.

For the artist, the process is simple: Think up a project, describe it in a Kickstarter entry, offer various levels of involvement for buyers and pick a funding goal. The best entries have nifty videos that better explain the project and pique consumers' interest. In return for using its platform, Kickstarter keeps 5% of successfully funded projects. If a project doesn't meet its fund-raising goal, both artist and Kickstarter collect nothing and donations are returned.

For fans, the Kickstarter experience is just as simple. Much of the site's traffic comes from the artists—through e-mail, websites or social media pages. Once on a project's Kickstarter page, a potential funder can view additional information and peruse the project's different offerings. Smaller donations might earn a digital download and good karma. For larger donations, artists tend to offer digital and physical versions, a mention in the liner notes and some sort of exclusive access.

As of early August, according to co-founder Yancey Strickler, more than 2,000 projects have been funded and 7,000 have been launched. (Some are still in funding, and the company estimates its creators have about a 50% success rate.) In total, about \$15 million has been pledged to its projects.

5 MFLOW

Founders

Oleg Fomenko, CEO; Tony Byrne, CFO; Thong Nguyen, chief technology officer; Atan Burrows, marketing director; Don Jenkins, music director

Location

London

Ask company founders what Mflow is, and they'll call it "Twitter meets iTunes." The concept is rather simple: Registered users can set up profiles on Mflow and follow one another. But rather than sharing short messages, they share links to different songs available on the service. Where Twit-

Funding

Undisclosed; Russian media firm TNT

Launch date

April 2010



ter has tweets, Mflow has "flows." Each flow allows a one-time full stream of the song, user comments and the option to buy.

Here's the interesting part: Users who send flows that result in purchases get a 20% discount off Mflow downloads for each sale made.

It's not the first music service to try this angle, also known as peer-retailing. Now-defunct PassAlong Networks was perhaps the most recognizable company that tried this, but with limited success. Mflow is tapping into the viral and social nature of today's networks to elevate the strategy to a new level.

Mflow lists not only top-selling songs and new releases, but also songs that get the most flows and which members are selling the most tracks through their recommendations. Flows can be sent outside of the service—to such services as Twitter and Facebook—but users need to download the application to play full songs as a result.

Available only in the United Kingdom, Mflow is eyeing expansion into the United States and is adding new content to its catalog of 3 million tracks.

6 ROOTMUSIC

Founder

J. Sider, CEO

Location

San Francisco



Funding

Undisclosed seed funding

Launch date

March 2010

RootMusic is the most exciting of the new services that allow artists to do more with their social media pages. It's functional, effective and free, although an inexpensive premium service is also available.

The service does one thing and does it very well: It lets artists create attractive, functional band pages at their Facebook profile. As MySpace is losing its place as the go-to platform for artists to reach fans, tools to maximize the usefulness of Facebook are taking on a greater importance. Put simply, RootMusic's timing is impeccable.

Uploading music to Facebook can be a cumbersome process and pages tend to look bland. RootMusic helps solve those problems. Its feature-rich design interface is simple enough to be used by musicians of any skill level. Photos are dragged and dropped into place. Background colors and text styles are chosen and applied through pop-up windows. An experienced user could create a custom theme in just a few minutes.

The final product is a band page with everything in one place: songs for streaming (using SoundCloud's music player), concert dates and photos. The free basic level of service allows for a customized page that streams music while fans browse artist info and media. For \$1.99 per month RootMusic adds greater customization and design opportunities.

In just five months, 21,000 artists from around the world are using RootMusic, and founder/CEO J. Sider says the company has a high conversion and is generating revenue from its premium service. He adds that RootMusic users' band pages have 3.2 million monthly users.

The company raised seed funding before launch and is talking to a number of investors, according to Sider, that are interested in being involved in the next round of funding.



From left:
HOFFMAN, WHITE
and RAYANI

7 NEXT BIG SOUND

Founders

Alex White, CEO; David Hoffman, director of product and design; Samir Rayani, chief technology officer

Location

Boulder, Colo.

Launch date

August 2009

Funding

Around \$1 million in seed funding in February 2010 from Foundry Group, Alsop Louie, SoftTech Venture Capital, Compete.com co-founder David Cancel, Intelliquest's Peter Zandan, David Cohen and Troy Henikoff

Next Big Sound originally formed as a social game designed to let users pretend to be a music mogul, virtually managing a band through its career arc. Last year, it switched gears and instead began tracking the popularity of artists and their songs online. But the spirit of the company remained the same: examining how a band becomes famous.

Next Big Sound now tracks some 300,000 real-life bands and measures their online activity, from online spins and sales to profile views and comments on social networks. Sites covered include Facebook, YouTube, MySpace, Twitter and Wikipedia, among 16 total.

The raw data is free to anyone who registers and is provided in a slick, user-friendly interface that aggregates a massive amount of information into an easily customizable and digestible fashion. It makes money by charging for the analysis and context of that data, answering such questions as what days of the week are best to release new content or which sites drive the most sales results.

In the coming months, Next Big Sound will launch a self-serve premium product to let new users buy various levels of analysis through an online payment system, skipping the need for negotiated contracts.

8 GUVERA

Founder

Claes Loberg, CEO

Location

Gold Coast, Australia

Funding

\$30 million from AMMA Private Investment

Launch date

March 2010



LOBERG

Australia-based Guvera is boldly going where few companies today dare venture: digital rights management-free, ad-supported music downloads. Launched to the general public in March, Guvera is basically a bet on the economics of ad-based music, a troublesome segment without success stories outside of webcasting. If it succeeds, the company will have created a way for both brands and artists to reach the most price-sensitive consumers.

Created by advertising executive Claes Loberg, Guvera's unique approach to integrating advertising into the user experience puts immersion over interruption. Brands are built

into the normal browsing and downloading procedure. There aren't any pop-up ads or videos to watch.

After selecting a song for download, the user chooses from a list of brands associated with that artist. So if you choose Eminem's "Love the Way You Lie," for example, you select from a short list of pages (called channels) branded by MasterCard, Geico, Jack in the Box, Sprint and other well-known companies. Once on the channel page, the user can download the song. It takes a few extra clicks, but there aren't any overt ads and the track is free.

Guvera limits the number of its users' downloads, which prevents users from racking up a royalties bill that exceeds Guvera's advertising support. That's key, since the company pays standard digital download royalties to labels, not the tiny royalties of tethered downloads or noninteractive streams.

The service is off to a fair start. According to the company, it has 100,000 registered users in the United States and Australia and is aiming for a 2011 launch in the United Kingdom. It's working with a New York investment bank to advise it on strategic partners and fund-raising of at least \$50 million. That money will go toward Guvera's expansion plans in mobile, TV, film and new-market launches.

9 HELLO MUSIC

Founders

Zack Zalon, managing partner; Brendon Cassidy, managing partner

Funding

\$4 million in funding from KVG Partners

Location

Los Angeles

Launch date

April 2010

In a digital landscape that worships crowd sourcing and algorithm-based filters for discovering new music and op-



ZALON (left) and CASSIDY

portunities, Hello Music stands out by eschewing both. The "music opportunity engine" instead relies on real people to select the artists and songs that it thinks have a chance at success, then leverages its automated system to blast its recommendations to a wider audience. Artists submit their music to the system, and company screeners highlight the best tracks to match with the most appropriate opportunities among its various partners. Tracks selected, for example, may be added to the Slacker Internet radio service, made available for licensing through AudioMicro and Getty Images or sent for consideration to booking site GigMaven. Other partners include Topspin, MediaNet, Yahoo Music, LyricFind and Next Big Sound. Should any of the artists and songs make money off Hello Music's recommendations, the company gets a cut.

Since launch, the company says it has finalized or is in negotiations with hundreds of placements. It now has more than 35,000 tracks in the system, and three different screeners review each one. The company has added a feedback report that gives artists a summary of those screeners' feedback, detailing the strengths and weaknesses of each track, recommended genre, ranking in comparison to other artists in the system and recommended opportunities for placement.

Looking forward, Hello Music hopes to add TV and movie placements to its list of opportunities, as well as direct deals with labels, essentially becoming an outsourced A&R department. It's also developing a music advisory board of industry power players to help mentor and open doors for participating artists.

Hello Music is a spinoff from incubator Wilshire Media Group and founded by digital music veterans Zack Zalon and Brendon Cassidy. Both were early employees of Farmclub.com and served as executives at Virgin Digital (Zalon as president and Cassidy as chief technology officer). The company recently added John Boyle as president.

10 MYWERX

Founder
Tim Smith

Funding
\$1.3 million

Location
Nashville

Launch date
October 2009



Since its quiet launch in 2009, MyWerX has been working hard to improve the complex and costly process of registering creative works. The MyWerX platform is a validated-wiki copyright registry that helps creators catalog their works and protect their interests.

For record labels, publishers and performing rights organizations, MyWerX offers a way to bring their processes and record collecting into the 21st century. "It is essentially a tool that provides validated data that keeps the labels in a safe harbor while most efficiently delivering data to publishers that ensures they will get paid in a timely manner," founder Tim Smith says.

After a work is created, the songwriter logs into MyWerX and registers the song, which is then added to that creator's database of compositions. If the composition has co-writers, they all need to validate the information before the work is secured and finalized inside MyWerX. Thus, the accuracy of the data and the writers' shares are confirmed from the start, not later, when inaccuracies can cause more problems. And because MyWerX is a proactive measure for establishing split fees, Smith says, labels can use it to avoid penalties to publishers.

Smith is a longtime entrepreneur who helped design and implement Copyright Management, an early copyright administration system. Chairman Tim DuBois is VP/managing director of ASCAP's Nashville office. The MyWerX advisory board includes former National Songwriters Assn. president Steve Bogard, former Atlantic Records president Barry Coburn and Copyright Management founder/CEO Terry Smith. ●●●

CAPITAL IDEA

Many venture capitalists prefer to avoid investing in music-oriented startups. But the team at Bain Capital has headed in the other direction, placing bets on such companies as Lala, Thumbplay, Slacker and TargetSpot, among others. Managing director Ajay Agarwal explains why.

Bain Capital has more investments in digital music companies than most venture capital firms. Is that by design?

I wouldn't say it's by design. We always look for great entrepreneurs and interesting disruption in established industries. Clearly the music business has a lot of disruption. And disruption creates opportunity. It's an industry from a consumer standpoint that's not going away. The question is, What's the right business model in this environment, and what are the new opportunities for growth?

What are some of those opportunities? Our excitement around Thumbplay, for instance, revolves around the fact that once [third-generation] networks get good enough, this idea that I can access any song in the world

anytime from any device is very powerful. I have Thumbplay's service plugged into my house, and my desire to purchase a CD has gone way down because I can access any track anytime I want. But also my consumption of music has gone way up.

What are you looking for in a company before investing?

The challenge in the music business has always been distribution. Historically it was brick and mortar. But the distribution model is changing and even the labels haven't figured it out yet. You also have a situation with Apple where you have a dominant player. So we spend a lot of time when looking at investments in this space [determining] whether a company has figured out a way around distribution in acquiring customers. Technology is important too. But technology without an answer to the distribution question is hard.

Does the greatest opportunity lie in mobile? I think so. The thing about mobile that's pow-



AGARWAL

erful is that as a listener, whether I'm in my car or the subway, I'm a lot more captive. The opportunity for advertisers is very compelling. That's why we're an investor in TargetSpot, which is audio advertising around digital music. Part of the reason radio advertising even today is so effective is because you're captive. All you're doing is driving and listening. It's a powerful medium. As that moves from terrestrial radio to digital and mobile, it's going to open up tremendous opportunity. We're still in the early days in terms of the opportunity.

Are there any areas you're avoiding?

The thing about the startup business is that it's very hard to speak generally about stuff that's great or not great because so much of it depends on the individual company. I'm hesitant to say one space is not interesting, because once you meet an entrepreneur and you dig under the covers of what a particular company is doing, even if it seems at the surface level that it's not interesting, you don't know until you dig in.

But what are the barriers and challenges that you watch out for?

The biggest challenge, again, is distribution. iTunes has a very strong hold on the actions of customers. You have a payment system built in. But the good news is that with the proliferation of new devices, and the growth of Android and other mobile platforms, they'll have payment mechanisms built in. Facebook too. There's a lot of opportunity there.

What advice would you have for any new companies and entrepreneurs contemplating entering the music market today?

A few different things: Do you have a great service that's highly differentiated versus what's already out there? If it's just incrementally better, it's not that interesting. It's got to be revolutionarily better. The second thing is distribution. How are you going to acquire customers and do so cheaply and easily? And third, is there some reason, structurally, why the dominant players in this space aren't going to be able to squash you? The iPhone is a great phone, but there's still 70% of the market out there that doesn't have a solution nearly as compelling. So if you can deliver a seamless music service to that other 70%, that's a big market. It's unlikely Apple is going to own the entire market. —AB

EMI BY A MILE

Publisher Breaks Away With Largest Share Of Top 100 U.S. Airplay Songs

EMI Music Publishing trounced its rivals during the second quarter, snaring a market-leading 21.1% share of the 100 most popular U.S. radio airplay songs.

That marked the first time that the publisher has captured a 20%-plus share since first-quarter 2008, when it had 21.4% of the top 100 airplay songs. And it represented a nearly eight percentage-point lead over second-place Sony/ATV Music Publishing, which had a 13.4% share during the three months ended June 30.

EMI claimed a piece of 43 of the second quarter's top 100 airplay songs, including the top three songs of the period: "Nothin' on You" by **B.o.B** featuring **Bruno Mars**, **Rihanna's** "Rude Boy" and "Break Your Heart" by **Taio Cruz** featuring **Ludacris**, respectively. Although the publisher had a share of three fewer top 100 songs than in the prior quarter, its second-quarter share was up from 18.5% in that period and up from the 17.3% it tallied in second-quarter 2009.

Radio airplay is calculated based on the overall top 100 detecting songs from 1,515 U.S. radio stations that Nielsen BDS monitored electronically for the period of April 1-June 30. The Harry Fox Agency researches the publishers' split for each track

to calculate their share of those songs.

By dropping to second place, Sony/ATV saw its share of the top 100 songs plunge from 19.5% in the first quarter and slip from 14.2% in the second quarter of last year. The publisher had a share of 30 of the top 100 songs, down from 34 in the first quarter

Publishers Place

ED CHRISTMAN



this year, including **Jason Derülo's** "In My Head" at No. 7, **Ke\$ha's** "Your Love Is My Drug" at No. 8 and **Lady Gaga's** "Alejandro" at No. 10.

Warner/Chappell Music ranked third for the second straight quarter, with a 12.1% share, down from 12.5% in the first quarter and 14.1% in the year-earlier period. Warner had a share in 30 songs that made the top 100, including **Lady Antebellum's** "Need You Now" at No. 4, "In My Head" and the No. 12 tune, **B.o.B's** "Airplanes," featuring **Hayley Williams**.

Coming in at fourth place for the second quarter in a row was Universal Music Publishing with a 10% share, down from 12.3% in the first quarter and 11.9% in the second quarter of last year. Universal had a share in 33 top 100 songs, one less than in the prior quarter, including "Nothin' on You," "In My Head" and the No. 9 song, **the Script's** "Brokeven."



Meanwhile, Kobalt Music Group captured an 8.3% share in the second quarter, finishing fifth for the ninth consecutive quarter and matching its previous best in fourth-quarter 2009. Its second-quarter share also marked an advance from 7.8% in the first quarter and 7.4% in the corresponding period of 2009. In the second quarter, Kobalt claimed a share in 17 top 100 songs, up from 12 in the prior quarter, including "Your Love Is My Drug," "California Gurls" by **Katy Perry** featuring **Snoop Dogg** at No. 13 and **the Black Eyed Peas'** "Imma Be" at No. 14.

BMG Rights Management ranked sixth in the second quarter with a 7.7% share, making its debut on the top 10 publishers airplay chart. Its chart showing was fueled by its recent acquisitions of Stage Three Music, Cherry Lane Music Publishing, the Adage IV catalog and Crosstown Songs America. BMG had a share of 13 of the top 100 songs, including "OMG" by **Usher** featuring **Will.i.am** at No. 5, "Brokeven," "Imma Be" and the No. 21 track, "Carry

TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING	21.1%
2	SONY/ATV MUSIC PUBLISHING	13.4%
3	WARNER/CHAPPELL MUSIC	12.1%
4	UNIVERSAL MUSIC PUBLISHING GROUP	10%
5	KOBALT MUSIC GROUP	8.3%
6	BMG RIGHTS MANAGEMENT	7.7%
7	BUG MUSIC/WINDSWEPT HOLDINGS	4.5%
8	CHRYSALIS MUSIC GROUP	3.2%
9	WORDS & MUSIC COPYRIGHT ADMINISTRATION	2.5%
10	EVERGREEN COPYRIGHTS	1.8%

Percentage calculations based upon the overall top 100 detecting songs from 1,515 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	12.8%
2	UNIVERSAL MUSIC PUBLISHING GROUP	10.5%
3	WARNER/CHAPPELL MUSIC	9.7%
4	WORDS & MUSIC COPYRIGHT ADMINISTRATION	9.2%
5	EMI MUSIC PUBLISHING GROUP	9.1%
6	BIG LOUD BUCKS ADMINISTRATION	5.9%
7	BUG MUSIC/WINDSWEPT HOLDINGS	3.9%
8	BMG RIGHTS MANAGEMENT	3.79%
9	EVERGREEN COPYRIGHTS	3.76%
10	BECKY POMMER-JONES ADMINISTRATION	3%

Percentage calculations based upon the overall top 100 detecting songs from 192 country radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Wish right now: B.O.B co-wrote No. 1 airplay song 'Nothin' on You' (featuring Bruno Mars) and 'Airplanes' (featuring Hayley Williams), making him one of the top 10 songwriters of the second quarter.

Out," by **Timbaland** featuring **Justin Timberlake**.

Coming in seventh was Bug Music/Windswept Holdings, which tallied a 4.5% share, up from 3.6% in the prior quarter and 4.2% in the corresponding period last year. Bug had a share in nine songs in the top 100, up from eight in the prior period, including "Nothin' on You," "Billionaire" by **Travie McCoy** featuring **Bruno Mars** at No. 23 and **George Strait's** "I Gotta Get to You" at No. 37.

Ranking eighth was Chrysalis Music Group, with a 3.2% share, returning to the top 10 for the first time since first-quarter 2008, when it placed with a 2% share. Chrysalis landed seven songs in the U.S. top 100 radio songs during the second quarter, including "Rude Boy," "Break Your Heart," **Drake's** "Find Your Love" at No. 33 and four other songs it acquired through its purchase of S1 Songs.

Words & Music Copyright Administration finished ninth in the second quarter with a 2.5% share, up from 1.7% in the first quarter. It had a share of five top 100 airplay songs, including "Need You Now" and **Jason Aldean's** "Crazy Town" at No. 35.

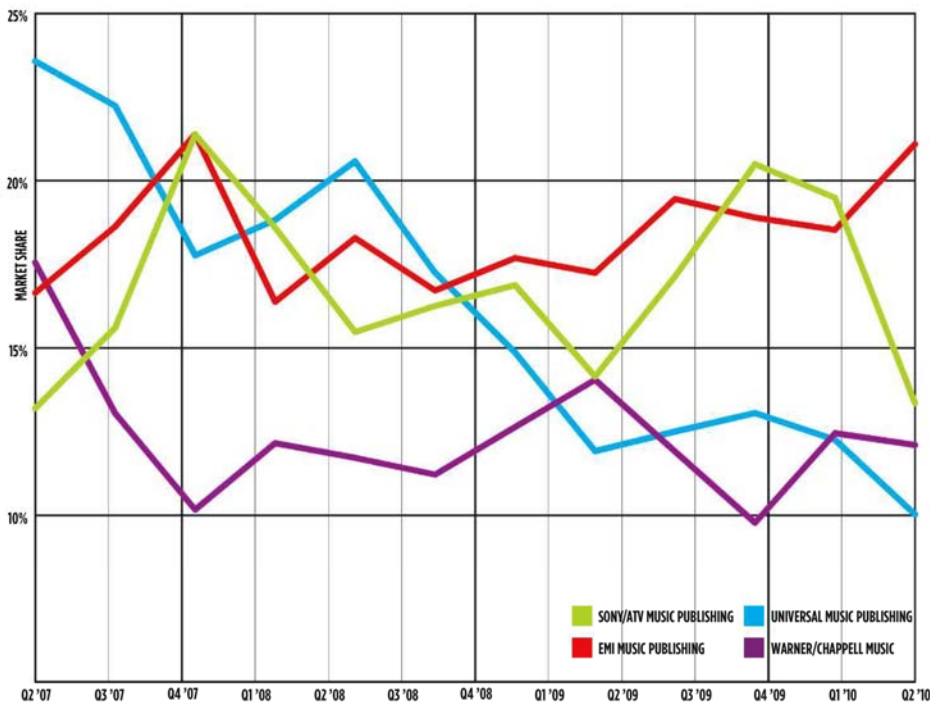
Evergreen Copyrights ranked 10th in the second quarter with a 1.8% share, down from 2.1% in the prior quarter. Evergreen had a share in four top 100 songs, including the No. 27 track, **Miranda Lambert's** "The House That Built Me."

Among country publishers, Sony/ATV Music topped the rankings for the second quarter in a row, garnering a 12.8% share of the top 100 country airplay songs at 192 stations monitored by Nielsen BDS. Its share was down 14.7% in the first quarter.

The top songwriter of the second quarter was **William "Will.i.am" Adams**, who wrote the Peas' "OMG" and co-wrote the group's "Imma Be," "Rock That Body" at No. 49 and "I Gotta Feeling" at No. 53. Lady Gaga ranked second among songwriters in the quarter, based on three top 100 airplay songs that she co-wrote: "Alejandro" and "Bad Romance" at No. 24 (both co-written with **Nadir "RedOne" Khayat**) and the No. 11 song, "Telephone," which she co-wrote with four other writers.

MAKE IT POP

The four major music publishers' quarterly share of the 100 most popular U.S. radio airplay songs.



TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	WILLIAM "WILL.I.AM" ADAMS
2	STEFANI GABRIELLA "LADY GAGA" GERMANOTTA
3	CHRISTOPHER "LUDACRIS" BRIDGES
4	RYAN "ALIAS" TEDDER
5	NADIR "REDONE" KHAYAT
6	AUBREY "DRAKE" GRAHAM
7	BOBBY RAY "B.O.B" SIMMONS JR.
8	ANDREW FRAMPTON
9	◀ KESHA SEBERT
10	BRUNO MARS

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,515 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

TOP 10 AIRPLAY SONGS

RANK	SONG	LABEL
1	"NOTHIN' ON YOU," B.O.B FEATURING BRUNO MARS	REBELROCK/ GRAND HUSTLE/ATLANTIC
2	"RUDE BOY," RIHANNA	SRP/DEF JAM/IDJMG
3	"BREAK YOUR HEART," TAIO CRUZ FEATURING LUDACRIS	MERCURY/IDJMG
4	"NEED YOU NOW," LADY ANTEBELLUM	CAPITOL NASHVILLE/CAPITOL
5	"OMG," USHER FEATURING WILL.I.AM	LaFACE/JLG
6	"HEY, SOUL SISTER," TRAIN	COLUMBIA
7	"IN MY HEAD," JASON DERÜLO	BELUGA HEIGHTS/WARNER BROS.
8	"YOUR LOVE IS MY DRUG," KESHA	KEMOSABE/RCA/RMG
9	"BREAKEVEN," THE SCRIPT	PHONOGENIC/EPIC
10	"ALEJANDRO," LADY GAGA	STREAMLINE/KONLIVE/ CHERRYTREE/INTERSCOPE

Ranking based on the number of aggregated plays each song had among 1,515 U.S. radio stations electronically monitored by Nielsen BDS 24 hours per day, seven days per week during the period of April 1-June 30.

