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THE REORGANIZATION MAN

EMI Group CEO Roger Faxon Lays Out His Strategy To Boost The Major’s Fortunes

EMI Group CEO Roger Faxon’s sweeping plan to restructure EMI Music isn’t the first such initiative at the major since British private equity firm Terra Firma acquired the company in 2007.

But the measures that Faxon recently detailed in a company-wide memo (Billboard.biz, Sept. 8) suggest that EMI Music finally has a key element it has lacked since the Terra Firma takeover: a strong, centralized leadership with the authority to make far-reaching changes.

At the top of the new order will be Faxon, aided by Leo Corbett, his chief lieutenant at EMI Music Publishing, who assumes the title of EMI Group COO. At the same time, Faxon is pushing to hand more decision-making authority further down the line of command through his establishment of three regional operating hubs for North America, Latin America and Europe plus the rest of the world.

After the Terra Firma takeover, EMI Music had implemented a “matrix” organizational structure that emphasized function-oriented “global business units” over geographical boundaries and label distinctions. At first glance, the new operating hubs seem to suggest a return to a geographically oriented hierarchy. But Faxon stresses in an interview that the labels’ primary role will be to mobilize people and resources “to support and help the local enterprises deliver.”

Faxon acknowledges that the matrix structure had created “some confusion about accountability” and about who was reporting to whom. With the new structure, he says, “we want to build a simpler organizational structure that promotes cross-disciplinary teamwork focused around each hub of each project, each release of each record.”

With Faxon’s ascension in June to group CEO, Corbett’s appointment as group COO and EMI Music Publishing regional managing director Noster Casadesus as head of the Latin American hub, the latest restructuring might appear to some as a takeover of the label by the publishing division.

Faxon laughs off the suggestion.

“A group of talented people,” he says, “are involved in both businesses.”

The focus of the changes will be “to bring all the services as close to the people on the ground, in the territories of people we represent, take those out of the center and push them down, closer to the front lines of the business where things happen,” he says.

The chain of command will be “very much shortened,” Faxon says. “There’s one step between me and the guy on the ground and that’s the leader of the hub.”

The changes include the dismissals of three senior executives: Nick Garfinkle, president of new music for North America, the United Kingdom and Ireland; Billy Mann, president of new music/international and global artist management; and Ross Werte, COO of North America and Mexico and president of EMI Music Services. Ernesto Schmidt, EMI Music president of central marketing and global curation, left the company in August.

EMI showed operational improvements in the fiscal year ended March 31, sharply narrowing its net loss from the prior year (Billboard, Aug. 28). But artist development remains a question mark for the major, whose only big A&R successes of the past couple of years have been Katy Perry, Lady Antebellum and David Guetta.

The departures of Garfinkle and Mann leave EMI without a head of A&R. Who will replace them? “We have great A&R teams around the world and we believe they have the capacity and the ability to really deliver,” Faxon says.

Could A&R executives at EMI Music Publishing assume a greater role at the label? “There are areas where cooperation between the two businesses can be extremely valuable,” Faxon says, adding that signing and developing artists versus songwriters are disciplines he’d rather keep separate.

While he doesn’t say so himself, Faxon is likely to play a greater role in shaping creative priorities at the company than his immediate predecessors—former EMI Music CEO Elio Leoni-Serci and black-and-white-missed him executive chairman Charles Allen, who had come from the worlds of brand marketing and TV, respectively.

With Faxon, EMI has its first seasoned music executive at the helm since Alan Niven was forced out in early 2007 shortly before the Terra Firma takeover. At a time when its troubled private-equity owner still faces daunting challenges to meet its debt obligations to creditor Citigroup, that could help reassure artists who’ve been skeptical about the label’s prospects.

“You have to start by understanding you are in a service business, not a product business,” Faxon says. “The relationship with artists is the critical ingredient here.”
By appointing Richard Stumpf—the former senior VP of creative services and marketing at Cherry Lane—as president of Imagem Music USA, Imagem CEO Andre De Roaff completes his American leadership team. Stumpf will oversee the company’s pop initiative and join Ted Chapin, who heads Imagem’s theatrical operation as president/executive director of Rodgers & Hammerstein, and Zizi Mueller, who is in charge of the company’s classical arm as senior VP of Boosey & Hawkes.

1. **What is the situation that you’re coming into with your new role at Imagem?**

I will be starting and building out Imagem’s U.S. pop presence. To date, Imagem is primarily based in Europe, with a fully operational office in the U.K., which has done some signings. So we have some rights for acts like Phil Collins and Genesis and newer groups like Temper Trap. The birth of their pop side happened when BMG/Zomba spun off some of their pop staff in Europe.

2. **How will you grow Imagem’s U.S. pop operation?**

I’ll be bringing in all sorts of talent across the board. Our growth will come in part organically, but there are catalog opportunities out there that we are looking at as well. So it could grow fairly quickly, although I do want to grow it at the right pace, because the key to the whole thing is servicing the writers.

3. **What impresses you about the company?**

What I really like is that they already have two of the best publishing companies in the world, Boosey & Hawkes on the classical side and Rodgers & Hammerstein on the theatrical side. So they are extremely strong there and to build out a third tier, alongside those brands, is exciting to me. Culturally there are three different brands under one umbrella, which will be a challenge. But that challenge is the fun part. What’s also nice is because there is such a broad spectrum of music, when it comes to the synchronization side of things, the sync team gets to pitch a lot of different types of music. So Imagem is deep without being too big.

4. **Do you foresee Imagem operating in the hip-hop world?**

Yeah, I think so. What is considered pop is really a variety of contemporary genres. We have a few people here so we can handle a fair amount, but if we needed to, we would hire for different genres as it makes sense.

5. **Can Imagem compete with other U.S. independent publishers?**

I do think we can compete, due to a combination of things. This company has a true independent spirit and it’s backed up by strong financing. I believe, more than ever, that songwriters, from the developing ones to the top-level names, all want high levels of service. There are expectations on publishers now that haven’t always been there. They look at us as a marketing partner. We have to roll up our sleeves and dig in and that is where we will win the battles.

How has the market changed in the last year?

Importance continues to get placed on the synchronization world. In general, there have been advancements on the new media side of things, with the rates the [Copyright] Royalty Board came down with. There are all positives and it’s only going to get better. The larger monetization event [around digital] is still a few years away, but if you own or control important copyrights, you will do very well.

In terms of the Web, that will happen thanks to things like the cloud models where there is some monthly fee that gets sliced up among the different content owners. We are inevitably moving that way—if you had asked me three years ago where we would be, I would have thought it would be a little clearer. But it will happen and when it does, it will be great.

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**HOME FRONT**

**360 DEGREES OF BILLBOARD**

**MUSIC & ADVERTISING CONFERENCE TO FEATURE COKE, MOUNTAIN DEW CASE STUDIES, DEBUT OF MUSIC ONLINE ALIVE’S VIRTUAL ALBUM**

The masterminds behind Coca-Cola’s Jingle World Cup campaign featuring K’Naan and Mountain Dew’s Green Label Sound present case studies of their campaigns at the Billboard/Adweek Music & Advertising Conference set for Sept. 15-16 in Chicago. The conference will be presented in association with Music Dealers at the Westin Michigan Avenue Chicago.

Unmut Ozaydinli, chief of possibilties at Deviant Ventures, and Sol Guy, K’Naan’s manager, will discuss how “Warin’ Flag” became the centerpiece of Coke’s multimedia ad campaign during the World Cup. K’Naan’s version of “Warin’ Flag” has sold 412,000 digital downloads in the United States, according to Nielsen SoundScan.

Cornerstone co-CEO Jon Cohen and senior VP of strategic marketing and creative Jeff Tamme will discuss Mountain Dew’s Green Label Sound as a branding and promotional platform alongside artist Theophilus London. London’s debut single, “Hamdrum Town,” is now available on Green Label.

In addition, startup company Music Online Alive will unveil its online virtual album technology during a round-table discussion led by founder Peter Saltzman. Music Online Alive has partnered with digital music distributor Great Media Group and Alfred Music Publishing as a reseller for Warner/Chappell’s digital sheet music catalog. For more information about the conference and to register, go to musicandsadvertisingfall.com.

**BILLBOARD.COM HIRES EDITORIAL ASSISTANTS**

Jason Lipshutz and Jillian Mapes have joined Billboard.com as editorial assistants. Lipshutz and Mapes will report on breaking news for the website and write stories for Billboard magazine. Both are based in New York and report to Billboard.com editor Tye Comer.

The new hires represent the latest steps by Billboard.com to expand the breadth and scope of its coverage and fulfill the ambitions of a dedicated multimedia coordinator and art director earlier this year. Billboard.com drew 7.7 million unique visitors in August, nearly double the 4.3 million unique users who visited the site during the same period last year, according to Google Analytics.

Lipshutz is a former Billboard intern and freelance contributor as a Pollstar Journalism Fellow, she recently spent three months writing feature stories for the Indianapolis Star and its weekly magazine, Metromix Indianapolis. She has also worked as the digital manager of Athens, Ohio-based booking agency Blackout Booking. In addition to writing for Billboard, Mapes has freelanced for AOL Music, Paste and Under the Radar. Mapes is a 2008 graduate of Ohio University where she earned a bachelor’s degree in journalism and was editorial director of online campus radio station ACRN.

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**MAPEX (left) and LIPSHUTZ**

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A federal court's recent rate-setting decision involving BMI has broad implications beyond what appears to be a costly decision for songwriters and publishers.

In July, the U.S. Court of Appeals for the Second Circuit nearly slashed in half the negotiated 36.36 annual blanket fee that music service providers like Muzak and DMX pay BMI for every appliance store, beauty salon and health club for which they program music.

In an effort to significantly reduce the income that publishers will earn from service providers, the court's decision could set in motion broader changes in how performing rights organizations collect money for the use of music.

Music service providers have long negotiated blanket licenses with U.S. PROs, allowing them to provide their clients access to any song in the PROs' catalogs. If they couldn't reach an agreement, they would take the risk of a court battle.

In 2001, Muzak and AEI, a predecessor company to DMX, argued in court for a more flexible "carve-out" license from BMI, much like what happened in 1995 when TV stations were hit with the rights license on a per-program basis in an ASCAP rate case.

The dispute between the music service providers and BMI wound up before the U.S. Court of Appeals for the Second Circuit, which held in 2001 that BMI must offer an "adjustable fee" blanket license to services like AEI and Muzak, effectively requiring that BMI offer them a lower rate if they license music directly from publishers instead of through BMI. But after Muzak settled that same year with BMI on a new blanket rate and AEI merged with Liberty Media subsidiary BMI, the court never moved to set up a formula or mechanism to determine how such an adjustable fee blanket license would operate.

BMI president/CEO Del Bryant agreed to hear a rate case between BMI and DMX, which couldn't agree on how to set rates for an adjustable fee license formula they had devised. During the hearings, BMI requested an adjustable (dollar) rate of $41.81. That was higher than the $36.16 negotiated blanket rate because, the PRO argued, the option of a flexible blanket rate would make record-keeping harder to maintain. DMX countered with a request for a far lower blanket rate of $11.32.

On July 26, the appeals court announced it had set up a carve-out mechanism or formula that allows DMX to license and pay for music directly from a publisher and then get a discount from the blanket fee based on the proportion of music played that was directly licensed.

In setting up the formula, the court ruled that BMI's annual blanket fee would be $18.91 per location, with an annual minimum of $8,66 to compensate BMI for the value of aggregating and updating its catalog. Those rates are to be in force through Dec. 31, 2012, as well as retroactively to July 1, 2005, for DMX.

How would the adjustable component of the rate work? If 35% of the BMI music played is directly licensed, the formula would subtract $5.56 from the annual fee—25% of the $21.50 difference between the $18.91 blanket fee and the $36.66 floor rate. That means BMI would get $16.35 annually per location.

Billboard estimates that the decision could cost BMI songwriters and publishers about $9 million per year, as well as $17 million in retroactive adjustments. As expected, BMI has appealed the $18.91 rate set by the court, which is expected to take up the appeal by the end of the year.

"On behalf of our songwriters, composers and music publishers, we will not allow this ruling to stand without an appeal," BMI president/CEO Del Bryant said in a statement. "Our writers and publishers should not be expected to lose more than half of their income from BMI based on the court's erroneous holdings, which substantially reduce the value of their creative efforts."

BMI represents more than 6.5 million works by more than 475,000 songwriters, composers and publishers, including pop artists like Morris Day & The Time and songwriters such as Kurtis Blow, such iconic figures as Mariam Williams, Merle Haggard and Kenny Gamble and Leon Huff, and composers like John Adams, William Bolcom and Ellen Taaffe Zwilich.

Music service providers are expected to push for a similar carve-out from other PROs, like ASCAP and SESAC, whose music wasn't included in the BMI court case. And the concept of carve-out licenses could potentially be applied to public performance areas beyond in-store play, such as terrestrial radio.

"The value of the blanket license has been attacked, decimated and ignored," SESAC president Pat Collins says. "This decision is bad for intellectual property owners and creators. It has no transparency, adds a large layer of inefficiency and devalues the music."

ASCAP declined to comment on the matter.

The court's decision on carve-out fees is binding to prompt some to wonder whether it renders PROs less relevant in a world where music royalty accounting companies like BMI and RightsFlow even and individual businesses can directly license music.

But BMI chairman Ronald H. Gertz says PROs will always have a prominent role in licensing. For example, he says, most new digital music services will choose the blanket license because they're much more interested in setting up their business as quickly as possible. Over time, as PROs ratchet up costs and as other digital services come along and eat into revenue, then the case could be made for more music users to try and save on costs by directly licensing music, he says.

As a result of the 2001 ruling, music service providers that could keep track of exactly what songs their clients played and how often were entitled to a fee cut. But the formula's economic parameters had never been litigated until now, Gertz says. "The court's decision is probably the most important decision for music rights licensing (and perhaps in the last 50 years)," he says. "It will change the way everyone does business."

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Disorder In The Court
Ruling On Download Royalty Rates Could Open Financial Floodgates For Heritage Acts

Artist representatives and record-label executives disagree sharply over the potential impact of the recent appellate court ruling granting F.B.T. Productions a greater share of royalties from Eminem digital downloads and ringtones.

Several artist attorneys tell Billboard that the ruling may provide a financial windfall for thousands of other artists and distributors. In some cases, they argue, it could result in a new source of income for musicians and record companies.

Conversely, label executives argue that the decision by the U.S. Court of Appeals for the Ninth Circuit, which vacated a jury's verdict and remanded the case back to the district court, only applies to the specific contract between the firm (UMG) and F.B.T. and won't have any effect on other Universal acts or any other artist-label contracts.

The legal dispute revolves around whether a music download should result in an artist royalty payment of 12%-20% of the retail price, like that for physical CDs, or if the download should be counted as licensed revenue—similar to a streaming operation—thus resulting in the artist receiving a much higher 50%-royalty.

UMG has already indicated it will seek a rehearing before a larger panel of Ninth Circuit judges, so the argument is far from settled. "In the meantime, it should be noted that this ruling sets no legal precedent as it only concerns the language of one specific agreement," according to a statement issued by UMG. "Any assertion to the contrary is simply not true."

Other major and independent label executives say the ruling doesn't mean much in the grand scheme of things because they have already negotiated licenses with terms that are favorable to artists. But artist representatives say that's not the case and that they were unaware of such pre-emptive flies.

Joy Cooper, who's with the Greenberg Traurig law firm, says that "while it is true that this decision depends on the language of an individual contract, a lot of contracts at that time had that kind of language."

Bob Donnelly, of law firm Lommen Abdo, adds, "This ruling won't just create a hurricane but a tsunami in terms of filing from other heritage artists to get their royalty payments treated the same way."

In a similar lawsuit between the Allman Brothers and UMG filed in federal court in New York, the lawyers representing the band say they're heartened by the Eminem ruling. "We are very happy with the decision," Arent Fox partner Paul M. Falkier says. "It's an unusually clear and very easy to understand and a very logical decision that says...that the deals that the record labels are doing with download companies are licensing deals. They are not traditional deals. No matter what the labels try to call them, if it walks like a duck and quacks like a duck, it is a license."

Both sides agree that the lawsuit won't affect the agreements written since mid-2004, when label contracts began to include specific language governing royalties for digital downloads.

Could the Eminem case change how music lawyers approach their label negotiations on behalf of artists going forward? If the court decision survives further appellate challenge, it gives credence to artists' demands that they should get a bigger split of revenue in the digital world where tools like manufacturing, dilution and returns no longer exist. But it's unlikely that new artists will have the clout to get the labels to make a change—already reeling from the collapse of the lucrative CD market—to offer them a bigger share, no matter how legitimate their arguments. Moreover, if the ruling is upheld, it's unlikely that the labels will act pre-emptively and alter how they pay heritage artists. As one lawyer puts it, "Nobody will change anything, until a court makes them." In other words, each artist who thinks he or she is entitled to the 50%-royalty will have to legally fight to get it.

Arent Fox partner Ross Chappell points out that the ruling in the Eminem case applies only in the Ninth Circuit (which includes California and other western states), and the court hearings the Allman Brothers case has no obligation to follow it. Nevertheless, he says the Eminem decision "has wide applicability" to other cases and "will lead to a wave of, if not litigation, then settlement for royalty payments as defined by the older contracts."

In fact, Lommen Abdo's Donnelly adds, "if the record companies don't take a pre-emptive position on this, it's only a matter of time before someone goes for a class action on behalf of all of those [heritage] artists."

Up on downloads: EMINEM

Fantasia's Chart Return Reflects Buying Power Of Black Female Consumers

After Fantasia's new album, "Back to Me" (Epic), debuted last week at No. 2 on the Billboard 200, some pundits speculated that the album's sales may have benefited from the publicity surrounding the troubled singer's recent suicide attempt.

But Fantasia's robust sales performance also appears to be a sign of something bigger: the durable buying power of the 25-and-older, predominantly black female audience that makes up her fan base.

At a time when album sales continue to plummet, artists like Fantasia, Monica and R&B/hip-hop veteran Mary J. Blige are still able to move an impressive number of units. And that suggests this consumer segment might represent a greater opportunity for labels than they've realized.

"I think labels are starting to pay more attention to this demo now," says Carolyn Williams, senior VP of marketing for RCA Music Group, which includes J Records. "With the shift to the digital realm, labels tend to think the same group of 14-year-old girls down-loading and listening to singles also will drive album sales. But the industry has been watching artists sell millions in single downloads but not do great first week album sales."

Fantasia's "Back to Me" generated debut-week sales of 117,000 in the United States and 40,000 in its second week of release, according to Nielsen SoundScan. CDs accounted for 91% of those sales, compared with 83% of Total R&B/hip-hop album sales so far this year and 73.1% of all U.S. album sales.

Soultracks.com publisher Chris Rizik notes that 30- to 50-year-old females polled by his site say they buy 20% more CDs per year and heavily favor buying albums on CD rather than individual song downloads.

