CRUEL SUMMER

Ticket Sales Down. Tour Dates Canceled. Can The Concert Business Bounce Back?

PLUS
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CONGRATULATIONS TO OUR 2010 SESAC LATINA AWARD WINNERS!

SONG OF THE YEAR
"Cinco Minutos"
Writer: Erika Ender
Publishers: Excelender Songs, Sony ATV Rhythm

PUBLISHER OF THE YEAR
Alvani Music Publishing

SONGWRITER OF THE YEAR
Jeronimo Sada

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

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

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

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

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

"Virtual Diva" (Don Omar)
Writer: Diesel
Publishers: Sonic Ignition Publishing

"Cinco Minutos"
(Gloria Trevi & Horoscopos de Durango)
Writer: Erika Ender
Publisher: Excelender Songs, Sony ATV Rhythm

"Dame Tu Amor" (Alacranes Musical)
Writer: Guillermo Ibarra
Publisher: Agulla Raid Publishing

SESAC LEGACY AWARD
Aleks Syntek

"Caso Perdido" (Alicia Villareal)
Writers: Claudia Brant, Noel Schajris (SACM)
Publishers: Nana Maluca Music, Deeksha Publishing

"Ni Rosas Ni Juguetes" (Paulina Rubio)
Writers: Claudia Brant, Noel Schajris (SACM)
Publishers: Nana Maluca Music, Deeksha Publishing

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

#1'S OF THE DECADE (BILLBOARD YEAR-END CHARTS)
"No Me Conoces Aun" (Palomo)
Writer: Alan Trigo
Publisher: Universal Musica Latina

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

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

#1 AWARDS
"El Doctorado" (Tony Dize)

#1 Latin Rhythm Airplay Chart
Writer: Chris Syler
Publishers: Chris Syler Music Publishing, Sony ATV Sounds

"Guapa" (Diego Torres)
#1 Hot Latin Songs & Latin Pop Airplay
Writer: Noel Schajris
Publishers: Deeksha Publishing

"Dime Que Me Quieres"
(Banda El Recodo)
#1 Latin Regional Mexican Airplay Chart
Writer: Miguel Angel Romero
Publisher: Editora de Ideas

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CELEBRATING 80 YEARS OF MUSIC INNOVATION
LOS ANGELES | MIAMI | NASHVILLE | ATLANTA | NEW YORK | LONDON
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  - Trailers
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THE BLACK 'PARADE'  

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

The death toll was the worst associated with any major open-air concert event in recent memory. Previous events marred by fatalities include the 2001 Big Day Out festival in Sydney, where a 16-year-old fan was crushed to death; the 2000 Love Parade festival in Duisburg, Germany, where nine people died in similar fashion during a Pearl Jam performance; and the 1988 Monsters of Rock festival in the United Kingdom, where two fans died in a crowd surge. The Love Parade tragedy is also the latest incident to raise questions about fan safety at dance music festivals, following the June death of a 15-year-old girl due to a suspected drug overdose after she attended the Electric Daisy Carnival in Los Angeles.

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

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

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

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

Peter Schwenkow, CEO of promoter DEAG, says that while safety standards are generally high in Germany, all free events may now have to be ticketed to restrict numbers. "I expect more professionalism at mass events without tickets in the future," he says. "Each event has a maximum capacity, therefore it's important that you can always control whether this capacity has been exceeded."

Previous tragedies at European concerts have prompted new regulations. After nine fans died at the 2000 Roskilde festival, compulsory risk assessment procedures were established for festivals.

Stuart Galbraith, who promoted the 1988 Monsters of Rock festival for MCP, says the inquest into the Monsters of Rock deaths showed that there were no set guidelines, so the inquest had no points of reference on whether everything had been done correctly or not.

The inquest found that the event had been run on a safe basis and that the deaths were a tragic accident, but the incident ultimately prompted the U.K. government's Health and Safety Executive to publish an event safety guide.

Nonetheless, Galbraith—now promoter of Pan-European rock festival Sonisphere and chief executive of Kilimanjaro—hopes the Love Parade tragedy doesn't lead to new, Europe-wide regulations.

"It's right that each territory has its own guidelines," he says. "The behavior of customers in each territory is markedly different. An audience in Istanbul responds very differently to Metallia than a U.K. audience."

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

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

Promoters are already subject to "too many restrictions," Boothman adds. "Sometimes it's a pain—until you hear about instances like this and you realize, actually, it's all for a reason."

Additional reporting by Tom Ferguson and Richard Smirke in London.
Button Your Lip

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

Rock 'n' roll is about flouting the rules, sticking it to the Man and driving parents insane.

The Federal Communications Commission is about issuing regulations, keeping unruly broadcasters in line and ensuring that the airwaves are safe for children.

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

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

Like U2's Bono, who, during the live 2004 Golden Globe Awards telecast, re-articulated an award by saying, "This is really, really fucking brilliant."

Or Cher, who, during the televised 2002 Billboard Music Awards, said, "People have been telling me I'm on the way out every year, right? So fuck 'em."

And then, of course, there was Janet Jackson's "wardrobe malfunction" during the 2004 Super Bowl.

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

In its decision in Fox Television Stations v. FCC, the U.S. Court of Appeals for the Second Circuit held that that standard is simply too vague, "resulting in a standard that even the FCC cannot articulate or apply consistently."

And because this vague standard causes broadcasters to steer far clear of potentially offensive language whenever possible, they end up self-censoring even completely lawful speech.

How does the court's ruling affect the music industry? First, it will make the producers of awards shows and other live events breathe a bit easier, knowing that an earnest four-letter word from a tipsy winner or presenter isn't likely to result in a massive fine.

Also, it may potentially give radio stations a bit more confidence that they can play some of the grittier material by hip-hop artists and hard rock bands without having to keep offending lyrics or air a clean version of a song.

But will the ruling unleash a torrent of profanity on the airwaves, causing parents to forbid their kids from listening to anything but Radio Disney? Hardly.

The FCC indecency rules are certainly one reason that broadcast TV and radio remain relatively clean. But there's another force that's at least as powerful in keeping all that offensive material off the air advertisers.

Even if the law will allow it, few mainstream advertisers will want their goods and services hawked in close proximity to a barrage of F-bombs, and it's radio station sales managers — not lawyers — who will likely be the first to get an earful if DJs start running it up between 6 a.m. and 10 p.m., when the indecency rules apply.

Indeed, the absence of dirty words on top radio even during the time frames when the FCC indecency regulations do apply may be far more reflective of the cutthroat commercial realities of the music industry than it is of the law.


Legal Matters

BEN SHEFFNER

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

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

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

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

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

Rascal Flatts has been together for 10 years, so many observers in Nashville consider to be the typical shelf life for a superstard status. That suggests the band has a lot riding on the new album.

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

Additional reporting by Wade Jessen.
The New Equation
Analytics Services Seek To Turn Fan Engagement Data Into Insight

The music industry is undergoing a data-driven revolution. Artists and labels now have a wealth of tools to track a growing amount of information that can help them communicate with fans, make better decisions and, ultimately, make more money.

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

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

The quantity of data that services like Next Big Sound track is staggering. Long gone are the days of simply following record-label music sales and radio spins.

BigChampagne started measuring traffic on peer-to-peer file-sharing networks in 2000. Since then, MySpace, Facebook, Twitter, YouTube and blogs have added further layers of data regarding fan interaction surrounding music.

And the amount of information will continue to swell. Growth of social networking services will add to the glut—Facebook just reached 500 million users globally. New services will appear over time, which means more data to track, analyze and interpret.

"The upsurge in data is an equation, and the solution is analytics," says Noah Dinkin, co-founder of FanBridge, a 4-year-old company that helps artists manage their fan relationships.

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

"It's a large Next Big Sound has learned from David Cancel, founder of Compete and an angel investor in the fledgling company. "At the end of the day, White recounts Gesell as saying, "people want to know what is the best, the top two or three things we should be doing today in order to move my business forward."

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

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

While they have different products and approaches to analytics, these companies agree that analytical tools need to be centered on measuring and interpreting fan engagement. "We believe the number of engaged fans is the most important metric for anyone," FanBridge's Dinkin says. "It's the metric that is the best current and leading indicator of long-term potential of an artist's career."

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

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

Band Metrics takes a similar approach. "We segment fans based on their engagement and interactions with the artist," Freeman says. That means noting how many times a fan tweets about an artist, for example, and culling fans according to social influence. To add greater context to its analysis, Band Metrics also considers the qualitative nature of fans' engagement with an artist. In other words, it examines what people are saying in addition to the fact that they are saying something.

The usefulness of analytics services is clear. But some in the music business don't have the skills to interpret reams of data. However, Freeman thinks analytics companies need to cater to people in the industry. It's "not so much a matter of education," he says. "It's a matter of all of us needing to build more compelling tools."
BOXSCORE

Concert Grosses

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UPFRONT

Extreme Makeover

Post-Merger Ticketmaster Restructures Its Operations

One of the more intriguing storylines heading into the 45th annual International Assn. of Assembly Managers (IAAM) convention and trade show in Houston was how Ticketmaster would position itself. The company has been a high-profile exhibitor at the trade show for more than 20 years, but this would be its first IAAM trade show as part of Live Nation Entertainment.

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

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

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

Ticketmaster operations and client services had historically been geographically based, with a GM in Houston, for example, in charge of all clients in that market, from clubs and arena/stadium level and everything in between.

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

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

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

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

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

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

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

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

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

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

But McCurley says ExtremeTix sees an opportunity to make a move into more arena-level business through continuing contacts.

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

For 24/7 touring news and analysis, see billboard.biz/fouring.
MONEY TALKS?

Despite DOJ Action, Payola Remains A Force In Latin Radio

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

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

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

But the large fine, coupled with a very detailed—and public—plea agreement, brings new attention to an issue that often looms in Latin music industry discussions, including public forums and conferences. However, the word “payola” is never mentioned in these talks—and when it is, many in the industry bristle.

“People have the misconception that anything that hits requires money,” one executive says. “That’s just not true.”

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

Certainly, payola is not generalized, and by all accounts the practice has been declining for the past several years. But while proven hitmakers and superstars may not need an extra push to go into rotation—and then into heavy rotation—multiple sources say developing acts and intermediate acts will have a very tough time cracking top chart positions without those extra spins and placement that monetary incentive still provides in many stations throughout the country.

If financially motivating certain programmers to play certain songs is less common today, sources say, it’s not due to government action, but simply to economics: The sharp downturn in record sales means that there’s less incentive to spend money at radio. Instead, “In the past year we’ve been telling stations and PDs over and over: ‘Let’s do a promotion, let’s do a contest,’” one insider who works in radio promotion says. “That’s what we are pushing for, marketing and promotion.”

But FCC actions and scrutiny have made such promotional activities far more complex in the past few years. Multiple promoters, who all spoke off the record, talked about an environment that has grown increasingly more regulated, with strict limits set on what programmers can receive from labels. One promoter says he now only meets programmers in their offices, never in restaurants where he might pick up the tab, so as to avoid any appearance of impropriety.

