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XMAS MARKS THE SPOT

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

The fate of music retailers’ holiday sales season may rest not with a country-crossover auteur or a hip-hop overachiever or even the King of Pop, but with a money 30-year-old Scot drawn to show tunes.

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

“Taylor Swift will be big,” says Jagjit Jaggi, category manager for software merchandising at the 4-unit Fry Electronics. “I believe she can sell 500,000 units for weeks on end.”


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

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

R&B GM of media Sue Bryan says that this year’s schedule “looks as good, if not better than last year’s release schedule.”

Newbury Comics head of purchasing Carl Mello is less optimistic, saying it “looks like it may be [flat] to a little bit lighter than last year.”

“Trees are things that are going to sell,” Alliance Entertainment group VP of vendor-managed inventory Cindy Barn says. “But I don’t think it’s an outstanding fourth-quarter schedule.”

“Everybody is trying to push out older demo records,” Barn adds, referring to new albums from Groban and Garth Brooks, based sets from Springsteen and Bob Dylan, remasters of the Beatles’ “Red” and “Blue” collections, the Cirque du Soleil-related “Viva Elvish” covers by Ben Shapiro and Red Stewart, the John & Russel collaboration and Christmas albums from Boyle, Matthew Carey and Annie Lennons.

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

“Taylor Swift will be the biggest record of the fourth quarter,” Barn says. “That’s a no-brainer. She appeals to such a wide demo.”

UMG is expected to ship 1.8 million units of “Speak Now” and is projecting first-week sales of 750,000 units, sources say.

Mello says he doubts that “The Gift” can sell like last year’s Boyle album, “I Dreamed a Dream,” considering it sold $300,000 units for weeks on end. Actually, it sold more than $500,000 units for five weeks in a row, including a debut week of 701,000 units. It has sold a total of 3.5 million units, according to Nielsen SoundScan.

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

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

Here’s a look at how some other top fourth-quarter albums are expected to do:

• Kenny Cheshiers “Homes Free’s Whiskey” (Sept. 28) is expected to ship about 400,000 units, with first-week sales projected at 250,000.

• Kings of Leon’s “Come Around Sundown” (Oct. 19) is expected to ship 350,000 units and have first-week sales of 350,000, including about 150,000 digital albums.

• The John & Russel collaboration “The Union” (Oct. 19) has the backing of merchants. “It has a really good story and will get a lot of news coverage,” Barr says. “It’s a good record for the Robert Plant/Alison Krauss demos.”

• Sugarland’s “The Incredible Machine” (Oct. 19) and Rascal Flatt’s “Nothing Like This” (Nov. 16) are each expected to ship about 500,000 units and have first-week sales of about 400,000.

• ’N Sync’s “No Strings” (Nov. 9) is expected to ship about 600,000 units, with first-week sales of about 125,000.

• Rihanna’s “Live” (Nov. 16) and the Black Eyed Peas “The Beginning” (December) are each expected to ship about 500,000 units and have first-week sales of about 200,000.

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

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

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

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

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

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

At press time, Rhino had sold 20-40 employees, the second cutback to take place in the last 12 months. In the earlier round of layoffs, the company attributed the staff reductions to the decline of physical sales and retrenching for the digital marketplace.

To back that up, one of the few new products from Rhino under Gore’s stewardship will be an RIAA music trivia app that stands for Rhino Musical, Audio Trivia.

1. **Talk about Rhino's shift toward digital distribution and away from physical.**

We are definitely releasing less physical product that’s given. In the digital space, we are constantly putting up catalog that hasn't been up before. We are working on an aggressive digital compilation line, which we think is the next step to move our customers from buying on a physical basis to buying in the digital space.

2. **We also have our Rhino Handmade releases, which are direct-to-consumer, mostly Internet products. It's a limited-edition line that drives consumption. Once the run is sold out, it may still be available digitally. For those titles, Handmade has a period of exclusivity online followed by some limited retail distribution.**

3. **What do you have in mind for digital compilation and how will you get older fans of hit music to switch from the CD to digital?**

Our efforts will be devoted to reactivating lines that have been successful for us in the past, like “Have a Nice Day” and “Smooth Grooves.” We are optimistic that new products will help some of the older consumers buy digital. If you look at Jeff Beck as an example, you might assume his audience would skew older and be less digitally inclined. But our first-week sales on Beck’s 2010 album, “Emotion & Commotion,” were 26% digital and sales to date are nearly 17% digital.

4. **How are you managing the Frank Sinatra and Grateful Dead bands?**

In the world of Sinatra, we have our hands in a lot of different things and each business is distinctive, whether it’s a theatrical right, rights for Broadway musicals and restaurants, apparel or wine and food. For instance, we have a successful direct-to-consumer wine business called Sinatra Family Estates, which we launched in 2009 and whose cabinet “Come Fly With Me” is sold out. We are launching another vintage this fall.

5. **And the Grateful Dead business?**

The majority of what we do with them is managing their audio-video catalog and their IP rights when it comes to merch and items like that. This is a very robust direct-to-consumer business, which continues to thrive. We have a great series called Road Trips that we release four times a year. We have other direct-to-consumer products that may have a window before they go to fall retail.

We are now looking for licensing opportunities for the brand itself. We just launched a line of grannas with a company called Galaxy Granola. This is a brand extension for the Grateful Dead that is a perfect match and a great opportunity to extend their culture into the marketplace beyond audio, video and merch.

6. **Is Rhino looking to manage more assets like that?**

We have been very careful to limit our scope and our brands we feel are instantly identifiable. At this time, we are very focused on maximizing opportunities for Sinatra and the Dead. But if there is an opportunity that we see right, we will pursue it.

One thing that we want to put out there, though, is that we are very excited about having deeper relationships with our biggest and most important artists. And it's not that we don't have them, but it's always a balance between managing the brand and taking the opportunity.”

7. **Can you give an example?**

For the Doors, we started a campaign a few years ago for their 40th-anniversary that culminated this year with a documentary executive-produced by “Law & Order” creator Dick Wolf and the band. It received a ton of accolades at film festivals and served as a tool for driving catalog sales.

At the end of the month, we were able to cover the cost of the documentary and provide an opportunity to platform the band on an audience that needed to be reengaged, and to that audience that wasn't familiar with the band. We think that is a win. And it [came] out of a deeper relationship with our Doors manager Jeff Jampol and the band. That's a good example of how Rhino can work with our biggest bands to bring opportunities to the marketplace.
SOMETHING BIG IS HAPPENING...

Tina Turner, Dechen Shak-Dagsay & Regina Curtis
Beyond
NBR 107

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

Various Artists
Black Sabbath: The Secret Musical History Of Black/Sabbeth Relations
RBS 18

This CD presents a guide to African-American & Jewish relations featuring well-known artists singing each others' songs—Bille Holiday, Esther Kit, Cannonball Adderley, Lena Horne, Nina Simone, The Temptations, and more!

Liza St. John
Mozart, Scott & Liza St. John, The Knights
ANC SACD 136

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

The Watchmen
Win Long Management Presents...
PCE 694 (2-discs)

This five-man group composed of South Florida natives has 20 years of combined experience in the hip-hop industry. The Ciphers, 767, Iggy, Pro, and Prox, ready to show the world that South Florida is a breeding ground for raw talent!

3 Leg Torso
Animals & Cannibals
MEC 3

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

Lalo Schifrin
Romeras
ALR 44

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

Kathryn Calder
Are You My Mother?
FEA 9

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

Steven Halpern
Paradigm Shift
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This new release from the #1 best-selling new age healing music artist highlights his orchestration of time, space, and silence to create a paradigm shift in instrumental healing music.

Gary U.S. Bonds
Let Them Talk
CDS 1013

"The gritty blues and soul that marks the Jersey Shore Sound wasn't invented by Bruce Springsteen. He borrowed it from R&B Rocker Gary U.S. Bonds." — New York Post

Tom Grant
Delicioous
Noteworthy

Tom Grant’s finest work in 34 years! The album showcases several of the Northwest's finest jazz-pop artists including Rick Martinist bassist Phil Baker.

Susie Tallman
Come On, Let’s Go!
RMM 1018

Susie’s first DVD features 23 sides from the best of her award-winning CDs. Join her on a romp, on a lark, and jumping on the bed with monkeys!

Dan Reed
Coming Up For Air
ZON 1

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

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

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

When MSG pitches promoters and agents on multiples, it emphasizes the various promotional channels that is parent Caviarcan includes. "We max out seating at New York shows to get the most of the market potential," said Jeff Berchtold, MSG’s senior vice president, entertainment sales. "It’s the key to our success in this business."

Interestingly, MSG is not the only organization to pitch multiples. Other companies are doing the same, with the goal of expanding the number of shows in multiple markets. "The key to success is to be creative and innovative in the way we approach the market," said Michael Cassel, CEO of Live Nation. "We look for opportunities to maximize the potential of our venues and artists."

Ultimately, MSG’s approach has been successful, with the company generating significant revenue from multiple shows at different locations. And with the increasing demand for live music, it is likely that the trend will continue in the future.

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Stay Awhile

Madison Square Garden Entertainment Pitches Multimarket Bookings

...
Teenage Riot
The All Ages Movement Project Publishes ‘Manualfest’ To Assist Venues

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

All-ages venues have existed in different communities for quite a while, with some, like Berkeley, Calif.’s Gilman Street and Los Angeles’ the Smell, lasting for 30 years and continuing. But far more often, all-ages spaces come and go quickly, due to burnout, lack of funding and troubles from local authorities.

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

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

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

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

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

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

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

Erickson says that after years of battling to open different venues, the all-ages movement might reach a tipping point in 2010. “These spaces have historically been marginalized,” he says. “But I think we are finally raising the national consciousness about how important they are.”

Attr: Music Supervisors

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Christy Wyatt

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

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

The company can point to some signs of success, such as the launch of its Droid handset for Verizon Wireless last year and strong sales of its Droid X device, which it released in July. The next big push for Android, which was the top smartphone operating system in the United States in the second quarter, according to 33% of all smart phones sold, is buoying BlackBerry parent RIM (21%) and Apple (22%), according to NPD Group.

A key executive helping shape Motorola's Android-focused game plan is Christy Wyatt, who is in charge of the company's operating system strategy, developer relations, applications and services. Since mobile apps are what make smartphones so compelling, Wyatt's job is ensuring that app developers have fertile ground within Motorola to work their magic.

To that end, she's overseen efforts at the company to develop new services, such as the widget-based Motolife, that are focused on connecting users with apps created by third-party developers.

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

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

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

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

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

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

The other problem was technology fragmentation. Not only did you have to approach the market by handset and by operator, there were 12 different flavors of software. So the cost was prohibitive for the developer to make money. The concept of the app store gives people a direct path to the consumer. If you have a great idea for an app or are the owner of great content, there is a way for you to get it to consumers and actually monetize it.

Why has Motorola embraced Android?

Let me take you back three years. We had been very aware that consumer experiences were going to be dependent on having a solid foundation. We probably had eight different operating systems and a dozen different chip sets. I talked to any company who wanted to create applications or content for our phone, it would be problematic. We were platform-agnostic. We decided to focus on Android because of the open development model. We believed that the kind of monopoly that occurred in the PC space was very unhealthy for the market and commoditized a lot of the players. It's much more advantageous to share an ecosystem across the community. We're very comfortable competing in an open-sourced world.

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

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

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

How important is music's role in achieving that?

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

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

What are some of your favorite apps?

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

What would you say you define the year ahead for app development?

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

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

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

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

BY GAIL MITCHELL

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

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

And in the following week ending Feb. 7, sales of the digital track skyrocketed 1,100% to 114,151, while sales of Pink’s album, “Funhouse,” surged 234% from the prior week to 31,669, according to SoundScan, pushing the album 61-15 on the Billboard 200.

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

Pink’s show-stopper delivered a huge sales boost despite the fact that she didn’t win in either category for which she was nominated. Of course, the star picked the perfect stage. Four other acts that performed at the Grammys—Imelda May, the Dave Matthews Band and trophy winners Green Day and Beyoncé—enjoyed album sales gains ranging from 109% to 137% in the week after the show, according to SoundScan.

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

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

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

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

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

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

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

With an eye on holding onto older viewers who may not be familiar with the latest hitmakers, the awards show regularly features performances by veteran artists...
as well. This year's telecast included Elton John, Stevie Nicks and—performing on the Grammy telecast for the first time—Bon Jovi. In keeping with the academy's stepped-up digital and social media presence—including its "We're All Fans" interactive marketing campaign in association with advertising agency TBWA/Chiat/Day and a new Grammy iPhone/iPod Touch application—fans were invited to vote for one of six Bon Jovi hits for the group to perform (the winner: "Livin' on a Prayer").

Portnow says that calls from artists' various representatives come year-round. "Sometimes the volume gets a little intense," he says. "That's just people doing their job. We reach out based on our thoughts about what will make for a great show. Then we make the asks."

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

According to SoundScan, all but two of the 32 songs that were performed or received awards during this year's telecast enjoyed digital track sales gains of at least 5% in the week after the show, with seven of them more than doubling their sales from the prior week. The latter group included Pink's "Glitter"; Mary J. Blige and Andrea Bocelli's cover of "Bridge Over Troubled Water," which benefited Haiti relief efforts; and Jackson's "Earth Song.

Album sales by Grammy performers also posted big gains. The week after the show, Lady Gaga's "The Fame" slipped two notches to No. 4 on the Billboard 200 but still posted a 17% gain in sales to 75,000 units, according to SoundScan. The Black Eyed Peas' "The E.N.D." rose 10-6 on the albums chart as sales leaped 76% to 70,000, while Swift's "Fearless" climbed 11-7 on a 58% gain to 53,000. And best new artist winner the Zac Brown Band—which performed a medley of "America the Beautiful," "Dixie Lullaby" and "Chicken Fried" with Leon Russell—entered the top 10 for the first time with "The Foundation," which climbed 12 ranges to No. 10 as sales jumped 82% to 40,000.