Meanwhile, artists like Fantasia and Monica have developed beyond just issuing hit singles. Rizik says, noting that these younger artists are cultivating the same kind of intimate rapport with their listeners as Blige has long enjoyed with her fans. "The younger sisters of Mary J.'s fans," as Rizik describes them, find the depth and honesty in Fantasia and Monica's current albums very appealing, he says.

"These artists' hits are like chapters, but their fans want the whole story," Rizik says. "And that drives their CD sales."

Other artists in the R&B/hip-hop realm who have fared first-week sales success during the past year include Fantasia's labelmate Monica, whose "Still Standing" posted debut-week sales of 184,000; Erykah Badu, whose "New Amerykah Part Two: Return of the Ankh" generated 116,000 in first-week sales; and D'Angelo, whose "Voyage to Arkansas: With Each Tear" clocked in with an impressive 130,000 in its first week, according to SoundScan. "Stronger" remains a Top 10 R&B/hip-hop Albums chart fixture with sales of 82,000 units to date, of which 91.6% have been CDs, according to SoundScan.

This dynamic is also evident among releases by real artists, and has helped give the 25-plus African-American female demo. After an eight year hiatus, Maxwell returned to the charts last year with "BLACKSummertime's Bright," which has sold with 335,000 units sold in its first week and has sold 1.1 million to date, according to SoundScan. Smooth R&B counterpart Kem garnered first-week sales of 74,000 for his Inside Universal Motown album, "Intimacy," after quietly selling more than 800,000 units each of his first two albums, 2001's "Kemistry" and 2005's "Album II," according to SoundScan.

Rizik also feels major labels are missing the boat with mainstream black female singer/songwriters with potential appeal to the 25-plus African-American female demo.

"That arena is still mostly untouched," he says, noting that independent artists like Conya Doss and Angela Johnson have created their own loyal following who will not only buy their CDs at stores that carry them but will buy them by the hundreds at their live shows.

RC's future seems to hinge on making a strong single at urban adult radio is a key advantage in marketing and building awareness in this particular demo group. In Fantasia's case, it was the single "Bittersweet," which hit No. 1 on Adult R&B and is No. 7 this week on Hot R&B/hip-hop Songs. "Everything to Me" reintroduced Monica to the marketplace, claiming No. 1 on both Adult R&B and Hot R&B/hip-hop Singles earlier this year.

"Urban adult radio listeners are still physical album buyers," Williams says. "They're going to Target, Best Buy and other brick-and-mortar to buy an album. And people underestimate the power of radio. Install it the No. 1 medium for listening and discovering an album for this group. Both Monica and Fantasia had big urban adult singles; look at Jennifer or Keri. If you can reach that core adult physical buyer, you can build a success story."
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Puerto Rico’s Cultura Profetica Takes Reggae Sounds To Latin Albums Chart

As a Latin alternative band from San Juan, Puerto Rico, whose music is steeped in reggae, Cultura Profetica occupies a niche within a niche. But that didn’t prevent it from debuting last week at No. 5 on Billboard’s Top Latin Albums chart with “La Delirante” (“The Sweetness”), which also topped iTunes’ Latin albums list.

More than 90% of Cultura Profetica’s sales come from Puerto Rico, which has proved true and again to a resilient market where music still sells. But more than a taste of local success, Cultura Profetica’s chart proves is also a story of long-term branding and intelligent marketing.

“La Delirante” is Cultura Profetica’s first release on its own label, La Mufa, which is distributed by Select-O-Hits. The six-man group, founded 14 years ago, has recorded with several indie labels, selling about 3,000-5,000 units per album, according to Nielsen SoundScan, as well as Universal Music Groups’ Madonna Music imprint, which released 2005’s “M.T.A.” That album has sold 20,000 units, the band’s biggest seller to date, according to SoundScan.

Following the release of a live album of Bob Marley covers in 2007 on Marque, Cultura Profetica went on an extensive tour, including Argentina, where it’s hugely popular. On the road, the band honored the sound of songs that would eventually appear on “La Delirante,” playing locally at colleges as it sought to cultivate a younger audience. It also put out songs on the Internet, including current single “La Complicidad,” which went through several versions in the past two years. More mellow rock than reggae, “La Complicidad” is a sweet, romantic track with jazz undertones and distinct hooks that turned into a local hit. “We’ve developed what I think is our own genre,” lead singer Willy Rodriguez says. “We don’t consider ourselves a pop act, but we do make popular music in the sense that we are supported by many people. People have finally understood what we do.”

Rodriguez admits that going completely indie after not recording for five years was challenging. “I can’t deny we spoke with different labels, but we didn’t find anything favorable,” he says. “Labels are going through tough times and we decided to brave it on our own.”

In addition to aggressively working its online fan base, Cultura Profetica has cultivated long-term relationships with sponsors like T-Mobile and Coors Light in Puerto Rico. Their booking manager Sara Ayoubi says, provides touring support and helps with traditional marketing and advertising, including billboards, bus shelter ads and street posters the band put up in Puerto Rico to promote “La Delirante.”

Cultura Profetica also hired a Hispanic Marketing Group to handle the marketing and distribution of the album. Venetian connected the band with Select-O-Hits, which rushed the album’s printing and promoting to accommodate the marketing plan.

“All the accounts in Puerto Rico wanted the album,” says Select-O-Hits president Johnny Phillips, who initially shipped 5,000 units. By the end of the first week, the number rose to 7,000 and is now nearing 10,000. Orders for U.S. stores are only beginning to come in—Anderson Merchandisers, for example, has yet to order the album—but promotion wasn’t start in earnest until after the “official” album launch, a concert Oct. 9 at the Tutu Puntamichin in San Juan, followed by tour dates on the West Coast.

“They’re in a brand, more than a band,” Ayoubi says. “We didn’t do anything out of the ordinary. Their fan base was simply waiting for this album.”

**Number Of The Beast**

Iron Maiden’s New Album Debuts At No. 1 In Latin American Markets

Familiar faces like Enrique Iglesias, Thalía and Camila populated the upper rungs of Mexico’s albums chart for the week ended Aug. 22.

But topping them all was a far rarer sight: British heavy-metal act Iron Maiden, whose album “The Final Frontier” debuted at No. 1. It was also the top album in Argentina, Colombia, Brazil and more than 20 other countries worldwide, as well as in the United States, it debuted at No. 4 on the Billboard 200.

Iron Maiden’s success in North America and Europe wasn’t unexpected for a heritage band with a fanatic loyal following. But it was quite a different accomplishment to do so well in Spanish-speaking countries where radio has never played the band’s music to any meaningful extent.

Iron Maiden’s strong sales in Latin America underscore the power of a rabid fan base in markets hurt by widespread piracy. (See Latin Notes, above.) But it’s also a tribute to the value of touring in markets that may seem to be off the beaten path.

“‘It wasn’t really surprising because they work for it,” says Camilo Keeler, EMI Music executive VP for international. reference to Iron Maiden’s Latin American

Older, hardcore fans of the band “will buy the album anyway,” Lara says, adding that Iron Maiden also has a “strong fan base among Mexican kids, many of whom are attracted to the band’s cartoon mascot Eddie.”

“When Iron Maiden plays here, the majority of those in attendance are very young,” Lara says. “They’re not the classic metal heads. So we decided to promote the album to fans other than the classic Iron Maiden fan.”

EMI helped lay the groundwork for the album’s release by organizing a series of parties and showcases featuring performances by Iron Maiden cover bands and listening sessions of the album. The label also promoted the album through retailer Mix-Up, which gave free lithographs to those who ordered the record.

Lara says EMI shipped 15,000 copies and was prepared for a decent debut. In the end, the set debuted atop the albums chart, but not expected for the band in Mexico, despite its popularity.

“There’s a big heritage rock act tradition in Latin America,” Lara says. “At this point, Iron Maiden appeals to just about any teenager who has a rock poster in his bedroom.”

—Leila Cobo
LOVING HUSBAND
MASTERFUL AGENT
TREASURED FRIEND
DEEPLY MISSED

BOBBY BROOKS
OCTOBER 28, 1955 - AUGUST 27, 1990
Thanks to Merch Sales, Virtual Worlds Can Still Mean Real Money

Two years ago, virtual worlds like Second Life were awfully noisy places.

Today, it’s a quiet death. Mainstream artists have largely abandoned Second Life, Sony no longer supports its island, and smaller virtual worlds like Doppelgang— which struck a deal in 2006 with Interscope to host artist-branded lounges for acts like the Pussycat Dolls—are defunct.

But to completely write off the potential of the virtual world phenomenon would be a mistake. The problem wasn’t so much with the virtual environments themselves, but how they were used. Recent developments show that great potential remains for revenue and promotion for artists and labels that alter their approach to the space.

For starters, forget the virtual concert. It was cute, but the reality of the technology behind virtual worlds is such that it was never destined to be much more than a gimmick. The appeal was understandable. Second Life grew from 100,000 active users in 2005 to 1 million in 2008, with predictions of reaching 9 million users by 2009.

Impressive numbers, for sure. But while there are some indie artists who might be content to make around $100 or so per virtual show—getting paid either by the venue owner or through tips from fans—that’s not moving the bar in any significant way.

Putting a better strategy would be focusing on a separate element of the live-music experience: merchandise. Selling virtual goods like T-shirts, hats and jewelry at $1-$3 per item through virtual worlds and social networks in big business. But so far, few artists or brands have jumped into the game.

Piper Jaffray estimated last year that the worldwide market for virtual goods was around $3 billion, growing at 30% per year, setting it to reach $6 billion by 2013. To get a sense of the potential of this market for artists, consider the experience of Snoop Dogg, who works with a company called Virtual Greats to sell branded virtual goods through a number of virtual worlds.

The company says he sold more than $200,000 worth of virtual goods on virtual worlds like WeeWorld, Gaia Online and Zinkly.

According to Virtual Greats director of platform management Breit O’Malley, this is just a fraction of what artists could be making once the market evolves.

"Branded virtual goods seem to be underrepresented," he says, noting that only 1% of sales are branded items. "The money we generate to date we feel is small compared to what we think it will turn into."

As a result, labels are slowly re-examining the virtual goods opportunity. Virtual Greats has efforts under way with Justin Timberlake, T Pain and the estate of Elvis Presley. Warner Bros. Records has a deal with Brown Eyed Girls, a Korean girl group.

"There’s a lot of revenue here in those worlds," Warner VP of digital media Aylin Kelmans says. "It’s not just about the impressions and registered users. Kids are buying things, and we can definitely play a part in this."

For 24/7 digital news and analysis, go to bbz.lipowerdigital.com.
MISSING IN ACTION

Spain's Benicassim Festival Suffers As U.K. Fans Stay Away

MADRID—Organizers of outdoor live events say Spain's music festival business remains strong, despite a sharp drop in attendance at the flagship Festival Internacional de Benicassim.

London-based Virgin Power Music Group, which operates Benicassim through its Spanish affiliate Manzana, says attendance at this year's festival—held July 13-18 and headlined by Kasabian, Vampire Weekend, the Pigeon and Gorillaz—dipped to 127,000 down 37% from a record-high 200,000 in 2009. Spanish festivals measure cumulative attendance, so someone attending all four days is counted four times.

Benicassim was hit hard by a big drop in overseas visitors, particularly from the United Kingdom. The number of British festival-goers declined by nearly half, from 140,000 in 2009 to 76,000 this year. Of that total, some 75% were British, compared with 85% last year.

Manzana managing director Pepe Corral maintains that the 2010 figures simply reflect attendance levels to their previous average and that 2009—when a strong bill featured Oasis, Kings of Leon and the Killers—was “an exceptional year.” Nonetheless, he concedes that a combination of the scarcity of major headline acts, the economic crisis and the Icelandic volcanic ash cloud could have dissuaded some visitors, particularly the British.”

Virgin Power plans to bounce back in 2011 by building festival acts with prominent names and attracting a broader audience. According to Virgin Power, the festival has accumulated a record turnout of 100,000—up from 80,000 last year—with about 40% from overseas, compared with 35% in 2009. Meanwhile Billboards’ UK Live, held July 4-5 and headlined by Pearl Jam and Faith No More, attracted 77,000 festival-goers, up from 53,000 in 2009. IBK says 15.4% of its audience came from overseas, up from 14.6% in 2008. Spanish festival ticket sales fell 6% in 2009 from the prior year, when the inaugural Rock in Rio helped boost attendance figures. According to Spanish authors and publishers’ group SGAE, which counts individual and corporate sales rather than cumulative attendance, festival box office receipts totaled €16.7 million ($21.4 million) in 2009, down from €31.1 million in the prior year, while total attendance was 688,000, down from 857,000 in 2009. Year-on-year 2010 figures are not available.

While festival organizers feel confident about the overall health of the sector, challenges loom. With the euro still strong against the pound, non-European festivals like Serbia’s Exit and Bulgaria’s Sziget are increasingly attracting British fans, and with higher fees and cheaper prices (Billboard, May 23, 2009)

And Spanish Music Promoters Asociacion, director Jose Luis Martinez warns that “while the main festivals are in good health,” some Spanish events may have to downsize to maintain a sustainable model.

Global

Physical Attraction

German Digital Music Retailer Musicload Adds Merch, Ticketing Services

HAMBURG—A leading German digital music retailer is seeking to use merch and concert tickets to gain an edge over its rivals.

In April, Darmstadt-based Musicload.de began selling such merchandise as artist-branded T-shirts and caps through a deal with EMI Group’s merch retailer/distributor Loudclothing.com. That followed its December 2009 deal with Pan-European ticketing giant CTS Eventim, under which Musicload set up a dedicated ticketing area for the 100,000 German shows. EMI claims to organize annually.

The deals were “a sensible enlargement of our portfolio,” Musicload VP Joachim Franz says. “We realized we had to offer more than just the music itself.”

Musicload, launched by telecommunication group Deutsche Telekom in October 2003, has 8 million music-track catalog and says it has 4 million registered users. In November 2009, the company had a 19.2% share of digital download sales in Germany, behind iTunes (26.6%) and Amazon (21.9%), according to a survey by internet research firm Fittka & Naess in Hamburg. According to IFPI, downloads accounted for 67% of overall German digital sales of €132 million ($155.5 million) in 2009.

A Musicload representative says the average time that customers spent on the site per visit and the average amount they spent per transaction have increased 20%-25% since the merch and ticketing deals were struck, although Wanb denounces declines to give details or revenue splits.

Musicload offers some 8,000 items of Loudclothing merchandise, which are sold to bands, movies, TV shows and comic books. The site adds about 30 new items per month, and orders are fulfilled by Loudclothing in the United Kingdom.

“The hottest sellers are items from rock bands such as Kiss, Iron Maiden AC/DC,” Franz says. “France is the German acts like Unheilig, Scorpions and Peter Maffay.”

An EMI representative in London says Musicload is the only download site it works with on merchandise. EMI acquired Loudclothing in December 2009 from previous owner Completely Independent Distribution. Some items are designed and manufactured exclusively for Loudclothing, which also distributes merchandise from other manufacturers.

Musicload sells Loudclothing found and EMI UP of merchandising for Europe, declined to discuss the terms of the merch company’s partnership with Musicload, saying that it “will not yet be clear how closely such a deal would follow the Musicload model.”

No, there isn’t any sign of other digital music services following Musicload’s lead. At Nokia Germany, which launched its Comes With Music subscription service in May 2009, a representative says the company is “focusing with our strategy of having had a sufficient and broad music offer and doesn’t want to move into other verticals.”

GLOBAL NEWS LINE

www.billboard.biz/global

TERO STRIKES COOLEY DEAL

U.K. mass merchant Tesco will be the exclusive physical retailer in the United States for Tero, the Irish technology of “insatiable,” the debut solo album by Nadine Coyle from chart-topping pop act Girls Aloud. The album, due Nov. 9 on Coyle’s own Black Pen label, will be available at more than 1,200 Tesco stores. Plans for the album’s digital release are still unconfirmed. Tesco previously released digital albums exclusively from Simply福德 and FaithInUs, but this is its first digital album release.

ST. JOHN EXITS ARIA, WARNER

Ed St. John has stepped down as chairman of the Australian Recording Industry Association and as president/CEO of Warner Music Group’s Australian arm this May. An ARIA spokesman says the board’s board will meet soon to elect a new chairman.

Warner announced St. John’s departure Sept. 6, in a statement, saying he was leaving to “explore new opportunities outside the company.” An interim management team reporting to Warner Music Asia Pacific president Lachie Rutherford will run the major until a permanent replacement is found. St. John has served as president/CEO since January 2005.

SPOTIFY GOES WITH SONGS

Multiroom wireless music system Songos will release a free software update this month that will let users stream music from the Swedish Spotify in Finland, France, the Netherlands, Norway, Spain, Sweden and the United Kingdom. Users will need a premium Spotify account, which costs £9.99 ($13.36) monthly in the United Kingdom. “Spotify on Sonos was the No. 1 request from our European customers,” Songos founder/CEO John MacFarlane said in a statement. "St. John has already partnered with music services including Last.fm and Rhapsody.

Reporting by Lars Brandle and Andre Paine.

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It Took Many Years And Countless Shows For Atlanta’s Zac Brown Band To Make Its Way To The Top Of The Country Charts. Now, With A New Album, A Huge Truck Sponsorship And A Dedicated Arena Following, It Plans On Staying There

By Ray Waddell
Photograph By C. Taylor Crothers
The massively condensed career bio for the Zac Brown Band goes something like this: Talented Georgian musician with instinctive head for business and mad kitchen skills ditches college, makes music, opens a restaurant, works with a wide range of musicians before settling on an alchemical lineup, conquers Atlanta, makes an album that gets released by a concert promoter which then dismantles its fledgling label division—all not necessarily in that order. Aided by a highly competent promotion team, infectious debut single shoots up the country charts, musician and band sign to a major label, which, incidentally, didn't have a Nashville office at the time. Hit after hit follows.

Hank didn't do it this way, nor have many others. Brown, 32, acknowledges that his band's mix of styles—country, reggae, Southern rock and soft rock, among others—and its route to the top of the country charts have been anything but routine.

"But it's been good the whole way," he says. "We wouldn't be ready if we hadn't gone that way.

Now, after eight years on the road, 1,000-plus shows, three studio albums, three live records, a few different label, sales of 2.2 million (according to Nielsen SoundScan) of the breakthrough 2008 album "The Foundation," multiple Country Music Association, (CMA) and Academy of Country Music award nominations and one highly-coveted 10th hottest new artist Grammy, the Zac Brown Band will release on Sept. 21 what's sure to be the biggest record of its career. "You Give What You Get." ("You give what we spent all the time working on, " Brown says. "Webled these songs, we bled in the studio, and now we're out bleeding them right live.

The Zac Brown Band—Brown (guitar, lead vocals), Clay Bowles (guitar, Hammond organ), Clay Cook (guitar, Hammond organ, piano, pedal steel, vocals), Jimmy De Martini (violin, vocals), Chris Fryer (drums) and John Hopkins (bass, vocals)—is managed by John "Duce" Elomin, AR, whose principal partners are Will Bernard, Bennie Call, Jay Froberg and Greg Susser. When ROAR first caught wind of Brown a few years ago, the band already had a manager, but it was looking to make changes.