Alex Da Kid

The British Songwriter/Producer Behind Two Of The Smashes Of The Season Details His Path To Success

BY MONICA HERRERA

Alex Da Kid is best-known for a pair of epic hip-hop/rock hybrids, but in real life, the 26-year-old U.K. producer/songwriter is the furthest thing from hyperbolic.

"I don't really get excited about things," he says with classic English stoicism, when asked what it felt like to meet Swizz Beatz, one of his idols, for the first time. "I'm always thinking about the next thing, so as soon as I knew that he liked my beats, I was thinking, 'How can I make this into a bigger situation than it is now—what's the next step?'"

Strategizing has paid off for Alex Da Kid so far. As a 19-year-old growing up in London, Alexander Grant went from tooling with Fruity Loops software in his mother's house to enrolling in college for music and convincing the future head of Polydor Records to give him a major-label internship. Hustling to make his name on U.S. shores followed, as he eventually won the support of Swizz Beatz, got his future hit—B.o.B's "Airplanes" featuring Hayley Williams—into the hands of Atlantic Records executives and signed with Universal Music Publishing Group in February 2009.

A virtual unknown at the top of 2010, Alex Da Kid has since made a serious impact on the charts. "Airplanes" reached No. 2 on the Billboard Hot 100, and Eminem's "Love the Way You Lie" (featuring Rihanna), which he conceived with his own artist Skylar Grey, has spent four consecutive weeks atop the chart. Both songs were essentially selected as B.o.B and Eminem's second singles by fans, who propelled each track to high sales when the artists' albums ("B.o.B Presents: The Adventures of Bobby Ray" and "Recovery," respectively) were released and never stopped downloading them.

In an interview with *Billboard*, the former soccer pro-turned-hitmaker talks about how he got his start, reveals how "Love the Way You Lie" just made the cut on "Recovery," and dreams up a potentially mind-blowing collaboration.

How serious of a soccer player were you before you started producing?

I went into it professionally when I was 17. I played the midfield and upfront, but then I got injured. Because I'm tall and I grew really quickly, I had this condition where my knee joints don't grow as quickly. I also started getting a bit distracted with girls and started having arguments with my manager. I just slowly lost interest.

When did you shift your focus to music?

I was about 19 and still playing [soccer] semi-professionally, but I knew I wasn't going to be doing that for the rest of my life. A friend gave me a CD of [music software] Fruity Loops. I started using it and just fell in love.

Do you remember what your first beat sounded like?

I thought it was amazing, but it was horrible. It was just weird electro music... I don't know what it was. I'm sure I have some old Mini-Discs of my old first beats in my mum's house in London. I didn't have any sort of concept of the music industry back then. I'd played drums in school and loved listening to music, but I wasn't into the making of it.

What was your next step?

I decided to go to college for music and did a sort of apprentice program with MTV. Then a guy called Ferdy [Unger-Hamilton], who's now the president of Polydor, did a talk at the university, and I begged him for work experience. He gave me an internship at Island Records. I met a lot of people through that and got intern-

ships at the biggest studios in Europe.

In my second year at university, I probably came to America three or four times. I knew, like, two people from MySpace in America [laughs]. The first time I slept on hotel room floors, and then I had a second cousin that lived in Harlem, so I was staying there sometimes.

What was your first big break?

I did a song on Kardinal Offishall's album that was my first placement in America. I got that through one of my good friends in England who manages Estelle, and Kardinal would hang out with Estelle a lot.

Swizz Beatz was one of the first top producers to take you under his wing. What was your initial meeting like?

I went to the studio for eight hours and played him every beat I've ever made. He just kept being like, "Play me another one, play me another one." I remember leaving the studio at 9 o'clock in the morning and thinking, "I've never done that before. I've got a million tracks on my laptop, and I just played him every single one."

How did you get signed to Universal Music Publishing Group?

I had already made "Airplanes" and it was just kind of floating around in the Atlantic building—they didn't know who it would be for, because this was before B.o.B or Hayley [Williams] or anybody got on it. I had a few offers from people who wanted to sign me because they knew that song would be pretty big, but [UMPG senior director of creative affairs] Jessica Rivera



song has helped the people around her and her label say, "Oh, that's a big hit, we want another one." You know how the music industry is.

Another high-profile single you worked on with Sean Garrett—Nicki Minaj's "Massive Attack"—stalled at No. 65 on *Billboard*'s Hot R&B/Hip-Hop Songs chart and never made it onto the *Billboard* Hot 100. What do

you think went wrong there?

They just pretty much took the track and did their own thing, and I felt like it could've been a lot different if I was there. Now, obviously, that never happens again. I'm producing and I'm there at every stage, and that definitely helps. Everything is a learning experience. I did another song for her, but I'm not sure if it's on the album or not. I haven't really spoken to her for a while.

What's the status of your collaborations with Rob Thomas and the Fray?

Rob started working with me before I had any real success, after [UMPG executive of creative for the East Coast] Evan Lamberg sent him my tracks. We've got great chemistry and he writes for other people too, so we've been putting down ideas. The Fray are looking to do something a little bit more beat-driven on their new album after they were on the *Timbaland* album. I haven't been in the studio with them yet, but I think in September I'm going to make it happen.

Do you think about how you'll repeat or top your early success?

I don't have any preconceived ideas like, "Love the Way You Lie" had a kick and a snare here, so I'm going to use the same kick and snare here." But the good thing is that I can get my music to pretty much most people now. If I think a song is perfect for Cher, I can get it to her. That's a great situation to be in.

Did you send a song to Cher?

No, I haven't, but that's a good idea. I should make a song for Cher, right? A Cher/Lil Wayne collaboration would be cool.

Would you be interested in working with any U.K. pop artists, like Taio Cruz or Jay Sean?

I would be interested in anybody that has the same ambition and drive as me—people who have a fan base and a movement, who can sell not just singles but can sell albums. I have no affinity to England. I'm not sitting here thinking about how I can make the next guy from England the biggest thing in the world. I just care about the best music possible.

Is it true that you start every demo with the line, "Shhh, Alex Da Kid is coming"?

Yeah, I say that so everyone will quiet down. If you're playing my track in a loud room, people will sit down and really take in my brilliance and magnificence [laughs]. I started doing it three years ago. Nicki [Minaj] kept it on "Massive Attack," but most people try and take it off. But the bigger I get, the more I'm going to make people leave it on there.

and I had the same lawyer, Scott Felcher. A big part of me coming to America was to have a good team—that was more important to me than getting placements because I knew once that was in place, everything else would happen. They're like another part of my management, involved in everything I do.

How did "Love the Way You Lie" come about?

I met Riggs [Shady Records senior director of A&R Rigo Morales] in Jessica's office. We went back and forth for a while, and then "Airplanes" happened and Em heard it and loved it, and he wanted to get on it. Then he asked me if I had anything else with a hook for him, and I sent him "Love the Way You Lie." We didn't know if it was going to make the album or not, because he had half the album already mastered and the other half was getting mastered. I went in to mix it with him, and Rihanna was in Dublin, recording her part and sending it to us. We did it in two days, and then two days after that the album had to go to the pressing plant.

What's your reaction to the song's success?

I'm not surprised at all by how people reacted to it. I think it's like classic Eminem mixed with a different sound, and with Rihanna on it, it just has all the elements.

My artist Skylar Grey worked on the song with me—she's signed to my production company, Wonderland Entertainment. Everyone wants to sign her now, so we're working out a deal toward the start of next year.

Now you're working with Rihanna on her next album. How is it coming?

It's good. I'd say it's like a mixture of her two sides. It's commercial, but at the same time it's got an edge to it—it has substance. We worked together about a year before "Love the Way You Lie" in London, and obviously that

“Em heard ‘Airplanes’ and loved it, and he asked me if I had anything else with a hook for him.”



Hot hand: Peach Pickers BEN HAYSLIP, DALLAS DAVIDSON and RHETT AKINS (in caps, from left) with This Music GM RUSTY GASTON (left) and BEN VAUGHN, executive VP/GM of EMI Music Publishing Nashville.

'Chicks, Trucks And Beer'

Songwriting Trio The Peach Pickers Harvest Hit After Country Hit

BY DEBORAH EVANS PRICE

Anywhere else, the name "Peach Pickers" might conjure up images of farmers or fruit-laden orchards.

But along Nashville's Music Row, it's quickly become known as the name of country music's hottest songwriting team.

"We're all from Georgia—it's known as the Peach State and we all pick guitars, so it kind of fell out one day," Rhett Akins says of the moniker he and co-writers Dallas Davidson and Ben Hayslip adopted.

The three friends scored their first hit as a

songwriting trio in 2008 with Brooks & Dunn's "Put a Girl in It," which reached No. 3 on Billboard's Hot Country Songs chart. They also collaborated on Jack Ingram's 2009 top 10 hit, "Barefoot and Crazy," and Joe Nichols' "Gimmie That Girl," which topped the chart in May.

And the songwriting trio has three songs on this week's ranking: Blake Shelton's "All About Tonight," which climbs one notch to No. 5; Josh Turner's "All Over Me," which holds steady at No. 12; and Nichols' "The Shape I'm In," up eight places at No. 47. The trio also has

seven cuts on forthcoming albums by Tim McGraw, Colt Ford, Craig Morgan, Frankie Ballard and Kevin Fowler.

Much as production/songwriting teams the Matrix and the Neptunes have done in pop and hip-hop, the Peach Pickers have succeeded in establishing themselves as a hitmaking brand name in country. Akins and Davidson are signed to EMI Music Publishing, while Hayslip is with This Music Publishing, a Warner/Chappell joint venture with songwriters Tim Nichols and Connie Harrington and This Music GM Rusty Gaston.

"Chicks, trucks and beer," Akins jokes, when asked what he and his colleagues tend to write about. "We used to set out an album of Hank Williams Jr. and we'd say, 'If Hank wouldn't say it, we ain't saying it.'"

Akins and Hayslip first wrote songs together when they were teens in Valdosta, Ga. Akins moved to Nashville in 1992, where he realized his dreams of becoming a bona fide country star with hits like "That Ain't My Truck," which peaked at No. 3 on Hot Country Songs in 1995, and "Don't Get Me Started," which topped the ranking the following year.

Hayslip moved to Music City in 1994 to pursue a songwriting career, scoring his first hit with Jeff Bates' "Long, Slow Kisses," a top 20 single in 2005. By 2004, Albany, Ga., native Davidson had also moved to Nashville, where he quickly made his mark as a songwriter, co-penning Trace Adkins' 2006 No. 5 country hit, "Honky Tonk Badonkadonk," and collaborating with writers like Akins, Jamey Johnson and Randy Houser. In mid-2006, Akins and Davidson, who had already co-written songs together, teamed with Hayslip after Gaston suggested the three take a stab

at writing songs together.

"Our style started out really rural," Akins recalls. "Everything we wrote at first was dirt roads, beer and trucks. When Dallas met his wife, the songs started becoming a little more romantic. But we don't write the slow, romantic love songs. We still write about the dirt road and the truck—we just put the girl in the truck."

"Put a Girl in It" was already climbing the chart when Gaston hosted a party in August 2008 to introduce the Peach Pickers to other A&R executives and producers in Nashville.

"We had peach cobbler and ice cream and gave away CDs," he says. "The only way you could get the brand-new songs from these guys was show up to this party."

The CD distributed at the party contained demos of 14 songs, including "Gimmie That Girl," "Barefoot and Crazy" and "The Shape I'm In." "You have to give credit where credit is due," Davidson says. "These guys [at EMI and This Music] are the ones beating the doors down."

Hayslip, a father of three boys who coaches his sons' baseball, football and basketball teams in his spare time, doesn't aspire to be a recording artist. Akins and Davidson just recorded an album together that will be distributed and marketed by Warner Music Nashville.

"We'd like to write them all together, but life gets in the way," Akins says. "It has turned out that each of us has missed out on a cut because we were out of town and the other ones will [say], 'Well, that's about a half a million-dollar dove hunt you went on there.'"

The trio has developed a musical chemistry that's paid off handsomely. "I realize that the hotter Dallas gets," Hayslip says, "the hotter Rhett gets, the hotter I get." ■■■

Heaven Scent

Warner/Chappell Scores Nina Ricci Deal For Unsigned Artist

BY RICHARD SMIRKE

Warner/Chappell Music U.K. hopes to deliver the sweet smell of success to singer/songwriter Florrie Arnold through an international ad campaign for perfume brand Nina Ricci.

The unsigned 21-year-old Arnold is best-known as the house drummer at U.K. pop production house Xenomania (Girls Aloud, Sugababes, Pet Shop Boys). Now, reinvented as pop singer Florrie, she's to become the face and voice of the new Nina Ricci fragrance Nina L'Elixir, which hits stores Europe-wide this month.

In a break from traditional synch deals, Warner/Chappell will handle a raft of unique licensing opportunities connected with the campaign and Arnold herself—including image and likeness rights for the singer, who's published by Xenomania, which is administered by Warner/Chappell.

"It's a really interesting deal for a music publisher to do and one we're definitely going to repeat because it expands the scope of our rights," says Jim Reid, senior VP of synchro-

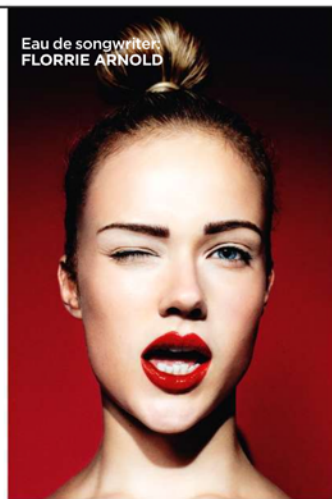
nization in Europe at Warner/Chappell parent Warner Music Group. "We're not simply a music publishing company anymore. We're working with multiple sets of rights and able to license into the biggest campaigns in the world."

The campaign is set to roll out in 60 international markets during the next year, with a further two-year option. It starts Sept. 17 in France with a 30-second TV spot featuring Arnold walking through a fantasy landscape singing a Xenomania-produced cover of Blondie's 1979 hit "Sunday Girl."

The ad and an accompanying print and online campaign will roll out across Europe and Canada this fall before launching in Latin America, Russia, the Middle East and Asia in early 2011. The company hasn't finalized its U.S. launch plans for Nina L'Elixir.

Nina Ricci brand director Margerie Barbes Petit identifies females aged 15-25 as the campaign's target demographic. Arnold, she adds, was chosen because of "her musical creativity and her innovative elegance."

Having recruited New York advertising agency Grey Group to produce the Nina L'Elixir campaign, Nina Ricci initially reached out to music publishers and labels for a straight music synch before Warner/Chappell won out with



Eau de songwriter: FLORRIE ARNOLD

its expanded pitch for Arnold.

Nina Ricci and Grey made the choice of the Chrysalis-published Blondie song "Sunday Girl," Reid says, but Warner/Chappell owns the soundtrack's master recording rights. Although it currently doesn't have any commercial release plans, a three-minute video of "Sunday Girl" will be available on Arnold's website and Nina Ricci digital platforms globally. "We're trying to make synchronization a key

part in breaking our artists and helping them to reach a platform where they can achieve success in record sales," Reid says. He notes that negotiations are already taking place for similar multirights deals for other Warner/Chappell talent, but declines to reveal further details.

"Breaking new music on a platform that isn't coming from a talent show is incredibly difficult nowadays," says Xenomania chief Brian Higgins, who calls the ad a "great opportunity to direct traffic to Florrie's social media." In addition to her website, Arnold maintains the requisite social networking accounts at Facebook, Twitter, MySpace and Flickr.

Warner/Chappell, Xenomania and Nina Ricci wouldn't comment on the deal's financial terms. Major labels have expressed interest in releasing the debut album that Arnold is currently recording, Higgins says, adding that he anticipates a deal being inked soon after the Nina Ricci campaign launches. Warner Music wouldn't comment on whether it has made an offer.

Higgins also says negotiations are under way with several "management heavyweights" to represent Arnold. "We need a bigger partner now because she is becoming very hot as an artist," he says. "We need the ability to react internationally to this." ■■■



PLOWING NEW GROUND

**Publishers Eye Live Music, Artist Management
And Other New Sources Of Revenue** BY ED CHRISTMAN

As sliding sales of recorded music continue to squeeze songwriting royalties, music publishers are branching out in search of new income streams.

Encouraged by new opportunities opening up as downsizing record labels jettison certain services, publishing companies are pushing in many different directions, from starting labels to launching multi-artist branded tours, forming management companies and investing in musical stage

presentations.

"We are now a full-service entertainment shop looking for opportunities in all parts of the business," Primary Wave Music Publishing partner/GM Justin Shukat says.

Artists and managers are "looking for a lot more from their publishers nowadays," Shukat says. "They want more than synchronization and writer collaboration opportunities. They are expecting a marketing plan and brand marketing."

Kathy Spanberger, Anglo-American region president for peermusic, sees much the same. "In this changing environment," she says, "you have to offer more services than in the past."

Ironically, one area that's seen an uptick in publisher activity has been the release of recorded music through wholly or jointly owned labels (see story, page 21). In addition to running its own label, London-based Notting Hill Music Group also collects perform-

ance royalties through its Copyright Rescue International division, which serves about 200 clients, including Sean Paul, Dizzee Rascal and Atomic Kitten.

Primary Wave has been one of the most aggressive in moving into areas not normally pursued by music publishers. The company has launched a label, also called Primary Wave, with EMI Music's Label Services division handling North American distribution. The two sides will also release music by select artists through a joint venture. The label's first release, the self-titled debut album by Oklahoma rock band Taddy Porter, came out in June and has sold 4,000 units, according to Nielsen SoundScan.

And while publishers have long assisted developing artists in booking shows, Primary Wave moved beyond that to embrace new partnerships in live music.

This year, the company launched the multi-artist Rock Yourself to Sleep tour in conjunction with Motel 6. The 42-city U.S. tour, which wrapped in July and was spon-



Portfolio diversification: Primary Wave Music Publishing owns the Amplified tour, which stages concerts at summer camps; EMI Music Publishing licensed Four Seasons songs to the hit musical 'Jersey Boys' (top right) and was one of the Broadway production's investors.

sored by 1-800-Mattress, featured headliner Every Avenue of Fearless Records and supporting acts Sing It Out Loud, the Secret Handshake and There for Tomorrow. The tour was an outgrowth of a marketing campaign with the motel chain in 2009, when the two companies held a contest for touring bands to win six weeks of free lodging at Motel 6 locations.

In another live-music venture, Primary Wave is the owner of Amplified, which organizes concerts at summer camps. This year's Amplified tour, featuring Atlantic artist Cody Simpson and other emerging acts, went to more than 30 camps and was scheduled to conclude Aug. 13.

The 9-year-old tour, which was founded by alternative venue tour organizer Aimee Berger and acquired by Primary Wave in 2008, "has made money every year," Shukat says. In addition to collecting fees from campgrounds, Amplified has about a dozen corporate sponsors, including Scholastic, Penguin Young Readers, Edison Learning,



Samsung Electronics and Cartoon Network, that are interested in targeting teen and tween demos.

Primary Wave has also established a presence in artist management, forming a series of joint ventures with managers under the Primary Wave Talent Management banner. The publisher partnered in February with former OutKast manager Michael "Blue" Williams, president of Family Tree Entertainment, which manages Simpson, Big Sean, Lords & Lady, Thundercatz and Hard County. It also formed a joint venture last year with Rick Smith of Wild Justice Entertainment and Scott Frazier of Overtone

Music Group, who together handle Taddy Porter, Saving Abel, Crowfield, Brent James and Volbeat. Primary Wave also has joint ventures with David Simone and Winston Simone, who manage 4 Troops and David Garrett, and Jerry Blair, who handles Laughing Pizza and Ebony Bones.

"By leveraging our relationships with key players in the music, television, motion picture and advertising industries," Primary Wave CEO Lawrence Mestel said when announcing the Smith/Frazier deal, "We will be able to add significant value to the artists signed to the new joint ventures."

Meanwhile, publishers are also seeking new opportunities in traditional licensing areas. EMI Music Publishing has licensed songs for hit musicals "Mamma Mia!" and "Jersey Boys." But as it interacts with the worlds of film and Broadway, "we want to get much more involved in the brainstorming," says Darnetha Lincoln M'Baye, EMI senior director and head of film and stage licensing.

Under the right circumstances, EMI will also invest in Broadway productions, as it did with "Jersey Boys." Similarly, Sony/ATV Music Publishing chairman/CEO Martin Bandier says his company would consider getting involved in financing shows "if we get the storyline right." The publisher licensed the use of Beatles songs for the 2007 film "Across the Universe," which the company is hoping can be adapted into a stage production.

"I always believed that all these things are part of the charge of music publishing," Bandier says. "Now, maybe more people are aware of the scope." ◆◆◆



We'll leave the light on: EVERY AVENUE headlined the Primary Wave/Motel 6 2010 Rock Yourself to Sleep tour.



From left: Ricki Lake, Peermusic; MELINA LEON

Right Round

Why More Publishers Are Launching Labels

Music publishing has been a far more stable business than making and releasing records. So why are so many publishing companies—major and indie alike—opting to start their own labels?

Sony/ATV's Hickory Records, Notting Hill Music Group's Transmission Recordings and the Bug Music/Kings of Leon joint-venture imprint 429 Records are just a few of the publisher-owned labels that have emerged in recent years.

Some see it as a way to develop talent without having to wait for labels to show interest. Others say it's a way to provide services to older, established artists who no longer need a label to distribute music.

In addition to capturing revenue beyond just songwriting royalties, such labels also enable their owners to secure both publishing and master-rights fees in synch deals. Peermusic produces master recordings in order to develop talent and control both sides of a synch license, according to Kathy Spanberger, Anglo-American region president for peermusic.

"We used to be able to develop new talent without owing master rights," she says. "But these days, because Internet marketing and film, TV and advertising promotion is such an important part of development, we need to own or administer the masters as well in order to expand the development opportunities and ease the licensing issues."

In other instances, peermusic has produced albums for established acts, as it did for Latin tropical artists Carolina La O and Melina Leon. Each released albums in May that were distributed digitally by peermusic, with Select-O-Hits handling CD distribution. Under those deals, the publisher allocated part of the money it would've paid as an advance toward radio and concert promotion and online marketing, Spanberger says.

Notting Hill Music started Transmission Recordings last October "mainly as a reaction to the dearth of good labels currently out there," Notting Hill chairman Andy McQueen says. "This is not a case of publishers grabbing undeserved extra shares—it is a huge commitment to maintaining the flow to market of great music."

Transmission released digital tracks in May by the King Blues and Lil J. Other acts signed to Transmission include Bodyrox, Rhythms del Mundo and Ezcapade. The label has distribution in Europe through Play It Again Sam and is looking for licensing and/or distribution deals in North America and Japan, McQueen says.

"It is growing faster than anticipated," he says, "as a result of the number of our publishing clients who see our label as the most vibrant alternative route to the promised land." —EC

◆ **700,000 SPINS**

In The End/**Linkin Park**/Warner Bros.
You Belong With Me/**Taylor Swift**/Big Machine

◆ **500,000 SPINS**

Big Yellow Taxi/**Counting Crows**/Geffen/Interscope
Hey There Delilah/**Plain White T's**/Fearless/Hollywood
Hey Ya/**OutKast**/LaFace/JLG
Second Chance/**Shinedown**/Atlantic

◆ **400,000 SPINS**

Black Horse & The Cherry Tree/**KT Tunstall**/Relentless/Virgin
Hey, Soul Sister/**Train**/Columbia
Love In This Club/**Usher Feat. Young Jeezy**/LaFace/JLG
Numb/**Linkin Park**/Warner Bros.
Stronger/**Kanye West**/Roc-A-Fella/Def Jam/IDJMG
Teardrops On My Guitar/**Taylor Swift**/Big Machine/Universal Republic
What Goes Around...Comes Around/**Justin Timberlake**/Jive/JLG

◆ **300,000 SPINS**

Break Your Heart/**Taio Cruz Feat. Ludacris**/Mercury/IDJMG
Breakeven/**The Script**/Phonogenic/Epic
Day 'N' Nite/**Kid Cudi**/Fool's Gold/G.O.O.D./Universal Motown
Leavin'/**Jesse McCartney**/Hollywood
OMG/**Usher Feat. will.i.am**/LaFace/JLG
What I've Done/**Linkin Park**/Warner Bros.