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

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

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

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

An FCC spokesperson would not confirm or deny other ongoing investigations into payola. But Frank Montero, an attorney based in Arlington, Va., represents about half a dozen broadcasters that received letters of inquiry from the FCC after the Mireles lawsuit. Montero says his clients responded to the letters denying any knowledge of impropriety and have not heard further.

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

Italian labels body FIMI says recorded-music sales in Italy rose 7.7% in value during the first six months of 2010—the first such increase in 11 years. According to data collected on FIMI's behalf by auditors Deloitte, sales in Italy during the first six months of 2010 totaled €671 million ($661 million), up from €623 million ($799 million) during the same period in 2009. FIMI, whose members include all four major labels, reported that CD sales totaled €505 million (61% of sales), up 11% from €455 million ($537 million) in the same period last year. Digital music sales rose 15% from €9.6 million ($12.3 million) to €11 million ($14.3 million).

THUNDER FROM DOWN UNDER

Australia’s Hardcore Scene Makes Noise On The Charts

BRISBANE—Amid pop-oriented fare by Miley Cyrus, Scissor Sisters and the cast of “Glee,” a recent top 10 entry in Australia’s album chart was distinctly harder—and faster and louder—than the rest.

Parkway Drive’s No. 2 debut on the July 4 ARIA chart with “Deep Blue” (Resolve Records) confirmed Australia’s hardcore scene’s emergence as a commercial force to be reckoned with.

The breakthrough by the band from the New South Wales beach town Byron Bay followed Brisbane six-piece Amity Affliction’s No. 6 entry in June with its sophomore effort, “Youngbloods” (Boomerang Records). Those are remarkable rankings for indie acts with national media support largely limited to hard-edged music monthly Blunt, whose publishers claim a circulation of 18,000, and state-owned radio network Triple J.

Their success comes from “hard work and constant touring over the years, not just of the [state] capital cities but well into the regional areas,” says Stu Harvey, host of Triple J’s weekly hardcore/punk show “Fast Loud.”

“There’s people all over the country listening to this music,” agrees Amity Affliction’s manager Luke Logemann from Staple Management. Emphasizing that point is the band’s upcoming regional tour through Sept. 8 that will take in such bywaters as Wollongong, Dandenong and Ballarat.

Australia’s hardcore scene has been building since pioneering acts Day of Contempt and Price of Silence emerged from Adelaide in the mid-1990s. Today, international outfits like Killswitch Engage (the United States) or Bring Me the Horizon (the United Kingdom) have mounted Australian tours playing 1,000-2,000-capacity venues. This fall, U.S. bands the Devil Wears Prada and the Ghost Inside will support Parkway Drive in theaters and arenas, including Brisbane’s 9,000-capacity Riverstage.

Indie labels Resist Records in Sydney and Boomtown’s parent Staple Group in Melbourne are hardcore’s main players, with both specializing in multiverse deals.

Resist handles Parkway Drive’s recordings, bookings and management. Such deals “were born through necessity,” founder Graham Nixon says. “When these bands were starting out, there weren’t really any agents who were interested.”

Amity Affliction has a similar deal with Staple, which targets younger fans from Destroy All Lines has organized hardcore package tour Boys of Summer, each January since 2006, headlined this year by Parkway Drive’s U.S. act ‘Every Time I Die. Staple also runs regular hardcore club nights in cities and towns across the country. ‘All the scene kids go there,’ notes Nick O’Byrne, GM of indie labels trade body AIR. ‘It’s the only place that caters to the hardcore community.

According to Staple Group co-founder/promoter Jaddan Comerford, “the Internet and live is where it all happens for these bands,” with Amity Affliction particularly active online. Prior to the release of “Youngbloods,” its MySpace page hosted a nine-episode video diary by the band members and offered an iPhone application that provided free streams of the album, news, photos and videos.

Now, even as a new wave of bands like Break Even, Deez Nuts and Confession emerges around the country, their immediate predecessors are looking further afield. Nixon says four Resist hardcore acts—Parkway Drive, 50 Lions, Miles Away and Carpathian—are touring Europe this year, whereas “just a few years ago, you’d have had just one band in that genre making the trip abroad.”

Parkway Drive, a regular U.K. visitor since 2007, plays the sold-out warped tour dates through Aug. 15 before traveling around Europe, Australia and New Zealand for shows throughout the rest of 2010. And Amity Affliction has November European dates penciled in, followed by a North American push through 2011.

Already, there are encouraging signs in the United States, where “Deep Blue,” released on Epitaph, bowed at No. 39 on the Billboard 200 dated July 17.

Back home, hardcore is “bigger now than it’s ever been,” Nixon says, “and it’s not going to go away.”

Earning Interest

European Banks Turn To Universal-Run Music Services To Draw Young Customers

LONDON—Some European banks are turning to an unusual partner to boost business among young consumers: Universal Music Group.

The major has created music downloads services for banking partners in Germany, France and Scandinavia, and has a similar initiative in Mexico with MasterCard. Olivier Robert-Murphy, head of international business development for Universal Music Group International in London, says he’s negotiating additional deals in Europe and the Middle East.

“They want to recruit kids,” Rob-Murphy says. “Nearly 60% of customers in Europe never change banks, so it’s absolutely vital to recruit new ones.”

Under an agreement in March with DSGV, Germany’s 431-member national association of local savings banks, Universal has set up a download service called Soundaccount that targets 16-to-29-year-olds.

Customers can sign up for Soundaccount when they open an account or purchase a prepaid MasterCard or Visa credit card at DSGV member banks. For an annual fee ranging from €12 ($15) to €20 ($26) (as set by each bank), Soundaccount subscribers can download up to 10 tracks of Universal repertoire per month at the Soundaccount.de website. The site also offers discounts on artist merchandise and contests for free concert tickets.

“Our motivation,” DSGV CEO Bernd M. Fieseler says, “is to attract and keep customers—and make credit cards more attractive by combining them with music.”

Rob-Murphy says the 200 DSGV member banks offering Soundaccount have signed up about 6,000 customers to the service. Universal and DSGV declined to disclose how they split the annual Soundaccount fee.

The German deal followed Universal’s May 2008 partnership with France’s second-biggest savings bank, Société Générale, to create the So Music service. Those signing up for Société Générale’s So Music-branded credit or debit card can purchase a la carte downloads from Universal’s catalog through the So Music website (SoMusic.fr) for €6.99 ($11) each on a “buy one, get one free” basis.

They can also pay a monthly subscription fee of €4.90 ($6.30) to download unlimited tracks from the site. All card holders can also access exclusive club shows (Black Eyed Peas and Amy Macdonald played for So Music members last year) and have Universal A&R executives critique demos they upload to the site at no added cost.

“Alongside the music, we offer an incredible range of non-music services,” adds Alex Poulet, co-founder of Société Générale’s E-commerce division.

According to Société Générale’s young client partnership manager Séverin Groisne, the bank pays Universal an undisclosed portion of each credit-card customer’s annual fee, which is €12 for those under the age of 30 and €24 ($31) for customers 30 and older. Société Générale doesn’t count a So Music subscription fee or a la carte download revenue.

Universal Music France strategic marketing partnership director Amynic Reekmann describes revenue from So Music as “satisfactory,” while declining to give details. But Robert-Murphy acknowledges that the number of customers who have signed up for the unlimited download subscription service is “pretty low.”

Nonetheless, Groisne says he expects Société Générale to renew its initial three-year contract with Universal when it expires May 2011, noting that it has issued 160,000 So Music cards to date. Rob-Murphy says that number has outstripped initial expectations, adding that the label anticipates further steady growth.

“[In a difficult economic environment],” Groisne says. “So Music has helped us get incredible results.”

Additional reporting by Amynic Reekmann in Paris and Wolfgang Sparr in Berlin.
Despite Financial Challenges, Strong Balance Sheet Buys Trans World Time

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

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

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

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

In the fiscal year ended Jan. 30, gross profit was 32.1% of revenue and 38.2% of SG&A, a gap of 6.1 percentage points. That marked a significant widening from 5.1 percentage points in the previous fiscal year and 2 percentage points in the 12 months before that. For Trans World to survive, it has to close that gap completely so gross profit will finally outpace expenses.

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

Let’s look at some of Trans World’s options. During the decade leading up to 2006, Trans World was a leading con-

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

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

In a move to boost sales and profit margins, Trans World will implement the second phase of its $9.99 single-

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

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

Thanks to the extended revolver, the overhang and the pricing initiative, Trans World may have bought a couple of years to carry out its much-needed turnaround.
Pay For Play
Sonora Expands Paid Subscriber Base

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

The company, which launched in Brazil in 2006, now has 1 million non-paying subscribers and 100,000 paying subscribers—21% of its total user base. (In contrast, Spotify has 7 million non-paying and 500,000 paying subscribers, or 14%.)

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

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

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

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

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

“For exemplifies that well-promoted, well-designed services do work,” Universal Music Southern Cone managing director Ana Clara Ortiz says.

Sonora has deals in place with all the majors and offers more than 1.5 million tracks. The company emphasizes its local teams who work hand in hand with labels in multiple promotions. On the other hand, it has the enormous clout and good will of Terra.

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

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

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

Beyond Brazil, Sonora’s expansion is directly linked to its deals with Telefonica, which offers the service to subscribers. In Argentina, for example, consumers can opt for Sonora Free, which allows up to 30 hours of free streaming each month. For $5, they can get Sonora Plus, which is ad-free and offers unlimited streaming and up to 10 DRM-free downloads per month. Already, Sonora has 40,000 paid subscribers and 150,000 who use the free service.

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

Click here: Sonora home page

Thanks to a growing number of emerging artists, Sonora has a large, vibrant library of Latin music, which the company plans to further strengthen in the future.

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

What are you working on now? Bachata. I am taking my contacts in Miami again to open that door. Bachata has very sensitive romantic songs that are compatible with regional Mexican.

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

PRINCE ROYCE SETS SPAIN TREK

New York-based pop-bachata artist Prince Royce, whose bilingual reworking of E.E. King’s “Stand by Me” has spent 25 weeks on Billboard’s Hot Latin Songs chart, will perform nine shows in Spain this summer. The tour began July 23 in Madrid and wraps Aug. 15 in Barcelona. Royce’s self-titled debut album, which Top Stop/Sony Music Latin released in the United States, is licensed by Big Moon in Europe and distributed in Spain by EMI. Madrid-based Big Moon Records is promoting the tour, which will take the artist to clubs, where they will be playing remakes of “Stand by Me,” according to Big Moon president Antonio Luna.

JENNI RIVERA TO KEYNOTE NCADV CONVENTION

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

—Ayala Ben-Yehuda

MOBILE GROWTH EXPECTED IN NICARAGUA

Nicaragua, the country with the lowest mobile penetration in Central America, will exceed 80% mobile penetration by 2015, according to a new report from Pyramid Research. The country’s current mobile usage rate is nearly 54%. Nicaragua’s growth in mobile use will be propelled by an increase in the availability of mobile broadband connections and prepaid subscriptions, according to Pyramid senior analyst Jose Magana.