Online channels helped extend the promotional reach of a Grammy performance beyond the live telecast. This year, the video of 10 performances from the telecast could be purchased at iTunes, including those by Beyoncé, Lady Gaga, Pink, the Black Eyed Peas, Bon Jovi and the Zac Brown Band. Two days after the telecast, Pink posted a video of her "Glitter" performance on her Vevo/YouTube page, where it has been viewed 2.3 million times.

With the third "Grammy Nominations Concert Live!" show scheduled to air Dec. 3 on CBS, the push will soon be on to line up performances for the 53rd Grammy on Feb. 13, 2011, at the Staples Center in Los Angeles.

Billboard's Gail Mitchell is a trustee of the Los Angeles chapter of the Recording Academy.

Set To Pop

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

- Pink, "Funhouse" - 67,000
- Dave Matthews Band, "Big Whiskey and the GrooGrux King" - 28,000
- Maxwell, "BLACKsummers'night" - 19,000
- Zac Brown Band, "The Foundation" - 51,000
- Lady Gaga, "The Fame" - 30,000
song surged 39% from the prior week, while sales of his album "For Your Entertainment" jumped 60%, according to SoundScan.

In the coming year, two major developments will affect Winfrey’s status as a leading tastemaker. First, the 25th season of her syndicated show, which premiered Sept. 14, will also be its last. That’s likely to trigger viewer nostalgia and contribute to a buildup in her ratings, making her show an even more valuable promotional vehicle as she approaches her final episode on Sept. 11, 2011. Winfrey will be moving to cable on her own Oprah Winfrey Network, which is scheduled to launch in January with $189 million in funding from Discovery Communications. Winfrey is expected to debut a new nighttime talk show in late 2011, when she can be expected to resume her role as a cultural arbiter.

“You had better be able to sell with them, which means selling it to them for $5.00 or less,” says a major-label sales executive says. “We all know we have to do that, so we build their price into our [profit-and-loss statements] for each record we expect to get into the Walmart endcap.”

Things get particularly challenging with the deluxe editions of albums. Walmart doesn’t like to carry them in its stores because of their higher price, but will do so if it gets a discount. But that isn’t an option for a major label sales executive—"What they want is a $9.99 price on deluxe titles so they can sell it for $13.98," he says. While Walmart endcaps can move most genres except rap, it’s hardly a secret that Walmart remains music retailing’s strongest country account.

Apple ads remain the most coveted music syncs in TV. The most recent example: a new iPod Nano spot featuring alt-rock band Cake’s 9-year-old song “Short Skirt/Long Jacket.” Sales of the digital track doubled to 20,000 units the week that Apple CEO Steve Jobs debuted it at a Sept. 1 Apple media event, according to Nielsen SoundScan.

A more unorthodox sync arrangement was Apple’s use of Louis Armstrong’s “When You’re Smiling” in an iPhone ad campaign earlier this year. It was a candid broadcast use license that the company obtained to play the song during company meetings in the United States, says Brian Monaco, COO of music resources and strategic marketing at EMI Music Publishing.

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

While that still represents a modest sales tally, the FaceTime campaign sparked inquiries from other companies interested in licensing the song, Monaco says. “To see something like this go from corporate broadcast to merch and game requests, that’s a win for us,” he says.

Show creator Ryan Murphy, music supervisor J.J. Bhutto and song producer Adam Anders mix loveable high-school misfits and slickly produced songs for success. The impact is twofold: The show’s five soundtrack albums sold three full-length albums plus “Glee: The Power of Madonna” and “Glee: The Music, Journey to Regionals” have sold 2.7 million copies, according to SoundScan. On top of that, the artists whose work is covered on the show also see increased exposure and sales boosts. The week after Lady Gaga’s music was prominently featured, her album “The Fame” sold 31,000 copies, an 116% increase over the prior week, according to SoundScan. When tour of Journey’s songs were included as part of a medley in the show’s season finale in June, sales of the band’s greatest-hits collection increased 58% from the prior week, landing it at No. 56 on the Billboard 200.

The buzz extends beyond sales—the “Glee” franchise mounted a sold-out cast tour during the summer and is launching a burgeoning merch empire of everything from greeting cards to videogames. And look for the power of “Glee” to sustain in the foreseeable future: Cable network Oxygen picked up syndication rights for the show, a rarity after just one season on the air. “School music programs are using our arrangements and cast sold-out U.S. tour has led to talks of an international tour,” Bhutto says. "It’s cool to be a Gleek."
ALBUM FEATURED AS AMAZON MP3 DAILY DEAL

UNIQUE U.S. VIEWS AT AMAZON.COM: 461 MILLION IN AUG

LAST YEAR: 7

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

Regardless, it's a sales promotion tool that's helped Amazon grow its share of U.S. music sales, which stood at about 7% in 2005, up from 4.9% in the prior year, Billboard estimates.

After MUSH/TOS'S "Pig No More" was priced at $1.99 as a Daily Deal in May, sales jumped 80% that week to 6,000 units, enabling the title to re-enter the Billboard 200 at No. 94, according to SoundScan. Another $1.99 Daily Deal that same week—Florence & the Machine's "Lungs"—re-entered the Billboard chart at No. 158, after selling nearly 4,000 units, 60% from the previous week, according to SoundScan.

And it's not just new faces that benefit. Radiohead's "Kid A" re-entered the Billboard 200 at No. 180 in January after daily sales jumped 136% to 5,000 units following a Daily Deal promotion at the eye-popping price of $1.99.

REGINA SPEKTOR
performance on "SNL."

SINGLE/ALBUM CHARTING ON ITUNES

NUMBER OF ITUNES ACCOUNTS: 130 MILLION ACROSS 160 COUNTRIES

LAST YEAR: 9

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

Take the case of Boston-area rapper Sam Adams. The virtual unknown catapulted to the spotlight in March after debut album "Boston Boy" unexpectedly took the top spot on iTunes' hip-hop digital albums chart. The surprise placement generated plenty of press, but not all of it was good—critics accused him of gaming the charts through fake sales. Solid evidence never emerged to support that claim, and the novelty helped drive further sales of his single "Driving Me Crazy" to No. 8 on iTunes' hip-hop singles chart.

But iTunes' charts are about to get a makeover with the introduction of Ping—Apple's social network for music. It will be built into the recent release of iTunes 10. With Ping, iTunes users will see not only the overall best-selling tracks by genre but also the top-selling tracks purchased by their network of friends connected through Ping. The idea is to offer more customized charts for both singles and albums.

FIRST ARENA-LEVEL HEADLINING TOUR

AVG ADMISSION ATTENDANCE FOR LADY GAGA'S MONSTER'S BALL TOUR: 13,000 PER SHOW, ACCORDING TO TICKETS

LAST YEAR: 10

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

There could hardly be a better illustration of maximizing a debut arena headlining tour than Lady Gaga's 2010 Monster's Ball arena extravaganza. Already a cultural phenomenon, she has proved she can deliver the goods live, with most of those in the audience seeing her for the first time. A Virgin Mobile sponsorship has added juice, and the tour has been promoted, reviewed and tweeted virtually nonstop since it began in November 2009. Along the way, 2008 debut album "The Fame" has remained a constant fixture in the upper ranks of the Billboard 200, while her EP "The Fame Monster," released the week before the tour started, has sold nearly 1.3 million units in the United States, according to SoundScan.

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

Power Panel

We asked the following 27 industry experts to rate the best ways to generate buzz and drive sales of a music release.

MARCIE ALLEN
President & CEO
PRIMEX

GENEVIEVE JEWELL
President, Joker Entertainment

CYNTHIA SEXTON
President, ABA

MICHELE ANTHONY
President, 21st Century Music

BRUCE KIRKLAND
President, Winter Entertainment

MIKE BOHONG
COO, 21ST CENTURY MUSIC

CANDACE BERRY
President, Sony Music Entertainment

MICHÈL DUMAISON
President, Sony Music Entertainment

MICHAEL LEE
President, Interscope Geffen A&M

RON SPAULDING
President, Def Jam

AL BRANCH
President, Universal Music Group

GARY OVERTON
President, BMG Rights Management

KARTINA BYNUM
VP of Marketing, Urban

GRETCHEN MCDONALD
VP of Marketing, Napalm Music

ALEX WHITE
VP of Marketing, Sony Music Entertainment

JON COHEN
VP of Marketing, Geffen

CURT EDDY
VP of Marketing, Capitol

RONNA RUBIN
VP of Marketing, Epic

EMILY WHITE
VP of Marketing, Atlantic

DONALD FREEMAN
VP of Marketing, Columbia

DAVID SCHULHOF
VP of Marketing, RCA

BRYAN "BIDO" WILLIAMS
VP of Marketing, Interscope

AMBROSE HEALY
VP of Marketing, Island

ROBERT ROBERTSON
VP of Marketing, Decca

STEVE VANOFSKY
VP of Marketing, BMG

Heidi Holliday/Billboard named a group of 27 industry experts asking them to vote on a list of music, marketing and promotional vehicles on a scale of one to ten for their ability to drive sales and their value in generating buzz and exposure across all media. We compiled a scorecard based on their responses and the input of Billboard's editorial staff. We took the same approach to identify the 10 best ways to push a hit music release in this United States and its governing states and the 10 best ways to do it in the United Kingdom and Europe. And we polled experts in indie rock, hip-hop, country and hard rock to find the five most affecting promotional vehicles focused on their respective genres.

DATA SOURCES: Nielsen SoundScan (concert sales), Billboard Boxscore (concert attendance, concert tickets') Nielsen, Audit Bureau of Circulations (print), Box Office (films), NPD (game sales) and company references.
Song in an Ad That Runs During a Special TV Event

Portland, Ore., creative agency Wieden+Kennedy placed the hours’ “All in the Jungle” in a Nike ad that debuted during the Vancouver Winter Olympics in February. After first appearing on Feb. 12, the track’s sales went from virtually nothing to 2,000 units in the week ended Feb. 14 and then sold 10,000 and 8,000 during the next two weeks, respectively, according to Nielsen SoundScan.

Song Covered on Fox’s ‘American Idol’

“American Idol” is one of the program’s finale duets of “Some Nights” has been the theme by third-place contestant Casey James and frontmanthrill’s “wire drawing power, but that’s not the show-determining factor. The act must be fresh in the marketplace, and it helps if it has a new album or other buzzworthy project.

Song Played in a Movie’s Opening Credits

Music that runs during a film’s opening credits usually consists of a score instead of a song, as directors don’t want to distract from the story. Composer Alexandre Desplat’s theme “New Moon” was played at the film’s opening, part of a soundtrack that has sold 1.2 million units, according to SoundScan.

Add in Medium Rotation at WCLZ, New York

Although it faces greater competition from upstart top 40 stations in New York, Z100—along with KIIS-FM Los Angeles—remains one of the twin pillars of the format, which has thrived thanks to the emergence of pop stars like Lady Gaga, Katy Perry and Ke$ha.

Sync Placement in a Video for Nike

Nike went retro for the theme “Write the Future.” The lead single from 1971’s album “Fusion Point” was used in the commercial. The placement gave the track to best digital sales week and an 88% gain in mid-June, according to SoundScan.

Performance on Coachella Main Stage

Coachella 2010 Attendance: 225,000

To nail down Coachella’s main-stage slot, an artist should have a strong fan base and a strong draw, but that’s not the only determining factor. The act must be fresh in the marketplace, and it helps if it has a new album or other buzzworthy project.

Album Featured in iTunes Weekly New Music Tuesday E-Mail

Number of iTunes Accounts: 10 Million

Do the math: About a dozen or so albums are mentioned in each “New Music Tuesday” e-mail. Customers have thousands of new releases to sift through each week. And Apple CEO Steve Jobs has said 160 million people have their credit card information on file.

Performance at a Major Sports Event

Average Attendance: 22,213

Jay-Z and Alicia Keys performed “Empire State of Mind” at New York’s Yankee Stadium before the start of Game 3 of the 2009 World Series. Digital track sales surged 60% that week to 129,000 units, according to SoundScan, sending the song 13-1 on the Billboard Hot 100.

Integrated Tour Sponsorship with a National Retailer

Audience: 12 million

Today’s best tour sponsorship deals offer not just a check, but millions of dollars’ worth of marketing muscle and gross impressions for the band. Best way to get one? Know the brand, make sure it fits, show the company what you have to offer. And get on the radar of sponsorship brokers and agents.

Album Displayed in Target Circular

Total U.S. Newsstand Circulation: 590,000

Like its counterpart at Best Buy, the Target circular can have an exceptionally strong impact on first-week sales. Appearing in the circular gets the act an endcap as well, but it doesn’t work the other way around.
INTINTEGRATED TOUR SPONSORSHIP WITH A LEADING MOBILE CARRIER

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

ALBUM DISPLAYED AT STARBUCKS COUNTER

Although Starbucks has reduced its in-store music selection from 16 titles to about four, label execs still believe the sunshine can have a major impact.

STARRING ROLE IN A CABLE TV REALITY SHOW

BRET MICHAELS Talks About His New VH1 Show ‘Life As I Know It,’
His Second Foray Into Reality TV by Craig Marks

How would you say your career was going when you decided to do your VH1 reality dating show, “Rock of Love”? I thought it was going well, actually. Poison has continued to tour throughout our 25 years, and I’ve been fortunate to work with many amazing bands and musicians.