◆ **200,000 SPINS**

Alejandro/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope
California Gurls/**Katy Perry Feat. Snoop Dogg**/Capitol
How Low/**Ludacris**/DTP/Def Jam/IDJMG

◆ **100,000 SPINS**

Rain Is A Good Thing/**Luke Bryan**/Capitol Nashville
Un-Thinkable (I'm Ready)/**Alicia Keys**/MBK/J/RMG
She Won't Be Lonely Long/**Clay Walker**/Curb
Your Decision/**Alice In Chains**/Virgin/Capitol

◆ **50,000 SPINS**

All About Tonight/**Blake Shelton**/Reprise/WMN
Cryin' Like A Bitch!/**Godsmack**/Universal Republic
Did It Again (Lo Hecho Esta Hecho)/**Shakira**/Epic
Get Back Up/**tobyMac**/Forefront/EMI CMG
Half Of My Heart/**John Mayer**/Columbia
Hello Good Morning/**Diddy & Dirty Money**/Bad Boy/Interscope
Undo It/**Carrie Underwood**/19/Arista Nashville
I Like It/**Enrique Iglesias Feat. Pitbull**/Universal Republic
Little White Church/**Little Big Town**/Capitol Nashville
Lose My Mind/**Young Jeezy Feat. Plies**/CTE/Def Jam/IDJMG
Love The Way You Lie/**Eminem Feat. Rihanna**/Web/Shady/Aftermath/Interscope
Ride/**Ciara Feat. Ludacris**/LaFace/JLG
Ridin' Solo/**Jason Derulo**/Beluga Heights/Warner Bros.
Somebody To Love/**Justin Bieber**/Island/IDJMG
Your Love/**Nicki Minaj**/Young Money/Cash Money/Universal Motown

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Big in Japan (clockwise from bottom left): HILCRHYME, IKIMONOGAKARI and HIDEAKI TOKUNAGA

Still In The Game

Japan Remains No. 1 In Physical Music Sales Despite Big Drop

BY ROB SCHWARTZ

TOKYO—Like an aging star athlete, Japan's music market is losing its image of invincibility. And as with most athletes, the statistics tell the tale.

Japan has shown precipitous drops in physical music sales between the past two full-year sales periods that mirror similar declines in the United States and Europe.

However, this player is very much still in the game. For the second year in row, in 2009 (the latest period for which full-year figures are available), Japan topped the United States as the most valuable physical-music market in the world.

According to IFPI, the value of physical music sales in Japan in 2009 was \$3 billion, compared with \$2.6 billion in the States.

This is a widening of the gap between the two nations. In 2008, Japanese physical music sales were worth \$3.2 billion, surpassing, for the first time, U.S. sales, which came in at \$3.1 billion. (The strength of the yen contributes to Japan's strong results.)

However, according to two different estimates, the physical music market has been dropping for some time.

The Recording Industry Assn. of Japan (RIAJ), which tracks the value of the production of physical music (including music videos), reports that the market dropped 13% in 2009 and 9% in 2008.

What's worse, according to Soft International Planning, a music market analysis unit run by the same group that owns SoundScan Japan, the value of sales of physical music in Japan plummeted 27% in 2009 in a year-on-year comparison with 2008.

In 2008, the production value of the market was ¥361.8 billion (\$4 billion), a large drop from the high-water mark of ¥607.9 billion (\$5.8 billion, using the exchange rate at that time) in 1998, and in 2009 value was down to ¥316.5 billion (\$3.6 billion), according to the RIAJ.

In another blow to the industry in 2009, the digital market, which had been exhibiting growth for the last five years, was nearly flat.

In 2008, digital music value increased 20% over 2007, jumping to ¥90.5 billion (\$997 million). But in 2009, value inched up to only ¥91 billion (\$1 billion).

Looking at the physical and digital music figures together, the total market was worth ¥407.5 billion (\$4.6 billion), down nearly 10% from 2008

when the overall market was worth ¥452.3 billion (\$5 billion).

Universal Music Japan (UMJ) CEO Kazuhiko Koike is sanguine about the downturn.

"I felt sure what happened in the Western markets would happen in Japan," he says. "But let us not forget that the physical music sales in Japan are still No. 1 in the world."

With this in mind, Koike stresses that UMJ is honing its physical sales strategies.

"We believe physical still forms the basis of our business and make a well-thought-out effort to maintain it," he says. "One strategy is to increase physical sales to consumers whose lifestyle does not have much to do with digital music downloads. There are 42.8 million consumers in the middle-age to senior age range of 40-64 in Japan, and this is a very promising market segment for us" since they still buy physical recordings.

The strategy has paid off for UMJ. The label's biggest-selling album for the first half of 2010 was Hideaki Tokunaga's "Vocalist 4." It moved 600,000

AFTER FIVE YEARS OF GROWTH, THE DIGITAL MUSIC MARKET SHOWED LITTLE INCREASE IN THE PAST YEAR.



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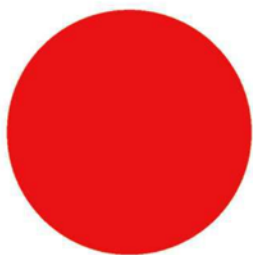


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physical copies, according to the label. Tokunaga is a crooner who gained fame in the '80s and '90s and remains popular with the demographic that Koike has targeted.

Sony Music Entertainment Japan (SMEJ) has sought to integrate its physical and digital market efforts to spur sales in both, but especially in the latter.

"In the Japanese market, physical and digital exist side by side," COO of marketing and distribution Kiyoshi Furusawa says. "A hit single is generated by digital single track sales, which together with other subsequent hit singles by the same artist lead to physical album sales. We see this as the most important aspect of our marketing strategy whereby hit singles are driven by digital."

One example of this is the success of ikimonogakari, SMEJ's biggest-selling domestic act between April 2009 and March 2010. According to the label, the band's single, "Yell," sold 1 million digital downloads, which spurred parent album "Hajimari no uta," the group's third full-length effort, to move 650,000 units.

Keith Cahoon, former CEO of Tower Records Japan and now CEO of music publisher/consultancy Hotwire K.K., says that the disappointing overall physical results in 2009 don't signal the end of CDs in Japan.

"Digital is the more convenient format for consumers, but lots of people [in Japan] still want physical goods, especially if they have good packaging, like attractive artwork, liner notes, lyrics and credits. Historically, Japanese packaging has been among the best in the world."

UMJ also integrates its physical and digital sales strategies, depending on the genre. It has had tremendous success in marketing hip, R&B-inflected J-pop to tech-savvy, younger consumers, mainly through mobile downloads, which dominate digital sales in Japan.

For example, the GReeeeN track "Kiseki," released in May 2008, has sold 10.5 million digital copies, according to the label. The band continued its digital success in 2009 with "Haruka," which was the RIAJ Gold Disc Awards' song of the year and has moved 4.9 million units. In the first half of 2010, Universal act Hilcryhne sold 4.5 million copies of its track "Shunka Shutou."

Despite these impressive sales figures for certain UMJ acts, 2009 was a watershed year for the digital market in Japan, given its stagnant sales rate.

Sebastian Mair, co-founder/president of Music Solutions and a consultant at music publishing giant Fuji Pacific, attributes this stagnation to software and hardware issues, which are now affecting digital sales.

"Digital sales have problems in Japan," Mair says. "Given the layout of the menus, it's a pain

to buy music on mobile phones in Japan, and [the cost] is still over \$3 a track, well over the international average. There are reasons why the floodgates aren't opening."

However, with more than 113 million handsets in use in Japan, up around 8 million from last year, the potential for digital mobile sales is immense.

Mobile-phone music store Reco Choku accounts for 65% of total digital sales in Japan and 90% of the mobile market, according to the RIAJ. Reco Choku president Yuichi Kato understands the company needs to innovate to drive sales further.

"We have to try to expand our customer base . . . by providing services to users with new devices, such as smart phones," he says. "We'll redouble our efforts in one-to-one marketing, focused on Club Reco Choku members."

Club Reco Choku launched in December 2009 and now has 2.3 million members. The service offers information on artists and rewards buyers with points that they can use for additional purchases. The system creates profiles for each user and offers music recom-

mendations based on those profiles.

Meanwhile, the ongoing decline of international repertoire sales in Japan, unabated for four years, stopped its slide. That market sector remained flat, instead. Foreign product accounted for 22% of the market in 2009, maintaining its 2008 position.

Nevertheless, Hostess Entertainment, an international repertoire rights management and marketing services firm, foresees growth of 25% in its company revenue this year.

Hostess primarily represents international repertoire in Japan. Its partners include V2/Cooperative Music, Domino Recording, Beggars Group and PIAS Entertainment Group.

"We come from alternative music backgrounds, predominantly international," Hostess founder Andrew Lazonby says. "We think of ourselves as our consumer base, because we are the same people. Hostess is a very small core team [by Japanese standards], which enables us to think and move quickly with perhaps less restriction than some of the larger entities."

While continuing to market bands like Radiohead, Arctic Monkeys, Pavement and the Pixies in Japan, in the past six months Hostess has promoted other acts like the Drums, Detroit Social Club, Delphic, Rox Warpaint, Deerhunter and Chief.

"The focus within Hostess," Lazonby says, "is presenting and connecting an artist or a body of work to the audience how we would like to actually discover and receive it. Developing a trust with our audience is paramount [to] building together a new space in the market that's a bit more resilient to the negative market forces of the industry proper." ■■■



Digital strategy:
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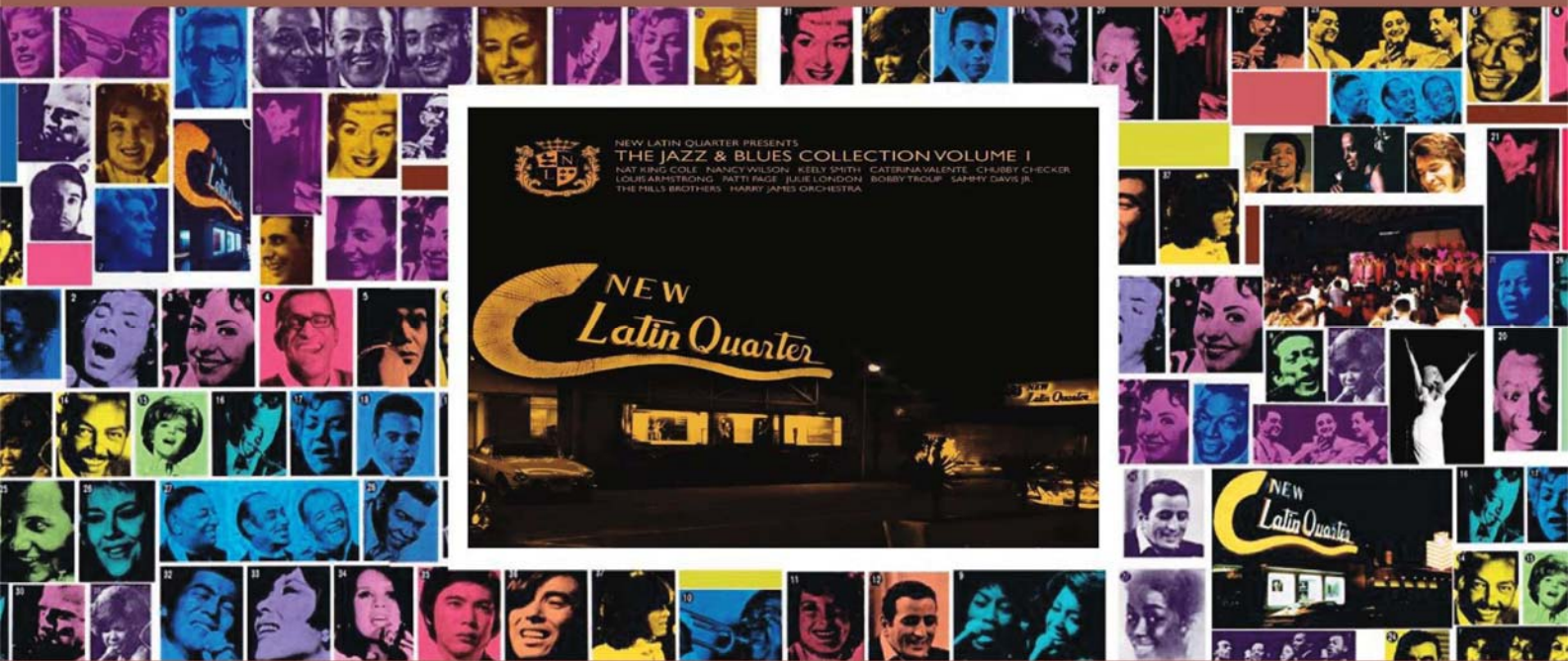
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8	8	9	11	The Complete Reprise Recordings, Francis Albert Sinatra/Antonio Carlos Jobim	5
9	NEW		1	The New Latin Quarter Presents: The Jazz & Blues Collection Volume I, Various Artists WhiteHouse 1703 New LatinQuarter 12.99	9
10	11	12	12	Friends Family French Lessons, Nina Simone ASI 2548 12.99	10

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THE ROCKING SUN

OUTDOOR MUSIC FESTIVALS IN JAPAN CONTINUE TO THRIVE

BY ROB SCHWARTZ

The summer music fest scene in Japan has exploded to include more than 30 events, ranging from concerts hosting international headliners to small domestic and genre gatherings. Here's a quick primer to five of the most important events.

FUJI ROCK

FujiRockFestival.com

Fuji Rock Fest, held July 30-Aug. 1 this year, kicked off Japan's renewed interest in summer rock and pop festivals in 1997 when promoter Smash took a huge risk and held the event on Mount Fuji. In 1999, the fest moved to the tranquil Naeba Ski Resort in Niigata prefecture, about 120 miles from Tokyo. The bash drew 123,000 in 2009, down from its peak attendance of 131,000 in 2006, but it remains the second-biggest one-location fest in the country. There are five main stages and at least four lesser ones of varying size, one of which is dedicated to new domestic acts. The headliners this year included Muse, Massive Attack, Roxy Music, Atoms for Peace and Them Crooked Vultures.

SUMMER SONIC

SummerSonic.com

Summer Sonic has snatched the crown as the leading summer

music fest near a Japanese metropolis, and perhaps in all of Japan. Staged simultaneously near both Tokyo (Chiba Marine Stadium and Makuhari Messe) and Osaka (Maishima Summer Sonic Osaka Site), it draws some 300,000 fans annually. Promoter Creative Man concentrates on booking big-name acts and cutting-edge bands that are just breaking in Japan, and more than 130 groups were set to perform on six main stages Aug. 7-8. Headliners booked: Jay-Z, Stevie Wonder, Taylor Swift, the Smashing Pumpkins, the Offspring, Pavement and the Pixies. Wonder's son, Mumtaz Wonder—who is signed to Universal Music Japan—will appear onstage with him.

ROCK IN JAPAN

RIJFes.jp

Rock in Japan is organized by Japan's leading rock magazine, Rockin' On, and has become the country's premier platform for domestic rock acts. It's also Japan's biggest one-venue bash, with 165,000 people pouring in for the 2009 event, outdistancing 2008 by 15,000 and representing its biggest turnout ever. The 2010 fest, celebrating its 10th anniversary, was set for Aug. 6-8 with six stages, one DJ booth and more than 150 acts. While the fest is massive, it's held at the relaxing Hitachi Seaside Park about 100 miles north of Tokyo. Headliners this year go beyond rockers. Kreva and Rhymester are both among Japan's leading hip-hop artists, Perfume is on the edge of J-pop but adds some electronica into the mix, Puffy is straight-up J-pop, and Yuki is one of Japan's most distinctive vocalists on the scene today. Harder rock fans will mosh to Come Back My Daughters and 9mm Parabellum Bullet.

RISING SUN

RSR.Wess.co.jp

The Rising Sun Festival is perhaps the most "Japanese" of all the major music fests in that it takes place in Otaru on the sparsely populated northernmost main island of Japan, Hokkaido. The 60,000-plus fans who attend must make an extended and slow journey (there is no Bullet train in Hokkaido) to party there. It's



J-pop with an electronica touch: PERFUME

a two-day bash set for Aug. 13-14. (The fest will eschew Aug. 15, which is O-bon, Japan's traditional holiday to honor the dead.) Rising Sun not only puts on an exclusively domestic lineup, but offers many hidden gems from the country, from hard rock and alternative to electronica, ska and hip-hop; cool acts like Japan's original hip-hop artists Scha Dara Parr; breakbeat maestros Tha Blue Herb; and hard rockers Ogre You Asshole.

METAMORPHOSE

Metamo.info

Metamorphose grew out of Tokyo's '90s dance music scene and has evolved from a techno-based event to a fest that hosts many different genres, from techno and house to funk, post-rock and straight-ahead rock'n'roll. Put together by the ever-present DJ Mayuri Akama, this is the fest's 11th year, and its attendance has held steady at 25,000 annually for three years now. It's held at Cycle Sports Center in the town of Shuzenji on the Izu peninsula, which has been a scenic hot-spring escape from Tokyo for centuries, being a mere 80 miles away. Taking place Sept. 4, the bash will be a fitting summation of the festival season in the Tokyo area and this year it has a particularly international flavor with an impressive array of acts, including Mogwai, Grandmaster Flash, Derrick May, Omar Rodriguez Lopez Group and Boredoms founder Eye.

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Billboard's Power Players special feature 30 Under 30 recognizes rising young executives who are driving our business forward with their artistic and business vision. In five previous annual features, 30 Under 30 has spotlighted numerous 20-something executive stars to watch. (Facebook founder Mark Zuckerberg, then 23, was featured in 2007.)

This year, once again, you helped create this list. Our readers submitted nearly 200 nominations at Billboard.biz. Then a team of Billboard editors reviewed every eligible nomination and numerically ranked the nominees according to their achievements in the past 12 months and the nominees' leadership within the broader industry, as described in their nomination. The alphabetical 30 Under 30 list here represents the collective wisdom of Billboard's editors.

As in previous years, it's notable that many of this year's honorees are heading their own companies, often in the digital or branding space. Many others are in the touring business, which has proved to be one of the more resilient music industry sectors.

While certainly many outstanding young executives did not make our list, the nominations we received affirmed the wealth of talent rising through the music business, a strong sign of promise for the years ahead. —*Thom Duffy*

30 Under Thirty

2010



Josh Arnold

Entertainment manager, Best Buy

Josh Arnold, 29, has managed local buying at 120 Best Buy stores throughout the Southwest for titles passed on by the Best Buy central buying office in Richfield, Minn. But as his title suggests, Arnold is more than a buyer. He's coordinated high-profile, in-store appearances by artists throughout his region. Arnold says the chain lands the best in-stores, because "we have the ability to offer more than what the artists can get at our competitors." And since Arnold is based in Los Angeles, he has often served as the face of Best Buy in that entertainment capital. Although Best Buy, at press time, reported plans to phase out its eight entertainment manager positions nationwide, Arnold seems likely to take on another role at the chain. "It takes a special person to be able to support and manage the demands of corporate America and the entertainment industry," says Cyndi Bloom, former Best Buy director of entertainment, who nominated Arnold for the 30 Under 30 list. "Josh has proven a name for himself and is viewed by his peers as a reliable partner in many successful initiatives and promotions."



Josh Briggs

Director of membership for pop/rock, ASCAP

Josh Briggs, 28, plays a key role at ASCAP, from signing new songwriters to helping the organization set up its songwriting workshops, camps and conferences, including the annual Create Music EXPO. He moderates and participates in panels at various trade shows and seminars and also speaks at colleges about ASCAP. The artists, songwriters and producers that Briggs has signed to ASCAP include the Temper Trap, Fleet Foxes, Band of Horses, Fitz & the Tantrums, the Henry Clay People, Local Natives, Luke Walker, Christian TV, NeverShoutNever, the Entrance Band, Switch, Tim Anderson, Active Child and Drew Seeley. Briggs is also involved in the Art of Elysium's "Elysium Sessions" series, a charity venture that encourages artists and musicians to give lessons and workshops on how to write lyrics or play songs and donate time to children's hospitals.



Josh Builder

VP of product development and operations, the Orchard

Josh Builder, 28, joined the Orchard in 2006 and oversees product strategy, product technology design and content management and delivery. He played a key role in setting up the Orchard's mobile retail operation in Asia. That success led to an exclusive licensing and merchandising partnership with China Telecom. Closer to home, Builder helped build V.E.C.T.O.R., the Orchard's proprietary content ingestion system (allowing the upload of files) as well as its distribution infrastructure, which distributes more than 2 million music tracks and 5,000 hours of video content to more than 750 Internet and mobile retail outlets worldwide. The result: annual revenue of \$62 million. "Building one of our industries' leading Internet and mobile content distribution networks is the achievement I am most proud of up to this point," he says. Builder also serves on the board of the Digital Data Exchange, an organization dedicated to developing and maintaining communications standards to support the digital distribution of content globally.



Ben Cockerham

CFO/chief strategy officer, RightsFlow

Music licensing and royalty payment service provider RightsFlow is a company on the move, led by co-founders Ben Cockerham, who acts as CFO/chief strategy officer, and Patrick Sullivan, who is president. It reported revenue that was up 405% in first-quarter 2010, compared with the same period of 2009, while the number of clients has grown from 1,500 to 10,000. Cockerham, 29, has guided the company into background music, international rights clearance and reporting, master clearance, mobile clearance and user-generated content clearance. As RightsFlow has grown, Cockerham has helped shape industry discussions of copyright in the digital age. A graduate of New York University's Stern School of Business, Cockerham met Sullivan at eMusic, where they conceived RightsFlow. "We thought there had to be a simpler way to license music and pay royalties," he says. "And, lo and behold, there was."

30 Under Thirty



Karimah Day
President/COO,
Sir Groovy

Karimah Day, 29, not only helped found the Sir Groovy music synch licensing company, she also collaborated on the software that allows TV, film, ad and game creators to search the firm's 12,000-song database to find the right music for their projects. Day had been a partner in the boutique investment firm Radical Funds in San Francisco when she and Radical's founder, Vic Sarjoo, co-launched Sir Groovy in beta form in October 2009. The site represents 300 labels in nonexclusive arrangements and soon will have their total repertoire of 50,000 songs in its database. Users can search using "sounds like" buttons, and Day says the software thinks like a music buyer. Day began her music career working at Roc-a-Fella in its Rocawear merchandising line. She says Sir Groovy's link to indie-label catalogs and ability to license masters as well as synch rights gives it an advantage over competitors. In the past 12 months, the company says, it has signed up clients including ABC, CBS, NBC, Viacom, Nickelodeon, MTV, Will Ferrell, ESPN, Malibu Rum, Amstel Light, AT&T, Young & Rubicam and Nintendo.



Priya Dewan
U.S. label manager,
Warped Records

Globe trotter Priya Dewan, 28, an Indian citizen born in the Philippines and raised in Singapore, has helped take Warp Records from relative obscurity in the United States to a position as one of the leading indie tastemakers. "I am extremely proud and grateful to Steve Beckett, the owner of Warp, for trusting me in this position of running Warp's North American operation at such a young age and being given this great opportunity with all the responsibility it entails," she says. "My proudest moment in this position was definitely the No. 8 debut of Grizzly Bear's 'Veckatimest' on [the Billboard 200], as that was my first major commercial success as label manager and a first for Warp in the U.S." Dewan also helped negotiate two lucrative distribution deals for the label in the United States and Canada and hosted Warp20, a series of concerts and screenings celebrating the label's 20th anniversary. She is also an active member of the American Assn. of Independent Music and is expected to be elected to the organization's board in the near future.