Artistic development firm Bigger Pictures was an early partner.

"Zac had created a buzz with what he was going down in Chicago and he was getting attention from New York and L.A., but his record wasn't getting a huge response in Nashville," Ward recalls. "One prominent executive at a record label in Nashville said to me, 'When I saw that he was on cap he wore, I knew that guy would never fit in the country music world.' I think Zac was sort of flattered by those comments, because he had always seen himself as a real original."

While Nashville labels weren't lining, Live Nation, in the midst of signing massive multimillion-dollar deals with acts like Madonna and U2, briefly ramped up a label infrastructure and stepped into the artist development waters with the Zac Brown Band in 2008. The foray was short lived; even as "Chicken Fried," the first single from "The Foundation," began gaining traction at radio, Live Nation folded its label division with the exit of then-chairman Michael Cohl.

With Bigger Pictures, led by partner and veteran promotion exec Michael Powers, still onboard, the band briefly became a free agent, and "The Foundation" returned to its Southern Ground (formerly Home Grown) homestead before the band signed with Atlantic Records. Atlantic chairman Craig Kallman says his first exposure to the group came after R&R#c#rg#reg#reg#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nigel#I#Nig
why this new record is so important—it’s stuff we wrote about two years ago, while the ‘Foundation’ material is 6 or 7 years old,” he says. “This catches us up. There’s no way we can record studio records at the pace we write, so we just have to try and keep putting it out, do a live double-CD every year and a studio CD, have the versions down and get it all recorded.”

The band gets the versions down five, where it plays both albums “start to finish” in its marathon headlining concerts. The group augmented headlining shows with supporting stadium dates for Dave Matthews Band, and Brown calls the group an inspiration. “The way [Matthews] has no rules and no boundaries for what he does on a record, I’ve learned a little bit of that from him. I try to mix it all up,” says Brown, who doesn’t have a problem inserting reggae beats into a country framework. “I love reggae music. I love the rhythm of it, the way the spaces are inserted into the music so they’re almost more important than what’s being played.”

DeMartini treasures the freedom in the studio. “We’re not too worried about making singles,” he says. “We just write songs and then we decide which ones we think will live best on radio country music.”

The new album features guest appearances from Alan Jackson, on the debut single (“As She’s Walking Away”) and Jimmy Buffett (“Key Deep”), “James Taylor is next,” Brown says. “I just haven’t done it yet. I have to track him down. It’s probably my No. 1 influence.”

FROM THAT TO THIS

Bigger Picture’s Powers says it’s amazing that the new album’s lead single, “As She’s Walking Away,” was released to radio the same week that “Free,” the fifth single from “The Foundation,” was heading to No. 1. “We recored No. 1. While also getting a substantial amount of airplay for a new single,” he says. “There are things I was able to try with Zac Brown because of the strength of the music and their momentum at radio that I hadn’t previously been able to try for some time.” “As She’s Walking Away” in No. 19 on the Hot Country Songs chart.

Moving seamlessly at radio from one album to the next doesn’t overextend Powers. “I think that radio is going to tell us, at least from a radio promotion standpoint, at what pace to give them singles, just as the fans will tell Atlantic/Southern Ground the pace to release at retail,” he says. “Radio has not given me any indication at this point to slow down or to stop.”

The band has also attracted the attention of blue chip brands. A multimillion-dollar cause marketing program partnering the band and Ram Trucks called “Letters for Lyric” launched at Chrysler, Dodge, Jeep and Ram Truck dealerships nationwide with the goal to deliver 1 million letters to U.S. soldiers in return for 1 million “Breaking Southern Ground” CDS. The CD offered three exclusive, Tracks along with songs from the artists on Brown’s Southern Ground label, consumers visited either Ram dealerships of Zac Brown Band concerts to write a letter to a soldier and exchange it for the compilation albums.

Creating Artists Agency sponsors agent Laura Hutfless, who helped broker the deal, says country music appeals to middle America — and middle America buys product. “The ‘Letters for Lyric’ program exemplifies the type of interactive blending of cause and music marketing and band/brand connections we’re seeing more of today,” she says.

Radio and-branding notwithstanding, it’s through these shows that the Zac Brown Band connects most strongly with its audience. Booked by John Huie at CAA, the group’s touring growth has been explosive. Attendance this year in markets like Raleigh, N.C. (11,445), Charlotte, N.C. (17,224) and Camden, N.J. (15,785) have more than tripled over 2009, and the band moved 10,000-

BIG ZAC ATTACK

The Zac Brown Band’s “The Foundation” is the second major-label debut album since Billboard’s Hot Country Songs chart converted to Nielsen BDS-monitored data in 1990 to yield five top five hits on the survey (see below). Previously, only Clint Black had achieved that feat, in the fall of 1990.

“The Foundation” is also the first major-label debut to generate four No. 1s on the list since Brooks & Dunn’s “Branded New Man” rolled off a quartet of toppers in 1990-92. Black’s “Killer Time” is the only other introductory album to have sported four No. 1s in the chart’s BDS era.

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**RCA**

**“Chicken Fried”** [No. 1](#) [No. 30]

**“Whatever It Is”** [No. 2](#) [No. 29]

**“Tokes”** [No. 10](#) [No. 22]

**“Highway 20 Ride”** [No. 2](#) [No. 25]

**“Free”** [No. 1](#) [No. 19]

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plastic tickets in markets like Virginia Beach, Va., Boston-Hartford, Conn., Detroit and Cleveland the first time in as a headliner.

“Attendance numbers as we come back into markets are staggering,” Ward says. “A lot of that can be attributed to radio, but a lot can be attributed to word-of-mouth. Looking at the numbers we’re doing now, we’re selling out a lot of shows next summer.”

With a new baby on the way for both DeMartini and Brown (his fourth), the band will take most of the rest of the year off, returning to the road as a headliner in mid-to-late spring of 2011. Even though he says he’s a dedicated family man and “full on Dad” when home, Brown won’t call the touring break time off. “I’m going to be working,” he says. “The Southern Ground warehouse is rocking and rolling in Atlanta, with a T-shirt shop and a leather shop; we’re selling at our shows we’re making or publishing ourselves. You can outsource it and not have to deal with it, or you can employ your friends. You’ve got to be willing to put the time into seeing who’s got talent and who’s going to do a great job.”

There is very much a businessman under that beard and beardie cap. Brown’s business ventures are many, and his talent development at the Southern Ground label (Lori Lowrey, Nic Cowan, Sonya Leigh) to a product line that includes his Southern Ground Guac spice and brown sugar. His new Southern Ground cookbook is available online, at shows and at Cracker Barrel restaurants. It’s all based in Atlanta, where the still-expanding Southern Ground operation nicknamed “the Hive” will eventually be home to an even wider range of projects, offices, rehearsal space and a full-commercial kitchen.

Early on, Brown began hosting “out-and-greets” on tour, inviting as many as 25 fans at each show to join the group and chew down on Southern specialties made by Brown. Hell expand the concept to include everyone on next year’s shows.

“We’re fabricating a state-of-the-art concessions system for our touring, so we can feed the people and give them everything they need without having to wait on us,” Brown says. “We’re talking about some-kid-your-grandma-would-enjoy Southern gourmet.”

Atlantic’s Kallman says he’s been impressed by Brown’s vision and “dexterity” and sees more branding opportunities on the horizon. “From every level, from clothing and merchandise linking to television and film opportunities, as well as restaurants, he has a deep understanding of how it all can connect.”

Running the business side is a “fun part of it for me,” Brown says. “No one works harder to do what we do. We use each other’s eyes and ears, we button down the hatches, and we make sure we’re a bad-ass traveling business,” he says. “Then we can party when all the work is done.”

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ZAC BROWN will head to the Billboard/Adweek Music & Advertising Conference, set for Sept. 15-16 in Chicago, and discloses his band’s partnership with Ram Truck. To register, go to billboardm.com.
‘I don’t foresee doing any more Genesis shows. Not because I don’t want to. But it doesn’t fit in with my life.’
IT'S A RAINY DAY IN NEW YORK, and London-born, Switzerland-based Phil Collins is making the most of his time stateside. The 50-year-old singer-songwriter/drummer has brought his two-year-old son, Nicholas, along for the summer vacation. Collins has visited the Alamo in San Antonio—collecting artifacts from the 1836 battle in Collins' abiding passion these days, a hobby he can clearly afford, having sold 11.2 million albums as a solo artist during the Nielsen SoundScan era alone, while Genesis has moved 9.3 million albums in the same period.

But he also has a new record to promote: "Going Back," a collection of vintage soul covers, to be released on Atlantic Sept. 28 in North America and Sept. 14 in the rest of the world. It was recorded with musicians including three alumni of legendary Motown session players the Funk Brothers—and one of the music teachers from his 9-year-old son Nicholas' school. "I wanted to keep it a low-key, low-profile album," Collins says of the self-produced set. "I wanted it to be fun."

There were other, more practical reasons for keeping the recording simple. While he has a hearing ailment that has "leveled off," a nerve-induced problem with the grip on his left hand meant Collins had to tape his drum sticks to his hands during recording. He doesn't think he'll fully play the instrument ever again. Which makes the cover image of "Going Back" all the more poignant: a photograph of a well-scrubbed 12-year-old Philip Collins, posed over a drum kit. In an interview with Billboard, Collins reveals his love of Motown and why Genesis is finally over.

How did the idea for this album come about?

I didn't really have any desire to make another record. I figured it would be the most difficult thing to do; to do another record and then still maintain the time that I want to spend with my kids. As soon as you start making a record, things start getting lined up the promotion, possibly even a tour. So I was ready to do nothing. But Tony Smith, my manager, mentioned as an aside one day, "Why don't you think about doing a Motown covers album?" And I thought, "Actually, that is something I've always wanted to do." And it sounded like it could be fun. So I started to work on demos in my studio at home. That took about nine months.

What are some of the songs you recorded?

The first song I decided to do was "(Hollands) Driessen-Holland's In My Lonely Room." One of my favorite bands in the '80s growing up was (British R&B group) the Action, and they did that song in their set, and it was the B-side of their first single. When I worked with Lamont Dozier in the '80s on the music for "Buster" [the 1988 British film in which Collins took the lead role], he'd mentioned that "In My Lonely Room" was one of his favorite songs of theirs. So when we were working on "The Life of Pi," it just stuck in my head. It was a darker choice—not many people knew the song.

How did you go about creating an album of Motown and soul classics that didn't sound like it was made in 2010?

We tried to use the technology of today to get it to sound like the technology of yesterday. We did a lot of research into how they recorded things back then. In fact, when we were mastering the record in New York, at Universal Mastering East, that studio coincidentally is the vintage venue for all the Motown masters. So as a treat they gave me two or three songs to listen to in isolation—I could hear the drums on "Dancing in the Street." That was incredible.

You've said that these 18 tracks are "pretty much the Action's set list." What was it about that band that spoke to you so much?

I didn't know. [Initially] they only did covers, but they did this material in their own way, but still holding the original material with reverence. And they had a fantastic drummer, Roger Powell, from whom I take a lot of influence. And we'd always go down and see them at [legendary London venue] the Marquee because we knew we were going to hear the songs we liked and new songs we would then take back to play in our school band. They were thought to be one of the next big things—they were produced by George Martin at the same time he was working with the Beatles, which was unusual for him. They were without a doubt my biggest influence.

In your first band, Flaming Youth, then in Genesis, you didn't have the chance to explore this side of your musical tastes. No, that's one of the reasons I did this record. These couple of pages were torn out of my book. You can usually get through a phase, certainly in America, where you're in a bar band or playing clubs, and you're trying to infiltrate the material you've written quite slowly in amongst the covers. I remember saying, 'I'm doing these three songs because, when they started they were an incredible band, but I was just never in that situation, because Genesis never did anybody else's material.

As your solo career took off in the early '80s, you were also putting in time producing other artists, notably Eric Clapton. I met Eric in the late '70s when I was working with John Martyn, and we became firm friends. We were kind of country neighbours (living outside London). I used to gravitate to his house pretty much every day. We would argue football together, we played music, played pool and billiards into the night, did lots of raucous things. It was great fun. I don't think I actually knew what I did there. And one day I was playing Hammonds Odeon and I invited Patti Boyd, who was then his wife, and Eric to the show. And he was kind of blown away when he found out that I was actually in his business.

How did your relationship become a professional one?

Eventually, because I was starting to become pretty well-known for the sound of my records as well as anything else, he rang me up one day and said, "Do you fancy producing my record?" He said, "Producer" Tony...I've been talking about trying to get some Phil Collins sound on the record somehow. And I thought, "Well, I know you, so I might as well miss out the third man and go straight to the bottom." That became "Behind the Sun."

You also recorded with Robert Plant on his first solo U.S. tour and famously played both the London and Philadelphia Live Aid shows in 1985. Were those kinds of gigs as exciting to you as being in the studio and recording?

Oh, yeah. Doing stuff with Robert and E.R.T. was far more exciting for me than working with Genesis, frankly. I even played on something with [Petey] Townshend, for an artist that he was producing. And that was around the time that Money (Who drummer Keith Moon) died. And I remember saying, "If you ever need a drummer, I'm there. I'll leave Genesis in a moment if you needed me for the Who." I would have died for that job.

You won an Academy Award in 1999 for "You'll Be in My Heart" from "Tarzan," as well as seven Grammy Awards and two Golden Globes. And this year, Genesis was inducted into the Rock and Roll Hall of Fame and you received the Johnny Mercer Award for the songwriting you've contributed to the band. Which of your plaudits means the most to you?
The Oscar was well up there. It's not often that an English drummer gets an Oscar. So I'm very, very proud of that. But the Johnny Mercer Award is from your peers, and it's a songwriting thing, so it's not a builderly award. Some awards you get if you turn up and show your face.

What key changes have you noticed in the industry in the 40 years since you joined Genesis?

To see a lot of the smaller labels disappear or get gobbled up by the bigger labels, that's a shame. It was a bit of a shock at first to see the demise of the record stores. But to me, I'm still having to do the same things. I had to do 10 or 20 years ago. Although the amount of records that it takes to chart—that's a big surprise. I grew up in the time when the Beatles sold 1 million singles in a week. And you've got to trade now to sell about 10,000 singles and you're in the charts.

What does the future hold for Genesis?

I think Genesis are no longer. I don't foresee me doing any more Genesis shows. Not because I don't like Genesis, but I'm nearing the end of my life and wanting to be with the boys, and taking onboard [my other interests like the Alamo and writing a book about that]. And the other stuff that I'd like to do—and that includes doing nothing as well. But, also, I can't physically play the drums. I don't want to sound like a spoiled kid, I've had my stuff and I don't want to do it anymore. But I have done it all my life, and now I'm enjoying another side of life.

You set up the release of "Going Back" with a short run of shows in Philadelphia and New York, and at Switzerland's Montreux Jazz Festival earlier in the summer, and you've said you might do more if the album does well. Beyond that, would you consider doing a greatest-hits tour?

Well, I would say, "Never say never." But I don't think I would do it in a traditional touring way. If I ever did anything else like that, it would be a couple of weeks on, three weeks off.

Will you do another album of original material?

I haven't got the material yet. That kind of thing starts to answer itself when you sit down in the studio. If I was to go to another set of songs that I really like that I've already written, they're very dark, very sad, some of them. But I'm still at the same point that I was: if something was to come up behind me and surprise me, I'd put it out. Whether I'd put it out in the traditional way is another question.
15 BRANDS TO WATCH

When people talk of brands and music, they usually refer to the familiar blue chips: Nike, Converse, Apple. While these companies continue to lead the conversation, many other brands are entering the space and utilizing music in different and exciting ways. By Cortney Harding

ALOFT HOTELS

Plenty of boutique hotels offer a cool soundtrack in the lobby, but the 2-year-old Aloft brand, which is part of the Starwood Hotels family, goes several steps further to establish its musical identity. “This brand is geared toward the next generation of traveler,” says Paige Francis, VP of global brand management for Aloft Hotels. “Music and the social experience in the hotel are very important to them.”

Every hotel features a WXYZ Bar, where the piped-in music is updated quarterly, with a focus on staying current. The bars also host 90-night events, and Francis says the goal is to appeal not only to guests but to locals as well. Aloft Hotels also host lobby shows featuring acoustic performers, and Francis says there are plans to create a website where travelers can plan their vacations based on who’s booked to perform at a hotel.

The hotel recently wrapped a talent search contest called “Project Aloft Star,” and the winner will be booked at the Aloft-sponsored Live in the Vineyard festival in Napa, Calif., in November. Aloft sponsors the twice-yearly festival; the coming event will feature performances by Natasha Bedingfield, KT Tunstall, Zac Brown Band, Joshua Radin and Crystal Bowersox.

“The only way to win tickets to Live in the Vineyard is through the hotel and local radio station,” Francis says, noting that the capacity will be capped at 200.

Francis says the brand also recently partnered with Live Nation to roll out a promotion where guests receive $50 worth of Live Nation credit to spend online on tickets or merchandise.
AMERICAN GREETINGS

While most people might not need to send a card to thank the Recording Academy for their latest Grammy Award, or a heartfelt “I accept your apology” note to a certain rapper, plenty of people do need to send cards to Taylor Swift fans. American Greetings partnered with the singer to create a line of branded cards earlier this year. These are 48 different cards as well as gift packaging, stationery, online photo-personalization products and online greetings. American Greetings also conducted a ticket giveaway for dates on Swift’s recent Fearless tour.

AVON

While the cosmetics company has featured artists like Keri Hilson and Jennifer Hudson in ads before, it recently announced a much deeper partnership with the Black Eyed Peas’ Fergie. The singer launched a fragrance, Outspoken, with the brand. The perfume launched in Western Europe last spring with plans for a global rollout. Avon also signed on as a sponsor of the Peas’ ‘i.N.D. tour and hosted tables where fans could sample the fragrance. Additionally, Fergie and husband Juan Williams composed music specifically for the campaign ads.

HOLIDAY INN

The hotel chain made Nashville singer/songwriter Kyle Andrews grin a few months ago, launching ‘Brown Label’ to release his track “You Always Make Me Smile.” The song, part of a $100 million campaign, was released digitally through StayU Music, a collaboration between the hotel chain and ad agency McCann Erickson. McCann also picked up the cost of marketing the single and brought it to digital PR agency in addition to overseeing a video and launching a interactive website. Holiday Inn used the song as part of campaigns in markets around the globe, piped it into hotels and used it as hold music on the reservation line.

INTEL

The technology company took a big leap into the music space this year, underwriting the Creators Project, an initiative that was produced by Virtuo. The project centered on a website that featured video interviews with acts like Richie Hawtin, Diplo and Phoenix, alongside other creative professionals. Collaborations were a central part of the project and was especially evident at the events thrown in conjunction with the initiative. At five parties on four continents, musicians were encouraged to work with visual artists and filmmakers to create unique performances.

AXE

The familiar smell of Axe Body Spray can be found at many concerts and nightclubs, and the brand wants to make sure it stays that way.