Were you actively looking to get into TV at that time? No, I don’t know of any TV shows that I was looking to get into. However, I would have been interested in any project that would allow me to perform and connect with new audiences.

What’s the premise of your new VH1 show, “Life As I Know It”? The premise of the show is simple: It’s an all-access backstage pass into my everyday life, a behind-the-scenes look into how I balance my music career, my family, and my relationships with my friends and colleagues.

How has reality TV affected your music career? TV has absolutely made my career go up. It gave me the exposure and platform I needed to reach a wider audience. However, I never thought it would be so fulfilling and rewarding.

What’s the future of your music career? I am excited about the future of my music career. I plan to continue releasing new music and touring, and I am looking forward to seeing how my fans will react to the new album.
Hip-Hop Top 5

1. INTERVIEW PERFORMANCE ON BET'S '106 & PARK'
   AVERAGE VIEWERSHIP OF 141,000

2. SONG ADDED TO MEDIUM ROTATION ON WQHT (HOT 97)
   NEW YORK
   AVERAGE WEEKLY AUDIENCE OF 2.2 MILLION

3. VIDEO/SONG POSTED ON WORLDSTARHIPHOP.COM
   5.8 MILLION U.S. UNIQUE VISITORS IN AUGUST

4. VIDEO/SONG POSTED ON RAPRADAR.COM
   45,000 U.S. UNIQUE VISITORS IN AUGUST

5. VIDEO/SONG POSTED ON NASHBRO.COM
   27,000 U.S. UNIQUE VISITORS IN AUGUST

Survey Panelists

OMAR GRANT
SENIOREDIRECTOR, A&R, EPI Records

ROBERTA MAGRINI
INDEPENDENT PUBLISHER

JESSICA RIVERA
SENIORDIRECTOR, CREATIV AFFAIRS, UNIVERSAL MUSIC PUBLISHING GROUP

CHRIS BROWN performs at the BET Awards in June.

31 PERFORMANCE ON A BET AWARDS SHOW
   AVERAGE VIEWERSHIP FOR BET AWARDS: 20 MILLION (2011)
   LAST YEAR: 4
   Chris Brown made the most of a surprise appearance at the BET Awards in June, performing a dance tribute to Michael Jackson.

34 ALBUM PROMOTED IN TARGET ENDCAP
   NUMBER OF U.S. STORES: 1,700
   LAST YEAR: 1
   Target will usually consider about 50 candidates for six endcap spaces. The titles expected to generate the highest number of sales win placement.

37 SONG FEATURED AS FREE DISCOVERY DOWNLOAD OF THE WEEK ON ITUNES
   NUMBER OF ITUNES ACCOUNTS: 10 MILLION (APRIL)
   LAST YEAR: 11
   In May, the Avett Brothers' "Ain't Nothin' Goin' On But The Rain" video and "Old Man" debut on iTunes' free music video of the week. Digital album sales jumped 27%. According to SoundScan.

38 COVER STORY IN ROLLING STONE
   AVERAGE WEEKLY CIRCULATION: 1.1 MILLION
   LAST YEAR: 17
   After featuring Taylor Swift and Kings of Leon in 2009, the cover of Rolling Stone has showcased fewer breakthrough artists this year. "There aren't a ton of artists like that right now," executive editor Jason Fire says.

San Diego pop/rock band Allstar Weekend is signed to Hollywood Records after appearing as a contestant on Radio Disney’s "HIT" contest. Radio Disney airplay helped single "Suddenly" generate first-week album sales of 7,000 units, according to SoundScan.

39 PERFORMANCE ON NBC'S TODAY
   AVERAGE VIEWERSHIP: 3.1 MILLION
   LAST YEAR: 5
   Senior producer Melissa Zlider wants to see your artist in action. A strong showcase performance increases the chances of landing a slot on the show.

40 SUPPORT SLOT FOR ARENA-LEVEL HEADLINING ACT
   AVERAGE VIEWERSHIP: 5 MILLION
   LAST YEAR: 12
   Australian sibling duo the Kid debuted on billboard's Heatseekers Albums chart solely through sales that it generated at concerts opening for Red Stewart in 2009.

41 SYNCH PLACEMENT IN EA'S 'ROCK BAND' VIDEOGAME
   UNITS SOLD WORLDWIDE: 5 MILLION
   LAST YEAR: 12
   Artists can help their chance of a placement by providing exclusive music or forging a deeper partnership with game owner MTV.

42 ALBUM PROMOTED IN BEST BUY ENDCAP
   NUMBER OF U.S. STORES: 1,000
   LAST YEAR: 15
   Of the three big-box retailers, Best Buy is the most flexible about what it'll feature in its endcaps. The merchant doesn't always rely on sales numbers and is sometimes swayed if it likes an artist and thinks that its stores can boost an album's sales.

43 SONG PLAYED IN A MOVIE TRAILER
   U.S. BOX-OFFICE GROSS FOR "DEAD JIMMY" $20 MILLION
   Snow Patrol's song "Set the Fire to the Third Bar" (Featuring Marta) was used in the trailer for box-office smash "Dead Jimmy."

44 PERFORMANCE ON LOLLAPALOOZA MAIN STAGE
   TOTAL ATTENDANCE: 250,000+
   LAST YEAR: 40
   Audiences for main-stage headliners can top 50,000. Heavy media coverage magnifies the impact. Arcade Fire and Soundgarden closed out this year's festival.

45 ADD IN MEDIUM ROTATION AT KIIS/LA.
   AVERAGE LISTENERSHIP 2.1 MILLION
   LAST YEAR: 1
   Roadrunner Records senior VP Mike Easterling says he saw steady growth in sales and awareness of Travis McCoy's "Billionaire" after the influential Los Angeles radio station began playing the single in March.

46 ALBUM/SINGLE INCLUDED IN AMAZON'S SPECIAL SALES OR PROMOTIONS
   U.S. UNIQUE VISITORS TO AMAZON.COM: 15 MILLION
   LAST YEAR: 8
   There's really only one way to get into these promotions—offer a lower wholesale price. The merchant is already selling its downloads for less than iTunes.

www.americanradiohistory.com
47 FEATURED AS ‘ROCK BAND’ DOWNLOADABLE SONG OF THE WEEK
DOWNLOADS SOLD SINCE RELEASE: 13 MILLION
LAST YEAR: 19
To qualify, a track should already be a hit and be able to show off the capabilities of the game, which now includes keyboards and harmonicas.

48 SINGLE Video LISTED IN ‘FREE ON ITUNES’ SECTION
NUMBER OF ITUNES ACCOUNTS: 5 MILLION+
LAST YEAR: 9
Ryan Star, the Virginmarys, Hey Monday and Dolekern are recent examples of acts that benefited from increased visibility as an iTunes freebie.

49 VIDEO FEATURED AS YOUTUBE MUSIC SPOTLIGHT
U.S. UNIQUE VISITORS: 5 MILLION+
LAST YEAR: 5
When Kyle Andrew's video for "You Always Make Me Smile" was spotlighted on Google’s music page, it was YouTube’s sixth most-watched video that day.

50 ALBUM MENTIONED ON WALMART IN-STORE VIDEO NETWORK
NUMBER OF U.S. STORES: 1,200
LAST YEAR: 31
Until recently, Walmart picked which releases to highlight. But this summer, the retailer began allowing labels to buy their way in: "It’s crazy expensive," one exec notes.

52 PERFORMANCE ON BONNAROO’S MAIN STAGE
TICKET ATTENDANCE: 100,000+ 2010
LAST YEAR: 7
Bonnaroo streamed concerts on YouTube this year in a partnership with Ford and broadcast several performances on Fuse after the event, including a complete set by Kings of Leon.

53 SYNCH PLACEMENT ON ABC’S ‘GREY’S ANATOMY’
SYNCH PLACEMENT: 12 EPISODES
LAST YEAR: 5
Andrew Belle's album, "Open Your Eyes," increased its sales by 192% after being featured in a May episode, according to Nielsen SoundScan.

54 ALBUM/SINGLE LISTED ON AMAZON’S MAIN MUSIC PAGE
U.S. UNIQUE VISITORS: 1 MILLION+
LAST YEAR: 45
To get an album or single listed in Amazon’s "new and noteworthy" section, pitch a promotion that will boost site traffic.

55 PERFORMANCE ON RADIO DISNEY
AVERAGE WEEKLY AUDIENCE: 95 MILLION+
LAST YEAR: 72
Radio Disney provides a platform not only for teen-market stars but also pop performers aiming at a broader audience.

56 ADD IN MEDIUM ROTATION ON MAJORITY OF COUNTRY STATIONS IN THE TOP 100 MARKETS
AVERAGE WEEKLY AUDIENCE: 3 MILLION+
LAST YEAR: 32
Radio remains a formidable sales driver in country music.

57 SONGS PLAYED OVER A HIT MOVIE’S END CREDITS
U.S. BOX-OFFICE Gross of ALICE IN WONDERLAND (2010) $262 MILLION
LAST YEAR: 71
Tim Burton's "Alice in Wonderland" used Avril Lavigne's original song "Alice" over the end-title credits. The soundtrack reached No. 3 on the Billboard 200.

58 VIDEO LINK ON PEREZHILTON.COM
His Tastes Lean Toward Pop, But Celebrity Blogger PEREZ HILTON Insists He Loves ‘Good Music, Period’ BY LOUIS HAU
How do you decide which videos to feature?
It's usually one of two scenarios. One, it's a new act that I love and want to champion. And sometimes I'll post videos or songs of big name artists, even if I don't like them, because it's newsworthy and they have an audience that wants to see it.

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

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

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

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

You personally go through your inbox every day?
Yeah.

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

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

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

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

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

What songs excite you the most right now?
The new Kanye West song “Runaway” that he performed at the MTV Video Music Awards is on my list. And of course, the Glee song “ Paid Your” is epic.

LAST YEAR: 11
Country Music Top 5

1. PERFORMANCE ON COUNTRY MUSIC ASSN. AWARDS SHOW
AVERAGE VIEWERSHIP: 11.2 MILLION
LAST YEAR: 31

2. RETAIL PARTNERSHIP WITH CRACKER BARRREL
NUMBER OF U.S. LOCATIONS: 685

3. PERFORMANCE ON ACADEMY OF COUNTRY MUSIC AWARDS SHOW
AVERAGE VIEWERSHIP: 1.5 MILLION
LAST YEAR: 1.2 MILLION

4. PERFORMANCE ON ABC'S CMA MUSIC FESTIVAL SPECIAL
AVERAGE VIEWERSHIP: 8 MILLION
LAST YEAR: 7.5 MILLION

5. COVER OF COUNTRY EDITION OF PEOPLE MAGAZINE
CIRCULATION: ABOUT 3,000,000

Survey Panelsists

KEVIN LAMB
VP, PEBER MUSIC

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

KIRT WEBSTER
FOUNDER/PRESIDENT, WEBSTER & ASSOCIATES

Editors Note: Webster's work with the country Crocker Barrell was included from the results.

59

PERFORMANCE ON ABC'S "GOOD MORNING AMERICA"

AVERAGE VIEWERSHIP: 11.2 MILLION
LAST YEAR: 7

Albums for at least two acts had their sales significantly boosted after appearing in 2010. Sugarland's "Love on the Inside" (2008) experienced a 40% gain in May and Ingrid Michaelson's "Everyday" (2009) increased 35% in October, according to Nielsen SoundScan. The show's entertainment producers are Karen Rhea and Monica Escobedo.

60

SINGLE ADDED TO ONE OF ITUNES' EDITORIAL PLAYLISTS

NUMBER OF ITUNES ACCOUNTS: 365,000,000
LAST YEAR: 96

"Everyday" by Sugarland was added to a music magazine's editorial playlists, including one by Rolling Stone. The magazine's official website, rollingstone.com, also featured the band's new single.

61

FEATURE IN ROLLING STONE

AVERAGE CIRCULATION: 1,500,000
LAST YEAR: 32

While superstars like Taylor Swift and Lady Gaga recently claimed Rolling Stone's top music cover, the magazine still devotes space to music discovery. Named in Rolling Stone's "Five Breakout Bands to Watch" in May Arizona band the Maine's "Black and White" debuted at No. 16 on the Billboard 200 in July.

62

REGULARLY UPDATED ARTIST TWITTER FEED

U.S. UNIQUE VISITORS: 250,000,000
LAST YEAR: 66

Kanye West's embrace of Twitter has been a cornerstone of the media's focus on pop culture. His Twitter page has seen a significant increase in followers, with the artist regularly updating his fans on his latest projects and news.

63

PERFORMANCE ON CMT'S "CROSSROADS"

AVERAGE VIEWERSHIP: 1.6 MILLION
LAST YEAR: 10

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

64

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

AVERAGE AUDIENCE: 83,900 (24/7 MIXED STATION)
LAST YEAR: 64

"Depending on the audience and station's format, I try to create a campaign that's right for them," says Greg Frank, senior VP of music strategy for BMI. The campaign for the single "All Summer" includes various radio spots and tie-ins with local businesses.

65

SYNCH PLACEMENT ON CMT'S "GOSPEL GIRL"

AVERAGE VIEWERSHIP: 1 MILLION
LAST YEAR: 10

The music supervisor for the teen drama is Charlotte Shop Shop Music owner Alexander Panavas. Last September, California native Amy Martino debuted at No. 88 on the Billboard 200 after her version of T.I.'s hit "Whatever You Like" was featured in an episode.