Brittany Hodak
Account supervisor of
entertainment, Fathom
Communications

Brittany Hodak, 26, has boosted Fathom Communications' entertainment marketing business by more than 25%, says Marcus Peterzell, Fathom's managing director for entertainment marketing. Her clients have included Johnson & Johnson, LG and Navistar. With Walmart and Condé Nast, she launched a multimillion-dollar, cross-platform marketing campaign. That initiative included two special editions of Self magazine, with one distributed at Lilith Fair by tour sponsor Johnson & Johnson, and also a CD with 15 Lilith artists, sold exclusively at Walmart. Also this year, Hodak executed an on-pack promotion for o.b., Stayfree and Carefree products, placing digital download codes on 1.5 million packages. Hodak's activities have also included securing synch licenses for national TV ad campaigns for brands including Brita, Kingsford, Navistar and Hasbro.



Jamal Jimoh
GM, Ncredible
Entertainment

Before assuming the post of GM at Nick Cannon's Ncredible Entertainment in June, Jamal Jimoh, 29, served as director of digital media at Island Def Jam. Launched under his watch: IDJ's Teen Island division, focused on developing digital and lifestyle marketing for Justin Bieber and others. In his new post, Jimoh oversees TV and film development, strategic partnerships and branding ventures involving Cannon as well as Ncredible's stable of young artists. That roster includes Def Jam's Aaron Fresh and Young Money's Cory Gunz, whose new MTV reality show, "Son of a Gun," is shooting now. "To be given the reins of a burgeoning entertainment company is exciting," Jimoh says. "I'm in a place where I can tailor as well as sell the experience—instead of just selling the product itself."



Natalie Judge
European label manager,
Matador Records

Natalie Judge, 26, is helping Matador Records build a European presence to rival its U.S. profile. She scored a notable success last year with Sonic Youth's "Eternal," which sold some 75,000 copies across Europe, including U.K. sales of 13,000, which exceeds the sales of the band's last major-label release, 2006's "Rather Ripped" (Geffen), according to the Official Charts Co. Judge also has signed Esben & the Witch, Matador's first non-North American act in a decade and the first step toward building a European roster. Judge herself, however, is most proud of her work with Fucked Up, whose "The Chemistry of Common Life" album has sold more than 6,000 units in the United Kingdom, according to the OCC. "Not bad for a band with zero radio play and a name that most publications can't even print," she quips.



Fay Hoyte
Marketing manager,
Virgin Records U.K.

Fay Hoyte, 29, has brought the "Good Times" to Virgin U.K.—literally. That No. 1 U.K. hit by Roll Deep has sold 297,000 units, according to the Official Charts Co. Hoyte was the product manager for the campaign, focusing on video channels where the track first took off. She also worked on another 2010 U.K. No. 1, Katy Perry's "California Gurls." Recruited from Ministry of Sound by Virgin president Shabs Jobanputra, Hoyte oversees a roster that includes Empire of the Sun and Deadmau5. She liaises with Deadmau5's management on many aspects of his 360-degree deal, not just recordings. "It's refreshing to find other ways to get to the fans," she says.



Laura Hutfless
Music sponsorship
executive, Creative
Artists Agency

Laura Hutfless, 28, has driven partnerships between Creative Artists Agency's Nashville artists and national brands, including Zac Brown Band and Ram Trucks, Martina McBride and Sunny D, Jewel and Country Financial, and Rodney Atkins and Kraft's Velveeta Shells & Cheese brand. All focus on exposure for the artist and connection for the brands to their fans. "Letters for Lyrics" is a multimillion-dollar cause marketing program that allows fans who write letters to U.S. soldiers to exchange them at Chrysler, Dodge, Jeep and Ram Truck dealerships for a "Breaking Southern Ground" CD featuring Zac Brown Band and others. Hutfless credits the "diversity and depth" of the CAA roster, along with the agency's "team approach," for the success of these deals. "I love the challenge of creating customized multifaceted artist/brand partnerships and the reward of seeing them come to life on a national level," she says.



Scott 'DJ Skee' Keeney
DJ/founder, Skee.TV

Scott "DJ Skee" Keeney, 26, started off as a DJ when he was a teenager in Minneapolis and moved to Los Angeles at the behest of Loud Records/SRC founder Steve Rifkind. He caught the executive's eye by giving him a business memo "telling him what he was doing wrong," Keeney recalls with a laugh. Keeney now DJs for KIIS Los Angeles and for his four Sirius XM Radio shows, as well as running multimedia music/marketing/production site Skee.TV. In the past year, he's produced videos for Snoop Dogg and Chris Cornell, as well as originating marketing campaigns for Daimler-Chrysler and T-Mobile. "Sales are down and people are down on the biz, but I'm more excited than ever," Keeney says. "It's times like this—when the music industry sees road blocks—that it's time for innovation."

Kristina Grossman

**A&R coordinator, Universal Republic Records;
Founder, Rock for Health**

Kristina Grossman, 24, came straight out of Northeastern University to Universal Republic's A&R department and has already signed a number of acts, including the Limousines, Atomic Tom, Hit the Lights and Stephen Jerzak, all of which are due to release albums later in 2010 or in 2011. She

also does the day-to-day A&R for the entire Universal Republic roster, working with such acts as Owl City, Anberlin, Damian Marley & Nas, Lil Jon, Godsmack, Jack Johnson, the Lonely Island and Enrique Iglesias. Grossman founded the nonprofit Rock for Health in 2007 to advocate for health and preventative care for musicians. To date, the organization has helped more than 300 bands secure health coverage.

"One of my favorite nicknames that I have acquired is 'health-care angel,'" she says. "It's an honor to be able to help keep musicians healthy that risk their lives to create art for the world. Nothing compares to the feeling you get when someone tells you that you helped save their lives."





Lucy Kozak

Music marketing executive, Creative Artists Agency

Lucy Kozak, 26, works with promoters, labels, managers, sponsors and venues to create strategic tour marketing opportunities for Creative Artists Agency clients. Kozak has played a key role in marketing and ticketing recent tours by Alice in Chains, Chickenfoot, Cobra Starship, Disturbed, Imogen Heap, Jeff Beck, Katy Perry, REO Speedwagon, 30 Seconds to Mars, Yeah Yeah Yeahs and many others. Her work with Chickenfoot led to a gold-certified debut sold exclusively at Best Buy and a sold-out 40-date tour. "I learned early on the power of knowing who your fans are," she says, "and it's great to be part of a team that is passionate about using this knowledge creatively."



Imran Majid

Director of A&R, Universal Republic Records

Imran Majid, 28, has overseen more than 30 recent recording projects, including albums by India.Arie, Jay Sean, Kevin Rudolf, K'Jon, Spose, Savage and DJ Class. All told, Majid's projects have a combined album sales total near the 1 million mark in the last year, Universal Republic reports. Not too shabby for a man who was an intern five years ago. Imran also participates in events to boost awareness of South Asians in the entertainment industry. "I also want to grow in my role as not just an A&R," he says, "but as a pivotal executive within our label."



Maggie Martin

Manager of music resources for the West, EMI Music Publishing

Maggie Martin, 27, upped her game in the past year by handling EMI's relationship with "American Idol," increasing EMI's catalog presence on the show by 33% last year. Martin was key "in helping bring the [Idol] Motown episode to fruition," EMI Group CEO Roger Faxon says. Martin attended the Berklee College of Music intending to be an artist but earned a degree with a focus on songwriting and music business studies. "I went to Berklee thinking I wanted to be an artist," she says, "but I decided it would be a lot better to be on the business side."



Beth Mason Laird

Director of writer/publisher relations, BMI Nashville

As a college intern, Beth Mason Laird witnessed a Keith Urban studio session that inspired her: "That's when I fell in love with the music business," she says. Roles at BMG and Windswept Music led her to BMI. Laird, 28, has made BMI a key partner with Belmont University, has signed numerous writers and launched the showcase series BMI Buzz at the Baseman and East Side Sounds. BMI Nashville VP of writer/publisher relations Jody Williams says, "Beth's enthusiasm and business acumen have contributed to the success of BMI's Nashville writer/publisher department, further solidifying BMI's leadership role in the Nashville music community."



Patrick Moore

Director of events, MAC Presents

Patrick Moore, 27, made his mark as on-site sponsorship coordinator for the 2007 Tim McGraw/Faith Hill Soul2Soul tour, then worked with the sponsors of McGraw's Live Your Voice tour a year later. But Moore is also responsible for a majority of MAC's bookings, including Vanderbilt's annual two-day Rites of Spring concert. MAC Presents president Marcie Allen commends Moore for his work ethic and ability to deal with high-profile artists: "I can always count on Patrick to get the job done well, no matter how challenging the task at hand may be."



Brian Nolan

Senior director of rhythm promotion, Columbia/Epic Label Group

Brian Nolan, 29, joined Sony in 2005 as associate director of rhythm mix-shows, advancing to his current post last summer. Beyond helping lead the charge at radio for Beyoncé (six top 10 singles) and other Columbia/Epic acts, Nolan has parlayed his love of sports into a lucrative marketing franchise for the group. Two of his biggest gets: booking John Legend as a co-host on ESPN's "Mike & Mike" and locking in Train to perform before Major League Baseball's 2010 Home Run Derby. "I've been blessed to work with people who allowed me to grow," Nolan says. "They encouraged my entrepreneurial mind-set."



Andrew Prince

VP of operations, Venue Coalition; director of operations, Apregan Group

During the past year, Andrew Prince, 29, has booked more than 100 concerts that grossed \$25 million-plus and sold 412,000 tickets for the arena members of Venue Coalition. Working with promoter Jeff Apregan, Prince played a key role in the development of the coalition, a consortium of venues in smaller and midsize markets, and Apregan gave him the "green light to grow the company" during the 2006 Billboard Touring Conference. "And since 2006 we represent over 50 arenas throughout North America," Prince notes.



Billie Jean Sarullo

Director of Marketing, RED

Billie Jean Sarullo, 26, started RED's online marketing department in 2007 and has overseen its growth as a division with its own identity, Stache Media. It now handles all online publicity, advertising and social media marketing for RED's labels and outside clients including C3 Presents, Record Store Day and Spin magazine. Last year, Sarullo moved into her role as Red marketing director, where she oversees festival marketing and all retail marketing initiatives, including promotions with Walmart, Best Buy and Hot Topic. "These promotions have given us an advantage over the competition and are key to why labels come to—or stay—at RED," senior marketing VP Tony Bruno says. "Our labels constantly come to Billie Jean as an authority on many aspects of marketing, both on and offline." Sarullo also launched the company's lifestyle representative program, which consists of 50 college reps who are compensated with college credits.



Seth Seigle

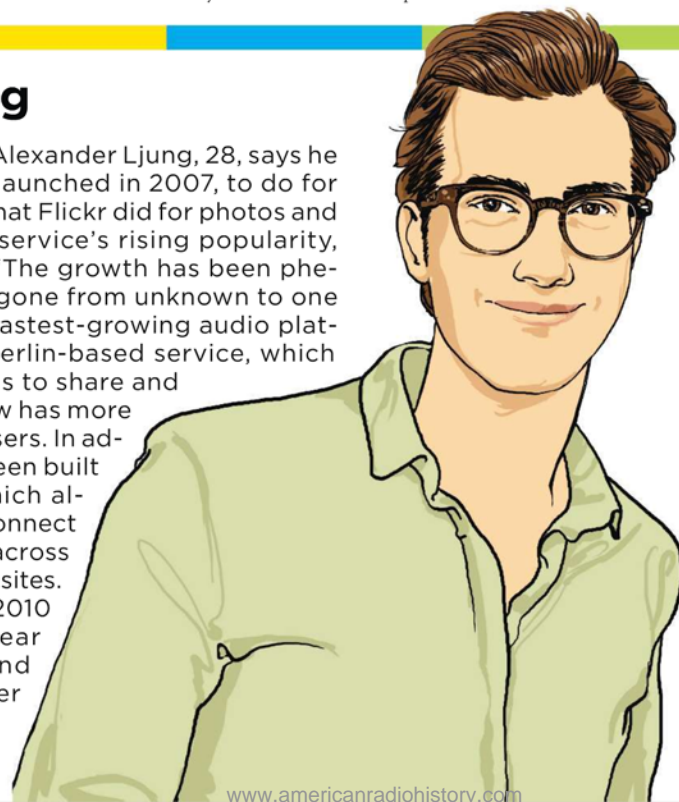
Music agent, William Morris Endeavor Entertainment

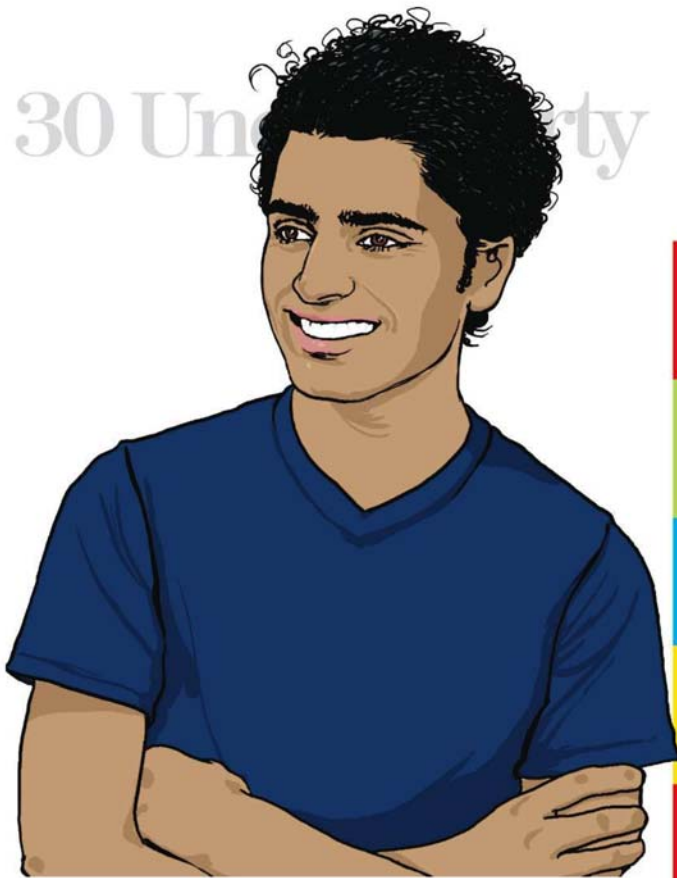
Shortly after Conan O'Brien announced in January that he'd be leaving NBC, New York-based Seth Seigle, 29, was spearheading the comedian's successful 42-date outing, the Legally Prohibited From Being Funny on Television tour. Within days, Seigle was in contact with O'Brien's TV agent at William Morris Endeavor Entertainment, explaining how the talk show host is "basically a rock star and should really be out there to embrace the fans," Seigle recalls. "Lo and behold, it resonated with Conan and his team." A graduate of George Washington University, Seigle began his career at Evolution Talent in 2002. Two years later he joined William Morris as the assistant to agent Sam Kirby and was promoted to agent in 2005. Seigle now books tours for such acts as Rufus Wainwright, Melody Gardot, Ben Lee and Alberta Cross.

Alexander Ljung

Founder/CEO, SoundCloud

SoundCloud founder/CEO Alexander Ljung, 28, says he wants his company, which launched in 2007, to do for music files and musicians what Flickr did for photos and photographers. Given the service's rising popularity, that's an apt comparison. "The growth has been phenomenal," he says. "We've gone from unknown to one of the world's largest and fastest-growing audio platforms in 18 months." The Berlin-based service, which provides tools for musicians to share and collaborate on the Web, now has more than 1.3 million registered users. In addition, 80-plus apps have been built on top of the platform, which allows SoundCloud users to connect their accounts to creations across several applications and websites. SoundCloud received the 2010 digital artist tool of the year award from MusicWeek and was the new business winner at MIDEM 2009.





Naveen Selvadurai

Co-founder, Foursquare

With software engineering stints at Nokia, Sun Microsystems and even four years at Sony Music Entertainment, Naveen Selvadurai, 28, found his true calling as co-founder of one of the hottest Internet startups in the market today—Foursquare. While not specifically designed as a music app, Foursquare's unique mix of social networking and mobile-based geo-location capabilities holds great potential for artists, concert promoters and venue owners. It can help drive traffic to their stages and encourage fan interaction by motivating users to seek new experiences. "The live experience of music is becoming more important as physical sales decline," says Noah Vadnai, VP of mobile at VH1, which recently struck a partnership with Foursquare. "This is a great way for us to create that inspiration to go see your favorite bands live. Connecting people to the venues in their city or when they're traveling, that's something we want to enforce." Reporting 1 million users and fresh off a new funding round that garnered \$20 million, Selvadurai is now leading Foursquare's redesign, expected this month. He's been named to Fast Company's "100 Most Creative People" list, Bloomberg BusinessWeek's "Best Young Technology Entrepreneurs" and "America's Coolest Young Entrepreneurs" by Inc.com.



Dave Shapiro
Booking agent, the Agency Group

Dave Shapiro, 26, booked Rob Halford of Judas Priest on Ozzfest this summer but also nurtures his younger acts. Chiodos sold out 2,000-capacity rooms, then supported Linkin Park, while its album, "Bone Palace Ballet," debuted at No. 5 on the Billboard 200. Shapiro also reps A Day to Remember, the Devil Wears Prada and Attack Attack! He booked 10 clients on the Vans Warped tours this year and last, and also launched, with Outer Loop Management, *Scream It Like You Mean It*, a festival tour in 1,000- to 2,000-capacity rooms. "Working creatively with other agents and managers allows me to always be thinking about the next step for each artist," he says. "The Agency Group is a place that really embraces this mind-set."



Matthew Siegel
Co-CEO/co-founder, Indaba Music

Matthew Siegel, 27, and partner Dan Zaccagnino have built Indaba Music as an online music collaboration site that has drawn the likes of Mariah Carey, the Crystal Method, John Legend, Alkaline Trio and Har Mar Superstar. More than 500,000 artists belong to the Indaba community and, at any one time, there are 400,000 active projects taking place. In April, the company unveiled an application that made it easier for users to record, edit and mix audio for free. Siegel and his team want to add more tools to make Indaba a one-stop-shop for creating, promoting and distributing music. "Our focus is really singular on building the most valuable, usable collection of tools and services for musicians," he says.



Kelly Strickland
Marketing manager, Live Nation

Kelly Strickland, 28, develops and carries out North American tour marketing campaigns at Live Nation for global touring artists. She's worked with such acts as Fleetwood Mac, Mötley Crüe, the Fray, New Kids on the Block, Jay-Z, Maxwell, Rihanna and Jack Johnson, as well as such festivals as Lilith Fair and Crüe Fest 2. She oversees multimillion-dollar ad campaigns across media channels, executes promotions across multiple formats and markets tours with ticket sales and grosses that exceed 1.8 million and \$132 million, respectively. "Every artist and tour is different," Strickland says. "I work closely with management and key stakeholders to [convey] the appropriate message for that artist. I focus on the fan and how I can make them aware their favorite band is touring."



Seb Webber
VP of A&R, XL Recordings

Seb Webber, 25, moved from London last year to head the West Coast office of XL Recordings, whose roster includes Vampire Weekend, Thom Yorke, M.I.A. and the White Stripes. "I help oversee everything that we do in New York and London and try to connect it on a West Coast level," he says, noting his work with artists in the studio. In recent years, Webber has helped A&R albums by M.I.A., Adele and the Cool Kids, among others. But his accomplishments haven't been limited to the recorded-music space. He also co-founded direct-to-consumer presale ticketing company CrowdSurge in 2007 and manages the careers of such DJ/producers as Rusko, N.A.S.A. and Sam Spiegel (aka Squeak E. Clean).



Daniel Weisman
Principal, Elitaste

For Daniel Weisman, 28, his love for music grew from his use of technology. "I went to a New England prep school with a T1 connection and I was discovering music in AOL chat rooms," Weisman says. "By becoming fans of so many other artists that way, it led me to realize the single-driven formula has come and gone." By 2009, Weisman was a manager, signing Wale to a deal with Allido Records and Interscope, and licensing his music to TV shows and videogames. He signed Mike Posner to his management and marketing company Elitaste and led the artist to RCA Records and Sony/ATV Music Publishing, and linked him with brands like Oakley, Red Bull and Nokia.



Alex White
CEO, Next Big Sound

Boulder, Colo., doesn't exactly top the list of music business hubs. But that's where former Universal Music Group intern Alex White, 24, is launching Next Big Sound. A product of the city's Techstars incubation program, Next Big Sound provides data and analytics to artists and labels to track the effectiveness of their social media campaigns. "Anyone I've talked to who has seen Next Big Sound's new Premier product has said they're the most exciting new music industry apps of the year," Topspin CEO Ian Rogers says. The idea came from White's experience handling tour management and social media for Epitaph recording act Sing It Loud; he couldn't tell where he was getting the most bang for his buck. "We provide data so decisions are made based on data and what works rather than what's been done before," he says.

Reporting by Antony Bruno, Ed Christman, Ann Donahue, Cortney Harding, Gail Mitchell, Glenn Peoples, Mitchell Peters, Mark Sutherland and Ray Waddell.



LOOKING FORWARD
Ra Ra Riot grows on
'The Orchard'

34



BACK IN TIME PART I
Interpol returns to its
indie roots

34



BACK IN TIME PART II
Clare Burson channels
her family history

35



RISING STAR
Empire of the Sun sells
out coast to coast

38



SURF-POP DITTIES
Best Coast creates
waves with lo-fi style

39

MUSIC

ROCK BY CORTNEY HARDING

AIR SUPPLY

Dave Sitek's 'Maximum Balloon' Lifts Off

When Dave Sitek is usually described as ambitious, it's in relation to the intricate production and instrumentation he employs with his primary band, indie fave TV on the Radio. But Sitek's true ambition, he reveals, is a little more . . . blonde.

"I was trying to make Madonna's first record," Sitek says, punctuating the statement with a giggle. "I was trying to make something that was clear and bright and fast-paced."

Widely considered a hipster king and a Brooklyn mover and shaker, despite the fact that he currently lives in Los Angeles, Sitek says he brought his '80s influences to bear on his forthcoming solo project, "Maximum Balloon," out Sept. 21 on Interscope.

"Nile Rodgers is one of my favorite producers," Sitek says of the man behind such albums as Madonna's "Like a Virgin" and Duran Duran's "Notorious." "I feel like people have a hard time taking the '80s stuff seriously because not enough time has passed, but one day we'll look back and realize how important it was."

Sitek decided to do the album as a solo project as opposed to working on the music with his TV on the Radio bandmates because he "didn't want to have to convince people or apologize for wanting to make clever use of synthesizers." But he does bring some of his friends along on the album, including Theophilus London, Yukimi Nagano from Little Dragon, Karen O of the Yeah Yeah Yeahs and TVOTR compatriots Tunde Adebimpe and Kyp Malone. While the album is definitely rooted in the decade of decadence, it manages to avoid sounding like a retro covers project.

Given Sitek's reputation and the high-profile names on the album, Luke Wood, president of DGC Records and chief strategy officer at Interscope Geffen A&M, says the label isn't approaching the project like it would a developing artist.

"We know who the audience is for this record," Wood says. "And it's not just TV on the Radio fans. It's anyone who likes Arcade Fire or Spoon or Hot Chip or any of the other bands in that orbit."

To reach that crowd, Wood says the label will

mount an extensive SEO and SEM campaign. "We're using keywords for the artists on the album and other like-minded artists," he says. "We're rolling out banner ads and being aggressive with Facebook promotion."

Wood says that, to him, the album sounds like a mix of Brian Eno's "Another Green World" and Prince's "Purple Rain," and he thinks that style will help the album reach an audience beyond the indie rock crowd. But he adds that reaching those people will come second.

"Ideally, we're hoping to reach the lifestyle crowd early and make them evangelists for this record," Wood says. "This record has an effortless quality and feels very familiar, so we think it can make its way to a wider audience."

