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Epic Records U.S. president Amanda Ghost will leave the label at the end of the year to focus on songwriting and production, according to a statement from Columbia/Epic Label Group chairman Rob Stringer. Ghost was named president of Epic last year. A replacement hasn’t yet been named. The release states that Ghost will continue to “identify and nurture” talent through her label imprint, Outsiders.

Gregory Isaacs, one of the leading live reggae artists in the wake of Bob Marley & the Wailers’ commercial breakthrough, died Oct. 25 at his London home, his manager Copeland Forbes says. He was 59. Known as “the Cool Ruler,” Isaacs was his biggest hit was his 1982 album, “Night Nurse.” According to the BBC, Isaacs was diagnosed with lung cancer a year ago.

After being fired from her role as a judge on “American Idol,” Kara DioGuardi has landed another judging role on a similar music show, according to Entertainment Weekly. DioGuardi will critique singer-songwriters for a 10-episode reality competition called “Going Platinum.” That’s set to premiere in 2011. Jewel, who has served as a guest judge on “Idol,” will host the show and also provide feedback.

Taylor Swift’s Album ‘Speak Now’ Threatens Million Mark in First Week

BY ED CHRISTMAN

Maybe they should call it “Tha Taylor III.”

Taylor Swift’s newly released third album, “Speak Now,” could become the first release to crack U.S. debut-week sales of 1 million units since Lil Wayne sold slightly more than a million of “Tha Carter III” in the week ended June 15, 2008, according to Nielsen SoundScan.

Based on first-day sales of “Speak Now,” which came out Oct. 25, most label and retail sources interviewed by Billboard project the country crossover superstar’s latest title will sell anywhere from 900,000 to 975,000 units, with a few daring to suggest that it could top sales of 1 million.

That would be well above the 750,000 units that Universal Music Group Distribution and the Big Machine label had been projecting for the album, sources say. But they also note that Universal helped prepare for a blockbuster first week by shipping 2.2 million units of “Speak Now” before street date, far more than the 1.5 million the company had told retailers a month ago it had planned to ship.

In addition to a Monday street date, debut week sales of “Speak Now” received significant support on three fronts.

Media: During the week before the album’s release, Swift was the subject of a People magazine cover story and a special all-Taylor issue of Us Weekly. Then, new kids-oriented cable TV channel the Hub broadcast a three-part documentary on her “Fearless” concert tour the weekend before street date. That was followed by appearances on “Today” and “Late Show With David Letterman” (Oct. 26) and “Live! With Regis and Kelly” (Oct. 27).

Retail: Target scored an exclusive version of “Speak Now” that includes three bonus tracks, remixed versions of three other songs and a bonus disc with a 30-minute video. The merchant was selling the exclusive version for $14.99 and price-regular the regular single.

Taylor Swift continued on >>p8

Susan Boyle’s ‘The Gift’ Poised For More Modest Start Than Debut

BY MARK SUTHERLAND AND ED CHRISTMAN

Taylor Swift’s blockbuster week may have raised the bar on album sales expectations, but the team behind Susan Boyle remains cautious in its projections for her imminent sophomore album.

Boyle will release “The Gift” (Syco/Sony) in the United States on Nov. 9 and a day earlier in the United Kingdom, with Sony Music Entertainment planning an initial U.S. shipment of 1.2 million units. The major projects first-week U.S. sales of 300,000 units, less than half the 701,000 that her debut, “I Dreamed a Dream,” sold during Thanksgiving week last year, according to Nielsen SoundScan.

“There’s no bigger opportunity or challenge for us this year,” says Dave Shack, VP of international for Sony Music U.K. in London. “We’re taking nothing for granted. But the conversations we’re having with the territories indicate there’s a proven fan base out there for Susan Boyle.”

Nonetheless, Shack says the continued slump in recorded music sales means that it may be impossible for “The Gift” to match the phenomenal sales of “I Dreamed a Dream,” which benefited from the YouTube-fueled frenzy over Boyle’s April 2009 debut appearance on “Britain’s Got Talent.”

The debut album has sold 3.8 million units in the United States and 1.8 million in the United Kingdom, according to SoundScan and the Official Charts Co. (OCC), respectively. Sony says “I Dreamed a Dream” has sold 9 million units worldwide, and IFPI cited the album as the global best seller of 2009.

For “The Gift,” unit sales of “5 million around the world would be absolutely incredible,” Shack says.

Executives at Syco declined to comment, referring requests to Boyle’s manager Andy Stephens, who couldn’t be reached for comment.

Boyle could be particularly vulnerable to the global slide in CD sales, given that they have accounted for more than

Susan Boyle continued on >>p8
Swift from >>p7

disc edition at $9.99. To secure that exclusive, Target is making Swift a centerpiece of its holiday advertising campaign, with sources estimating that the merchant will spend about $7 million through Jan. 1, 2011, on TV commercials and other ads.

Perhaps to counter the appeal of Target's "Speak Now" exclusive, other retailers engaged in a mini-price war over the album, which carried a $18.99 list price and wholesales for $12.02. Amazon was selling the CD for $8 and the digital album for $3.99. Sources say the latter price was also in response to 7Digital, which priced the album download at $4.

J&R Music World also priced "Speak Now" aggressively, selling the CD for $6.99 at its downtown Manhattan store and at 70 East. Walmart.com priced the CD at $7.97 and sold the digital version for $13.88. But the retailer resisted a greater-than-usual markdown in its 4,300 brick-and-mortar stores, where it sold the CD for about $11.50.

Radio: "Mine," the first single from "Speak Now" is No. 8 on Billboard's Hot 100 Airplay chart, with an audience of 86.3 million, up one notch from last week. Four formats are playing the song: country, top 40, AC and adult top 40. Of the 1,333 stations whose airplay is used to build the Billboard Hot 100, 501 are playing the song, while no other track this week is even at 400 stations.

Due to a combination of these factors, "Speak Now" generated first-day sales of 110,000 units at Target, $50,000 at iTunes, 46,000 at Walmart and 19,500 at Best Buy, according to label and distribution sources. Based on those tallies, sources project debut-week sales of $70,000-300,000 at Target, 252,000 at iTunes, 208,000 through Anderson Merchandisers (which sells to Walmart and a few other retail accounts), $50,000 at Amazon, 31,000 at Best Buy and 24,000 at Costco.

Some one-stop distributors reported slower sales in the first week, citing abundant supply and the fact that retail pricing is so low that indie retailers can turn to Amazon and Walmart.com. Still, as one wholesale executive put it, "We ordered the album, but I can't believe we will eventually sell it out.

Additional reporting by Silvio Pietrabone.

Boyle from >>p7

97% of both U.S. and U.K. sales of "I Dreamed a Dream," according to SoundScan and the OCC. But Slack is optimistic that digital sales will improve for the follow-up, with final negotiations ongoing over a promotional deal with Apple's iTunes, details of which are to be determined.

"Her audience is getting more active online," Slack says. "We've seen them become comfortable doing pre-orders online [for physical product] and the next logical step is buying it digitally."

Those pre-orders are crucial to the campaign, with a big marketing push at Amazon and a partnership with U.S. home shopping channel QVC, which has received more than 16,500 orders since Oct. 13 for an exclusive version of "The Gift" featuring a behind-the-scenes DVD.

Boyle will also be making a flurry of U.S. TV appearances. She appeared on "The Oprah Winfrey Show" Oct. 19, with further appearances to follow on "Today," "The Ellen DeGeneres Show," TNT's "Christmas in Washington" special and more, although international appearances will be more limited than on the last campaign.

"American TV plays to her strengths," says Slack, who cites Australia, Canada and Japan as priority international markets. "She's not that comfortable engaging with European chat show presenters."


"They are head of purchasing for one-stop distributor Super D, says the album's Christmas songs could also help boost sales, at least in the United States, where holiday albums like Josh Groban's "Noël" and Andrea Bocelli's "My Christmas" have been among the top-selling albums of recent years. Indeed, as Christmas nears, some label executives believe the perception of "The Gift" as a holiday album may enable it to generate weekly sales that top its debut-week performance.

But Slack stresses that "The Gift" is for all seasons. "Syco has been very clever with the album title," he says. "There's no message that this is only good until Jan. 1. "The Gift" is a Mother's Day gift, a Valentine's gift, an Easter gift... it's the gift that keeps on giving."
FULL 'SCALE' CREATION

Ne-Yo’s Latest Album, ‘Libra Scale,’ Displays Storyteller’s Gift

Ne-Yo’s fourth album, “Libra Scale,” due Nov. 22 on Compound/Def Jam in the United States, is a high-concept departure for the R&B singer. With a storyline that’s expanded upon in long-form music videos and a new comic book, “Libra Scale” has been preceded by three singles and an extensive marketing campaign.

“Ne-Yo is truly one of the greats, and it has been a privilege to work closely with him from the early stages of his songwriting career through his extremely successful recording career,” Island Def Jam Music Group chairman Antomo “L.A.” Reid says. “He is a unique artist, not only crafting his own series of brilliantly produced albums, but also providing big songs and hit duets for many of today’s biggest stars.”

Here’s a look at the making and marketing of “Libra Scale.”

ON THE PAGE

Ne-Yo—who is managed by Tishawn Gayle and Tango Hay of Compound Entertainment—is signed to Universal Music-Z-Tunes/Pen in the Ground Publishing. He initially wrote a 147-page script earlier this year, hoping to turn it into a feature film with an accompanying soundtrack. When that proved financially unfeasible, the singer says, “I took the script and broke it down into a 30-minute version. After that was OK’d [by Island Def Jam], we went right into the music.”

IN THE STUDIO

Ne-Yo says he recorded “a little bit everywhere” during the past two years. Many songs were cut at Circle House Studios in Miami; others in Los Angeles and New York. “Libra Scale” was primarily mixed in Atlanta. The 10 tracks feature nine different producers, including Stargate, Ryan Leslie, Jackpot and D. Dorothn Gough. “I don’t hunt out the super-producer… it’s always a matter of who is going to give me what I want sound-wise,” Ne-Yo says.

ON THE AIR

With an initial album street date of Sept. 21, the club-ready first single, “Beautiful Monster,” was released June 8 and peaked at No. 53 on the Billboard Hot 100, while second single “Champagne Life” quickly followed on July 20 and peaked at No. 74. Marketing manager Chris Atlas says that the bumped release date will give third single “One in a Million” the chance to make an impression. “We wanted more time for the single to cement itself in terms of chart positioning,” Atlas says of “Million,” which is No. 32 on Billboard’s Hot R&B/Hip-Hop Songs chart this week, while “Champagne Life” holds at No. 19 on the tally.

AROUND THE WORLD

“Beautiful Monster” went to No. 1 on the U.K. singles chart in August, according to the Official Charts Co., and also reached No. 7 on the European Hot 100. “Libra Scale” arrives overseas Nov. 2 in the same 10-track format as the U.S. version. Ne-Yo will focus on the United Kingdom and Japan during international promotion.

IN THE STORES

A deluxe version of “Libra Scale” will help deliver Ne-Yo’s cinematic vision for the album by including a DVD with three long-form music videos made from his edited film script. In addition, the singer premiered “Libra Scale,” a comic book that maps out the album’s storyline, Oct. 9 at New York Comic Con. During release week, Ne-Yo will appear on “Lopez Tonight,” “The Ellen DeGeneres Show” and the American Music Awards telecast. He also performed on ABC’s "Dancing With the Stars" in early October.

ON THE ROAD

Ne-Yo—whose booking agent is Cara Lewis at William Morris Endeavor Entertainment—hasn’t yet announced a full tour but he’ll play top 40 WHTZ New York’s Jingle Ball on Dec. 10 at New York’s Madison Square Garden. Atlas notes that “Ne-Yo is a great live performer, so that is definitely part of our strategy.” In the meantime, Ne-Yo says he’ll focus on film and screenwriting opportunities as well as songwriting with artists like Beyoncé, Rihanna, Justin Bieber and Carrie Underwood.

WITH THE BRAND

The release of “Champagne Life” as a single was tied into Ne-Yo’s partnership with champagne manufacturer Moët. The singer was part of a series of Moët social events beginning at the end of August and will continue working alongside the company leading up to the album’s release. “Ne-Yo definitely knows how to party, so it’s been a good look for him to get back on that scene,” Atlas says. Def Jam is also pursuing TV and film sync placements for the album.

Preorder Ne-Yo’s “Libra Scale” beginning Nov. 15 at billboard.com/ne-ryo.

Sparkling talent: NE-YO struck a marketing partnership with Moët champagne.
Static Over The Air
Prospects Dim For Radio Performance Royalty Settlement

When the board of the National Assn. of Broadcasters recently outlined the conditions under which it would be willing to pay record labels and artists performance royalties (Billboard.biz, Oct. 26), Northern Broadcasting Charlie Ferguson was so incensed that he decided to quit the trade group.

“I cannot continue to pay dues to an organization that sells out to the record labels on the performance tax issue,” he wrote in an e-mail canceling his NAB membership, adding in an interview that “this is nothing short of an immoral blackmail of the radio industry by the labels who has inspired it.”

As an operator of six radio stations on Michigan’s Lower Peninsula, Northern is a bit player in the broader debate over whether U.S. terrestrial radio stations should break with decades-long industry practice and pay performance royalties for the use of sound recordings.

But Ferguson isn’t alone in feeling bewilderment and frustration over the NAB’s decision to forge ahead with efforts to reach a compromise with recording industry trade group musicFirst over performance royalties.

Those pressures were reflected in the NAB board’s Oct. 26 approval of a term sheet detailing specific conditions under which it would support the payment of performance royalties. The specifics outlined by the board modified some of the tentative terms under which the NAB and musicFirst had made public during the summer, under which radio stations would pay performance royalties equal to up to 1% of their annual net revenue (Billboard, Aug. 28).

MusicFirst responded in a statement that it is “deeply troubled by the NAB’s reckless and shortsighted agreement.”

MusicFirst countered that there was never an agreement in the first place. It’s all a far cry from the optimism expressed by NAB chairman/CEO Mitch Bainwol in August, when he said that the two sides were “on the precipice of a historic breakthrough” (Billboard, Aug. 28).

The NAB board-approved terms include provisions reducing the per-play rate that broadcasters would have to pay for online simulcasts and webcasts, to 1% of revenue revenue payment rate to the passage of legislation requiring FM tuner chips on mobile phones sold in the United States and requiring lower initial payments if the legislation isn’t passed.

Recording industry sources say they can’t accept the modified terms, arguing that the financial specifics of their earlier talks were the result of painstaking calculations balancing the introduction of royalty payments for terrestrial broadcast radio with lowered royalty rates for broadcasters’ online streaming services.

They also say that while they agreed to lobby for legislation requiring FM tuner chips in mobile handsets, explicitly tying payment of royalties equal to 1% of a station’s revenue to passage of the legislation wasn’t part of their tentative earlier agreement. They also warn that Republican Party gains in the Nov. 2 congressional elections could make the passage of such legislation less likely.

The NAB says a deal remains preferable to a possible legislative solution, arguing that “it’s better to shape our future and engage our adversaries than have our future shaped by others.”

Last fall, the U.S. House and Senate judiciary committees passed the Performance Rights Act, which would allow U.S. terrestrial radio stations to pay performance royalties for the first time.

While the bill hasn’t made it to a full floor vote in either chamber of Congress, legislators have urged MusicFirst and the NAB to try to work out a compromise.

Wharton says the NAB, including president/CEO Gordon Smith and other board leaders, has been working to persuade its membership of the benefits of reaching an accommodation with the recording industry.

But he acknowledges that “it’s trying to condition 13,000 stations to think differently from what they thought for 60-70 years. And that’s difficult.”

In addition to her work as an artist and philanthropist, Fergie has launched the Avon Fragrance Outspoken, multiple fashion lines under her Fergalicious brand and an acting career.

“Fergie took the music industry by storm the moment she came onto the scene, and we’re thrilled to celebrate her career achievements and incredible successes over the past year by honoring her with Billboard’s Woman of the Year,” Billboard editorial director Bill Werde says. “Fergie is a true role model to fellow artists in the music business as she continues to build her success, leadership and new ideas, will be awarded to the singer for her achievements during the past 12 months.

A member of the Black Eyed Peas since 2002, Fergie has spent the year on the road for the Peas’ The E.N.D. world tour, presented by Blackberry. The group has also had two top 10 singles from “The E.N.D.” on the Billboard Hot 100 during 2010 and is about to release its new album, “The Beginning,” on Nov. 30.

The Peas have had their top 10 albums on the Billboard 200, including the chart-topping “The E.N.D.”; eight Hot 100 top 10 songs, including three No. 1s; and the longest streak of consecutive weeks spent atop the Hot 100 in the chart’s 52-year history.

As a solo artist, Fergie has had five Hot 100 top 10s, including three No. 1s, and one top 10 album, “The Dutchess.”
MERGING AHEAD

The Car Market Will Be The Key Battleground For Satellite And Web Radio

As U.S. car sales rebound, satellite and Internet radio services are making big plays for drive-time listeners. Sirius XM Radio, which has long relied on the automotive market to drive its growth, is facing stiffer competition from Internet radio services like Pandora and Slacker.

Web radio, now common on desktops and mobile devices, sees motorists as an untapped source for growth. "It's half of all radio," Pandora founder and CEO Tim Westergren says, "so it's still the holy grail."

Radio reached 91.4% of Americans 12 and older in spring 2010, according to Nielsen. The 25-54 demographic averaged 24 hours and 23 minutes of radio listening each week in the period, up 42 minutes from the same period a year earlier. All listeners 12+ averaged 22 hours and 42 minutes per week, up 41 minutes from a year earlier.

According to Nielsen, 40% of radio listening takes place in the car, while the home and the office account for 34% and 23%, respectively. For an average listener between 25 and 54, in-car listening totals nine hours and 45 minutes each week.

Fulling new-car sales in 2008 and 2009 hurt Sirius XM, which needed a $530 million loan from Liberty Media to stave off bankruptcy in early 2009. But the company has kept its penetration into new vehicles. According to Global Insight figures, Sirius XM will be in about 60% of all new light vehicles sold in the United States in 2010, up from 21% in 2005. This means Sirius XM is now found in a much wider range of cars, not just the upscale vehicles that first featured factory-installed satellite receivers.

The company is also getting a boost from agreements with all major carmakers for three-month trial periods for certified pre-owned vehicles, says Steve Cook, group VP of the automotive division at Sirius XM.

But Pandora has made inroads of its own in the car market. In March, it hired George Lynch—an 11-year Sirius XM veteran and VP of its automotive partnerships since 2004—as VP of automotive business development.

Pandora's radio plans debuted at the Consumer Electronics Show in January, Westergren recalls, which he says gave its auto ambitions a "domino effect." When Ford announced its partnership with Pandora, "all hell broke loose," he says, and other car companies immediately became aware of the possibilities and wanted partnerships, too. The company announced a partnership with Mercedes-Benz in mid-October.

Half of Pandora's iPhone users report already using it in their cars, Westergren says. But the company's new automotive partnerships create a better user experience for motorists and safer driving.

Ford's SYNC, for example, connects the Pandora app on the user's smartphone to the car's SYNC system with steering wheel buttons and voice commands. In effect, the dashboard and the device become one.

Slacker CEO Jim Cady says his company is making advances in the car by partnering with mobile carriers Verizon, T-Mobile and AT&T to improve its distribution, which Cady thinks will create a beachhead into the car market.

"Our focus in all of 2010 is gaining a reasonable amount of traction in mobile," he says. "We believe we'll be able to leverage that mobile growth and mobile users into the car.

In June, Airplay, which specializes in connectivity infrastructure in vehicles, introduced a smartphone integration system that lets a car's internal system connect through Bluetooth to a smart phone Slacker app.

Slacker is also working on direct partnerships with auto companies. "A couple in America, a couple in Europe and one in Japan," Cady says, adding that the company expects to announce deals during the next few months.

Satellite and Internet radio companies offer dramatically different menus of services for drivers. Sirius XM has more than 160 channels, about 70 of them focused on music, while Pandora and Slacker let users curate and fine-tune the services to their own tastes.

Service reliability is another point of distinction. Sirius XM is known for offering excellent reception, whereas Internet radio services must contend with mobile network's service outages and dead zones.

However, Pandora's Westergren says he's not worried about service continuity because Pandora has managed to deliver reliable service through cellular networks, optimizing its service to use less bandwidth, improving buffering and taking other measures.

Cady points to Slacker's ability to cache stations to help with breaks in mobile service. He believes caching, along with the integration of the dashboard and steering controls, will help deliver the kind of uninterrupted service that can attract current satellite radio users.

"With new interfaces, it allows us to deliver an IP solution that's just easier to use," he says. "It's a value switch."
DUBSTEP BY STEP

Underground U.K. Dance Genre Emerges As Commercial Force

LONDON—After breaking out from London clubs in the early 00s, dubstep has rocketed this year from Britain’s dance underground to the upper reaches of the UK charts.

The latest evidence of dubstep’s crossover to the U.K. mainstream came Oct. 17 when the self-titled Coca Cola debut by genre “supergroup” Magnetic Man bowed at No. 5 on the Official Charts Co. (OCC) albums listing with first-week sales of nearly 17,000. Magnetic Man, made up of London-based DJ/producers Skream, Artwork and Benga, scored U.K. hit singles this year with “I Need Air” (reaching No. 10) and “Perfect Stranger” (No. 16) featuring Katy B. The latter artist had her own top five hit with the Benga-produced “Katy on a Mission” (Rinse).

“What’s happening with dubstep today is the result of 20 years of U.K. club culture,” says Columbia Records senior A&R director Philippe Asculi, who signed Magnetic Man and Katy B.

A dark, moody, bass-heavy take on U.K. garage, dubstep was originally tagged “sub low” or “dark garage” when it emerged in London clubs eight to nine years ago. Now, “dubstep’s in an amazing place,” says BBC 1Xtra/ Radio 1 host Peter Dalton, who broadcasts as Mistajam. “It’s a bit of everything—equal parts dance and urban . . . grime and drum’n’bass. So the sky’s the limit in terms of audience.”

XL Recordings co-founder Nick十佳 is equally bullish on the genre’s prospects. “We’re seeing key players emerge from a scene which is an underground entity and really get exposure in places where previously dubstep hasn’t reached,” he says.

Halsey now manages London-based dubstep artist Gasp and cites daytime support from national top 40 network BBC Radio 1 as key to the scene’s growth. “I Need Air” and “Perfect Stranger” were playlisted on Radio 1, as was Gasp’s “Love Never Dies (Back for the First Time),” featuring Mr. Hudson.

Dalton says “a groundswell generated by London club nights like Forward and DMZ” brought dubstep to bigger audiences. Initial support from pirate stations like London’s Rinse FM (which acquired a legitimate FM license in June) preceded then BBC Radio 1 host Mary Anne Hobbs’ embrace of the genre. Hobbs played dubstep on her weekly dance show and hosted a January 2009 two-hour Radio 1 special “DUBSTEP WARS”—widely credited as a landmark for the genre.

In 2007, Dalton introduced the “Daily Dubstep” slot on his own X1X show, while Radio 1 hosts Zane Lowe and Annie Mac are also keen advocates of the genre. Dubstep artist Skream’s 2009 remix of La Roux’s single “In for the Kill” (Polydor) reached an even wider audience, benefiting from extensive airplay on Radio 1 and selling 175,000 units in the United Kingdom, according to OCC. “In terms of the mainstream,” Dalton says, “it was the record that really opened it up, bar none.”

The track also helped raise the genre’s profile in the United States, where it has sold 64,000 units, according to Nielsen SoundScan, boosted by a high-profile synch in August on HBO’s “Entourage.”

As in the United Kingdom, dubstep’s crossover to the U.S. mainstream could come through artists not associated with the underground scene. “We’re seeing acts like Snook and Dogg live released the dubstep-influenced tracks “Snoop Dogg Millionaire” and “Me N My,” respectively. The Rihanna track “Harder” (from her 2009 album “Rated R” was “a pure dubstep record produced by Chase & Status,” Dalton says, referring to the U.K. production duo. “US fans definitely get it.”

The international live scene—mainly involving DJ sets—is also heating up. Booker Louie Patten at London-based Gcrea Agency, who books shows outside North America for Magnetic Man, Gasp and Los Angeles-based Levena record label, recently consulted on the evolution of dubstep, says “it’s a genre that has grown organically in the last two years, with acts now regularly playing 1,000-capacity venues in Scandinavia, the Netherlands, Belgium, Spain and France.”

At home, Magnetic Man’s UK tour running through Nov. includes sellouts at Manchester’s 2,000-capacity Warehouse Project and London’s 1,200-capacity Heaven. And Halsey tells Gasp’s well-received recent U.S. tour included gigs playing for audiences ranging from 400 in Nashville to 10,000 at San Bernardino, Calif.’s Nocturnal Festival (Sept. 25). Rusko is also playing U.S. shows now.

Until now, dubstep record sales have been “lagging behind live growth,” Halsey says, but he adds he’s optimistic that Magnetic Man’s commercial breakthrough will change that. Dalton says he’s pleased that dubstep has reached a mainstream audience without watering down its sound. “That was what I was most worried about,” he says. “Having ‘gilet dubstep’ as the only thing that could hit the charts.”

And he’s convinced that dubstep can produce star acts to rival those from London’s urban scene. “The Magnetic Man guys are completely a case in point,” he says. “Skream and Benga are proper rock stars. There’s definite scope for these guys to be massive superstars—if that’s what they want.”

Additional reporting by Tom Ferguson and Gail Mitchell.