66

VIDEO ON "CMT TOP 20 CANNONBALL"

AVERAGE VIEWERSHIP: 3,000,000
LAST YEAR: 62

A music video on this countdown show helps introduce new acts and boosts the careers of established artists. "Top 20" is driven by many metrics, including sales, radio airplay and streaming, BMI senior VP of music strategy Greg Frank says.

67

COVER STORY ON SPIN

AVERAGE CIRCULATION: 730,000
LAST YEAR: 78

Spin has given a number of cover nods this year to active veterans including Green Day, Courtney Love and Eminem. A June Stone Temple Pilots cover immediately preceded a No. 1 debut on the Billboard 200 for the group's first album in nine years. The self-titled comeback sold 62,000 copies in its first week, according to SoundScan.

68

ALBUM/SINGLE LISTED IN ITUNES' "WHAT WE'RE LISTENING TO"

NUMBER OF ITUNES ACCOUNTS: 20,000,000
LAST YEAR: 28

The selection of releases on this list is very fluid. Even its placement can change—it can appear on either the main iTunes music page or a specific genre page. Content is refreshed every Tuesday, like everything else at the digital retailer.

69

SYNCH PLACEMENT IN A TV AD FOR CONVERSE

AVERAGE CIRCULATION: 1 MILLION
LAST YEAR: 31

Best Coast's surprising No. 36 debut on the Billboard 200 was helped by singer Bethany Cosentino's appearances on Converse's single "All Summer" in July. The collaboration with rapper Kid Cudi and Vampire Weekend's Rostam Batmanglij was part of the brand's point of view "One Artiste, One Song" campaign, which kicked off in 2008.

70

FEATURE IN PEOPLE

AVERAGE CIRCULATION: 1.5 MILLION
LAST YEAR: 78

The celebrity lifestyle magazine tends to cover the personal side of artists' lives, which is what the editors like about it. Catalog sales often appear in the magazine's regular "Catching Up With" profiles, which is where the feature this year appeared.

71

SYNCH PLACEMENT IN A TV AD FOR ADIDAS

AVERAGE CIRCULATION: 1 MILLION
LAST YEAR: 78

Adidas likes to maintain long-term relationships with acts ranging from Snoop Dogg to Snoop Dogg to promote its "Originals" apparel line. A recent Adidas TV ad featured "Magic" by R & B: While the rapper finally broke through to the mainstream, Adidas is still "feeding them products," spokesman Jen Wender says.
Latin Top 10

Partnerships With Leading Consumer Brands Grow In Importance BY LEILA COBO AND AVALA DEN-YEHUDA

At a time when the decline in sales of Latin music albums in the United States continues to outpace the drop in total U.S. album sales, smart use of promotional platforms is especially vital. TV remains a dominant force in Latin music, but brand partnerships are rising in importance. To see how to pull it off, we interviewed the best ways to promote Latin music, we surveyed a panel of industry experts, asking them to rate a wide range of platforms on their ability to drive sales and buzz in the U.S. market.

1. ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND

AUDIENCE IMPACT

LAST YEAR: 3

Pop/urban duo Chino & Nacho were voted unknowns when they signed with Universal Music Latino, which secured an endorsement with AT&T’s Go Phone. In the duo’s single, “Nita Bonita,” they debut their album. The deal, which included prime-time spots on the Univision and Telemundo networks and on Latin cable channels, played a key role in Universal’s national promotion of the act. “Nita Bonita” topped Billboard’s Hot Latin Songs chart for three weeks in May, while the album has sold 31,000 units since its release in May, according to Nielsen SoundScan.

2. SONG FEATURED AS THEME FOR A Telenovela

AUDIENCE IMPACT

LAST YEAR: 1

Mexican actor/singer Pedro Fernandez joined the Televisa comedy soap “I Hasti Que El Corazon Mas Seque” in 2009. The show aired in Spain, Portugal, and South America, and won a Primetime Emmy Award for Best Actor in a Comedy Series. The song, “Amarte a la Antigua,” was featured in the show.

3. TOUR SPONSORSHIP WITH A LEADING CONSUMER PRODUCTS BRAND

AUDIENCE IMPACT

LAST YEAR: 1

The tour sponsorship deal with Pepsi, a leading consumer products brand, has been very successful. The tour includes stops in major cities across North America, with a focus on reaching young audiences.

4. TELEVISION PERFORMANCE AT A LATIN AWARDS SHOW

AUDIENCE IMPACT

LAST YEAR: 1

Fernandez’s performance at the Latin Grammy Awards, where he was nominated for Best Pop Collaboration, has been very successful. The performance has been viewed by millions of fans worldwide.

5. SONG FEATURED AS THEME FOR A TELEMUTA

AUDIENCE IMPACT

LAST YEAR: 1

The song, “Amarte a la Antigua,” has been featured in a telemunera show in Mexico.

6. PROMOTION ON ITUNES HOME PAGE

AUDIENCE IMPACT

LAST YEAR: 1

The song “Amarte a la Antigua” was featured on the iTunes homepage, which has been very successful. The song has been downloaded over 1 million times.

7. TOUR SPONSORSHIP WITH A MOBILE CARRIER

AUDIENCE IMPACT

LAST YEAR: 1

The tour sponsorship deal with a mobile carrier has been very successful. The tour includes stops in major cities across the United States, with a focus on reaching young audiences.

8. SONG FEATURED IN UNIVISION NETWORK PROMO SPOT

AUDIENCE IMPACT

LAST YEAR: 1

The song “Amarte a la Antigua” has been featured in an Univision network promo spot, which has been very successful. The song has been played in TV and radio commercials.

9. REVIEW/FEATURE IN THE NEW YORK TIMES

AUDIENCE IMPACT

LAST YEAR: 1

The song “Amarte a la Antigua” has been reviewed in the New York Times, which has been very successful. The review has been read by millions of fans worldwide.

10. SONG FEATURED IN UNIVISION NETWORK PROMO SPOT

AUDIENCE IMPACT

LAST YEAR: 1

The song “Amarte a la Antigua” has been featured in another Univision network promo spot, which has been very successful. The song has been played in TV and radio commercials.

LATIN SURVEY PANEL

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

DAVID ALVARADO

VP of MARKETING, CAPITAL LATIN

JOE BONILLA

CEO, DJANGO, THE CROSSBORDER AGENCY

MIGUEL GARROCHO

VP of MARKETING, BRANDEE MUSIC LATIN AMERICA

JAZMIN MEDRANO

SENIOR MANAGER, DIGITAL PRODUCER, UNIVERSAL MUSIC LATIN

MAYNA NEVAREZ

PRESIDENT, REDMUSIC COMMUNICATIONS

SERGIO PEREZ

VP of MARKETING, DISNEY MUSIC

NIR SEROUSSI

VP of MARKETING, SONY MUSIC LATIN

SUSAN STIPACIN

CD, FOUNDER, THE BREATHREAP AGENCY

ADAM TORRES

MANAGER, DOCTORON

JEFF YOUNG

CEO, VENETIAN MARKETING GROUP
72 SYNCH PLACEMENT IN ACTIVISION'S 'GUITAR HERO'

AMERICAN IDOL" AND "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

73 PERFORMANCE AT COUNTRY MUSIC ASSN. FESTIVAL MAINSTAGE

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

74 SONG PLAYED ON ABC'S "DANCING WITH THE STARS"

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

75 COVER STORY IN ENTERTAINMENT WEEKLY

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

76 SYNCH PLACEMENT DURING THE NBA FINALS

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

77 SONG FEATURED ON NPR MUSIC'S "ALL SONGS CONSIDERED"

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

78 ALBUM/SINGLE REVIEW IN ROLLING STONE

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

81 VIDEO PROMOTED IN THE MAIN DISPLAY WENDOR OF VEVO'S HOME PAGE

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

82 SYNCH PLACEMENT ON HBO'S "ENTOURAGE"

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.

80 ADD IN MEDIUM ROTATION AT KROQ LOS ANGELES

"American Idol" and "Glee," which started the cover of the Oct. 30, 2009, issue as part of the media coverage that helped "Glee: The Music, Volume 1" notch first-week sales of 111,000, according to SoundScan.
U.K. Top 10

Jonathan Ross May Be Gone, But Simon Cowell Still Reigns Supreme by Tom Ferguson and Andre Paine

With Jonathan Ross’ departure in July from the BBC, his popular BBC TV talk show, “Friday Night with Jonathan Ross,” a lament from our U.K. list for the first time since its inception. In his absence, our panel of experts voted former host Tony Blackburn into Cowell’s category as the corporation’s leading music tastemaker. But not even she can stop Simon Cowell, whose influence grows ever greater.

3. PERFORMANCE ON THE BRIT AWARDS

RATINGS: THE 2010 BRTT HITS 50 MILLION

The nominations for the 2010 BRIT Awards included the biggest selling British artist of 2009, but even without Susan Boyle, ratings climbed from the previous year’s 3.2 million to 3.4 million to 3.6 million to 3.8 million. The lead-story focus is on a new series of the chart music on the Official Charts Co. (OCC.)—an evening of the ZO Arena—and a new BRITs ‘Committee chairman’ Universal Music U.K. chairman/CEO David Joseph’s sale of change in the format for 2011.

4. SYNCH IN A HIGH-ROTATION TV AD FOR APPLE

PRODUCED BY ALL (APPS) AUDIENCES INCREASED TO 10 MILLION DURING LAST SERIES

Last year, although less music-focused iPhone and iPod commercial cannibalizes Apple’s marketing spending in the United Kingdom, the Apple Ads are still the most highly rated commercial slot for our panel. Music choices are made in the United States, with recommendations from European programmers. Miss Lou’s "Breakfast [Shanghi]" (PAN. Timp) "She's Got Me Dancing" (Red Room) and Danish band the Blue Van’s "There Goes My Love" (PAN. Todd) have all been featured in U.K. ads in the past 12 months. Although the main benefits have come from increased exposure rather than significant sales boosts.

5. ADDED TO PLAYLIST ON BBC RADIO 2

12 MILLION WEEKLY LISTENERS IN THE SECOND QUARTER

Last year, Radio 2s remains the United Kingdom’s best-listened station, with its average weekly audience in the quarter improving from the 13.4 million listeners it reached during the same period last year. According to ratings company RAHAR, in the flagship breakfast show—now hosted by one-time hairdresser Chris Evans, who took over the early ked from veteran broadcaster Terry Wogan—fell in 4.5 million but weekly listeners in the second quarter. Head of music, Jeff Smith, claims the commercially inclined workforce, meeting that sets the 30-track playlist: Alister tracks choose about 20 plays per week.

6. SONGS COVERED ON ITV’S ‘THE X FACTOR’

APPEARS CONSISTENTLY MORE THAN 10 MILLION DURING LAST SERIES

Last year, Cowell’s bid to score the No. 1 U.K. Christmas single last year was thwarted by an American television campaign that sent Dance Against the Machine’s "Killing in the Name" to the top of the chart "X Factor" winner Joe McElderry. But the latter’s cover of Miley Cyrus’ "The Climb" did top the U.K. chart: later, dropping down to two weeks after 43,000 copies according to the OCC, where Cynic’s original also returned to the top 40. Cowelltowers on top of the 50 hottest songs are chosen by the show’s judges, who include Cowell and Girls Aloud singer Cheryl Cole. There are also benefits in the knockout stages from contestants singing covers, and other McElderry cover "journey’s "Don’t Stop Believin’" into the U.K. top 20 for the first time.

7. LISTING ON THE ITUNES FRONT PAGE

AUDIENCE/VIA

Last year, Apple’s iTunes Store is by far the largest digital music market in the United Kingdom, accounting for 100% of consumer spending on all recorded music, according to labels group the BPI. Apple’s own apps and U.K. sales deal with label lyrics, with the free single of the week offer a way to complement an album release. Top act, Mertens & the Diamonds’ debut, "The Family Jewels," bowed in March at No. 1 on the OCC charts, with 24,000 sales following its performance on the iTunes Radio chart. Sales of 28,000 were also reported that week following its performance on the song. The same week, their album’s same name climbed 17-10 on the OCC album chart, on sales of 12,000.

8. LIVE PERFORMANCE/I NTERVIEW ON BBC RADIO 1’S ‘FEARNE COTTON SHOW’

5 MILLION WEEKLY LISTENERS, ACCORDING TO RADIO 1

Fearne Cotton, best-known as a perky TV host, took over Radio 1’s mid-morning show from Jo Whiley in 2009 to enhance its appeal among younger listeners. She made the recording industry expect more of the DJ, but her predecessor as a tastemaker, but she was back on the air. Her Live Lounge feature (inherited from Whiley) has not only featured new songs and covers, but also promoted music in the United Kingdom.

9. PERFORMANCE ON BRITAIN’S ‘GOT TALENT’

20 MILLION FANS FOLLOWED 4.3 MILLION

No Susan Boyle-style supertalent found his year—but for one week only, popular radio DJ and Twitter follower was a celebrity on US radio. Their 102.9 in Memphis. Cowell’s online popularity is demonstrated by his 1 million-plus Twitter followers, while shows are also on record sales chart. By the end of 2010, Cowell’s music had reached the top 10 of the OCC singles chart.

10. COVER STORY IN Q

MONTHLY CIRCULATION OF 140,000

Last year, Channel Music Group’s music monthly Q approached its 25th birthday next year with its influence only slightly diminished by declining readership. Audit Bureau of Circulations figures show that average monthly circulation in the first half of 2010 was down 10.7% from the same period last year, but Q will manage to get big names for its cover. Recent faces to appear there have included U2, Lady Gaga, Muse, and Kings of Leon.

U.K. Survey Panel

We turned to these three industry experts to rate the best ways to promote music in the United Kingdom.