“Nicaragua is the growth rate in Nicaragua will be the fastest of all countries due to its still-early stage of penetration in mobile services and our expectation for growth even in the fixed sector,” Magana said in a report abstract. “Experiences in Africa with mobile payments and health initiatives prove that there are opportunities for services targeting the bottom of the pyramid succeed.”

THE BILLBOARD IQ&A?

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

How did you start your songwriting career?

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

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

Why did it take so long?

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

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

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

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

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

After a decade at the helm of SoundExchange, John Simson recently announced he is stepping down by the end of 2010. During his time there, Simson has grown SoundExchange from a one-person shop within the RIAA to an independent nonprofit with a full-time staff of 57. Its first royalty distribution in 2003 (representing payments covering 1996 to 2001) totaled $15.7 million. Last year, SoundExchange distributed $147.5 million, and it has already doled out $106.5 million in the first half of 2010.

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

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

SoundExchange could also extend its reach beyond digital royalties. Simson says it would be well-placed to distribute performance royalties from U.S. terrestrial radio broadcasters if Congress passes the Performance Rights Act.

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

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

What have been some of the highlights of your tenure?

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

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

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

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

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

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

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

Sometimes what accompanies that check is pretty bad data. If you look at other PROS, they know who their members are. Their members sign up with them and say, “Here’s what I own, collect on this for me,” and that’s what they do. For us, it’s basically [music services] saying, “This is everything I played, go out and find them.” So it’s a very different job. I’ve often said it’s easy to find 80% of the people because they’re pretty much the usual suspects in some ways, and then 20% is much harder to find.

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

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

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

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

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

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

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

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

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

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

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

The Brooklyn-based group started tinkering with YouTube last April and created "Auto-Tune the News," a 12-part video series that turned TV news broadcasts into Pain-squeezing jams and has earned more than 10 million views collectively. Although the Gregory Brothers also release straightforward rock albums, they see just as much artistic merit in their viral video work.

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

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

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

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

For DJs like Porter, the creative process of chopping a video into an original song comes as naturally as remixing a pop track, but it doesn't require a club-ready beat. Yet the biggest benefit for these artists is the instant identification that comes with repurposing recognizable clips for mass consumption. And what better place to post the finished product than YouTube, the site that spawned the original video's success?

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

TURNING CLIPS INTO CAREERS

The Gregory Brothers released "Double Rainbow Song" as a single on iTunes after the YouTube video gained momentum.

ILUSTRATION BY JESSE LEFKOWITZ
Cut Ups

The most successful 'remixes' of videoclips have relied on inventive musical concepts and pinpoint production. Here are four videos that have managed to turn interesting visuals into memorable songs:

**The Gregory Brothers**

**"DOUBLE RAINBOW SONG"**

*YouTube Views: 4.3 million*

Paul Vasquez’ gobsmacked reaction to nature in his “Double Rainbow” viral video was transformed into a tender, Auto-Tuned anthem by the Gregory Brothers. The last 30 seconds of their “Double Rainbow Song” clip features the four-piece performing the song with full instrumentation and vocal harmonies.

**Steve Porter**

**"SLAP CHOP RAP"**

*YouTube Views: 10.7 million*

The addition of a techno beat and doctored vocals turns this food-aptitude infomercial featuring spokesman Vince Offer into a hip-hop jam. Porter, who played the song live at Coachella in April, says that Offer is a big fan of the video.

**Mike Relm**

**"MIKE RELM X IRON MAN 2"**

*YouTube Views: 103,000*

Treating the “Iron Man 2” trailer like a record on a turntable, Relm edits booming percussion into clips of the movie superhero. The video led to an official TV spot helmed by the San Francisco DJ for the film.

**Kutiman**

**"MOTHER OF ALL FUNK CHORDS"**

*YouTube Views: 1 million*

Israeli musician Kutiman specializes in chopping up YouTube videos from aspiring musicians and turning their talents into singular rock tracks. “Mother of All Funk Chords” is the first and most popular video in his eight-part series of musical collages. –JL

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and the track arrived with 6,000 downloads sold in its first week, according to Nielsen SoundScan. While that sales figure is impressive for a YouTube-inspired track, similar artists have had trouble translating a viral clip into paid downloads. Although Porter’s “Slap Chop” video currently has more views than “Double Rainbow Song,” for whom Porter sang in the DJ has only totaled 3,000 downloads throughout his career.

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

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

“It was an unforgettable moment when Vine [ Offer] appeared on the screen,” Porter says. “This was an informal musical at a concert festival, and the crowd went bonkers.”

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

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

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

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

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

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

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

**COPYRIGHT CONCERNS**

Out of the hundreds of videos whose makers have asked their footage be linked to the “Double Rainbow” clip on YouTube, the Gregory Brothers’ “Double Rainbow Song” was one of only three or four videos that Vasquez approved. Although the group did not receive permission from Vasquez when it originally re-worked its vocals into “Double Rainbow Song,” Vasquez says that he got a big kick out of the song... it had a catchy tune and used my words in a nice way.”

The Gregory Brothers did get Vasquez’ consent before releasing the song as a single on iTunes, and the band credited Vasquez as a co-writer to split the proceeds, a move he calls “incredibly generous.” Generous, perhaps, and legally necessary: The group — and all other acts turning viral videos into songs — needed the permission of the original YouTube clip’s creator before putting a new spin on his work.

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

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

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

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

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

**LEAVING YOUR MARK**

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

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

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

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

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

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

By Cortney Harding

Photograph by Travis Shinn

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

Disturbed has sold 9.9 million albums domestically in the last 10 years, and almost half that number can be attributed to its breakthrough record, 2000’s “The Sickness,” which has sold 4.2 million copies, according to Nielsen SoundScan. But the band has been remarkably consistent, even as sales have trended downward: 2002’s “ Believe” sold 1.8 million, 2005’s “Ten Thousand Fists” sold 1.9 million, and 2008’s “Indestructible” sold 1.1 million.

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

But despite all of this, Draiman is not mellow. “I’m always worried,” he says. “About everything.”

Part of this neurosis could just be his natural state. While he’s funny and friendly on the phone, a quick read of his lyrics reveals that his band’s name is appropriate. Topics tackled on the new record include “being trapped in the prison of your own mind,” losing a lover, religion serving as a catalyst for war and the Holocaust. The album’s lightest track—“This is just the beginning” if you can call it that—“The Animal,” is about becoming a wolf, though don’t expect it to show up in any “Twilight” fan videos anytime soon.

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

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

According to Mike Ritterberg, senior VP of promotion at Reprise, “In the early part of the decade, the alternative format played more rock, but recently we’ve seen a shift, and there is less crossover between the active rock format and alternative.”

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

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

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

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

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

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

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

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

Meet Me in the Middle

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

Battaglia says many of the band’s early fans have stuck with it, and as other metal acts from the scene have broken up or fallen by the wayside, some of their fans have joined ‘Team Disturbed.’

But Gordon says there are still plenty of potential converts out there, and the band and Reprise will be going after them hard. “We want to reach out to teens, because we feel like that’s the demo we’re not getting as much as we’d like,” Gordon says.

“The base is 18 to 15-year-olds.”

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

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

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

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

“We played Sturgis before, with the Scorpions, and it’s like playing ‘Mad Max,’” Draiman says. “People sit on their bikes and instead of applauding, they rev their engines.”

Draiman says he and some of his bandmates are Harley enthusiasts, and refutes the notion that it’s odd that a Yoshiva High School graduate likes hurling around on a hog. “There are lots of us in the tribe who ride,” he says with a laugh.

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

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

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

As a special incentive for fans the band is including the DVD “Decade of Disturbed,” a 60-plus-minute documentary chronicling the group’s first 10 years, with every album purchase. The DVD also features concert footage, as well as a section called “Disturbed Dissected,” where guitarist Dan Donegan and bassist John Moyer teach fans how to play their songs.

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

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

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

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

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

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

LUIS FEDERICO & JOHN DAVID THOMAS/
MUSCMIND TRACKS
Location: Miami
Influences: Trevor Horn, Jimi Hendrix, Stevie Wonder and Prince
Dream brand partnership/ad campaign: Super Bowl, Apple and Rockstar Games
Next up: Recording.

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

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THE ROAD LESS TRAVELED

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

“We would look at ticket sales every day,” McBride says. “We would talk about these certain shows that were weak, and we would put more marketing monies toward them to try to get them going.”

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

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

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

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

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

SUMMER OF DISCONTINUITY

If last year the prevailing storyline about the concert industry focused on its resilience in the face of recession, this year it’s been a tale of the fires of success burning out, as reports after report bring news of slow ticket sales, postponements and out-and-out cancellations. For various reasons, a diverse group of acts—including U2, Christina Aguilera, Jonas Brothers, American Idols Live!, the Eagles, Simon & Garfunkel, Rhianna and Limp Bizkit—have postponed, canceled or reconfigured tours or concerts. All of the above-mentioned tours are promoted entirely or in part by Live Nation.

Touring is a business filled with executives that, while generally guarded with the press, talk a lot among themselves. And for the past few months, they’ve been talking bloodbath. Live Nation and the industry have its blockbusters this year for sure: U2, Lady Gaga, Bon Jovi, Roger Waters and James Taylor/Carole King among them. But an unusual number of normally reliable ticket sellers in a wide range of genres are struggling.

Numbers reported to Billboard Boxscore show North American tours dropping for the first time ever, with one exception: the 17th annual Lilith tour. Perhaps the 50,000-seat-minimum policy was making a difference. Numbers show a 3% drop from last year’s 2007 summer season.

“IT’S A SUMMER WHERE EVERYTHING IS REALY OFF,” says artist manager Allen Kovac, president of Tenth Street Entertainment. “The change in the world is change going on so fast because they stacked the deck with marketing, with integrated campaigns, with songs, with timing. It’s hard for people to part with their money right now. You’ve got to figure out a way to cut through the clutter or you’re going to fail.”

Live Nation faced the music July 15 in a presentation to investors for a packed house at New York’s Irving Plaza, and many more through a webcast and conference call. Designed to make a case for their future and reassure investors about a new set of challenges, the nearly three-hour presentation seems to have had the opposite effect, with stock plummeting and the media and blogs having a field day at Live Nation’s expense.

Hosted mainly by executive chairman Irving Azoff and CEO Michael Rapino, much of the presentation centered on the North American concert industry’s poor summer performance. Due to a disclosure about poor first-half ticket sales (Rapino gallows humor: “Slide nine was a buzz kill”), Live Nation shares dropped more than 16% that day and closed down nearly 11%. They fell another 12% to $8.83 the following day and have since fluctuated between $9 and $9.75.

The data that sent the stock price into a tailspin?