“We landed on music as a way to engage customers because we know that without a doubt, it is a huge part of a guy’s life,” Axe marketing director Mike Dwyer says. “Music is a passion point—just like sports, cars, friends and girls are. Music is also what sets the tone for the mating game. For example, if you were to take a look at iTunes right now, the majority of the top songs are all about relationships, love or heartbreak.”

In fact, Axe determined music was such a priority that it designed its own scent—the brand recently launched Axe Music, a product line featuring body spray, shower gel and shampoo. The brand is also involved in helping consumers avoid heartbreak and find love—or at least, love for one night.

“Concerts are such a natural place for mating-game moments to happen and Axe wants to create these opportunities for our guys,” Dwyer says. With that in mind, the brand is hosting a series dubbed One Night Only, which kicked off with a show by T.I. at Capitale in New York in August. Axe also helped create buzz around the event by hyping the fact it was happening but not revealing the location until hours before the show on its social media platforms.

Dwyer says the series will continue in the next few months in several major cities, and the Axe Music campaign will continue through February 2011.

KIA

Many car brands have invested heavily in music, but Kia has some of the most creative initiatives around. Last year it launched a series of 10 concerts across the country to promote its Soul marque; dubbed the “Soul Collective,” the concerts featured top-tier artists like MGMT and The Pains of Being Pure at Heart. Fans didn’t just line up for tickets; either—the only way to see the show was to test drive a Kia. The brand has also sponsored events like a garage rock festival in Portland, Ore., and a metal show in Atlanta.

NFL

Football and indie rock seem like an unlikely combination, but the National Football League already has come along with the cooler set—when Arcade Fire decided to license a track to a commercial for the first time, it went with the NFL. All proceeds from the ad, which aired during the Super Bowl in January, went to Partners In Health to support Haiti relief.

For the coming football season, the NFL is working with a range of artists to create music-focused ads; tracks include new songs by Harry Connick Jr. and April Smith & the Great Picture Show.
VITAMIN WATER

Vitaminwater has been ubiquitous in hip-hop circles for a while, but it recently expanded into the country market, partnering with Carrie Underwood to sponsor the singer’s tour this summer. The brand has also used its long relationship with 50 Cent to throw hip-hop concerts in multiple cities and create an app that allows fans to remix 50 Cent’s “Baby by Me.” Vitaminwater also partnered with MySpace to give away free downloads.

WHOLE FOODS

Starting this month, shoppers will be able to spend their whole paycheck on not only organic bananas and tofu, but records as well. The grocery chain recently launched a program that will highlight one album per month with prime placement at checkout lanes, as well as an online stream on Whole Story, the Whole Foods blog. The first band to be part of the program is the Weepies, whose album “Be My Thrill” was released Aug. 31 on Nettwerk Records.

WONKA

In 2008, the candy company expanded its reach from the tween crowd to include teens and young adults and its fan music as a way to reach its new target consumer. “We wanted to reach teens and what they are about,” Wonka marketing associate Greg Samange says. “We then started breaking down what sorts of bands and experiences they would be interested in.”

Within music, we then decided to focus on the idea of music discovery,” marketing associate Noelie Novak says. In 2009, Wonka signed on as the headline sponsor for the Bamboozle tour, and then followed up with sponsorship of the Alternative Press tour. This summer, the brand was ready to go even bigger, signing on as a sponsor for the Vans Warped tour.

In addition to hosting contests on its website, Wonka had a tent at every stop on the tour and tried to create engagement with the brand on-site. “Two of the things Wonka stands for are unpredictability and imagination,” Novak says. “So in the tent, we did things like create a your own poster station, where kids could design postcards for their dreams.”

Future plans in the music space include expansion of tour sponsorships and bringing more music into a retail environment, according to Novak. “We want to keep building equity with this audience,” she says. “They really do engage with this affinity, and using music to get closer to them works great.”

Additional reporting by Walter Frazer, Tom Roland and Megan Vick.
Nonstop action. As arena managers confront a challenging business climate, the shows must go on. From top: footer in the Wells Fargo Center in Philadelphia, MILEY CYRUS, as Hannah Montana, plays the Verizon Arena in North Little Rock, AR; and BRAD PAISLEY delivers at the BancorpSouth Arena in Tupelo, Miss.

BUILDING BL. CK

Arena Managers’ Top Challenges In Today’s Market

BY RAY WADDELL

Arena managers are worriers by nature, and the things they worry about today are many of the same things they worried about a decade ago. The difference now is a challenged live entertainment market exacerbated by a down economy, which make each of these issues more pressing.

Following are four things that kept arena managers up at night this summer.

1. Ticket Prices

Filling arenas is always top of mind for arena managers, but it’s no secret that the live entertainment business—specifically, the concert business—is struggling this year. Many point to ticket prices as the primary reason.

“The general public seems to finally be pushing back against the steady increase in the overall cost associated with attending shows,” says Todd Hunt, director of the BancorpSouth Arena in Tupelo, Miss. “The problem starts with the initial ticket price, extends into the myriad fees that we as an industry have added to the cost of that ticket and continues onward to our concessions pricing, parking fees and tour merchandise costs. Everyone involved in this industry—artists, managers, agents, promoters and venue managers—shares in the blame.”

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from next page25 Slashing prices reactively to sluggish sales isn’t the answer, according to Hunt, who calls discounting one of his most infamous issues. “We’re alienating the customers who have already purchased tickets at face value, while training the public to wait longer to purchase tickets for the next show, which leads to more discounting and, consequently, the vicious cycle,” Hunt says. “We need to do a better job of pricing the inventory from the start and also be willing to wait for the customers to come.”

One goal that the secondary market does seem to accomplish is determining what fans will pay. “There seems to be a greater sensitivity to ticket pricing in keeping the demand aligned with price elasticity,” says John Page, COO for Philadelphia-based facility management firm Global Spectrum. “The secondary market will always exist with certain events, or for the customer’s pursuit of desired and specific locations. Our job is to help facilitate a happy medium so we can all enjoy full arenas and produce great live entertainment.”

Rather than discounting, Page says Global has concentrated on value. “Instead of reducing pricing, we focus on adding value to the ticket price, whether it be a premium item, special food items, special parking or all, or can get options,” he says.

In the current environment, premium seating can be a tougher sell, but the ability to personally service our customers and offer new and exciting amenities goes a long way in stimulating the renewal base, as well as keep the base from eroding further, according to Page. “The customer’s decision is purely economic,” Page says.

Michael Marion, GM of the Verizon Arena in North Little Rock, Ark., says arena managers need to “continue to beat the drum” in telling agents that tour producers in smaller markets can’t support the same ticket prices as majors. “We need to have honest discussions with agents and promoters about what the market will bear, which means some shows will pass secondaries by,” he says. “Some artists are happy to get in 40 cities what could be gotten in 10.”

Hunt sees the ticket price situation as dire. “If we can’t get our act together and deliver a quality event—one where the customer feels that they’re getting more than their money’s worth—from start to finish, I’m afraid the days of the arena concert may be numbered,” he says.

2. LACK OF CONTENT/ ARTIST DEVELOPMENT

A major sports tenant is a prized possession for an arena, but multipurpose venues built to serve the community at large can’t live in the arena arena, in terms of ticket revenue alone. Venues are trying to serve a variety of purposes, but many are concerned that not enough talent is being developed to support the business, at least at the arena level.

And it’s not just a lack of artists, but entertainment content in general. “We need something to balance out the sports team’s calendar with concerts and other spectacular events,” says Allen Johnson, executive director of the new Amway Center project in Orlando, Fla. (see page 41). “This includes the development of new arena acts, as well as alternative entertainment, events, such as motor shows and other similar events.”

When asking agents to extend tours beyond the top-40 markets is a tough sell in the current environment, the secondary and tertiary markets often provide fertile ground and fresh plays. “Until we can get artists to do more dates on each leg of their tour,” Hunt says, “we are going to have to go many venues and not enough dates to go around.”

Unfortunately, that probably won’t happen in the fourth quarter, as artists are skittish about touring. “I am hopeful that, as slow as the end of this calendar year seems like it is going to be, that there is a greater sense of urgency by an act to tour,” Page says. “The emergence of artist packaging and playing secondary and tertiary markets will be a positive for venues of all shapes and sizes.”

Artist development concerns, on the other hand, can’t be solved by an economic rebound. Many venues executives are concerned about a lack of developing arena-level talent, but those execs can be proactive in helping build talent. “Be familiar with all venues in town, especially smaller ones, to assist artists and promoters in finding venues for newer acts to play,” Marion says. “If the building has a smaller venue as part of the complex, work to get new artists to play [them]. Buildings should look at all available venues to present new talent.”

3. TALENT COSTS/ DEAL STRUCTURES

Deals are tighter than ever. Promoters not only are asking for a break on rent, but they sometimes want rebates on ticket returns even if a piece of the food and beverage receipts or parking. The agents want to pay a lower percentage to the building on merch sales, and a smaller piece gets sliced thinner.

“The model has changed so much, and with the fact that it’s harder to get shows in smaller markets, we’re having to consider doing things that we weren’t doing to do a few years ago,” says Matt McDonnell, assistant executive director of the Mississippi Coast Coliseum in Biloxi. McDonnell says he’s getting only a couple of shows per year from the big promoters, and even the regional independents have “pulled back and entrenched and come into a situation where they want to primarily consider larger markets,” he says.

 Arenas, particularly those in smaller markets, are desperate for viable content and have to play ball unless they want to go dark. “Many small markets [and] venues are being priced out of the major concert touring business,” Hunt says. “It’s simple math. Having only 9,000 seats makes $150,000 plus guarantees hard to reach without a very healthy ticket price. In today’s economy, that can be a very tough sell.”

4. CUTTING THROUGH THE CLUTTER

The days of the big concert or family show being the only game in town are over. Even smaller markets today often have several venues, but consumers face a much wider range of choices competing for their time and entertainment dollar than just a few years ago. Most of these choices advertise and promote, so arenas must get the word out as well. The challenge is, by which means.

“Based on our experiences over the past year, we are all re-evaluating how to sell tickets and what systems seem to work in reaching the customers,” Global Spectrum’s Page says. “Traditional marketing may not always work with specific shows and acts.”

While there are more opportunities to reach consumers, therein lies the rub. “The next challenge is how to reach audiences in today’s clutter of media choices,” Johnson says. “Traditional radio is fractured and lacks an effective way to capture the satellite market. Newspaper readership is at all-time lows, and market penetration in desired target markets is difficult to reach through any print advertising other than alternative rags. Billboards are still strong, but digital models dilute your frequency penetration [yet] enhance the quality of the ad.”

The impact social media can have in selling tickets has been amply demonstrated. “We all saw the great power of social media with the Conan O’Brien tour, where one tweet and everyone finding all the stuff on the Web we sold 125,000 tickets in one day across the country,” says Michele Bernstein, director of touring marketing for William Morris Endeavor’s Entertainment, who says social networking is the best way for artists to speak directly to their fans and consumers. “When you have a band that talks directly to their fans, and the fans know that it’s organic and it’s real, they almost always respond.”

Venues are in an enviable marketing position in that they do—or should—possess deep knowledge of their customers. “We rely a lot on personal one-on-one contact, whether that’s through our large and extensive database marketing or at our events, which can support promoter initiatives,” Page says. “We know our customers and we watch their trends. We are able to directly market to them and it has been very successful.”
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**Plugged in the Pulse**

**ArenaNetwork Venues Share Information To Vie For Bookings**

By Mitchell Peters

Since launching slightly more than 10 years ago, the ArenaNetwork—a Los Angeles-based consortium of approximately 45 North American arenas—has operated with one primary goal: to better inform its members about new and existing live entertainment projects and help secure bookings, executive director Brad Parsons says.

"Part of our job at ArenaNetwork is that we have to at least try to understand some of the pulse of the business and realize that in the case of today, there’s probably not enough touring acts to fill everyone’s basket as much as we’d like it to," he says. "That being said, we have to find other things to do. We’ve done some of that" with Walking With Dinosaurs: The Arena Spectacular and Tour of Gymnastics Superstars.

Upan Carabotto, GM of the 16,000-seat Arena at Harbor Yard in Bridgeport, Conn., says being an ArenaNetwork member helped his building secure a show last November by Star Wars: In Concert, a tour produced by San Francisco-based promoter Another Planet Touring and booked by William Morris Endeavor Entertainment.

"Being a member of ArenaNetwork helps a smaller building like mine with being in line for those opportunities and getting us involved in shows when they’re just getting off the ground," she says, noting that Arena at Harbor Yard has been a member of the organization for eight years. "It gives us the opportunity to establish a reputation and show what we can do. Within the industry we all know how essential that is, because the bottom line is that we all want to show we’re a great market.”

David Tidwell, VP of booking and entertainment at the Verizon Center in Washington, D.C., has also noticed the benefits of being a member.

"The biggest thing I get from them is the network," he says. "It’s the ticket reports that I get from them, and knowing the things that are available through them if for some reason someone wants them and can’t reach anybody in my office.”

Parsons says the organization has a proven track record. "If you took a look at records of the major tours—Lady Gaga on down—we’re far and away the leader in terms of our venues getting the most shows," he says. "If you look at certain cities, you can see fairly easily that there are two buildings in the same town. Our job is to try and get the people we’re working with to come out ahead." 

The ArenaNetwork boasts a membership that includes major-market venues like Philips Arena in Atlanta, TD Banknorth Garden in Boston and the American Airlines Center in Dallas. The group also contains such smaller-market venues as the Resch Center in Green Bay, Wis.; Bryce Jordan Center in State College, Pa.; and Quail Center in Omaha, Neb.

The consortium also hosts a weekly conference call to keep its buildings in the loop about upcoming touring projects and other issues in the facility management business.

"We try to get the information as early as possible so we’re in the game as early as we can be," Parsons says. "That doesn’t necessarily apply as much in, say, Boston, because they’re probably going to get the call anyway. But it’s more helpful in secondary markets.”

Additionally, ArenaNetwork has a strong presence at numerous concert industry conferences, including events organized by the International Assn. of Assembly Managers as well as the annual Billboard Touring Conference & Awards, held Nov. 3-4 in New York.

"We will definitely have a major presence at the Billboard conference," Parsons says. "It’s good to be in New York, because it gives us the opportunity to meet up with the New York-based agencies and promoters.”

"Tidwell says that being aligned with ArenaNetwork has helped him network with executives at AEG Live and Live Nation during conferences. "It’s those things that are more difficult to do by yourself," he says. "I could certainly set it up by myself, but it would take me a long time to set up additional meetings with people while I was out there.

Parsons says the ArenaNetwork is working on several event-oriented projects that could debut in 2011, but he declined to give specific details. He did reveal, however, that the consortium is planning to participate in a sports-focused speaker series spearheaded by William Morris Endeavor Entertainment.

"Parsons says the talent agency will roll out up to 15 events before the end of the year. But it’s unclear how many of those dates will be hosted in the arena-theater configuration of ArenaNetwork’s member venues, he says.

"We’re working closely with [William Morris] to try and do some of these," Parsons says, noting that the engagements will feature different speakers depending on the market. "It won’t be all the same athletes in the same town because there are regional differences.”

Meanwhile, ArenaNetwork has also been doing well with its subgroup, the ArenaNetwork Theatre Group, Parsons says. He notes that about five years ago, the organization’s members with arena-theater setups (typically about 5,000 seats) would land one or two concerts per year on average. "It’s up to six to eight per year in a typical venue," he says, adding that ANTG has 24 members. "Some are doing as many as 10 or 12.”

Parsons points out that ANTG members "don’t pretend to be the replacement for the nice theater in town.” Instead, he says, the arena-theater model comes in handy for artists who’ve outgrown theaters but are not quite ready to make the jump to arenas. But some acts are still turned off by performing in what may be perceived as a smaller version of an arena, he says. Parsons stresses that scaled-down arena setups have the same look and feel of a theater show.

"These are a venue within a venue, not somebody putting up a little curtain behind the stage,” he says, noting that many theater-in-arena configurations feature carpeting and chandeliers. “You can’t see the rest of the building, which is the idea.”
Incredible happens

Extraordinary happens

Unforgettable happens

When it happens in L.A., it happens here.
At a time when many touring acts want to book dates in smaller and midsize markets to earn additional revenue, the Venue Coalition has played a key role in helping its members avoid dark nights since launching in 2006.

"The one common need that everyone has is that everyone wants incremental content; everyone wants shows," says veteran promoter Jeff Aprahamian, president of Aprahamian Group and co-founder/president of the Venue Coalition.

The coalition is a consortium of more than 50 facilities—15 of which have arena-theater configurations—in the United States and Canada. Based in Westlake Village, Calif., and headed by Aprahamian and Andrew Prince, its VP of operations, the coalition's primary goal is to keep its venues on the radar of music agents and concert promoters for upcoming tours. To accomplish this, the organization keeps in daily contact with the live entertainment business' key players to identify potential new bookings for its members. It also serves as a one-stop shop of venue information for agents and promoters seeking potential markets through which to route concerts. "These guys have their finger on pretty much everything that's out there," says Darren Davis, executive director of the 8,000-capacity Orleans Arena in Las Vegas, which has been a coalition member since 2008. "Every agent and every agency knows Andrew Prince, because Andrew beats the phones every day. And Jeff has a great history in the touring business with his dates with Neil Diamond and all the management relationships he has."

Newer building members have also seen the benefits of aligning with the organization. "Jeff and Andrew have relationships that they're able to leverage and get our name in front of folks. They make recommendations as to whether our market is appropriate and if we're the right venue," says Lisa Cochran, executive director at the 13,000-seat Taco Bell Arena at Boise State University in Idaho, which joined the coalition last fall. "They seem to be very well-respected by promoters and agents for making good recommendations and not throwing names out at them, as far as venues go."

This year, the coalition has helped many of its buildings land bookings by Star Wars: In Concert, comedians Jeff Dunham, the Wiggles, Jason Aldean, Riverdance, the Rock & Worship Roadshow, Brad Paisley and ZZ Top, among many others.

"Every year that goes by we're booking more and more," Prince says. "We've been staying around that [50-member] mark, so I think we've done a good job of helping to identify the right situation for promoters and agents to play our markets in that right situation."

One of those right situations came earlier this year when the coalition helped the Orleans Arena secure two dates in May for Star Wars: In Concert, "one of the most sought-after big tours in a long, long time," according to Davis, who says the two shows drew more than 8,000 people combined. Star Wars: In Concert was produced by San Francisco-based promoter Another Planet and backed by William Morris Endeavor Entertainment contemporary continued on pg32

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“When a show comes to Vegas it’s not like most cities; promoters/agents have four or five venues they can choose to go to,” Davis says. “Traveling up and down the Venue Coalition had already established a great rapport and relationship with Another Planet and William Morris. They had that show in some of their other buildings and were able to steer that show to our facility.”

Taco Bell Arena joined the coalition because “we’ve got two other competing venues in Boise and felt like we needed some guidance and assistance in putting ourselves apart and getting some shows booked,” Cochran says. “It’s kind of hard when you’re an independent building in comparison to our competitors in SMG. They’ve got booking representatives at the corporate level and we needed to combat that.”