Unlike some of his TVOTR bandmates, Sitek is much more open to commercial licensing opportunities, according to Wood. "None of the other artists on the album are being harsh about the notion," he says, adding that the label and Sitek's publisher, Chrysalis, are in talks to license the music.

Video content is also being rolled out—a clip for the song "Tiger" is already online, and one for the track "Groove Me" will follow shortly. Wood says the videos are being posted to the usual online outlets and will also be sent to mtvU.

A 7-inch for "Tiger" is currently at indie retail, and Wood says the label has launched a preorder campaign and will release a deluxe edition digitally.

Sitek won't be participating in one of the most conventional marketing strategies for a new album, though—his recording schedule for the new TVOTR record prevents him from mounting a tour anytime soon. "We are looking for events for him to play and opportunities on TV," Wood says. "Touring eventually is not out of the question, either."

For his part, Sitek just wants to keep the promo efforts low-key. "I'm not going to go to Dallas and strip off and run around naked," he says, referencing the now-infamous Erykah Badu clip. "I'd rather have ZZ Top do that and create some awesome old-man porn." ■■■

Blow up:
DAVE SITEK



LATEST BUZZ

>>>RONSON

READIES RECORD
Mark Ronson steps into the spotlight as a singer, and brings along a talented group of friends, on third album "Record Collection," due Sept. 28 on RCA Records. Working under the alias Mark Ronson & the Business Intl., the British producer will make his debut as a vocalist on the Ghostface Killah collaboration "Lose It (In the End)" and the title track, which also features Duran Duran singer Simon Le Bon and keyboardist Nick Rhodes. Recorded in Brooklyn with vintage keyboards, "Record Collection" finds Ronson polishing his pop aesthetic with more than 30 collaborators.

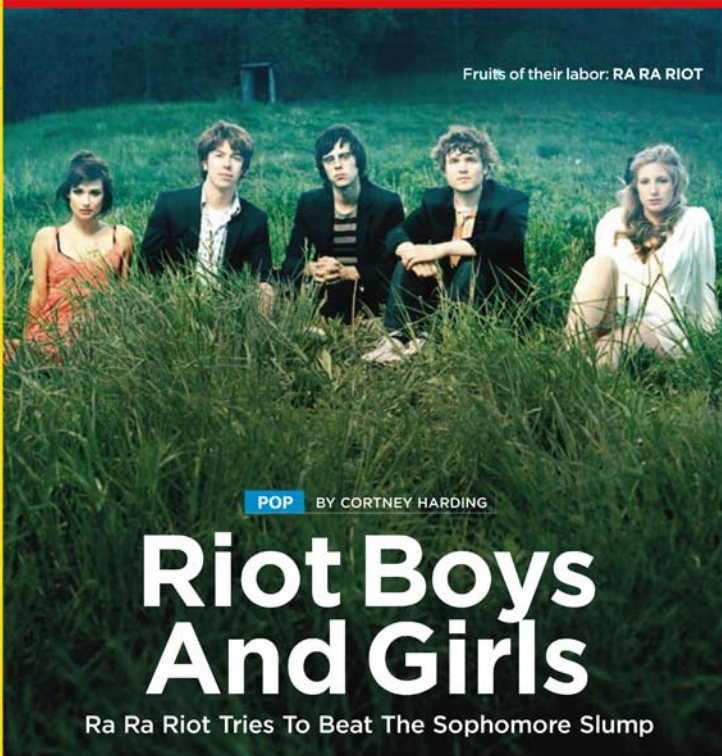
>>>DAVID GRAY RELEASES 'FOUNDLING'

The "quieter moments" of the sessions for David Gray's 2009 album "Draw the Line" are yielding "Foundling," the British singer/songwriter's ninth studio album, just 11 months later. "It was recorded during the same session . . . when we weren't tracking as a band," Gray says about the 11-song set, which arrives Aug. 17 and is also packaged with a bonus disc featuring eight more songs. "I would do stuff on my own, and it was at times like that when some of these songs came together, so ["Foundling"] is almost like the solo record I made in between making the band record."

>>>WITHERSPOON PLANS PEGGY LEE BIOPIC

Actress Reese Witherspoon, who won an Academy Award in 2005 for portraying June Carter Cash in "Walk the Line," is pulling together an untitled biopic about Peggy Lee with writer/director Nora Ephron, Variety reports. Though Witherspoon is still negotiating to star, she is producing the Fox 2000 project with Marc Platt. Witherspoon secured rights to the vocalist's life story from the Lee estate and brought the project to the studio.

Reporting by Jay A. Fernandez, Gary Graff and Jason Lipshutz.



Fruits of their labor: RA RA RIOT

POP BY CORTNEY HARDING

Riot Boys And Girls

Ra Ra Riot Tries To Beat The Sophomore Slump

Just as the members of indie-pop band Ra Ra Riot were getting ready to hit the big time in 2007, tragedy struck when original drummer John Pike drowned. But the band rebounded, releasing "The Rhumb Line" on Barsuk in 2008, selling 66,000 copies, according to Nielsen SoundScan, touring extensively and building a nice buzz. Now the members face another challenge—releasing a follow-up and sustaining their career.

The list of indie bands felled by the fabled sophomore slump is long and grows every Tuesday. But Ra Ra Riot, whose album "The Orchard" is out Aug. 24, again on Barsuk, seem well-positioned to beat the odds.

"Instead of being just super hyped and buzzed about, the band has developed a dedicated fan base," manager Josh Roth says. "They love touring and they love playing live, and I think they are in a great position to just keep growing."

Which isn't to say the band isn't concerned about its future. "I have a recurring nightmare that one day I'll wake up and never be able to write another song," frontman Wes Miles says. "But I try to steer clear of having too many quantifiable expectations, because spending all your time being worried about others' expectations just makes things worse."

To roll out the new album, the band will release a 40-minute film made during the writing and recording sessions. "It's half art piece and half documentary with interviews with the band," Barsuk co-founder Josh Rosenfeld says. The film will be included with the deluxe version of the album.

Clips from the film and snippets from the album were posted as trailers on the

band's recently revamped website. The first single, "Boy," was released in July, and Rosenfeld says there has been "a good cross section of radio interest," including college stations, noncommercial outlets and some specialty shows.

Ra Ra Riot has done "a fair amount of licensing," according to Rosenfeld, and the band is represented by Bank Robber Music. "It's a big part of the business for them," he says. "They are also willing to do some key endorsements—if they like a brand and use it, they are comfortable with loaning out a band member for a photo shoot or spread."

The band will play a handful of dates in August before heading off on a full tour in the fall. Miles says that these tour stops allow him to build a rapport with fans, although he admits it isn't always easy.

"There are nights when I'm tired and just want to leave," he says. "But it is fun to talk to people who are excited about the music, and we try to stay for signings as much as possible. When I was studying in Japan I saw Numbers, who were my favorite band at the time, and talked to them after the show, and it's something I'll never forget."

With a dedicated base and support from Barsuk, Ra Ra Riot appears set to follow in the footsteps of label alums Death Cab for Cutie. Rosenfeld says he doesn't want to make any grand predictions, noting that "the environment then versus now is like apples and oranges."

Miles says he's happy to take a wait-and-see approach. "I'm OK with things growing incrementally," he says. "I feel like every hour of work we put in is an hour well spent." ♦♦♦

ROCK BY JILL MENZE

HOME AGAIN

Interpol Returns To Matador After A Brief Fling With Capitol

Once a decade, it seems, a respected act from Matador signs a deal with Capitol and promptly falls flat. But unlike Liz Phair, Interpol isn't coping by releasing bizarre Bollywood tracks online—instead, the band is quickly boomeranging back to its original home.

The group's new, self-titled album will arrive Sept. 7 on Matador, which released the act's first two albums, 2002's "Turn On the Bright Lights" and 2004's "Antics," which have sold 522,000 and 501,000 copies, respectively, according to Nielsen SoundScan.

"We had an amazing working relationship with the band on their first two albums, and we continued to be friends and fans of theirs," Matador co-founder/president Chris Lombardi says of re-entering the relationship.

One major difference this time around is that the group is one core member down: Bassist

Carlos Dengler—better-known by fans as the mustached, stylish Carlos D—amicably parted ways with the band following the recording of "Interpol."

"It wasn't a surprise or sudden decision," guitarist Daniel Kessler says of Dengler's departure. "Carlos had other ambitions he wanted to pursue outside of Interpol, or being in a rock band in general. But at the same time he really loved the music we were making. He's very much all over this record."

Dengler and Kessler began developing the new songs in the fall of 2008, with recording taking place in August 2009 at Electric Lady Studios in New York. Though in keeping with Interpol's angular, moody post-punk style, drummer Sam Fogarino describes the new effort as "far more realized and relaxed."

"The peaks and valleys are more apparent," he says.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SPEAK UP

Europe's hottest summer hit, "We No Speak Americano," comes all the way from Sydney.

An Australian top five hit in June, the club anthem has been climbing charts across Europe in recent weeks. Its creators are Aussie dance duo Yolanda Be Cool (Sylvester Martinez and Johnson Peterson) and producer DCUP (Duncan MacLennan), who based the track on a sampled vocal from Italian artist Renato Carosone's 1956 recording "Tu Vuo Fa L'Americano."

The act nearly missed out when Canadian DJ Marco Caliani's sound-alike version on his

Tycoon Records label hit the U.K. market just before the Australian original. That was down to a delay in negotiations with EMI, which owns the Carosone recording, says Jamie Raeburn, joint owner of Yolanda Be Cool & DCUP's Australian label Sweat It Out. The original was rush-released internationally July 5, which Raeburn suggests "probably helped us, because it didn't have a chance to get downloaded illegally."

Sweat It Out licensed the Universal-published track to various international partners. In Britain, it topped the Official Charts Co.'s July 31 singles listing on All Around the World/Uni-

Habla Ingles? YOLANDA BE COOL with DCUP (center)



"Everything was more deliberate this time... there were no happy accidents."

The decision to return to Matador seemed like a natural fit for the band, as Fogarino says, "It felt like we never left... We left for one record. It's not like we saw our career take a right turn."

Beggars/Matador VP of marketing Adam Farrell says the campaign for "Interpol" is returning the focus to the group's roots and music, with a spotlight on indie retail. Mom-and-

pop stores will receive exclusive CD and LP versions, and the band will also be doing its first in-store performances.

"Interpol was born out of indie retail," Lombardi adds. "We are going back to where they originally cut their teeth."

In addition to retail, the campaign is extending to higher-concept art projects similar to what the band did surrounding the "Antics" release, when it opened a gallery space. The group is working with ad agency

Wieden + Kennedy to create something Farrell describes as a "visual accompaniment to the album [that will] be all outdoorsy, artsy and technologicistic."

To whet fans' appetites, Interpol released the song "Lights" April 28 as a free download on its website, the video for which debuted July 22. First single "Barricade" went to radio Aug. 3 following a July 29 performance on "Late Show With David Letterman."

Extensive touring is also in the works, including a few smaller stops in the summer leading to bigger venues throughout the fall. For the live shows, the band is bringing on-board David Pajo (Slint, Tortoise) on bass and the Secret Machines' Brandon Curtis on keyboard.

While there aren't any solid plans to keep Pajo and Curtis on as permanent members, the band is excited about the revised lineup.

"It's almost like being a new band without really changing," Fogarino says. "It's a rare opportunity—to lose a key member and have a minor emotional setback and to continue on without scarring the integrity of the band. It's a rare thing, and I feel really lucky." ●●●

Old label, new members: INTERPOL



versal; Calliari's version hit No. 26 on the July 10 chart.

Yolanda Be Cool & DCUP's version is already available through New York-based indie label Ultra in the United States, where Raeburn says it will receive a promotional push during September.

Yolanda Be Cool plays European shows through Sept. 18, booked by Xon Service Productions. —Lars Brandle

>>> TROLLING AROUND

North American audiences are currently being exposed to the eclectic delights of leading Russian rock act Mumiy Troll on its lengthiest transatlantic jaunt to date. The band's 24-date tour, booked through the Agency Group, runs through Sept. 9.

The tour features material from the band's English-language EP, "Polar Bear," released March 16 on the Village/Dash Go.

The EP was co-produced by Mumiy Troll frontman Ilya Lagutenko and U.S. industry veteran Jeff Greenberg, CEO of Los Angeles-based Village Recording Studios and the band's manager.

The EP's arrival followed the digital-only release of the band's "Paradise Ahead" EP in October 2009 and the U.S. release of album "Comrade Ambassador" in April 2009 through Ryko Distribution Partners.

Formed in 1983 in the city of Vladivostok, Mumiy Troll has been one of Russia's top rock acts since releasing debut album "Morskaya" (1997). The act is self-published.

The current tour is the band's second North American expedition this year. "We know the audience loves us," Lagutenko says. "However, it's slightly more difficult to baptize U.S. promoters so they fall in love with an unknown act. [But] we have enough patience—so far—to try and convince them."

—Vladimir Kozlov

>>> INSTANT SUCCESS

Sales of a recording of veteran Italian rocker Vasco Rossi's first U.K. show are exceeding EMI Italy's expectations.

The album, "Vasco London Instant Live," entered the Nielsen/FIMI chart at No. 1 one

week after its June 22 debut and remains in the top five. Yet EMI Italy CEO Marco Albani says, "It was primarily intended as a collector's item for hardcore Vasco fans. We decided to produce it in a limited edition of 150,000 and sales will be digital-only once we reach that figure."

Vasco has released a string of multiplatinum albums during his 30-year career. The latest set is a live recording of his London debut at the HMV Apollo Hammersmith in May.

While EMI wants to expand Rossi's appeal internationally, Albani notes that the Hammersmith show "was attended by a mixed audience of Italians based in London, English friends they took along with them and some Vasco fans who traveled from Italy for the occasion." He adds that about 15,000 additional physical copies of the album are available as imports throughout Europe," but notes that "we don't have [further] plans for the U.K. at the moment—that's a difficult market to crack."

Vasco is booked through Live Nation in Milan, and his publishing is with Giamaiica/EMI Music Publishing. —Mark Worden

6 QUESTIONS

with CLARE BURSON
by EVIE NAGY

Brooklyn-based, Memphis-born singer/songwriter Clare Burson mined generations of history for her new album, "Silver and Ash." The moving, diverse set, due Sept. 14 on Rounder Records, was inspired by the story of her grandmother's exodus from Germany in the '30s and funded by a Six Points Fellowship for Jewish-themed projects. Billboard talked to Burson about her family's stories, translating them to music and a very special wedge of cheese.

1 How did you get the idea to base an album on your grandmother's life?

You can start with me being 8 years old and learning about the Holocaust at Sunday school, then coming home to my mom and saying, "Hey, my grandparents are from Germany. Were they caught up in this?" And her telling me, "Yes, but don't ask them about it. We don't talk to your grandmother about this." So that set me off on a lifelong journey of trying to understand the context in which my grandmother had grown up, and then once I got a little bit older, deciding to defy my mother's orders.

2 What is the story, roughly?

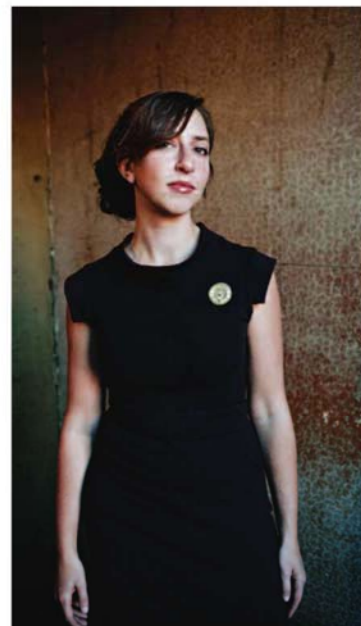
She was born in 1919. Her parents came from Eastern Europe and ended up in Leipzig, and they lived what seems to be a pretty wonderful life there. Then when Hitler took over, my great-grandmother started making arrangements for my grandmother and great-uncle to come to the United States; they had relatives here. They actually left the morning of Kristallnacht in 1938 and came to Memphis, of all places. My great-grandparents went to Riga, Latvia, and wrote letters for two years, and then the letters stopped right when the Wehrmacht [German forces] came in to Latvia. Through my own research and documents we've found over the years we know what happened to them, but my grandmother still doesn't know. She's conflicted about wanting to.

3 Even with this specific story, the songs on the album are open to broad interpretation—it's not literal storytelling. Why did you take an impressionistic approach?

That idea came from a 117-year-old wedge of cheese that was given to my great-grandfather—on my dad's side, this time—by his mother when he left Lithuania in 1893. He took the cheese with him from Lithuania to South Africa and then to Memphis, where he got married and had four daughters—one of whom was my paternal grandmother. He never ate the cheese; it made the whole journey with him. I inherited the cheese, so I have this wedge of cheese in my bedroom. When I found out about the fellowship, I thought, "I can make an album like the cheese! A totally fascinating artifact that can also stand on its own as a piece of art."

4 When you were writing, did you start with the stories or the music?

It was all mixed up. When I write, I tend to be motivated by acute emotional reactions to things. So the songs are all inspired by this, whether it was something my grandmother told me or a photograph. Actually, one of the



first songs I wrote, "Look Close," was inspired by looking at these old photographs and thinking about how my grandmother keeps telling us that my sister looks just like her mother. And I was thinking about what that means, to be able to see your own features in someone else's face, and time travel.

5 What did the Six Points Fellowship provide for making the album, and how did Rounder get involved?

It was a very generous fellowship—I had a living stipend and I also had project-specific grant money that I had to apply for every six months. I used the grant money to go to Eastern Europe for a few weeks, then used the rest to record the album. I'd been in touch with Jim Horan at Rounder for years, so when I was done, I sent it to them and they liked it.

6 Have you thought about publishing these stories and photos in any other form?

When I debuted the songs a year-and-a-half ago at Joe's Pub [in New York], I put together a narrative that weaves the songs together in a live setting. It was purposefully vague, because I didn't want it to just be "Story Hour With Clare Burson." So I printed up a little book that has the stories behind the songs, with some artwork that friends created. ●●●

ALBUMS

COUNTRY

ASLEEP AT THE WHEEL & LEON RAUSCH

It's a Good Day

Producer: Ray Benson
Bismieux Records

Release Date: July 20

Whether you're a die-hard or casual fan of Asleep at the Wheel, one thing is certain: Everything this act has ever released is simply spectacular. And the veteran western swing band's latest album, "It's a Good Day," is no different. The set casts its spotlight on longtime Bob Wills & His Texas Playboys lead singer Leon Rausch, an icon of the genre in his own right. At 82, Rausch's voice remains supple and remarkably sure-footed as he works out with Benson's troupe on such jazz and swing standards as "Cotton Patch Blues," "Osage Stomp" and "Basin Street Blues." The diamond here is Willie Nelson's collaboration on "Truck Driver's Blues," considered to be country music's first anthem for truckers (written by Ted Daffan and recorded by Cliff Bruner in 1939). The band's familiar swing/boogie "Get Your Kicks (On Route 66)" also takes on new life with Rausch and Asleep at the Wheel vocalist Elizabeth McQueen. As they say on the rural route, there ain't a dud in the bunch.—WJ



BEST COAST

Crazy for You

Producer: Lewis Pesacov
Mexican Summer

Release Date: July 27

"I want you." "I miss you." "I wanna be with you all the time." "Wish he was my boyfriend." The ideas on Best Coast's debut album, "Crazy for You," don't get much more complicated than these. Led by Bethany Cosentino and Bobb Bruno, Best Coast's unpolitic simplicity, carried on salty sea air, is what holds much of the band's immediate appeal. The set sounds like it was recorded by an early-'60s girl-group in a riot grrrr's bedroom—songs of summer crushes and gloomy breakups, and harmonized "ooh's" and "ah's" over the Ronettes' rhythm and grungy minor chords. Cosentino's weed-soaked croon aches with teen preoccupation and short attention span, repeating lines like "When I'm with you, I have fun" and "I hate sleeping alone" until another tanned boy catches her eye. There's a musical and rhythmic uniformity among these 13 tracks that might lose ears beyond the album's brisk 29 minutes, but it reflects a consistent summer ambivalence to which most anyone can relate.—EN

POP

SKY SAILING

An Airplane Carried Me to Bed

Producer: Adam Young
Universal Republic

Release Date: July 27

Adam Young, the mastermind behind synth-pop act Owl City's 2009 breakthrough, "Ocean Eyes," returns in stripped-down acoustic form on new musical project Sky Sailing. Instead of the lighthearted references to fireflies and manta rays heard on "Ocean Eyes," Sky Sailing's debut, "An Airplane Carried Me to Bed," reveals Young's more vulnerable side—the song "Brielle" touches on lost love and the appropriately titled "I Live Alone" deals with loneliness. Many of these melancholy tunes are dominated by slow-strumming acoustic guitar, but the pace picks up on the catchy standout track "Tennis Elbow." And on the folk-flavored cut "Steady As She Goes," Young lyrically tackles the exhilaration of chasing a dream. Straying from the electronic-laced whimsical themes of Owl City, Young takes a more simple, honest approach to songwriting with Sky Sailing, resulting in a more lyrically grounded effort.—MV



FANTASIA

Back to Me

Producers: various

J Records

Release Date: Aug. 24

Fantasia has had her share of public ups and downs in the past few years. The season-three "American Idol" winner has at times been forced to support her family (as depicted on VH1's "Fantasia for Real"), admitted to going broke on "The Oprah Winfrey Show" and was hospitalized this past week for a "medical overdose," following reports of the surfacing of a possible sex tape made with a married man. But she hasn't let these situations slow her down on new album "Back to Me." Over a midtempo production on the song "I'm Doin' Me," Fantasia reclaims her independence after walking away from an unstable relationship, while in "Who's Been Lovin' You" the singer boasts atop a piano-based beat about her ability to love a former boyfriend better than his new girl. With the accompaniment of synths on the track "Falling in Love Tonight," she touches on love at first sight and loses desire for a man on "The Thrill Is Gone" (featuring Cee-Lo). But while Fantasia delivers a soulful, laid-back album with tinges of gospel, her distinct voice is most enjoyable when singing heartfelt ballads. This arrives during first single "Bittersweet," in which the singer remembers a past love, and motivational track "I'm Here (from musical 'The Color Purple')."—MC



METAL

HELLYEAH

Stampede

Producers: Sterling Winfield, Vinnie Paul
Epic Records

Release Date: July 13

If you've ever wondered what sort of code of conduct the cowboy community lives by, the first track on this heavy-metal supergroup's sophomore disc lays it out quite clearly: "What's mine is mine/What's yours is mine," Hellyeah frontman Chad Gray growls. "It's just a cowboy's way." Featuring members of Mudvayne, Pantera, Nothingface and Damageplan, Dallas-based Hellyeah doesn't pussyfoot around on the hard-charging "Stampede," which also informs the cowboy-curious that a love-'em-and-leave-'em approach is one that potential lovers should expect. (You have to appreciate the warning.) Even the album's ballad, "Better Man," offers strong medicine, with Gray detailing the various departments in which his father disappointed him and his family. By the end of "Stampede," all that alpha-male attitude can begin to tire out a listener with less fortitude than anyone in Hellyeah. But there's no doubting these guys' burly bona fides.—MW

ROCK

THE BOOKS

The Way Out

Producers: The Books
Temporary Residence Limited

Release Date: July 20

New York duo the Books continue their tradition of using intriguing vocal samples behind folk- and electronic-based compositions on fourth album "The Way Out." This time around, the group also mixes jazz-fusion with quirky dialogue that ranges from meditation speeches to intimate voice mails. Over spastic basslines and drum rolls on the song "A Cold Freezin' Night," there's a strange conversation between two kids discussing different ways to kill each other, and a meditative voice on the hip-hop-sounding "Chain of Missing Links" instructs the listener to "Give yourself a rest/Allow yourself to release." A rare moment of actual singing arrives during "All You Need Is a Wall," where guitarist Nick Zammuto channels the somberness of Radiohead, while "The Story of Hip Hop" is an ode to the musical genre reminiscent of Grand Master Flash but stays true to the Books' cut-and-paste rhythmic style.—WF