Unit sales for Live Nation Entertainment division Ticketmaster in the year’s first half were down 11% (down 12% in the concert segment), and Live Nation unit sales were down 3% (excluding stadium shows). Live Nation’s midyear adjusted operating income (AOI) was down 9%

The numbers were tough to spin, and they don’t look to improve anytime soon. According to the Live Nation Entertainment execs, negative press coverage has scared artists out of touring in the fourth quarter, and the company warned investors that second-half industry ticket sales could be down 15%. In such a scenario, Live Nation sales could be off by five million tickets ($1 million for Live Nation, 4 million for Ticketmaster), creating a $40 million drag on AOI.

AOI for 2010 is expected to be $405 million, down from $445 million last year, despite the benefits of Live Nation’s merger this year with Ticketmaster. AOI could be down as much as $80 million this year.

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

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

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

Investors also cited Azoff’s tone as aggressive for the occasion. “That’s not the typical demeanor for a public company executive,” Joyce says. “People took it as being un-shareholder-friendly.”

While a wealth of interesting information was presented, the performance by and large left shareholders unconvincing. Live Nation spent much of the time criticizing the merged company’s position on ticketing and ticket prices on artists and expensive productions.

The executives appeared defensive and uneasy, and were surely less effective in projecting the vitality of both the live business and their future in it than they had hoped. Live Nation officials declined to comment for this story.

HOW WE GOT HERE

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

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

SFX paid big multiples of annual earnings, putting millions of dollars and financial security into the hands of a group of gutsy gamblers who built the business. Some held out longer than others, but “the money got stupid,” Cellar Door founder Jack Boyle said at the time. In building SFX, Robert F.X. Sillerman and his backers spent about $2.5 billion acquiring promoters in North America and Europe, most of which (particularly in North America) had a real estate component in the form of amphitheaters, clubs or both in the case of House of Blues. What had been a decentralized business, where regional overlords fiercely protected their fiefdoms and were totally immersed in their respective markets, became a corporation, where tours were booked and promoted nationally and hard-won brand equity was forfeited.

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

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

Despite the macro synergies and savings that second-half industry ticket sales could be down 15%. In such a scenario, Live Nation sales could be off by five million tickets ($1 million for Live Nation, 4 million for Ticketmaster), creating a $40 million drag on AOI.

Azoff is known for walking through fire for his acts. If a pay cut is the message he's sending some artists, it will be heard.
“Rolling up individual businesses into one is, at its heart, a struggle among the personalities involved,” says Miller Tabak’s Joyce. “New management wants to get rid of old management and change the way business is done, and employees become fearful and distrustful of how their day-to-day life might change. People are displaced, suppliers lose bargaining power and confidence, consumers may lose quality customer service interaction, customized local flavor and choice, which was particularly evident during the radio industry rollups that resulted in more nationally programmed playlists and syndicated talk shows, and talent may have fewer choices of who to work with to attract their audience, [as with] the record-label mergers and perhaps LNE.”

**SEARCH FOR A SUPER MODEL**

Live Nation Entertainment is far bigger, more multifaceted and more ambitious than the sum of its individual promoters and ticketing company parts. LNE is a comprehensive, vertically integrated live entertainment behemoth with its hands in virtually all aspects of the business, adding ticketing, artist management, merchandising, licensing, branding, digital rights, recorded music, sponsorships and other services to its concert promotion and venue businesses. Under its Artist Nation division before the merger, Live Nation wrangled huge multiyear deals with such acts as Madonna, U2, Jay-Z, Shakira, Nickelback and the Jonas Brothers. A key component of the merged company is the inclusion of Front Line management with Ticketmaster, the Azoff-Heideman mega-merger that includes 95 managers and 250 artists that earn 82% of their revenue from touring, according to Azoff.

As it stands, Live Nation Entertainment is the No. 1

**2010 CONCERT-GOER SURVEY**

**BILLBOARD.COM POLLED ITS USERS ON A NUMBER OF HOT BUTTON TOPICS FACING THE TOURING INDUSTRY, HERE, THEIR NOT-SO-BAD-NEWS-AFTER-ALL RESPONSES**

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

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

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

4. I hear about upcoming concerts from:  
   a) Online/social networks: 63%  
   b) Friends: 13%  
   c) The radio: 13%  
   d) Magazines or newspapers: 11%  

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

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

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

8. When I go to concerts, I usually buy:  
   a) Food: 31%  
   b) Merchandise: 17%  
   c) Both: 29%  
   d) Neither: 23%  

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

**THE FINALE PRINT**

Billboard.com received 642 responses to its online summer touring survey, posted between July 19-26. We thank everyone who participated.
to an empty house—which we won’t allow because we won’t pay the guarantee—or correct their ticket price in order to fill their house.”

A pay cut is on the horizon for many touring artists, it seems. “We ran some $10 ticket price testing on 10 shows,” Garner said. “The pre-offer daily sales were $300 tickets, and the day we ran the $10 day for those tickets we sold 24,000. Those shows obviously did not nail the pricing right. Now we have the press, we have the economy, and we have the data to sit with the artists for next year and say, ‘Ticket prices need to come down. Your guarantees are going to have to come down a bit.’ This is not a problem across the entire platform. It’s a select group of shows that simply have out-priced themselves for the market, and now we have all the evidence in the world to correct that.”

At the presentation, Azoff said, “It will be easier to get artists to drop prices than anyone thinks,” and, indeed, if there ever was a summer for LNE to bite the bullet and press the issue, this is it. Azoff is an artist manager at heart, and though he is known for walking through fire for his acts and bringing them top dollar, if a pay cut is the message he’s sending artists, both Front Line’s clients and others will hear him.

Cash flow help could be on the way. Rapino predicted 2011 would be “robot” for touring, and Azoff said Front Line clients Neil Diamond, Kenny Chesney, Van Halen, Fleetwood Mac and Journey would tour in 2011, worth $25 million-$30 million to the Front Line division. How much of that is moving money from the promoter pocket to the manager pocket is unclear.

Live Nation has already become more selective in the tours it buys (as evidenced by a reduced show count the last two years), and Garner indicated it will be even more so going forward. On the ticketing front, LNE has restructured its North American Ticketmaster operations, and will be aggressive in rolling out customer-friendly initiatives like all-in and dynamic pricing. It will also end print-at-home fees and service fees to canned shows and introduce a “cold feet” policy for ticket buyers. The industry overall is moving to all-in pricing, and Live Nation estimates it can increase ticket sales by 3.5% by offering a single ticket price early in the transaction rather than a face value followed by add-on fees that fans despise.

Finally, though much has been made of the “multi-right” angle of Live Nation’s long-term deals, only a few include recording rights, and Live Nation has yet to release a lease record. “We’re not going to be a traditional record company,” Azoff said. “However, we have great relationships with three of the four label groups. I think we’re going to come to a deal shortly.”

The overall Live Nation model seeks to expand the artist/promoter relationship and its razor-thin margins from one night or tour to a more complex and diversified fan-centric revenue producer. In a sense, the Live Nation/Ticketmaster merger was a marketing deal, with sales points and synergies (music, bundling, VIP, merch, sponsorship opportunities) along the fan-band pipeline, with the concert experience as the driver and consumer data as the fuel.

“There are a lot of ways to make money around the core ticket, and some of the financial and industry press that have been hounding on the poor concert season and Live Nation should just do more mergers. They are simply a select group of shows that have out-priced themselves for the market, and now we have all the evidence in the world to correct that.”

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

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

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

There is often a price/value issue with concerts. “When people pay $100 or more, they have an expectation, and if you don’t fulfill it, they’re going to be disappointed,” Guerinot says. “I don’t think anybody is letting down by what they see when they go to ‘The Wall.’ It’s selling tickets, and they’re not cheap. The concert thing isn’t broken.

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

While many large-venue tours in the United States have struggled, several touring acts working with smaller and more intimate venues—say the summer of 2010 hasn’t been a bumper for them. However, this season has ushered in a few changes. “Things are selling much later, and there is much more nail biting,” says Billions president David Vicielli, who books the Arlene Fire, Pavement and Joanna Newsom, among others. “We booked Antibalas at the Great American Music Hall in San Francisco, and a week out we’d sold less than 100 tickets. But by the time the show happened, we had almost sold the place out.”

Vicielli says big festivals featuring indie acts have been strong. “Sasquatch sold out, Coachella sold out, and Lollapalooza will likely sell out,” he says. “Some less established festivals have struggled, but I think that was a response to that fact there was such a glut of them. And even though many of the acts the clubs haven’t taken a hit. “Most clubs don’t do well in the summer, and that’s been true for a long time,” says Windish Agency head Tom Windish, who books Animal Collective and Neon Indian. “And these big festivals do a lot for the clubs in the area. The clubs then came back and sold out the Metro, which was a pivotal moment for them.”

The summer has also been slow for clubs out West, says Adam Zacks, senior director of programming at STG Presents, which books Sasquatch 3 and the Paramount Theater. “Anything that goes on sale in June or after is struggling,” he says. “It’s mostly due to competing interests, especially out here where we only have a few months of good weather. But it’s not a new problem, and year on year it hasn’t declined.”

The promoters cited several reasons why they have escaped the summer slump. “The state of the economy and the high ticket prices are certainly two factors in the decline of some of these tours,” Zacks says. “It’s also thought that some tours came together too quickly, or there was no fresh product, or the on-sale dates were timed badly. It’s tough time to relaunch or rebrand a tour.”

Vicielli says ill-conceived tours do them selves in. “I love the idea of the big idea,” he says, “it comes across as really dated.”

The fact that Lilith was gone for more than a decade probably hurt the festival too, according to Windish. “It’s not like the Warped tour, where people buy tickets before they actually know when they go every year and know it will be good,” he says. “You can’t really get away with booking bands that were exciting 10 years ago.” —Courtney Harding
**GOIN’ TO THE CONCERT**

**Little Big Town Builds Its Own Little White Church**

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

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

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

"Little White Church" is the fastest-rising single of their career," Capitol Records Nashville senior VP of marketing Cindy Mabe says. LBT has charted 16 singles on the country chart, with "Boondocks" and "Bring It On Home" from 2005 album "The Road to Here" peaking at Nos. 9 and 4, respectively. The band's previous album, "A Place to Land," yielded "I'm With the Band," "Fine Line" and "Good Lord Willing," which peaked at Nos. 32, 31 and 43, respectively.

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

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

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

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

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

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

"It was Wayne's lyrical idea, his hook," Fairchild says of Kirkpatrick initiating "Lean Into It," which the band co-wrote. "He said he was thinking about us and our story."
JAZZ  BY GAIL MITCHELL

Classical Jazz

Esperanza Spalding Keeps Bending The Rules

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

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

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

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

Drummer Terri Lyne Carrington, pianist Leo Genovese, guitarist Ricardo Vogt and percussionist Quintino Cinali are the core group backing Spalding, who co-produced the set with Gil Goldstein. Legendary vocalist Milton Nascimento also guests.