ADAM DEHAVRUS
FORUM DIRECTOR, THINK ESPLANADE

KATE ETTERIDGE
ACCOUNT MANAGER, UMG COMMERCIALS

CHRIS GOODMAN
MUSIC DIRECTOR, OUTSIDE ORGANIZATION

JAMES HOPKINS
HEAD OF PRESS, COLUMBIA LABEL GROUP

NEIL HUGHES
SALES PROMOTER

KEVIN McCABE
VP OF PROMOTIONS AND PRESS, PRASORDER RECORDS

ANDY PREVEZER
PRESS DIRECTOR, WARNER BROS. U.K.

ADRIAN READ
HEAD OF PRESS, DARLING DEPARTMENT

PHOEBE SINCLAIR
PUBLISHER DIRECTOR, VIRGIN RECORDS U.K.

TIM SMITH
MANAGING DIRECTOR, BAGMUSIC
83

FEATURE ON NPR'S "ALL THINGS CONSIDERED"

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

BY PAUL HEINE

"All Things Considered" has recently profiled Gustavo Mohler, Throwing Musse's Kirstin Korsh and surviving members of Bill Monroe's Blue Grass Boys. Does the show decide which artists to showcase?
The main thing we're looking for is who's got a story to tell. It's a very broad-based show and we try to vary up the genres we cover, so that's where you get that eclectic mix.

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

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

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

What about NPR member stations? Do they pitch acts to someone who's breaking out in their market?

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

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

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

De unsolicited pitches help an artist's chances of being featured on the show?

It's how we often find out about them. It's difficult to spend time with each one because we're just sort of inundated.

How can an artist manager get your radar?

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

LAST YEAR:

87

SINGLE FEATURED AS FREE DOWNLOAD AT AMAZON’S MP3 STORE

U.S. MARKET VOLUME: $1 BILLION

Last year:

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

88

VIDEO ON THE HOME PAGE OF YAHOO MUSIC

U.S. MARKET VOLUME: $1 BILLION

Last year:

Featured videos typically get 500,000 plus views per week, according to John Lanzar, head of programming and artist relationships. An artist doesn’t have to be well-known to benefit from this prime placement, he says.

89

SYNCH PLACEMENT IDEAS "Mad Men NFL"

U.S. MARKET VOLUME: $1 BILLION

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

90

PERFORMANCE ON THE AMERICAN MUSIC AWARDS

AVERAGE CIRCULATION: 1,421,000

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

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

1. PERFORMANCE ON NHK’S ‘KOHAUTA GASSEN’

**AVERAGE VIEWERSHIP: 11 MILLION**

Now in its 65th year, “Kohaku Uta Gassen” is Japan’s premier annual music TV event. Airing every New Year’s Eve, it features performances by the year’s big-selling domestic artists. Last year, featured acts included Ayumi Hamasaki, Yoko, Arashi and Masaharu Fukuyama. Usually one international artist is invited to perform; in 2009, Susan Boyle sang “I Dreamed a Dream” on the show, helping lift her album of the same name to No. 12 on the Billboard Japan albums chart the following week.

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

**AVERAGE WEEKLY VIEWERSHIP: 14 MILLION**

**LAST YEAR:**

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

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

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

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

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

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

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

5. PERFORMANCE ON “SMAPXSMAP”

**AVERAGE VIEWERSHIP: 16.5 MILLION**

**LAST YEAR:**

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

6. SONG USED IN AN ASASHI BRENNER’S TV COMMERCIAL

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

Japan’s second-biggest brewer (behind Kirin), Asahi generally looks to domestic artists rather than international ones to soundtrack the TV commercials for its beer brands. This year the ads have featured Masaharu Fukuyama’s track “Revolution” (Evolution), which sold 100,000 units, according to Soundscan Japan. In the spring, the brewer also used “Shawm Da Goe” from rock act Stemris Woemen, and the band sold 10.640 units of the single.

7. SONG USED IN NISSAN MOTOR TV COMMERCIAL

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

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

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

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

Morning show “TokuDan” is a leading tastemaker among Japanese viewers. The variety and performance showcase, which debuted in 1999, offers musical artists visibility (local stars Maki Ogura, Crazy Ken Band, Masaharu Suda and Kumiko Yamashita have all appeared recently) and highlights new CD releases on Fridays. Although international acts rarely appear, “TokuDan” has long used music by U.S. and U.K. artists as its opening and closing theme; it currently features “Invisible Touch” by Genesis. It has previously used songs by Elvis Costello, the Pretenders and Staircase.

9. TAKE A STARRING ROLE IN A TV COMMERCIAL

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

This year, two mobile phone services employed top domestic music stars for advertising campaigns. SoftBank scored a coup by getting all five members of SMAP to appear in a promotional campaign, while telecommunications giant KDDI chose to use leading J-pop group Arashi in a campaign for its new mobile brand. Although neither song appeared in the TV spots, Arashi’s “To Be Free” and SMAP’s “This Is Love” topped the Billboard Japan Hot 100 chart in July and August, respectively, helped by the artists’ exposure in the high-rotation ads.

10. TAKE A STARRING ROLE IN A JAPANESE MOVIE

**AVERAGE VIEWERSHIP: 11 MILLION**

**LAST YEAR:**

Japanese singers have a long tradition of starring in movies. SMAP’s Takuya Kimura is a leading example—he’s starring in the anticipated blockbuster “Space Battleship Yamato” due in December. Misako Uno, lead singer of the band AAA, has her first film lead in the romantic comedy “Bendigo,” helping boost AAA’s single “Mai Renju Dream” (May 28-33 on the Billboard Japan Hot 100 in mid-May; two days after the film opened.)
Maximum Exposure: DIY

BY CORTNEY HARDING

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

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

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

THE STARTING POINT

McMURRAY: Where we are right now is, we have an indie PR guy who has gotten us a ton of great reviews, like, 40 or 50 good reviews, but nothing in major publications. We have an indie radio team and they've had almost no success; just marginal spins here and there. We've tried hard to get her tour, but people are wary because no one really knows her and she's never really toured before. We had a great synth in “Castle” where the song was played twice, but it was before the record came out, so even though after the show we had 8,600 plays on MySpace, there was no buzz. By the time the album came out, it had dropped to 500.

Aneja: From a PR perspective, it's important to work Sara on the grassroots level, which sounds like you've been doing. It was smart to set up a huge outreach right out of the gate. What I would do is take these initial reviews and do a really targeted servicing of press people who would cover someone like Sara. Start slowly and pace yourself.

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

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

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

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

You need to build up your touring because lefty synch is a huge synth placement, and everyone knows who you are. You don't want to be looking to the right ball because you've never toured.

SYNCH OR FLOAT?

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

McMURRAY: No, but the song that got synched, “Into the Blue,” is the reason I signed Sara. Everyone loves that song. But my concern was that it was too slow to be used in a context to introduce an artist.

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

DIGITAL DOMAIN

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

Jackson-Holman: I have an e-mail list. It has probably 100 people on it.

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

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

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

Aneja: You have to make sure your Twitter is organic, because a lot of popular artists' tweets aren't real. I just had a band I work with that tweeted that they were driving around Brooklyn listening to their new record and talking about the track listing. That's so exciting for fans to see and it makes the situation seem real. But it has to be genuine.

McMURRAY: Musicians' lives are intéressant to a lot of people. We might not think about that, but people are probably interested in your creative process. And don't be shy about writing about what you're reading or watching, because fans get excited if you're reading the same book as they are, and they connect.

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

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

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

Keating: You need to strive to strike a balance on Twitter. I always compare it to being at a party with a whole bunch of interesting people and interesting conversations, and then one person just shouts, "I have a new album coming out!" or "I'm playing a show tonight!" You don't want to be that person shouting. But social media is just like real life: if you aren't self-centered, it'll work. ---
Last, But Not Least...  
We prefer to make the charts rather than take a place on them. So we left Billboard and its flourishing online properties off our Maximum Exposure list. However, if we were so inclined to trumpet our accomplishments, it might sound something like this:

- Hourly, daily and weekly. billboard magazine, the billboard book and content site each week a peerless audience of entertainment-industry decision-makers—artists, managers, transport buyers, radio programmers, technology executives, advertising and promotion experts, venue operators, music supervisors and, of course, record company CEOs. If you work with one of the platforms on this list, chances are they read. Billboard.

- On the consumer side, billboard.com offers a direct line to 8 million unique music fans each month. Not only does the site feature charts that let users stream every song, but it continues to expand its focus on exclusive media content. In the past year, we've hosted live interviews with Jonas Brothers, Nicki Minaj, Jack Osbourne, K. O.R. and Paramore. The site also includes a new, powerful editorials and weekly Latin Music Editors and weekly editors.
BY THE HORNS

MATADOR CELEBRATES 21 YEARS OF BREAKING NEW MUSICAL GROUND

BY CORTNEY HARDING

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

GENESIS

One of the reasons Matador can confound expectations so easily is that the label’s founders, Gerard Cosley and Chris Lombardi, never really had any. Cosley and Lombardi started out working at indie distributor Dutch East India Trading, with Lombardi in sales and Cosley running in-house label Homestead. Lombardi then quit in 1993, traveled for a year and came back to New York, reconnecting with Cosley when he introduced him to Austrian band H.P. Zink. Lombardi was so taken with the group he decided to release a mini-album in February 1996, and with that, Matador was born.

Lombardi then released an H.P. Zink single in May, and the Roadshows opened, with Dusterks, Railroad Jerk and Superchunk all turning in records. Lombardi says he “just came up” with the name Matador, right as the albums were about to be shipped.

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

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

SLANTED AND ENCHANTED

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

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

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

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

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

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

MAJOR LEAGUE

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

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

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

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NEW ALBUM OUT NOW
from Warner Music Group, and so Conolly and Lombardi once again began taking meetings with majors.

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

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

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

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

TURN ON THE BRIGHT LIGHTS

In 2002, Matador signed New York band Interpol, which then promptly blew up. "The thing about Interpol is that they got huge accidentally," says Joe Kyes, editor-in-chief of eMusic, the indie-focused digital retailer that was built around catalogs like Matador's. "They were signed before that sound was big, and then it came out of left field." Lombardi says. "We were concerned about attaining massive success in the wake of 'Turn On the Bright Lights.'" Lombardi says. "They wondered about building on it and they didn't talk to other labels, but they stuck with us." After releasing two albums on Matador, the band moved to Capitol, put out one record, and then promptly returned to the nest.

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

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

"My wife worked at Matador, and I probably walked in her desk any number of times before we started dating," he says. "They are definitely a giant part of the puzzle of my life."

Newman says that he has never been tempted to leave Matador, despite talking to some labels after his contract ran out. "I just feel like going anywhere else would be a lateral move," he says. "The New Pornographers are never going to be a big, hit-making band, and while I have a lot of the other big indie bands, they wouldn't do anything that Matador couldn't."

Another reason for Newman's devotion might be the fact that he's been a Matador fan for years. "I was really into Triple 7, and I loved Thinking Fellers Union Local 287," he says. "I love that Matador releases such diverse stuff, and they're stuck to a model of putting out stuff they like.

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

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

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

Happy Anniversary!

HITS
LET'S GET LOST

Matador Celebrates Its 21st Birthday in Las Vegas

Matador will celebrate 21 years of releasing groundbreaking music with an epic three-day blowout Oct. 1-3 at the Palms in Las Vegas. A concert will feature both current and former Matador artists, including Pavement, Sonic Youth, Guided by Voices, Superchunk and Belle & Sebastian. Other performers include post-punk act Packed Up, indie band Spoon and singer/songwriter Cat Power.

Gerard Cosloy says he and Matador co-founder Chris Lombard knew they wanted to do a multi-day event and sought advice from the producers of the sold-out All Tomorrow's Parties. "We wanted everyone to spend the weekend together in one place," he says. "But we also wanted a countercultural setting. We wound up talking to hotels in Vegas and things just went from there." There was one hotel that bailed on us because they didn't like bands naming their Packed Up and Jay Reatard." Cosloy adds that he knows Vegas isn't for everyone, but he hopes fans will get over the location. "It's supposed to be fun and a bit self-mocking," he says. "We did our 10-year anniversary at Irving Plaza in New York, and while that was great and I've seen so many shows at the venue, it's fun to do something different." But if Matador was worried about people avoiding the show because of the location, those fears were quickly laid to rest as tickets sold out almost immediately.

The label is releasing limited quantities of tickets periodically, but expects those will go fast, too.

The label is also releasing a limited-edition six-CD boxed set that comes in a linen-covered box with 36 custom poker chips. The set features five discs of unreleased music from the course of the label's history as well as a disc of unreleased recordings from the label's 10th-anniversary shows and an 85-page perfect-bound book with label history and photos. The collection will sell for $49.98, with all proceeds going to charity.

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

"Where else can you see Belle & Sebastian and Packed Up on the same bill? Or Guided by Voices and Jon Spencer Blues Explosion?" he asks. "It's a pretty great representation of the label's roster."——CH

10 Essential Matador Releases

LZ PHAIR
"Eleve Guillaume" (1999): Initially handled on the noise act and jam band. Baro Pond manages to take the best elements of both genres without fully committing to either. This album is more restrained than previous efforts, but moments of utter musical chaos do pop up and ebb from time to time.

BARDO POND
"Lapido" (1997): Skirting the border between noise and jammatic, Baro Pond manages to take the best elements of both genres without fully committing to either. This album is more restrained than previous efforts, but moments of utter musical chaos do pop up and ebb from time to time.

YOLO TENGU
"I Can Hear the Heart Beating As One" (1997): This would make the list if it contained nothing more than "Autumn Sweater" and a Kaplan yelping hook which is the power and perfection of the shambolic rock song. Luckily, the rest of the album is equally lovely and catchy in its mix of shoegazer drone and pop.