NEW POLITICS

New Politics

Producers: various
RCA Records

Release Date: July 13

Danish rock act New Politics aims to revive the youth with a fusion of frantic rapping and danceable melodies on its self-titled

debut. Wailing guitars and a "We Will Rock You"-like drumbeat awaken a sense of self-efficacy on the song "Dignity," while the upbeat standout "Give Me Hope" examines the idea of gaining inspiration through love. But doubt surfaces about whether love can



RICK ROSS

Teflon Don

Producers: various

Maybach Music/Slip-N-Slide/Def Jam

Release Date: July 20

Despite living in a gangster's paradise—"I think I'm Big Meech/Larry Hoover," he raps on the track "B.M.F. (Blowin' Money Fast)," referencing incarcerated gang leaders—Rick Ross has always been a respected lyricist. Now, his fourth studio album, "Teflon Don," further establishes the Miami rapper as one of the genre's most creative forces. Over a Lex Luger-produced beat on the cut "MC Hammer," Ross reawakens the memory of the once-successful artist while also boasting about the good life. And "Aston Martin Music" (featuring Drake, one of the many well-chosen guests on the set) is a sensuous number reminiscent of the R&B flavor of his 2009 set, "Deeper Than Rap." Then there's the striking "Tears of Joy"—"Looking in the mirror but I don't see much/Still running the streets so I don't sleep much," Ross raps unhurriedly, encouraging listeners to mull over his every word. "Teflon Don" is one of this summer's blockbusters.—MC

THE BILLBOARD REVIEWS

SINGLES

truly prevail on "Love Is a Drug," where over tribal drums frontman David Boyd's robotic singing transitions to an angsty rap. A funky guitar riff launches heart-breaking descriptions of society on album closer "New Generation." But on that cut the trio urges the youth to "Raise your voice/Don't let them break you down," backed by menacing guitars and determined rapping. Balancing contagious, upbeat choruses with unconventional instrumental and vocal shifts, New Politics has crafted an unpredictable set with a message that's sure to resonate with disillusioned youth.—MF

THE MAINE

Black & White

Producer: Howard Benson
Warner Bros. Records

Release Date: July 13

Arizona rock act the Maine's second album, "Black & White," finds the five-piece indulging in guitar pop-driven love anthems, mixed with a splash of '80s hair band flare. Teenage girls will likely swoon during the track "Listen to Your Heart," where lead singer John O'Callaghan croons, "This promise doesn't have to be loud/Just whisper, I could find you in a crowd/I think it's time we run away." Elsewhere, finger-splitting guitar solos ("Fuel to the Fire") and group vocals ("Give It to Me," "Right Girl") could indicate that the Maine's members grew up listening to quite a bit of Def Leppard and Poison. The band's knack for melodic pop-rock especially shines on the down-tempo closing track "Color," where O'Callaghan

softens his voice and delivers a relatable message during the catchy hook: "We're just trying to find some color/In this black and white world/If you can let it slide/Baby just for the night/Just know that everyone feels broken sometimes."—MV

BRANDON BOYD

The Wild Trapeze

Producers: Dave Fridmann,
Brandon Boyd

Epic Records

Release Date: July 6

Incubus frontman Brandon Boyd is known for his alluring vocal additions that shepherd the rock band—and on his debut solo set, "The Wild Trapeze," the artist's voice continues to lead the way of the music. Most of these 10 tracks could easily fit into Incubus' existing catalog, but Boyd demonstrates his musical mastery beyond singing by also performing some of the acoustic instruments on the set. The scratchy, distorted guitar on "Here Comes Everyone" is a nice contrast to Boyd's smooth vocal delivery, and the single "Runaway Train" employs intricate harmonies. On every track, Boyd's poetic lyrics are woven through the instrumental distortion by his confident, wide-ranging vocals. The slimmed-down acoustic number "Courage and Control" showcases the singer's ability to deliver a graceful ballad, while closer "All Ears Avow!" turns the tables taking a beat-heavy clapping style that presents Boyd's voice in full wail. "The Wild Trapeze" expresses Boyd's ingenuity outside of Incubus, but is sure to keep fans buzzing for the band's in-the-works studio album.—CB

COUNTRY

SUGARLAND

Stuck Like Glue (4:07)

Producers: Byron Gallimore,

Kristian Bush,

Jennifer Nettles

Writers: various

Publishers: various

Mercury Nashville

Jennifer Nettles and Kristian Bush of Sugarland are poised for a whopping pop crossover with "Stuck Like Glue," which has already achieved the chart milestone of highest Billboard Hot 100 debut (No. 20) for a country duo or group. Co-written with Better Than Ezra's Kevin Griffin and songwriter Shy Carter (Rob Thomas' "Someday"), the song features Bush's brother, Brandon, on accordion and creates a Southern comfort vibe with mass appeal. It also taps into the rising trend of reggae-pop—from Jason Mraz's "I'm Yours" to Train's "Hey, Soul Sister" and Traviata McCoy's "Billionaire"—that offers a refreshing alternative to the dance-pop hits dominating the airwaves. The song's catchy lyrics should keep "pulling you right back in," and you'll probably tap along to its beat, too.—MM

DANCE

USHER FEATURING PITBULL

DJ Got Us Fallin' in Love (3:42)

Producers: Max Martin,

Shellback

Writers: various

Publishers: various

LaFace/JLG

After just three weeks, Usher has landed another top 10 and potential No. 1 hit with "DJ Got Us Fallin' in Love." The R&B star's recent chart-topper, "OMG," reminded everyone that he's no stranger to tempo, and here he looks to Max Martin and his frequent collaborator Shellback for some extra heat on the dancefloor. Pitbull drops his usual party antics, lending an energizing verse and "Dale!" ad-libs. Though the lyrics are repetitive, they're an accurate reflection of the song's effect on the listener: "Hands up, and suddenly we all got our hands up/No control of my body." Usher's high register fits seamlessly with dance beats, and "DJ Got Us Fallin' in Love" should keep clubgoers moving for months to come.—MM

TAYLOR SWIFT

Mine (3:51)

Producers: Nathan Chapman,

Taylor Swift

Writer: T. Swift

Publishers: Sony/ATV Tree

Publishing, Taylor Swift Music (BMI)

Big Machine

If the rest of Taylor Swift's highly anticipated new album is as strong as its finely crafted lead single, then it's a sure bet that her career juggernaut will continue. Produced by Swift and Nathan Chapman, "Mine" possesses a vibrant energy that perfectly complements her impassioned vocals. As the artist matures personally and professionally, the song demonstrates that she's successfully making the transition from a teen ingénue writing about high school crushes to a young woman exploring the complexities of adult relationships. Swift is a master at creating memorable lines, and one of the standouts here is, "You made a rebel of a careless man's careful daughter." By no means is "Mine" so heavy that she'll lose any of her legion of young fans, yet there's lyrical substance wrapped in the buoyant melody that shows Swift has the goods to go the distance and continue to broaden her audience.—DEP



CHRISTIAN

MATTHEW WEST

My Own Little World (3:57)

Producers: Brown Bannister,

Pete Kiplew

Writer: M. West

Publishers: various

Sparrow Records

Matthew West is a gifted songwriter whose work has been recorded by a who's who of country and Christian music acts—Rascal Flatts, Jo Dee Messina, Mark Schultz and Point of Grace—in addition to penning his own hits. "My Own Little World" is the first offering from

"The Story of Your Life," a powerful new album of songs written from letters his audience submitted to his website. The song speaks of moving outside of one's comfort zone and encourages sensitivity to the needs of others—a potent message, wrapped in a vibrant musical package that's pure sonic delight. While most message-oriented songs often sound preachy and condescending, that's not the case here. Instead, West shines a light on his own soul in a musical wake-up call that's both poignant and entertaining.—DEP



LINKIN PARK

The Catalyst (5:43)

Producers: Rick Rubin,

Mike Shinoda

Writer: Linkin Park

Publishers: various

Machine Shop Recordings/Warner Bros.

For the lead single to upcoming fourth album "A Thousand Suns," Linkin Park offers a nearly six-minute anthem of aggression with two distinct parts. "The Catalyst" lets the band dip its toe into electronica in its first half, with rave-ready blips surrounding Chester Bennington's dystopian cries. At the three-minute mark, however, the track morphs into a slow, emotional dirge, with Bennington singing, "Lift me up, let me go," over a beat tailor-made for a stadium's worth of slow claps. "The Catalyst" recalls Muse's epic vocal chants as well as Green Day's political commentary, but Linkin Park creates an original, if a bit awkward, transition from twisty techno to fist-pumping rock. The band's interesting fusion of ideas—and the fact that "Catalyst" is its first No. 1 debut on Billboard's Rock Songs chart—proves that Linkin Park still has a few tricks up its sleeve.—JL



LEGEND & CREDITS

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ELECTRONICA BY CORTNEY HARDING

Mystery Men

Empire Of The Sun Comes Out Of Left Field

In the parlance of blog Hipster Runoff, Empire of the Sun is a "highly bloggable" band.

Its debut album, "Walking on a Dream," was released in March 2009 and has sold less than 30,000 copies, according to Nielsen SoundScan. None of the tracks has gained significant radio play. And digital sales are solid but not spectacular, with the album's title track selling 80,000 and a second track, "We Are the People," moving 47,000. Yet the band managed to pack the headlining dance-stage slot at Lollapalooza and sell out two nights at New York's 3,000-capacity Terminal 5, as well as book four nights at Los Angeles' 1,300-seater the Music Box at Henry Fonda Theater.

The buzz started even before the Australian altronica duo released a record in the United States, according to Astralwerks/EMI senior director of marketing Risa Morley. "They already had huge YouTube views," she says. (More than 5 million and 6 million, respectively, for "Walking" and "People.") "There was a groundswell of online buzz from Australia and the U.K.; they were getting covered in NME. That gave them a bounce in the U.S."

As word of the band crossed the ocean, domestic blogs began picking up tracks. That led to Empire of the Sun landing at No. 21 on Hype Ma-

chine's list of the top 50 artists of 2009. The band also scored synchs in "Entourage," including a mention when a character was asked what he was listening to, and a Ralph Lauren Rugby commercial. But plenty of bands score blog buzz and synch deals, while few can sell out two nights at Terminal 5 the first time they play stateside. So what is it about Empire of the Sun?

"It's been a bit of a shock," Luke Steele says in his laid-back Aussie drawl. Steele, who also fronts the band the Sleepy Jackson, first met Empire of the Sun partner Nick Littlemore (who also fronts dance music duo Pnau) at a bar in Sydney. They worked together in their respective spare time for five years to produce their debut. First released by EMI Australia, the album has been certified double-platinum by the Australian Recording Industry Assn. (140,000 copies sold).

Steele's visibility was boosted again when Jay-Z requested his vocals for a track ("What We Talkin' About") on the rapper's "The Blueprint 3"—which Steele says he managed to turn around in less than a day. But Jay-Z's album was released almost a year ago. Given the fast turnover in music, are fans really that loyal with memories lasting that long?

Empire of the Sun manager Pete



Packing venues:
EMPIRE OF THE SUN

Lusty thinks more people in the States actually have that album than its numbers reflect. "A lot of people in the U.S. probably downloaded the album for free," he says. Lusty also thinks a steady stream of unauthorized remixes has kept the band top of mind for many blog readers.

"Every day people are sending us remixes," he says. "We get 20, and one is good and 19 aren't, but there is nothing we can do. It's frustrating for artists because they have to spend

so much time listening to these remixes, but we can't change it."

Instead of exercising control over the remixes, Steele prefers to control the band's elaborate live show, which features costumes, dancers and synchronized visuals. (Littlemore doesn't tour with Empire of the Sun.) "We tape all the shows and watch them afterward to try and make things better," Steele says. He notes that the shows have managed to break even thus far, due in part

to the fact that home label EMI Australia is funding the tour.

Steele's next task is deciding whether to keep working the States or return home and record another album. After the run of shows in Los Angeles (Aug. 11-14) and an Aug. 15 date at San Francisco's Golden Gate Park, no other dates are planned.

"This thing has taken on a life of its own," Morley says. "They could do a larger tour, they could do another album . . . we'll see." ■■■

SWIFT RETURN

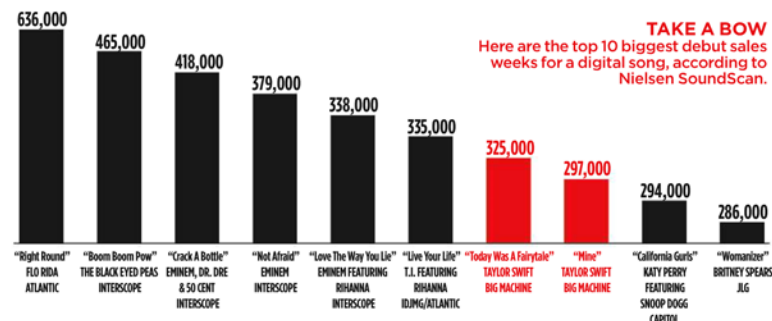
Taylor Swift's new single "Mine," rush-released to digital retailers late in the day on Aug. 4, starts at No. 1 on Billboard's Hot Digital Songs chart with 297,000 copies, according to Nielsen SoundScan, after only four full days of sales. (SoundScan's tracking week ends on Sunday.)

The single's bow is the eighth-biggest debut sales week for a digital song and the fourth-best of 2010. The year's largest entry so far is Eminem's "Not Afraid" (379,000), followed by his "Love the Way You Lie" (338,000) and Swift's "Today Was a Fairytale" (325,000). "Mine" is the lead single from Swift's third studio album, "Speak Now," due Oct. 25.

At radio, "Mine" starts at No. 53 on Hot 100 Airplay with 23.9 million listener impressions through the week ending Aug. 10, according to Nielsen BDS, with roughly 60% of that audience coming from country airplay and the rest from top 40 and adult outlets. On the Country Songs tally—which tracked airplay through the end of the day on Aug. 8—"Mine" starts its chart life at a lofty No. 26, just one rung lower than Swift's best debut with "Love Story" in 2008.

The song's sales and airplay action pushes it to a high debut on the Billboard Hot 100, where it bows at No. 3 (see Between the Bullets, page 46).

TAKE A BOW
Here are the top 10 biggest debut sales weeks for a digital song, according to Nielsen SoundScan.



Big debut:
TAYLOR SWIFT



ROCK BY ED CHRISTMAN

Arcade Firepower

Digital Sales, Amazon Deal Spark Group's No. 1 Ascent

Arcade Fire's trip to the top of the Billboard 200 this week was fueled by digital sales and a full-week extension of Amazon's Daily Deal.

According to Nielsen SoundScan, the band's third album, "The Suburbs" (Merge), scanned 156,000 units in first-week sales, with digital downloads accounting for 97,000 (62%). Sources say Amazon's Daily Deal, which tagged the album at \$3.99, generated first-day scans of about 23,000 units. Amazon also extended the \$3.99 price for the week, generating 38,000 scans all told. Sources indicate iTunes generated the bulk of the remaining 59,000 album downloads.

While it's unusual for Amazon to extend the Daily Deal pricing for a full week, it's not unique. Bon Jovi's last album, "The Circle," enjoyed that distinction and also bowed at No. 1 on the Billboard 200.

Arcade Fire's last album, 2007's "Neon Bible," generated 92,000 in first-week sales. Almost 28,000 (30%) of those were digital downloads. The album has since sold 443,000 units. The group's first album, 2004's "Funeral," has scanned 510,000 units.

Merge co-founder Laura Ballance says the album's profile was heightened by the band's two-night stint at Madison Square Garden Aug. 4-5, following the album's Aug. 3 release. The latter show launched the American Express promotion "Unstaged: An Original Series From American Express": a series of five live concerts to be streamed on Vevo and YouTube.



On top: ARCADE FIRE

"We tried to make sure the album was priced low enough so the casual listener and new fans would buy the record," Ballance says. "And Amex had ads everywhere."

At brick-and-mortar stores, "The Suburbs" did better with independents and chains than mass merchants. It scanned slightly more than 18,000 units at indie stores, nearly 18,000 at chains and almost 11,000 at mass merchants.

Retail sources note the CD carried a \$10.31 wholesale cost. However, the label and its distrib-

utor, Alternative Distribution Alliance, were offering aggressive discount scenarios for in-store, high-profile placements.

At Newbury Comics, "The Suburbs" scanned about 1,500 units while "Neon Bible" had sold 1,800 units, Newbury head buyer Carl Mello says. He attributes the drop this time out to increased digital penetration for the alternative rock genre and Amazon's Daily Deal lasting a full week. "We thought we were being cool selling 'The Suburbs' for \$7.99," he says.



Making music: CHRIS BROWN

BACK ON TRACK?

Chris Brown may be hitting his musical stride again. Notching Greatest Gainer/Airplay honors for a second straight week, the singer is this close to notching a top 10 hit on Billboard's Hot R&B/Hip-Hop Songs chart with "Deuces." The breakup song—featuring Tyga and Kevin McCall—moves 15-11 in its sixth week on the chart.

Released to iTunes June 29 along with another new Brown song, "No B.S.," "Deuces" moves 60-59 on the Digital Songs chart. Up 11% in digital sales, the song has sold 132,000, according to Nielsen SoundScan.

"Deuces" also climbs 67-56 on the Billboard Hot 100, marking the singer's return to that tally. Brown last appeared on the Hot 100 last February when "I Can Transform Ya" featuring Lil Wayne and Swizz Beatz ended its tenure, peaking at No. 20. "Transform" peaked at No. 11 on Hot R&B/Hip-Hop Songs. The track was the lead single from Brown's third album, "Graffiti," which has sold 316,000.

The "Deuces" momentum follows Brown's emotional tribute to Michael Jackson during the BET Awards in June. While singing "Man in the Mirror," the singer broke down, prompting criticism that the meltdown was staged. Without addressing the detractors, Brown has stayed busy recording and tweeting about new music. He recently polished off a remix of Nicki Minaj's "Your Love" and is featured on a new Twista track, "Make a Movie."

Among the top mainstream R&B radio stations spinning "Deuces" in heavy rotation are KBFB Dallas, WHTD Detroit, KKDA Dallas and WPEG Charlotte, N.C., whose OM/PD Terri Avery says positive audience reaction to Brown at the BET Awards has nothing to do with the song's growing success. "The track, the lyrics . . . it's just a good song."

Brown will next appear in the film "Takers," out Aug. 27. There's no official word from Jive as to when his fourth album will be released. The singer has tweeted that his next CD may arrive in 2011 or sooner, possibly preceded by another mixtape, "In My Zone 2." —Gail Mitchell

East Meets West

She's a breezy California surf rocker, a throwback '90s indie queen and a savvy Twitter star all rolled into one. But Best Coast singer/songwriter Bethany Cosentino is something else too: a certifiable "It" girl.

The California-based Best Coast—comprising Cosentino and multi-instrumentalist Bobb Bruno—is riding a wave of blog buzz into the mainstream spotlight, a first for the band and its label, Brooklyn-based indie label Mexican Summer, which picked up the pair's debut, "Crazy for You."

"She's the only artist I can remember that hasn't had the backlash for being a blog band," Mexican Summer director of marketing/label manager Jeffrey Kaye says. "People are championing her and want her to succeed."

"Crazy for You" entered the Billboard 200 last week at No. 36 with 10,000 units sold and also debuted at No. 10 on Digital Albums. Best Coast sold an additional 4,000 units this week, according to Nielsen

SoundScan. In addition, Cosentino has been featured in Vogue and Rolling Stone.

Best Coast's mainstream buzz boils down to one thing: its music. Cosentino specializes in sun-baked, simple, short surf-pop ditties, sung in a dry, girly monotone and recorded in a '90s lo-fi style.

Mexican Summer focused on

super-servicing mom-and-pop stores, while ensuring a presence at all digital retailers. ("Boyfriend" was an iTunes free Discovery Download.) Within three hours of Cosentino announcing a presale of the album to her 9,000-plus Twitter followers, the Mexican Summer site moved 300 units.

Best Coast's sales breakdown is a bit of a throwback, too. Kaye reports sales have been running 50% digital, 30% CD and 20% vinyl—very

gratifying for the label, which started as a purely digital/vinyl outlet. Best Coast is its first CD release. "You would have thought a good chunk of that audience would have downloaded it illegally and been done," Kaye says. "But given the package's artwork and the hand-numbered copies, they wanted to own it."

Best Coast just returned from a European tour and will set off on its first U.S. trek Sept. 4. —Kerri Mason



Riding a wave: BEST COAST

EMPIRE OF THE SUN ILLUSTRATION BY DEBASIS SWAIT; JUSTIN KEY; BEST COAST: DAVID BLACK; BROWN: BENEDICT CAMPBELL; ARCADE FIRE: ERIC KAYE

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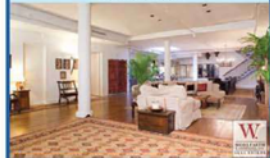


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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

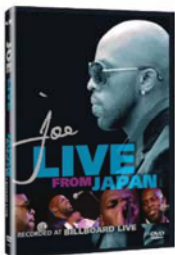


STORMING IN

>> Celtic rock band Gaelic Storm bounds in at No. 73 on the Billboard 200 with "Cabbage," notching its highest-charting set and the act's best sales week (6,000), according to Nielsen SoundScan. It also secures a second No. 1 on World Albums.

THREE-PEAT

>> Los Lobos' "Tin Can Trust" bows at No. 47 on the Billboard 200, equaling the group's best rank for a studio album—achieved with its first two efforts. Apart from studio sets, the act made it to No. 1 with its contributions to the "La Bamba" soundtrack in 1987.



ALL THE WAY 'LIVE'

>> To toot our own horn for a moment, we're hyped to see Joe's "Live in Tokyo" rise 17-14 on Music Video Sales (viewable at billboard.biz/charts)—the set was recorded at Tokyo's Billboard Live club.

CHART BEAT

>> "Love the Way You Lie," by Eminem featuring Rihanna, is the 46th Billboard Hot 100 No. 1 since 2000 to carry a "featuring" artist credit. Between 1958 and 1999, just 18 such titles reigned. Still, high-profile artists have guested on hits throughout the rock era, even if they didn't always receive official billing. Chart Beat looks at some of the best-known songs sporting uncredited appearances, including Dire Straits' "Money for Nothing" (vocals by Sting), Elton John's "I Guess That's Why They Call It the Blues" (Stevie Wonder on harmonica), Madonna's "Take a Bow" (backing vocals from Babyface), Rockwell's "Somebody's Watching Me" (Michael Jackson singing the chorus) and Carly Simon's "You're So Vain" (backing vocals by Mick Jagger).

Read Chart Beat every week at billboard.com/chartbeat.

GAILIC STORM: JOJO MARION

Billboard

CHARTS

Arcade Fires Up; Gaga Gets 'Remix' Treatment

The Billboard 200 welcomes a new No. 1: **Arcade Fire's** "The Suburbs," which plants the flag with 156,000 sold in its first week, according to Nielsen SoundScan. **Eminem's** "Recovery" trails at No. 2 with 152,000.

It's the first No. 1 for Arcade Fire and its record label Merge. It's also the third independently distributed No. 1 this year, following chart-topping indie bows from **Vampire Weekend's** "Contra" and the various artists compilation "Hope for Haiti Now."

"Suburbs" reaped the benefits of a buzzed-about weeklong sale in Amazon's MP3 store, where it was priced at \$3.99. Apple's iTunes store offered the set for a standard \$9.99 (see story, page 39). Digital downloads amounted to 62% of the set's first week, up from the 30% digital first-week share its last album, 2007's "Neon Bible," earned (27,000 of its 92,000 opening frame).