EVERYBODY’S LISTENING

Three Rising Dubstep Acts To Watch

RUSKO

Based: Los Angeles

Current album: “OMG!” (Mad Decent)

Booking agent: Windish Agency, Chicago (North America); Copa Agency, London (United Kingdom/Europe)

Leeds native Rusko—real name Chris Mercer—relocated to Los Angeles in 2009 to pursue opportunities as a producer and is rapidly becoming the go-to guy for acts wanting an edgy dance sound. He worked on M.I.A.’s “Maya” (XL), and has also collaborated with Britney Spears on possible tracks for her next album. His own debut set, “OMG,” surfaced on U.S. indie Mad Decent in May, while his current U.S. tour includes a date at New York’s 1,500-capacity Webster Hall. Rusko has aspirations beyond the genre.” Mad Decent label manager Jasper Goggins says, “There’s interest from the bigger pop stars to find a new sound.”

CASPA

Based: London

Current album: “Everybody’s Talking, Nobody’s Listening” (Sub Soldiers/Fabric)

Booking agent: Windish Agency, Chicago (North America); Copa Agency, London (United Kingdom/Europe)

DJ/producer Caspa—real name Gary McCann—is a scene veteran. With 2007’s “FabricLive 37,” he and Rusko crafted one of dubstep’s first compilation albums, attracting mainstream attention for the genre. Caspa has his own label, Dub Police, but is keen to step up as an artist himself, he’s negotiating with majors and indies for a label deal for his sophomore set, due in 2011. His recent U.S. tour included a date at Los Angeles’ Headline slot at Webster Hall. Dates in Australia and New Zealand are booked for December, with another U.S. tour due next year.

TRUE TIGER

Based: London

Current single: “Slang Like This” (Virgin)

Booking agent: Copa Agency, London (United Kingdom/Europe)

Hailed by U.K. rapper Tinie Tempah as “one of the best production teams in the U.K.” True Tiger has produced or remixed records for many of the current wave of U.K. urban stars, including Taio Cruz and Professor Green. While the act has been producing and DJing since the dawn of dubstep, the menacing single “Slang Like This,” featuring grime star Star Money and released Oct. 11, marked its major-label debut after several mixtapes and albums on its own True Tiger Recordings. A new album is expected in 2011. Currently remixed Gorillaz, the act’s fall U.K. tour includes headlining slots at 1,000-capacity venues such as London’s Koko and Fabric in Manchester and Fabric in London. U.S. dates are scheduled for next year.

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GLOBAL BY LARS BRANDEL

Getting Mighty Crowded

Closures Stoke Fears About Australia’s Previously Booming Festival Circuit

BRISBANE, Australia—As Australia’s summer festival season opens, rising talent fees and super-heated competition mean promoters are already sweating.

The Aussie festival circuit has attracted growing numbers of international acts in recent years. But with more than 100 festivals of various types and new ones launching regularly, the market is clearly oversaturated, industry executives say.

“The live scene’s doing really well, but the festival frenzy’s a growing concern,” says Paul Sloan, managing director of Perth-based booking agency Billions Australia. “It seems everyone wants to be a festival promoter and even a basic evaluation of the economic principles would indicate that’s unsustainable and heading for a fall.”

With credit tight, consumers are cautious with their cash. And competition for a narrowing talent base of festival headliners is driving up fees.

“The cost of a lineup’s gotten crazy,” says John Wall, creative director at Fuzzy, organizer of the five-city Parklife festival tour that attracts about 140,000 fans annually. “There’s five times as many promoters trying to get artists but there aren’t magically five times more artists in the world.”

Wall says fees for the Sept. 25-Oct. 4 Groove Armada-headlined Parklife lineup cost five times as much as two years ago. While ticket prices rose by about 12% this year, Wall says he’s confident his event will survive.

Still, a string of recent casualties, mostly blaming poor ticket sales, suggest the fall may already have arrived.

During the past year, novice promoters have pulled the plug on plans to launch several new music events. They include the Blueprint festival in Ararat, Victoria, which folded in September 2009 owing $500,000 Australian ($490,000) to creditors, and the 9,000-capacity Lost Weekend festival in Brisbane in February; the touring Rodeo Rockfest, which was to combine rodeo performers and bands but was canceled in July; and the inaugural 5,000-capacity BAM Festival, which had been scheduled to be held Oct. 8-10 in Brisbane.

Larger, established brands have also felt the pinch. U.K. touring imports V Festival and All Tomorrow’s Parties aren’t returning this summer. While organizers wouldn’t comment, industry sources suggest they struggled with lagging attendance last summer.

Also absent this year: Sydney’s Hornibrook, which won’t take place for the first time since its 1996 launch. Co-promoter Joe Serco won’t blame a lack of adequate headliners for the 20,000-capacity event, which usually sells out. But he admits the market has become overcrowded.

Michael Gadinskus’s Frontier Touring has a stake in Canberra’s Stonefest, which will be held Oct. 30. Gadinskus claims Frontier successfully held out against paying inflated fees, adding that “bidding wars are not good for anything.” And the industry veteran has a piece of advice on artist fees for fellow promoters: “Drop your offers.”

While unwilling to discuss specific fees, other promoters privately concede that talent buying costs—and ticket prices—won’t come down anytime soon, which they expect will result in fewer events.

“There will be a market correction,” says veteran booking agent Jessica Ducross, who heads the Village Music Group in Byron Bay. “We’re right at the beginning of that now.”

But not everyone is hurting. With several early sellouts in January and February, the annual six-city Big Day Out is set to beat its 2009 box-office record of 337,000 tickets sold after organizers Ken West and Viviane Lees added a second Sydney date, bringing the total number of shows to seven (see story, page 66).

Still, Chugg Entertainment chairman Michael Chugg is blunt about the coming year’s prospects. “There’s going to be a bigger cult of festivals,” says the veteran promoter who runs the six-city Australian Lanesway Festival. “There’s going to be a lot more blood.”

Feeling the heat: Fans soak up the atmosphere at this year’s Parklife (left) and Soundwave festivals in Sydney.

... and rarely played at a local venue.

OBITUARIES

Andy Kotowicz
1972-2010

Sub Pop Records VP of sales and marketing Andy Kotowicz died in Seattle from injuries sustained in an Oct. 31 car accident. He was 37.

Since arriving at the label in 2000, Kotowicz served as A&R rep for such acts as Mudhoney, Wolf Eyes, Pissed Jeans, Fruit Bats, Vetiver and Comets on Fire.

Mudhoney frontman Mark Arm, who also works for Sub Pop, remembers Kotowicz as a “super-passionate, dedicated guy” who was confident in his bands and gave them creative freedom.

Prior to joining Sub Pop, Kotowicz held a marketing position at Koch Distribution, a job he had accepted right before Sub Pop head Jonathan Poneman first contacted him about a position. “It speaks to what a loyal, dedicated and reliable guy Andy was that he didn’t want to skip out on the Koch team,” Poneman says.

David Orleans, GM of Alternative Distribution Alliance and a longtime friend and colleague of Kotowicz’s, says turning down initial offers from Sub Pop must have been especially difficult for him. “Jonathan was one of his idols,” Orleans recalls. “He couldn’t believe his good fortune when he did get to Sub Pop, and he always did right by them.”

Kotowicz got his start in music working at indie retailer Schoolkids Records in Ann Arbor, Mich., and later went on to work at Spongebath Records in Murfreesboro, Tenn., and Razor & Tie in New York.

He is survived by his wife, Jocelyn Boeye; his daughter, Anna; his parents Bill and Michele Kotowicz; his sister, Madelaine; and his grandparents Frances and James Whitlaker.

S. Neil Fujita: The former head of Columbia Records’ art department died of a stroke Oct. 23 in Greenpoint, N.Y. He was 89.

A native of Kauai, Hawaii, Fujita studied at the Chouinard Art Institute in Los Angeles. After serving in the U.S. Army during World War II, he moved in 1949 to Philadelphia, where he joined the advertising agency N.W. Ayer & Son. In 1954, Fujita moved to New York to head Columbia’s art department.

“When I got to Columbia, there was the beginning of some idea of album cover art,” he recalled in a 2007 interview with design association AIGA. “But it was still just type and maybe a photo of the artist and some shapes arranged in an interesting way.”

Fujita gained renown for designing album covers featuring artwork by artists like Ben Shahn, Andy Warhol and Roy DeCarava. Fujita’s own paintings graced the covers of the Dave Brubeck Quartet’s “Time Out” and Charles Mingus “Mingus Ah Um.”

He later launched his own design firm, serving commercial clients and designing book covers, including Mario Puzo’s “The Godfather” and Truman Capote’s “In Cold Blood.”

Fujita is survived by sons Kenji, David and Martin. —Louis Hau

Peter Meisel: The German label publishing executive, co-founder of Berlin’s famed Hansa Tonstudio, died of cancer Oct. 5 in Pinehurst, N.C. He was 75.

In 1960, Meisel and his brother Thomas joined Meisel Musikverlag, a Berlin-based music publisher founded in 1926 by their father, Will.

Two years later, the two brothers founded Hansa Musik Produktion, which released the early recordings of Giorgio Moroder and later became the label home of Rosane M. and Milli Vanilli, projects mastered by German record producer Frank Farian. Bertelsmann Music Group acquired Hansa in 1985.

The Meisel family retained ownership of the label’s recording complex Hansa Tonstudio, which has hosted recording sessions for such seminal albums as David Bowie’s “Low” and “Heroes,” Iggy Pop’s “The Idiot” and U2’s “Achtung Baby.” In 1997, Meisel co-founded the BMG-distributed imprint Lautstark, which scored a worldwide hit with Lou Bega’s “Mambo No. 5.”

Meisel, who has lived in Moore County, N.C., since 2001, is survived by his wife, Michaela, and Thomas. —Wolfgang Spahr

Takashi Yoshida: The Warner Music Japan president/CEO died earlier this month. He was 48.

According to Japanese newspaper reports, police are treating his death as a suspected suicide after his body was discovered Oct. 7 in his home in Tokyo.

Appointed head of Warner Music Japan in 2003, Yoshida helped develop hitmakers like Superfly, Kobukuro and Ayaka. Yoshida took the helm of Warner Music Japan after serving as president of DeStar Records, an imprint of Sony Music Entertainment. —Rob Schwartz

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Bundles In Buenos Aires
Fonovisa, Promoter Sell Marco Antonio Solis' New CD With Concert Tickets

With his new set, "En Total Plenitud," Marco Antonio Solis recently matched his 10th No. 1 on Billboard's Top Latin Albums chart—more than any artist in the history of the chart.

It was an impressive feat, albeit not wholly unexpected accomplishment by Billboard's Latin artist of the decade. But what's perhaps more notable are the sales he's on track to generate in another key market.

Solís has partnered with his label, Fonovisa/Universal Music Latin Entertainment, to bundle CDs of "En Total Plenitud" with tickets for his 20-stop concert tour in Argentina, which began Oct. 13 in São Paulo and concludes Nov. 21 in Buenos Aires. The experiment—and it can be called an experiment because it's never been done on this scale by a Latin act—has a shipment of nearly 70,000 copies of the album in Argentina, with more than 150,000 projected for the duration of the tour.

The success of the venture may well make this blueprint for future concert and album release partnerships elsewhere in Latin America.

"We tried this before with some releases, but there had been logistical issues," says Jesus Lopez, chairman of Universal Music Latin America & Iberian Peninsula. "But in Argentina, where we're more open in our fight against piracy, everyone understands this better. The promoters are open to it.

"Fonovisa previously tried bundling albums with concert tickets, most recently in May with a Pedro Fernandez concert at the Gibson Amphitheater in Los Angeles, where the label and promoter sold 4,800 CD/ticket bundles.

Doing this on a larger scale with Solis was something that his longtime concert promoter in Argentina, Hector Maselli, had considered for years.

Manuel Pena, until recently in charge of Argentina, Chile and Uruguay for Universal Music Latin America and now executive VP of Latin America for non-recording activities, says he and Maselli tested the waters last year by bundling CDs of Solis' 2008 album, "No Molestar," with tickets for a couple of his shows at the Luna Park arena in Buenos Aires.

Based on the positive response from fans and the pending release of "En Total Plenitud," they decided to apply the concept to an entire tour. This time around, in addition to giving all ticket buyers a voucher to claim the album at the venue, fans received a card redeemable for a digital download of the single, "A Donde Vamos a Parar." The album was released in Argentina on Oct. 12. Three days before the start of the tour, which will hit venues ranging in capacity from 5,000 to 12,000, including eight shows at Luna Park,

The CD/ticket bundles enable Solis to generate album sales that are otherwise impossible to get in Argentina, even for artists of his stature. The fan gets added value with little perceived economic impact because the cost of the CD is included in the ticket price. Even the promoter, who assumes the risk of selling tickets at a higher price to cover the cost of the album, benefits by being able to offer ticket buyers an added incentive to come to a show.

As Solís manager Hector Villa-lobos observes, "It's a win-win for everybody."

THE BILLBOARD IQ&A
MEXICO CITY—With the death of composer Roberto Cantoral in August, Mexico lost one of its greatest songwriters, as well as the founder and president of the Society of Authors and Composers (SACM). Another respected composer, Armando Manzanero, has been appointed interim head of the organization until October 2011. That's when SACM members will vote to elect the society's board of directors, who will appoint a new president.

In the meantime, oversight of the organization's day-to-day operations falls under VP Roberto Cantoral Zucchi, Cantoral's son and a long-time SACM member and executive. In an interview, Cantoral Zucchi spoke about SACM's sixth annual composer awards on Oct. 21 and the society's plans for next year.

Were there any changes in how you determined the winners of this year's composer awards?
We gave awards to these SACM composers who obtained the highest physical and digital sales and also took into consideration their positions on airplay charts. For the first time ever, we also recognized composers for their work during the past 25 and the past 50 years. It's something we'll continue to do moving forward. We also posthumously honored Juventino Rosas, Lorenzo Barreto and Manuel Ponce.

What's next for SACM?
We're finishing construction of a new building that we'll open in April 2011. It will include new offices, an auditorium that seats 900 and a smaller room that seats 400. And finally, we'll have a professional recording studio for composers.

Why build a studio?
Now composers won't have to pay for outside studio time and their recordings will have the quality necessary to show to artists for consideration. We plan to hold regular auditions, so acts can listen to new music, and if there's something they like, they can sign it on the spot.

What other new support services are you providing composers?
Next year we'll also launch a new technology department, which will closely follow digital sales and royalty collections, as well as all actions that legislators are taking against piracy.

Part of SACM's success seems to stem from the fact that its board of directors includes composers of all generations. We recently awarded three vocalists. For the first time, we have awarded prizes to outstanding work in various categories. We are looking forward to a new generation of composers who will continue the tradition.

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

EN BREVE
NACIONAL RECORDS MARKS ANNIVERSARY WITH PERFORMANCES
Indie label Nacional Records announced a "Nacional Road Trip" to celebrate its fifth anniversary. Presented by Heineken, the three-stop trek kicks off Nov. 10 at the Latin Grammy Awards after-party, with performances by Banda de Touristas and Hello Seashore, Banda de Touristas and labelmates Pacha Massive will then play two club dates: Nov. 13 at the Elbo Room in San Francisco and Nov. 14 at the Echo in Los Angeles.

PANAMA JAZZ FESTIVAL DATES SET
The eighth annual Panama Jazz Festival will take place Jan. 10-15 featuring an eclectic roster of international acts. In addition to founder/artistic director Danilo Perez and his trio, performances will include Chilean singer Claudia Acuna and her quartet, trombonist Conrad Herwig and trumpeter Brian Lynch. This year's festival is dedicated to Panamanian musician Victor "Vilín" Paz, who will perform with his orchestra and special guests.

MARTIN ANNOUNCES NEW SINGLES
Ricky Martin used Twitter to announce the titles of the first Spanish- and English-language singles from his upcoming album. His first Spanish-language single is "Lo Mayor de Mi Vida Eres Tu," a duet with Spanish singer Natalia Jimenez. An English version of the track, called "The Best Thing About Me Is You," features Joss Stone. Both songs go to radio Nov. 2. Sony Music will release Martin's bilingual album, which doesn't yet have a title, in first-quarter 2011.

PEPE AGUILAR'S 'BICENTENARIO' DUE NOV. 16
After several years as an indie artist, ranchera star Pepe Aguilar has signed a licensing deal with Sony Music for his new album, "Bicentenario." Due Nov. 16, the set commemorates the Mexican bicentennial with songs covering 200 years of Mexican music, arranged for mariachi and traditional bands sinaloense.

Reporting by Leila Cobo.
Sonja Hoel Perkins

The MOG board director talks about why the hubbub over music licensing terms is much ado about nothing.

Given the long list of failed digital music services, one would be hard-pressed to blame investors for avoiding the sector when placing their startup bets.

At the heart of every entrepreneur’s criticism of the recording industry is the notion that music licensing terms are too onerous to enable on-demand streaming services to build a sustainable business.

That debate was recently reignited by Inception founder and former CEO Dalton Caldwell, who argued during a speech at the Y Combinator Startup School that licensing does music startups, drawing a quick retort from David Hyman, founder/CEO of music subscription service MOG (Billboard.biz, Oct. 22).

Yet digital music startups keep emerging, backed by funding from venture capitalists willing to take a chance in this uncertain and evolving market. One of them is Menlo Ventures, whose investment in MOG was the first of its kind in this space, so they have a point.

The 20-year veteran of technology investing acknowledges that digital music startups face challenges, but says the opportunities are too significant to pass up.

In an interview with Billboard, Perkins addresses the raging debate over licensing and discusses what investors are looking for.

There’s a viewpoint that digital music startups are doomed from the beginning. Do you agree?

As the largest investor in MOG, I’d disagree. It’s a great time to start a music company. MOG was started a few years ago, so it’s not really a startup, but there are a number of reasons why some startups can be successful. We look at new and emerging markets all the time, and music was an area we’d been looking at for years. When we found MOG, we were incredibly enthusiastic because we felt we’d found a company that had broken the code.

How so?

They had a business model that worked, a product that was great and an A-plus management team. Music is just so hip and technology is so hard. Getting the same person who can run a technology- and music company is really rare.

Critics say record labels demand licensing terms that are too onerous.

Labels would like to see MOG be successful. For that to happen, we need to have a business model that works. They’re very good at work with. There’s no huge upfront contracts. They actually put money into us. It’s interesting that the Inception CEO said labels just wait until you’re successful and then sue you. That was a big problem with what they were doing because they didn’t have the support of the labels at first.

You’ve said that you invest in solutions, not technology. What solution does MOG or any other streaming music service provide?

It’s a killer product. There are two kinds of music consumers: those who have jobs and have money and teenagers who don’t have jobs and don’t have money. This is for people who don’t want to search around the Internet for free music all day. The timing is also pretty interesting because with the smart phones, new people can have their music with them everywhere.

Would you make additional investments in the digital music space?

We always look. A music service covers a lot of the music landscape. I wouldn’t invest in a task-type company, like music management. It’s really about the business model. If someone says they’re going to publish directly to the Internet and bypass the record labels, that’s a harder sell. Most of the content is still supported by the labels. But I’m always open to new ideas.

How would you compare the opportunity in the digital music realm to that of other technology sectors in which you invest?

The nice thing about the music space is that the market is very large. You don’t have to educate the consumer about how to use it. Just about everybody loves music. But the interesting thing is that you have these gatekeepers in the form of the four major record labels. For other companies we’re invested in, we don’t have those gatekeepers. So it is a little bit harder because you have to get the four horsemen to bless your business.

What’s it going to take to elevate these services from a niche market to the mainstream?

The key is awareness. You can do that one customer at a time or with big groups of customers. So MOG has partnerships with Roku TV makers. It’s working with cellular carriers to have it on the phone, working with the auto industry to get MOG in the car. We’re getting out there in lots of ways to get hundreds of thousands of people at the same time. That’s how you do it.

Do the expected launches of streaming music services by Apple and Google give you pause?

We see this a lot with all our companies. MOG is not just music. You look at an HP or an IBM or a Cisco, which have more resources, more money, more everything. But they can’t be as nimble as a startup. Getting the user experience right is difficult. It’s constantly a threat with any venture backed company. What we found after 30 years in business is that smaller companies can do it very well.

What are you hoping to get out of your MOG investment?

When we make investments we like companies to go public. This is big enough to go public. It’s a platform play. Having the music platform with the ad-serving network with the editorial content and the bloggers . . . it’s a really good story.

Before you got into MOG, did you consider yourself a music person?

Of course. I was in the choir in high school. I’m a singer. I love music. I’m working with some people to do a Broadway show that Bruce Hornsby is doing. But I’m not so blinded by loving music that I would do a bad investment.

What was the most recent artist you discovered on MOG?

The Avett Brothers. And I love Lady Gaga. To be able to listen to her whole collection and know all the songs, I think that’s great.

Any advice for labels on how to encourage the development of more digital music startups?

They are realizing that digital is really how all kinds of content is being consumed. Consumers want to consume digitally. They’re there now. Labels want to work with companies to make sure that business models work and that there are good digital distribution channels. My advice is that everybody can make money. And I think they’re doing that. The industry people I talk to really want this to be successful and it’s growing so rapidly, and it’s so exciting.

You look at an HP or an IBM or a Cisco, which have more resources, more money, more everything. But they can’t be as nimble as a startup.
As the American Badass turns 40, Kid Rock sings more, parties less and, to the surprise of many, still sells millions

MAN OF A CERTAIN AGE

Kicked back on the sofa at his Nashville condo as an October storm rumbles through town, sipping on a cup of tea and puffing a stubby cigar, a relaxed Kid Rock appears far removed from the Detroit hell-raiser who attracts mayhem at locales ranging from strip bars to Waffle Houses.

In town for a live tribute to Loretta Lynn ("She’s the truth," he says of the country legend), Rock comes off more confident than cocky, and why not? His last record, 2007’s "Rock N Roll Jesus," sold 3.2 million units in the United States, according to Nielsen SoundScan. Dressed in a plaid shirt and jeans, his shiny fedora and some rather impressive jewelry are all that belie his international rock star status.

That status is building. After years of relative obscurity outside of his hometown, Rock (born Bob Ritchie) broke through with "Devil Without a Cause" in 1998, which the RIAA has certified 11-times platinum. That album’s booming blend of rock and hip-hop later broadened into Southern rock, blues, R&B and country. Rock has shown a stubborn tendency to remain musically relevant, as evidenced by the success of his latest studio effort and its mega-hit "All Summer Long." But the singer continues to evolve: the new Rick Rubin-produced record, "Born Free," due Nov. 16 on Atlantic, showcases a mellowier sound and a more contemplative side, in many ways exemplified by the ode to chillin’, "Slow My Roll." There’s even a lyric about finding himself.

Rock still rocks, but are the epic party days behind him? "I know I can’t do what I’ve been doing the last 20 years," Rock concedes. "I’ve done a pretty good job of balancing it out. I’ve had my little run-ins here and there, but I haven’t been to rehab. I’ll continue to have my fun. I said, ‘Slow my roll,’ not, ‘Stop my roll.’ "

BY RAY WADDELL
Fair enough, but it's true that "Born Free" not only shows a more reflective Rock, but also showcases perhaps the best vocals the singer has ever laid down, far more actual singing than shouting. Rock gives Ruben credit for not only building his confidence in his vocals, but also tapping into a maturity that Rock has been gaining for years.

"We've been friends for a long time and have always discussed doing an album together," Rubin wrote in an e-mail. "I helped him with some songs on the last album, but this was the first time he seemed serious about doing the work it would take to make his best album ever."

"Rick told me, 'You've just got to get serious about the songs,'" Rock says. "Start squeezing your heart out onto those lyrics and stop squeezing your dick. We know you're kid Rock, you're a cowboy and an American badass, the devil without a cause and the early mornin' stone grizzled gunslinger, so why? I want to hear your heart, that's what's going on.'"

And, Rock admits, he discovered he was ready to do just that. "I'm almost 40 years old," he says. (He'll hit the milestone in January.) "I've been in the game for 29 years and I feel it's important to be a great singer; next we picked keys for the songs that were a stretch for the old Rock, so it forced Ruben to work more than usual; and finally, we worked on his singing the songs over and over, over a long period of time—often infuriating him."

Rock admits that Rubin indeed challenged him on songs like "When It Rains," where Rock has some pretty big notes. "I was like, 'I can't get that high,'" and he said, "Yes, you can. I've heard you do it when you're sitting around drunk at your house soaking. I've heard you do it, right in key, many nights. Now just do it here on the mic.' I'm like, 'Can I get drunk first?'"

Rock says that when Rubin told him he was a great singer, Rick remained unconvinced. "I wouldn't say 'great.' I get by, but that's never been my thing," he says. "I've gotten powerful over the years from singing so much, so I know I'm better than I've ever been, but doing stuff like that, in those types of keys, I don't know. Once he pushed me to do it, it wasn't that bad."

"I thought it was basically for this particular tour and often referencing the wild side (if usually in the past tense), "Born Free" is music for grown-ups, taking stock of a life and a country that seems ripe for such an assessment. Introspective ballads and midtempo tracks like "Purple Sky," "When It Rains" and the gorgeously rendered "Collide" (with Sheryl Crow) are occasionally balanced by uptempo romps ("God Bless Saturday Night") and roadhouse shuffle ("Rock Bottom Blues.") Guests include country stars Martina McBride, Zac Brown and Trace Adkins, but if this is country, it's country by way of Detroit, recalling the quieter moments of Bob Seger in the "Night Moves" era. That comparison is not coincidental, according to Rock, who says he wanted to make a record that would endure like those of the heroes of his youth.

"I listen to this record and then I put on [Seger's] 'Beautiful Loser' and see where it stands up next to that," he says. And it holds up pretty well."