Spalding says, “I’m emulating something that chamber music used to do: Bring friends together to play music or listen to others play and enjoy the experience in an intimate setting.”

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

“We’re marketing the brand Esperanza,” Wesley explains of the artist who has appeared in a Banana Republic campaign, won several jazz awards and performed at the White House, the Newport Jazz Festival and the 2010 BET Awards tribute to Prince at the request of the Purple One himself. “As people heard with her first album, she’s a very talented woman who can play the bass and sing like a bird.”

Wesley continues, “Esperanza transcends what people think jazz is. She makes it accessible, and people—both younger and more adult—respond to the uniqueness of that.”

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

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

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

>> WILLY WYCLEF RUN?

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

>> IDOL’ PURSUES JOHN, TIMBERLAKE

Reality producer Nigel Lythgoe is near a deal to executive-produce Fox’s “American Idol”—and that could spell trouble for the current judges panel. Fox is seeking to bring back Lythgoe to work on the hit series as part of a plan to reboot the show following the exit of top judge Simon Cowell. In addition, “Idol” fans can add pop star Justin Timberlake to the list of potential Cowell replacements. Timberlake, along with legendary singer Elton John, is on “Idol” producer 19 Entertainment chief Simon Fuller’s wish list.

>> JARREAU RECOVERING

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

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

ALL THE RINGS OF SATURN

One Ring Zero Gets Spaced Out

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

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

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

“They never just make a new album,” says Claudia Gonnason, a longtime member of the act and manager of the Magnetic Fields, who also helps co-manage One Ring Zero. “Instead they find...
specific, inventive themes around which to structure their projects. Each album’s theme provides a door for them to enter.

One Ring Zero’s latest album, “Planets,” due Sept. 7 on the band’s own Urban Geek Records with digital distribution through Virtual Label, opens the door to a new galaxy of opportunity, with 13 tracks working together to construct a song cycle of the solar system.

The band was a member of the International Astronomical Union denoted “Pluto” in 2006, and “Pluto” was the first track we wrote,” Hearst says. “From there, we thought it would be fun to do the whole album on the planets, basically.” He adds that the concept was also inspired by Gustav Holst’s orchestral suite “The Planets,” which musically documented the planets almost a century ago.

Unlike One Ring Zero’s past seven albums, on which Hearst and Campbell played all the instruments, the duo brought in outside players for “Planets,” including the group’s extended five-piece lineup as well as guest spots by violinist Marc Feldman, Vampire Weekend’s Hamilton Berry on cello and author Rick Moody, who contributed lyrics and sang on one song.

The recording was split between Hearst’s and Camp’s apartments from spring 2007 through April 2010, a decision both felt was necessary to produce the elaborate sounds and song structures of One Ring Zero’s music, which would drive any engineer crazy,” according to Hearst.

The result is a collection of prog-influenced, heavily instrumentally based music, with touches of Eastern European flair and ’80s synth rock, giving the effort an otherworldly sound indicative of the album’s concept. Hearst hopes the instrumental nature of the new songs will bring about more synth licensing in TV and motion. But the biggest draw is the album’s theme, which lends itself to involvement in the science world, a new direction for One Ring Zero and one it embraces. “We’re almost chameleons in many senses with what we do,” Hearst says. “We’re very much a band and have a sound… but we won’t be surprised when we get e-mails from planetariums or the Natural History Museum.”

While Hearst and Camp are currently working on additional ventures outside the band—everything from Christmas music for an Italian cooking show to Hearst’s next solo effort to a kids’ record, “Songs for Unusual Creatures”—they are already prepping One Ring Zero’s next project: a folk-themed album with music set to recipes of such celebrity chefs as Mario Batali and David Chang, slated for release on Black Balloon Publishing in 2011. While the forthcoming recipe collection should showcase yet another example of One Ring Zero’s creativity, Hearst sees it a slightly different way: “Basically, we’re in it to play food festivals.”

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**6 QUESTIONS with BUN B**

by MARIEL CONCEPCION

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

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

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

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

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

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

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

3. **How was recording this album different from your last one, especially considering this is your first solo release since Pimp C’s death?**

   There was noconsumer pressure behind this one, actually. There was no dealing with Pimp C being locked up, or Pimp C passing away. There wasn’t that kind of pressure. We took up a year to record this album and allowed everyone working on it to put their best foot forward. No one had to rush. If we didn’t like something, we scrapped it and tried it again. Because of that, this is really a strong album.

4. **You’ve shot a number of videos recently for your own album and for others, including Sean Garrett and Rick Ross. Is this a conscious move on your part?**

   Most definitely. It’s important for me to keep myself in the public eye. For people who know me from the moment I was around five years old, I think this is necessary. I have to let the new music fans know where I’m at.

5. **You have a lot of interesting partnerships for the promotion of this album. Boost Mobile will help with ad placement and sponsoring parties. I’ve also recently become brand ambassador for Ludacris’ Conjure liquor—they will also buy ads and sponsor parties. In addition, I designed a Bun B Watch with Meister watches, a T-shirt with Amongst Friends and Crooks and Castles, a keychain with GoodWood NYC, an apparel and footwear line with Cadillac and a skateboard with Stevie Williams. What we’re trying to do is use brands with bigger pushes in different markets to help them expose their brands to our market and help us by exposing our music to their people.**

6. **What is the goal you want to achieve with “Trill OG”?**

   It’s time for Texas to move back to the top and in order for that to happen, someone has to take charge. Since I call myself the “Trill OG,” the first thing I have to do is round up the troops. That’s what this album is—to show that Texas is back. I’m just taking the lead and bringing everyone else with me.

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**MUSIC**

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**8 QUESTIONS with MORCHEEBA**

by STEVE ADAMS

British trip-hop act Morcheeba has returned to its chillout roots on seventh album “Blood Like Lemonade,” released in the United States July 13 by PIAS America following a June 14 international release on PIAS Recordings.

The album reunites founding members Paul and Ross Godfrey with original vocalist Skye Edwards, who exited after fourth album “Changoro” (Warner Bros.) in 2002. Brussels-based PIAS Recordings international marketing manager Inke Daas says Edwards’ return has helped create a “trademark Morcheeba-style album.” (“There’s no more flirting with other genres as on the last two albums,” she says. “This is pure Morcheeba. [Edwards] is so much more the voice of Morcheeba, and everyone is thrilled to have her back. The first live show they did together was in front of 150,000 people in Rome in April for Earth Day and they sounded like they had never been away.”)

Daas cites France, Germany, Austria and Switzerland as being among Morcheeba’s key markets, but says it will tour worldwide in support of the release. European dates kicked off in June, followed by three shows in San Francisco (July 28) and Los Angeles (July 30-31).

Daas adds that there are plans for a “very long touring period in Europe, the U.S. South America and Australia,” booked by William Morris Endeavor Entertainment. Morcheeba is published by Chrysalis Music Publishing.

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**STRONG FINNISH**

Finnish female pop/rock group Indica has been enjoying success since their formation with the help of compatriot band Nightwish.

Indica signed to Warner Music-distributed German label Nuclear Blast home—Nightwish—in December 2009 after four studio albums for Sony Music Finland. Its Nuclear Blast debut, “A Way Away,” was released June 24 across Europe and reached No. 8 in Finland and No. 20 in Germany, while also charting in Switzerland and Austria.

It contains English-language recordings of Indica’s Warner/Chappell-published material from its earlier releases, three of which shipped gold (50,000) in Finland, with 2008 debut “Kuinen Virta” certified platinum (20,000).

The album’s poppy overtones differentiate it from Nuclear Blast’s usual metal/hard rock output, managing director Markus Stenger says. “The romantic and melancholic form of [Indica’s] music is something new for us,” he says. “(But) these five extraordinary girls have completely captivated us.”

Stenger says Nuclear Blast is seeking a major-label U.S. deal for “A Way Away,” which was produced by Nightwish’s Tuomas Holopainen. Indica toured with Nightwish in 2007 and 2009, while its single “Jonsu” Salomaa guested on Nightwish’s 2007 album, “Dark Passion Play.”

Indica will play a 12-date German tour in October, booked by Bohochill’s Promotion. Finnish bookings and management are through King Foo Entertainment in Helsinki. —**Wolfgang Spahr**
ALBUMS

ROCK

BRET MICHAELS
Custom Built
Producers: Bret Michaels, Pete Evick
Poor Boy
Release Date: July 6
“Custom Built,” the Poison frontman’s first solo album since 2005’s “Freedom of Sound,” is a mixed-bag affair, with songs from his various reality TV pursuits sprinkled among new tunes, covers, remixes and a handful of previously released tracks. The fresh material isn’t likely to expand your idea of what Bret Michaels is about. The songs “Lie to Me” and “Wasted Time” adhere to Poison’s familiar hair-metal style, while “Nothing to Lose” (with an admittedly unlikely Miley Cyrus cameo) is the kind of midtempo power ballad the singer has been using to seduce leather-clad ladies for more than two decades. But a bizarre grunge-rap take on Sublime’s “What I Got” suggests that Michaels dreams of one day becoming a kind of trailer park Tom Waits. And a synth-heavy club mix of “Go That Far,” the theme song from Michaels’ hit VH series “Rock of Love,” is just straight-up weird.—MV

WOLF PARADE
Expo 86
Producer: Howard Bilerman
Sub Pop Records
Release Date: June 29
Montreal rock outfit Wolf Parade received critical acclaim for its 2005 debut, “Apologies to the Queen Mary,” and three years later for follow-up “At Mount Zoomer.” For its third album, “Expo 86,” the band tempers the musical diversity of its predecessors and focuses more on standard rock fare. The track “Two Men in New Tuxedos” features Wolf Parade singer Spencer Krug (who splits lyrical duties with guitarist Dan Boeckner) musings over upbeat guitar chords and peppered-in synth, while “What Did My Lover Say? (It Always Had to Go This Way)” utilizes a Jack White-inspired guitar line. Elsewhere, prog rock la Muse dominates the song “Ghost Pressure,” and the hint of new wave heard on “Little Golden Age” and “Yulia” brings a welcome breath of fresh air to the album. Wolf Parade may have defined its own sound with its past two releases, but sometimes it’s nice to return to a more straightforward approach.—EC

30H!3
Streets of Gold
Producers: various
Photo Finish/Atlantic
Release Date: June 29
Following the release of its much buzzed-about 2008 breakout album, “Want,” electro-rap duo 3OH!3 return with more fast-paced, catchy digital-pop beats on its latest set, “Streets of Gold.” The single “My First Kiss” featuring Ke$hA] displays 3OH!3’s knack for bracketing cheeky lyrics with a thumping baseline (“Kisses like whiskey/It gets me drunk/And I wake up in the morning with the taste of your tongue”), and “House Party” could be the 2010 version of the Beastie Boys’ 1986 hit “(You Gotta) Fight for Your Right (To Party).” Amid a barrage of drumbeats and horns, the track urges listeners to “fuck the clubs” and stay indoors. And in a move that reveals a vulnerable side that hasn’t been heard on past efforts, vocalist Sean Foreman trades rapping for a heartfelt delivery on “R.I.P.” “The house has burned to ashes/I’m no longer in between/R.I.P., you and me,” he sings.—MV