One could make the assumption that the aggressive sale pricing from Amazon on "Suburbs" helped motivate consumers on the fence about buying the set, or perhaps those who had no interest in the band until last week. The Amazon MP3 store tweeted about the

\$3.99 deal six times between Aug. 2 and Aug. 8 to its nearly 1.5 million followers. Merge and Arcade Fire also tweeted their own followers about the deal.

RA-RA-RA-REMIX: Nearly everything **Lady Gaga** touches turns into a chart hit, and her "Remix" album is no exception. It debuts at No. 6 on the Billboard 200 with 39,000, becoming the first remix set to reach the top 10 since the "Hannah Montana 2: Non-Stop Dance Party" album debuted and peaked at No. 7 on the Feb. 16, 2008, chart.

Gaga is no stranger to the dancefloor and the magic of the remix, as each of her own singles has earned its own commercially released digital bundle remix package. (The "Telephone" set alone came armed with 10 remixes.)

Thus, there was a wealth of material to pick from for "The Remix." However, die-hard fans were probably annoyed to discover that five of the album's 10 tracks were previously commercially released.

But for casual fans, that probably wasn't a concern. The average consumer is probably unfamiliar with Gaga's dozens of remixes and there-

fore thought this was a fun and different take on the diva's discography.

Originally released in the United Kingdom in May as a 17-track set, it was pared down to 10 tunes for its U.S. debut. No doubt that because of the set's slimmer American approach, the physical CD is able to carry its suggested list price of just \$10.

Gaga is additionally charting this week with her first album, "The Fame," at No. 12 and "The Fame Monster" (EP) at No. 27, marking the first time an artist placed three concurrent titles in the top 30 since 1993—with one tiny caveat. **Garth Brooks** last achieved the feat on the Jan. 23, 1993, chart, when he placed four sets in the top 30: "The Chase" (No. 2), "Beyond the Season" (No. 23), "Ropin' the Wind" (No. 26) and "No Fences" (No. 29).

The tiny caveat? Well, if one counts the "Hannah Montana" albums as **Miley Cyrus** releases, the young singer scored a Cyrus/"Hannah" top 30 hat trick on the Sept. 12, 2009, list with her own "The Time of Our Lives" (EP) at No. 3, the "Hannah Montana: The Movie" soundtrack at No. 11 and the "Hannah Montana 3" TV soundtrack at No. 26.

"The Remix" also enters the Top Electronic Albums chart at No. 1, giving Gaga a lock on the top three positions, as "The Fame" and "The Fame Monster" are Nos. 2 and 3, respec-

tively. It's the first time an artist has claimed Nos. 1-3 in the nine-year history of the tally.

With the top 10 success of "The Remix," should we expect a bevy of other acts to follow suit with their own high-charting redux compilations? Nah. The industry sources we reached out to felt this album's



success is unique, because Gaga is arguably the biggest pop artist on the planet right now and anything she released would have had some immediate success.

Gaga joins an elite handful of artists who have notched top 10-charting remix collections. They include **Jennifer Lopez** (with a hybrid R&B/dance offering), **Bobby Brown**, **Paula Abdul** and **Billy Idol**. ●●●



Over The Counter
KEITH CAULFIELD

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,260,000	1,529,000	20,717,000
Last Week	5,213,000	1,480,000	20,698,000
Change	0.9%	3.3%	0.1%
This Week Last Year	6,048,000	1,286,000	20,853,000
Change	-13.0%	18.9%	-0.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	205,257,000	180,182,000	-12.2%
Digital Tracks	705,967,000	701,980,000	-0.6%
Store Singles	1,032,000	1,218,000	18.0%
Total	912,256,000	883,380,000	-3.2%
Albums w/TEA*	275,853,700	250,380,000	-9.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'09	205.3 million
'10	180.2 million

SALES BY ALBUM FORMAT

CD	159,929,000	128,870,000	-19.4%
Digital	43,842,000	49,709,000	13.4%
Vinyl	1,448,000	1,582,000	9.3%
Other	37,000	21,000	-43.2%

For week ending Aug. 8, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2009	2010	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	110,478,000	100,481,000	-9.0%
Catalog	94,779,000	79,701,000	-15.9%
Deep Catalog	70,260,000	60,554,000	-13.8%

CURRENT ALBUM SALES

'09	110.5 million
'10	100.5 million

CATALOG ALBUM SALES

'09	94.8 million
'10	79.7 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	ARCADIE FIRE	The Suburbs		1
2	2	1	EMINEM	Recovery		1
3	1	2	AVENGED SEVENFOLD	Nightmare		1
4	NEW	1	BUN-B	Trill O.G.		4
5	3	2	RICK ROSS	Teflon Don		2
6	NEW	1	LADY GAGA	The Remix		6
7	4	6	JUSTIN BIEBER	My World 2.0		1
8	5	4	DRAKE	Thank Me Later		1
9	7	9	LADY ANTEBELLUM	Need You Now		2
10	NEW	1	BUCKCHERRY	All Night Long		10
11	6	5	KIDZ BOP KIDS	Kidz Bop 18		5
12	9	10	LADY GAGA	The Fame		3
13	NEW	1	THE BLACK CROWES	Croweology		13
14	10	8	VARIOUS ARTISTS	NOW 34		4
15	11	14	ZAC BROWN BAND	The Foundation		2
16	8	3	SHERYL CROW	100 Miles From Memphis		3
17	12	11	USHER	Raymond V Raymond		1
18	14	20	THE BLACK EYED PEAS	The E.N.D.		2
19	15	7	JONAS BROTHERS	Jonas L.A. (Soundtrack)		3
20	31	37	TRIN	Save Me, San Francisco		17
21	20	19	CAROLE KING & JAMES TAYLOR	Live At The Troubadour		4
22	18	17	JERROD NIEMANN	Judge Jerrod & The Hung Jury		7
23	24	25	MIRANDA LAMBERT	Revolution		8
24	16	10	JACK JOHNSON	To The Sea		1
25	17	22	TOM PETTY AND THE HEARTBREAKERS	Mojo		2
26	35	58	MUMFORD & SONS	Sigh No More		26
27	25	24	LADY GAGA	The Fame Monster (EP)		5
28	19	16	ENRIQUE IGLESIAS	Euphoria		10
29	29	38	JUSTIN BIEBER	My World (EP)		5
30	32	33	KESHA	Animal		1
31	NEW	1	RYAN STAR	11:59		31
32	21	27	B.O.B	B.o.B Presents: The Adventures Of Bobby Ray		1
33	28	31	THE BLACK KEYS	Brothers		3
34	33	21	MILEY CYRUS	Can't Be Tamed		3
35	38	84	FRANCESCO BATTISTELLI	My Paper Heart		35
36	80	2	GREATEST SOUNDTRACK GAINER	Step Up 3D		36
37	23	15	BIG BOI	Sir Lucious Left Foot: The Son Of Chico Dusty		3
38	34	39	CARRIE UNDERWOOD	Play On		1
39	42	43	SOUNDTRACK	Eat Pray Love		39
40	26	18	SOUNDTRACK	The Twilight Saga: Eclipse		5
41	22	13	KORN	Korn III: Remember Who You Are		2
42	NEW	1	SECONDHAND SERENADE	Hear Me Now		42
43	45	46	TAYLOR SWIFT	Fearless		3
44	41	40	SOUNDTRACK	Glee: The Music, Volume 3: Showstoppers		1
45	44	45	NICKELBACK	Dark Horse		3
46	37	26	OZZY OSBOURNE	Scream		4
47	NEW	1	LOS LOBOS	Tin Can Trust		47
48	NEW	1	HOUSE OF HEROES	Suburba		48
49	NEW	1	GOVT MULE	Mulennium		49
50	40	23	STING	Symphonicities		8

10 With 28,000, it's the rock band's first studio set since 2008's "Black Butterfly," which flew in at No. 8 with 47,000. The new album's lead single, its title track, bullets at No. 31 on Rock Songs.

13 The acoustic package (21,000) features a number of the band's familiar singles, including nine of its Mainstream Rock chart hits, including the No. 1s "Remedy" and "She Talks to Angels."

20 After the band performed Aug. 6 on NBC's "Today," the group's album motors with a 27% gain and its best sales week (14,000) since May.

36 Since the film opened in theaters during the tracking week, the album's sales increase (up 78%). The set has ways to go to reach the peaks of the first two sets, which topped out at Nos. 6 and 5, respectively.

61 The album earns its third consecutive weekly sales gain as single "Dynamite" continues to explode at radio. On Mainstream Top 40, it bullets Top 40, it enters at No. 39.

THE BILLBOARD 200 ARTIST INDEX		SUSAN BOYLE		C		SHERYL CROW		EDWARD SHARPE & THE MAGNETIC ZEROS		COLT FORD		H		JAHAMI		K		LADY ANTEBELLUM	
30H3	▲	69	▲	170	▲	137	▲	154	▲	114	▲	75	▲	163	▲	30	▲	99	▲
▲	▲	170	▲	137	▲	154	▲	114	▲	75	▲	163	▲	30	▲	99	▲	99	▲
▲	▲	170	▲	137	▲	154	▲	114	▲	75	▲	163	▲	30	▲	99	▲	99	▲

Main Billboard 200 chart table with columns for Rank, Album Title, Artist, and Certification. Includes album cover images for various entries.

Chart continuation table showing additional album entries and their respective ranks and certifications.

TOP INDEPENDENT

Chart of Top Independent Albums. #1 ARCADE FIRE 'The Suburbs'. Other entries include BUN-B, BUCKCHERRY, THE BLACK CROWES, etc.

Self magazine partnered with the Lilith Fair festival to create the Walmart-exclusive album "Self: Lilith 2010..."



TOP DIGITAL

Chart of Top Digital Albums. #1 ARCADE FIRE 'The Suburbs'. Other entries include EMINEM, LADY GAGA, etc.

TOP INTERNET

Chart of Top Internet Albums. #1 ARCADE FIRE 'The Suburbs'. Other entries include GOVT MULE, EMINEM, etc.

I LIKE PROFILES: MOST ADDED

Chart of Most Added I Like Profiles. #1 NOT AFRAID. Other entries include LOVE THE WAY YOU LIE, ALEJANDRO, etc.

YAHOO! MUSIC VIDEOS

Chart of Most Streamed Videos on Yahoo! Music. #1 HERE I GO AGAIN. Other entries include CALIFORNIA GURLS, GOT YOUR BACK, etc.

TOP ROCK ALBUMS

Chart of Top Rock Albums. #1 THE SUBURBS. Other entries include NIGHTMARE, ALL NIGHT LONG, etc.

TOP INDEPENDENT: Reflects titles sold via independent distribution... TOP DIGITAL: Reflects releases sold as a complete album bundle... YAHOO! MUSIC VIDEOS: The week's most-streamed videos on Yahoo! Music...

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	44	#1	FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 013170/UMRG (13.98)	Lungs	
2	52		EDWARD SHARPE & THE MAGNETIC ZEROES COMMUNITY FAIRFAX 542*VAGRANT (13.98)	Up From Below	
3	RE-ENTRY		WAVVES COLUMBIA 1234* (12.98)	King Of The Beach	
4	HOT SHOT DEBUT		AUTOLUX RED 0013* (11.98)	Transit Transit	
5	5	21	NEON TREES MERCURY 013972*/IDJMG (10.98)	Habits	
6	6	7	THE BAND PERRY REPUBLIC NASHVILLE DIGITAL EX/UMGN (4.98)	The Band Perry (EP)	
7	NEW		LITCHFIELD ROGAN 212 EX (7.98)	California Girls (EP)	
8	8	35	THE TEMPER TRAP LEGACY 014033/OTTE 80722/COLUMBIA (12.98)	Conditions	
9	36	4	GREATEST GAINER AUDREY ASSAD SPH/ROG 57075 (8.98)	The House You're Building	
10	NEW		KATIE MELUA DRAMATICO 0051 (13.98)	The House	
11	15	6	PUNCH BROTHERS NONE/SUCH 521880*/WARNER BROS. (15.98) ⊕	Antifogmask	
12	14	21	BRANTLEY GILBERT AVERAGE JOE'S 215 (14.98)	Halfway To Heaven	
13	NEW		FREDDIE GIBBS GIBBS FAMILY 98/DECON (8.98)	Str8 Killa (EP)	
14	9	2	MIKE PHILLIPS HOBSON BEACH 0059 (13.98)	M.P.3	
15	NEW		LIGHTS OVER PARIS TYPE ONE DIGITAL EX/DIGITAL RECORDS (4.98)	Turn Off The Lights (EP)	
16	4	2	THE HOPPERS GATHER 46561 (17.98)	The Best Of The Hoppers: From The Homecoming Series	
17	17	12	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN (10.98)	Prince Royce	
18	20	6	THE LAURIE BERKNER BAND TWO TOMATOES 23409/RAZOR & TIE (9.98)	The Best Of The Laurie Berkner Band	
19	NEW		DAX RIGGS FAT POSSUM 1220 (13.98)	Say Goodnight To The World	
20	38	3	STEREO SKYLINE! COLUMBIA 53863/SONY MUSIC (8.98)	Stuck On Repeat	
21	RE-ENTRY		EYES SET TO KILL BREAKSILENCE 193 (12.98 CD/DVD) ⊕	Broken Frames	
22	26	9	ARIEL PINK'S HAUNTED GRAFFITI 4AD 3X15* (14.98)	Before Today	
23	32	25	LOCAL NATIVES FRENCHKISS 042* (12.98)	Gorilla Manor	
24	41	5	3 INCHES OF BLOOD CENTURY MEDIA 8639 (16.98)	Here Waits Thy Doom	
25	12	3	GYPTIAN VP 1867 (15.98)	Hold You	



After a window of exclusivity with iTunes, the band's album went wide to all retailers last week, thus sparking its re-entry with a 385% gain.

The Sacramento, Calif., four-piece pop/rock band makes its Billboard debut with this five-song EP (2,000).



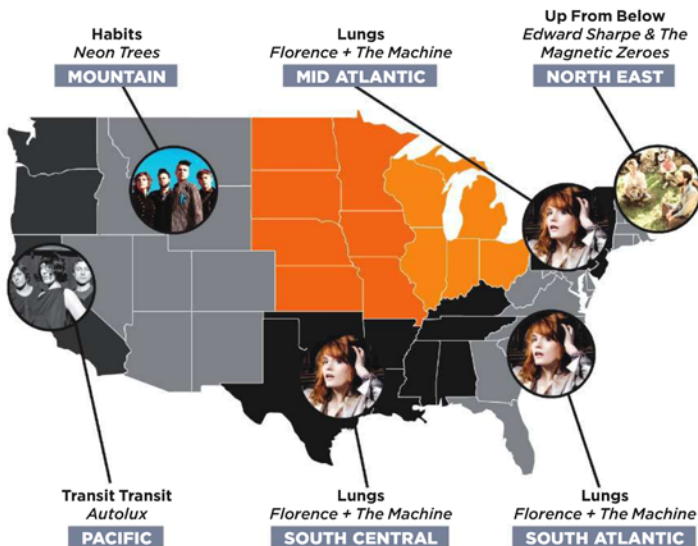
The album's title track was iTunes' free Discovery Download last week, which likely sparks the set's 66% increase (and 104% jump in digital sales).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
26	35	39	ASKING ALEXANDRIA SUMERIAN 022 (13.98)	Stand Up And Scream	
27	11	3	THE BOOKS TEMPORARY RESIDENCE 183* (14.98)	The Way Out	
28	27	4	SCHOOL OF SEVEN BELLS SHOUSTLY INTERNATIONAL 567*VAGRANT (10.98)	Disconnect From Desire	
29	16	6	ALEJANDRO ESCOVEDO FANTASY 31922/CONCORD (18.98)	Street Songs Of Love	
30	NEW		IN THE MIDST OF LIONS VERVE FORECAST 014194/VG (10.98)	The Heart Of Man	
31	3	2	36 CRAZYFISTS FERRET 135 (15.98)	Collisions And Castaways	
32	22	5	ARTIST VS POET FEARLESS 30136 (12.98)	Favorite Fix	
33	23	16	TROMBONE SHORTY SIDEWALK PROPHETS FERVENT.WORD-CURB 887500/WARNER BROS. (9.98)	Backatown	
34	34	48	CRYSTAL CASTLES FICTION/LAST GANG/LIES/UNIVERSAL MOTOWN 014374/UMRG (10.98)	Crystal Castles	
35	49	15	PIERCE THE VEIL EQUAL VISION 161 (12.98)	Selfish Machines	
37	RE-ENTRY		NNEKA YO MAMA'S-FOUR/DECON/EPIC 78/SONY MUSIC (12.98)	Concrete Jungle	
38	NEW		RED HORSE FEATURING GILKYSON, GORKA, KAPLANSKY RED HORSE 233 (16.98)	Red Horse	
39	33	18	PAPER TONGUES A&R/OCTONE 012970/IGA (12.98)	Paper Tongues	
40	50	12	NIKKI YANOFSKY DECCA 014138 (9.98)	Nikki	
41	RE-ENTRY		THE READY SET SIRE/DECA/DANCE 523723/WARNER BROS. (10.98)	I'm Alive, I'm Dreaming	
42	43	5	IWRESTLEDBEARONCE CENTURY MEDIA 8604 (12.98)	It's All Happening	
43	10	2	MINATURE TIGERS MODERN ART 012* (14.98)	F O R T R E S S	
44	RE-ENTRY		ONE ESKIMO SHANGRI-LA 1010140* (9.98)	One eskimo	
45	19	6	JIMMY WEBB E1 2058 (17.98)	Just Across The River	
46	44	6	REVIVE CONSUMING FIRE/ESSENTIAL 10917/SONY MUSIC (9.98)	Blink	
47	NEW		WRETCHED VICTORY 559 (13.98)	Beyond The Gate	
48	RE-ENTRY		CRASH KINGS CUSTARD/UNIVERSAL MOTOWN 012953/UMRG (12.98)	Crash Kings	
49	RE-ENTRY		JIMMIE VAUGHAN SHOUT! FACTORY 31210 (15.98)	Jimmie Vaughan Plays Blues, Ballads & Favorites	
50	48	3	PLAN B PINK 9232/SONY MUSIC LATIN (11.98)	House Of Pleasure	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION / LABEL
1	3	7	IF I DIE YOUNG LYRICS: THE BAND PERRY (REPUBLIC NASHVILLE)	
2	2	16	ANIMAL NEON TREES (MERCURY/IDJMG)	
3	1	5	LA LA LA AUBURN FEATURING IYAZ (BELUGA HEIGHTS/WARNER BROS.)	
4	6	12	143 BOBBY BRACKINS FEATURING RAY J (TYCOON STATUS/UNIVERSAL REPUBLIC)	
5	4	9	WE'LL BE A DREAM WE THE KINGS FEATURING DEMI LOVATO (S-CURVE)	
6	7	17	HOLD YOU (HOLD YUH) GYPTIAN (VP)	
7	8	18	LAY ME DOWN THE DIRTY HEADS FEATURING RDM (EXECUTIVE)	
8	5	12	NIGHTMARE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)	
9	10	3	LOVE LIKE WOE THE READY SET (SIRE/DECA/DANCE/REPRISE)	
10	9	10	WAY OUT HERE JOSH THOMPSON (COLUMBIA (NASHVILLE))	
11	NEW		CITY IS OURS BIG TIME RUSH/WICKELCODEON/COLUMBIA	
12	25	2	LIKE A GG FAR*EAST MOVEMENT FEATURING CATARACS & DEV (CHERRYTREE/INTERSCOPE)	
13	11	6	BAD COMPANY FIVE FINGER DEATH PUNCH (PROSPECT PARK)	
14	13	12	WHY WOULD YOU STAY? KEM (UNIVERSAL MOTOWN)	
15	23	2	LITTLE LION MAN MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)	
16	12	11	OUR GOD CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	
17	NEW		SHADOWS AUDIO PLAYGROUND (MCMG)	
18	14	7	HARD IN DA PAINT WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)	
19	17	6	TURNING HOME DAVID NAIL (MCA NASHVILLE)	
20	NEW		TOOT IT AND BOOT IT YG (DEF JAM/IDJMG)	
21	16	20	NINA BONITA CHINO Y NACHO (MAGNETE/UNIVERSAL MUSIC LATIN)	
22	15	6	WHO DAT J COLE (RUC NATION/COLUMBIA)	
23	21	12	STAND BY ME PRINCE ROYCE (TOP STOP)	
24	NEW		YERBATERO JUANES (UNIVERSAL MUSIC LATIN)	
25	NEW		LEAD ME SANCTUS REAL (SPARROW/EMI CMG)	

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Hot Chelle Rae, "Bleed"

Chart success (and the song's No. 40 debut on the Mainstream Top 40 tally) seemed predestined for pop/rock quartet Hot Chelle Rae. Two members are sons of songwriter Keith Follese, while the other two are the respective offspring of Paul Overstreet and Phil Keaggy.



WEST NORTH CENTRAL

- Litchfield
California Girls (EP)
- Lights Over Paris
Turn Off The Lights (EP)
- Taddy Porter
Taddy Porter
- Artist Vs Poet
Favorite Fix
- Eyes Set To Kill
Broken Frames
- Walter Trout
Common Ground
- Florence + The Machine
Lungs
- Trampled By Turtles
Palomino
- Semi Precious Weapons
You Love You
- The Band Perry
The Band Perry (EP)

EAST NORTH CENTRAL

- Litchfield
California Girls (EP)
- Edward Sharpe & The Magnetic Zeroes
Up From Below
- Lights Over Paris
Turn Off The Lights (EP)
- XFactor1
Hope For Tomorrow
- Eyes Set To Kill
Broken Frames
- Florence + The Machine
Lungs
- Artist Vs Poet
Favorite Fix
- Wavves
King Of The Beach
- IwrestleDBearonce
It's All Happening
- Neon Trees
Habits

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for rank, title, artist, and album. Includes tracks like 'Love the Way You Lie', 'Dynamite', 'Mine', 'California Gurls', 'I Like It', 'Airplanes', 'Cooler Than Me', 'DJ Got Us Fallin' in Love', 'Teenage Dream', 'Ridin' Solo', 'Billboardia', 'Find Your Love', 'OMG', 'Will I Am', 'Not Afraid', 'Your Love', 'Misery', 'The Boys of Fall', 'Hey, Soul Sister', 'Just the Way You Are', 'Break Your Heart', 'Alejandro', 'Bulletproof', 'Club Can't Handle Me', 'Impossible', 'The Only Exception', 'Take It Off', 'There Goes My Baby', 'Your Love Is My Drug', 'Stuck Like Glue', 'Teach Me How to Dougie', 'Need You Now', 'Smile', 'Pretty Boy Swag', 'The Catalyst', 'Undo It', 'Free', 'Un-thinkable (I'm Ready)', 'Lover, Lover', 'Half of My Heart', 'Got Your Back', 'My First Kiss', 'Breakfast', 'Gettin' Over You', 'Pretty Good at Drinkin' Beer', 'Letting Go (Dutty Love)', 'Love Like Crazy', 'Ride', 'Nothin' on You', '2012 (It Ain't the End)', 'Secrets', 'If It's Your Love', 'Not Like the Movies', 'If I Had You', 'Miss Me'.

1 Song moves 2-1 on Hot 100 Airplay, giving the rapper his second No. 1 on that list. He previously led with "Love Yourself" for 11 weeks from November 2002 to January 2005.



2 Title moves into the runner-up spot with Airplay Gainer honors as audience impressions increase to 103.1 million, according to Nielsen BDS (up 22%).



3 Song's 78-spot jump is driven by 82,000 downloads, according to Nielsen SoundScan, good for a No. 14 debut on Digital Songs. Sum betters his own record for largest opening-week downloads by a male country artist, set with "Out Last Night" (71,000) in June 2009.

35 Rock band makes a fast start on the rock radio charts (see page 48) and opens with 60,000 downloads, placing it at No. 20 on Hot Digital Songs and No. 1 on Rock Digital Songs.