"I don't think I've ever written time lets songs that get over on quality and content more than novelty or just rock power," Rubin wrote. The leadoff single is "Born Free," an unabashedly (and predictably) patriotic rocker that steers clear of being politically charged. "People know I'm patriotic, and I'm not going to apologize for that. If it gets a little ol' sometimes, I'm sorry, it's fast forward," Rock says. "But this song is bigger than that," he insists, adding that the inspiration for "Born Free" comes from playing for U.S. troops during his many trips to places like Afghanistan and Iraq. "There are so many examples of just how lucky we are to be born anywhere in this world that is free. Stuff that we take for granted—"I know I've taken it for granted before—but being over there with our troops in those situations, and traveling the world more, it's opened it up to me that, wow, being born free is a pretty big deal."

"JESUS' FOLLOWER"

"Trying to capitalize on the success of "Rock N Roll Jesus" is a total opportunity," according to Atlantic Records Group chairman/COO Julie Greenwald. "It might be a challenge for the artist, but it's an opportunity for the label."

"I felt more pressure on "Rock N Roll Jesus,"" Rock says with a shrug. "I knew that was a pivotal record for me. I called it the "fair record." Either I was going to be playing fairs after that record or not."

Though Rock says some Atlantic execs cringed in the past when he released country-tinted songs like "Picture" in 2002 ("The people in New York said that I was going to ruin my career with that stuff"), Rock says he didn't receive any pushback from his label when it became clear that the new record would veer from a proven formula. "They've learned to leave me alone," he says. "They've never really been all over me, and when they gave me advice on "Picture" and stuff, I knew it was from the heart, but they weren't thinking of it the right way. They were thinking of it as 'How do we sell it?'"

From the label's perspective, trusting Rock's instincts is easy. "That's the beautiful thing about working with real artists. You follow them," Greenwald says. "Our job is to create opportunities and help promote and market and bring the music to the people. With him, there's nothing involved, outside of discussing strategies in terms of rollout, marketing opportunities, promotional opportunities. We discuss single selections and the timing of it, but we don't get involved in the music. He's got that part on lock."

"BASEBALL AND BEAM" Manager Ken Levitan at Vector (Ross Schilling handles day-to-day responsibilities for Rock) believes "Born Free" hits the sweet spot of artistic expression and commercial potential. ""We've got to get the word across that this is an artistic statement that works on a lot of levels," Levitan says.

A campaign orchestrated out of the Vector offices that unites the single "Born Free" with Turner Broadcasting and Major League Baseball is seemingly everywhere. A two-and-a-half-minute video for the song, which blends baseball footage and live Rock concert scenes, is the official theme of the 2010 MLB playoffs and debuted on National Cinemedia's 14,600 movie screens. Clips from the video were repurposed for com-
TUNE OUT
ONCE AGAIN, KID ROCK WON'T SELL HIS NEW ALBUM THROUGH APPLE'S MUSIC STORE

Kid Rock sold 25,000 digital copies of 2009's "Rock N Roll Jesus," according to Nielsen SoundScan, but none of those were through iTunes. And it looks like that will again be the case for his new project, "Born Free." Asked if the album would be available on iTunes, Rock was characteristically straightforward.

"Nope, no iTunes. I was almost going to e-mail Steve Jobs the other day, because I heard somewhere that anybody can e-mail him," Rock says. "But I guess I can say this in Billboard: Hey, Steve, I respect the hell out of you, because you built a great company. I have a lot of stock in it. I think it's one of the greatest American companies going, now that Budweiser sold out.

"He runs it the way he wants to run it, doesn't make any apologies, and if you don't like it, fuck you. And, guess what—I can relate to that. It's my music and I can sell it the way I want to sell it. And I heard the way I want it to be heard. I'm sure he can respect that, too."

In general, Rock's problems with iTunes relate to the lack of artists' control in pricing and a general belief that his albums should be heard as a complete body of work as opposed to being sold as individual tracks. He also takes issue with how artists are paid for iTunes tracks, laying blame on both the record labels and the digital music leader.

"When the record companies had an opportunity to make this deal with iTunes, they could have leveled the playing field," Rock says. "All that horror shit that happened with Chuck Berry and Fats Domino and all those great artists back in the day, this is a chance to say, 'We can really make this right. Let's just figure out the right amount of money to where it's cheaper for the fans but still we can cut in everybody evenly.' So what do they do? They use the same system, and still say, 'Let's fuck the artists.'"

Given his beliefs, Rock has been reluctant to take a public stand backing the record companies in their fight against illegal file sharing. Instead, he cut his own public service announcement sarcastically encouraging people to "steal everything."

The labels "come to the artist and say, 'Hey, we need you to stand up for this.' I'm like, 'Stand up for it? I'm glad you're getting fucked. You've been fucking us for years,'" he says.

"I took my album to be with held from iTunes, Atlantic Records chairman/COO Julie Greenwald says only that we're still working out the digital strategy."

Still, Greenwald is well aware of how Rock's music is consumed as an album as opposed to by track by track. "That's how he grew up listening to albums and that's how he wants his music to be consumed," she says. "Obviously, we market and promote singles, but he stands behind the belief of 'Here's my album, enjoy the whole experience.' He always challenges us to look at projects differently, not to just do what we do because we did it yesterday."

—RW

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IS SPOTIFY READY?

The much-ballyhooed subscription service is about to launch this week. Or next month. Or not. As a free service. Or only paid. Maybe. Amid all the uncertainty, Billboard plugged in its earbuds to find out if Spotify is actually worth waiting for.

BY GLENN PEOPLES

In the United States, the streaming music service Spotify is more myth than reality. Few people have used the service—apart from a handful of Kool-Aid-guzzling bloggers and biz types—while more than 10 million people in seven European countries are registered users. Based in the United Kingdom, with R&D in Sweden, Spotify has created such a buzz overseas that American digital media outlets track the company as if its postmark was Cupertino. Each week brings new, feverish speculation that Spotify, which is still negotiating deals with the major U.S. record companies, is about to launch and blow up the marketplace.

It's the next big thing that almost no one has experienced.

People often ask me if I've used Spotify, and, if so, whether it lives up to its hype. The answer is: yes—it's my job, after all—and holy hell. The people bred on the ease of iTunes downloads and wary of subscription services, my kinship with Spotify has come as a surprise. And without actually using it, people may have a difficult time understanding what makes it special. It's hard to describe some of its small, yet important, aspects. Eventually I usually tell them that Spotify makes music fun again, just like the iPod did nearly 10 years ago.

I've been using the Spotify desktop application for more than a year and the mobile app for a few weeks. There was hardly a learning curve. It has never crashed. It has rarely disappointed. The sound quality is more than adequate. Songs stream at 160 kbps, and temporary downloads can be as high as 320 kbps (160 kbps on the mobile device).

In Europe, Spotify has three versions: a free, ad-supported version; a £4.99 ($6.99) PC-only version; and a £9.99 ($13.83) premium version that adds mobile access to the PC version. The company says it has more than 500,000 paying customers, although it doesn't break down PC-only and premium users.

In the United States, such competitors as Rhapsody, MOG and Rdio charge now-standard prices of $5 for PC access and $10 for mobile. When Spotify launches stateside—by the end of the year it continues to be the company line—it's likely to have this standard pricing as well. Less likely, but possible, is a free, ad-supported version. U.S. executives have been burned by ad-supported services—the late imeem, MySpace Music—and could be hesitant to allow a free version on these shores.

So what should you expect as a potential user once the company finally throws the switch stateside? Here's how Billboard scores Spotify in seven crucial categories: design, speed, social, offline listening, mobile app, the "lean back" experience and catalog.

**DESIGN**

Like an Apple product, Spotify is more than just a collection of functions and features. It's well thought-out and well-executed.

"It's actually very easy to create a different thing." Apple senior VP of industrial design Jonathan Ive says in the book "Deconstructing Product Design." A number of clunky and unsuccessful MP3 players preceded the iPod, but it was different, he says, because Apple strived to make it such a simple device.

That simplicity makes Spotify intuitive. The desktop client will be familiar to anyone who has used iTunes. The left sidebar houses a list of playlists—the dominant organizational mode on Spotify—as well as main features like the inbox, starred items (selected as favorites) and a link back to the home screen. The design is relatively spare and utilitarian. There aren't any bells and whistles that distract the user or the service from the task of efficiently organizing, sharing and listening to music.

Spotify's design succeeds because the company understands that less is more. It may have north of 10 million songs, but it doesn't force-feed all that music. The service offers numerous ways to find music—search, radio, sharing with friends—but it doesn't clutter pages with charts, genre lists and other information. It does have "top song" and "top album" lists but none organized by genre, staff picks or editorial.

Other services tout this type of hand-holding. Spotify succeeds without it.

**SPEED**

Spotify is the fastest music service on the market. Even the mobile app is noticeably faster than its competitors. Fast page loads and quick data times mean less time spent waiting and more time listening.

When I head that Spotify's premium users outside of the United Kingdom were given a one-week head start on the new Kings of Leon album, I "Come Around Sundown," I opened the Spotify app on my iPod Touch, searched for the album, added the entire set as a playlist and then downloaded the 13 songs to the device over a Wi-Fi network. From start to finish the entire process took far less than a minute.

Spotify's speed is most noticeable when clicking on a track or an album. The audio stream starts almost immediately. Other services have a noticeable lag time. It's a small difference, but multiply that small difference by a few hundred track selections and it becomes the difference between good and great.

Other examples of Spotify's speed are the lists of the top 100 tracks, albums and artists for any Spotify territory. Select a country and the list of songs instantly falls into place. The list is laid out with the no-frills efficiency of Craigslist, a website that has also traded flash for effectiveness.

**SOCIAL**

Spotify was built with sharing in mind, co-founder Daniel Ek has often said. It shows. Songs and playlists can be shared through Facebook, Twitter and Messenger with just a few clicks. Songs shared between friends on Spotify end up in the inbox.

In fact, an entire cottage industry has sprung up around Spotify playlists. Through a link at the company's blog, I found a 179-track playlist of '80s songs at a site called Share My Playlists that allows people to do just that with their Spotify creations. It had less-celebrated songs by Madness and Tears for Fears, hits like the Rolling Stones' "Emotional Rescue" and ZZ Top's "Sharp Dressed Man" and lots of early-'80s R&B like Levert's "Casanova."

A handful of ancillary sites—Spotify Playlists, Spotify Lists and Spotify Share among them—allow people to post their playlists. At Spotify Share, I ran across a playlist with 508 rock and indie songs from the last 10 years. With a click of the "subscribe" button the playlist was added to my collection and instantly appeared in my mobile app's playlist section. If U.S. music blogs started posting such playlists, music discovery in this country would be taken to a new level.
ALL THAT?

OFFLINE LISTENING
Like other music services, Spotify allows for "offline caching"—a euphemism for tracks protected by digital rights management that are downloaded from a subscription service. Offline caching is especially handy on mobile devices. While connected to a Wi-Fi signal, I can stream anything in Spotify's catalog. But when away from a signal, offline caching comes in handy. Plus, tracks on my hard drive that aren't in Spotify's licensed catalog can also be stored on my device. Using the desktop application, I added those unlicensed tracks to what Spotify calls a "local files" folder. This allows my unlicensed songs to be integrated into a Spotify catalog. Without this feature, Spotify wouldn't be a one-stop music player. Mash-ups and songs from many independent artists' websites aren't usually licensed to music services. And in the music business, people are often listening to advance music that has yet to hit stores.

MOBILE APP
Spotify's mobile app is a natural extension of the desktop application. Completing tasks requires little time and is extremely intuitive. It's easy to select playlists, add tracks or albums to playlists, search songs and navigate from one thing to another. U.K. users can stream music over a cellular network. Here, I use it on my iPod Touch, which means I can't stream music just anywhere. To listen to songs while offline, I've stored tracks from about a dozen of my 50 or so playlists. Spotify allows mobile users to store up to 3,333 songs for offline use.

THE 'LEAN BACK' EXPERIENCE
Radio is now a standard feature of music services, and Spotify has its own. The PC application offers two ways to enjoy a "lean back" listening experience: a flexible radio function and an artist radio function. The mobile app has neither. Unlike noninteractive services like Pandora, a Spotify user can skip back to previous tracks and skip around within a song. Spotify's radio screen offers users lists of genres and decades. Users can select as many genres as they like but only one decade. Choosing "New Wave" and "80s" brought up Adam & the Ants' "Mohawk" followed by David Bowie's "Cat People (Putting Out Fire)" and Pet Shop Boys' "West End Girls." A recent listen to Lou Reed's artist page offered a surprise: The second song played was Chuck Berry's "Sweet Little Sixteen," in between Reed's "Berlin" and "Think It Over." Surprisingly, it worked: The song's chugging guitar riffs bear a striking resemblance to the propulsive rhythms on the Velvet Underground's "White Light/White Heat." The radio feature is merely average, but it comes with a caveat: It doesn't matter. Like most other on-demand services, with MOG being the exception, Spotify doesn't specialize in radio-like features. And it isn't expected to.

OVERALL
Spotify's strengths combine into a different value proposition than other music services. Competitors tend to boast about the size of their catalog and their tools that help users make sense of their massive amount of music. In contrast, Spotify assumes what people want most is a fast and easy-to-use product. That approach makes the service the best way to listen to music. Being best in class doesn't necessarily mean Spotify will be able to lead a music subscription revolution in the United States. One user's must-have product is often 20 others' waste of money. Given their limited success, subscription services' viability and their ability to compete with free options are still questionable. And it's not like Spotify is without competition. Rhapsody has an established user base that gives it stability. MOG has a great product that creates artist playlists and allows users to fine-tune their desired level of discovery. Rdio's clever use of social features and easy-to-use interface make it an excellent tool for collecting and discovering music. Thumpplay offers similar PC and mobile offerings. And additional competitors are expected soon. Both Google and Apple are reportedly planning subscription services. Google appears to be further along and has already made some key hires. Both companies have the ability to create a game-changing service that will push subscriptions from niche status to mainstream product.

CATALOG
For this U.S.-based user, Spotify's U.K. catalog is both brimming (many releases not available stateside) and lacking (a lot of independent U.S. artists are missing). The catalog is missing the occasional hit. On the Official Charts Co.'s top 40 tally for Oct. 16, two tracks weren't available on Spotify: Katy B's "Katy B on a Mission" and the Wombats' "Tokyo (Vampires & Wolves)." But all of that week's U.K. top 40 albums were available. At more than 10 million tracks, and despite a few holes, the U.K. catalog meets the threshold expected of an unlimited music service.

A-

B+

B

C+

A-
WITH HIS FOURTH ALBUM, INDIE-LABEL COUNTRY STAR JASON ALDEAN THROWS HIS HAT IN THE RING FOR TOP COUNTRY MALE

BY MIKAEL WOOD

JASON ALDEAN SAYS HE DIDN'T WORRY THAT KELLY CLARKSON MIGHT SHOW HIM UP ON THE DUET THEY SHARE ON ALDEAN'S NEW ALBUM. "HELL, I KNOW SHE WOULD," THE COUNTRY STAR ADMITS WITH A LAUGH. "BUT BECAUSE OF THE TYPE OF SONG IT IS, I KNEW IT WASN'T SOMETHING JUST ANY FEMALE SINGER COULD PULL OFF. WE NEEDED KELLY'S SOULFUL, BREATHY SOUND."

A dramatic, slow-building power ballad in the style of Bonnie Tyler's "Total Eclipse of the Heart," "DON'T YOU WANNA STAY" IS ONE OF A HANDFUL OF TRACKS ON "MY KINDA PARTY," DUE NOV. 2 FROM BROKEN BOW RECORDS, THAT MOVE AWAY FROM THE PUMPED-UP ARENA-COUNTRY VIBE FOR WHICH ALDEAN HAS BECOME KNOWN SINCE HIS SELF-TITLED 2005 DEBUT. IN "SEE YOU WHEN I SEE YOU," HE DIALS DOWN THE GUITARS FOR A SAD MEDITATION ON THE MEANING OF GOODBYE, WHILE "IF SHE COULD SEE ME NOW" MINES A PLATINUM FOLK-ROCK VEIN.

THE 15-TRACK ALBUM'S BIGGEST DEPARTURE, THOUGH, IS "DIRT ROAD Anthem," WHERE THE 33-YEAR-OLD GEORGIA NATIVE RESPONSIBLE FOR "BIG GREEN TRACTOR" AND "SHE'S COUNTRY" (BOTH OF WHICH TOPPED BILLBOARD'S HOT COUNTRY SONGS TALLY) SHOWCASES HIS PREVIOUSLY UNTAPPED PROFICIENCY AS - WAIT FOR IT, Y'ALL - AN MC. "I SIT BACK AND THINK ABOUT THEM GOOD OLD DAYS, THE WAY WE WERE RAISED IN OUR SOUTHERN WAYS," HE SINGS IN A TWANGY FLOW NOT FAR REMOVED FROM THAT OF BUBBA SPARVOS OR PAUL WALL. "WE LIKE CORNBREAD AND BISCUITS, AND IF IT'S BROKE ROUND HERE WE FIX IT."

"IT'S DIFFERENT, NO DOUBT," ALDEAN SAYS OF THE CUT, WRITTEN AND PRODUCED BY COLT FORD. "BUT IT STILL TALKS ABOUT THAT SAME SORT OF RURAL THING AS [ALDEAN'S 2006 SINGLE] 'AMARILLO SKY.' IT JUST DOES IT IN A DIFFERENT WAY." THE SINGER LAUGHS. "BEING FROM GEORGIA, I THOUGHT I'D BE PRETTY BAD AT TALKING FAST. BUT APPARENTLY I'M PRETTY GOOD AT IT."

"IN THE STUDIO I WAS JOKING WITH HIM, 'YOU AIN'T GONNA GET THIS,'" RECALLS MICHAEL KNOX, WHO PRODUCED "MY KINDA PARTY," AS WELL AS ALDEAN'S THREE PREVIOUS FULL-LENGTHS. (HIS MOST RECENT, LAST YEAR'S "WIDE OPEN," HAS SOLD 1.3 MILLION COPIES, ACCORDING TO NIELSEN SOUNDSCAN.) "BUT THESE VERSES ARE TAKEN TWO AND THREE, AND THE ONLY REASON FOR THAT IS BECAUSE IT TOOK ME TWO TAKES TO GET THE SOUND RIGHT."

KNOX SAYS HE AND ALDEAN TALKED ABOUT INCLUDING "DIRT ROAD Anthem" ON "WIDE OPEN," BUT DECIDED "IT WASN'T THE RIGHT TIME." WHEN THE SONG CAME UP AGAIN FOR "MY KINDA PARTY," "WE BOTH FELT LIKE JASON WAS IN A PLACE NOW WHERE HE COULD PULL IT OFF. THE DUET WITH KELLY WAS THE SAME KIND OF THING. HE WAS READY TO TAKE A BIG LEAP."

ALDEAN'S MANAGER, CLARENCE SPALDING OF SPALDING ENTERTAINMENT, SAYS HIS CLIENT "HAS BEEN ON A REALLY GOOD BUILD" IN THE LAST FIVE YEARS. "THERE HASN'T BEEN ONE ALBUM THAT'S PUT HIM OVER THE TOP, AND THAT MAKES FOR A LONGER CAREER IN THIS INDUSTRY. THE BUILD SPEAKS WELL TO MICHAEL KNOX AND JASON'S ABILITY TO FIND SONGS THAT LEAD THEMSELVES TO JASON'S VOICE."

SPALDING SAYS "MY KINDA PARTY" EMPHASIZES ALDEAN'S VOCAL ABILITY. "SOMETIMES IT'S GOTTEN LOST ON HIS MORE UPTempo PARTY MATERIAL, BUT NEW SONGS LIKE 'FLY OVER STATES,' 'CHURCH POW Or BARSTOOL' AND 'DON'T YOU WANNA STAY' BRING OUT THE FACT THAT JASON IS A REALLY GOOD SINGER."

"HE'S PLAYING OUT A LOT, AND HIS VOCALS ARE STRONGER," KNOX SAYS. "BUT HE'S ALWAYS LIKED THOSE MORE DIFFICULT MELODIES. WE NEVER HAD THE OPPORTUNITY TO EXPLOIT THAT MORE THAN ONCE ON A RECORD, BUT FOR THIS ONE, WITH 15 SONGS, WE TOOK SOME TIME AND REALLY TRIED TO BUILD A TRUE SUPERSTAR'S RECORD." THAT SAID, KNOX ADDED, "WE SPENT LESS TIME ON VOCALS THAN WE EVER HAVE. JASON WAS REALLY ON HIS GAME THIS TIME AROUND."

FOR ALL THE GRIT HE TAKES IN ALDEAN'S SLOW AND STEADY RISE, SPALDING SAYS THAT THE SINGER'S LONG-AWAITED ARRIVAL PRESENTS ITS OWN SET OF CHALLENGES.

"I HAD 18 YEARS WITH BROOKS & DUNN, AND I'VE ALWAYS SAID THAT IT'S HARD WORK GETTING TO CERTAIN SPOTS IN YOUR CAREER, BUT IT'S HARDER WORK MAINTAINING IT. AS YOUR ORGANIZATION GETS LARGER AND YOUR TOURING PROGRAMS ARE MORE EXPENSIVE, IT'S HARDER TO MAINTAIN THAT IMPACT."

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gets larger, expectations get larger as well. We used to fly under the radar, then we'd hit these numbers that made people say, 'Holy shit, look at what Jason Aldean did! I didn't even know he had an album out.' Now when we launch an album, everyone's looking. We're not behind anymore, sneaking through the night, jumping out and scaring everybody.'

Indeed, Broken Bow senior VP of legal and financial affairs Paul Brown says he's heard people around Nashville compare 'My Kinda Party' to seminal albums that led to huge advances for Tim McGraw and Kenny Chesney.

That newfound prestige is part of what convinced the singer and his camp to stretch 'My Kinda Party' to 15 tracks. 'I probably went through 5,000 songs and narrowed those down to 20, then Jason picked the 15 he liked best,' Knox says. 'We always give the label around that many to use for bonus tracks, but this time Jason said, 'Forget the bonus tracks—let's put them all on there.' He wanted to go for it."

Broken Bow executive VP of marketing Jim Yerger says, 'It's one thing to make a long record and another to make a record with a lot of great songs. In my mind there are eight or nine singles on this project. Obviously, we won't get to all of them, but at the end of the day it's about quality and quantity. While the industry's turning to the Six Pak model, we felt we'd go the other way.'

Yerger adds that the label isn't raising the album's price to reflect the extended running time. According to him, 'My Kinda Party' will go on sale in its first week at Walmart for $9.99 and at Target for $7.99.

Growing Aldean's digital sales is a priority for the label, says Brown, who estimates the digital portion of the singer's previous sales at approximately 19%. "I anticipate that going up," he says.

To that end, Yerger points to a "very aggressive" digital marketing plan that includes awareness-raising activity on Myspace, a full-album stream on CMR.com and behind-the-scenes, in-the-studio footage Broken Bow is servicing to various social networks. Upcoming TV appearances are also scheduled for "Today," "The Tonight Show With Jay Leno," "Jimmy Kimmel Live!" and the Country Music Assn. Awards, which air Nov. 10.

"Unfortunately, with the way things are done, Jason doesn't get nominated for awards but he does get offered performance slots," Brown says. "And we always get a big return from those, even in markets where we have absolutely no radio airplay. As a small label, it's frustrating when the No. 1 most-played single is not up for single of the year."

That perceived awards show lockout is more or less the only limitation that Brown and Yerger say Broken Bow faces as one of Nashville's independent labels. 'People aren't nearly as worried about what kind of label an act is on once you have meaningful results,' Yerger says. 'Everything here has grown proportionally with the level of success Jason has had.'

"Because they're independent, they're nimble," manager Spalding says. "When we come up with an idea and go to the label, they don't have to go to business affairs in Nashville and then go to New York. They're not sitting on it for three weeks, worrying if some urban act is going to ask for the same thing."

Spalding acknowledges that the relationship "hit a speed bump a while back when we lost two of our biggest promotion people to Big Machine. It felt like during that period we weren't hitting on all cylinders, but it didn't take them long to bring in [junior VP of promotions] Carson James and shore everything up."

In spite of the inroads made by Broken Bow and rival Big Machine, Spalding is hesitant to conclude that "a huge shift" has taken place on Music Row. 'I could throw a rock from my office and hit probably 20 independent labels that aren't taken seriously at radio," he says. "Why? They don't have a hit act."

Yerger doesn't disagree with Spalding. "Since we've been in town, we've probably seen 60 or 70 independent labels start up, spend money and go home," he says. "We've never compared ourselves to anyone but ourselves."

"We think we're in a slightly different business as some of the other labels," Brown adds. "We're not in the business of shipping records. We're in the business of scanning records.

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'We're not in the business of shipping records. We're in the business of scanning records.'

— Paul Brown, Broken Bow Records
The Billboard Touring Conference & Awards Celebrate 2010’s Kings Of The Road

BY RAY WADDELL

In a year marked by headlines about what went wrong in the live music industry, it’s time to recognize the tours, venues, companies and events where things went very right. The finalists for the 2010 Billboard Touring Awards prove that artist development still works and offer compelling evidence that consumers still love the live concert experience.

The honors presented during the Billboard Touring Conference & Awards, taking place Nov. 3-4 at the Sheraton New York, are primarily based on actual ticket sales reported to Billboard Boxscore, reflecting real business being done. Boxscore data determines the finalists for the award for top package, top Boxscore, top festival, top promoters, top manager and top agency. Billboard’s editorial team chooses the annual Legend of Live Award, which is being presented to the venerable Canadian trio Rush. And the International Award, which will go to Jack Johnson. Industry voters help choose the award for concert marketing and promotion (see story, page 61). And fans weigh in as well, choosing the Eventful Fan’s Choice Award by logging their “demands” at Eventful.com.