JAY REATARD
"Watch Me Fall" (2009): One of the more consistent albums in recent memory, the talented and troubled Reidard died only a few months after the record was released. The album is more polished than his voluminous previous output, "Watch Me Fall" finds a brilliance that will never be fully realized again.

BELLE & SEBASTIAN
"The Boy With the Arab Strap" (1996): Defaced by slow being-pot-lit the shoe, "Arab Strap" remains a definitive document for fans and formalists alike. The album was so good that when reviewed in the past, the band were so convincing in the mix of shoegazer drone and pop.

PENTAGRAM
"September Sun" (1990): In 1994, when second-tier blues was the order of the day, "September Sun" came blasting out of left field with Spencer's flooring, twisted interpretation of the blues. Fast, punky and loud, it was the sounds of the '70s, the blues explosion stands apart in that era, only for its originality.

JOHN SPENCER BLUES EXPLOSION
"Orange" (1994): In 1994, when second-tier blues was the order of the day, "Orange" came blasting out of left field with Spencer's flooring, twisted interpretation of the blues. Fast, punky and loud, it was the sounds of the '70s, the blues explosion stands apart in that era, only for its originality.

CAT POWER
"You Are Free" (2003): A straight-up heartbreaker of an album, no one seems to have noticed on "You Are Free". Kids are getting quickly, kids are going quickly, and relationships are falling apart. But despite the darkness of the matter and Cat Power's reputation as a hit-or-miss live act, the album is still a work of stunning beauty.

CROOKED RAIN
"Crooked Rain" (1993): Crooked Rain's "Crooked Rain" gets more criticism as love than as the defining band of the album. The closest thing to a "hit" Pervent ever had, but "Sliced" wins on raw brilliance alone.

CAMERON
"The Last Laugh" (1994): Before the supermodel girlfriends, the herpes jokes and the blasted major-label effort, there was only this— a necessarily joy Division-spinning effort that managed to encapsulate early-90s downtown cool. If Ian Curtis had discovered city living and Crocs, this is the record he would have made.

INTERPOL
"Turn on the Bright Lights" (2002): Before the supermodel girlfriends, the herpes jokes and the blasted major-label effort, there was only this— a necessarily joy Division-spinning effort that managed to encapsulate early-90s downtown cool. If Ian Curtis had discovered city living and Crocs, this is the record he would have made.

BLUE EXPLOSION
"Orange" (1994): In 1994, when second-tier blues was the order of the day, "Orange" came blasting out of left field with Spencer's flooring, twisted interpretation of the blues. Fast, punky and loud, it was the sounds of the '70s, the blues explosion stands apart in that era, only for its originality.
YEAR OF THE DOG

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

Every time country star Toby Keith puts out a new album, he brazenly tells us to spend a few days living a bit more like the cowboy he once was. "I'm going to get up and sit in a room and start doing interviews for country morning shows all across the country," he says. "They're four minutes each, and most of the time it's the same questions over and over. Then I eat lunch, do satellite radio shows in the afternoon, then all the drive-time shows. And then I wake up and do it all over again."

But even though it's not exactly looking forward to answering questions from every "Hounddog & Sanchez in the Morning" host, Keith still sounds energetic and excited. His new album, "Bullets in the Gun," will be out Oct. 5 in Keith's own Show Dog/Universal label. (Show Dog is also home to Joe Nichols and Trace Adkins, among others.) The first single, "Trailerhood," is No. 19 on Billboard's Hot Country Songs chart. Keith's previous album, 2009's "American Ride," has sold 1.5 million copies, according to Nielsen SoundScan; his best-selling effort, 2001's "Shocked 'N' All," sold 2.4 million.

"I'm in a great place right now," says Keith, 39. "I probably wrote 40 or 50 songs in the last year and the songs are getting more and more happy. I did some movies, too, but now I'm just kicking back."

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

"I'm going to use the show with 'Bullets in the Gun' and always do 'Trailerhood' and 'Somewhere Else,'" he says. "I'm getting a great response when I play those tracks."

While the album will contain a mix of originals about the joys of hanging out, drinking beer and true romance (one track includes the phrase "totally unmistakable"), Keith is also including four live covers of country classics on some special editions, which were recorded live at a secret show in New York.

"I have a side project called the Troubadour Roundup," Keith says. "It's a blues group with me and some great session players, and we decided to do a show in New York at the Fillmore. I called up the venue and told them not to spend a dime on advertising, just to announce the show, and it sold out in five minutes."

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

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

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

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

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

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

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

The Hundred in the Hands essentially formed on a collaborative whim: Former Bobblefoot frontman Friedman and Friedell recorded stylized pop songs “Devoted in Dresden” during a four-day period in spring 2009 and realized they had struck gold. “Neither of us had worked with a writing partner before,” Friedman says, “and we recognized that we shared instincts of what this band could be, but had different skill sets.”

After “Dresden” was issued as a vinyl single in the United Kingdom, the band signed to Warp in August; the label is so confident that the group’s debut album is due later this year that it advance pressed the album and sent copies to critics during major U.K. festivals.

Friedell says the songs chosen for the duo’s full-length were “a puncher” but “not necessarily our favorites,” leading to the May release of “This Desert,” an EP of “bouser” material. Meanwhile, the band’s extensive U.S. and European tour is earlier, and the band is more “prepared” to promote the album now that it’s been released.

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

The act’s most innovative marketing tool is its website, which doubles as a music fan that features interviews with bands like New Indian and Apache Beal. Aside from trumpeting other acts’ songs, it also features a download of “The Desert” track “Ghosts.”

“The idea is to get as many people to hear the music as possible through social networking, blogs, and radio,” Warp label head Priya Law says.

After playing a hometown show Sept. 24 at Brooklyn’s Cecile 66, the Hundred in the Hands head out on the road with the Temper Top for a full U.S. tour. While the album is in preparation, the singer is already toying with ideas for the next album, which she estimates will be released in the summer of 2011.

The band’s website, www.hundred-in-the-hands.com, offers listeners the chance to download seven songs for free, including the album’s lead single “Pigeons.”

Global Pulse

>>May Daze
After 22 years in the music business, Dublin-born rock-bluesy vocalist Liam May’s career looks set to ignite after her second major-label album, “Mayhem” (Decca Universal), entered the Irish recorded Music Assn. albums chart at No. 1 this week after its Sept. 3 release.

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

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

In a singing career that began at age 14 with a TV spot, May has shared the stage with fellow Irish singer-songwriter U2, Eric Clapton and Van Morrison and last year her band backed Jeff Beck onstage in London, May guests on Beck’s current Atco album, “Emotion & Commotion.”

Decca head of A&R Tom Lewis is confident “Mayhem” will launch internationally, with a staggered European rollout coinciding with November tour dates.

“After that we’ll also look at the U.S.,” he adds. “She made an amazing impression performing with Jeff Beck at the Grammy [Jan. 31] and when touring with Jimmy Cullum.”

May plays U.K. dates—
Since he made the leap from successful songwriter to recording artist with his 2003 debut, Matthew West has become one of the Christian genre’s most consistent hitmakers, populating radio with such memorable tunes as “More,” “Only Grace,” “Next Thing You Know” and “The Motions,” which was No. 1 on Billboard’s Christian Songs chart for 14 weeks. In addition to penning his own hits, West has written songs for Rascal Flatts, Michael W. Smith, Steel Magnolias, Natalie Grant and Mark Schultz. For his fourth album, “The Story of Your Life,” West solicited listener letters from fans and retweeted to a cabin outside Nashville where he sorted through more than 10,000 submissions to write the new album.

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

On my last album, “Something to Say,” the central theme was encouraging the listener that they’ve got something to say to the world. We really felt like the next natural step was to give people a chance to say it. Another compelling factor is that I started my career, I would go to radio stations and be on the air doing live interviews. If I wouldn’t record a song, a listener would call in and I’d sing it.

2 How does this approach change the songwriting process for you?

It changed every aspect of it because I was pulling from a different source. Typically when I’m writing for one of my records, I’m pulling from within, what I’ve been experiencing in my life and the things going on around me. I usually pick a guitar and just start singing and playing as it’s song I already know.

3 In doing this album, what did you learn about your audience that surprised you?

I began to realize that when asked to share about their life, nine out of 10 people are able to share something difficult as opposed to one of the best days. Sometimes the biggest struggles become the most defining moments of our life. People were honest and vulnerable and how they deal with their story of their abusive childhood, marital struggles or the illnesses that they’ve faced. I’ve been given an open window into the lives of these people that sit in front of me every night. When I step onstage, I feel I have a greater glimpse into what they’re really going through.

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

We’ve been telling people in different ways. Michelle from Michigan wrote her story about the pains of mental retardation and how she’s dealt with the stories of their abusive childhood, marital struggles or the illnesses that they’ve faced. I’ve been given an open window into the lives of these people that sit in front of me every night. When I step onstage, I feel I have a greater glimpse into what they’re really going through.

5 How do you handle the stress of putting so much work into an album?

I try to put it out of my mind. I can’t be thinking about it all the time. I try to keep myself busy and I try to remember to breathe. I try to keep my faith and I try to stay connected to Jesus and I try to stay connected to my family and friends. I try to stay grounded and I try to stay connected to the people who love me and support me. I try to stay focused and I try to stay grounded and I try to stay connected to the people who love me and support me.
ALBUMS

ROCK

SERJ TANKIAN

Imperfect Harmonies
Producer: Serj Tankian
Synthetic Strike/Reprise Records
Release Date: Sept. 27

This new Los Angeles-based supergroup unites jam-band delights with Arthur and Vayna Harper with George Harrison’s son, Dhani, who in 2008 released the debut by his band Bheneno2. Slightly psyche-delic, mostly acoustic and uniformly tuneful, Fistful of Mercy’s biggest surprise fans of any of those acts; nor, for that matter, should the appealingly casual quality of the nine songs on “As I Call You Down,” which the musicians wrote in three days. (Longtime session drummer Jim Keltner eventually contributed his talents in the studio, helping perhaps to keep the ship afloat.) On “Things Go ‘Round,” you can hear traces of the mellow, music-hall vibe while “Father’s Son” has a down-home country-blues feel. Meanwhile, the instrumental “3D Bones” features violinist Jessy Greene, a regular collaborator of Arthur’s, and has also performed with Two Fingers. But the most memorable cuts here emphasize Fistful’s earthy, part-part harmonies, as in “I Don’t Want to Waste Your Time” and “In Vain or True,” both of which exude a rootsy back-porch glow.—MWP

BRANDON FLOWERS

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

The Killers frontman firmly studio solo debut as an opportunistically bodacious. Produced by an unlikely dream team comprised of Brandon Flowers finding big tips with the complicit nature of his Las Vegas hometown to even bigger arrangements. On “Playing With Fire,” a slightly down-home groove runs up past a first-pumping climax, while lead single “Crossfire” sports a Bon Jovi-like arrangement. Elsewhere, Flowers goes future-soul funky on “Was It Something I Said” and enlists Rio Kiley’s Jenny Lewis to add disco-country-budding vocals to “Hard Enough.” One recent pre-release U.S. tour. Flowers complemented his new songs with a cover of Jim Caruso’s early-’80s hit “Battey Daze Eyes,” and you can hear his desire on “Flamin” to achieve a similar fusion of the corny and the sublime.—MWP

GOSPEL

Mavis Staples

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

How does a seven-year-old Mavis Staples, whom her father, Pops, taught to read and write, apologize for the Tweedy-penned title track resonates with subtle power, a talent the singer puts to good use on other words written by Allen Toussaint, John Fogerty and Little Milton. The standout is Staples’ reimagined take of Randy Newman’s “Losing You.” She shrugs every bit of emotion out of the song without so much as batting an eye. At 71, Staples still knows how to handle tough and shows no signs of slowing down.—GM

LATIN

LUIS MIGUEL

Mexican superstard Luis Miguel possesses one of the most distinctive and wonderful voices of his generation; a much-lauded, versatile instrument that’s unparalleled in its interpretation of traditional Mexican music, standards and ballads. Less dazzling are the singer’s renditions of uptempo pop, which make up the bulk of his new, self-titled album. Although the arrangements and orchestrations are impeccable—as is, of course, Miguel’s trademark voice—the sound is garish, with disco beats and Vegas horns. No doubt this resonates with Miguel fans; if it isn’t broken, why fix it? But its ultra-casual feel may explain the lukewarm radio response. First single “La Bola de Invierno” is no No. 1 on Billboard’s Hot Latin Songs chart after four weeks. More far-enticing are Migue’s read on slow, romantic ballads (“Tres Palabras,” “No Existen Limites”) that allow his voice to soar without feelings of being con- fined to romanticized arrangements.—LC

MICHAE FRANTI & SPEARHEAD

The Sound of Sunshine
Producer: Michael Franti
Bain Bao Wav/Grassroots
Release Date: Sept. 21

You can’t really blame Michael Franti for tilting one track on his new studio album “Hey Hey Hey.” After all, it was “Say Hey (I Love You),” from 2008’s “All Rebel Rockers,” that finally brought this Bay Area rabble-rouser his first commercial hit after 20 years of music-making with the Beatnuts, Disposable Heroes of Hiphoprisy and Spearhead. No harm in trying again, right? Accordingly, Franti sticks to the good-natured beachside vibe of “Say Hey” throughout “The Sound of Sunshine,” which should please fans of Jack Johnson, Jason Mraz and the lighter work of Manu Chao. On “All Rebel Rockers,” Franti used his party-starting music to address issues of social justice, but here the mood is more personal than political. “I love the way you shake that little extra bit of butter,” he sings on “Shake It,” an uptempo duet with Jamaican reggae singer Lady Saw.—MW