96 After the top 20 breakthrough of "Breakaway" (No. 21 this week), Epic Records decided to re-work this track, the first single from the band's debut album, to radio. In its first go-round it reached No. 15 on Adult Top 40 in June 2009.

BETWEEN THE BULLETS SWIFT SPARKLES WITH TOP DEBUT



Taylor Swift becomes the second female in the history of the Billboard Hot 100 to debut multiple tracks in the top five during a calendar year as "Mine" enters at No. 3, falling one spot shy of the debut and peak of "Today Was a Fairytale" in February. Mariah Carey is the only other female with multiple top five debuts in a single year, opening at No. 1 with both "Fantasy" and "One Sweet Day" (with Boyz II Men) in 1995. Meanwhile, Eminem, who continues to reign with "Love the Way You Lie," notched his own debut distinction six weeks ago. He became the first male to post a pair of top two bows in a career, as his "Love" started at No. 2 after "Not Afraid" debuted in the top spot in May. —Silvio Pietrolungo

HOT 100 AIRPLAY table with columns for Week, Title, Artist, and Chart Position.

HOT DIGITAL SONGS table with columns for Week, Title, Artist, and Chart Position.

ROCK table with columns for Week, Title, Artist, and Chart Position.

COUNTRY table with columns for Week, Title, Artist, and Chart Position.

R&B/HIP-HOP table with columns for Week, Title, Artist, and Chart Position.

LATIN table with columns for Week, Title, Artist, and Chart Position.

LATIN POP table with columns for Week, Title, Artist, and Chart Position.

RAP table with columns for Week, Title, Artist, and Chart Position.

MAINSTREAM TOP 40 chart listing songs like 'Love the Way You Lie' by Rihanna at #1, 'California Gurls' by Katy Perry at #2, and 'Smile' by Usher at #3.

ADULT CONTEMPORARY chart listing songs like 'Hey, Soul Sister' by The Script at #1, 'Need You Now' by Lady Antebellum at #2, and 'Smile' by Usher at #3.

ADULT TOP 40 chart listing songs like 'California Gurls' by Katy Perry at #1, 'If It's Love' by Train at #2, and 'Half of My Heart' by John Mayer at #3.

ROCK SONGS chart listing songs like 'The Catalyst' by Linkin Park at #1, 'The Crow and the Butterfly' by Shinedown at #2, and 'Lay Me Down' by The Wanted at #3.

ACTIVE ROCK chart listing songs like 'Another Way to Die' by Disturbed at #1, 'Bad Company' at #2, and 'Nightmare' at #3.

HERITAGE ROCK chart listing songs like 'The Crow and the Butterfly' by Shinedown at #1, 'Let Me Hear You Scream' by Ozzy Osbourne at #2, and 'Another Way to Die' by Disturbed at #3.

With a 2-1 lift on the Mainstream Top 40 chart for Eminem's "Love the Way You Lie," the song's featured artist, Rihanna, equals the mark for most No. 1s since the Nielsen BDS-based survey launched in 1992. Rihanna joins Mariah Carey, who tallied six chart leaders between 1993 and 2005; Beyoncé (2003-10); and Lady Gaga (2009-10). The latter two artists equaled Carey's sum when their "Telephone" duet reached No. 1 in March. Rihanna notched her first Mainstream Top 40 No. 1 with "SOS" in 2006. She last led with "Rude Boy" for two weeks in May. "Love the Way You Lie," which spends a fourth week atop the Billboard Hot 100, is Eminem's third Mainstream Top 40 No. 1. He previously reigned with two tracks in 2002-03: "Without Me" (the chart week of July 6, 2002) and "Lose Yourself" (seven weeks, beginning Nov. 23, 2002).



Linkin Park logs the first No. 1 debut in the 14-month history of the Rock Songs chart, as "The Catalyst" launches with 12.2 million impressions. The first single from "A Thousand Suns," due Sept. 14, begins at Nos. 3, 16 and 19 on Alternative, Active Rock and Heritage Rock, respectively.



nielsen BDS, ADULT CONTEMPORARY, ADULT TOP 40, HERITAGE ROCK, MAINSTREAM TOP 40, POP/ADULT/ROCK, ROCK SONGS: CHARTS PREPARED BY NIELSEN BDS. CHARTS BASED ON BILLBOARD'S TOP 40, ALTERNATIVE, ACTIVE ROCK AND HERITAGE ROCK CHARTS. ALL RIGHTS RESERVED.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	2	1 FREE	Zac Brown Band		1
2	3	5	1 FM IN	Keith Urban		2
3	5	6	1 ALL ABOUT TONIGHT	Blake Shelton		3
4	1	3	1 LOVER, LOVER	Jerrod Niemann		1
5	6	7	1 LOVE LIKE CRAZY	Lee Brice		5
6	4	1	1 UNDO IT	Carrie Underwood		1
7	7	8	1 PRETTY GOOD AT DRINKIN' BEER	Billy Currington		7
8	8	10	1 OUR KIND OF LOVE	Lady Antebellum		8
9	10	11	1 SMILE	Uncle Kracker		9
10	9	4	1 RAIN IS A GOOD THING	Luke Bryan		1
11	11	13	1 THE BOYS OF FALL	Kenny Chesney		11
12	13	16	1 ROLL WITH IT	Easton Corbin		12
13	12	18	1 ALL OVER ME	Josh Turner		12
14	14	23	1 LITTLE WHITE CHURCH	Little Big Town		14
15	16	7	1 COME BACK SONG	Darius Rucker		15
16	15	30	1 THIS AIN'T NOthin'	Craig Morgan		15
17	22	4	1 STUCK LIKE GLUE	Sugarland		17
18	17	18	1 HARD HAT AND A HAMMER	Alan Jackson		17
19	18	20	1 GET OFF ON THE PAIN	Gary Allan		18
20	19	20	1 FARMER'S DAUGHTER	Rodney Atkins		19
21	24	6	1 THE BREATH YOU TAKE	George Strait		21
22	21	22	1 WAY OUT HERE	Josh Thompson		21
23	20	21	1 TURNING HOME	David Nail		20
24	23	13	1 IF I DIE YOUNG	The Band Perry		23
25	25	9	1 TRAILERHOOD	Toby Keith		25



Singer scores her second-highest debut with lead single from third album "Speak Now," due Oct. 25 (See Happening Now, page 38), with airplay on all but 12 of the 126 panel stations. Title falls a rung shy of the No. 25 start by "Love Story" in September 2008.



Song debuts with 2.2 million audience impressions and launches the artist's "Hits Alive" collection, due Nov. 2. Double-length album will contain studio hits and live performances. New single also appears on his most recent set, "American Saturday Night."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	34	-	1 MINE	Taylor Swift		26
27	34	-	1 WHY WAIT	Rascal Flatts		27
28	28	32	1 TURN ON THE RADIO	Reba		28
29	26	28	1 HOW I GOT TO BE THIS WAY	Justin Moore		26
30	27	27	1 GROOVY LITTLE SUMMER SONG	James Otto		27
31	29	30	1 THIS AIN'T NO LOVE SONG	Trace Adkins		29
32	30	29	1 SUNSHINE (EVERYBODY NEEDS A LITTLE)	Steve Azar		29
33	31	31	1 MAKIN' ME FALL IN LOVE AGAIN	Kellie Pickler		30
34	32	35	1 ONLY PRETTIER	Miranda Lambert		32
35	33	34	1 WHILE YOU'RE STILL YOUNG	Montgomery Gentry		32
36	35	37	1 SMOKE A LITTLE SMOKE	Eric Church		35
37	37	40	1 JUST BY BEING YOU (HALO AND WINGS)	Steel Magnolia		37
38	36	36	1 POUND SIGN (#?*)	Kevin Fowler		34
39	40	41	1 I WILL NOT SAY GOODBYE	Danny Gokey		39
40	38	39	1 SUMMER THING	Troy Olsen		38
41	NEW	1	1 MY KINDA PARTY	Jason Aldean		41
42	NEW	1	1 ANYTHING LIKE ME	Brad Paisley		42
43	41	45	1 VOICES	Chris Young		37
44	43	43	1 HOLD THAT THOUGHT	Chuck Wicks		42
45	42	42	1 WILDFLOWER	The JaneDear Girls		42
46	44	48	1 REAL	James Wesley		44
47	46	46	1 FROM A TABLE AWAY	Sunny Sweeney		46
48	45	49	1 TELL ME YOU GET LONELY	Frankie Ballard		47
49	47	55	1 THE SHAPE I'M IN	Joe Nichols		45
50	52	-	1 someone ELSE CALLS YOU BABY	Luke Bryan		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	28	1 GREATEST HITS LADY ANTEBELLUM	Need You Now		1
2	2	2	1 ZAC BROWN BAND	The Foundation		2
3	3	4	1 JERROD NIEMANN	Judge Jerrod & The Hung Jury		1
4	4	4	1 MIRANDA LAMBERT	Revolution		1
5	5	5	1 CARRIE UNDERWOOD	Play On		1
6	6	6	1 THEY'RE SWIFT	Fearless		1
7	7	7	1 DIERKS BENTLEY	Up On The Ridge		2
8	8	7	1 JARON AND THE LONG ROAD TO LOVE	Getting Dressed in the Dark		2
9	9	13	1 EASTON CORBIN	Easton Corbin		4
10	11	10	1 BRAD PAISLEY	American Saturday Night		1
11	10	9	1 LUKE BRYAN	Doin' My Thing		2
12	14	15	1 LADY ANTEBELLUM	Lady Antebellum		1
13	12	14	1 BROOKS & DUNN	#1's ... And Then Some		1
14	13	17	1 ZAC BROWN BAND	Pass The Jar: Live		2
15	15	16	1 JASON ALDEAN	Wide Open		2
16	18	19	1 COLT FORD	Chicken & Biscuits		8
17	16	11	1 JEWEL	Sweet And Wild		3
18	17	16	1 CRAIG MORGAN	That's Why		8
19	20	18	1 SOUNDTRACK	Hannah Montana: The Movie		1
20	23	25	1 KEITH URBAN	Defying Gravity		1
21	25	21	1 JOSH TURNER	Haywire		2
22	27	24	1 KENNY CHESNEY	Greatest Hits II		1
23	21	20	1 UNCLE KRACKER	Happy Hour: The South River Road Sessions (EP)		9
24	24	23	1 GARY ALLAN	Get Off On The Pain		2
25	22	22	1 LEE BRICE	Love Like Crazy		9

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	10	1 DIERKS BENTLEY	Up On The Ridge		2
2	2	8	1 PUNCH BROTHERS	Antifogmatic		2
3	4	17	1 TRAMPLED BY TURTLES	Palomino		3
4	3	25	1 CAROLINA CHOCOLATE DROPS	Genuine Negro Jig		4
5	6	77	1 STEVE MARTIN	The Crow: New Songs For The Five-String Banjo		4
6	12	47	1 THE ISAACS	The Isaacs ... Naturally: An Almost A Cappella Collection		4
7	7	8	1 MICHAEL MARTIN MURPHY	Buckaroo Blue Grass III: Riding Song		3
8	9	18	1 STEEP COUNTRY RANGERS	Deep In The Shade		8
9	11	27	1 DAILEY & VINCENT	Dailey & Vincent Sing The Statler Brothers		4
10	10	4	1 CHATHAM COUNTRY LINE	Wildwood		10

BETWEEN THE BULLETS

'FOUNDATION' FOUR

Zac Brown Band's "The Foundation" is the first major-label debut set to yield four No. 1s on Hot Country Songs since 1991-92 as "Free" advances 2-1 (up 2 million in audience, 6%). The track follows "Chicken Fried," "Toes" and "Highway 20 Ride." The last debut to manage the feat was Brooks & Dunn's "Brand New Man" with "My Next Broken Heart," "Neon Moon," "Boot Scootin' Boogie" and the title track. Clint Black's 1989 album, "Killin' Time," is the only other set to have achieved the feat since Hot Country Songs began employing Nielsen BDS data in January 1990. —Wade Jensen

TOP R&B/HIP-HOP ALBUMS chart listing albums by Eminem, Drake, Usher, B.O.B, and others.

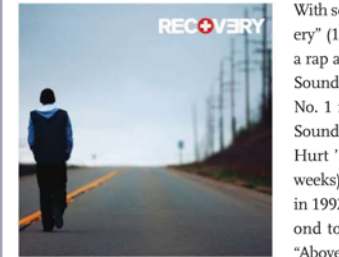
MAINSTREAM R&B/HIP-HOP chart listing albums by Drake, Rihanna, Usher, and others.

RHYTHMIC chart listing albums by Drake, Rihanna, Usher, and others.

ADULT R&B chart listing albums by Drake, Rihanna, Usher, and others.

HOT RAP SONGS chart listing songs by Drake, Rihanna, Usher, and others.

BETWEEN THE BULLETS PLEASE EMINEM, DON'T HURT 'EM



With seven consecutive weeks at No. 1, Eminem's "Recovery" (152,000) earns the longest streak at the summit for a rap artist on Top R&B/Hip-Hop Albums in the Nielsen SoundScan era.

At No. 2, UGK's Bun-B earns the Hot Shot Debut as third solo set "Trill O.G." enters with 41,000. Previous sets "Trill" (2005) and "II Trill" (2008) debuted at No. 1.



Enrique Iglesias' No. 24 debut of "I Like It," featuring Pitbull, on Rhythmic Airplay is the chart's best launch by a male since Drake's "Find Your Love" started at No. 28 in June.

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 OUR GOD by Francesca Battistelli.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 Francesca Battistelli.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 OUR GOD by Francesca Battistelli.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 Marvin Sapp.

Third Day vaults 30-17 on Christian Songs with the lead single from the veteran rock group's next album. Up 1.2 million impressions (99%), the song draws Airpower and Greatest Gainer honors and introduces "Move," due Oct. 19.



Up 145 plays, the third single from BeBe & CeCe Winans' "Still" set swipes the Greatest Gainer trophy on Hot Gospel Songs, where it files 25-16 in its fifth chart week. Lead single "Close to You" stacked 10 weeks at No. 1 last fall, and second track "Grace" peaked at No. 5 in April.



Chris Brown's "Nothin' on Me" debuts at No. 1 on the R&B chart, while Beyonce's "Destiny Fulfilled" leads the soul chart. In the pop chart, Justin Bieber's "Baby" is the week's biggest gainer, moving 10-3.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Rock Steady Music in Los Angeles appoints **Sean Mulligan** VP of film, TV and advertising. He was GM/director of U.S. film for TV and media at ole.

Provident Music Group promotes **Jordyn Thomas** to senior director of A&R. She was director.

Universal Music Group International names **Sandy Monteiro** president of South East Asia. He was senior VP at Universal Music South East Asia.

Word Entertainment names **Rod Riley** president/CEO. He was COO.

Capitol Records Nashville promotes **Autumn House** to VP of A&R. She was senior director.



PUBLISHING: BMI in Atlanta promotes **Byron Wright** to director of writer/publisher relations. He was associate director.

DIGITAL: The Orchard names **Tierney Stout** marketing coordinator. She was a publicist at Tell All Your Friends PR.

RETAIL: Best Buy Europe names **Andrew Harrison** COO. He will continue to serve as CEO for the United Kingdom and Europe at Carphone Warehouse.

TOURING: Facility management company Global Spectrum names **Erin Bilton** director of marketing at the Sears Centre Arena in Hoffman Estates, Ill. She was marketing manager at the Wachovia Center in Philadelphia.

RELATED FIELDS: The Latin Recording Academy's board of trustees promotes **Gabriel Abaroa Jr.** to president/CEO. He was president.

Bilingual entertainment channel mun2 appoints **Diana Mogollon** GM. She was VP of programming and marketing at Telemundo.

Patrick Donovan has been appointed CEO of Music Victoria, the Australian state's newly established lobby group for contemporary music. He was senior music writer at newspaper the Age.

—Edited by Mitchell Peters

GOODWORKS

STADIUM ENTERTAINMENT READIES CD TO BENEFIT FISHER HOUSE

Previously released tracks by Rascal Flatts, Keith Urban, Brad Paisley, Lady Antebellum, Trace Adkins, Darius Rucker, Reba McEntire, Blake Shelton and Dierks Bentley will be included on "My Country: Smash Hits," a country music compilation album due Aug. 24 on Stadium Entertainment.

Between 80 cents and \$1 from every CD (priced at \$9.98) sold will benefit the Fisher House Foundation, an organization that provides housing to the families of military personnel (retired and active) who are receiving treatment at a military medical center.

"So if you have an injury from war, you can stay there. Also, if a military man's wife has a very high-risk pregnancy and she needs to go to a big city to get treatment, she can stay there too," Stadium Entertainment president Camille Barbone says.

At various retail outlets, drop boxes will be set up for customers who want to buy the album for someone serving in the military. "If people want to buy for a service person, they can buy it and stick it in the box," Barbone says. "Then the retailer seals up the box and sends it to us, and we give it to the charity to give out to the soldiers." —Mitchell Peters

BACKBEAT



SESAC SONGWRITERS BOOTCAMP

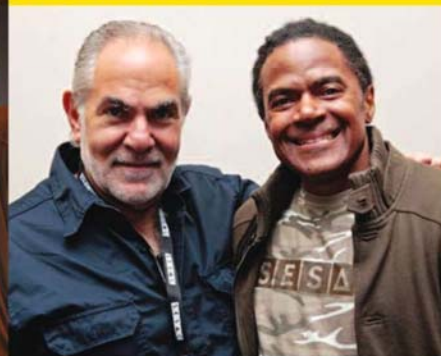
SESAC hosted the third annual Songwriters Bootcamp Aug. 6 at Los Angeles' Skirball Cultural Center. The Songwriters Bootcamp offered panel lectures and discussions featuring an array of established writers, producers and industry insiders including TAG Strategic founder Ted Cohen, X-Play supervising producer J.P. Shub, "Red Dead Redemption" composer Woody Jackson and 5 Alarm Music co-executive producer/creative director Maddle Madsen. ALL PHOTOS BY TEAL MOSS EXCEPT WHERE NOTED

ABOVE: Bootcamp participants included (from left) X-Play supervising producer **J.P. Shub**, Wave Group A&R/artist relations rep **Kim Nieva**, SESAC associate VP of writer/publisher relations and new technologies **James Leach**, SESAC songwriter **Jody Whitesides**, "Red Dead Redemption" composer **Woody Jackson** and SESAC associate director of writer/publisher relations **Josh Feingold**.

LEFT: SESAC senior VP of writer/publisher relations **Trevor Gale** takes a moment to mingle with artist/songwriters **Anna Margaret** (center) and **N'Dambi**.

BELOW LEFT: During the "Song Critiques" session attendees submitted an MP3 of a song and won a chance to have it reviewed by industry executives including Grammy Award-nominated songwriter/lyricist **Pamela Oland**, BMG Rights Management VP of creative **Suzan Koc** and RM64 VP of A&R **Berko Pearce**. From left: Pearce, Koc, Oland and SESAC associate VP of writer/publisher relations and new technologies **James Leach**.

BELOW RIGHT: TAG Strategic founder **Ted Cohen** (left) provided the keynote speech. He is pictured with SESAC associate VP of writer/publisher relations and new technologies **James Leach**. PHOTO: TREVOR GALE



Columbia Nashville artist **Miranda Lambert** celebrated her No. 1 single, "The House That Built Me," which ruled the Hot Country Songs chart for four weeks, Aug. 3 at a party in Nashville. She was presented with a plaque in honor of the achievement. From left: Sony Nashville chairman **Gary Overton**, Columbia Nashville manager of Southeast promotion **Jennifer Thorpe**, Lambert, Columbia Nashville VP of promotion **Jimmy Rector** and director of national promotion **Mike Wilson**, Lambert's manager **Marion Kraft** and Columbia Nashville director of regional promotion **Cliff Blake**. PHOTO: KAY WILLIAMS



On Aug. 3, at the release party for **Mike Posner's** debut album, "31 Minutes to Takeoff," he was surprised with a plaque commemorating 1 million downloads sold of his debut single, "Cooler Than Me." At the presentation are (from left) J Records president of A&R **Peter Edge**, RCA/Jive Label Group chairman/CEO **Barry Weiss**, Posner and RCA Music Group executive VP/GM **Tom Corson**. PHOTO: LARRY BUSACCA



BMI and ASCAP toasted **Carrie Underwood's** chart-topping hit "Temporary Home" with a lunch in Nashville Aug. 3. Written by Underwood, **Luke Laird** and **Zac Maloy**, the song marked Underwood's 11th trip to the top of Hot Country Songs and her fifth co-written No. 1. At the party are (from left) ASCAP Nashville VP/managing executive **Tim DuBois**, Laird, Underwood, Maloy and BMI Nashville VP of writer/publisher relations **Jody Williams**. PHOTO: KAY WILLIAMS



Nine-year-old **Ethan Bortnick** appeared live on noncommercial KCET Los Angeles Aug. 1 during the station's pledge drive for "Ethan Bortnick and His Musical Time Machine." Bortnick is seated next to **Jim Thornton**, afternoon-drive personality for news KNX-AM Los Angeles. Standing are (from left) Bortnick's manager's **Gene Bortnick** (the artist's father), **Paul Farberman** and **Stuart Wax**.

BMI AT LOLLAPALOOZA

The BMI Lollapalooza stage provided a three-day lineup of performances by 16 acts including These United States, Semi Precious Weapons, Neon Trees and Dragonette. PHOTOS: SMACK GOLDENRIS

ABOVE: Semi Precious Weapons—who were joined by surprise guest Lady Gaga—played to an excited crowd on the BMI stage Aug. 6. Backstage are (from left) Semi Precious Weapons drummer **Dan Crean** and vocalist **Justin Tranter**, BMI associate director of writer/publisher relations **Brandon Haas** and executive director of writer/publisher relations **Samantha Cox**, Semi Precious Weapons bassist **Cole Whittle**, Warner/Chappell Music senior VP/GM **Jason Boyarski** and manager **Merck Mercurialis**.

RIGHT: Artist **Neon Hitch** performed on the BMI stage Aug. 8 to a wild reception from festivalgoers. Her set featured songs from her upcoming Warner Bros. Records debut, "Beg, Borrow and Steal," which features production by Benny Blanco. Shown after her set are (from left) BMI director of international writer/publisher relations **Brooke Morrow** and VP of writer/publisher relations **Charlie Feldman**, Hitch and BMI associate director of writer/publisher relations **Brandon Haas**.



Platinum-selling country act **Little Big Town** caught up with Atlanta Braves manager **Bobby Cox** before Atlanta's Aug. 4 victory against the New York Mets. Earlier in the night, the group performed "The Star Spangled Banner." From left: Vocalist/guitarist **Phillip Sweet**, vocalist **Karen Fairchild**, Cox, vocalist **Kimberly Schlapman** and vocalist/guitarist **Jim Westbrock**. PHOTO: LBT.COM



The 240,000 fans who attended the 14th annual Lollapalooza saw performances by Lady Gaga, Green Day, Arcade Fire, Soundgarden and Phoenix, among many others. The festival took place Aug. 6-8 in Chicago's Grant Park. Glassnote Records held a party Aug. 8 at Belvedere Nights during the Music Lounge at Lollapalooza, where the Temper Trap and Mumford & Sons performed for the packed house. Pictured at the event are (from left) Temper Trap lead vocalist/guitarist **Dougy Mandagi**, Mumford & Sons keyboardist/accordionist **Ben Lovett** and double bassist **Ted Dwane**, Temper Trap drummer **Toby Dundas**, Mumford & Sons lead vocalist **Marcus Mumford**, Glassnote Records founder/CEO **Daniel Glass**, Temper Trap lead guitarist/keyboardist **Lorenzo Sillitto**, Mumford & Sons banjo/dobro player **Winston Marshall** and Temper Trap bassist **Johnny Aherne**. PHOTO: SETH ROWARNIK/WORLDRIDEVEY.COM

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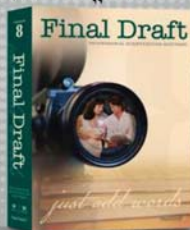
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