Deadlines for tabulating finalists for the Billboard Touring Awards often don’t neatly align with tour schedules, which means that some Boxscore tallies for some tours have to be broken up between different years.

Still, in any given year, the Billboard Touring Awards showcase which acts, venues and firms were doing the highest level of business in the preceding months. This year’s awards are based on numbers reported to Billboard Boxscore from Oct. 1, 2009, through Sept. 30, 2010.

TOP TOUR, TOP DRAW

The crowning achievements for touring at the highest level are the top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively. The same three acts occupy the upper echelons in both categories: four acts from New Jersey who have become one of the most consistent touring bands in history, four acts from Ireland who are rewriting the stadium tour paradigm and a hard-rocking Aussie band that wrapped a global tour with some staggering stadium grosses in the Pacific Rim.

Steered by Live Nation global music chairman Arthur Fogel, U2 overcame the postponement of the band’s second North American leg of its 360° tour to shatter box-office records across Europe with its massive “in the round” staging concept. The configuration allows a nightly capacity to satisfy the huge demand for tickets. Fogel is no stranger to the Billboard Touring Awards; U2 and Madonna are both previous winners of the top honors, as are the Police, all produced by Fogel’s Toronto-based team. That team also oversees Lady Gaga’s Monster Ball tour, a finalist for the Breakthrough Award.

For U2, the return of 360° to European markets was a triumph, one after the band was forced to postpone North American shows due to back surgery for frontman Bono. As the tour picked up, U2 hadn’t
from >>p25 missed a beat, selling out across the continent.

"This tour is big, so successful, so great, you have to look at it and think, 'This is as good as it gets,'" Vogel says. "It so far eclipses anything in the past, and quite possibly anything for the rest of time. How do you top that? It's pretty amazing." AC/DC, returning as a finalist in both categories, wrapped up its Black Ice tour—the band's first in eight years—with some eye-popping grosses in the band's home country. And Bon Jovi continues to draw thousands of fans around the globe with each stop on the Circle tour, which sold out stadiums and arenas in both Europe and South America.

The Circle tour caps a remarkably successful decade for the band. "We have been a awfully productive this decade, that's for sure," frontman Jon Bon Jovi told Billboard earlier this year. "Some of it has to do with falling in love with music again as a performer, a writer, a member of a band. Part of it has to do with us pushing ourselves, so your audience knows they're going to get something different every night, something new every time. People want satisfaction. They want guarantees that you're going to come through for them again, that you're not letting up."

APPEALING PACKAGES

The top package award, which goes to the top-grossing tour with three or more artists on the bill, is designed to reward syndiegetic packaging and value offered to consumers. This year's finalists are all country acts, reflecting the genre's focus on providing fan value, no small factor in considering why country tours didn't suffer the doldrums the overall touring industry faced in 2010.

Top package finalists are Taylor Swift with Kellie Pickler and Gloriana; Tim McGraw with Lady Antebellum, Love and Theft and the Lost Trailers; and Brad Paisley with Darius Rucker, Justin Moore, Easton Corbin, Steel Magnolia and Josh Thompson.

Swift's promoter, Louis Messina, president of IMG/AEG Live, says this about the tour being a finalist for top package: "Tour of the year, package of the year, star of the year, whatever award there is, Taylor should win. There's not a close second."

McGraw's Southern Voice tour also added value in the fortuitous pairing with Lady Antebellum, a group very much on the rise. "The Southern Voice tour this summer did everything it was planned to do," says Red E Img, McGraw's agent at Creative Artists Agency (CAA). "It was young, fun, exciting and full of new music. Nobody left unhappy."

With main and concourse stage shows, Paisley's H2O tour was the biggest country package on the road this summer, with 8,000-10,000 people packing the concourses to see the second-stage acts every night. "Brad and manager Bill Simmons' vision became a reality with the help of Brian O'Connell and everyone at Live Nation," says Rob Beckham, Paisley's agent at William Morris Endeavor (WME). "It was a tremendous undertaking, but Brad has always been about adding value to his fans."

The top Boscore award recognizes the highest-grossing single engagement for the time period—the biggest of the big gigs. AC/DC is a two-time finalist for a three-night sold-out stand at ANZ Stadium in Sydney and three

Leaders of the pack:
The top tour and top draw finalists include U2 and AC/DC, whose fans show their support (bottom).

more sellouts at Etihad Stadium in Melbourne. Both were in February, and both were promoted by Garry Van Egmond Enterprises and Chugg Entertainment.

The third finalist for top Boscore is the Download Festival, held June 11-13 at Castle Donington in the United Kingdom and promoted by Live Nation U.K. Headliners included AC/DC, Them Crooked Vultures, Stone Temple Pilots and Rage Against the Machine.

TOP PROMOTERS

Global promoters Live Nation and AEG Live are joined by Sao Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with Chugg Entertainment in Australia and MCD in the United Kingdom, for the top independent promoter in the international category.

Six-time top promoter winner Live Nation promoted concerts from the club to stadium level around the globe, along with major European festivals and tours by U2, McGraw, Paisley, Lady Gaga, Nickelback, Dave Matthews Band, Tom Petty & the Heartbreakers, Rascal Flatts, Kings of Leon and many others in 2010.

For AEG Live, the year's big winners were Bon Jovi, Swift, the Black

continued on >>p28
2010 TOP TOUR
CONGRATULATIONS TO U2
SPECIAL THANKS TO PAUL MCGUINNESS AND PRINCIPLE MANAGEMENT
PRODUCED AND PROMOTED WORLDWIDE BY LIVE NATION GLOBAL TOURING
Eyed Peas and Justin Bieber, along with festivals like Coachella, Mile High and Stage Coach.

The contenders this year for top independent promoter include five-time winner Jam Productions in Chicago, C3 Presents in Austin, which won in 2007, and venerable New Orleans independent Beaver Productions.

C3 enjoyed the huge grosses from Lollapalooza in Chicago and the Austin City Limits Music Fest in its hometown along with a growing list of one-off promotions. Beaver did well with chunks of tours by Michael Bublé and James Taylor/Carole King along with its strong regional presence in the Southeastern U.S.

Don Fox, president of first-time finalist Beaver, says, “In a business that seems to be shrinking by the day, I've been fortunate to have Eric Clapton, Norah Jones, James Taylor and Carole King, and Michael Bublé do tremendous business across America.”

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. The three finalists this year are Principle Management's Paul McGuinness for its work with U2 (a winner in 2005), Red Light Management, with such successful touring acts as McGraw, Dave Matthews Band and Phish in its stable; and Front Line Management, with tours by such acts as the Eagles, Fleetwood Mac, John Mayer, Miley Cyrus and Elton John under its broad umbrella.

Similar to the top manager award, the top agency honor goes to the booking agency with the highest-grossing combined tours among the top 50, with WME, CAA and Paradigm Artists being the top three this year.

WME's success was powered by tours from the likes of the Eagles, Lady Gaga, Trans-Siberian Orchestra, Pearl Jam and a powerful country division including Swift, Paisley, Rascal Flatts and Reba McEntire (with George Strait) among the top tours. CAA had AC/DC, Bon Jovi, Cyrus, McGraw, Clapton, Kiss, Mayer, Bieber and others on the road during the time period, including all three finalists for top comedy tour.

For Paradigm, a wide range of artists in a variety of genres kept the turnstiles spinning this year. “I'm very proud and thankful for the great year we’ve had,” says Paradigm agent Chip Hooper, head of the firm's music division. “We’ve had a lot of big great tours, like Dave Matthews Band, Phish, Black Eyed Peas, James Taylor/Carole King, David Gray/Ray LaMontagne and Toby Keith. We’ve had a number of developing artists that have had great years as well, like Ke'Sha, Slightly Stoopid, Sara Bareilles, Eli Young Band, Interpol and Scissor Sisters. And the future looks bright with our younger artists, like Rebellion, Local Natives, Janelle Mone, Ingrid Michaelson, Brantley Gilbert, Tenille Avenue North, Anya Marina and Metric, to name a few.”

In addition to the Download Festival, Coachella (at the Empire Polo Grounds in Indio, Calif.) and 2009 top festival winner O2enzhen (at Punchestown Racecourse in Naas, Ireland), promoted by MCD, are the finalists in the top festival category. This year's headliners at Coachella were Jay-Z, Them Crooked Vultures and LCD Soundsystem. O2enzhen was headlined by Arcade Fire, Eminem, Muse, Jay-Z and the Black Eyed Peas, among others.

HUMANITARIAN KUDOS
Artist/environmental activist Jack Johnson will be named the 2010 Humanitarian Award honoree at the Billboard Touring Awards.

The Humanitarian Award recognizes the philanthropic efforts of a touring professional. Johnson's acknowledgment as the 2010 honoree reflects his involvement in a wide range of environmentally conscious and other philanthropic efforts.

Johnson and his wife, Kim, have spent the last seven years as activists in their home state of Hawaii and worldwide through their involvement in many social and environmental issues. Their Kokua Hawaii Foundation and Kokua Festival support environmental education in Hawaii's schools and communities.

Johnson's 2008 tour and CD, “Sleep Through the Static,” set a new precedent in the music industry by taking an eco-friendly approach to all aspects of production. In conjunction with his 2008 world tour, Johnson launched the All at Once campaign and gave 100% of his tour profits to local nonprofit partners through his newly established Johnson Ohana Charitable Foundation.

In 2010, Johnson released his newest album, “To the Sea,” recorded at his solar-powered studio and distributed in eco-friendly packaging. His world tour continues to lead the way in sustainable touring efforts to reduce its environmental impact. As in 2008, Johnson will again donate 100% of his tour profits to charity.

The Johnsons created and produce the Kokua Festival, now in its sixth year. The festival raises funds for the Kokua Hawaii Foundation and also serves as an international environmental education event that utilizes some of the most sophisticated and advanced green practices in the live music industry. The Johnson Ohana Charitable Foundation has raised more than $750,000 in donations and as part of the 2010 world tour offered direct and matching donations to All at Once partner nonprofits.

On Johnson's 2010 tour, his production team, with the support of environmental nonprofit Reverb, continued to pave the way in green touring practices. The tour collaborated with 130-plus community groups working in the realms of plastic waste reduction, sustainable agriculture, community and school gardens, climate change, water quality and environmental education.

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R A D S I D E

Top Execs, Artists Offer Perspective At Billboard’s Touring Conference & Awards

BY RAY WADDELL

More than 50 first-time panelists, including more artists than have ever participated before, will join conference veterans to take on the most challenging issues and most promising opportunities in the concert industry at this year’s annual Billboard Touring Conference & Awards Nov. 3rd at the Sheraton New York.

WHERE IT ALL STARTS

Every year, artist development remains a key issue, as the very future of the concert business depends on the ability of acts to build an audience. On the opening panel, “Artist Development: How Are We Doing,” moderator Liana Farnham, VP of concerts marketing/network integration at Madison Square Garden Entertainment, will lead the discussion of examples of strategies that have worked, offered by those who book or guide artists who’ve enjoyed significant career upturns in the past year.

Joining her will be William Morris Endeavor agent Rob Beckham (Rascal Flatts, Brad Paisley), C3 Presents partner Charles Atal (Austin City Limits Music Fest, Lollapalooza), Paradigm Talent agent Matt Gallic (Ke’Shia), A-Squared manager Gregg Lashersman (Five for Fighting), Rosery Presents partner John Moote and singer Kevin Martin (Candlebox, the Gracious Few).

Farnham says she’s “looking forward to kicking off the panel sessions again this year, with our annual trek into artist development, media and marketing, what works, what doesn’t. I’ll reveal the stats of last year’s ‘ones to watch’ artist picks from our previous guests Charles Atal and Rob Beckham, while challenging our newcomers Matt, Jono and Gregg for 2011. Kevin’s insights as an artist will add yet another perspective and once again make this a candid and engaging discussion.”

WHOSE KEYS?

Ticketing is the hot button issue in the live business these days, and the panel titled “Ticketing: Managing the Keys to the Kingdom” will attack it from every angle. Secondary, paperless, digital, mergers, upstarts—it’s all here under the direction of entertainment attorney Carla Varriale, partner at Hawkins Rosenfeld Ritzert & Varriale.

Her fellow panelists: Paciolan president David Butler, Front Gate Tickets VP of marketing Jeff Kretzlik, Ticketmaster CEO Nathan Hubbard, Show-Clix president Lynnice Camus, StubHub CEO Chris Tsakalakis and independent ticketing consultant David Goldberg.

BRING BACK BILLBOARDS?

Research indicates that the primary reason many fans don’t go to concerts is that they don’t know about them. (This magazine has its name from the primary medium used to advertise entertainment coming to town at the turn of the century.) The panel titled “New Media and Touring: Finding the Fan” will address ways of using digital, social media and mobile technology to sell tickets, cut through the media clutter and boost sales on the 40% of ticket inventory that goes unsold, while broadening revenue streams in the process.

Mark Montgomery, strategic consultant and “entrepreneur-in-residence” at Claritas Capital, will moderate the panel. “We are going to explore our panelists’ individual strategies and talk about some of their real-world successes in both driving up attendance and driving costs down using both new and old media techniques,” Montgomery says.

His fellow panelists are Ticketfly founder Andrew Dreskin, Mozes VP Aaron

continued on >>p32
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Few issues have dominated the music industry at large in recent years as the advent of multi-talents—or 360—deals for artists with labels and promoters. On the panel titled “Multi-Rights: So Tell Me Again Why You Get a Piece of My Touring?” label executives, managers and agents will discuss the pros and cons of such deals and how some of them are breaking bands.

Veteran entertainment attorney Elliot Groffman, partner at Carroll, Guido & Groffman, will moderate the panel, which includes Roadrunner Records VP of touring/artist development Harlan Frey, Agency Group VP Ken Femming (Paramore, Creed), 11th Street Entertainment president, Eric Sherman (Motley Crue, Buckcherry), Shure president Gary Brennan (Slipknot, Stone Sour), In De Goot Management partner/manager Bill McGathy (Shinedown, Parlor Mob) and Warner Music Group/WEA senior VP of merchandising Matt Young.

YOUR NAME HERE Corporate America has shown that it wants to capture the eyes and ears of music fans, and growth in the experiential music marketing space is outpacing general sponsorship spending. The panel titled “Branding and Sponsorships in Live Events” will discuss successful branding and sponsorship initiatives. Participants will discuss how to turn deals into true partnerships that raise the profile of artists and companies and provide added value to fans.

Moderated by sponsorship industry tracker Bill Chipp, managing editor of the IEG Sponsorship Report, the panel includes MAC Presents president Marcie Allen, Vector Management VP of strategic marketing Tim Stubble, Live Nation president of national alliances Russell Wallach, Creative Artists Agency sponsors agent Laura Hufnagel, RIM VP of marketing for North America Geoff McMurdo and artist Alex Suarez (Cobra Starship).

VIP programs and ticket bundling deals have become prevalent across the business for a wide range of acts. “A Bottom Line Look at VIPs, Bundling, Premiums and the Art of the Upsell” will take a look at what makes those programs work—or not. The panel will also examine the impact of the broad discounting practices that the industry has utilized in recent years. “With the economic challenges facing our industry today, creative pricing and packaging are more important than ever,” says New Era Tickets president/CEO Fred Maglione, who will serve as moderator.

The panel will look at how financially viable these programs can be, the level of artist commitment necessary, whether these price programs subsidize lower-priced tickets and whether fans get what they pay for. Panelists include SIR Signature Ticket Services president Shelley Lazer, Superfly Presents partner Rich Goodstone, AEG Live senior director of premium ticketing Mark Feinberg, Admits One founder/CEO Loez Zavala, Official Community of president Kevin Leflar and PAID president Keith Garde.

It’s hard enough for established headlining acts to make money on the road, much less midlevel acts and up-and-coming bands. “How to Tour and Make Money (Even If Nobody Knows Who You Are)” will take a look at the challenges and opportunities in the DIY space from artists and executives who are charting their own courses.

Moderated by Billboard continued on >>p34

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JACK JOHNSON

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music editor Cortney Harding, the panel includes Cut Merch president Steve Gertman, Ground Control Touring agent John Chavez (Deer Tick, Wavves), Sonicbids founder/CEO Panos Panay, Complete Control Management partner Josh Neuman (Tiësto), Topspin VP of artist development Andrew Mains and country artist Big Kenny.

To say the touring industry is in the midst of an upheaval is an understatement. This has been a year to remember, and not always in a good way. To close the conference, some of the most influential players in the live entertainment industry will weigh in on the current lay of the land, what happened this year and what the next decade may hold.

Tackling the pertinent issues will be Concerts West/ARC Live co-president John Moglen, Live Nation global touring COO Gerry Barad, Artists Group International president Dennis Arfa (Billy Joel, Metallica), Jam Presents partner Jerry McElinson, 10th Street Entertainment/CEO Allen Kovac (Miley Cyrus, The Black Keys), Principle Management director Paul McGuinness (U2) and Atom Factory manager Troy Carter (Lady Gaga).

The Lowdown On A Hard Year And A Rising Band

The press reports of cancellations, postponements and sluggish sales in the touring business in 2010 were rampant, but how bad was it?

The agents know better than anyone. They’re the ones on the front lines and phones, and they hear first if a date is working or if it’s in trouble.

A highlight of this year’s Billboard Touring Conference & Awards will be keynote round table featuring some of the top agents in the business. They’ll answer the tough questions and look ahead at what 2011 will bring.

Participating agents are International Creative Management senior VP of concerts Martha Vasic, (The Strokes, Elvis Costello, Neil Young), Paradigm Talent agent Chip Hooper (Dave Matthews Band, Phish), William Morris Endeavor co-head of country music Greg Oswald (Taylor Swift, Reba McEntire), Agency Group Worldwide CEO Neil Warnock (Nickelback, Creed), Artists Group International VP Adam Kornfeld (Metallica, Rush) and Billions Corp. president David “Boche” Viscelli (Arcade Fire, Vampire Weekend).

In the conference’s other keynote session, we will take an in-depth look at the rise of Sugarland, featuring the group and the career architects who steered this ascension to headlining status. The case study will explore how the hit-making duo achieved platinum success and spinning turnstiles as it launches its new album, “The Incredible Machine.”

Moderated by Billboard editorial director Bill Werde, the session will feature Sugarland’s Jennifer Nettles and Kristian Bush, along with manager Gail Gillman of Gillman Management and John Huie, an agent at Creative Artists Agency.

—Ray Waddell
Enduring Trio Earns Billboard’s Highest Touring Accolade

BY RAY WADDELL

Geddy Lee has just woken up in Buenos Aires, where he and his Rush bandmates Neil Peart and Alex Lifeson are preparing to close out the South American leg that wraps the band’s highly successful Time Machine tour. Tours tend to sap energy, particularly for bands that have been rocking the house for some 40 years, but Lee is clearly still invigorated by the vibe thrown stageward by some of the most passionate fans in rock ‘n’ roll. Since Rush sprang from the Toronto suburbs to worldwide acclaim, the band has shrugged off critics and focused for decades on delivering arguably some of the most technologically pioneering rock shows the touring business has ever seen. But the band actually wanted to borrow me to do this gig.

So I came down to the church basement, we kind of ran over the 10 or 11 songs they knew, we did that gig that evening, and that was my first gig with Rush.

It must have gone pretty well.

It did. We each made $7, I remember, and we went to the local delicatessen to have a plate of french fries and gravy afterwards as our reward for our hardworking show. Then the guys said: “Why don’t you stay in the band? Because this feels good.” So that’s how it started.

When did it start to develop into the sound that became Rush?

In the early days, John, Alex and myself were influenced a lot by British blues, or the Brit rock musicians reinterpreting American blues, people like John Mayall & the Bluesbreakers and the Yardbirds, Jimmy Page and Jeff Beck, Eric Clapton and then the early Who. That was the first wave of British music that affected us quite greatly, especially Cream when they formed after Eric Clapton left the Bluesbreakers.

We really tried to emulate that three-piece CREAM sound in our early, early days, which was blues-based and a lot of riffing, a lot of player’s music. Eventually, Alex and I got much more interested in progressive rock when Yes came along, and Genesis and bands like that, and that affected our writing style. And after John left the band and we were involved with [new drummer] Neil [Peart], he was much more of that same mind frame in terms of progressive music. So it kind of pushed us off in that direction.

When Neil joined, is that when you really found your footing as a band?

We had some hits and starts. Our first few records were really all over the map. Our first record (“Rush,” 1974) was pretty much blues-rock based, and the second record (“Fly by Night,” 1975), the first with Neil, took on a very different, more technical aspect to it. Our third record (“Cares of Steel,” 1975) was kind of dark and experimental. It wasn’t until “2112” (1976) that we kind of zeroed in on a sound that was a bit of all those things that we’d been experimenting with.

Was the alchemy of the three of you onstage apparent early on when Neil joined the band?

It didn’t blend immediately. We were so impressed with his abilities. When he came to our first audition, he was far and away the best drummer that had walked in the door. Alex and I knew this guy had mad skills, he was off the charts. We were kind of salivating, because we had wanted to play this more progressive music and here was a drummer capable of doing that. But we had to get to know each other, and that took a little while—playing, and learning who we were, and trying to figure out a way to write together. The good thing was we were touring so much, we spent so much time together on the road, we’ve got nothing else to do but talk about playing, talk about direction, try to become a band. Those first few years were pretty important from that point of view. When we went on tour we

continued on >> p36

RUSH: LEGEND FLIES
from >>p35 had only known Neil for about two weeks, and he was quite an unusual character. It took a while for us to figure each other out.

At some point in crafting these ambitious albums it had to become more difficult to replicate those sounds onstage. Can you talk about how Rush adapted to that?

We took a few different approaches. In the early days, as our music got more complex, we limited what we did in the studio. We would basically direct the studio arrangements by how we could replicate it live. So, in a way, it limited our production capabilities in terms of the way we were making records. And so we would go on tour and play them the way we'd arranged them in the studio.

But once the technology started getting really interesting, the advent of MIDI controllable instruments and digital recording, we started to push the envelope a little bit and started trying to make the records sound as good as we could. If we needed to throw in a keyboard part, we'd throw in a keyboard part. If we needed some texture, even if it would be difficult to reproduce that live, we started doing that.

So we started producing songs to benefit the song. And then we'd find ourselves in rehearsals saying, "How the fuck are we going to do this now?" That's when we started getting deeply involved in electronics, and we kind of designed a system.

I had started using bass pedals to fill in while I played guitar sometimes onstage if we needed a rhythm guitar; the bass pedals would provide the bass part. We would go from a three-piece to a four-piece. So we used that technology and expanded upon it. We kind of invented a system of MIDI before they had MIDI, in fact—a very complicated series of connectors that allowed me to connect my bass pedals to a synthesizer, which I would preset to different chordal sounds. Then I could play the chordal sounds with my feet, and suddenly now we had a keyboard player in the band even though I could still play bass. That was the embryonic stage of how we started introducing MIDI.

Fast-forward 20 years, you can now do anything you imagine with samplers and that kind of thing. But even if we sample a keyboard part or a vocal part or a guitar noise, or a whether it's a string part, we still insist on triggering them live ourselves.

If you look at our stage setup today, each of us has a series of MIDI triggers, so for any given part of a song, if it's not a part we can actually play, we have to trigger it with my feet, with Alex's feet or Neil's hands, and we have to trigger that little section in time with what we're playing. So then it becomes performance-oriented.

It's not us playing, as many bands do now—by just synching themselves up to a Mac or onstage and they play the show. We just weren't comfortable doing that. We'd rather have to survive or fail based on our performance skills. That's how we bring in little bits and pieces from our records now, by connecting to the way we're playing still as a three-piece.

Your fans have embraced that sort of delivery of the music.

At a certain point we said to ourselves, "Maybe we should just hire a keyboard player. We're starting to look like the guy who stands on the street corner playing a bass drum with his foot with a monkey on his shoulder and an accordion," like three guys in a one-man band. We had a real moment there when we decided, "You know what, I think our fans would rather see us up there using technology and keep the integrity of just the three of us rather than bringing in somebody to fill in."

So we kind of stuck by that through all those years. It makes our gigs more interesting, way more complicated and certainly way more nightmarish if you hit the wrong pedal at the wrong time. But it's not horrifying up there, I tell you. We have a full three hours where we have a lot of stuff we have to do during the course of the show, aside from singing and playing our main instruments. It's hard, but it's fun. continued on >>p38
The industry is finally catching on to what the fans have known for decades.

Congratulations

On receiving the Billboard 2010 Legend of Live Award
From your Friends at Artist Group International
from >>p36  I guess it's a lot for your crew and techs to keep track of.
We have fail-safe systems. I have Tony Geranios, who handles all the synthesizer prep. He sits at the side of the stage and he has to lead every song in advance. You look at my keyboard and my foot pedals and you see those notes, but they're different for every song; they may not even relate to each other note-wise. I have to memorize, and Alex and Neil have to memorize, a completely different "keyboard score," for lack of a better word, for every song.
So Tony preprograms that and, of course, if something loads incorrectly, he has to have a fail-safe so he can switch over to another system. Otherwise you get some very strange noises out there.

Rush has a very passionate, loyal fan base. Can you comment on the band's relationship with its fans?
They're incredible, honestly. I know it's true for Alex and Neil, so I can speak for the three of us without any hesitation. We just pinch ourselves every night when we walk out there and they're there in greater numbers than ever before. They're so happy to be there, they're sending so much energy out to us onstage, and that just vibes us up and we just want to give them the best show we can.
They are really the reason we're still together after all these years. People ask us, "Why are you guys still together?" and you can say, "We love the music, we dig each other, we like what we're doing," you can say all those answers, but at the end of the day, if you don't have an audience waiting for you, there's no coming back out there. That makes it so much easier for us to keep pushing our boundaries, because we always know that they've got our backs, so to speak.