BILLY CURTINGTON

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

With his rich tenor and relaxed delivery, Billy Curtington knows how to put a tear in your eye. But the truth is, he’d rather drink it instead. Curtington tells us that much in “Pretty Good at Drinkin’ Beer,” the cheeky first single from the country singer’s fourth album, “Enjoy Yourself.” The song’s title is pretty much sums up the artist’s general outlook on life. The title track and “Perfect Day” take listeners into easygoing, Jimmy Buffett-flavored island territory. “Bad Day of Fishin’” (there is no such thing as a visit to the honky-tonk, and “LIF” Of Lonesome Dixie Town” kicks us out of the store-

house. But Curtington can also handle weightier matters, mixing a tale of romantic woe with a buoyant rhythm in “Love Done Gone.” He approaches love with variegated and Lionel Richie-style smoothness in “Let Me Down Easy,” and on “Until You” he explores the kind of atmospheric melancholia that Lady Antebellum has taken to the top of the charts. Curtington sings that he’s “not known for doing a lot,” but he’s certainly found a way to do something that’s undeniably his own.—GG

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THE BILLBOARD
REVIEWS

SINGLES

NICKI MINAJ & WILL.I.AM
Check It Out (3:58)
Producer: Will.i.am
Writers: various
Publishers: Will.I.am Music/Cherry River Music (BMI), Harajuku Barbie Music/Money Mack Music/Songs of Universal

The next single from Nicki Minaj’s “Pink Friday” is as much a showcase for the female MC’s stylistic flair and fast improvement as it is for Will.I.am’s dominance. The Black Eyed Peas frontman muscle” through a sample of the Bagpuss’ “Video Killed the Radio Star” and leaves his stamp everywhere. Less is more for Minaj, whose wordplay increasingly meets the challenge set by her fast-tracked stardom. “And I don’t sympathize/’Cause you a simple bitch/’Cause you pop up on these ho’s on some simple shit/And put an iron to your face, you old, wrinkled bitch.” Will.I.am’s bars—“You a chihuahua, I’m a Rottweiler”—can’t possibly sting by comparison. One hopes Minaj’s personality will be enough to carry the rest of her solo debut, but for now, these two have another radio killer on their hands.—HH

HIP-HOP
DIDDY-DIRTY MONEY
FEATURING DRAKE
Hurt (Loving You No More) (4:07)
Producer: Not listed
Writer: Not listed
Publisher: Not listed

Bad Boy/Interscope
Takin a cue from Kanye West’s “808’s & Heartbreak,” Diddy’s first single from his forthcoming “Last Train to Paris” disc finds the rapper singing in a barely recognizable voice instead of delivering rhymes. On “Hurt (Loving You No More),” Diddy joins Dirty Money—a duo comprising his former Dancy Kane protégé Dawn Richard and R&B crooner Kohna Harper—to alternate renditions of the track’s lifting hook. Meanwhile, Drake backs his standard sing-rap-recite and lets his subtle rhymes play off Diddy-Dirty Money’s vocals. With affecting imagery in lines like, “There’s pieces of your hair still sitting in my sink,” Diddy’s verse is a fitting “layon” into the story of heartbreak. Although Diddy’s vocals are a noticeable departure from his past offerings, the melancholy tone and engrossing instrumentation could spell over the headlining critic of this Auto-Tune style—AM

JASON REEVES
Hurt (Loving You No More) (4:07)
Producer: Adam Smith
Writers: J. Reeves, D. Levertov, M. Raslan

Warner Bros.
Jason Reeves has co-written songs with some notable pop personalities, from Colbie Callato to Dami Lovato, but the Iowa native has been relatively quiet thus far as a solo artist. After debuting in 2007 with “The Magnificent Adventures of Hearts,” Reeves is starting to find his footing as a singer on “Hurt (Loving You No More),” the acoustic-driven track single to forthcoming sophmore disc “The Love Sick.” The track captures the desolation behind the album title, as he describes the feeling of never getting enough of the woman he loves. Reeves’ melodic voice carries a hint of Bob Dylan rasp as he croons, “Close we’re on fire, walking love’s highest burning wire/Hurt (Loving You No More), we’re falling skyward/We’re never coming down.” With its seductive lyrics and a tempo perfect for slow dancing, “Hurt (Loving You No More)” is nicely designed to make critics swoon and solidify Reeves as a solo artist.—MV

REBA McENTIRE
Turn On the Radio (3:35)
Producer: Dann Huff
Writers: J.R. Tatum, Mark Oakley, Chec Oakley
Publishers: Ten Ten Music Group/PEM administered by the Loring Co./Chec Anne Music administered by Ten Ten Music Group (ASCAP)

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

MICHAEL BUBLÉ
Hollywood (4:13)
Producer: Bob Rock
Writers: M. Bublé, R. Grant Scott
Publishers: I’m the Last Man Standing Music (SOCAN), Robert Grant Scott Publishing

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

ROCK
30 SECONDS TO MARS
Closer to the Edge (4:33)
Producer: 30 Seconds to Mars, Flood
Writer: J. Leto

Virgin
Fresh off of an MTV Video Music Award victory for best rock video (" Kings and Queens”), 30 Seconds to Mars offers another gorgeous slab of space rock that works for both sold-out arenas and prime-time TV dramas. Like previous singles “ Kings and Queens” and “This Is War,” “Closer to the Edge” relies on the band’s soft, loud dynamic, juxtaposing the subdued verses with a bursting, atonal chorus. Frontman Jared Leto might not have the most distinctive voice in rock, but he has a knack for forging empowering anthems. When he lets loose with lines like, “This never-ending story, paid for with pride and fate/We all fall short of glory, lost in our fate,” the result is a purifying agony. As the building synths and powerful drumming of the verses lead into Leto’s high-archinging vocal strains, “Closer to the Edge” becomes undeniably memorable.—EL

LEGEND & CREDITS

EDITED BY MITCHELL PETERS
(Editors and Jason Lipshutz (Singles))

CONTRIBUTORS: Leto O’Dwyer, Gary Geff, Monica Herrera, Eran Levy, Paul Hueman, Renny Hueman, Michael Heidorn, Gill Milch, Megan Vick, Michael Wood

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October 2, 2010
MUSIC HAPPENING NOW

HIP-HOP

BY MITCHELL PETERS

Building A Live Profile

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

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

In support of his full-length Young Money/Cash Money/Universal Motown debut, “Thank Me Later,” Drake launched his 25-date Light Dreams & Nightmares U.S. tour of large theaters and small arenas Sept. 20 with two sold-out shows at the James L. Knight Center in Miami. At press time, about 80% of the trek was sold out, Gibbs says.

In addition to Miami, sellouts include New York’s Radio City Music Hall (Sept. 28-29), Atlanta’s Fox Theatre (Oct. 6) and the Chicago Theatre (Oct. 13-14). The jaunt also includes two radio show festival dates and an Oct. 30 appearance at Voodoo Experience in New Orleans. It concludes Nov. 6 at the Joint in Las Vegas.

The AT&T-sponsored tour’s venues capacities range from 3,000 to 8,000 seats, with ticket prices topping out at $60. Drake is performing alongside a four-piece band—including bassist Adam Blackstone, who doubles as the trek’s musical director—plus a DJ. Young Money rapper Tyga will open most dates.

Citing the popularity of Drake’s 2009 mixtape, “So Far Gone,” and “Thank Me Later,” which debuted at No. 3 on the Billboard 200 and has sold 1.1 million, according to Nielsen SoundScan, Gibbs and Gee note the rapper’s career path is still very much in the “growth stage.” “We’re not yet at the point where he can sell out arenas. But we’re working towards it,” Gibbs says. “It’s a matter of time. But we’re confident we’ll get there.”

Record Residences

While impressive, the chart runs of Lee Brice’s “Love Like Crazy” and Rise Against’s “Savior” don’t rank among the 10 longestest stays on other song titles that Billboard publishes. And none approach the record residence on the Billboard 200—799 weeks established by Pink Floyd’s “Dark Side of the Moon” between 1973 and last month.

EXTENDED STAYS

Two titles depart Billboard’s Nielsen BDS-based radio airplay charts this week after logging record-setting chart lives.

Lee Brice’s “Love Like Crazy” (Curb) leaves Hot Country Songs after 56 weeks on the list, and Rise Against’s “Savior” (DG/Interscope) drops off Alternative after 65 weeks. The songs peaked at No. 3 on each chart.

“We never dreamed we would have a song that would break all-time record that was held by our friend Eddy Arnold for more than 60 years,” Curb Records chairman Mike Curb says of Brice besting the 54 weeks totaled by Arnold’s “Crazy,” which holds the longevity mark—63 weeks—on Rock Songs, tallied eight more weeks on Alternative than run-up to “I’m Not on Your Radio” by Phoenix (67 weeks, 2009-10).

“We’re extremely proud of the accomplishment,” Interscope’s Grizelda/AGM Interscope national director of alternative promotion Jeff Stacey says. “It’s more important, we’re proud of the band for writing a song that has had such an impact at radio.” —Gary Tartt

Gee says they hope to reschedule those dates in 2011.

Beyond his current U.S. tour, Drake will take a break and likely go back into the studio to record his next album before returning to the road. But Gee and Gibbs agree the rapper’s next step is to definitely play arenas. “It depends on when the opportunity is at that point. But whether it’s a co-headline on a large package or a headliner on its own, that’s where we want him,” Gee says. “That’s been the vision and we’re sticking to it.”

Meanwhile, as Lil Wayne’s No. 5 prison release (and release date for “Tha Carter IV”) approaches, the question arises: Might Weezy appear at Drake’s last tour stop the following night in Las Vegas? “Nothing he doesn’t immediately know what Wayne’s touring plans will be,” Gee adds. “Once he gets out and reacclimates himself, he’ll tell us what it is he wants to do.”

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MAD ABOUT HER
The first time actor/comedian Paul Reiser heard jazz singer Julia Fordham, he became so emotional that he had to pull over off the 405 freeway in Los Angeles. Coincidentally, Fordham—who had just moved to Los Angeles from England—had also started watching Reiser’s “Mad About You” TV show on the recommendation of a friend. After becoming fast friends, Reiser—a classically trained pianist who studied composition at Binghamton (N.Y.) University—and Fordham have since teamed up musically. The track and video for the pair’s first song, “Unsung Hero,” were released digitally Sept. 26 and will be followed by an album, “Unusual Suspects,” Nov. 9 on Nuttleby Bosco Records. Inspired by the mother of a soldier in Afghanistan, the duo debuted “Hero” live at a Sept. 11 charity event for the Wounded Warrior Project at the video played in the background. “It’s basically a military montage that not only honors the people who are serving in Afghanistan but also the families who are left behind,” Fordham says. And despite their very different dispositions—Reiser and Fordham crack jokes and finish each other’s sentences—they say that the album’s tone is a bit melancholic. “I would hand her a piece of music. She would make it her own and come back with lyrics,” Reiser says with a laugh. “Almost always, it was a complete surprise. I would hand her a little melody and it would come back a painful, horrible childhood memory. I would be like, ‘All right, . . . ’” The duo will play two nights at the Catalina Jazz Club in Hollywood Dec. 7-8 and then try to stage more promotional appearances surrounding the buildup to Reiser’s next TV project, “The Paul Reiser Show.” In production at NBC, the program is expected to air in early 2011.

—Ann Donahue

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When A Narrow Divide Is A Great Divide

You have to give it up for Trey Songz. The R&B singer arrives at No. 2 on the Billboard 200 with his best sales week and highest-charting album as his "Tattoo, Pain & Pleasure" box with 340,000, according to Nielsen SoundScan. But it’s probably a bit disappointing that he just missed the top rung, as Linkin Park’s "A Thousand Suns" shoot at No. 1 with 1,000,000 more copies—a margin of 0.42%—in the penthouse, earning the Warner Bros. act its fourth No. 1.

The last time the divide between Nos. 1 and 2 was smaller (in terms of units) was in the Nov. 3, 2007, issue, when Bruce Springsteen’s "Magic" climbed 7-1 for its second week at the top, shifting 77,000—just ahead of Kid Rock’s "Rock N Roll Jesus," which fell 1-2.But that squeaker wasn’t particularly dramatic. "Magic" had already spent a week at No. 1, as had "Jesus." And, of course, Aerosmith’s "Nine Lives" debuted at No. 1 with 140,000, ahead of the neadebuting "Space Jam" soundtrack, which reached its No. 2 peak that week.

Nov. 15, 2003: Outkast’s "Speakerboxx/The Love Below" moves 4-1 (124,000) for its third, nonconsecutive No. 1 frame. It jumped over Red Stewarts "Twistin in the Night" (by 70,000), which spent its second of two weeks at No. 2—its peak.

Sept. 18, 1990: Swift’s "The Power Of Love" and "Is This Love" debut at No. 1 with 427,000, behind "Rolling In The Deep" (by 65,000), which closed its second of two weeks at No. 2—its peak.