So far, the venue’s membership fee has paid off. In March, the coalition helped Taco Bell Arena land an Outback Concerts-promoted concert by Aldean. Through that show, the building was able to bring in relationships with promoters at Outback and the artist’s agent at Buddy Lee Attractions, Cochran says. The coalition also assisted with a Toby Keith show in July that helped the arena build a new connection with Live Nation’s Nashville office, she adds.

In many cases, an agent who’s looking to route a tour for an artist will contact Prince for assistance with which venues to book. Most recently, Creative Artists Agency notified him that next year, Lady Antebellum wants to play small to midsize markets.

“The agent came to me and said, ‘Andrew, I’d love to see an analysis of your arenas, the ones you feel will sell out 7,000 seats,’” Prince recalls. From there, he identified 96 of the organization’s members that fit the specified seating capacity and researched which buildings best fit that request. “We went to all 30 of those and asked them to put together a market analysis, which included all the past concert and pop shows, because Lady A is a crossover artist between pop and country, as far as radio format goes. So we had them put together their box-office history and then get a quote from [a couple of] radio stations on why they think it would do well. “We also provided other market research that will help them understand the market better,” Prince continues. “On top of that, we provided a venue picture based on the configuration they requested and also a diagram that included scaling. So it had suggested ticket prices based on what the venue felt was right for the market and it included the capacity and gross potential.”

When all of the data was compiled, Prince gave the information to the agent. “We set it up in a way where when we handed it off to the agent, he could then meet with the manager and the act and look at each of these markets and say, ‘Yeah, that’s one I want to play,’ or not,” Prince says.

There isn’t a strict capacity minimum for coalition members, though the organization typically focuses on venues with 5,000-plus seats. Current members range from the Crystal Centre in Grande Prairie, Alberta, with a capacity of 4,684, to the 23,500-seat Rupp Arena in Lexington, Ky. But the coalition doesn’t plan to rapidly expand beyond its approximately 30 members. “We don’t want to do anything that’s going to jeopardize the level of service that we offer to our members,” Apragon says. “We will grow cautiously but we’re not out to try and sign up 100 buildings.”

Moving forward, the organization is working on bookings for Dunham, the Rock & Worship Roadshow, Lady Antebellum, Trans-Siberian Orchestra, Sugarland, Dierks Bentley, Miranda Lambert, the Bill Gaither Homecoming Tour and others. And in the near future, the coalition plans to develop its own content as book into buildings, according to Prince.

“It would be a great thing if we could help to produce something, whether it’s on the Venue Coalition side or through strategic partnerships, even with venue partnerships, to co-develop something,” he says. “I can’t talk about anything specific right now, but we have a few things up our sleeve that we’re thinking about developing.”
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GATHERING INFLUENCE!

Music Festivals Find Success In Value, Community-Building

BY RAY WADDELL

The festival business has weathered the storm of a depressed economy and a tough summer for the concert business by offering value and the sort of immersive experience that concert fans have shown they desire.

"The overall value offered in the festival space, especially in an economic downturn, is going to have that much more resonance, and I think we're seeing that," says Rich Goodstone, partner at Superfly Presents, co-producer of Bonnaroo in Manchester, Tenn., and the Outside Lands festival in San Francisco.

"If you go to Coachella, Austin City Limits Music Fest, Mile High, Bonnaroo, Outside Lands or whatever, you can see a lot of bands for a pretty low price when you divide it out," says Charlie Walker, partner in C3 Presents, producer of Lollapalooza in Chicago and the ACL festival in Austin. "The social experience, spending three days with your friends at a festival, adds another element."

The primary factor driving the success of festivals large and small is inspired talent-buying. Putting the pieces of the talent puzzle together has become an art form, with a variety of factors weighing into booking as many as 100-plus bands. Paul Tollett, co-president of GoldenVoice, the division of AEG Live that produces the Coachella and Stagecoach festivals in Indio, Calif., is one of the master bookers in the festival space.

Putting together a combination of artists that fans know they want to see while fulfilling fest-goers' desire for music discovery is a complex task. "You have to try to find artists that have stayed away from the market for a bit," Tollett says. "That's where a festival or all concerts, do best."

There are more bands to choose from than ever, Tollett says. "It's not that it's harder to find bands, it's hard to find which ones are the right ones for a show," he says. "That's what we're concentrating on right now for 2011. We have a long list, we're researching, and now we're just going through to see what suits us best."

For Tollett and his team, the key is to take a deliberate approach. "You do research, slow down and study each one, and see what's their plan for the next year, what have they played in the past, what their new music sounds like," Tollett says. In booking talent, he makes use of other bookers in the GoldenVoice office and attends other festivals like Lollapalooza and Gathering of the Juggalos. "I scour the festivals to see what works at other places. I turn over a lot of rocks."

RISE OF SPONSORSHIPS

With the success seen in the festival space in the past few years, corporate America has increasingly come onboard, tapping into the targeted audience and experiential marketing opportunities that the fest experience allows. Blue chip companies like Ford, Toyota, Anheuser-Busch and Sony are joining local and regional businesses in partnering with festivals in innovative, integrated brand-building partnerships.

Festival sponsorships are a savvy allocation of marketing dollars, according to C3 partner Charlie Jones. "It's smart to associate yourself with good experiences," he says. "And right now, the ticket buyers and our partners are telling you that the festival experience is a good experience."

At their best, festivals inspire a community that can extend well beyond the physical event. "The real reason festivals [sponsorships] are so successful, rather than sponsoring some experiential aspect at a mall, you're able to borrow the equity of the festival," Goodstone says. "You're integrating yourself not only into an event, but into a community."

Experiential marketing in general is a powerful marketing opportunity. "There is a one-on-one conversation that happens there that you can really, truly only get in person," Goodstone says. His company Superfly recently launched Superfly Music Group to create multifaceted, integrated partner-
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AN INCREASING NUMBER OF BRANDS ARE LEARNING HOW TO MAXIMIZE A FESTIVAL PARTNERSHIP.

control of their own dollars. This is a time when they’re creating and making their brand decisions, and you have the lifetime value of that consumer to look forward to if you’re doing it right—and that’s a big if,” Goodstone says. An increasing number of brands are learning how to properly maximize a festival partnership. “When we first started Bonnaroo, a lot of brands were coming at us saying ‘How many 30-second spots do we get? How many banners do we get? Do we get to name a stage?’” Goodstone says. Bonnaroo’s success out of the box gave it the luxury of not having to sell naming-rights deals, instead opting to go with Whirly, What, This or That stages, as opposed to “Brand X” stages.

When the people at Bonnaroo talked with brands about integrating them into the event in the early days, sponsors didn’t always get it. “People were hanging up on us the first two or three years at Bonnaroo. But eventually they came back to us regurgitating the exact same things we were pioneering,” he says. “And that’s kind of become the model.” The more creative the deal, the better the results, Goodstone says. “It has gone from experiential the last few years to really leveraging the brand throughout everything they’re doing, from marketing initiatives to creative promotions to premium content,” he says. “That’s really what gives even more value to the festival space and what we do.” Like Bonnaroo, Bonnaroo and other festivals have been cautious about the number and type of sponsors they take on. “There are definitely brands we’ve turned down because of the scale of the deal or they wanted naming rights, and that doesn’t work for us,” Goodstone says. If the sponsor adds value, fans are far more receptive. “If you do it properly, it’s not necessarily a number, it’s like people say, ‘This is incredible fun. I’m having a great time here, and if guys like Chase or Ford or Anheuser-Busch can bring that experience to me, I get it.’ When you’re being honest about how you’re doing things, it’s very much a meaningful statement.”
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Turnstile Talk

Venue Execs To Share Strategies At Arena Management Conference

Arena managers will talk, trade notes and share strategies about the issues confronting their business when they convene for the 21st annual Arena Management Conference (AMC) Sept. 11-14 in Tulsa, Okla. The conference is produced by the International Assn. of Assembly Managers, which is transitioning to its new name, the International Assn. of Venue Managers.

Touring, concessions, operations, emergency management and ticketing are on the agenda, among other topics. Michael Marion, GM of the Verizon Arena in North Little Rock, Ark., who’s also on the advisory board of the Billboard Touring Conference, is coordinating the event, along with IAMA arena & sector director Kim Bedier, GM of the Comcast Arena in Everett, Wash. IAMA arena committee chairman John Bolton, GM of the BOK Center in Tulsa, and IAMA arena committee vice chairman Todd Hunt, director of the BancorpSouth Arena in Tupelo, Miss.

“The singular focus of [AMC] creates greater networking opportunities with the key players in the industry,” Hunt says. “The boutique nature of the conference also enhances its value to me as opposed to other big box style meetings.” Marion says there’s much interest this year in the conference’s ticketing panel, which will feature Ticketmaster CEO Nathan Hubbard, Tickets.com president/CEO John Walker, Paciolan CEO Jake Butcher, New Era Tickets president/CEO Fred Magliano and TicketWest president Jack Lucas.

“Just about every panelist on this has had some sort of drama in the past year, so they should have plenty to talk about,” Marion says.

A booking agency panel will focus on country music, one of the bright spots of this year’s touring market. On that panel will be John Huls, head of Creative Artists Agency’s Nashville office; agent Mark Roeder at William Morris Endeavor Entertainment; Raddy Lee Attractions president Kevin Neal; and Steve Moore, a veteran promoter and now executive director of the Country Music Assn.

“CMA is sponsoring a luncheon to say thanks to the arenas for being part of country music,” Marion says.

Bedier expects the agents to “sell it like it is, rather than how we wish it would be,” she says. “And because it’s a small group, there is the opportunity for interaction with these experts. Of course, we stop short of overtly begging for a show.”

The program committee for AMC tries to key in on arena-specific issues, Bedier says. “For example, we have a session highlighting the folks from the MetraPark Arena in Billings, Mont., who are going to relate how they survived the aftermath of having their roof torn off by a tornado, how they dealt with the subsequent grandstand by various entities and politicians who were all seeking limelight and what it’s really like to try to put things back together,” she says. “We arena geeks are fascinated by stuff like that—and all glad it didn’t happen with an arena full of patrons.”

But much of the information to be picked up comes from mingling with other arena managers. “The intimate nature allows for a lot of one-on-one networking,” Bedier says. What may be headlines to most observers are things that arena managers have to adapt to, such as the Live Nation/Ticketmaster merger, which Bedier says remains a hot topic.

With every new announcement, arena managers have to consider the impact on our interaction with our customers and future business operations,” Bedier says. “There is a specific ticketing panel session, but this topic will be the buzz in the hallways also, along with assessing the ‘summon of concert cancellations,’ which seems to be turning into ‘fall’s fear of touring.’”

Marion expresses a similar sentiment. “Right now we’ll probably all be whining about how there’s not a lot of business out there,” he says. “We’ll talk about what’s working and what’s not working.”

Arena geeks also discuss operational issues, such as changes in the Americans With Disabilities Act that affect how disabled fans access their seats; how suite sales are going; or effective marketing tactics. “There are so many pieces of the puzzle,” Marion adds. “From operations and roofs and chairs and heating and air to capital improvements. I always like to ask people: What are you spending money on this year? What are you hearing from your patrons, customers, sponsors or suite-holders about what they want or changed or improved?”

Marion says he always comes back with a few new ideas. “We had our 10-year anniversary [at Alltel Arena] last year, and I really challenged the stuff to look at things with fresh eyes,” he says. “That’s one of the things I find about AMC. It forces you to look at things with fresh eyes by talking to other people and seeing how they’re doing things. Invariably you’ll have some ‘aha’ moment.”
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Orlando Set To Open Versatile New Amway Center

BY RAY WADDELL

Orlando, Fla.’s Amway Center, a new $382 million, 20,000-capacity venue that will replace the city’s Amway Arena, is an example of how a public/private partnership can balance the needs of a major professional sports tenant and high-level fans with the role of a multipurpose community entertainment arena.

 Owned, operated and developed by the City of Orlando, the Amway Center is set to open Oct. 1 with the Eagles playing the first concert Oct. 7. The market is clearly ready for a new showplace. The Amway Arena opened as the home of the NBA’s Orlando Magic in 1989 on the tail end of an arena-building boom. Those new large buildings were short on the amenities of contemporary major-tenant arenas, which didn’t maximize revenue opportunities.

“Amway Arena was part of the last generation of arenas that put the suites in the top of the building, putting the highest-paying customers the furthest away from the action,” says Amway Center executive director Allen Johnson, who oversees all of the city’s public venues, including the Amway Arena, the Florida Citrus Bowl and the Bob Carr Performing Arts Center. “There was a need for the team, which was losing ‘x’ amount of dollars per year in this venue, to look at ways to generate more revenue to remain competitive.”

continued on >>p44
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The city also sought to increase arena bookings. “The year I arrived here [in 2004], they had done just 13 concerts,” says Johnson, who cites a capacity in the existing arena of 9,000 for 180-degree configurations, a max of 13,000 for 270-degree configs and a limited rigging capacity as two factors in the relatively low number of bookings. Johnson’s management philosophy, with the blessing of the mayor’s office, was to work more closely with promoters in partnering to bring major national events to Orlando.

Johnson knew the market could support the biggest tours. “Orlando has almost 2 million people—there are states in the Midwest that wish they had that kind of market,” he says. “But the rigging here was barely pushing 115,000 pounds, so we were having some shows... that almost didn’t occur because we couldn’t rig them.”

With the support of Orlando’s powerful attractions and hospitality industry, the Amway Center project was approved in 2007, with funding through a resort tax increase that would also fund a new performing arts center to open in the next few years, and a $175 million renovation of the Citrus Bowl. Amway Center’s groundbreaking took place in July 2008.

Hard and soft costs for construction of the Amway Center are $382 million, with the Magic responsible for any cost overruns. The team also contributed $15 million in cash upfront and is paying $3 million in rent per year, which the city capitalized to get another $12 million, putting the team’s cash contribution at $62 million.

“This is the first arena I’m aware of that has opened up with a major NBA/NHL tenant that is not managed by the team in 15-20 years,” Johnson says. “This is truly a public/private partnership.”

Amway has a new 10-year naming-rights deal with the center, and the team has a new 25-year deal to play ball at the arena, with a five-year option. Four other brands—Pepsi, AirTrans, Harris and Geico—are designated as “champions of the community,” partnering with the Orlando Magic on programs to benefit Central Florida and the Parramore neighborhood around the center. Three deals announced late last month give naming rights to Anheuser-Busch for a terrace-level bar, Gentleman Jack Rare Tennessee Whiskey for an outdoor patio bar and Geico...
for the parking garage and connecting skywalk.

Johnson and his staff were onboard with the project from the first day, allowing for input into the building’s design and construction that would make it as appealing to tour managers and promoters as it is to basketball fans.

Tours coming into Orlando will go from three ground-level loading docks at the old building to six docks enclosed within the new structure. The center can hold 170,000 pounds of rigging in a straight-line grid that runs all the way across the floor.

Backstage, the venue boasts two large dressing rooms, two auxiliary dressing rooms, two official locker rooms, six star dressing rooms, production offices and a green room with a Wii console, ping pong or “anything that can make the day better for them.”

A rare decline in construction costs during the project allowed the building to be expanded on the fly, starting out at 725,000 square feet and finishing at 875,000 by adding to the concourses. “We believe the location of the arena on Church Street will revitalize that area and make it very vibrant and successful, harking back to its days of the ’80s and ’90s when it was the most visited spot in Florida,” Johnson says.

“Everything the team wanted, I wanted,” Johnson adds. While acoustics, spotlight platforms or dressing rooms may not be priorities for the Magic, the team “let me get everything that I wanted,” says Johnson. “In fact, I have a $1.5 million contingency to spend on anything we want, and I still have $1 million of those dollars.”

Among the tweaks Johnson’s team added were extra acoustical panels and a motorized-track truss seating system. The input at Melbourne, Fla.-based Harris Corp. leads Johnson to believe “this is one of the most technologically advanced venues that has opened,” he says. “All signage inside is LED, with no permanent signage. We have 1,100 TVs that can all convey 1,100 messages, or one message on each of 1,100 TVs. I can give you real-time traffic and weather as you leave or enter the building.”

Meanwhile, the Amway Arena is going out with a bang, including sellouts for Jimmy Buffett, George Strait/Reba, Taylor Swift, Michael Bublé, Eric Clapton, Justin Bieber and Jack Johnson.

The closing schedule at the arena this month is a busy one: Disney on Ice, Marc Anthony, Shakira and the final show of the So You Think You Can Dance tour on Sept. 30. “The next day is the ribbon-cutting for the new building,” Johnson says. “It’s an exhausting way to go out, but it just kept happening. You can’t shut down business; you can’t change a tour’s routing, so we’ll do it.”

The ribbon-cutting at Amway Center is at 10:01 a.m. Oct. 1. After the Eagles show on Oct. 7, early events include Vincenzo Fernandez, the Machete Latin hip-hop tour, college basketball, WWE’s “Raw,” Chuyanne, Andre Rieu and a college battle of the marching bands, along with several Magic preseason games.

Johnson says he’s still shopping for opening-month events and is holding dates in the first quarter from major arena headliners in pop, rock, country and family shows, something for every segment of Orlando’s population.

And the center has a configuration for a wide range of shows. The building’s two curving systems can shut off the entire upper bowl, create a half-house from 9,000 to 5,000 capacity, or take a theater configuration down to 3,000 seats.

“We know there are a lot of shows continued on >>p46
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that can sell between 5,000 and 10,000 tickets, and we want to be a competitor in that market as well,” Johnson says. He adds that the building will co-promote, “but we generally like to work with our two national promoters, Live Nation and AEG Southeast, and all the AEG offices.” Regional promoters active in the marketplace include NYK Promotions, CNN and Beaver Productions. Beaver recently booked shows from Bubble and Norah Jones. Like the Amway Arena, the center is an open house.

Promoters and agents are receptive. John-
son says, “Anyone that has heard about our building, and more importantly anyone that has toured the building, has come away overly impressed,” he says.

John Valentino, Florida-based senior VP for
AEG Live, says the new arena is a “world-class facility” that will provide the ideal environment for artists to perform within their fans across the expanding Central Florida market. “It’s ideally located in downtown Orlando, directly off Interstate 4, one block from the Church Street District and in easy walking distance from a major railway station,” Valentino says. “They spared no expense in providing comfort to

they’re spared no expense in providing comfort to the front and back of the house.’

—JOHN VALENTINO, AEG LIVE

Climate Change

Amway Center To Earn LEED Certification With Green Design, Amenities

While the City of Orlando and the executive staff at the new Amway Center are justifiably proud of the venue’s production capabilities and fan amenities, they’re also quick to tout its environmentally conscious attributes.

Opening Oct. 1, the Amway Center will be the first NBA facility to earn Leadership in Energy and Environmental Design (LEED) new construction certification from the U.S. Green Building Council. The arena will use 20% less energy and 40% less water than arenas of similar size.

The Amway Center project implements a wide range of sustainable design and construction elements, including creating storm-water runoff from the events center site, special roofing material to reduce the building cooling load, low-flow plumbing fixtures, the use of recycled content mate-
rials during construction, a green housekeeping program and green signage ele-
ments throughout the building.