Does this band care about things like critical reviews or the Rock and Roll Hall of Fame and that sort of thing?
Obviously, you're always complimented by any award you might get. It's not something you think about very often, or seek, because it distorts your outlook on everything if you go searching for those things. And everybody likes to get a good review, although we don't trust our good reviews and we don't take our bad reviews that much to heart.

Does it have any particular significance to be honored for the live part of what you do?
Yes. That stands out for us because so much of what we are is we owe to playing live. Here we are over 40 years later and the next few nights we're playing in two new countries to new audiences that have never seen us before. I would say in all candor I believe that as players and bandmates together, we're probably playing as well as we ever have in our history, and that makes me incredibly proud to take this show to new countries and new audiences.
It kind of drives the whole thing, in a way. Even though writing and creating is something you need to have to stay a band, the fact that we were kind of born on the road and are still out there says a lot about what made us what we are.
ALEX, GEDDY AND NEIL
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Special thanks to Ray Danniels and everyone at SRO/Anthem

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‘A LIFE F
LIGHTED TAGES’

Rush’s Drummer Reflects Upon Life On The Road

BY NEIL PEART

Oct. 6, 2010, São Paulo, Brazil—Here and now is the perfect time and place to reflect upon Rush’s history as a touring band. Tonight, after more than 36 years together, we will be performing at a soccer stadium here, in front of more than 30,000 people.

That is a long way—a far cry, you might say—from our first American tour in 1974. Alex, Geddy and I were in our early 20s, an unknown trio from Toronto, and we were thrilled to be playing 20-minute sets to open multi-act shows, at “headline” small clubs and colleges, often for just a few hundred people.

(I am reminded of one particularly mismatched package—Rush opening for Shaka Na-na at a school near Baltimore. We were not well-received . . .)

However, then as now, live performance is the ultimate test of a musician, and of a band. The price, of course, is the nomadic, exhausting, potentially alienating alternate reality of touring life—and it can take a heavy toll (witness so many lost individuals and wrecked relationships, romantic and musical).

As long ago as 1989, I decided that such a life was just too much for me—the grind of traveling, the tedium, the repetition, the separation from home and loved ones and the constant whirl of strangers around my nucleus of self-contained, reflective peace. Following the recording of our “Presto” album that year, I made the announcement to my bandmates and manager that I didn’t want to tour anymore. Yet 21 years later, here I am, doing it all over again. Again and again. And no end in sight.

The simple explanation is that all those years ago, in 1989, after much soul searching, I decided that the question came down to one basic belief: “A real band plays live.” I felt that I was going to call myself a musician, I would have to accept the burden that goes with that vocation. So, in the years since then, I have found ways to make that burden tolerable—even enjoyable. And, ultimately, inspiring.

A real band plays live—and playing live makes a real band. Whatever skills I have developed on the drum set are immeasurably due to putting in all those hours (and putting out all that sweat) in live performance.

It is said that any higher level of human accomplishment—athletic, academic or artistic—requires a minimum of 10,000 hours of application. The same might be said for a band—and certainly Alex, Geddy and I have put in our 10,000 hours, and more.

This current Time Machine tour, through the summer and fall of 2010, has been a revelation—for the three of us as musicians, feeling ourselves evolve into an even tighter and more energized unit (that alone is no mean feat after 36 years together), but it is also about the audience. Every night I look out from behind the drums and see all of those faces reflecting such joy from what the three of us do together. So many of those people have grown up with us, just as we have grown up with them.

As I wrote recently, “When people care so much about what you do, you can’t help but care about it more.”

Personally, my favorite part of what we do together is the private time—creating new music, sharing the sparks of inspiration that elevate each of us into something greater. But the reality remains the same: A real band plays live—and playing live makes a real band.

Sure, magic can happen in a recording studio, in a rehearsal room and even on a computer—but ultimately, all the world’s a stage. And it is on those lighted stages, from São Paulo to San Antonio, Pittsburgh to Prague, Quebec to Kansas City, that this band really shines.

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TEADY AS THEY G

How Rush Stays At The Top Of Its Game

BY CHRISTA TITUS

To stay relevant, many acts think they need to jump on the latest marketing trend, try the newest social networking tool, give their brand a makeover or practice shock tactics to gain publicity.

Not Rush.

The members of the iconic Canadian rock trio—singer/bassist Geddy Lee, guitarist Alex Lifeson and drummer Neil Peart—have no interest in tweeting what they ate for breakfast. They see no reason to transform their image as talented, hardworking musicians.

So it’s a sure bet that they’ll accept the Billboard Legend of Live Award with the same low-key attitude they’ve always displayed. Lifeson will be on hand to receive the honor on Nov. 4 at the Billboard Touring Conference & Awards.

Such behavior doesn’t make headlines. But it’s an attitude that has built and sustained Rush’s career on the road, on records and on the radio.

Four decades since it emerged from the suburbs of Toronto, the band remains as relevant as it is busy.


At press time, Rush had just wrapped four sellout shows in South American stadiums and found itself in the sweet spot of needing to decide whether to resume its Time Machine tour or finish work on its 20th studio album, “Clockwork Angels.”

“There’s a lot of pressure to continue the tour because it’s been so successful,” says longtime manager Ray Danniels of SRO Entertainment. “But there’s also that artistic drive to finish the record.”

The Time Machine tour grossed $25.6 million and sold 359,363 tickets to 36 North American shows, according to Billboard Boxscore.

“In a summer where a lot of people complained about the business, this band quietly did better business than anybody even expected them to,” says Gerry Barad, COO of Live Nation Global Touring, producer of Rush’s tour.

Amid tensions of “$10 tickets and two-for-one specials and discounting. Rush did none of that,” says Adam Kornfeld, VP of Artists Group International and the band’s responsible agent for North America. Kornfeld adds that tickets were “priced right. [Rush] really seem to be recession-proof. The fans have spoken, and this is a brand people really want to come see because of the quality of the show they put on.”

The impressive lighting and video components that frame a three-and-a-half-hour Rush concert are only one reason that Time Machine (like previous tours) did so well. This year, the band played “Moving Pictures” in its

continued on >p44

Geddy, Alex, Neil & Ray

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Smart routing is also key. Besides hitting core cities, Rush also visits new places and returns to markets it hasn’t visited for a while. (On its latest tour leg, the band played for the first time at the Great Allentown Fair in Pennsylvania and, after a 20-year absence, returned to Syracuse, N.Y., for that city’s state fair.) And Daniels points out that Rush released two new songs earlier this year despite the fact that the album isn’t finished. “Caravan” and “BU2B” were released to iTunes; “Caravan” hit No. 38 on Billboard’s Mainstream Rock Songs chart and No. 6 on Heritage Rock Songs, providing a radio push.

The documentary “Rush: Beyond the Lighted Stage” was another major tour driver. The behind-the-scenes film—which explores Rush’s history and features such celebrities as Sebastian Bach and Jack Black commenting on the band’s influence—premiered at the Tribeca Film Festival in April. It won the Heineken Audience Award, aired on VH1 and had a North American theatrical run.

Through all its years together, Rush has been extremely loyal to its support team, and the feeling is reciprocated. Among those who have worked for Rush for decades are Daniels; international touring agent Neil Warnock, CEO of Agency Group Worldwide; tour manager William Bitt; lighting director Howard Ungerleider; and keyboard technician Tony Geranos.

“Our fans would rather see us up there using technology and keep the integrity of just the three of us.”

—GEDDY LEE

B. Zee Brokerage Ltd would like to congratulate Rush, this year’s “Legend of Live” award recipient, on their tremendous achievement. Having been in close contact with both the band and their excellent crew for many years, we believe they could not be more deserving. Our hat is off to them as we wish them all the best in their future successes.

Congratulations
RUSH
on receiving the Legend of Live Award

from Marla Wax Ferguson

FROSCH ENTERTAINMENT

continued on >>>46
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1974. Peart joined later that year after Rutsey's departure, releasing his first album with the band, "Fly by Night," in 1975. With the change, the act's blues-influenced rock began incorporating more progressive elements. Many critics sneered at the group's intricate, lengthy compositions and lyrics, but fans felt otherwise. In 1976, Rush made its breakthrough with "2112," its first release to sell 1 million copies. The RIAA has since certified the set triple-platinum, while best-seller "Moving Pictures" is four-times platinum.

Acts ranging from Tool to Dream Theater cite Rush as an influence. Live Nation's Barda recalls a who's who of artists recently attending a show in Las Vegas. "The guys from No Doubt, Stewart Copeland, Les Claypool, one guy from Tool and a couple from Rage Against the Machine, who are all really good musicians, they all came to see this band," he says.

Eventually critics came around, and today, the band has received unforeseen attention from the mainstream. But it was the group's dedication to its craft, as well as that of its longtime fans, that enabled Rush to amass the third-most consecutive gold or platinum albums in the United States, according to the RIAA, behind the Beatles and the Rolling Stones. The group has sold more than 40 million albums worldwide, according to SRO Management.

Its video catalog also sells well. The live DVDs "Rush In Rio," "R30" and "Snakes & Arrows Live" are seven-times platinum (700,000 copies), five-times platinum and two-times platinum, respectively, and the DVD of "Beyond the Lighted Stage" is two-times platinum, according to the RIAA.

Warnock at Agency Group Worldwide observes that Rush's consistency in producing strong-selling albums and tours is why fans have stuck with the band. "Their music is absolutely unique in terms of the way Neil writes the lyrics and the three of them construct the songs," he says. "Every time they do something new, it's fresh. It's not derivative of something else."
One such fresh maneuver was the band's four-date South American run, where it returned to Brazil and played its first shows in Chile and Argentina. While the group does tour Europe, it doesn't cover the continent for every visit. According to Warnock, Rush could play more markets, but its production makes it prohibitive, and the band, although appreciative of its worldwide fans, doesn't feel pressured to penetrate as many territories as possible.

"They could tour everywhere if they chose to go," Warnock says. "But they have a huge production. They carry most of that production with them, which makes it hugely expensive to take anywhere. So balancing the books and flying around the world is incredibly difficult."

Still, that hasn't kept the fan base from growing. The success of "Beyond the Lighted Stage" dispelled the long-held notion that women don't like Rush, as the movie drew a female audience—and the same goes for its recent tour. "We've probably gone from less than 10% female audience to well over 20%," Daniells says of the"Time Machine" trek. "I have guys that come up to me all the time that go, 'I've seen this band eight or 10 or 12 times, and my wife or girlfriend has never been willing to go, and this time she's here.'"

Carnes in other movies, like the 2009 comedy "I Love You, Man," and a presence on the "Rock Band" and "Guitar Hero" platforms have also exposed Rush to new audiences. Online, Rush has the requisite websites and social networks covered, and numerous fan blogs and YouTube postings add to the trio's formidable Web presence. And just as wives and girlfriends accompany their mates to concerts, parents are introducing Rush to their kids.

Live Nation Global Touring chairman Arthur Fogel says of Rush and its audience. "It's an interesting dynamic. They've reinvigorated their audience and sort of hit that iconic plane. This year's tour has done incredibly well."

More touring is inevitable, according to Daniells. He predicts that "Clockwork Angels" will arrive either at the end of 2011 or in first-quarter 2012. And as far as the long-term future is concerned, Rush is fit to keep logging plenty more career miles.

"I think they will go for a long time," Daniells says when asked how long Rush will remain active. "They talk about 10 years. I think as long as they remain healthy, I don't see them not doing this. They're enjoying it."

And so are the fans. Kornfeld says of seeing Rush live, "When I turn around and look at the audience, and I see their expression and how into it they are, it's very exciting to see." He says, "I know when people leave a Rush show they're excited it has lived up to their expectations and then some. And I know they're going to tell everyone and share the excitement with other people."
N THE VG

Breakthrough Award Finalists Vie For Honors As Rising Talents

BY MITCHELL PETERS

The finalists battling for the Breakthrough Award at this year’s Billboard Touring Conference & Awards Nov. 3-4 in New York are a meat-dress-wearing superstar, a teen heartthrob and an internationally renowned DJ. These three artists—Lady Gaga, Justin Bieber and Tiësto—have proved themselves as touring heavyweights in 2010. The Breakthrough Award goes to the top-grossing artist that cracks Billboard Boxscore’s top tour recap for the first time in his or her career based on tickets sold reported to Boxscore from Oct. 1, 2009, through Sept. 30, 2010. Previous winners include Il Divo, Miley Cyrus and Justin Timberlake.

Lady Gaga

Lady Gaga has become one of the hardest-working acts in today’s concert business. The pop singer has been on the road nonstop supporting her 2008 smash album, “The Fame” (Streamline/Interscope), and has sold out arena dates booked through May 2011. “This person has the drive of a professional athlete,” says Marc Geiger, head of contemporary music at William Morris Endeavor, who books Lady Gaga with a team of others. “There are pro athletes—who will remain nameless and wanted to meet her—that said, ‘You have the same drive that I do to win the championships.’ And she does.”

Gaga was initially scheduled to play North American arenas last year alongside Kanye West. But the Live Nation trek was canceled following West’s crashing of Taylor Swift’s acceptance speech at MTV’s Video Music Awards. But that didn’t stop Gaga from booking solo dates. “We moved fast and made sure that we got her onto the next phase of her touring,” Geiger says. “But one of the other key moments was that she couldn’t have jumped into the arena stratosphere and skipped steps, because at that point the record was past exploding. [The ‘ Fame’ has sold 3.8 million copies in the United States, according to Nielsen SoundScan.] She buckled down and did three months more of artist development.”

Produced by Live Nation, Gaga’s first major arena tour began during the summer. After a European run, the singer played North American arenas, with a stop at Lollapalooza in Chicago in August. More international concerts are scheduled through the end of 2010. “She’s got it. The show is amazing, the numbers have been fantastic,” says Arthur Fogel, chairman of Live Nation Global Touring, producer of Gaga’s Monster Ball tour this year. “People are really blown away by the level of talent. Her fans are so devoted and it goes both ways.”

Justin Bieber

Bieber could release his next album as early as spring 2011, Phillips says. In addition to some international touring—which could include stops in Europe, South America, Asia and Australia—Bieber’s team hopes to have him playing even larger North American venues on his next run. “We’re going to try and look at interesting ways to package him and maybe pop into a couple stadiums, if that makes sense,” Phillips says. Cheatham adds, “He did a stadium date with Taylor Swift in Boston and he really enjoyed himself.”

Tiesto

Unlike the other two finalists in the Breakthrough Award category, Dutch-born DJ Tiësto has been honing his skills as a live act on the global touring circuit since the ’90s. Tiësto’s latest international trek was in support of his 2009 album, “Kaleidoscope,” which has sold 61,000 copies in the United States, according to Nielsen SoundScan. The set debuted at No. 39 on the Billboard 200 (his highest-charting album to date) and at No. 3 on the Top Dance/Electronic Albums chart.

Paul Morris, president of Brooklyn-based boutique booking firm AM Only, has been Tiësto’s music agent in North and South America since 2002 and worldwide since 2009. During his recent run of U.S. dates, Tiësto performed in large clubs, theaters and arenas in some major markets. “One issue for us in the dance world, as we see it, is that the floor capacities at the arenas in the U.S. are limiting to us,” says Morris, who also books David Guetta and Benny Benassi. “We feel the best vibe is to have as much general admission as possible, so that’s probably a big difference between Tiësto and a lot of other touring acts.”

Tiësto tends to draw much larger crowds in Europe and Australia, but that’s primarily because those markets have a more developed electronic music fan base. Morris explains, “The electronic dance music in Europe and Australia has been part of the mainstream for so long,” he says. “It’s finally getting its recognition in the U.S. now. So I think we’ll see bigger and better things moving forward in the U.S.”

Morris expects Tiësto’s next studio album to arrive in 2011, at which point fans could be seeing the DJ perform in more arenas, convention centers and even small stadiums. “Coming off the back of our tour last fall, there’s a big expectation as to what’s going to come next, in terms of production,” Morris says. “We just have to think outside of the box in regard to what kinds of venues we put him in.”

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VITAL VENUES

Newcomers And Vets Fuel Ticket Sales At Touring's Hottest Houses

BY MITCHELL PETERS

With the help of touring heavyweights like Lady Gaga, James Taylor/Carole King, Peter Gabriel and Paul McCartney, among others, 2010 was another year of diverse programming in venues across the globe. At the Billboard Touring Conference & Awards, taking place Nov. 3-4 at the Sheraton Hotel in New York, the awards will recognize the top-grossing venues for the 2010 touring season. Here's a look at the finalists in each category, based on Billboard Boxscore results from Oct. 1, 2009, through Sept. 20, 2010.

TOP ARENA
The economy may be challenging for some concert-goers, “but thankfully, customers still seem to be flocking to our events,” says Sally Davies, event director at London’s O2 Arena, citing concerts during the past year by Gabriel, McCartney, Mfams, Beyoncé, Lady Gaga, Miley Cyrus, Michael Bublé and Rod Stewart.

“We ensure we don’t become complacent, though, and continuously strive to host the best and most exclusive content,” she continues.

The O2, which took home Billboard’s top arena honor in 2009, is competing for the award again this year.

Davies notes that the facility has prided itself on hosting UK-exclusive events in 2010, including the National Television Awards, the opera “Carmen” and the 25th anniversary of “Les Misérables.”

But she says the highlight of the year was Bon Jovi’s 12-night residency that launched June 7 with a rooftop gig at the arena. “Not content with being the first band to play the O2, they became the first band to play on top of the O2 when they performed a four-song set to thousands of people on the ground,” Davies says.

Bon Jovi opened the O2 in 2007 and sold more than 250,000 tickets for its June 7-26 run at the building.

In New York, multiple-night bookings largely contributed to the success of Madison Square Garden in the past year. MSG Entertainment (MSGE) executive VP of bookings Bob Shea says, “From rock to pop, the biggest names in music made the Garden a ‘must stop’ on their tour.”

Other noteworthy sold-out concerts at the Garden included Justin Bieber (whose forthcoming 3-D concert movie was filmed at the arena), Rihanna, Shakira, Iron Maiden and Tom Petty & the Heartbreakers.

Tim Worton, group director of arenas at AEG Ogdgen, which oversees this category’s third nominee, the Acer Arena, describes the building as “Sydney’s premier venue for concerts and entertainment events.” He adds that the live business in Australia has “remained buoyant over the past 12 months, and ticket sales have been strong.”

TOP AMPHITHEATER
At the Hollywood Bowl in Los Angeles, venue operators have earned the top amphitheater finalist honor by focusing on giving Southern California music fans a truly unique experience, says Arvind Manocha, COO of the Los Angeles Philharmonic Assn.

“People have a lot of choices and a lot of pressures on their time and money, so the venue proposition has to make sense,” he says. “The relationship we’ve formed with audiences here in L.A. is based on trust and an expectation that they’ll have a night out that they won’t forget.”

In addition to free, all-day community concerts during the past year to welcome the Los Angeles Philharmonic’s new music director, Gustavo Dudamel, the venue has experienced success with a wide range of concerts including Phoenix, Herbie Hancock and Earth, Wind & Fire. The venue also celebrated Mexico’s 300th birthday with Orquesta and hosted the Playboy Jazz Festival.

“And our promoter partners, Bill Silva and Andy Hewitt, marked their 20th anniversary at the Bowl with an exceptional slate of concerts including, in the spring of 2009, [Paul] McCartney, the Eagles, James Taylor/Carole King, as well as Peter Gabriel and Sting, both performing with a full symphony orchestra,” Manocha says.

At the Merriweather Post Pavilion in Columbia, Md., independent promoter Seth Hurwitz, chairman of J.M. Productions, says his goal in booking artists at the amphitheater is net profit, not grosses.

“At Merriweather in particular, we look for bands people like that...continued on >>>p52

FROM ROCK TO POP, THE BIGGEST NAMES IN MUSIC MADE THE GARDEN A MUST STOP.

—BOB SHEA, MSG ENTERTAINMENT

Below the stars: The Hollywood Bowl in Los Angeles will vie for the top amphitheater honor.

London calling: The O2 Arena seeks to recapture its 2009 venue honor.
When it happens in L.A., it happens here.
aren’t looking for something stupid [in guarantees]. I know that’s a big ’dull,’ but it seems to escape people sometimes,” Hurwitz says. “Also, we’re buying for the [Washington, D.C.]/Baltimore market, period. That’s what we base our research and offers on. The other big ’dull’ here is that this market is unique, as is every market.”

The days of “treating the country as one market and buying whole tours for the same deal in every city are, hopefully,” done,” the promoter says. “If they’re not, they will be. But again, it’s one thing to say that; it’s another to hold your ground and not freak out if you’re not getting every date you want.”

Also vying for top amphitheater award is Live Nation’s Susquehanna Bank Center in Camden, N.J., which was nominated in the same category last year. Comcast Center in Mansfield, Mass., captured the honor in 2009.

**TOP VENUE, 10,000 SEATS OR LESS**

As the reigning champ in this category, New York’s Radio City Music Hall management team understands that booking diverse entertainment is the key to success.

“In 2010, the Great Stage not only attracted performers such as Lady Gaga, Vampire Weekend, MGMT and Ringo Starr, who celebrated his 70th birthday with a star-studded concert, but it also hosted theatrical family productions including Nickelodeon’s Storytime Live,” MSGE’s Shea says.

 Comedy events also played an important role at Radio City, with sellout performances by Conan O’Brien, Chelsea Handler, Russell Peters and George Lopez. “Whether it’s a concert, family or comedy show, fans are continuing to pursue all forms of live entertainment and MSGE is committed to providing the highest-quality entertainment options for our patrons,” Shea says.

Auditorio Nacional in Mexico City, which won this category in 2007, hopes to recapture the award.

“Our objective was to promote performances by national entertainment talents with international renown, including Alejandro Fernandez, with eight sold-out concerts; Reyli Barba, the bands Moenia and Moderatto with one sold-out concert each; Gloria Trevi; and the show “Atrévete a Sonar,” with two sold-out shows,” Auditorio Nacional COO Luis Carlos Roma says.

Back in New York, MSGE shows the concert business that it’s a **continued on >>p54**
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Vella notes that Broadway shows also played a strong role at the Fox Theatre, as well as family-oriented events like the Radio City Christmas Spectacular. “We were still able to have a substantial year with a diverse range of programming,” he says.

Meanwhile, at the Broward Center in Fort Lauderdale, Fla., the ‘Sheer’ volume of performances — 210 in this season — and our diversification of programming are obvious indicators of our success,” senior director of programming Mike Carr says.
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Along with strong Broadway titles like "Phantom of the Opera" and "Mary Poppins," the center also played host to such acts as Ron White, Tears for Fears and Natalie Merchant.

"These strong titles, combined with focused marketing strategies, data-driven analysis to support our marketing efforts, efficient back-of-house operations and top-notch production and facilities staff, all add to the mix," Carr says. "We're an efficient and flexible team, working together to ensure that the theater is available as much as possible."

TOP CLUB

Clubs are the building-block venues that allow touring acts to build a loyal following that will eventually help them move into bigger venues. As such, the top club award is based on attendance and not gross.

Last year's award went to the 9:30 Club in Washington, D.C., which again competes for the honor in 2010, with promotion by M.P.'s Hurwitz, who says he's very selective of the artists he books.

"We don't book things that didn't research well. We pass," he says. "People need to pass, not just talk about it. This is the difference between dieting and eating the food in front of you just because you're hungry."

The House of Blues in Boston, which competed for last year's top club honor, will attempt to take home the award in November. John Innamorato, director of club and theaters for Live Nation New England, says the facility was designed with the artist and fan in mind. "The venue has first-class sound and lights and a capacity large enough to attract big-name talent," Innamorato says, citing performances by Gaga, Modest Mouse, Snoop Dogg, Tom Jones, Gypsy Kings, Deadmau5, J. Geils Band and the Dropkick Murphys. "There's something for everyone, including a 125-seat restaurant and semi-private Foundation Room, where guests and members enjoy a luxurious lounge and fine dining."

Since opening in April 2009, the Joint at Hard Rock Hotel & Casino has hosted such acts as McCartney, the Killers, Muse, Kings of Leon, No Doubt, Bon Jovi, Kenny Chesney and Santana's ongoing residency show.

"In addition to being designed to give fans an amazing front-of-house experience, a lot of thought went into the layout and design with the artist and production personnel in mind," Hard Rock Hotel & Casino Las Vegas president/CFO Joseph A. Magliaridi says. "As a result, the response from the artists, tour managers and agents has been over the top."

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ARTIST SPOTLIGHT

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JESSICA SONNER
Location: Denver
Influences: Patty Griffin, the Weepies, Over the Rhine
Dream brand partnership/ad campaign: Norwegian Cruise Lines, eHarmony, Macy’s, De Beers, Wyndham
Next up: “Waiting to hear on two spring 2011 ad placements with Harvest Music Supervision. Touring through November; putting final touches on new songs I’m recording for my third album.”

BOBBY HUFF & ZACH MALLOY (WITH CO-WRITER MIKE ELIZONDO)
Location: Los Angeles, Nashville
Influences: The Beatles, Led Zeppelin, Mutt Lange, Jeff Porcaro, Earth, Wind & Fire
Dream brand partnership/ad campaign: “Any campaign that creates a positive worldwide impact.”
Next up: “Keep the writing and pitching process going and pursuing opportunities or partnerships that fit.”