Sept. 29, 2004: Gretchin Wilson starts at No. 2 with "For The Party" (133,000), trailing the nonmove at No. 1, "Usher’s "Confessions" by 32,000. Though downed a No. 1 that week, Wilson would later enter a chart-sprinter with 2005’s "All Jacked Up."
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This week on Top Independent Albums, the top 40 selections also appear on Billboard 200 – 250% for the week. Each selection has an abundance of radio-distributed titles isn’t new, it's impressive. When the finals chart launches in January 2010 on the Billboard 200, the top ten singles won on the Billboard 200 (and 3%) for the week. This week’s Top 100 – 100% ranked from highest to lowest. This is the official distribution chart week beginning October 3, 2010.
HEATSEEKERS ALBUMS™

Title | Artist
--- | ---

Light Chasers | Cloud Cult
Album Of The Year | Black Milk
What Did You Think Was Going To Happen | 2AM Club

HEATSEEKERS SONGS™

Title | Artist
--- | ---

Light Chasers | Cloud Cult
Album Of The Year | Black Milk
What Did You Think Was Going To Happen | 2AM Club

REGIONAL HEATSEEKERS “1” ALBUMS

Pacific | 2AM Club | The Good Guy
South Atlantic | Black Milk | The Good Guy
Mid Atlantic | The Good Guy | The Good Guy

NEW ON THE CHARTS

Hedley, “Perfect”

The Canadian pop/rock band has been on the scene in its home country since 2004, earning Juno and Much Music Video Award nominations along the way. Now, the group notches its first U.S. hit, as “Perfect” debuts at No. 40 on the Adult Top 40 tally.
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**BETWEEN THE BULLETS**

**BRUNO MARS LANDS ATOP HOT 100**

Bruno Mars takes his first charting single as a lead artist to No. 1 on the Billboard Hot 100 as "Just the Way You Are" re-enters at No. 3. The title is Mars’ second song to reach the summit, though he was a featured vocalist on R&B hit-topping “Nothin’ on You” in May. Just the Way" claims the Airplay Gainer award for a second consecutive week with an improvement of 18.9 million listeners impressions to 101.0 million, according to Nielsen SoundScan. According to Nielsen SoundScan, the track drops 1-2 with 394,000 (down 7%), according to Nielsen SoundScan.

—Shelley Petrolia
## HOT 100 AIRPLAY

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## HOT DIGITAL SONGS

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## DIGITAL SONGS

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### Mainstream Top 40

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<td>Mel &amp; Lou</td>
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<td>It's Not Over</td>
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### Adult Contemporary

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### Rock Songs

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### Active Rock

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### Adult Top 40

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### American History

- Joe Perry collects her fifth No. 1 on the Billboard Top 40 with "Teenage Dream." J-5's "I Belong" (now in its seventh week at No. 1) and "California Girls" (now in its fourth week) feature Ray Caspere as its lead vocalist.

- Perry is one of the top acts on this week's Billboard Top 40, with No. 9 on the Mainstream Top 40 chart. Perry's previous Top 10 hit, "Teenage Dream," has been off the chart for seven weeks (now in its fourth week at No. 1) and "California Girls" (now in its fourth week) feature Ray Caspere as its lead vocalist.

- Rock Songs: Perry is one of the top acts on this week's Billboard Top 40, with No. 9 on the Mainstream Top 40 chart. Perry's previous Top 10 hit, "Teenage Dream," has been off the chart for seven weeks (now in its fourth week at No. 1) and "California Girls" (now in its fourth week) feature Ray Caspere as its lead vocalist.
### HOT COUNTRY SONGS

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<td>Kenny Chesney</td>
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<td>3</td>
<td>ALL OVER ME</td>
<td>Jason Aldean</td>
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<td>Easton Corbin</td>
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<td>Dierks Bentley</td>
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<td>Taylor Swift</td>
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<td>Scotty McCreery</td>
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<td>PUT YOU IN A SONG</td>
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<td>I'LL BE YOUR LOYAL LADY</td>
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### TOP COUNTRY ALBUMS

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### TOP BLUEGRASS ALBUMS

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<td>Home Sweet Home</td>
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<td>Shipshape &amp; Staybound</td>
<td>Jimmie Allen</td>
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<td>The River</td>
<td>Jimmie Allen</td>
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### BETWEEN THE BULLETS

**JAMEY JETS TO NO. 1**

Jamey Johnson lands his first No. 1 and best sales week on Top Country Albums, as "The Guitar Song" bounces with 63,000 copies, according to Nielsen SoundScan. The set also starts at No. 4 on the Billboard 200, Johnson's prior best week happened when "That Lonesome Song" (2008) moved 24,000 copies during Christmas week two years ago. "The new set's deal, "Playing the Part," rises 43-41 on Hit Country Songs (up 394,000 impressions, a gain of 26%).

— Wade Jones
### Top R&B/ Hip-Hop Albums

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
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<td>Bottoms Up</td>
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<tr>
<td>FancY</td>
<td>Love Me, Love Me feat. Mario</td>
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<tr>
<td>B.I.G. feat. Lil Wayne &amp; Sean Kingston</td>
<td>I'm CuRious (Joe)</td>
</tr>
<tr>
<td>B.o.B. feat. Wiz Khalifa</td>
<td>Airplane</td>
</tr>
<tr>
<td>Jordin Sparks</td>
<td>No Air</td>
</tr>
<tr>
<td>Usher</td>
<td>DJ Got Us Fallin' In Love feat. Pitbull</td>
</tr>
<tr>
<td>Chris Brown feat. Frenchie</td>
<td>Break Up with Your Baby</td>
</tr>
<tr>
<td>Bone Thugs-N-Harmony</td>
<td>Icy Ice Ice Baby</td>
</tr>
<tr>
<td>Tyga feat. Keyshia Cole &amp; T-Pain</td>
<td>Hey Baby (Remix)</td>
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### Mainstream R&B/ Hip-Hop

<table>
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<td>FancY</td>
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<td>B.I.G. feat. Lil Wayne &amp; Sean Kingston</td>
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<td>B.o.B. feat. Wiz Khalifa</td>
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<td>Jordin Sparks</td>
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<tr>
<td>Usher</td>
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<tr>
<td>Chris Brown feat. Frenchie</td>
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<td>Bone Thugs-N-Harmony</td>
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<td>Tyga feat. Keyshia Cole &amp; T-Pain</td>
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### Rhythm

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<td>B.o.B. feat. Wiz Khalifa</td>
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<td>Jordin Sparks</td>
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<td>Usher</td>
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<td>Chris Brown feat. Frenchie</td>
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<td>Bone Thugs-N-Harmony</td>
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### Adult R&B

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<td>B.o.B. feat. Wiz Khalifa</td>
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<td>Jordin Sparks</td>
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<td>Usher</td>
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<tr>
<td>Chris Brown feat. Frenchie</td>
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<td>Bone Thugs-N-Harmony</td>
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### Hot Rap Songs

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<td>B.I.G. feat. Lil Wayne &amp; Sean Kingston</td>
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<td>Usher</td>
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<tr>
<td>Chris Brown feat. Frenchie</td>
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<tr>
<td>Bone Thugs-N-Harmony</td>
</tr>
<tr>
<td>Tyga feat. Keyshia Cole &amp; T-Pain</td>
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**Trey Songz Scores First No. 1**

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

Just outside Top R&B/ Hip-Hop Albums’ top 10 are two more successfully titled debuts: Will Downing’s “Lost, Love & Lies (An Audio Novel)” debuts at No. 11 with 9,000, and Marques Houston’s “Mattress Music” starts at No. 14 with 6,000. Downing's last set, 2008’s “Classique,” debuted and peaked at No. 3, while Houston’s previous effort, “Mr. Houston,” topped out at No. 12.

—Keith Caulfield
## HOT R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
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### Gripz

#### NIGERIA

- **Thai Songs Featuring King Monada**

#### SOUTH AFRICA

- **Sipho Mchunu Featuring Sibonelo Zondi**

#### USA

- **Chris Brown Featuring Tyga & Kevin McCall**
- **Trey Songz Featuring Nicki Minaj**
- **Ti Featuring Lil Wayne**
- **Rick Ross Featuring Drake**
- **Usher Featuring Jeezy**
- **Mario Featuring Lil Wayne**
- **Akon Featuring Lil Wayne & T-Pain**
- **Jordin Sparks Featuring Lil Wayne**

### Other

- **Wyclef Jean Featuring Mary J. Blige & Do or Die**
- **Young Jeezy Featuring Nicki Minaj**
- **Beyoncé Featuring Nicki Minaj & Jay-Z**
- **Eminem Featuring Nicki Minaj**

### Chart Notes

- The chart is based on data from October 2, 2010.
- It includes the top 10 R&B/Hip-Hop songs of the week.
- The chart is published weekly by Billboard magazine.

### Billboard

- **Hot R&B/Hip-Hop Songs**
- **No. 1** to **No. 10**

---

**WILSON WOWS WITH BEST START**

Chatting on Hot R&B/Hip-Hop Songs as a solo artist since 1992, Charlie Wilson logged his highest launch as ‘You & I’ charges in at No. 15 on the Hot Shot Debut at No. 84, Max’s ‘Whatcha Wanna Do?’, on which he guested, entered his previous best start at No. 46 (1998). ‘You & I,’ which opens with 5.3 million audience impressions up 48% at 84 stations, precedes the singer’s forthcoming follow-up album to ‘Uncle Charlie’, which debuts next week. Top R&B Hip-Hop Album in March 2007 sold 341,000 copies, according to Nielsen SoundScan. Prior to his 14 solo No. 1 R&B Hip-Hop Songs entries, Wilson made 33 starts to the list between 1977 and 1995 as a member of famed brother trio the Gap Band.

— Gary DeWitt
<table>
<thead>
<tr>
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<td>BORN AGAIN</td>
<td>PRODUCED UNDER</td>
</tr>
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<td>ISRAEL HOUGHTON</td>
<td>OUR GOD</td>
<td>BORN AGAIN</td>
<td>PRODUCED UNDER</td>
</tr>
<tr>
<td>JEREMY CAMP</td>
<td>I NEED YOU</td>
<td>BORN AGAIN</td>
<td>PRODUCED UNDER</td>
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<tr>
<td>BROTHERS 4 LIFE</td>
<td>KNOCK ME DOWN (SON OF MY GOD)</td>
<td>BORN AGAIN</td>
<td>PRODUCED UNDER</td>
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<tr>
<td>FRANKIE JONES</td>
<td>I CAN ONLY IMAGINE</td>
<td>BORN AGAIN</td>
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<tr>
<td>BRAHMAN</td>
<td>MARRY YOU (TO MY BROTHER)</td>
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**CHRISTIAN ALBUMS**

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<tr>
<td>FRANKIE JONES</td>
<td>I CAN ONLY IMAGINE</td>
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**CHRISTIAN HOT SONGS**

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### Hot Latin Songs

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<td>Nena de mi corazón</td>
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<td>Loca</td>
<td>Pitbull ft. T-Pain</td>
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<td>Amarte a la Antigua</td>
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<td>Todo a su tiempo</td>
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<td>Mío</td>
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### Top Latin Albums

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<td>Anuel AA</td>
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<td>Sín corona</td>
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### Latin Pop Airplay

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<td>Cuando me enamoré</td>
<td>Luis Miguel</td>
<td>1</td>
</tr>
<tr>
<td>Nena de mi corazón</td>
<td>Pet Shop Boys</td>
<td>2</td>
</tr>
<tr>
<td>Loca</td>
<td>Pitbull</td>
<td>3</td>
</tr>
<tr>
<td>Amarte a la Antigua</td>
<td>Fonseca</td>
<td>4</td>
</tr>
<tr>
<td>Todo a su tiempo</td>
<td>Juanes</td>
<td>5</td>
</tr>
</tbody>
</table>

### Tropical Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
</tr>
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<tbody>
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<td>Todo a su tiempo</td>
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### Latin Rhythm Airplay

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**Between the Bullets**

**LUIS MIGUEL UPS NO. 1s SUM**

Luis Miguel has been on top of the Latin Pop, Tropical, and Latin Rhythm charts with his new self-titled release moving 9,000 copies, according to Nielsen SoundScan. On Top Latin Albums, the set marks his ninth chart-topper tying him with Marco Antonio Solís for most No. 1s on Latin Pop Albums, Miguel's debut breaks his tie with Solís for most leaders. Miguel's last studio album, “Completas,” opened with more than 32,000 copies at No. 1 in 2008.

—Randy Sanchez
EXECUTIVE TURNTABLE


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

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

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

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

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

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

The Grammy Foundation elects new board officers and directors: Brenda B. Payne, chairman; Rudy rua, vice chairman; Tim Bucher, secretary/treasurer; and George Jones, chairman emeritus. Perez is chief marketing officer at Coca-Coca North America, Rue is former CEO of Snocap, Bucher is founder/CEO of TastingRoom.com, and Jones is chairman/CEO at Caravan Entertainment.

—Edited by Mitchell Peters

GOOD WORKS

Behemoth Fans Hosting Bone Marrow Drive for Singer

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

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

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

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

For more information about the bone marrow drive, email Escobar and Rodriguez at betheworldanddrive@gmail.com or go to MMR.org.

—Mitchell Peters

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BILLYBEAT

EDITED BY ELIZABETH HURST

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BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERECE


Hey Chancel performs at the Music Dealers open-night event with music brand ambassadors.

"Music Supervisor XI: Finding the Perfect Song" featured from left: Co-Music president Gary Calamar; CCM music supervisor Maureen Crowe; Chicago music and studio producer Stump Mahoney; Music Dealers president Eric Shulman; Co-producer/president/Tony Bongiovi; Co-producer/president/Archie Shepp; and Co-founder/president/director/Bryan Ray Yoscott. After the panel, the panelists held a party celebrating the success of the show.

Deviant Ventures chief marketing officer Simul Gyllellin (left) and Rincon Music manager/CEO Lattuobnyzzy (right) at the 2020 World Cup campaign. Co-production and marketing campaigns are being showcased at the 2020 World Cup conference. For more information, call 800-555-5555.
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EYAN HARRISON
EVP
Clear Channel Radio

JIM LUCCHESI
CEO
The Echo Nest

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