Amway Center’s green features include:

• Preferred parking for hybrid and other energy-efficient vehicles
• High-efficiency heating and cooling systems
• Ultra-low-flow toilets
• Reflective, insulated roofing that will reduce cooling costs
• High-tech monitoring systems that will shut off the lights when a room is empty
• Bicycle racks, showers and changing rooms for workers who bike to work
• Systems to treat storm runoff before it can pollute nearby lakes
• Recycling bins for fans and concert-goers

Many of the points that will go toward the venue’s LEED certification will be earned during construction. For example, of the facility’s building materials, 15% are recycled and 20% come from local sources. About 50% of the wood, concrete and steel construction waste has been recycled rather than sent to a landfill.

Opening with LEED status required much preplanning, analysis of options and eval-­uation of opportunities,” according to Robert Rayborn, the LEED-registered con-
struction executive for Turner Construction, the bond firm on building the Amway Center. He says that attaining the certification was a priority with the design team, architects and engineers.

—FW
REGIONAL MEXICAN GOES DIGITAL

Latin Music’s Largest Genre Grows Online

BY LEILA COBO

Jenni Rivera, one of the biggest names in regional Mexican music, is known for her flamboyant stage presence, ability to draw TV ratings, sold-out shows and a catalog of songs that ranges from the romantic to the provocative. Everything about Rivera, from her voice to her long blonde tresses to her reality TV show, is bigger than life. And yet, less than a year ago, she was barely a blip on the online screen.

It was a glaring absence, and Gustavo Lopez, president of Fonovisa Records, took note.

"Last November, I said, 'Jenni, you have to get on Twitter,'" recalls Lopez, who spoke with Rivera after a Los Angeles show. "And, from December to August, she went from not being on Twitter to 80,000 followers. And to me it's completely changed the way that she sees her fans. It's even changed her show onstage."

Rivera agrees. "It allows me to directly communicate with my fans," she says. "I personally answer their messages. I can even sell my fragrance line via Twitter."

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Rivera’s emergence online is reflective of the regional Mexican music industry as a whole. Long perceived as a genre bound by tradition and slow to adapt to new technologies, in the past year regional Mexican has proved to be a force to be reckoned with when it comes to new media and the digital arena. It is, Lopez says, perhaps the most dramatic transformation for the genre as a whole.

"Radio continues to be for the most part very conservative in its approach," he says. "The big chains are also very careful in their approach to new artists. So our No. 1 priority is that [artists] have an online presence, a social networking presence and a direct correlation between people looking for your online and wanting to buy your music. From a marketing standpoint, that's where we completely changed our approach."

"It’s easier to launch an artist via the Internet than on the radio," says Nir Seroussi, VP of A&R marketing for Sony Music U.S. Latin. "You go to a programmer with a new song and the first thing they do is go to YouTube. So, there's a crisis in the marketplace, but obviously there's something that's working."

That "something" is also directly correlated to a marked change in the regional Mexican consumer. Formerly perceived as an older, immigrant buyer, the new regional Mexican fan now tends to be younger, hipper and home-grown. "If you took a snapshot of regional Mexican dances and concerts 10 years ago, it would show a sea of hats," Seroussi says. "Now, you don't see as many boots or hats but more people who are obviously born here and are dressed to simply party."

This younger demographic increasingly drives the regional Mexican fan online. And while stalwart names like Los Tigres del Norte, Conjunto Primavera and Banda El Recodo continue to dominate the genre, a growing number of new names—from Larry Hernandez and Espinoza Paz to Gerardo Ortiz and Vega de Mando—are cropping up in the upper echelons of Billboard’s sales and radio charts.

For many of these artists, the story begins online.

For example, a year ago, Ortiz was a budding corrido singer who had gained a following by putting his videos online. Angel del Villar, co-founder of indie Del Records, took note after watching Ortiz perform for some 5,000 people in a warehouse east of Los Angeles. He signed Ortiz, and, in turn, Sony Music Latin licensed the artist. Ortiz's debut album, "Ni Hoy Ni Manana," debuted at No. 5 on Billboard's Top Latin Albums chart in June and is No. 21 this week.

Even once artists are signed to a major, the first step is often online.

"Rather than establish something at radio, what we're doing is saying, 'We have a great song. Let's make a little cheap video so we can get it up on YouTube and let's push it out there,' " Lopez says. "I still think there's the

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MÚSICA REGIONAL MEXICANA
Arturo Sandoval

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It’s Easier to Launch an Artist via the Internet Than on the Radio.
—NIR SEROUSSI, SONY MUSIC U.S. LATIN

Conversely, however, regional Mexican’s digital sales haven’t increased substantially. In fact, looking at Billboard’s Latin Digital Songs chart for the week ending Sept. 7, a regional Mexican track doesn’t appear until No. 34: Espinoza Paz’s “Al Diablo lo Nuestro,” with nearly 1,000 downloads. That compares with 3,000 sold for Enrique Iglesias’ “Gente de Zona” at No. 6. (The top five downloads are all songs with bilingual versions and not comparable.)

Clearly, Seroussi says, “physical CDs continue to be sold.” And, until the regional Mexican buyer catches up with the digital experience, “there is more demand for CDs than there are points of sale.”

“There is definitely a sales opportunity,” Seroussi adds. “The mandate is to continue to be focused on the genre.”

Additional reporting by Ayaka Ben-Yehuda.
CELEBRANDO 80 AÑOS
DE INNOVACIÓN EN LA MÚSICA
SESAC, LA SOCIEDAD DE DERECHOS DE EJECUCIÓN PÚBLICA DE MÁS RÁPIDO CRECIMIENTO EN EL MUNDO

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Brandon Flowers Goes Solo, Temporarily

While announcing the arrival of his solo career, Brandon Flowers made it clear that his band, the Killers, isn’t breaking up. In fact, the singer says that the point of “Flamingo” is to “deliver these songs to the public so that his group could eventually return to creating as a cohesive unit.”

“Of course, some of [‘Flamingo’] could have made for great Killers songs,” Flowers says, “but I wanted the next Killers record to be a very strong collaboration. That’s when we’re at our best.”

Instead of a vanity project or a means of separating Flowers from his platinum-selling rock act, “Flamingo” is the sound of the frontman’s creative juices flowing while the rest of the Killers—guitarists Dave Keuning, bassist Mark Stoermer and drummer Ronnie Vannucci Jr.—decided to take a break from the studio.

Flowers may slight the solo effort as an intimate experiment between Killers discs, but fans of the band are certainly taking notice of the stopgap. The singer sold out his first solo show at the Hilton’s Chime Room in his hometown of Las Vegas on Aug. 15, and first single “Crossfire” is No. 16 on Billboard’s Rock Songs chart.

“Most avid Killers fans will know about ‘Flamingo,’” Flowers’ manager Robert Reynolds says. “I also think that letting these songs spread by word-of-mouth as opposed to hitting people over the head with every marketing gimmick is the right move.”

After the Killers finished their third album, 2008’s “Day & Age,” Flowers started writing new songs intended for the group. Throughout the next 18 months of touring, including headlining slots at Coachella and Lollapalooza in 2009, Flowers says he would “duck into the studio every now and then and record ideas” during brief breaks on the road.

As the Day & Age tour continued, however, seven years of nonstop work had left Flowers’ bandmates craving some downtime. The decision for the singer to use the songs for himself after the tour seemed to work for everyone, and Flowers approached Island about a solo album during the summer of 2009.

“The songs were just there, and I decided that I’d be the delivery man,” Flowers says, adding that the band had been very supportive of the idea. Flowers brought the new songs to his Battle Born Studios in Las Vegas early this year, with “Day & Age” collaborators Stuart Price signing on to produce along with Daniel Lanois and Brendan O’Riordan. All three producers helped make up Flower’s backing band, and Rifo Kiley’s Jenny Lewis stopped by for the midtempo pop duet “Hard Enough.”

From the haunted stomp of “Only the Young” to the breezy ballad of “Playing With Fire,” “Flamingo” sounds like a more personal riff on the Killers’ sound. However, Flowers, however, sees the album as an homage to his hometown and its barren surroundings. He says he wants to “summon the spirits of the desert” on the album.

“That where I’m from and that’s what I want to represent,” Flowers says, “so I feel like it’s my duty to conjure the spirits up with the music, and I do the best that I can.”

To raise awareness of “Flamingo” among Killers fans, Flowers announced the album on the band’s website last April and first unveiled its details, including the artwork and track list, to “ Victims, the band’s official fun club. A music video for “Crossfire,” featuring sword-wielding ninjas and actress Charlize Theron, was released in July and has garnered more than 2 million hits on the singer’s Vevo channel.

However, Island is focusing the brunt of its promotion on Flowers’ live show, which will head to “The Tonight Show With Jay Leno” and “Jimmy Kimmel Live!” during release week. With backup singers and Flowers sticking strictly to the mic, the singer’s five sold-out August shows were more “streamlined” than the Killers’ recent stadium spectacles, the singer says.

After a European run, Flowers will return stateside in November for a national tour in 2,000-seat theaters, with tickets set to go on sale during the second week of September, according to Island Def Jam Music Group president/ COO Steve Bartels.

Of course, when the buzz around “Flamingo” dies down, Flowers will return to his refreshed bandmates and work on album No. 4. “It’s inevitable,” he says, “2011 is going to be the time that I’m sure it will happen.”
Durham Indie, Back Again

Superchunk Promises Its New One Is Worth The Wait

Take heart, Superchunk fans: Laura Ballance and Mac McAnally weren't just procrastinating for the last nine years. After all, they had a little outfit to run—Merge Records, which just scored a Billboard 200 No. 1 with Arcade Fire, as well as releasing records by critical darlings like Spoon and She & Him. The pair finally decided it was time to get the band back together and make another record. That album, "Majesty Shredding," its first studio project since 2001, will be released Sept. 14.

Compared with the previous set, "Majesty Shredding" is decidedly more uptempo, brimming with heart-rate boosters like "Cruised Wire" and opener "Digging for Something," which was released as a limited edition 7-inch in July. "Doing shows on an irregular basis helped us realize that our strong point is really the more fun, rock-out songs," bassist Ballance says. "Not that [previous album] 'Here's to Shouting Up! didn't have a few rockers on it, but it had some things that are much harder to pull off live."

Singer/guitarist McAnally adds that "after nine years, we wanted people to hear a record that had a lot of energy."

As for the wait, Ballance says "that even before Here's To Shouting Up! we were a little bit off."

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GLOBAL PULSE

EDITED BY TOM FERGUSON

RESTLESS ROCKERS

Amy Meredith sounds more like the name of a sensitive singer/songwriter than an all-female Australian rock quintet, but that hasn't slowed the band's growth. Its Sony Music Australia debut album, "Restless," opened at No. 8 on the Australian Recording Industry Assn. (ARIA) albums chart on July 12, after single "Lying" cracked the national top 10.

Now international plans are taking shape, and the band recently played a showcase in New York for Sony's state-side execs. Meanwhile, on their date Australian tour booked by Sydney-based Artist Voice starts Sept. 22.

The group's name 'cons-}

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LATEST BUZZ

COHEN TOUR WRAPS IN DECEMBER

Leonard Cohen's two-year-long comeback tour will end in December with four newly announced theater shows in the Western United States, according to AEG Live. The tempestuous Canadian folk poet emerged from a 15-year semiretirement in May 2006 to play large arenas around the world. He will have performed in more than 240 shows by the time he hangs up his fedora after a two-night stand in Las Vegas Dec. 10-11.

LUDACRIS PLANS NEW SET, 'LUDAVERSAL'

Ludacris is "just starting to work" on his next album, which he's already dubbed "Ludaversal." And save for acknowledging that he's doing some work with the Neptunes, he's staying mum on the types of producers he's going to work with on the album. "I don't discriminate," he says, laughing, "just go and look for the big-time producers, but I also make sure that I keep my ears to the street and look for all the hungry ones. It's about getting in there and doing a couple [of songs] with somebody and making sure you pick from the best ones."

MCKAGAN LEAVES JANICE'S ADDICTION

Jane's Addiction has announced it has parted ways with its latest bassist, former Guns N' Roses member Duff McKagan, five months after McKagan's addition to the oft-vacated postpost. McKagan, 46, performed a few concerts with the band and worked on new material for its first album in seven years, but musical differences cut short his tenure. "Hey we wanted to thank Duff for helping us write songs for our new record," keyboardist Chris Hjelte said via e-mail. "We love the songs we worked on with him, but the creative ideas were constrained here...""
to Shutting Up" came out, it felt like, 'God, I need a break,' because Merge was growing and taking more and more of my time. There was a lot of pressure to be here and not be thinking about this whole other business of being in a band.

According to McCaughaan, the album was recorded to maximize the band's availability, as he was able to use his home studio for extra tracking. Band sessions were recorded at Durham, N.C.'s Overdub Lane studio, with engineers/producers Scott Solter.

With all of Merge's other current activity, it seems counterintuitive that Superchunk would choose 2010 for this long-awaited release. But as McCaughaan says, "There will always be something that’s going to make it more complicated." Both he and Balzac agree that Arcade Fire's success could draw more attention to the label in general, but that blockbusters tend to eclipse other things around them. "In a way it's good that we put our record out this year, because then we're throwing ourselves under the bus instead of so many other bands," Ballzac says.

Still, Superchunk will at least have the attention of a loyal, patient fan base. The album follows deluxe reissue versions of the band's last two studio albums, "On the Mouth" and "No Picky for Kitty," both released Aug. 17, and the group will get its share of the mainstream spotlight when it plays "Late Night With Jimmy Fallon" Sept. 20, the act's first TV appearance since 1994. In addition to a slate of tour dates, Superchunk is also on the bill for Matador Records' 21st anniversary festival in Las Vegas in October, helping to celebrate the label that released the band's first three full-length albums in the '90s.

McCaughaan says that Superchunk will do whatever it needs to adhere to radio shows without strength, which is playing shows.

**Questions with David Macklovitch**

**1. "Fancy Footwork" went a long way toward raising Chromeo's profile beyond your in-the-know hipster fan base. Would you call the album your crossover moment? "Breakthrough" would be better. It’s tough for a band like us: We really belong in the new model, where YouTube views and blog pres- sure count more than record sales in terms of awareness. It happened right during the last record. I remember when "Fancy Footwork" was about to come out, our manager was like, "Man, I got this thing called Google Analytics, and you guys are blowing it up." And I was like, "What does that mean? Who cares?" (The attention) was completely unexpected, and for us a lot of things that were our wildest dreams.

2. But you guys do a lot. We're extremely hands-off. [Gevyant] went to business school, so up until a year ago he was our tour manager. After every show we'd go to the hotel, open Excel, do the accounting. Now he still oversees a lot of that stuff, he's on the phone with our business managers all the time. As far as what I do, everything that's sort of the manageratic direction, that's more my department—album title, song titles, album sequence, all that. While he was preparing our last European tour, I was in London mastering the record. We keep a manager to meet with the record label and our booking agent and our publicist.

3. "Business Casual" is your major-label debut. What do you expect Atlantic to do for Chromeo? Nothing. We're really excited to work with you, it's more about what we can provide them to make it easy for them. All I asked them was, "Guys, please don't show our record. Work within your means so you don't lose money." Our last record made money—Atlantic gave us a royalty check (through the label's relationship with Vice Records). Which isn't testament to how well the record sold; it's a testament to how OK the record sold against how little they spent to get there. So I was like, "That's what we're gonna do on the next album, let's be super-conservative. All I need for you guys is to put it out." And they were like, "Yeah, cool," they do have steps in place to give us a push so we can get from selling 70,000 records to maybe 100,000.

4. Are you aware of commercial goals for this record? No. That's a recipe for disappointment. I have clear artistic goals. I'll tell you that much.

5. Such a... I just want to maintain and improve on the channels in which we exist: extensive touring, an entertaining live show, a super-big blog presence and really progressive, quickly, innovo- vative videos done at a reasonable budget where everybody's like, "Wow, how does your band do that?"
LYFE JENNINGS
I Still Believe
Producer: various
Astralay Records
Release Date: Aug. 31
Two years ago, RB singer Lyfe Jennings was arrested following a domestic dispute that took place while he was looking for his child’s mother, who was allegedly visiting another man. Speaking from jail, he apologized, and 12-year-old school boys witnessed the relationship woes on his new album, “I Still Believe.” Our “Let Us Be Lullabies” piano melody on the song “Statistics,” the artist breaks down the percentage of allowable failure that offers advice on what to do to keep an honest one (if you happen to be one of the 10% in existence) and during the track, “Love,” Jennings tells a competing suitors to become more affectionate toward his woman if he doesn’t want to lose her. The set finds the singer not only dropping knowledge on matters of the heart but also revealing a new, more laid-back, Abba-inspired tone on the song “Simple.” Jennings desperately tries to contact his lady; he professes his love to his partner on “Whatever She Wants” and he encourages others to learn from his mistakes on the appropriately titled “Learn From This.” From the sound of it, Jennings has... —MC

SELENA GOMEZ & THE SCENE
A Year Without Rain
Producer: various
Hollywood Records
Release Date: Sept. 21
Selena Gomez (and evidently her band, the Scene) tackling a succession of standard-issue tween-pop topics: how awesome love is (“Off the Chain”), how lucky bad days are (“Intuition”), how powerlessness we more miserable are in the face of the devil’s music (“Rock God”). Fortunately, the 10-track set—a huge improvement over the Disney Channel star’s forgettable 2009 debut—delivers these ho-hum messages in above-average packaging. Opener “Round and Round,” co-produced by “Let It Rock” hitmaker Kevin Rudolf, finds Gomez pumping electro groove, while “Summer’s Not Hot” gets a gloriously trashy Eurodance chorus from RedOne, who co-wrote the song. Elsewhere, Gomez goes appealingly emo-disco on the Toby Gad-produced title track. Despite the album’s title, dark clouds do appear in the form of “Spotlight,” a hookless, fake-dancehall jam, and the snoozy “Ghost of You.” But mostly, “A Year Without Rain” is as sunny as advertised.—MW

Calvin Richardson
America’s Most Wanted
Producer: various
Nimbo Records/Branches Entertainment
Release Date: Aug. 31
There’s nothing forced or fake about Calvin Richardson’s vocal talent; his voice naturally exudes soul. And when it comes to songwriting, Richardson definitely knows his way around a strong song. With Babyface, he co-wrote the Charlie Wilson hit “There Goes My Baby.” Both skill sets take center stage on Richardson’s fifth album and follow-up to his tribute to soul icon Bobby Womack, the 2009 release “Facts of Life.” Highlights include “Feels Like We Sevin,” a worthy heir apparent to R. Kelly’s “Step in the Name of Love,” and several emotion-laden ballads (“Never Do You Wrong,” “Come Over” and “Adore You”). Listening to Richardson’s delivery on these standout tracks, it’s easy to understand why he earned the nickname “Soul Prince.” Undermining these efforts, however, are some repetitive and formulaic selections as “You Possess My Body” and “Thug Livin.” Despite these hiccups, Richardson’s latest effort brings him another step closer to deservedly becoming one of America’s most wanted soul singers.—GM