JIM DIAMOND’S POP MONSOON
Location: Detroit
Influences: The Beatles, Richie Havens, rockabilly, Asian ’60s rock’n’roll
Dream brand partnership/ad campaign: Verizon, Target, Apple, Dodge, Converse, Volkswagen
Next up: “Just completed new demos for a national retailer’s holiday campaign. Finishing new songs in the Studio with Landon Pigg; the Cynics in October. Heading to Australia to produce Vegas Kings. Writing my own tunes. Working with my pals at Harvest Music Supervision.”

ERICKSON
Location: Buffalo, N.Y.
Influences: Lifehouse, Anberlin, Howie Day
Dream brand partnership/ad campaign: Super Bowl ad
Next up: “To continue the relationship between Erickson and Final Play Music Group to get the music we love to reach as many people as possible through as many avenues as possible.”

NICOLAS RODRIGUEZ/ SONIDO COMERCIAL
Location: Bogota, Colombia
Influences: Arturo Sandoval
Dream brand partnership/ad campaign: Apple
Next up: “Recording a second album and working with Sonido Comercial to bring Colombian advertising music to the next level.”

OVER THE RHINE
Location: Southern Ohio
Influences: Robert Frost, the Wyeth Family, Flannery O’Connor, Tom Waits, Georgia O’Keeffe
Dream brand partnership/ad campaign: “Anything that makes a child’s life on Earth better; anything soulful, hopeful, real.”
Rising Acts On Tap For Conference Showcases

This year’s Billboard Touring Conference & Awards, set for Nov. 3 at the Sheraton New York, will present several showcasing artists. Performance dates and times will be available at the event. At press time, singer-songwriter Laura Warshauer confirmed plans to open the show. Here’s a look at the other featured artists.

THE POSTELLES
Management: Jonny Kaps and Nat Hays, +1 Management
Booking: Marty Diamond, Paradigm Talent
Label: Astralwerks/Capitol
The Postelles’ representatives have a simple strategy to build the New York rock group: tour, tour, tour. So far, the band has spent time touring alongside acts like Kings of Leon, Interpol, Alberta Cross, Hockey and the Wrens. The group has also appeared at such festivals as Bonnaroo, All Points West and Lollapalooza. The members of the Postelles are currently on a cross-country tour in support of its “White Night” EP, previewing a full-length album due in early 2011.

A PLACE TO BURY STRANGERS
Management: Steven Matrick, Kepler Events
Booking: Amy Davidman, the Windish Agency
Label: Mute Records
New York noise-rock act A Place to Bury Strangers will embark on a European tour in November in support of its critically acclaimed 2009 album, “Exploding Head.” The group will begin working on its third album this winter, to be followed by additional touring in 2011. “They need to continue to play the smaller 200- to 500-capacity rooms, pack them out on affordable tickets and stay loyal to their fans,” agent Amy Davidman of the Windish Agency says. “In order to keep this band active and growing over a long career they need to stay committed to a slow burn.”

SICK PUPPIES
Management: Paul Stepanic
Booking: Andy Somers, Bruce Solar and David Strunk, the Agency Group
Label: Virgin Records/RMR
Since the 2009 release of their third studio album, “Tri-Polar,” Australian rock act Sick Puppies have played more than 230 concerts in North America (and more than 560 shows since arriving in America four years ago), ranging from headline gigs to support slots with Breaking Benjamin, Shinedown, Chevelle and Nickelback. In 2011, “our goal would be to find another support situation in larger venues,” agent Andy Somers of the Agency
Group says, “But it is good to know that they can now sustain in club and ballroom venues, having established a live fan base.”

**THE GRACIOUS FEW**

Management: Deborah Klein and Brian Simpson, Prospect Park Booking: Jonathan Levine and Joe Atamian, Paradigm Talent Label: Questionable Entertainment

The Gracious Few may feature members of veteran acts Live and Candlebox, but the rock group’s team is treating the outfit as a “new band with a small fan base,” says Prospect Park’s Deborah Klein, who manages the group with Brian Simpson. As such, the Gracious Few is headlining small clubs across the country in support of its self-titled debut, released in September on Questionable Entertainment. In light of the economy, the group has set all ticket prices at $10.

**BAD RABBITS**

Management: Jesse Korman and Jonathan Black, Piermont Management Booking: Justin Bridgewater and Megan Kesler, the Agency Group

Label: self-released

Bad Rabbits’ mixture of hip-hop, pop and rock ‘n’ roll has enabled them to perform alongside a wide range of acts, including Mike Posner, Passion Pit, Slick Rick, Travis McCoy and Sharon Jones & the Dap-Kings. The band has been touring behind its 2010 EP, “Stick Up Kids,” and is working on a full-length album, which doesn’t yet have a release date. The group will continue supporting in fall and winter and into 2011, the Agency Group’s Megan Kesler says.

**THE LONDON SOULS**

Management: Sean Neal Booking: Fleurette Vincent, Paradigm Talent Label: Blucro Records

A Brooklyn-based rock band, the London Souls formed only three years ago, but the group has already supported such acts as the Black Crowes, the Roots, Janelle Monáe, Robert Randolph, Joe Perry, Soulive and Big Boi. Details are still being worked out, but following the release of their self-titled album, due later this year or in early 2011 on Blucro Records, the London Souls plan to open on larger shows or headline 300- to 500-capacity clubs, manager Sean Neal says.

---

**ON MAY 1ST, 2010 IT STARTED TO RAIN IN NASHVILLE.**

By May 3rd over 15 inches of water rested on the floor of Bridgestone Arena. 18 days later we held a sold out concert. Because of the efforts of many great people not one event was canceled or postponed.

**THANK YOU ALL FOR KEEPING US AFLOAT.**

A&P Electrical Live Nation
AEG Live Marvel Arts Ltd.
AEG-TMG Mayor Karl Dean & The City of Nashville
Entertainment Group Media Broadcast Integration & Technical Services
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CAA Pyn-Barker Fire & Safety
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CAA SimplexGrinnell
CAA Southbend Millwork
CAA William Morris Endeavors

FOR BOOKING INFORMATION, CONTACT BROCK JONES 615.770.2047 • bjones@powersimgmt.com
## BOX SCORE

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<tr>
<th>Gross/Price</th>
<th>Artist(s)</th>
<th>Attendance</th>
<th>Promoter</th>
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**Sydney Entertainment Centre**

- 27 Years
- 24 Million Fans
- Over 4000 Shows
- The Heartbeat of Sydney

+ Located in downtown Sydney
+ Minutes from Sydney’s best hotels
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‘Gabba Gabba’ Hey, A Winner

Creative Content Winner, Other Finalists Named For Billboard Touring Awards

Billboard’s Creative Content Award was created in 2006 to give props to producers who give the venues—and, by extension, fans—what they desire most: compelling programming. Previous winners include C-Freres’ “Delftbrun” (2006) and Walking With Dinosaurs (2008), and this year the award returns with Yo Gabba Gabba! Live: There’s a Party In My City, the first live U.S. touring show for the popular Nick Jr. TV show “Yo Gabba Gabba!”

Concepted by the animation/entertainment company Wildbrain and produced and promoted by Michael Cohl’s Miami-based S2BN Entertainment, Yo Gabba Gabba! Live is a new force in the family entertainment market. Overseeing Yo Gabba Gabba! Live for S2BN is Mike Luba, a former executive manager who’s now the company’s president of music and family entertainment.

The tour has rock-show production values and music that entertains the kids and the adults. On hand for the tour are “Yo Gabba Gabba!” host DJ Lance Rock and the show’s characters Muno, Foofa, Brobee, Toodee and Plex, as well as such special guests in various cities as Snoop Dogg, Rusted Root, Save the Day, Drea de Matteo and Shooter Jennings, Bootsy Collins, Urge Overkill and Moby. (Shaggy did the dance dance, and so did Moby.)

In 2009-10 Yo Gabba Gabba! Live will have played about 130 shows in more than 60 North American markets, far more than the initial run announced in 2009, and it’s still adding cities. The tour plays everything from large theaters to small arenas and large ones that are scaled down, like American Airlines Arena in Miami on Halloween.

Multiples are booked at every stop to give parents options, and sales are consistently strong. “It’s really worth a couple thousand tickets on the low end anywhere in North America all the way up to 15,000-20,000 tickets that we probably left on the table in New York,” Luba says.

The plan is to develop international markets where Wildbrain has secured TV rights, including Europe and the United Kingdom. But plans still call to “come back and do it all over again” in North America, Luba says, and at least 25 new markets want shows right away. All indications are that Yo Gabba Gabba! Live will be bringing the party for many years to come.

BANDS, BRANDS AND ‘DEMANDS’: The Concert Marketing & Promotion Award is given to a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved. The sponsorship or promotion must achieve its marketing goal in a quantifiable way. It can be a tour title sponsorship, a venue naming-rights deal, a tour artist’s endorsement deal, a single show sponsor, a festival sponsorship, a multifacted tour sponsorship integration or other deal, as long as it pertains to a live performance that took place between January and September 2010.

The award was determined by online voting in the past, but this year a panel of judges including Billboard and Adweek editors and industry experts voted to determine the winner. The finalists are Zac Brown Band/Ram Trucks for their “Letters for Lyrics” campaign; Dave Matthews Band’s partnership with Brita’s Filtergood cause-driven PR campaign; Drake’s partnership with BlackBerry and AT&T around the launch of the BlackBerry Torch; the Bonnaroo Music & Arts Festival’s work with Ford and YouTube; Justin Bieber’s partnership in launching the Xbox Kinect gaming technology on his My World tour; Lady Gaga’s partnership with Virgin Mobile on her Monster Ball tour; and Tiësto’s work with Sandisk at targeted shows worldwide.

All these deals reflect the broad impact and multifaceted nature of the modern band/brand partnership, with millions of impressions through fan engagement across multiple platforms, including on-site, social media, traditional media, mobile, retail and digital. Previous Concert Marketing & Promotion Award winners are Keith Urban’s Escape Together tour with KC Masterpiece and Kingsford (2009), Jonas Brothers’ Burning Up tour/Burger King (2008) and the Tim McGraw/Faith Hill Soul2Soul tour with Jeep (2007).

But the Billboard Touring Awards haven’t abandoned the realm of online voting. The Eventful Fans’ Choice Award was conceived to give fans a voice in choosing their favorite tour of the year. In a partnership with touring social network Eventful, fans “demand” their favorite tour at Eventful.com from among the top-performing tours of the year as determined by Billboard Boxscore.

Voting runs until the day of the awards reception, with more than 200,000 Fans’ Choice demands registered last year. Past winners are the Jonas Brothers’ world tour (2009) and Kenny Chesney’s Poets & Pirates tour (2008).
Odds of having 3 multi-platinum albums
1/ 1,650,000

Odds of having a child diagnosed with autism
1/ 110

Toni Braxton encourages you to learn the signs of autism at autismspeaks.org
Early diagnosis can make a lifetime of difference.
AUSTRALIA ASCENDANT

A Vibrant Music Market Plays To Its Strengths

BY LARS BRANDLE

Notable nominees: Among the contenders for this year’s honors from the Australian Recording Industry Association are collective winners from left: BLISS N ESO, JOHN BUTLER TRIO, POWERFINGER and SIA.

Measured against world trends, recorded music sales in Australia aren’t doing that badly. The market reported 4.8% growth in wholesale revenue to $446.1 million Australian ($438 million) in 2009, according to ARIA. Half-year trade figures aren’t reported, but label sources suggest the market is holding firm. Still, sources say, the growth reported in 2009 hasn’t continued at the same level.

Label execs say Melbourne-based home entertainment retailer JB Hi-Fi is the biggest single contributor to the strong results of late. JB’s market share of album sales is estimated at upwards of 40% and the company is on an expansion trail. “Our plan is to have 210 JB-branded stores in Australia and New Zealand,” says CEO Terry Smart, who recently succeeded Richard Lechtritz in the role. “Given we currently have 130 JB Hi-Fi stores, we have plenty of work ahead of us.”

In the digital music realm, the Australian market is on the rise. Like many other territories, the space is dominated by the iTunes Music Store, which accounts for an estimated 90% of downloads and about 65% of the overall digital music pie (which includes revenue from streams, ringtones and mobile platforms).

Well behind iTunes is BigPond Music from telecommunications group Telstra and the proprietary download services of EMI (TheIronSong), Universal (GetMusic) and Sony Music (Bandit), the last of which evolved this year with a subscription music offering. Also new to the mix this year is Gauva, an ad-supported music service that arrived in March. In addition, a handful of digital subscription services (Nokia’s Comes With Music, Vodafone’s MusicStation) are competing for a foothold.

“The Australian market has shown great resilience,” says Denis Handlin, chairman/CEO of Sony Music Australia and recently appointed chairman of ARIA. “We’ve welcomed growth in new areas, particularly digital music sales.”

Across the market, continued on >>p64
The Australian market has shown great resilience. We’ve welcomed growth in new areas, particularly digital sales.

—Denis Handlin, Sony Music Australia

from p63
digital sales have increased by 33% so far this year, according to Handlin. In the period from September 2009 to September 2010, the digital market was worth $66 million Australian ($67 million US) or $50 million Australian ($49 million) in the corresponding prior year.

Not every component of Australia’s industry is enjoying glory days. The sector was rocked midway by the loss of two of Australia’s “big four” independent distributors: Shock Entertainment and Stomp, both of which crumbled with multi-million-dollar debts. Replicator Regency Media now owns Shock’s assets, while Franchise Entertainment Group directors Paul Urinacke and Edward Nedelko picked up Stomp’s assets.

Other independent music executives are keeping things in perspective. “Yes, it’s difficult, but no more difficult than anywhere else,” says Michael Gudinski, chairman of the Mushroom Group of Cos. “We’ve still got some of the best ears in the business and our independent labels have got it all over the major labels at the moment, so long as there is enough strength in staff to stay on the major’s to do all the promotion and marketing.”

Australia isn’t in any worse position than any other place in the world,” adds Nick Dembitsa, director of Mushroom Group affiliate Liberato Music. “We’re probably in a better position at the moment. People want to come to Australia, people like Australia. Bands like to come here. Labels like to talk to Australians.”

EMI Music Australia’s chairman Mark Poston reckons Australian music is in “a really good space,” as a wave of bands steps into a spotlight grabbed in recent years by the Presets, Empire of the Sun, Jet, Wolfmother and the Temper Trap. Poston, however, calls for greater support from the country’s Internet service providers and Australia’s rating Labor government.

“It’s fair time in this country—and one of my worries for what happens in the next 12 months or so—that the ISPs need to take some responsibility in terms of what’s going on in the music industry right now,” Poston says. “It’s not acceptable, and we really need to stand up. Government has got to play a huge role in this.”

Australia is described in IFPI’s “Digital Music Report 2010” as one of the few markets to achieve the “holy grail” in the first half of 2009, where the rise in digital sales offset the decline in revenue from physical formats, although online piracy is still a big factor. Down Under, digital sales in Australia have grown tenfold since iTunes arrived in 2005. The overall recorded music market, however, has declined by nearly 30% since 2001.

With regard to anti-piracy measures, it’s unlikely that a graduated response—or “three strikes” legislation—will be enforced any time soon. Minister for communications Stephen Conroy has been closely observing the outcome of a groundbreaking legal battle between Perth-based ISP iNet and movie studios before deciding on any new legal framework.

The big film companies had argued that the ISP was guilty of copyright infringement for allowing pirated files through its network, but the judge ruled against the studios. A decision following the studios’ appeal is pending. “Despite being an optimist,” says Sabine Heindl, GM of the Music Industry Piracy Investigations unit, “I don’t think there’s a silver bullet to end all piracy.” The music industry in Australia hasn’t sued individuals for illegal file-sharing. In contrast to actions taken in the United States, the answer, Heindl says, may come from forming partnerships with ISPs.

EMI broke ranks when in February it became the first of the Australian music majors to launch a bundled music service with an ISP, through an arrangement with AAPT, the Australian arm of Telecom New Zealand Group, which boasts 285,000 customers and a 4% share of Australia’s telecommunications market.

The industry will look to Heindl and newly appointed ARIA CEO Dan Rosen to take the challenge to regulators.

“The industry challenges are acute,” says Handlin, who notes that government relations “will be high on the agenda” for ARIA. Handlin recently rose to the helm of ARIA when Ed St John resigned, having emerged suddenly as president/CEO of Warner Music Australasia. Tony Harlow, most recently a high-ranking Universal Music executive, will take the vacant Warner job.

In other moves, EMI Music Publishing Australia managing director John Anderson left the company after 34 years and has been replaced by EMI Music Publishing Spain managing director Santiago Menendez-Pida. Even the ARIA Awards are undergoing change. The Nov. 7 event will be held at the Sydney Opera House for the first time, the culmination of an expanded “ARIA season” of events.

Change is good, Pittico says. “The negativity is starting to subside. There was some label-bashing and music-industry bashing, and that was probably from a generation that was used to it the old way.”

“On the upbeat,” he adds. “The industry is changing. It has to change. Music is more powerful, potent and compelling than it has been in years.”

“‘Yes, it’s difficult here but no more difficult than anywhere else. We’ve still got some of the best ears in the business.’

—Michael Gudinski, Mushroom Group of Cos.
Let There Be Rock

LIVE MUSIC ENERGY FUELS AUSTRALIA’S SUCCESS

BY LARS BRANDLE

From the pubs to arenas and festivals, the live scene Down Under is smoking hot.

“The touring industry has never been this healthy, ever,” says Harvey Lister, CEO of AEG Ogden, which manages 16 Asia Pacific venues, including Sydney’s Acer Arena and the Brisbane Entertainment Centre.

In spite of the tyranny of distance, the world’s top international entertainers continue to find Australia a happy hunting ground.

AC/DC’s 11-date homecoming tour earlier in the year was a highlight of 2010, reminding many of the powerful tradition of live Australian rock’n’roll. Promoted jointly by Van Egmond Enterprises and Chugg Entertainment, AC/DC’s Black Ice dates sold upwards of 600,000 tickets.

Metallica’s current 20-date arena tour of Australia, promoted by Michael Coppel Presents, is a similar blockbuster. And the appetite for local acts isn’t on the wane. On Nov. 13 Australian rock favorite Powderfinger completes its Sunsets tour, a farewell lap that has sold more than 300,000 tickets.

On the festival front, the annual Big Day Out tour surges ahead as the biggest show of its kind in these parts. Headlined by Tool, Rammstein, Iggy & the Stooges, M.I.A. and Grinderman, the event’s ticket sales for the January–February tour should surpass the 137,000 attendance record set in 2010.

National dance-oriented touring festivals Parklife and the Future Music Festival, and the growing, heavier-edged Soundwave, are each tapping into the appetite for multi-stage shows, while the new, six-date No Sleep Til Festival is testing the waters for acts with a niche following.

But a handful of fests have fallen by the wayside, including the Lost Weekend and BAM, while the V Festival’s future is uncertain. Promoters blame a glut of shows and a lack of genuine headliners.

The Homebake festival took the year off in 2010. “The public are being a little more discerning about how they’re spending their money and that has a lot to do with the public worldwide tightening their belt,” Homebake co-promoter Joe Segrojo says.

Clearly fans have a lot of choice. The trade group Live Performance Australia reported in June that the live sector generated $1.9 billion Australian ($1.8 billion) in revenue.

Australia’s dominate local promoters—Chugg, Michael Coppel Presents, Dainty Consolidated Entertainment, Frontier Touring and Andrew McManus Presents—now also compete with newly arrived Live Nation.

Based in Melbourne, Live Nation Australia’s first dip in the market will be a multi-date U2/Jay-Z stadium tour this November and December, followed by Sting’s run of Australian arenas and wineries in January and February.

The price for some hot tickets is rising above $200 Australian ($196) to “a level of greed that is shameless,” Lister says. The exchange rate is another ongoing headache, swinging in the past two years from as low as 60 cents (U.S.) to parity with the U.S. dollar in October.

“The dollar is very volatile and currency rates are one of the biggest problems we have. You can go from having a profitable tour on a sellout to a losing tour,” says Michael Gudinski, whose Frontier Touring is celebrating its 30th year in business with tours from the Eagles and Leonard Cohen.

For the last couple of years, “live has been fantastic on all fronts,” veteran promoter Michael Chugg says. “But the writing has been on the wall since the federal election [Aug. 21]. The U.S. is down the tubes and it’s going to hurt us. We’ve just got to work through it. It’ll be an interesting summer. It could be the summer of blood, baby.”

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SIX ACTS TO WATCH
BY LARS BRANDLE

Australia has a rich history of launching rock
and pop acts from the land Down Under to global
success. As the Australian Recording Industry
Assoc. prepares to present the ARIA Awards on
Nov. 7 in Sydney, Billboard profiles six Australia
acts to watch from among this year’s nominees.

BLISS N ESO
Australia’s hip-hop scene has arrived. Adelaide’s
Hiltop Hoods enjoyed two weeks at No. 1 on the
ARIA albums chart in 2009 with “State of the
Art” (Golden Era/EMI), and now it’s Bliss
N Eso’s turn. The trio’s fourth album, “Running
On Air” (Illusive Sounds), opened at the national
chart summit in August. The new album has
earned the act a pair of ARIA Award nomi-
nations (best urban album, best music DVD)
and is in the running for the prestigious J Award, the
annual trophy given by the state-run Triple J radio
network to the Australian album of the year.
Bliss N Eso joined Kottontown Kings on a 23-
date North American tour this past summer.

MEGAN WASHINGTON
It’s been a stellar rise for singer/songwriter
Meghan Washington. Born in Papua New Guinea,
raised in Brisbane and now based in Melbourne,
the artist is fast becoming a household name in
Australia. Washington’s catchy pop songs and a
road-hardened live energy have earned her grow-
ing audiences. In August, her debut album, “I
Believe You Lie” (Mercury), opened at No. 3 on
the national albums chart and is this year’s best-
selling home-grown debut so far. Washington is
in the running for six ARIA Awards.

BIRDS OF TOKYO
Birds of Tokyo spread their creative wings on
the group’s self-titled third album, the band’s
first for EMI Australia. Recorded in Sydney, Lon-
don, New York and Gothenburg, Sweden, the
Perth-based quartet struck a winning formula.
“Birds of Tokyo” opened at No. 2 on the national
albums chart in August, earned a nomination for
the J Award and propelled the four-piece into
the ARIA Awards limelight with six nomi-
 nations. The group will also join the Big Day Out
tour next year.

DAN SULTAN
Critically acclaimed and anything to go by, then
Dan Sultan’s star is rising high. On Sept. 27, the
charismatic band leader won two trophies, includ-
ing best male artist, at the Deadly Awards, the
annual celebration of indige-
nous music. Another
honor followed Oct. 1,
at the Independent
Music Awards in Mel-
bourne, where the
country rocker bagged
the big gun for best inde-
pendent artist. Next up is
the ARIA Awards: Sultan
tall has four nominations, behind his current
album, “Get Out While You Can” (GMG).
Born in Alice Springs to an Irish father and Aoraborine
mother, Sultan enjoyed mainstream exposure
when he appeared in the 2009 musical feature
film “Bran Nu Day.” His rock’n’roll swagger has
carried him the nickname “the black Elvis.”
Sultan shrugs his shoulders at the comparison,
but as his profile grows, he may just make some for-
got the King.

CLOUD CONTROL
The path for this melodic four-piece is similar
to that of 2009 breakthrough act the Temper Trap.
Like the latter band, Cloud Control signed to the
Mushroom Group’s Liberation label Down Under,
then joined the Temper Trap on the roster
of Rodeo Marshall’s Infectious Music in
Britain. After touring with Vampire Weekend
and Supergrass, Cloud Control won two Aus-
tralian Independent Music Awards, including
best independent album for its debut, “Bliss Re-
lease” (Ivy League Records/Universal).
The band is up for three ARIA Awards, but it won’t be
there to collect its third in London the night of
the awards. “Cloud Control are something special,”
Mushroom Group chairman Michael Gudinski says.
“Watch out for this band.”

ANGUS & JULIA STONE
Angus & Julia Stone are the quiet achievers
of Australia’s music scene. With little exposure
and no grandstanding, the sibling act has enjoyed
more than 100,000 sales of its sophomore album,
“Down the Way” (Original Matters/EMI). Since
releasing the chart topper in March, the album
has spent more than 20 weeks inside the
national top 10. Now, the pair’s attention turns
to the United States, where the album opened
at No. 19 on Billboard’s Top Heatseekers chart
in April and at No. 8 on the Folk Albums list. On
Oct. 5, the act embarked on a fall North Ameri-
can tour. A sold-out itinerary will carry the
tour across Europe through November and into mid-
December. The Stones have already picked up
two of this year’s ARIA Awards in the artisan
categories handed out in early October, and there
are potentially six more ARIAs to come.
Annie Lennox was born on Christmas Day 1954—and her plans for a holiday album have been gestating almost ever since.

“I remember hearing all these beautiful Christmas carols in choir when I was 6,” she recalls with a laugh.

Five decades on, the singer/songwriter, activist and ’80s icon, born and raised in Aberdeen, Scotland, has finally parlayed her childhood musical love into “A Christmas Cornucopia,” due Nov. 16 in the United States on Decca and a day earlier throughout the rest of the world on Island.

Even if an artist is a global superstar with an estimated career album and singles sales—including solo outings and her work with Eurythmics—of around 83 million, according to Lennox’s manager Simon Puller, 19, 30-odd years of thinking about a collection of songs is unusual. But Lennox, newly signed to Universal after almost 30 years with Sony and BMG, is just the kind of artist: thorough, impassioned, committed.

“I just wanted to do it—I’d held onto this idea for many years,” Lennox says of her motivation in recording traditional festive songs like “Silent Night,” “The Holly and the Ivy” and “The First Noel.”

The gently ornate instrumentation, mostly the work of Lennox’s keyboards but also featuring a 30-piece orchestra, is topped off by her rich, instantly recognizable voice, while the set is rounded out by one new self-written song, the non-seasonal “Universal Child.”