DWELE
Wants World Women
(www.)
Producers: various
RT Music Group/El Music
Release Date: June 29
Dwele—Kanye West’s vocal wingman (“Power,” “Flashlight Lights”) and McDonald’s McCafe pitchman—thematical expands his horizons on “Wants World Women (WWW).” Dividing his fourth album into three distinct sections, the Grammy Award-nominated singer/songwriter explores his desires, shares socio-political views and croons to the ladies against an artful, mood-evoking backdrop of R&B and hip-hop. He also ups the game ante on this ambitious outing, drawing inspiration from rapper David Banner, DJ Quik, R&B singer Raheem DeVaughn and fellow Detroit act Slum Village. The result finds Dwele channeling the storytelling yet soulful grooves of giants Marvin Gaye, Donny Hathaway and Roy Ayers on such tracks as “I Wish,” “My People,” “Detroit Sunrise” and “What’s Not To Love.” Tying together this contemporary nod to the past is Dwele’s mesmerizing tenor that can shift from commanding to soothing in nothing flat. One quibble: At 17 tracks (including intros and interludes), the album stretches a bit long. But too much of a good thing isn’t all bad.—GM

JAZZ

KENNY G
Heart and Soul
Producers: Walter Afanasieff, Kenny G
Concord Records
Release Date: June 29
During his nearly 30-year career, Grammy Award-winning saxophonist Kenny G has become one of the most celebrated artists in contemporary jazz. On his 13th studio album, “Heart and Soul,” the artist returns to his R&B roots following 2008’s “Rhythm and Romance,” which featured takes on Latin jazz. The opening title track begins with a flighty melody backed by a bouncy, two-
In the article, Herrera discusses the instrument tracks with Dangerbird Home. He mentions the album "Counterpoint" by Delphic, which brings forth the distortion of electro beats and deponent vocals that serve as the backdrop to a lyrical theme about dealing with the end of a relationship. Singer James Cook pleads with a former lover through the set—it’s most apparent on wistful track “Red Lights,” where he admits, “If you were to call/I’d risk a second broken heart for you.” And on the frenzied “Counterpoint” he realizes his relationship has finally ended (“And you just don’t come back around/It seems to me that we will never be”). The album’s two instrumental tracks—“Ephemera” and “Acolyte,” which feature distorted synths and wordless chants—sound fittingly religious, given the set’s title. But Delphic is at its best on the pop-leaning cut “Doubt” and the captivating “Halcyon,” which features a cold vocal delivery and scattered synths.—GM

**LEGEND & CREDITS**

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

**CONTRIBUTORS:** Courtney Baldwin, Erin Cindelino, Marcel Concepcion, Gary Graf, Gabrielle Landman, Jason Lipschutz, Connor McKnight, Michael Menachem, Gigi Mitchell, Christa Titus, Megan Vich, Michael Wood, Chris W. Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90056 and single review copies to Monica Herrera at Billboard, 770 Broadway, Nashville, Tennessee, 37203, or to the writers in the automation bureau.

**THE BILLBOARD REVIEWS**

**SINGLES**

**COUNTRY**

**THE BAND PERRY**

If I Die Young (3:43)

Producer: Paul Worley

Writer: K. Perry


Republic Nashville

The Nashville siblings who make up the Band Perry—Reid, Neil and Kimberly Perry—are on the verge of stardom thanks to their poignant, and mildly controversial, new single. An acoustic guitar/banjo and fiddle set the foun-
dation for "If I Die Young," as Kimberly's fearless vocal is colored by harmonies from her brothers that should attract lady Antebellum fans. As the band sings about "the sharp knife of a short life," Kimberly's lyrics express wondrousment with an undertone of dark humor. "And maybe then you'll hear the words I'm singing/Funny when you’re dead how people start listenin’/" If I Die Young" follows the Band Perry's first offering, "Hip to My Heart," which reached No. 20 on Hot Country Songs. Both tracks are from the group's eponymous debut, due Oct. 5.—MM

**POP**

**CHRISTINA PERRI**

Jar of Hearts (4:06)

Producer: Barrett Yeretsian

Writers: C. Perri, B. Yeretsian, D. Lawrence

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

Ms. Perri Lane

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

**ROCK**

**JOHN MELLencamp**

No Better Than This (3:13)

Producer: T. Bone Burnett

Writer: J. Mellencamp

Publisher: Belmont Mal Publishing (ASCAP)

Rounder

With his 21st studio album on the way, John Mellencamp once again mixes his rock roots with cowboy boots on the title track from "No Better Than This," an Americana track filled with heartland guitar and summery lyrics. Mellencamp basks in his idea of life’s greatest joys on a feel-good tune abundant with nostalgia and a foot-stomping rhythm. "Give me good livin’! And seal it with a kiss/Then drop me off where the music’s loud/But it won’t get no better than this," Mellencamp sings insistently. Considering what fans have come to know about Mellencamp during his 30-plus-year career, none of the joys of which he sings are altogether surprising. Unfortunately, though, neither is the instrumentation, which makes for a somewhat predictable affair.—CB

**BUSh**

Afterlife (4:43)

Producer: Bob Rock

Writer: G. Rossdale

Publisher: Mad Dog Winston Music

Interscope

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

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

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

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

The soundtrack to the original “Camp Rock,” which followed aspiring stars during a summer at music camp, peaked at No. 3 on the Billboard 200 and has sold 1.3 million copies since its June 2008 release, according to Nielsen SoundScan. Walt Disney Records hopes to repeat that success by offering more ambitious pop tracks tailored to an established cast.

“We now have the benefit of people having seen the first one and knowing what ‘Camp Rock’ is,” says songwriter Adam Anders, who serves as the music producer for “Glee” and penned the gentle ballad “Wouldn’t Change a Thing” performed by Lovato and Joe Jonas. “Last time we had to shape the main characters, but this time we were able to take the songs to the next level.”

As the script for “Camp Rock 2” was being finalized in spring 2009, a variety of songwriters, including Toby Gad (Beyoncé, Fergie) and Jannie Houston (Santana, Miley Cyrus), were recruited and given snippets of the plot to base their songs on, according to Anders. The original songs had to be recorded before cameras started rolling, but the Jonas Brothers’ and Lovato’s 2009 summer tours made it difficult to block out studio time.

“It was a process of recording in different cities when they had days off,” Disney Channels Worldwide VP of music and marketing Steven Vincent says. Once the Jonases and Lovato wrapped their contributions, the rest of the cast recorded in Los Angeles immediately before shooting began in Toronto last fall.

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

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

Fans can hear the songs live at the “Camp Rock 2” tour, which will feature the Jonas Brothers, Lovato and a handful of other cast members performing in U.S. amphitheaters. The trek kicks off Aug. 7 in Chicago and will run until Sept. 19 before heading overseas in October.

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

“The musical kind of went away for a while,” Anders says, “and stuff like this is proving that it shouldn’t have.”

UNDERWOOD OVERWHELMS

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

—Gary Trust
After Ciara's 2009 album "Fantasy Ride" failed to meet expectations—selling a meager 195,000 copies in the United States, according to Nielsen SoundScan—following the success of 2006's "Ciara: The Evolution," which sold 1.3 million copies, and her "Goodies" debut, which sold 2.7 million—many counted her out. But with the help of lead single "Ride" from "Basic Instincts," her fourth studio album due Oct. 5 on Jive Records, the R&B singer/dancer/actress is back with a vengeance. The single, produced by Christopher "Tricky" Stewart and written by the-Dream—who together helmed the entire album—is No. 5 on the Hot R&B/Hip-Hop Songs chart and No. 42 on the Billboard Hot 100 after three weeks on each. The track has sold 250,000 downloads to date, according to Nielsen SoundScan.

"The track has caught on because it's infectious, memorable and representative of Ciara's fan base," Stewart says. "The last album we had a number of people in our ears not believing in our vision. This time Ciara drew the line and really fought for what she believed in."

Another reason: Sex sells. Ciara takes that adage a step further than she did on her "Love Sex Magic" song and video with Justin Timberlake from her last album. Her limber writhing in a bodysuit in the videoclip seems demure compared with "Ride." The highly sexified, push-the-envelope track finds Ciara boasting about her sexual prowess ("I can do it up and down, I can do circles/To him I'm a gymnast, this room is my circus," she sings in a breathy tenor) atop a thumping, slinky beat.

The accompanying video, directed by Diane Martel, is just as explicit as the lyrics. The clip features Ciara provocatively gliding and bouncing atop a mechanical bull while wearing a wet T-shirt, among other highly sexualized visuals—so much so that BET Networks banned the video from its channel.

"Ride" isn't the only promising track gleaned from "Basic Instinct" so far; "Gimmie Dat," a more uptempo but equally brassy song was released as a buzz track. "I've been gone for too long, now it's time I take it back," she confidently opens the song over a lively, bass-driven dance beat. Additionally, a remix to "Ride," featuring OutKast rapper André 3000, was released on the Internet.

While Ciara's album was pushed back a number of times and an official second single hasn't been released yet, her recent chart successes have many rooting for her and the future of her music career. "I am grateful to work with such a talented artist as Ciara," the-Dream told Billboard via e-mail. "I've never doubted her talents or her will to succeed."

---

\[By Mariel Conception\]

**Ridin' Solo**

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

\[R&B\]

**'STR8' UP**

Freddie Gibbs has nothing against rap artists who embrace catchy hooks to land on pop radio, but that's not his style. He didn't need a hit single to draw attention to both of his 2009 mixtapes, and he's about to delve deeper into hardcore street rap on his new EP, "STR8 Killla," due Aug. 3 on Decon Records.

"I'm not trying to obey the rules of radio," the MC says. "I'm trying to bring gangster rap back to the forefront, like in the early '90s."

Growing up in crime-ridden Gary, Ind., Gibbs was too preoccupied "in sports and in the streets" to consider a rap career until his early 20's, when a few friends brought him to a nearby studio. Gibbs started issuing mixtapes within his neighborhood, and in 2006 the rapper signed to Interscope and packed his bags for Southern California.

While Gibbs actively recorded throughout 2007, disagreements with Interscope forced him to leave the label before releasing any material. Gibbs saved his work from his Interscope tenure and self-released some of the material on a pair of 2009 mixtapes, "The Miseducation of Freddie Gibbs" and "Midwestgangstertabloxfamecadillacmuzik."

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

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

The rapper is currently hard at work on his debut full-length, "Baby Faced Killa," and hopes to find a label for a possible 2011 release. Following a July 17 set at Pitchfork Music Festival, Gibbs has lined up a handful of summer dates, including a set at SOBs in New York Aug. 3. "I'll probably be doing some clubs and festivals," Gibbs says. "It doesn't really matter to me. Just give me a mic and I'll rock it."