Ryan Bingham & The Dead Horses
Junky Star
Producer: T-Bone Burnett
Lost Highway Records
Release Date: Aug. 31
Much has happened to Ryan Bingham since the release of his 2009 album, “Roadhouse Sun,” and his latest release, “Junky Star.” The artist swept the awards season earlier this year, winning an Academy Award and a Golden Globe for the song “The Weary Kind” from the film “Crazy Heart.” (Bingham also made a cameo in the movie.) T-Bone Burnett, who takes the reins on this compelling new album, produces the Dream winning track. Listening to Bingham, it’s hard to believe he’s only 29 years old; he sounds more like a veteran troubadour with a voice as gritty and worn as an old sawdust floor. Burnett’s skilled production lets that unique voice take center stage, especially on the hard-hitting “Strange Feelin’ in the Air.” Bingham’s writing is filled with stark images and cansy observations, which is evident on tracks as “Self-Righteous Wall!” and album opener “The Poet.” Look for this gifted young artist’s star to keep rising.—DEP

Rock Heart
Red Velvet Car
Producer: Jon Mink
Legacy Recordings
Release Date: Aug. 31
As a rock vocalist, Ann Wilson can be as powerful as Jon Bon Jovi, Janis Joplin or Axel Rose, and sister Nancy’s guitar hooks are some of the most energized and memorable of the 20th century. The duo’s first album in six years, “Red Velvet Car,” is light on those searing moments that define the greatness of the group. The set’s tone is measured and reflective on retrospectives like “Queen City,” such family odes as “Satisfaction’s Mark” and the lovely, winsome folk tunes “Hear You” and “Sunflower.” The passion that Heart once had seems broken through on the shuffling growl of traveling song “Wheels”; the pulsing, syncopated ‘cloustophobia of “Death Valley”; and the angry wall of “WTF,” where Ann thankfully visits her high notes after the buzzy plod of opener “There You Go.” The lyrical focus, along with raw production and eclectic instrumentation (including mandolin, strings and autoharp), give the 10-song set a heat that’s honest and personal, but not quite the riveting bearing of souls that Heart is known for.—EN

Goo Goo Dolls
Something for the Rest of Us
Producer: various
Warner Bros. Records
Release Date: Aug. 31
If what some of the rest of us want from the Goo Goo Dolls is a return to the trio’s harder-rocking, pre-“Name” roots, then the Goo’s have tossed us a bone. The group’s first new album in four years, “Something for the Rest of Us,” hardly re-creates the world of “Jed” or “Superstar Car Wash.” But the set has a fullness and energy—not to mention an arsenal of layered guitars—that give it the kind of muscle we haven’t heard from the band in quite some time. The song “Sweetest Lie” starts things off with hand claps and a gappling gait, while “One Night,” “Still Your Song” and the flashy “Tango Slave” pair of “How I Hear” and “Say You’re Free” mix propulsion with polished pop craft. Even John Rzeznik’s more melodric moments follow suit, displaying both emotional and musical heft on ambient fare like “As I Am” and dynamic ebb and flows like “Nothing Is Real” and “Notbroken.” Rzeznik is still grappling with relationship tumult throughout these 12 songs. But it’s with a more outward-looking perspective that invests listeners in his quest for the answer to the question, “Can we make it through the darkness?”—GS
SINGLES

ZAC BROWN BAND FEATURING ALAN JACKSON
As She’s Walking Away (3:44)
Producers: Keith Stegall, Zac Brown
Writers: Z. Brown, W. Dunette
Publishers: Warner/Chappell Music/Atlantic

Collaborations between rising and established artists are common, but when best new artist Grammy Award winner Zac Brown Band links up with country icon Alan Jackson for a single, the pairing should be considered momentous. “As She’s Walking Away” captures a man’s hesitation to share his true feelings for a woman: “Now I’m falling in love as she’s walking away/And my heart won’t tell my mind to tell my mouth what it should say.” The heartwarming harmonies of the band and Jackson float along with Clay Cook’s flickering mandolin melody, which is further heightened by Jimmy De Martini’s tender instrumental on fiddle. As listeners fall for this song in the coming months, they can expect Zac Brown Band’s album to include two other noteworthy collaborations, one by Jimmy Buffett and the other by bluegrass acoustic guitarist Tony Rice.—MM

NELLY
Just a Dream (3:27)
Producers: Timbaland, Jerome “Jroc” Harmon
Publishers: various

The last time Nelly saw the top 10 of any Billboard chart was in 2006, when “Grillz” hit No. 1 on the Hot 100. The “Hot in Here” rapper makes a strong re-entry with his latest single, “Just a Dream,” which debuts at No. 8 on Digital Songs. Produced by Jim Jonsin and Rico Love, the track is a melding of rhymes between straightforward hip-hop and a pop ballad about missing a past love. “I was thinking about her, thinking about me/Talking about us, when we’re gonna be/I open my eyes, it was only just a dream,” opens the contagious chorus, atop guitar licks and heavy synths. Layered vocals and Nelly’s own ad-libs also dramatize the track. Its quick success signals that a return to the spotlight isn’t just a dream.—NC

DANCE

LA ROUX
In for the Kill (4:08)
Producers: Ben Langmaid, Elly Jackson
Writers: E. Jackson, B. Langmaid
Publisher: BMG Rights (ASCAP)

Cherrytree/Interscope
La Roux’s defiant singalong “Bulletproof,” the first single from the synth-pop duo’s self-titled 2009 debut, sold more than 1.7 million copies, according to Nielsen SoundScan, and peaked at a surprising No. 8 on the Billboard Hot 100. Follow-up single “In for the Kill” finds androgynous frontwoman Elly Jackson showing off her crystalline-clear voice over producer Ben Langmaid’s minimally styled analog beats. “Kill” may not be as catchy as “Bulletproof,” but it shows that this English-harmonics-calling-by-name’s defining qualities—her power-er voice and his ’80s sonics—can stay fresh from song to song. A stripped-down dance/rap mix by producer Skream is popular in the United Kingdom and was featured during an Aug. 8 episode of “Emmerdale,” proving that Jackson is still ready with a preferred voice of that rumbling underground dance style.—MM

CALL SWAG DISTRICT
Where You Are (4:09)
Producers: Sanchez, Rico Love
Writers: various
Publisher: various

Capitol
The guys who brought the Dougles dance to the masses are now serving a hip-hop spin on Michael Jackson. Call Swag District rapped proper licensing channels to sample the singer’s Jackson 5-era, 1972 hit “Where You Are” and bring it to 2010 with an emphasized drum beat, a more modern dance track and rap verses. The second single from the group’s upcoming debut album, “The Kickback,” works similarly to break out hit “Teach Me How to Doogie,” with a beat designed to make the listener move and dependent on a catchy hook. However, Call Swag District lays down more intricate verses for “Where You Are” spitting rhymes about losing touch with a significant other due to the pressures of fame in between skeletons of The King of Pop.—MM

POP

MATT WHITE
Falling in Love (With My Best Friend) (3:09)
Producer: Josh Kolar
Writers: M. White, S. Sax
Publisher: Blacktree Street Records/Matt White Music/Scotty Sax Songs, administered by PEN Music Group (ASCAP)

Ryko
Rising singer-songwriter Matt White is generating buzz in the AC alternative pop world with his sophomore release, “It’s the Good Crazy,” due Sept. 14 on Ryko. The lead single, “Falling in Love (With My Best Friend),” is a sugary earworm with playful acoustic guitar and simple, simple lyrics about taking a platonic relationship to the next level. “We’re just friends, simple as that, I don’t want it to end, but I’m falling in love with the best friend I got,” White sings over a sunny riff, as he weighs the risks of following his heart. “If we kiss, if we touch, All of this could get rough,” he sings, echoed by hushed pedal steel. Apparently writing up, White closes by saying, “Falling in love just breaks your heart,” before reluctantly admitting that it has broken his heart.—CM

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (AURUMS) AND JASON LIPSHTITZ (SINGLES)

CONTRIBUTORS: Mariel Conspection, Gary Giff, Monica Herrera, Konel Mason, Connor McNicholl, Michael Perlach, Gal Mitchell, Evie Nagy, Deborah Evere Price, Megan Vick, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to: Mitchell Peters at Billboard, 505 S.Wilshire Blvd., Seventh Floor, Los Angeles, CA 90020 and singles review copies to: Jason Lipshtitz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate categories.
G'URLS' OF SUMMER

A song that evokes palm trees, lifeguards and sun-kissed beaches is finally gaining top honors on Billboard's SoundScan's Songs of the Summer 2010 survey, as Katy Perry's "California Gurl," featuring Snoop Dogg, crests the ranking. The chart encapsulates the most popular songs based on actual performance on the Billboard Hot 100 from the June 12 issue through this week.

"California Gurl" rules the list largely on the strength of a six-week command of the No. 100 in June and July. The song hosts run-ups from Bronte's "Love the Way You Lie," featuring Rihanna. Despite the latter title's longer stay at No. 1 (seven weeks), the track didn't debut on the chart until July 10.

Perry collects her second Songs of the Summer chart-topper, following "I Kissed a Girl" in 2008. The singer is just the second artist with two top placements as a lead act in the last 25 years. Mariah Carey won the derby in 1999 with "Vision of Love" and 2000's "We Belong Together." View each Songs of the summer top 10 since 1983 at billboard.com.

—Gary Trust

HOT STUFF

Katy Perry is the only artist to rank on the last three Songs of the Summer countdowns. In addition to topping the list this year and in 2008, she placed at No. 10 last year with "Walking Up in Vegas."

<table>
<thead>
<tr>
<th>TOP ENDS OF THE SUMMER 2010</th>
<th>TOP ENDS OF THE SUMMER 2000-09</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONG/ARTIST</td>
<td>SONG/ARTIST</td>
</tr>
<tr>
<td>1 &quot;California Gurl,&quot; Katy Perry</td>
<td>1 &quot;I'm Gotta Feeling,&quot; The Black Eyed Peas</td>
</tr>
<tr>
<td>3 &quot;Feeling This,&quot; Kings of Leon</td>
<td>3 &quot;Umbrella,&quot; Rihanna ft. Jay-Z</td>
</tr>
<tr>
<td>5 &quot;Dynamite,&quot; Katy Perry</td>
<td>6 &quot;We Belong Together,&quot; Mariah Carey</td>
</tr>
<tr>
<td>6 &quot;Billie Jean,&quot; Tour of the Year feat. Lil Wayne</td>
<td>7 &quot;Confrontations Part II,&quot; Lil Wayne</td>
</tr>
<tr>
<td>8 &quot;Like It,&quot; Enrique Iglesias ft. Flo Rida</td>
<td>9 &quot;Hot in Herre,&quot; Nelly</td>
</tr>
<tr>
<td>9 &quot;Find Your Love,&quot; Drake</td>
<td>10 &quot;Let Me Blow Ya Mind,&quot; Fergie feat. Ludacris</td>
</tr>
<tr>
<td>10 &quot;Not Afraid,&quot; Eminem</td>
<td>10 &quot;Bart,&quot; Beastie Boys</td>
</tr>
</tbody>
</table>

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Jet Stream

Cali Phenom Far East Movement Rockets Up The Billboard Hot 100

Former Interscope Records intern Kevin Nish and producer Rich Costanza, who make up half of Asian-American group Far East Movement, have come a long way since exiting the label's publicity department five years ago.

The Los Angeles quartet makes the second-largest jump on the Billboard Hot 100 this week (41-21) with the club-ready single "Like a G6". Featuring Cataracs & Dev, the song vaults 25-12 on Hot Digital Songs (selling 75,000, according to Nielsen SoundScan, up 54%), while the music video creeps up on the "Get Him to the Greek," "The Fast and the Furious: Tokyo Drift," "Entourage" and "CSI: Miami." The group is managed by Stampede Management's Ted Chung and Russell Bedaux.

"One thing we learned while writing that song is that you have to build your own movement," Nish says, noting the group achieves this by blogging and posting homemade tour videos, as well as participating in chat rooms and an online radio show on Cherrytree.com. "So we stopped touring and hit the streets of L.A., performing in every club we could.

So far, the clubs have played a strong role in Far East Movement's rising radio profile. Interscope marketing director Andrew Fad says the label began working "Like a G6" to clubs and0

Tiger Tracks

California-based singer/songwriter/guitarist Taylor Haugen is playing a solid ground game, laying the groundwork for an October return to the United States to support debut album "Catching a Tiger."(Fat Possum) Released Aug. 17, "Tiger" debuted at No. 5 on Billboard's Heatseekers Albums chart and at No. 3 on the Folk Albums tally, a position it's held for Nos. 41 and 14, respectively. That's without the promotional presence of the charismatic Lisa, who's in Europe playing a series of dates and riding a wave of media interest (stories in the Sun and Sunday Times, appearances on "This Week With Andy Higham") and chart success. "Tiger" peaked at No. 12 on the U.K. albums chart last week, after a 10-week climb.

"Our plan was undecided since we knew that her absence would be the case from the start," Fat Possum head of marketing Justin McGuirk says. (Lisa is on Columbia overseas.) "We hurried to get the album out as early as possible so it had time to saturate a bit before she tours the U.S. It's a mis

STAYING POWER

In the liner notes for Rhino Entertainment's "The Best of Gerald Levert," Princeton University professor/social activist Dr. Cornel West writes that the late Levert's voice "has not been silenced" and "Brother Gerald will not be forgotten.

This week, Levert—who died at the age of 46 in November 2006 from an accidental mix of prescription and over-the-counter drugs—debut at No. 12 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 62 on the Billboard 200 with his first career-spanning compilation. Powering the 16-song set is the previously unreleased ballad "Can It Stay." Co-written by Levert and longtime collaborator Edwin "Tony" Nicholas, and showcasing the soul singer's sexy, yearning vocals, the track is No. 2 in its ninth week on Hot R&B/Hip-Hop Songs (after peaking thus far at No. 26) and moves to No. 7 on Adult R&B.

Released Aug. 31, the collection chronologically spans Levert's two-decade career as an R&B hitmaker. It opens with "Casanova," the 1987 No. 1 R&B/No. 5 pop single he recorded with his first group, Levert, which featured his late brother, Sean, and continued the soulful legacy pioneered by their father, O'Jays co-founder Eddie Levert.

Rounding out the compilation are songs from Levert's sole sampler that began in 1991, including R&B No. 1 single "Private Line" and "School Me," his work with Keith Sweat and Johnny Gill as LSG ("My Body") and two hits he recorded with his father, "Baby Hold On To Me" and "Already Missing You.

The album also sports two cuts from Levert's posthumous Grammy Award-winning 2007 album, "In My Songs": the title track and "DJ Don't." —Gail Mitchell

www.billboard.bz | 59
Disturbed’s Fourth No. 1 Gives Act Elite Accolade

Rock band Disturbed claims its fourth No. 1 album on the Billboard 200 as “Asylum” debuts atop the list with 178,000 sold, according to Nielsen SoundScan.


The band would’ve had four straight No. 1s, but its 2004 live effort, “Music As a Weapon II” (credited to the band along with Chevelle, Taproot and Unlocco), debuted and peaked at No. 148. Thus, with “Asylum” opening at No. 1, it’s the set’s consecutive studio album to debut atop the list, a feat achieved by only two other rock groups in the history of the chart: Metallica and Dave Matthews Band.

That factoid may strike some as odd. You’re probably thinking, “What about the Beatles?” But the Fab Four’s studio sets all came in the pre-Nielsen SoundScan days, when only six albums debuted at No. 1. (And none of them were from the Beatles.)

Previously in the Billboard 200’s employment of SoundScan data in May 1991, Elton John, Stevie Wonder, Bruce Springsteen, Whitney Houston and Michael Jackson had started in the top slot. (John did it twice.) And while the Beatles have debuted at No. 1 four times since 1991, they’ve done it with their three “Anthology” sets and the “1” hits package.

And what about U2, Nirvana and Pearl Jam? All of them have at least four No. 1s each.

For U2, it was on a hot streak with a trio of straight No. 1 entries between 1991 and 1997: “Achtung Baby,” “Zooropa” and “Pop.” However, the band’s next studio release, 2009’s “All That You Can’t Leave Behind,” debuted and peaked at No. 3.

For Nirvana, two out of its four No. 1s were studio releases (“Nevermind,” “In Utero”). Then the latter debuts at No. 1. “Nevermind” famously took a 14-week climb to the penthouse, bumping Jackson’s “Dangerous” out of the top slot.

As for Pearl Jam, while all four of the band’s chart-toppers have been studio sets, only three had No. 1 debuts.


So far, the year’s only welcomed debuts from Rob Zombie, Slash, AC/DC, Godsmack, Deftones, the Rolling Stones (with its “E Ole’ on Main St.” reentry), Stone Temple Pilots, Tom Petty & The Heartbreakers, Ozzy Osbourne, Korn and Iron Maiden.

POSTER CHILDREN: You may have noticed how Disturbed’s “Asylum” posts a larger digital download first week (54,000 copies; No. 1 on Digital Albums) than the 41,000 downloads that greeted its last set, 2008’s “Indestructible.” And, not only was it a larger sales week, but the new album’s downloads made up a larger percentage of its overall first week (16%) compared with “Indestructible” (10%).

Hoping to push the set’s hard digital number sales were generated by Lithograph posters and tour laminates packaged with downloads. Each item was equipped with a unique download code for the album that the purchaser could redeem on or after re lease date. According to Warner Bros., 6,000 were redeemed during street week. They were sold at the band’s shows and in-store signing events since the end of July.

Nearly 2,000 downloads were rung up thanks to lithographs sold in early August at the Legendary Buffalo Chip during the Sturgis Bike Rally in South Dakota. While the band played the event on Aug. 13, its merch was sold during the weekend run-up to its concert.