Lennox and producer Mike Stevens began work in his London home studio in October 2009, continuing on and off during much of the following year. When the project started, she says, “I was out of a contract, and had this moment to take a breath and think, ‘What would I like to do next?’ Business-wise, she also felt “it would be good for me to have a change” noting that, at Sony, “I did start to feel too much part of the furniture.”

Universal Music U.K. chairman/CEO David Joseph, whom Lennox has known for many years, heard about the self-started project and asked her to come in and play some music.

“It’s always nice when people show an interest and they didn’t have to. It just touched me,” says Lennox, who officially signed with Universal on Aug. 23.

Last year, Paul Foley, GM at Universal’s Decca Label Group in New York, and his team worked on Andrea Bocelli’s “My Christmas” (Sugar/Decca) and Sting’s “If on a Winter’s Night ...” (Cherrytree/Decca), which sold 2.2 million and 544,000 copies, respectively, according to Nielsen SoundScan.

Foley won’t comment on whether the label hopes to emulate those successes, but he notes that “in the U.S., holiday music performs a lot better (than in Europe). We expect Annie’s Christmas record to outsell her last pop record.”

That album, 2007’s “Songs of Mass Destruction” (Ariata), sold 275,000 U.S. copies, according to SoundScan, and 71,000 in the United Kingdom, according to the Official Charts Co.
Recycling Plastik
Richie Hawtin Pays Tribute To His Past With An Expansive Package

For nearly a decade, Richie Hawtin has crisscrossed the globe as one of dance music's most in-demand DJs, playing everywhere from 100,000-plus outdoor festivals to exclusive clubs. But in 1993, Hawtin helped launch the techno movement as Plastikman, a mysterious producer/performance who manipulated synthesized beats and acid loops into a kinetic form of minimalism.

Through a series of Detroit warehouse parties that are the stuff of dance music legend and six albums on Mute (some of which are now out of print and go for upwards of $100 per copy). Plastikman captured the ear and imagination of the burgeoning electronic music community worldwide.

Now, Hawtin is bridging the gap between his person and persona, the past and the present, and his old and new fans with "Arkives" (Minus), a multimedia retrospective that will comprehensively capture every release that Plastikman ever recorded, plus videos, photos and other artifacts. The ambitious project will be available on Hawtin's own label in four editions, each of which is strictly limited. Only the amount of copies pre-ordered between Oct. 10 and Dec. 31 will be manufactured.

"The path to that decision was the sheer workload and high costs involved to produce the physical editions," Minus managing director Philip Soede says. "You don't want to just guess and possibly overproduce. But you also want to give people something really unique and special."

All formats of "Arkives" include the six Plastikman albums, and a treasure trove of additional material is doled out among them depending on the format. This includes rare and unreleased tracks, like an in-studio live session with John Peel, new remixes of Plastikman favorites by a slate of DJ/producers luminaries like Moby and Dubfire, commissioned just for this project; videos of Plastikman performances, like his 1995 Glastonbury Festival set; and "Slink," a new single. In total, there are 170 tracks and 10 videos.

"Analog" includes the albums on heavy-duty, 180-gram vinyl, in a deluxe box with a poster. "Digital," the downloadable version, contains the albums plus some of the new remixes. But "Analog" has it all: an 11-CD/DVD package with all the content, plus a 64-page book, personalized with the purchaser's name. And for the super-fans, "Collection" has all of that, plus the vinyl collection and bonus downloads.

It's expected to go for about €130 ($240).

Because fans won't receive their copies until at least February, Minus has built in phased incentives to encourage preorder. Those who buy on M-nus.com (where the majority of sales will take place) will receive a limited number of copies (intended to be available at specialty retail) within the first four-week period will receive an exclusive mix by Plastikman of Plastikman material; a special holiday card, should buyers want to give their purchase as a gift (but have nothing for under the tree); and their name printed on their copy. Those who order in the second phase get only the first two in the last phase, only the personalization is offered.

Hawtin has always been a vocal supporter of the digital revolution: He's a founding owner of dance music download site Beatport, and of Final Scratch, a DJ performance tool that allows for manual manipulation of digital tracks. But to him, the "Arkives" retrospective's attention to tangible detail isn't a disconnect.

"We're human, and we'll always be connected to physical objects," he says. "But if we make them as special as we can, unique, so people feel like they're part of something, then maybe they'll have [Arkives] on their coffee tables for 50 years instead of just one."
booked studios in Madrid. We recorded 17 songs in five days in the same spirit of spontaneity that characterized the "Buena Vista" sessions."

The project finds Ochoa's group adding a Cuban/Latin flavor to traditional African tunes, while the Malians contribute rippling rhythms to Cuban classics like "Guantanamera" and Ochoa's own compositions.

"My dream since I was young was to open a new door for African music," Toumani Diabate says. "I wanted to bring this music out of Mali and meet other cultures with it. On AfroCubism, I'm not playing Cuban music and the Cubans aren't playing African music. We've put the two together and made a new music."

The collective launches a world tour (Nov. 9 in Montreal). North American shows are booked through Concerted Efforts; Madrid-based Metric Productions books the group internationally.

A digital single, "Al Vaiven de Mi Carreta," was released in September, with World Circuit posting two videoclips of the album recording sessions on YouTube, Facebook and MySpace. The single has been serviced to radio, with priority being given to non-commercial, college and jazz stations. However, none such senior VP of marketing Peter Clancy admits: "We have learned from our 13 years of experience with the Buena Vista Social Club and sister projects that, unfortunately, [U.S.] Latin radio doesn't play this kind of music."

In the United Kingdom, the album has picked up airplay on stations ranging from digital alternative-formatted BBC 6 Music to classical BBC Radio 3. World Circuit's U.K. advertising campaign included mainstream and specialist music publications as well as a London underground station poster campaign.

"We've had strong media interest because there's a great story behind it." Nonesuch VP David Bitter adds: "We're hugely proud of our association with World Circuit; this feels like one of the most significant releases we've had in the last decade."

During his five decades in the music business, Aaron Neville has had hits on the R&B and adult contemporary charts as well as the Billboard Hot 100, among them the classic "Tell It Like It Is" and No.1 AC hits "All My Life" and "Don't Know Much," both duets with Linda Ronstadt. On new album "I Know I've Been Changed," due Nov. 9 on his own Tell It Records in partnership with EMI Gospel, Neville returns to his gospel roots. The 12-song collection pays homage to Brother Joe May, Sister Rosetta Tharpe, the Blind Boys of Alabama and other gospel legends whose music influenced the New Orleans native. Produced by Joe Henry, the album features Neville's longtime friend Allen Toussaint on piano.

1. What prompted you to do another gospel album?

This is my third gospel album. I had one called "Devotion" and one called "Believe." I've always liked gospel music. When I was a teenager, I was at a church and I'd be walking down the street getting into mischief and we'd be singing the Blind Boys of Alabama. When I was a baby, my grandmother rocked me on her lap in a rocking chair listening to the gospel stations. I heard Sister Rosetta Tharpe, Brother Joe May, the Blind Boys and all those kinds of groups as a baby.

2. You've been in the business for 50 years. How has your approach to making music evolved?

The biggest change is that back in those days all I was thinking about was what I wanted to sing. I wasn't looking into the future and where it was going to wind up or anything like that. I just wanted to sing, and the most important thing was to hear myself on the radio. Through the years you learn more about the music and the music business, record companies and all of that, and there were ups and downs, but I wouldn't change none of it.

3. How did you approach this new project?

We did it all in five days. Joe Henry was coming in off the road and I was coming in. Everybody's schedule was kind of going haywire, so we had to work it out in those five days. It was cool to do it like that. I wouldn't say we were under pressure, because it was a joy working with the musicians and especially Allen Toussaint, who was also my producer back in 1960.

4. How did you begin working with Toussaint back then?

Allen was an A&R man for this record company, Minti Records, in those days and he was still recording people like Ernie K-Doe and Irma Thomas. I couldn't wait to get my time, because we had been talking about doing something and I finally got a chance to go in with Allen. It was a split session between me and another group called the Del Royals.

5. In addition to your upcoming tour, what else is on your agenda in coming months?

I write poetry. As a matter of fact I have a poetry book, "Aaron Neville Inspirations," and I've been working with Allen Toussaint—I've been giving him some of my poetry and he's been putting music to it. So we're going to try to have like a 50-year or 51-year anniversary thing and do some of my stuff combined with me and Allen.

6. Your home was destroyed in Hurricane Katrina. Are you planning to move back to New Orleans any time soon?

That home is gone. I lost that home and then I moved to Tennessee after that. I have a house in Covington, LA, but I'm in New York now because I'm getting ready to get married next month to a pretty lady named Sarah. She's a photographer. She shot the Neville Brothers in 2008, when we went back to New Orleans for the first time after the hurricane. She photographed us for People magazine and we started talking. I kept in contact. We started seeing each other and fell in love.
ALBUMS

ELECTRONIC

SWEDISH HOUSE MAFIA
Until One
Producer: Swedish House Mafia
Astralwerks
Release Date: Oct. 26
This Stockholm-based DJ outfit scored a dance hit earlier this year with “One (Your Name),” its hard-hitting collaboration with Pharrell Williams of N.E.R.D. But separately, the men of Swedish House Mafia—Axwell, Sebastian Ingrosso and Steve Angello—have been rocking dancefloors for years, so here we have a 24-track primer designed to update new fans on each artist’s earlier work. (Until “One,” get it?) The continuously mixed set includes such original work as Axwell’s soulful 2002 track “Found U” and Angello’s spacey “Monday,” plus remixes like Ingrosso’s tribal-funk take on MGMT’s “Kids” and a jubilant version of “One More Time” by Daft Punk. (Things doesn’t ever so slightly during Milko Snow’s skinny “Silvia.”) Listeners also get Swedish House Mafia’s synth-strewn new single, “Miami 2 Ibiza,” which features young English rapper Tinie Tempah and might just give

REBA McENTIRE
All the Women I Am
Producer: Dann Huff
Valory/Big Machine
Release Date: Nov. 9
Among the many ladies Reba McEntire claims to be on her new studio album, “All the Women I Am,” is the type that peppers normal conversation with the phrase “kick it”—as in, “I’d kick it with who I wanted/And never get confronted for it.” That line is, of course, from “If I Were a Boy,” the 2008 Beyoncé hit that McEntire covers here with no less cool-mom authority than she did Kelly Clarkson’s “Because of You” on 2007’s “Duets.” Given her current partnership with the crossover kings at Big Machine, one hopes that an album of pop covers might loom in McEntire’s future. (How great would she be on “Just the Way You Are” by Bruno Mars?) Until then, we’ll have to make do with “All the Women I Am,” which offers another welcome helping of her well-established sound. Keepers include the disco-twangy title track “Cry!,” a pretty power ballad; and “The Day She Got Divorced,” where McEntire dissected the titular event with deadpan precision.—MW

NEW & NOTEWORTHY

BOB DYLAN
Producers: various
Columbia Legacy
Release Date: Oct. 19
Precocious few popular music vaulks have been more pellucid and consistently rewarding than Bob Dylan’s deep trove. Since the groundbreaking 1985 “Biograph” boxed set, Dylan and his archivists have delivered one revelatory release after another, and this year is no exception. “The Witmark Demos,” part of the ongoing “Bootleg Series,” offers the most intimate of Dylan encounters. It contains 47 songs (15 previously unreleased) recorded for his first two publishing companies and performed just by Dylan with his guitar and harmonica. Listening is like having a ringside seat for his evolution from wannabe Woody Guthrie troubadour to folk provocateur to sophisticated chronicler of human emotion. The casual nature of the sessions—Dylan coughs during “Blowin’ in the Wind” and stops “Talking Bear Mountain Picnic Massacre Blues” to correct a lyric, for instance—only enriches the experience. Meanwhile, “The Original Mono Recordings” offers up his first eight albums in immediate, arresting form. The release recaptures a sonic immediacy as well as instrumental details less prevalent in the more spacious and spread-out stereo mixes. These were Dylan’s legend-builders, and their new versions, alongside “The Witmark Demos,” make those six years seem that much more improbable—and impressive.—GG

BRYAN FERRY
Olympia
Producers: Bryan Ferry, Rhett Davies
Astralwerks
Release Date: Oct. 26
Judge this album by its cover—Kate Moss pouting moodily on satin sheets—and you’d assume it harks back to Bryan Ferry’s Roxy Music pomp, when supermodels queued up to grace the band’s album covers and Ferry dispatched enfilad-art rock classics without even breaking a sweat. Indeed, this is as close as we may get to a Roxy reunion song record: Phil Manzanera, Andy Mackay and Brian Eno are all featured, alongside everyone from Pink Floyd’s David Gilmour to the Scissor Sisters. Some of it works like a dream. The dramatic swagger of “You Can Dance” finds Ferry murmuring “Do you come here often?” like the old smoothie he is, while the throbbing, bass-heavy groove Armada collaboration “Shameless” is more all-night rave than gentlemen’s club, and all the better for it. Ferry also brings his own style to covers of Tim Buckley’s “Song to the Siren” and Traffic’s “No Face, No Name, No Number.” But too many songs fail to equal the quality of the guest list, meaning the substance of “Olympia” never quite matches its undoubted style.—MS

RAY CHARLES
Rare Genius: The Undiscovered Masters
Producer: John Burk
Concord Records
Release Date: Oct. 26
A collection of previously unreleased tracks can sometimes feel like a mishmash of songs that have nothing in common other than never being released. But that’s not the case with the new Ray Charles album, “Rare Genius.” The 10-track set flows from start to finish as it vibrantly captures the late singer’s wide range of musical styles, piano handwork and gritty, soul-drenched vocals. With love as a thematic backdrop, “Rare Genius” takes its cues from one of the first tracks discovered, “It Hurts to Be in Love.” Punctuated by spirited horns, the cautioned tale provides the perfect platform for the deep emotion and intensity effortlessly reflected in Charles’ voice. He goes deliciously bluesy on the standard “There’ll Be Some Changes Made,” then revs up sultry on the ‘50s pop hit “Wheel of Fortune” and playful as he sings and talks his way through the prophetic “I Gonna Keep On Singin’.” The closing track is a rediscovered surprise from the Sony vaults: Charles’ pairing with fellow icon Johnny Cash on the moving gospel-inspired “Why Me, Lord?” Here’s hoping there’s more to come.—GM
REVIEW

SINGLES

R. KELLY
When a Woman Loves (5:12)
Producer: R. Kelly
Writer: R.S. Kelly

With some of his best-known songs existing in the pop and hip-hop realms, it’s easy to forget how command- ing R. Kelly’s voice can become on a no-frills soul track. “When a Woman Loves” echoes the slow-paced beauty of the Penguins’ “Earth Angel” and Kelly’s own “If I Could Turn Back the Hands of Time,” with the singer emoting over a quiet beat and simple chord progression. The lyrical content of the song, which focuses on how a woman’s unconditional love can breed forgiveness, takes a back seat to Kelly’s powerhouse vocal performance. Near the end of the track, the music drops out for more than 20 seconds and Kelly hopsscotches across syllables before hitting a climactic final note. Most performers couldn’t pull off such an ostentatious moment, but the self-proclaimed “king of R&B” continues to prove himself unparalleled on “When a Woman Loves.” —JL

COUNTRY

TOBY KEITH
Bullets In the Gun (4:17)
Producer: Toby Keith
Songwriters: T. Keith, R. Rutherford
Publishers: T oleca Tunes (BMI), Universal Music/Memphiana (ASCAP)

Speck Dog–Universal

The title track to Toby Keith’s latest album—the tale of a modern-day Bonnie & Clyde who have to retrieve a bag of jewels after the getaway driver defects—was inspired by the country star utilizing his sharpest storytelling skills.

LEE DeWyZE
Sweet Serendipity (3:18)
Producer: David Glass
Write rs: L. DeWyze, D. Glass, J. Lawhead
Publishers: Cwize (BMI), Glass Too

Bay/Sony/ATV Tunes (ASCAP), Azyth Music/Sony/ATV Tunes (ASCAP)

T9 Enter tainment/RCA Records

With “Sweet Serendipity,” “American Idol” season-nine champ Lee DeWyze delivers a debut that suits both his musical influences and vocal style. The 24-year-old native of Illinois is a solid vocalist who’s able to hit the high notes while also offering a range of melodies, from soulful to bluesy. His version of “Sweet Serendipity” is strong but not as impressive as the original by Lee DeWyze. In this song, DeWyze sings while rapidly working through the melody. His well-placed harmonies and lyrical style shine throughout the song, with the bridge and climax bringing to mind John Mayer’s early material. With debut album “Live It Up” set to arrive Nov. 16, “Sweet Serendipity” is a strong indication that the musical personality DeWyze developed as a contestant on “American Idol” will carry over to his recording career. —MM

THE BLACK EYED PEAS
The Time (The Dirty Bit) (3:03)
Producer: Will.I.am, D.J. Ammon
Writers: various
Publishers: various

Interscope

“Dirty Dancing” meets Auto-Tune on The Black Eyed Peas’ first offering from “The Beginning,” the follow-up to the group’s smash 2009 set “The.E.N.D.” The latter’s lead single, the bizarre and chorus-less “Boom Boom Pow,” spent 12 weeks atop the Billboard Hot 100, so it’s no wonder Will.I.am feels empowered to take fans on a five-minute journey more splintered and cyberbionic, whosehing and war than ever. His tag-team dynamic with Fergie is replicated here; He implores the crowd to “lose control,” while she spouts vaguely hip-hop-inspired lyrics: “I didn’t come to get bougie/I came here to get crazy.” The borrowed lyrics and melody of “(I’ve Had) The Time of My Life,” meanwhile, serve as the song’s only deep breath amid all the sonic compression. Both alien-sounding and bound to play at weddings everywhere, “The Time” is yet another marker of the Peas’ digital evolution—it’s their party, and we’re just invited. —MH

ROCK

SAVING ABEI
The Sex Is Good (3:31)
Producer: Skiddo Mills
Writers: J. Null, J. Weeks, S. Mills
Publishers: Crazy You Publishing/Primary Wave Music Publishing (ASCAP), Skiddo Music/Onner Tamerlane Publishing (BMI), Skiddo/Claro/Rev57, Mississippi rock group Saving Abel defines the biblical reference in its name with “The Sex Is Good,” the latest single off sophomore disc “Miss America” that has been climbing Billboard’s Rock Songs chart. The track kicks on acoustic riffs that slither along to the melody and a drumbeat that kicks in during the chorus. Meanwhile, singer Jared Weeks fuels the track with his raspy delivery and lyrics that are as blunt as the song’s title suggests. “You can’t mistake it, because it’s something you’re not an outlaw, but the sex is good,” Weeks belts in the chorus. “The Sex Is Good” may be provocative, but the song’s content never becomes too explicit to be deemed off-putting. With a gritty sound and attention-grabbing lyrics, Saving Abel has given modern rock radio another solid anthem. —EG

LEDGER & CREDITS

EDITED BY MITCHELL PETERS
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Beyond Physical
Shakira's Sales Success Exposes Ripe Digital Market

As expected, Shakira’s new Spanish-language set, “Sale el Sol,” debuts at No. 1 on Billboard’s Top Latin Albums chart. And, given her current arena tour and the global success of the World Cup anthem “Waka Waka (This Time for Africa),” it’s not surprising that her first-week sales—46,000 albums, according to Nielsen SoundScan—mark the highest debut for a Latin album this year.

More remarkable than sales numbers, however, is Shakira’s online success. It highlights a Latin digital market that—after targeted properly—is ripe for the picking.

In the United States, 35% of the first-week sales of “Sale el Sol” were digital. Eight of the top 10 tracks on Billboard’s Latin Digital Songs chart are Shakira’s, including the No. 1 “Loca,” which sold 38,000 downloads, the highest-selling week ever for the chart. Overall, Shakira’s new track added up to more than 106,000 downloads for the week. Digital sales were aided by prominent placement on both the iTunes and Amazon Latin home pages.

“It’s our way of placing 200,000-300,000 units in those markets where due to piracy and closure of retail outlets we have negligible physical distribution,” Cabral says. The book deals were negotiated with different newspapers in each country. The newspapers will buy the book and send it from Sony and then promote it via promotions in their publications.

In addition, when Shakira kicks off the Latin American leg of her tour in February, Sony will sell “music tickets” that will allow fans to download tracks as part of their ticket purchase. The same strategy was employed earlier this year with Chayanne.

“With an artist like Shakira, we’ll sell a lot of physical CDs, but you have to think about everything else,” Cabral says. “We have to go out and strike deals that make sense in every territory.”

ROO-KEYS OF THE YEAR

Alcara, Ohio’s Black Keys reach the Alternative summit with their first chart entry as “Tighten Up” (Nonesuch/Warner Bros.) ascends 2-1.

The song appears on the act’s sixth studio album, “Brothers,” which soars 48-27 as the Greatest Gainer (14,000, up 64%, according to Nielsen SoundScan) on the Billboard 200. The track, which debuted at No. 3 on the June 5 chart, has sold 346,000 copies. “Tighten Up” bows at No. 93 on the Billboard Hot 100.

“A five-year plan has led to massive success,” Warner Bros. VP of Alternative promotion Rob Goldklang says, citing the band’s first release on Nonesuch, “Magic Potion,” in 2006.

“Tighten Up” was sent to radio seven months ago with “early support from only a few stations,” Goldklang adds. The label’s marketing plan helped lead to major placements on TV, including “Gossip Girl,” “House,” and “Hung,” as well as a sold-out headlining tour. A Subaru campaign featuring the song has also begun.

“Warner Bros., Nonesuch and Q Prime Management are thankful to alternative radio,” Goldklang says, “and feel that this is just the beginning.”

—Gary Trust
Musical Sweetener

‘Housewives’ Star Kandi Returns To Her Roots

Kandi Burruss, former Xscape member and co-writer of such hits as TLC’s “No Scrubs” and Destiny’s Child’s “Bills, Bills, Bills,” returns to Billboard’s Hot R&B/Hip-Hop Songs chart with “Leave U.” Debuting at No. 89, the Oct. 5 digital release is the lead single from the singer/ songwriter’s second solo album, “Kandi Koated” (Kandi Koated/Asylum/Warner Bros.), due Dec. 14.

During the last several years, Kandi—who goes by the single name Kandi—attempted to release a follow-up to her pop-leaning Columbia solo debut, 2000’s “Hey Kandi... But the project was ultimately put on hold. Then, just as she decided to record her own independent project, Kandi was asked to join the 2009 second-season cast of Bravo’s “Real Housewives of Atlanta.” That same year, she released the digital EP “Fly Above,” catching the attention of Asylum/WB.

“The show definitely helped as far as being in a position to do a solo album: it’s a big infomercial,” Kandi says with a laugh. “Having not done an album in so long and wondering who’s going to be interested in what you’re doing can be discouraging. But you never know what’s going to fall into your lap.”

Comprising midtempo and ballads influenced by the timeless R&B that was Xscape’s hallmark, “Kandi Koated” revolves around the concept of life’s relationships. Unlike in “Fellin’ Ya,” which interpolates Outkast’s “Elevator,” Bryan Michael Cox (“Give It to You”) and the J.U.S.T.I.C.E. League (“I Want You”), Kandi’s Xscape alumna Tamika “Tiny” Cottle collaborates on the set’s only feature on “Superwoman, T.”

“It’s for every woman who’s doing whatever she has to do to take care of her kids,” Kandi says. “It’s also a little taste of Xscape from a long time ago.”

Notching its first No. 1 R&B (and No. 2 pop) hit in 1993 with “Just Kickin It,” the So So Def/Columbia group—also featuring sisters LaTocha and Tamika Scott—scored several more hits including “Understanding” and “Who Can I Run To?” Before disbanding, Xscape released three top 10, multiplatinum-selling R&B albums, ending with 1998’s “Traces of My Lipstick.” After co-writing “No Scrubs” with Cottle, Kandi has since penned songs for Phnk, Usher and Mariah Carey. The Grammy- and ASCAP Award-winning artist will be promoting her new single and album during Fantasia’s Back To Me tour. The 30-city trek, whose line-up includes Eric Benet, begins Nov. 4 in Richmond, Va., and ends Jan. 1, 2011, in St. Louis. While on the road, Kandi—celebrating the one-year anniversary of her Atlanta boutique, TAGS—will continue hosting her Ustream TV show, “Kandi Koated Nights,” and writing her weekly blog with Interactive One’s Hello Beautiful.

“The goal with ‘Kandi Koated’ was to make an album that people will play all the way through,” Kandi says. “As a songwriter, I don’t want to hear people say there are only one or two hot songs and everything else is just ‘eh.’ I’ve waited so long to come back that I had to give people an album worth my coming back. Otherwise, what would be the point?”

WOMEN OF COLOR

The cast of Tyler Perry’s upcoming film “For Colored Girls” is performing double duty on the project by also contributing to its soundtrack. Janet Jackson, Loretta Devine, Kimberly Elise, Whoopi Goldberg, Thandie Newton, Phylicia Rashad and Anika Noni Rose are among those who recite poems in the film’s main-title sequence, with music scored by composer Aaron Zigman and performed by Joshua Bell and the Hollywood Studio Symphony Orchestra.

Coming to theaters Nov. 5 from Lionsgate, the film is Perry’s adaptation of playwright/poet Ntozake Shange’s 1977 Tony Award-nominated, “For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf.” It tells the story of nine women dealing with the vagaries of love and loss. Atlanta will release the soundtrack, Nov. 2; snippets are now streaming on ForColoredGirlsSoundtrack.com, where the album is being offered as a preorder digitally for $9.99 and as part of a gift pack with a CD and T-shirt for $12.99. The soundtrack also features performances by Janet Jackson, Laura Izibor, Ledisi, Estelle, Sharon Jones & The Dap-Kings, Lalah Hathaway and Gladys Knight. Selections include a rendition of Nina Simone’s 1966 blues song “Four Women.”