—Jason Lipshutz

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\[Shore Thing\]

Our national obsession with the tanned, gelled, fist-pumping cast of MTV's "Jersey Shore" doesn't look like it will end anytime soon—and Universal Republic plans on taking full advantage of that trend as it continues to market the "Jersey Shore Soundtrack." Released last week, the album sold 8,000 copies, according to Nielsen SoundScan, and is No. 55 on the Billboard 200.

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

Scott says the label rolled out the album—which features such acts as Enrique Inglesias, 3OH!3 and Lil Jon, along with DJ Kicks Steve Aoki, Paul Oakenfold and Diplo—with "gymnastics-laundry parties." "We threw listening parties at tanning salons and hair salons across the country," she says. "If we were near a beach, we threw a beach party and had beach balls and towels that promoted the album. We took the 'Jersey Shore' nationwide."

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

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

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

—Courtney Harding
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Rick Ross Settles For No. 2 Bow Behind Eminem

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

Rick Ross’ “Telfon Don” arrives in the runner-up spot with 176,000. Ross’ third studio albums all debuted at No. 1, with his last set, 2009’s “Deeper Than Rap,” arriving with 158,000. The opener for “Telfon” is Ross’ best sales week since 2008’s “Trilla” arrived with 198,000.

The day after the release of “Telfon,” industry prognosticators initially projected that Ross had a good shot at No. 1 debut with an entry in the range of 150,000 to 180,000. “Telfon” did perform to expectations (and outsold the first week of his last album), but “Recovery” held in there like a champ.

Eminem’s album profited from a small weekly sales decline owed in part to its sale pricing at Target; and Best Buy and the continued popularity of its single “Love the Way You Lie.” It reigns atop the Digital Songs chart for a fifth straight week (332,000 downloads; down 6%).

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

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

Initial sales projections from sources suggest that the album could sell 160,000 to 180,000 by week’s end on Sunday, Aug. 8. While “Recovery” of course could retain the pole position, it’s likely that it will see a sizable drop after the glow of last week’s sale pricing wears off. That drop could be enough to let A7X enter at No. 1.

FIVE FOR FIGHTING: Since the Billboard 200 began employing Nielsen SoundScan sales data to power its rankings starting with the May 25, 1991, chart, there have been 488 albums that reached No. 1—and only 44 of them racked up at least five weeks there, including Eminem’s “Recovery.”

The bulk of those sets—27—were released in the ’90s, while only 17 dropped in the ’00s.

After the monster year that was 2000, where five albums each earned at least five weeks atop the tally, there have been a dearth of multiple-week chart-toppers. Between 2001 and 2010, only 02, ’03 and ’04 had more than one five-weeker. (Each had two.) Every other year had just one five-week title, save for 2006, which had none.

Eminem is one of just two artists to have released at least three albums that each spent five weeks at No. 1 in the SoundScan era. Aside from “Recovery,” both his “The Marshall Mathers LP” in 2000 (eight weeks) and “The Eminem Show” in 2002 (six) managed the feat.

Garth Brooks is the other member of the exclusive club, and he trumps Em by having six titles with five weeks at No. 1 each.

STUNG BY STING

David Garrett earns his best sales week as “Rock Symphonics” bows at No. 2 on Top Classical Crossover Albums with 10,000. The violinist, who is famous for classically reimagining pop songs, it stuck behind Sting on the Crossover list with his own reinvention album, “Symphonicles.”

JAZZY HIGH

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

KIDDING AROUND

As Jonas Brothers’ soundtrack to their Disney Channel TV show “Jonas L.A.” enters the Billboard 200 at No. 7, the album’s tracks overwhelm the Kid Digital Songs chart, as the Jonas take over the entire top eight slots (see page 59).

MARKET WATCH

A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Album</th>
<th>2009</th>
<th>2010</th>
<th>CHANGE</th>
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<tbody>
<tr>
<td>OVERALL UNIT SALES</td>
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<td>Albums</td>
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<td>Albums w/TEA*</td>
<td>259,634,200</td>
<td>235,765,800</td>
<td>-9.2%</td>
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</table>

*Includes equivalent album songs (TEA) acts 40 track downloads equivalent to one album sale.

Weekly Unit Sales (Million Units)

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<th>Week</th>
<th>2009</th>
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<td>2</td>
<td>5,214,000</td>
<td>1,526,000</td>
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<td>3</td>
<td>6,253,000</td>
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<tr>
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<td>6,253,000</td>
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*Digital album sales are also counted with album sales.

ALBUM SALES

2009 | 193.2 million
2010 | 169.7 million

SALES BY ALBUM FORMAT

CD | 150,589,000 | 121,516,000 | -19.9% |
Digital | 41,260,000 | 46,700,000 | 13.2% |
Vinyl | 1,359,000 | 1,473,000 | 8.4% |
Other | 36,000 | 20,000 | -44.4% |

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

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

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

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

For use ending July 25, 2010. Figures are rounded. Consult www.billboard.com for complete chart data.
**THE BILLBOARD 200 ARTIST INDEX**

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<thead>
<tr>
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<td>LADY GAGA</td>
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The album was offered as the Amazon MP3 store daily deal July 25 for $5.99. In turn, it motivates for a 30% increase in overall sales and a 4% jump in downloads.

**165**

The pop duo earns its first chart let as the set also bows at No. 5 on Heatseekers album, the set's fourth release benefits from print coverage on NPR.org and in the New York Times and Los Angeles Times.

**166**

At No. 5, the "Kid Bop" Top 100 hits chart set since "Kid Bop 2000" debuted and peaked at No. 4, with a 1,000-point start, "110" has the best sales week for a "Bop" since "114" opened with $16,000.

**167**

As "Season One: Volume Two" tumbles, "Journey to Kingdoms" bows at No. 12, thanks to a $5.99 deal at Target last week.

**168**

The album was offered as the Amazon MP3 store daily deal July 25 for $5.99. In turn, it motivates for a 30% increase in overall sales and a 4% jump in downloads.

**169**

At No. 5, the "Kid Bop" Top 100 hits chart set since "Kid Bop 2000" debuted and peaked at No. 4, with a 1,000-point start, "110" has the best sales week for a "Bop" since "114" opened with $16,000.
**TOP INDEPENDENT**

**ARTIST**
- Paul Weller / Distribution Label: (Price)

1. **BLACK VEIL BRIDES** (Warner Bros.)
   - "We Stitch These Wounds"

2. **THE ACACIA STRAIN** (Easter Island)
   - "Warped Tour 2010 Compilation"

3. **THREE DAYS GRACE** (Mercury/Universal)
   - "Life Starts Now"

4. **BETRAYING THE MARTYRS** (Metal Blade)
   - "The Cycle of Pain"

5. **DEF LEPPARD** (Reprise/Warner Bros.)
   - "Motor of Change"

6. **NONPOINT** (Razor 8)
   - "The(food)"

7. **HUMAN TRAFFIC** (Big Idea)
   - "Food For Thought"

8. **THESE PIGS** (Big Idea)
   - "Food For Thought"

9. **ATOMIC PUNK** (Metal Blade)
   - "Waste Of Space"

10. **A CRY FOR HELP** (Mercury/Universal)
    - "The First" (see page 45)

**TOP DIGITAL**

**ARTIST**
- Eminem / Distribution Label: (Price)

1. **RIECH ROSS** (Toff Tone)
   - "Tattoos (Gangsta Rap)"

2. **SHERYL CROW** (Atlantic)
   - "100 Million Reasons"

3. **JONAS BROTHERS** (Disney Records)
   - "Jonas L.A. (Soundtrack)

4. **DRAYK** (Music Camp)
   - "Thank Me Later"

5. **TOY HOUSE** (The Heartbreakers)
   - "On The Road"

6. **LADY GAGA** (Interscope/Geffen/A&M)
   - "The Fame"

7. **THE BLACK KEYS** (Nonesuch)
   - "Kid I'm a Fool"

8. **BOB** (B.O. P. Productions/Atlantic)
   - "Let's Go"

9. **SOUNDTRACK** (Walt Disney)
   - "The Twilight Saga: Eclipse"

10. **ZAC BROWN BAND** (Capitol Nashville)
    - "Chicken Fried"

11. **Kerry Perry** (RCA Records)
    - "One Of The Boys"

12. **MUFORD & SONS** (Reprise)
    - "Jacob's Ladder"

13. **DARKNESS** (Roadrunner)
    - "Love The Way You Lie"

14. **LOVE AND ROCKS** (Atlantic)
    - "Love Someone"

15. **STAIN** (Vagrant)
    - "One In A Million"

16. **SHERYL CROW** (Capitol)
    - "A Change Would Do You Good"

17. **MAYBACH RICK ROSS** (Maybach Entertainment)
    - "No Riches (Remix)"

18. **KORN** (E1/Big Machine)
    - "Não Sólo"

19. **DRAYK** (Music Camp)
    - "Thank Me Later"

20. **ENTERTAIN THE HEARTBREAKERS** (MCA)
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25. **DRAYK** (Music Camp)
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**TOP INTERNET**

**ARTIST**
- Eminem / Distribution Label: (Price)

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<td>Usher / OMG / R&amp;B Top 40 Mixtape</td>
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<td>Find You</td>
<td>My Chemical Romance / The Black Parade</td>
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<td>4</td>
<td>Love The Way I Lay</td>
<td>Pitbull / Feel This Moment</td>
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<td>5</td>
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<td>DNA / Sire Records</td>
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<td>5</td>
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Data for week of AUGUST 7, 2010  | For chart reprints all 646-654-4633  | Go to www.billboard.com for complete Chart data | 39
### Mainstream Top 40

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<td>Cooler Than Me</td>
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### Adult Top 40

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### Rock Songs

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<td>If It's Love</td>
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### Charts

Maroon 5 collects its eighth Adult Top 40 top 10, as "Misery" charges 11–10 with Greatest Gainer honors for the fifth consecutive week. The band has not turned five such awards with a title since "This Love" took the top five titles in 2004.

Among groups in the chart’s 14-year history, only One Direction (52, Maroon 5’s 26 and Nickelback (51) have tallied more top 10 than Maroon 5, but has also notched only 9. "Misery" concedes mostly on Adult Contemporary at No. 30 (the 1st in its entirety at Billboardcharts.com) and becomes the group’s top 20 entry on Mainstream Top 40 (4–25) since 2007.

"Misery" introduces Maroon 5’s third studio album, "Over," due Sept. 27. The group previewed the song with its US broadcast, July 27 at the Beacon Theatre in New York. The concert broadcast live without commercial interruptions exclusively on four.