Market Watch

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Weekly Album Sales (Million Units)</th>
<th>2019</th>
<th>2020</th>
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<tbody>
<tr>
<td></td>
<td>5.2</td>
<td>5.1</td>
</tr>
<tr>
<td>Last Week</td>
<td>5.1</td>
<td>5.2</td>
</tr>
<tr>
<td>Change</td>
<td>-0.1</td>
<td>-1.2</td>
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<tr>
<td>This Week Last Year</td>
<td>6.29</td>
<td>5.86</td>
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<tr>
<td>Over 25</td>
<td>12.9</td>
<td>13.3</td>
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<tr>
<th>Year-To-Date</th>
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<tr>
<td>Week of</td>
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<tr>
<td>ALBUMS</td>
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Distributors’ Market Share: 08/02-08/22/10

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<tr>
<th>Distributors’ Market Share:</th>
<th>08/02-08/22/10</th>
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<tbody>
<tr>
<td>UMG</td>
<td>20.0%</td>
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<tr>
<td>BMG</td>
<td>11.9%</td>
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<tr>
<td>Sony</td>
<td>14.7%</td>
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<tr>
<td>EMI</td>
<td>24.3%</td>
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<tr>
<td>Total Albums</td>
<td>100.0%</td>
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Go to www.billboard.com for complete chart data | 61
HotMags - Free Magazines
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Love the Way You Lie&quot;</td>
<td>Eminem ft. Rihanna</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Till I Wake Up&quot;</td>
<td>Brandy</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Pineapple&quot;</td>
<td>Willow Smith</td>
<td>1</td>
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### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Teenage Dream&quot;</td>
<td>The Maine</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Just the Way You Are&quot;</td>
<td>Elton John</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Dynamite&quot;</td>
<td>DaBaby</td>
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### HOT 100 ROCK

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;To Be With You&quot;</td>
<td>The Weeknd</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Sledgehammer&quot;</td>
<td>The Weeknd</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Faith&quot;</td>
<td>The Weeknd</td>
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### HOT 100 R&B/POP

<table>
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<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Just a Dream&quot;</td>
<td>The Weeknd</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Let's Go &quot;</td>
<td>The Weeknd</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Dynamite&quot;</td>
<td>DaBaby</td>
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### HOT 100 LATIN

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Tejano&quot;</td>
<td>Chris Brown</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Bailar&quot;</td>
<td>J Balvin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo También&quot;</td>
<td>Daddy Yankee</td>
</tr>
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### HOT 100 COUNTRY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Love You Like I Do&quot;</td>
<td>Sam Hunt</td>
</tr>
<tr>
<td>2</td>
<td>&quot;My Kind of Party&quot;</td>
<td>Sam Hunt</td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Only Exception&quot;</td>
<td>Sam Hunt</td>
</tr>
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### HOT 100 NEW AGE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;The Only Thing That Matters&quot;</td>
<td>Steve Vai</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Only Thing That Matters&quot;</td>
<td>Steve Vai</td>
</tr>
<tr>
<td>3</td>
<td>&quot;The Only Thing That Matters&quot;</td>
<td>Steve Vai</td>
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### HOT 100 KID

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Lips&quot;</td>
<td>Wonder Years (band)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Lips&quot;</td>
<td>Wonder Years (band)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Lips&quot;</td>
<td>Wonder Years (band)</td>
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Data for week of September 18, 2010 | For chart reprints all 466-554-4533 | Go to www.billboard.biz for complete Chart data | 67
## Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
</table>
| 1 | "Dynamite" | (
| 2 | "Love is a Drug" | (
| 3 | "I Like It" | (
| 4 | "D.J. Got Us Fallin' in Love" | (
| 5 | "Cooler Than Me" | (
| 6 | "Just the Way You Are" | (
| 7 | "Take It or Leave It" | (
| 8 | "Ain't Nothin' (But a G-Thing)" | (
| 9 | "Beautiful Smile" | (
| 10 | "Gym Class Hero's Body Hammer" | | |

## Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
</table>
| 1 | "Hey, Soul Sister" | (
| 2 | "Need You Now" | (
| 3 | "Blame It" | (
| 4 | "Break Even" | (
| 5 | "Somebody" | (
| 6 | "Life After You" | (
| 7 | "Already Done" | (
| 8 | "Love Me While You Can" | (
| 9 | "California Girls" | (
| 10 | "Everything " | | |

## Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
</table>
| 1 | "Another Way to Die" | (
| 2 | "Lay Me Down" | (
| 3 | "Say You'll Haunt Me" | (
| 4 | "Savion" | (
| 5 | "Sad Man" | (
| 6 | "Bad Company" | (
| 7 | "Lights Out" | (
| 8 | "I Want You Back" | | | |

## Active Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
</table>
| 1 | "Crown the Butterfly" | (
| 2 | "I Want Love" | (
| 3 | "Black Rain" | (
| 4 | "I'm Impossible" | (
| 5 | "The Sound" | (
| 6 | "Ugly" | | |

## Adult Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
</table>
| 1 | "It's Love" | (
| 2 | "Mary Jane Girls" | (
| 3 | "Half of My Heart" | (
| 4 | "September" | (
| 5 | "Thank You" | | | |

## Heritage Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
</table>
| 1 | "The Less I Know About You" | (
| 2 | "Close to You" | (
| 3 | "If I Had You" | | | |
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRETTY GOOD AT DRINKING BEER</td>
<td>Billy Currington</td>
</tr>
<tr>
<td>2</td>
<td>OUR KIND OF LOVE</td>
<td>Lacy J.ompson</td>
</tr>
<tr>
<td>3</td>
<td>LOVE LIKE CRAZY</td>
<td>Moe Bandy</td>
</tr>
<tr>
<td>4</td>
<td>ALL ABOUT TONIGHT</td>
<td>Blake Shelton feat. Sheryl Crow</td>
</tr>
<tr>
<td>5</td>
<td>THE BOYS OF FALL</td>
<td>Randy Houser feat. The New York City Boys</td>
</tr>
<tr>
<td>6</td>
<td>SMILE</td>
<td>Uncle Kracker feat. Big &amp; Rich</td>
</tr>
<tr>
<td>7</td>
<td>I'M IN</td>
<td>Heath Urban</td>
</tr>
<tr>
<td>8</td>
<td>ALL OVER ME</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>9</td>
<td>FALL WITH ME</td>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>10</td>
<td>WHITE CHURCH</td>
<td>Randy Houser</td>
</tr>
<tr>
<td>11</td>
<td>COME BACK SONG</td>
<td>Dustin Lynch</td>
</tr>
<tr>
<td>12</td>
<td>HOLDIN OUT FOR YOU</td>
<td>Chris Young feat. Dierks Bentley</td>
</tr>
<tr>
<td>13</td>
<td>FROM A KING TO A KNEELER</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>14</td>
<td>THE SHAPE I'M IN</td>
<td>George Strait</td>
</tr>
<tr>
<td>15</td>
<td>DADDY LONG LEGS</td>
<td>Lizzy Hale</td>
</tr>
<tr>
<td>16</td>
<td>GOOD NEWS</td>
<td>Scotty McCreery</td>
</tr>
<tr>
<td>17</td>
<td>SONGS FROM A TABLE AWAY</td>
<td>Randy Houser</td>
</tr>
<tr>
<td>18</td>
<td>MAMA'S SONG</td>
<td>Eric Church</td>
</tr>
<tr>
<td>19</td>
<td>SMOKIN' &amp; DRINKIN'</td>
<td>Luke Bryan</td>
</tr>
<tr>
<td>20</td>
<td>SOMEONE CALLING YOUR NAME</td>
<td>Eric Church</td>
</tr>
</tbody>
</table>

### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Need You Now</td>
</tr>
<tr>
<td>2</td>
<td>The Foundation</td>
</tr>
<tr>
<td>3</td>
<td>Cowboys Like Us</td>
</tr>
<tr>
<td>4</td>
<td>Revolution</td>
</tr>
<tr>
<td>5</td>
<td>Play On</td>
</tr>
<tr>
<td>6</td>
<td>Fearless</td>
</tr>
<tr>
<td>7</td>
<td>All About Tonight</td>
</tr>
<tr>
<td>8</td>
<td>Birthday</td>
</tr>
<tr>
<td>9</td>
<td>The Reason I Love You</td>
</tr>
<tr>
<td>10</td>
<td>American Saturday Night</td>
</tr>
<tr>
<td>11</td>
<td>Wide Open</td>
</tr>
<tr>
<td>12</td>
<td>Eastbound &amp; Down</td>
</tr>
<tr>
<td>13</td>
<td>Do My Thing</td>
</tr>
<tr>
<td>14</td>
<td>Up On The Ridge</td>
</tr>
<tr>
<td>15</td>
<td>Underwood</td>
</tr>
<tr>
<td>16</td>
<td>Haywire</td>
</tr>
<tr>
<td>17</td>
<td>#1s ... And Then Some</td>
</tr>
<tr>
<td>18</td>
<td>Carolina</td>
</tr>
<tr>
<td>19</td>
<td>Chicken &amp; Biscuits</td>
</tr>
<tr>
<td>20</td>
<td>Pass The Jar: Live</td>
</tr>
<tr>
<td>21</td>
<td>Party Down South West (The Mixtape)</td>
</tr>
<tr>
<td>22</td>
<td>Heart Like Crazy</td>
</tr>
<tr>
<td>23</td>
<td>Hillbilly Bone</td>
</tr>
<tr>
<td>24</td>
<td>Keep On Loving You</td>
</tr>
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</table>

### TOP BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Up On The Ridge</td>
</tr>
<tr>
<td>2</td>
<td>Natural Highs</td>
</tr>
<tr>
<td>3</td>
<td>The Part</td>
</tr>
<tr>
<td>4</td>
<td>Everybody Loves A Sunday</td>
</tr>
<tr>
<td>5</td>
<td>Emerald</td>
</tr>
<tr>
<td>6</td>
<td>The Nashville Sessions</td>
</tr>
<tr>
<td>7</td>
<td>The Gospel</td>
</tr>
<tr>
<td>8</td>
<td>A Long Time Ago</td>
</tr>
<tr>
<td>9</td>
<td>New &amp; Improved</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

# HOT R&B/HIP-HOP SONGS

## Table of Contents

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avery's Interlude</td>
<td>Avery's Interlude</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Big Sean Featuring Ari and Young Thug</td>
<td>Big Sean Featuring Ari and Young Thug</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>B.o.B featuring A$AP Rocky and 2 Chainz</td>
<td>B.o.B featuring A$AP Rocky and 2 Chainz</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>G.O.O.D. featuring Big Sean and Young Thug</td>
<td>G.O.O.D. featuring Big Sean and Young Thug</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>The Midsummer Mix</td>
<td>The Midsummer Mix</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Nipsey Hussle featuring 2 Chainz and A$AP</td>
<td>Nipsey Hussle featuring 2 Chainz and A$AP</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>Run the Jewels</td>
<td>Run the Jewels</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Wu-Tang Clan featuring Ghostface Killah</td>
<td>Wu-Tang Clan featuring Ghostface Killah</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>Young Thug featuring Wiz Khalifa</td>
<td>Young Thug featuring Wiz Khalifa</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

## Chart Notes

The Hot R&B/Hip-Hop Songs chart is published weekly by Billboard magazine, ranking the top-performing songs in the United States based on airplay, streaming, and sales data for R&B/hip-hop songs. The chart is a key metric for the music industry and is widely followed by artists, producers, and music fans alike.
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Michael Buble</td>
<td>Interscope</td>
</tr>
<tr>
<td>2.</td>
<td>Pink Martini</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Melody Gardot</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>J.J. Cash</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Mark Ronson &amp; The Business</td>
<td>PM</td>
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### TOP TRADITIONAL JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Brian Wilson</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>Norah Jones</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>James Taylor</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>Herb Alpert</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Tony Bennett</td>
<td>PM</td>
</tr>
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### TOP TRADITIONAL CLASSICAL ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Various Artists</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>Various Artists</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Various Artists</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>Various Artists</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Various Artists</td>
<td>PM</td>
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### TOP CONTEMPORARY JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kenny G</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>Wynton Marsalis</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Chick Corea</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>Pat Metheny</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Esperanza Spalding</td>
<td>PM</td>
</tr>
</tbody>
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### TOP CLASSICAL CROSSOVER ALBUMS

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<thead>
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<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Marillion</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>James Newton Howard</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Hans Zimmer</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>John Williams</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Alan Menken</td>
<td>PM</td>
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</tbody>
</table>

---

### HOT DANCE/ ELECTRONIC ALBUMS

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Martin Solveig</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>Kaskade</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Swedish House Mafia</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>David Guetta</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Deadmau5</td>
<td>PM</td>
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### SMOOTH JAZZ SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Groove Theory</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>David Sanborn</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>George Benson</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>Pat Metheny</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Kenny G</td>
<td>PM</td>
</tr>
</tbody>
</table>

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### HOT DANCE AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>1.</td>
<td>Beyoncé</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>Ariana Grande</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Dua Lipa</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>Billie Eilish</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>The Weeknd</td>
<td>PM</td>
</tr>
</tbody>
</table>

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### TOP WORLD ALBUMS

<table>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Beyoncé</td>
<td>PM</td>
</tr>
<tr>
<td>2.</td>
<td>Taylor Swift</td>
<td>PM</td>
</tr>
<tr>
<td>3.</td>
<td>Billie Eilish</td>
<td>PM</td>
</tr>
<tr>
<td>4.</td>
<td>The Weeknd</td>
<td>PM</td>
</tr>
<tr>
<td>5.</td>
<td>Lewis Capaldi</td>
<td>PM</td>
</tr>
<tr>
<td>JAPAN</td>
<td>ALBUMS</td>
<td>UNITED KINGDOM</td>
</tr>
<tr>
<td>-------</td>
<td>--------</td>
<td>----------------</td>
</tr>
<tr>
<td>1.</td>
<td>HITS OF THE WORLD</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>HITS OF THE WORLD</td>
<td>2.</td>
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<td>4.</td>
<td>HITS OF THE WORLD</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>HITS OF THE WORLD</td>
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</tbody>
</table>

**Data for week of September 18, 2010**

For chart reprint call 846.654.4631

Go to www.billboard.biz for complete chart data
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group promotes Lesa Brummel to VP of A&R operations. She was senior director.
Razor & Tie Entertainment elevates John P. Luneau to VP of business and legal affairs. He was senior counsel.

DISTRIBUTION: Universal Music Group Distribution ups Kristen Bender to senior director of product development. She was director.

TOURING: Fully Integrated Management Company Global Special Events names Claudio Oliveira assistant GM of Sun National Bank Center in Trenton, N.J. He was GM of Virtu Center Flyers Skate Zone in Voorhees, N.J.
Facility management company VenuWorks names Gene Pollin Western regional VP and GM of the Forum in Inglewood, Calif. He was COO of GM of Broomfield Sports and Entertainment in Broomfield, Colo.

DIGITAL: Ngmooes promotes Liz Angelucci to director of corporate communications. She was executive coordinating director of the company’s executive management team.

MANAGEMENT: Music industry veteran John Ettinger announces the formation of artist management and consulting firm Ettinger Talent Associates. He was senior director of national promotion at Lyric Street Records.

RADIO: Premiere Radio Networks taps Billy May as VP of programming for “Sixx Sense With Nikki Sixx” and “The Side Show Countdown With Nikki Sixx.” He was GM at Clear Channel in Albuquerque, N.M.

RELATED FIELDS: MTV promotes Nancy Tellett to senior VP of research and consumer insights for Latin America, Canada and the U.S. Hispanic market. She was VP of consumer research at T3i, MTV, Music Box (formerly MTV T3i).
Music Choice appoints Mike Corry director of advertising sales. He was an account executive at Comcast Networks.
—Edited by Mitchell Peters

SOLES4SOULS, FRANTI COLLECTING SHOES FOR CHARITY

Five years ago, Wayne Elsey, former president of Canadian footwear company Kodiak, began collecting shoes for the Asian tsunami victims. Soon after, he left his post to expand his charity efforts by starting Nashville-based nonprofit Soles4Souls, an organization devoted to giving shoes to those in need.

“We try to put shoes on the 100 million children around the world that don’t have shoes,” he says, noting that the charity has distributed nearly 12 million pairs.

The organization recently partnered with Michael Franti, who decided to go shoeless 10 years ago. With the goal of collecting 100,000 pairs of shoes, Franti will designate nine cities on his fall tour as the RareFoot Concert Series. Fans can donate footwear at the concerts, and for those who donate $1, Soles4Souls will give a pair of shoes to someone in need.

Elsey is encouraging concert-goers to clean out their closets: “There are 1.6 billion pairs of shoes sitting in Americans’ closets that aren’t being worn,” he says.
Fans can also visit Soles4Souls.org to find local donation drop locations.

Mitchell Peters

GREAT WORKS

Atlantic, Blood, Entertaiment and Enterprises One executive has paid tribute to the life and work of soul singer Aretha Franklin. The artist, who won six Grammy Awards, died in August at the age of 76.

The late singer’s son, Errol, will receive the lifetime achievement award at the 2013 American Music Awards.

Last month, Franklin was honored with a star on the Hollywood Walk of Fame.

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The late singer’s son, Errol, will receive the lifetime achievement award at the 2013 American Music Awards.

Last month, Franklin was honored with a star on the Hollywood Walk of Fame.
The Country Music Hall of Fame and Museum in Nashville hosted a reception for its new exhibit, “Tanya Wynette: First Lady of Country Music,” which opened Aug. 19 on Great American Country. The event was sponsored by Shell and features video tributes by Faith Hill, the Joneses and the countrypop group Lonestar, who produces and records many of Wynette’s songs. In addition, the exhibit includes a new video installation provided by the Rosanne Cash and Sam Phillips released after “An Evening With Ronnie Cash: A Conversation With Nanci Griffith” held Aug. 16 at the Society Theatre in Beverly Hills, Calif. The gathering celebrated the publication of Cash’s autobiography, “Companions,” which debuted at No. 20 on the New York Times Bestseller list. The event, who was hosting the same music publisher as Cash’s “Outnumbered” this year, ” is a summer outdoor night on the roof, an online art and music installation. From left: Notable Mags’ Tom DeSavia, Cash, Philips and Notable Mags’ Damon Booth. 

With Universal Music, widely expected to acquire rights to Queen’s catalog outside of North America in early 2019, it’s not surprising that Universal Music Group International staff in London got into the spirit of “Freddie for a Day,” said 2. The event celebrated the late Queen frontman Freddie Mercury, who would have turned 64 on Sept. 5 and raised awareness for the Mercury Phoenix Trust charity, established in his memory for fight HIV/AIDS worldwide. Pictured after dinner replays of one of Mercury’s greatest stage outings are (from left) Universal Strategic Marketing head of digital Emma Fullerton, marketing director Andrew Dow, digital junior product manager Luke Armitage, licensing manager Jake Hughes and TV content manager Kathryn Gibbett. 

During a intimate evening at the Grammy Museum in Los Angeles Aug. 30, Maria Staples chatted with Grammy Foundation VP Scott Goldman and reminisced about her career. Staples related wanting to become a nurse after high school instead of following her path with her family’s group, the Staples Singers. But her father, Pops Staples, convinced her to continue performing, saying, “You’re already a nurse, nursing people with your singing.” The self-described “purring vocalist” to the civil rights movement also discussed working with Prince and her tendril vocal. A lot of people sing from the top of their heads, I have to go inside and sing from my heart.” That’s what she did following a brief Q&A session with the audience, belting out four songs, including the title back from her new album, “You Are Not Alone,” Oak. (JG)
BUILDING A BETTER AIRLINE, NOT JUST A BIGGER ONE.

With airline mergers constantly in the news (ours included), it’s easy to forget that size alone isn’t enough to lead this industry. No one who flies is waiting for a bigger airline; they’re waiting for one that’s committed to making flying better. To that end, we’ve taken a look at every part of the experience – from buying a ticket to getting your bags – and dedicated ourselves to constantly improving it. That’s an ambitious goal, especially at a time when air travel is under pressure from all sides, but the challenges of this industry have always been its fuel; that was true at Kitty Hawk, and it’s true today. So while we’re proud to offer over 5,500 flights a day, we won’t rest until each one of them is as convenient, comfortable, and hassle-free as possible.

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