“Tyler said he wanted powerful female voices singing songs truly inspired by both the play and the film,” says Joel C. High, the film’s music supervisor. Knight’s “Colored Girls” track is titled “Settle.” “We sent it to Tyler because he always seems to embrace my music,” Knight says. “He called right back and said, ‘We love it. We’ve got to have it.’”

Knight also had a role in Perry’s 2005 film “I Can Do Bad All By Myself” which earned $51.7 million, according to BoxOfficeMojo.com, and performed two songs on its soundtrack.

“‘He gave me an opportunity that was outside of my music comfort zone,’” Knight says. “I love the way he directs. I’m hoping that I’ll get a chance to do more with him.”

—Ann Donahue

SWANS SONG

After a 13-year break, seminal industrial outfit Swans are reviving the project. Following a successful tour of the northeastern United States, the band is playing a 10-date stint in the United Kingdom and Ireland.

The treks are in support of the group’s critically acclaimed new album, “My Father Will Guide Me Up a Rope to the Sky,” on frontman Michael Gira’s Young God Records. A month after its Sept. 21 release, the project has thus far reached No. 23 on Billboard’s Heatseekers Albums chart.

Reaction to the post-punk band’s performances has been positive. Seven of Swans’ 10 dates on their recent U.S. and Canada tour of small to midsize venues were sold out, including stops in New York, Chicago, Boston, Toronto and Montreal.

“it’s been going really well, let’s just put it that way,” Gira says by phone from the Concord 2 club in Brighton, England. The venue is one of the stops on Swans’ England run, during which the band headlined the Super sonic Festival in Birmingham and sold out London’s 1,500-seat Koko Theatre. Swans will continue touring overseas in two-to-six-week stints during the next 18 months, with dates in Japan, Australia, Russia and Greece. The group will return to the States in February.

Gira decided to reanimate Swans when he began feeling creatively stunted in his other band, Angels of Light. “I had been thinking about making louder, all-encompassing, all-consuming uplifting sounds again,” he says. “So I thought I’d restart Swans.”

To get a sense of what the response would be—and to drum up financial support for the project—Gira sold 1,000 hand-printed and —colored limited-edition copies of acoustic demos on his website, YoungGodRecords.com. He hoped to sell the entire lot in six months. Instead, they sold out in eight days.

Gira credits the Internet and social media for not only regrouping original Swans fans but also introducing younger listeners to the act’s music and live shows. “The crowds are very mixed, which is very gratifying,” Gira says. “It’d be pretty awful if it was just old people like me.”

—Megan Vick
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**SUGARLAND'S SWEET; KINGS ARE ROYAL; PBS' L.A. LOSS**

Country duo **Sugarland** sweeps in at No. 1 on the Billboard 200 with its third chart-topping release, "The Incredible Machine." The set sold 283,000 copies last week, according to Nielsen SoundScan, beating out the No. 2 arrival of **Kings of Leon**'s "Come Around Sundown," which starts with 184,000.

Sugarland previously hit No. 1 with 2008's "Love on the Inside" and the 2009 Walmart-exclusive "Live on the Inside." "Love" was the duo's first studio release and opened at No. 1 with a career-high sales week of 313,000, according to SoundScan, before climbing to No. 1 the next week with 171,000 copies.

"Sundown" earns Kings of Leon their highest-charting album and best sales week. The band's last set, 2008's "Only by the Night," bowed at No. 5 with the group's best sales week (74,000). But it peaked at No. 4 nearly a year later, in September 2009.

Each of the band's albums has posted successively higher peaks: 2003 debut "Youth & Young Manhood" topped out at No. 113. 2005's "Aha Shake Heartbreak" hit No. 35, and 2007's "Because of the Times" halted at No. 25.

On the other side of the Atlantic, Kings of Leon crown the Official Charts Co.'s albums tally for a third straight time, after shifting 183,000 in their first week. That marks the biggest debut-week sales for an album this year, according to the OCC, and, with 49,000 downloads sold, the best bow ever for a digital set.

**NOW HEAR THIS!** Next week, watch for Taylor Swift's "Speak Now" to blow in at No. 1 on the Billboard 200, likely with the largest sales week of the year. Industry prognosticators are suggesting that the Big Machine set may arrive with as many as 900,000 copies, with a chance at 1 million. If it crosses the 900,000 mark—a solid bet, according to the fans—we're talking to—it would become the best sales week for an album since Lil Wayne's "Tha Carter III" bowed with slightly more than 1 million copies in June 2008.

**A PUBLIC AFFAIR:** PBS TV affiliate KCET Los Angeles—the public broadcaster's leading outlet in the second-largest U.S. market—recently announced that it will become an independent station as of Jan. 1, 2011, after it was unable to come to terms on a reduction of its PBS fees and greater programming flexibility. Thus, come Jan. 1, KCET will no longer air any of the PBS shows that regularly provide album sales spikes on the Billboard 200. Programs like "Great Performances" (which aired "Him&C" David Foster & Friends' and "Michael Bublé Meets Madison Square Garden"), "Austin City Limits," "In Performance at the White House," and "Tavis Smiley,"

That's a blow to not only the L.A. TV viewers but also music fans, artists and labels. The Billboard charts regularly experience Nielsen SoundScan spikes thanks to viewers who were moved to buy an album after watching a concert or performance. Additionally, distributors sell CDs and DVDs to PBS affiliates that offer them to subscribers as part of their pledge drives. (Such sales aren't reported to SoundScan.)

As for PBS, it's focused on ensuring the people of Los Angeles continue to benefit from its content and will work with PBS' three remaining L.A.-area affiliates (KCBS Huntington Beach, KJCR San Bernardino and the L.A. school district's KLCS) to provide content to Southerners.

However, there is one bright spot. KCET's departure from the PBS system will not affect its ability to acquire independently produced specials, especially those popular during pledge drives, such as "Celtic Thunder—It's Entertainment!" or any number of André Rieu concerts.

Though the station's 2011 programming schedule hasn't yet been announced, KCET has "a strong commitment to the film, television and music industries that are in our own backyard," station executive VP/Chief content officer Mary Mazur says, "To that end, we hope to continue broadcasting strong programming to younger viewers and PBS, beyond."
### The Billboard 200

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<tr>
<td>LIKE A G6</td>
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<td>lady gaga feat. beechwood &amp; dev</td>
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<td>BOTTOMS UP</td>
<td>trey songz feat. nikka minor</td>
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<td>TEENAGE DREAM</td>
<td>katy perry</td>
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<td>DYNAMITE</td>
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<td>fie rides feat. david guetta</td>
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<td>LACIE MADISON</td>
<td>jessie j</td>
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<td>blake shelton</td>
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<td>CREEK SIDE</td>
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<td>FANCY</td>
<td>drake feat. ti &amp; wiz Khalifa</td>
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<td>daughter</td>
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<td>KING OF ANYTHING</td>
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<td>ALL I DO IS WIN</td>
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<td>CAN'T BE FRIENDS</td>
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<td>IF IT'S LOVE</td>
<td>train</td>
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<td>FARMER'S DAUGHTER</td>
<td>rodney atkins</td>
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<td>MY KINDA PARTY</td>
<td>justin bieber feat. drake</td>
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<td>NO LOVE</td>
<td>eminem feat. lil wayne</td>
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<td>1234</td>
<td>black eyed peas feat. chris brown &amp; will.i.am</td>
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<td>HEY BABY (DON'T SHUT ME OUT)</td>
<td>p!nk &amp; will.i.am feat. max</td>
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<td>THE BOYS OF SUMMER</td>
<td>kevin chappell &amp; keith townsend</td>
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<td>RUNAWAY</td>
<td>kanye west feat. pusha t</td>
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<td>ANYTHING LIKE ME</td>
<td>madonna &amp; pharrell williams</td>
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**Top 40**

1. LIKE A G6
2. JUST THE WAY YOU ARE
3. ONLY GIRL (IN THE WORLD)
4. JUST A GIRL
5. BOTTOMS UP
6. TEENAGE DREAM
7. DYNAMITE
8. CLUB CAN'T HANDLE ME
9. LOVE THE WAY YOU LIE
10. FULL HOUSE
11. LETTING GO (DUTTY LOVE)
12. AS SHE'S WALKING AWAY
13. NOT AFRAID
14. COME BACK SONG
15. IF IT'S LOVE
16. FARMER'S DAUGHTER
17. MY KINDA PARTY
18. NO LOVE
19. ASTON MARTIN MUSIC
20. HEY BABY (DON'T SHUT ME OUT)
21. THE BOYS OF SUMMER
22. RUNAWAY
23. ANYTHING LIKE ME

**Full Chart Available at:**
- [ebook-free-download.net](http://ebook-free-download.net)
- [magazinesdownload.com](http://magazinesdownload.com)
- [www.americanradiohistory.com](http://www.americanradiohistory.com)

*Data for week of November 6, 2010*
### Mainstream Top 40

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<td>3</td>
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<td>Holland</td>
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### Adult Contemporary

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### Adult Top 40

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### Rock Songs

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<td>I WANT YOUR LOVE</td>
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After completing the longest journey (52 weeks) in the alternative scene from five weeks ago, Nile Rodgers’ “Aid” marks the Mainstream Top 40 hit on No. 28. With the absence of the Top 40 hit to carry a former Alternative leader to the pop album chart’s top three this year.

Since 2005, when two former Alternative No. 1s subsequently reached the Mainstream Top 40 hit list of the year — “Diverse” by John Danks’ “机动的！Diverse” in 2004 and “Snowflakes” by London’s “Snowflakes” in 2005 — this two-tracks fallowed such a crossover path prior to their Mainstream Top 40 hit list. A year ago last month, when the former “Snowflakes” went to No. 1 on Mainstream Top 40 after leading Alternative for three weeks in April.

In December 2006, singer Demi Lovato’s “Demi” reached No. 5 on Mainstream Top 40 after reaching Alternative for three weeks in April.
### HOT COUNTRY SONGS

<table>
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<th>Week No.</th>
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<tr>
<td>1</td>
<td>Darius Rucker</td>
<td>Come Back Song</td>
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<tr>
<td>2</td>
<td>Zac Brown Band w/ Alan Jackson</td>
<td>As She's Walking Away</td>
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<tr>
<td>3</td>
<td>Ronnie Dunn</td>
<td>I'm Gonna Miss Her Like I Miss The Rain</td>
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<td>4</td>
<td>George Strait</td>
<td>The Girl I Love</td>
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<td>5</td>
<td>Tim McGraw</td>
<td>Why Not</td>
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<td>6</td>
<td>George Strait</td>
<td>Little Bit Stronger</td>
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<td>Where I Go From Here</td>
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<td>George Strait</td>
<td>You Look So Good</td>
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<td>This Dance</td>
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<td>Ready For Love</td>
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<td>I Saw The Light</td>
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<td>One More Day</td>
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<td>I'll Go Down Easy</td>
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<td>Cowboy's Back in Town</td>
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<td>He Loves You More Than You Love Me</td>
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<td>I'm Gonna Miss Her Like I Miss The Rain</td>
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<td>All She Wants Is A Good Time</td>
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<td>20</td>
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### TOP COUNTRY ALBUMS

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<td>Kenny Chesney</td>
<td>Hemmingway's Whiskey</td>
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<td>Trace Adkins</td>
<td>If I Die Young</td>
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<td>Craig Morgan</td>
<td>Isolated</td>
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<td>Miranda Lambert</td>
<td>Revolution</td>
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<td>6</td>
<td>Darius Rucker</td>
<td>The Incredible Machine</td>
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<td>7</td>
<td>Kenny Chesney</td>
<td>What She Wants</td>
<td>18</td>
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<td>8</td>
<td>Trace Adkins</td>
<td>This Woman</td>
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<td>Tim McGraw</td>
<td>Like It Or Leave It</td>
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<td>10</td>
<td>Tim McGraw</td>
<td>The Dance</td>
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<td>11</td>
<td>Darius Rucker</td>
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### TOP BLUEGRASS ALBUMS

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<td>Rhonda Vincent</td>
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<td>The SteelDrivers</td>
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<td>Trampled By Turtle</td>
<td>Looking For A Mountain Top</td>
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<td>Carolina Chocolate Drops</td>
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### BETWEEN THE BULLETS

**‘BACK’ AT NO. 1**

Darius Rucker claims his fourth leader as Hot Country Songs as “Come Back Song” steps #1. His previous chart-toppers are “Don’t Think I Don’t Think About It” (2008), “It Won’t Be Like This for Long” and “Alight” (both in 2009).

Another track, “History in the Making,” peaked at No. 3 in March. Concurrently, Sugarland’s “The Incredible Machine” starts at No. 1 on the Billboard 200 and Top Country Albums with 203,000 copies—the duo’s third No. 1 on both titles (see Over The Counter, page 77). Two songs from the new set open at No. 11 and 14 on Country Digital Songs.
RICK ROSS SHINES IN SLOW WEEK

Rick Ross’ “Aston Martin Music” is the only album in the top 10 of Top R&B/Hip-Hop Albums to experience a gain this week as it rises 8-7 with Greatest-Gainer honors (4%). Its second straight weekly gain, the set has spent 12 of its 14 chart weeks in the top 10, second only to 2004’s “Till I,” which picked up 14 top 10 frames. Figure that the continued rise of the album’s single “Aston Martin Music” has something to do with the set’s sales spikes. (“Aston” now is Greatest-Gainer honors on Mainstream R&B/Hip-Hop, moving 17-12, which likely helped push the song 1-8 on Top R&B/Hip-Hop Songs see opposite page). It’s in its seventh top 10 life on the latter chart.

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Go to www.billboard.com for complete chart data

www.americanradiohistory.com
## HOT R&B/HIP-HOP SONGS

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<td>#8</td>
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## BETWEEN THE BULLETS

### ADDING COLOR TO THE CHARTS

Wei Khali's Pittsburgh Steelers-inspired single "Black and Yellow" continues to break new ground for the underground favorite. On the Mainstream R&B/Hip-Hop and Rhythm & Blues charts (opposite page), the track debuts at No. 37 and 38, respectively, to become his first charting title on either list. On the R&B/Hip-Hop Songs, it breaks into the top half of the chart at No. 44, ranking up to No. 3 million in its second week. "Black and Yellow" is presently the lead single of "Post-Fight," his last album for 2010.

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Data for week of NOVEMBER 6, 2010 | For chart reprints call 561-344-6133

Go to www.billboard.biz for complete chart data | 87
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
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<tr>
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<td>Dirty Picture</td>
<td>M. I. A.</td>
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<td>Get It Right My Way</td>
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<tr>
<td>Going &amp; Coming</td>
<td>Q-Tip</td>
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<tr>
<td>Winners &amp; Losers</td>
<td>J. Holiday</td>
<td>Grand Central Records</td>
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<tr>
<td>Crossin'</td>
<td>Bridget Kelly</td>
<td>Snack Bag Records</td>
</tr>
<tr>
<td>Let's Celebrate</td>
<td>Journeymen</td>
<td>-owned</td>
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</table>
| Body Shop | Jaida Dreyer |-to-
| Smack You | Missy Elliott | Broadway Records |
| Rain | R. Kelly | J Records |
| Oh No | Big Sean |-Deluxe Edi- |
| Million Miles | Ne-Yo | RCA Records |
| As Good As I Shim | Nas | Def Jam Recordings |
| Hang With Me | Jeremih | Cash Money |
| I'm So Into You | T-Pain | Cash Money |
| Down Under | Tiesto | Arista Records |
| Who's That Girl | Nelly Furtado | Universal Motown |
| Where's the Party? | Tiësto | Arista Records |
| Thicker Than Water | Jada | Cash Money |
| No Love | Drake | Cash Money |
| Bow Down/I服e Myself | Beyoncé ft. Jenkins & Young | Cash Money |
| Party For My Girls (Clear Eyes) | CeeLo Green & Ti | Cash Money |
| Bittersweet | Cloud 9 | Cash Money |
| Take it Off | Ke$ha | RCA Records |
| You Oughta Know | Adele | Columbia Records |
| Love | Rick Ross | Cash Money |
| Monster | Lady Gaga | Interscope |
| Club Can't Handle Me | Mariah Carey | J Records |
| Take Over Control | Timbaland ft. 大野智 | Cash Money |
| I'm In Love (It Ain't Gonna Do It) | Keri Hilson | Cash Money |
| Saturday Night | T.I. | Cash Money |
| It Goes Like This | Maroon 5 ft. Swizz Beatz | Cash Money |
| I'm On | Aaliyah | J Records |
| I'm Not In Love | The Weeknd | Cash Money |
| Gimme That | Nas | Def Jam Recordings |
| Down For Whatever | T. Pain | Cash Money |
| Headstrong | T. Pain | Cash Money |
| We On | T. Pain | Cash Money |
| She Don't Know | T. Pain | Cash Money |
| We Speak Americano | G. Garrett | Cash Money |
| Stereo Love | Stereophonics | Cash Money |
| Club Can't Handle Me | Timbaland ft. 大野智 | Cash Money |
| Dream Dream Dream | Mariah Carey | J Records |

### TOP TRADITIONAL JAZZ ALBUMS

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### TOP TRADITIONAL CLASSICAL ALBUMS

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<td>The Best of Wagner</td>
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<td>The Best of Mozart</td>
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<td>The Best of Schubert</td>
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### TOP CONTEMPORARY JAZZ ALBUMS

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### TOP DANCE/ELECTRONIC ALBUMS

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<td>Keri Hilson</td>
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<tr>
<td>Bow Down/I服e Myself</td>
<td>CeeLo Green &amp; T. Pain</td>
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<tr>
<td>Bittersweet</td>
<td>Cloud 9</td>
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<tr>
<td>Take Over Control</td>
<td>Timbaland ft. 大野智</td>
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<tr>
<td>I'm On</td>
<td>Nas</td>
<td>Def Jam Recordings</td>
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<td>Gimme That</td>
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<td>She Don't Know</td>
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<td>We On</td>
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<tr>
<td>Club Can't Handle Me</td>
<td>Timbaland ft. 大野智</td>
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<td>Dream Dream Dream</td>
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### HOT DANCE AIRPLAY

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### TOP WORLD ALBUMS

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<td>Heart and Soul</td>
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<td>Touch and Go</td>
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<td>Fun in the Sun</td>
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<tr>
<td>Make Room for Me</td>
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<tr>
<td>All For You</td>
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<td>JVC Records</td>
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<tr>
<td>Dangs With Me</td>
<td>Various Artists</td>
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<td>Will's Chili in Your New Shoes</td>
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<td>Mamba</td>
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### SMOOTH JAZZ SONGS

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<td>Uptown Girl</td>
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<td>Big Engine</td>
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<td>River of Deceit</td>
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<td>My Life</td>
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<td>Only the Good Die Young</td>
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### TOP CROSSOVER ALBUMS

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Data for week of NOVEMBER 6, 2010 | For chart reprints call 516-854-6433 | Go to www.billboard.biz for complete chart data
### HOT LATIN SONGS

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<td>3</td>
<td>&quot;La Nena&quot;</td>
<td>Placido</td>
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<tr>
<td>4</td>
<td>&quot;Como Si&quot;</td>
<td>Marc Anthony</td>
</tr>
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<td>&quot;Reggaetón&quot;</td>
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<td>6</td>
<td>&quot;Gente&quot;</td>
<td>J Balvin, Willy Williams</td>
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<tr>
<td>7</td>
<td>&quot;Rebeldía&quot;</td>
<td>Sean Paul, Monica</td>
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<td>8</td>
<td>&quot;Yo Soy&quot;</td>
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<td>9</td>
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<td>&quot;Quién Querrá&quot;</td>
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### TOP LATIN ALBUMS

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<td>Marc Anthony</td>
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<td>2</td>
<td>&quot;Rebelde&quot;</td>
<td>J Balvin, Willy Williams</td>
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<tr>
<td>3</td>
<td>&quot;Dias de Lodo&quot;</td>
<td>Sean Paul, Monica</td>
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<tr>
<td>4</td>
<td>&quot;Yo Soy un Trapecista&quot;</td>
<td>Carlos Vives</td>
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<tr>
<td>5</td>
<td>&quot;A Quien Quieras&quot;</td>
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### REGIONAL MEXICAN ALBUMS

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<td>2</td>
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<td>El Bronco</td>
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<td>3</td>
<td>&quot;Yo soy un Trapecista&quot;</td>
<td>Carlos Vives</td>
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<tr>
<td>4</td>
<td>&quot;Dias de Lodo&quot;</td>
<td>Sean Paul, Monica</td>
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<tr>
<td>5</td>
<td>&quot;Yo Soy un Trapecista&quot;</td>
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### LATIN POP ALBUMS

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<td>&quot;La Nena&quot;</td>
<td>Placido</td>
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<tr>
<td>3</td>
<td>&quot;Como Si&quot;</td>
<td>Marc Anthony</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Rebeldía&quot;</td>
<td>J Balvin, Willy Williams</td>
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<td>&quot;Vida&quot;</td>
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### TROPICAL ALBUMS

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<td>Marc Anthony</td>
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<tr>
<td>2</td>
<td>&quot;Rebelde&quot;</td>
<td>J Balvin, Willy Williams</td>
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<td>3</td>
<td>&quot;Dias de Lodo&quot;</td>
<td>Sean Paul, Monica</td>
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<tr>
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<td>&quot;Yo Soy un Trapecista&quot;</td>
<td>Carlos Vives</td>
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### LATIN RHYTHM ALBUMS

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<td>J Balvin, Willy Williams</td>
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<tr>
<td>5</td>
<td>&quot;Vida&quot;</td>
<td>Luis Fonsi</td>
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**BETWEEN THE BULLETS**

**SHAKIRA’S ‘CRAZY’ AIRPLAY GAINS**

Along with Shakira’s “Sale el Sol” opening at the summit of Hot Latin Albums (see story page 7), the album’s lead single, "Loca," boasts impressive gains on our airplay charts. For starters, the tropical-inspired track leaps 11-4 on Hot Latin Songs (up 40%) in audience, according to Nielsen BDS, to mark her ninth leader on the list. Pop Pop Airplay, it’s her 13th No. 1 (4) and on Tropical Airplay (it becomes her third leader in 3). — Really Remix
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Data for week of November 6, 2010 | For chart reprint call 646.434.4633

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: So So Def Records names Scott L. Lewis VP of promotions. He will continue to run e-mail promotions company Bottom Feeder Music.


DISTRIBUTION: Entertainment One Distribution U.S. names Griffin Omahich VP of video sales. He was VP of home entertainment at Indomina Media.

TOURING: Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—promotes Jeff Corey to VP of public relations. He was director.

LEGAL: Music industry attorney Kevin Glickman becomes a principal at law firm Ofm Karran in Philadelphia. He was president/general counsel at Invincible Pictures.

DIGITAL: Online music company Hello Music names Diana Yank head of creative licensing. She was director of film, TV and creative licensing at Razor & Tie.

RELATED FIELDS: The Mitch Schneider Organization promotes John Osehus to tour publicist. He was an executive assistant.  
—Edited by Mitchell Peters

GOOD WORKS

DOOBIE BROTHERS, LOGGINS, K’NAAN TAPPED FOR SONGS OF HOPE VI

The Doobie Brothers, Kenny Loggins and K’Naan are among the acts slated to perform at Songs of Hope VI, a benefit to be held Sat. 4 at the Regal Newhouse in Los Angeles’ Hollywood Hills. The proceeds from the sold-out event, which will also feature a silent auction, will benefit cancer research, treatment and educational programs at City of Hope.

“We’ve raised a total of about $1.5 million to date, and we’re going to surpass that,” says David Benioff, Songs of Hope event chairman and chairman/CEO of UMPG. “By partnering with Los Angeles, we hope to raise right back to the hospital.”

In addition to intimate performances, the event’s silent auction will include autographed merchandise from various musicians, a walk-on role in Jann Arden’s upcoming movie “Skunk Robinson” and signed copies of each album as “Atavus,” “Black Bear” and “The Trench.”

Songs of Hope VI will also recognize the careers of songwriters and composers with the Clive Davis Legend in Songwriting Award (presented to Loggins), the Martin Bandier Vanguard Award (K’Naan), the PricewaterhouseCooper Award (K’Naan), the Music Netter Golden Note Award (Carole Kaye Sayag) and the American Heritage Award (the Doobie Brothers).

Perennials include UMPG, Clive Davis, Martin Bandier, Electronic Arts, Music Notes, Warner Chappell, Rhino, A&R Entertainment Group, ASCAP and UMPI.

For more information, contact Mary Gallo at City of Hope (310-448-3000 or mgallo@cityofhope.org).
HEADBANGERS ALL

The 2010 CMJ Music Marathon took over most every New York venue for five days (Oct. 19-23), playing host to hundreds of bands looking for their big break and a few that are on an upward climb. Performances took place at Bowery Ballroom, Webster Hall, and a host of other venues throughout the city. On Oct. 20, musician Jacob Tollefsen performed at the CMJ Showcase at Tribeca's Canal Room with his band The Libertines, who are currently on tour in support of their latest album, "Joy." The band's lead singer, Nick Oliveri, is also the guitarist for the band Eagles of Death Metal. Tollefsen was accompanied by his bandmates including bassist Soren Eriksen, drummer Jordan Green, and guitarist Jake Rahn. The audience was engaged by the band's energetic performance. The Marianas Trench, a Canadian rock band, also performed at the CMJ Showcase, showcasing their new album, "Noître-Dame," to a packed crowd.

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