Kish makes his 83rd visit to the Mainstream Rock Survey (writable at Billboardcharts.com), as "Caravan"—the lead single from the band’s new album, due next year—debuts at No. 40. Kish appeared on the maiden Mainstream Rock chart, dated March 27, 1981, with "Une Lit" and "Torn Sawne."
Starbucks Entertainment serves its first rap set on Top R&B/Hi-Hop Albums as "Back in the Day: A Summertime Hip-Hop Mix" bowls at No. 11 with 7,000, according to Nielsen SoundScan. The compilation, which houses classic hip-hop from such acts as Tribe Called Quest, Beastie Boys and Queen Latifah, is the third debut for the coffeehouse chain since the chart converted from a core store format to its all-retailer-based tally in December. The rule change opened the door for retailer exclusives to earn chart placement. In June, Starbucks "Philly Soul: The Sound of Philadelphia" and "Mardi Gras in New Orleans" checked in at No. 16 with 9,000 in February. "Back in the Day" is the first debut for Starbucks on Top Rap Albums at No. 7, viewable on billboard.biz/charts. — Raphael George
### Hot Dance Club Songs

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<td>T.I.</td>
<td>Atlantic</td>
<td>9</td>
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<td>TILT YOU</td>
<td>MUSIQ SOULCHILD</td>
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### Top Traditional Jazz Albums

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### Hot Latin Songs

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<tr>
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<td>Dime La Verdad</td>
<td>Alejandro Fernandez</td>
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<tr>
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<td>Luis Miguel</td>
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### Top Latin Albums

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<tr>
<td>Cuando Me Enamoro</td>
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<td>Shakira</td>
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<tr>
<td>Despacito</td>
<td>Luis Fonsi ft. Daddy Yankee</td>
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<tr>
<td>Caminos de Vida</td>
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### Mexican Airplay

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### Regional Mexican Airplay

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<td>Viva La Vida</td>
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<td>Despacito</td>
<td>Luis Fonsi ft. Daddy Yankee</td>
<td>Sony Music Latin</td>
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<tr>
<td>Caminos de Vida</td>
<td>Wisin &amp; Yandel</td>
<td>Sony Music Latin</td>
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<tr>
<td>Amarillo</td>
<td>Los Tucanes de Tijuana</td>
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<td>Mi Corazon</td>
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<tr>
<td>Tu Amor</td>
<td>El Mismo Sol</td>
<td>Sony Music Latin</td>
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<tr>
<td>Te Doy la Noticia</td>
<td>Alejandro Fernandez</td>
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<tr>
<td>Te Doy la Noticia</td>
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### Tropical Airplay

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### Latin Rhythm Airplay

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### Between the Bullets

**VEGA'S POSTHUMOUS ACCOLADES**

The outsourcing of grief following Selgio "El Shaka" Vega's June 26 murder in Mexico has reached the charts. His new set "Millonario De Amor" — scheduled for release before his death — debuts at No. 1 on Regional Mexican Albums and at No. 3 on Top Latin Albums (4,000 copies, according to Nielsen SoundScan). Vega's highest position on any album chart during his lifetime was No. 10 on the Regional Mexican list with 2007's "Dueno De Ti... Lo Mejor De El." — Ray Ramirez
### Hits of the World

#### Japan

**Billboard Japan Hot 100**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1 | Waka Waka (This Time for Africa) | Shweta FT: Shakira | 4.73
| 2 | We Don't Speak Americano | Calvin Harris, Dua Lipa, Måneskin | 4.72
| 3 | The Official Soundtrack of the FIFA World Cup 2022
| 4 | Baby | Nicki Minaj, Drake | 4.69
| 5 | We Are (The Champions) | Coldplay | 4.62
| 6 | My Baby Left Me | Wiz Khalifa, Snoop Dogg | 4.56
| 7 | To Be Free | Adele | 4.53
| 8 | Pyromaniac | Sia | 4.52
| 9 | New Baby | Beyoncé | 4.50

#### United Kingdom

**Billboard UK Hot 100**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
</table>
| 1 | Waka Waka (This Time for Africa) | Shweta FT: Shakira | 4.12
| 2 | We Don't Speak Americano | Calvin Harris, Dua Lipa, Måneskin | 4.00
| 3 | Baby | Nicki Minaj, Drake | 3.93
| 4 | We Are (The Champions) | Coldplay | 3.89
| 5 | To Be Free | Adele | 3.87
| 6 | Pyromaniac | Sia | 3.84
| 7 | New Baby | Beyoncé | 3.81
| 8 | My Baby Left Me | Wiz Khalifa, Snoop Dogg | 3.78
| 9 | To Be Free | Adele | 3.75
| 10 | Pyromaniac | Sia | 3.72

#### Germany

**Billboard Germany Hot 100**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
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</thead>
</table>
| 1 | Waka Waka (This Time for Africa) | Shweta FT: Shakira | 4.00
| 2 | We Don't Speak Americano | Calvin Harris, Dua Lipa, Måneskin | 3.97
| 3 | Baby | Nicki Minaj, Drake | 3.93
| 4 | We Are (The Champions) | Coldplay | 3.90
| 5 | To Be Free | Adele | 3.87
| 6 | Pyromaniac | Sia | 3.84
| 7 | New Baby | Beyoncé | 3.81
| 8 | My Baby Left Me | Wiz Khalifa, Snoop Dogg | 3.78
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#### France

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| 10 | Pyromaniac | Sia | 3.72

#### Canada

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#### Australia

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| 1 | Waka Waka (This Time for Africa) | Shweta FT: Shakira | 4.00
| 2 | We Don't Speak Americano | Calvin Harris, Dua Lipa, Måneskin | 3.97
| 3 | Baby | Nicki Minaj, Drake | 3.93
| 4 | We Are (The Champions) | Coldplay | 3.90
| 5 | To Be Free | Adele | 3.87
| 6 | Pyromaniac | Sia | 3.84
| 7 | New Baby | Beyoncé | 3.81
| 8 | My Baby Left Me | Wiz Khalifa, Snoop Dogg | 3.78
| 9 | To Be Free | Adele | 3.75
| 10 | Pyromaniac | Sia | 3.72

#### Netherlands

**Billboard Netherlands Hot 100**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
</tr>
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### European Albums

**Spanish Albums**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>Achtung Baby</td>
</tr>
<tr>
<td>2</td>
<td>Coldplay</td>
<td>Coldplay</td>
</tr>
<tr>
<td>3</td>
<td>The Rolling Stones</td>
<td>Exile on Main Street</td>
</tr>
</tbody>
</table>

### Euro Digital Songs

**Spain**

<table>
<thead>
<tr>
<th>Rank</th>
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</thead>
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</tr>
</tbody>
</table>

### Days

- **Japan**: New micros
- **UK**: New micros
- **Germany**: New micros
- **France**: New micros
- **Canada**: New micros
- **Australia**: New micros
- **Mexico**: New micros
- **Switzerland**: New micros
- **Denmark**: New micros
- **Netherlands**: New micros

**Newton Faulkner debuts at #6 on Australia Singles with "I Hate Mondays." It was the first single from his album and inspired by that country's "Hamish & Andy" radio show.**

---

*Data for week of AUGUST 7, 2010 | For chart reprints call 646.654.4633 | Go to www.billboard.biz for complete chart data*
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

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

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

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

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

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

—Edited by Mitchell Peters

DANGEBIRD RECORDS’ CASTELAZ CYCLING FOR CANCER

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

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

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

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

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

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

—Mitchell Peters

GOODWORKS

SESC LATINA AWARDS

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


2. SESAC senior VP of writer/publisher relations Trevor Gale (right) with Gerardo Sada, Sada won the songwriter of the year award for the title he’s written for Mexican acts Palomo (“El Otro”), El Chapo de Sinaloa (“Si Te Llamas”) and Cardenales de Nuevo Leon (“El Rinto”).

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

4. From left: SESAC associate VP, Latin J.J. Cheng (center), president of Alvani Music Publishing, which won for publisher of the year, pictured with SESAC associate VP, Latin J.J. Cheng (left) and senior VP of writer/publisher relations Trevor Gale.

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NEW MUSIC SEMINAR

The New Music Seminar took place July 19-21 at Webster Hall in New York. It hosted artists, industry entrepreneurs and technologists who participated in focused panel discussions, mentoring sessions and nightly musical performances. From left:Recording artist Jesse Malin, record producer Swizz Beatz, drummer Tico, guitarist Tom Keating and Little Steven Van Zandt. People's Revolution founder/fashion publicist/finaly TV personality Kelly Cutrone; producer Nile Rodgers; producer Swizz Beatz; photographer Aki Kaneko; founder/fashion publicist Margaret Zhang; and Little Steven Van Zandt. Billboard editor Bill Werde; Dave Levy, Worldwide Entertainment Group chairman/CEO and New Music Seminar executive director/producer; Tom Jackson Productions owner Tom Jackson; and Cobra Starship bassist Alex Suarez. Kneeling are Tom Silverman, Tommy Boy Records chairman/CEO and New Music Seminar founder/executive producer (left) and Naughtly by Nature rapper Vinnie Brown.

PHOTO: JEN MALER

BELOW: During "The Second Movement: The Future of Indite," panelists discussed how changes in technology have altered the ways in which artists break into the business. The panel featured (from left) Pandora's CEO Joe Kennedy, MySpace music president Courtney Holt, GroupM Entertainment Sports and Partnerships president/CEO Richard Yaffe, CB's Interactive Group president David Goodman and Emmis N.Y. senior VP/management manager Alex Cameron. Not pictured are Pepsi-Cola North America Beverages VP of portfolio brands Frank Cooper and All Things Digital senior editor Peter Kafka, who moderated.

On July 22, some of the biggest names in film and TV music gathered for "Behind the Music: Composing for Sci-Fi, Horror and Fantasy Film & Television" at Comic-Con in San Diego. The panel was moderated by BMI director of film/TV relations Anne Cacares, who discussed the panelists' past and current projects, how they got their break into the music composing industry and behind-the-scenes insights regarding composing for the sci-fi/fantasy genre. The entire panel consisted of (from left) "True Blood" composer Nathan Barr, "Heroes" composer Lisa Coleman, "Avatar," The Last Airbender" TV series composer Jeremy Zuckerman, "Superman Returns" composer John Ottman, Cacares, "Lost" composer Michael Giacchino, "Heroes" composer Wendy Melvoin and "Pushing Daisies" composer Jim Dooley. workshop2010call.

On July 3, Epic Records recognized Charlie Strobel's 30-plus years of service as regional promotion manager. The label presented Strobel with a plaque commemorating his dedication and his time spent with the company. From left: Epic senior VP of promotions Jacqueline Saturn, GM Adam Grant, Strobel and president Amanda Ghost. PHOTOS: JASON SHELDON

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

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On July 7, Epic Records' Charlie Strobel received 30-plus years of service as regional promotion manager. The label presented Strobel with a plaque commemorating his dedication and his time spent with the company. From left: Epic senior VP of promotions Jacqueline Saturn, GM Adam Grant, Strobel and president Amanda Ghost. PHOTOS: JASON SHELDON

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  Artist, Throwing Muses

- Jack South  
  SVP, Digital Music, Warner Bros Records

- Dev Khare  
  VP, Verizon

- Jordan Kuriland  
  Owner, Zeitgeist Artist Management

- Jim Lucchese  
  CEO, The Echo Nest

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