MYSPACE MUSIC: THE FALLOUT / EARLY LOOK: SMART TV APPS
LLOYD // DOLLY PARTON // BIG SEAN // HANDSOME FURS
QUEENSRYCHE HANGS TOUGH / MICK MANAGEMENT'S MCDONALD ON MAYER

SPECIAL DOUBLE ISSUE

Billboard

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We hope you enjoy our special States of Independents double issue. We’ll be back with issue No. 25 on July 16. During the week that no issue will be published, we are pleased to offer all of our charts—more than 80 online-only charts that do not appear in the magazine—for free on Billboard.biz from July 7 through July 13. Go to billboard.biz/charts, and check Billboard.biz year-round for 24/7 music business coverage.

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Online
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VOLUME 123, NO. 24

CONTENTS

ON THE CHARTS

THE BILLBOARD 200
JILL SCOTT / THE LIGHT OF THE SUN
LOVE SMITH / SHADY DEATH

HEATSEEKERS
JUSTIN MOORE / GOOD OL' BOY
ALISON KISSEL & ODIN FISHER / HAND AND HEART

TOP COUNTRY
BLUEGRASS

TOP R&B/HIP-HOP
JILL SCOTT / THE LIGHT OF THE SUN

CHRISTIAN
GOSPEL

DANCE ELECTRONIC

TRADITIONAL JAZZ

CONTEMPORARY JAZZ

CLASSICAL CROSSOVER

WORLD

TOP LATIN

ARTISTS

SOCIAL 50

UNCHARTED

GU RIDA

SONGS

THE BILLBOARD HOT 100

HEATSEEKERS

MAINSTREAM R&B/HIP-HOP

CHRISTIAN

ALTERNATIVE

TRIPLE A

HOT COUNTRY

MAINSTREAM R&B/HIP-HOP

RHYTHMIC

ADULT R&B

RAP

HOT R&B/HIP-HOP

CHRISTIAN

CHRISTIAN AC

CHRISTIAN CHR

GOSPEL

DANCE CLUB

DANCE AIRPLAY

SMOOTH JAZZ

HOT LATIN

RINGTONES

ON THIS WEEK .biz

TOP CATALOG ALBUMS

DANCE ALBUMS

INTERNET ALBUMS

INDEPENDENT ALBUMS

MUSIC VIDEO SALES

ARTIST / TITLE

JILL SCOTT / THE LIGHT OF THE SUN
LOVE SMITH / SHADY DEATH

JUSTIN MOORE / GOOD OL' BOY
ALISON KISSEL & ODIN FISHER / HAND AND HEART

JILL SCOTT / THE LIGHT OF THE SUN

GOSPEL

DANCE ELECTRONIC

TRADITIONAL JAZZ

CONTEMPORARY JAZZ

CLASSICAL CROSSOVER

WORLD

TOP LATIN

GU RIDA

THE BILLBOARD HOT 100

HEATSEEKERS

MAINSTREAM R&B/HIP-HOP

CHRISTIAN

ALTERNATIVE

TRIPLE A

HOT COUNTRY

MAINSTREAM R&B/HIP-HOP

RHYTHMIC

ADULT R&B

RAP

HOT R&B/HIP-HOP

CHRISTIAN

CHRISTIAN AC

CHRISTIAN CHR

GOSPEL

DANCE CLUB

DANCE AIRPLAY

SMOOTH JAZZ

HOT LATIN

RINGTONES

JILL SCOTT / THE LIGHT OF THE SUN
LOVE SMITH / SHADY DEATH

JUSTIN MOORE / GOOD OL' BOY
ALISON KISSEL & ODIN FISHER / HAND AND HEART
Three Strikes Is Out
Growing Bandwidth Usage Is Nudging ISPs To Embrace Anti-Piracy Measures

Enlisting the help of Internet service providers in the fight against digital piracy has long been a key goal of record labels and other rights-holders of copyrighted content.

Now those efforts finally appear to be bearing fruit. The RIAA, Motion Picture Association of America (MPAA) and major ISPs like Comcast, Verizon and Time Warner Cable are nearing an agreement on a graduated-response program under which the ISPs would take action against unauthorized file sharing, according to sources involved in the negotiations.

Some countries, like France and South Korea, have implemented so-called “three strikes” programs under which ISPs are required to cut off the Internet service of infringing users after multiple warnings. But anti-piracy measures being negotiated by content owners and U.S. ISPs are expected to provide the latter with greater flexibility—allowing them, for instance, to issue as many warnings as they like to infringers and giving them a wider menu of punitive responses. These include restricting the amount of bandwidth infringing users have access to, which would slow their ability to download larger files; limiting Web access to a list of authorized sites; and forcing infringers to take copyright awareness classes.

Sources say the broad outlines of an agreement could be announced by the end of July. Each ISP would then strike its own individual agreements with content organizations like the RIAA and MPAA on the specifics of its implementation.

Given the sensitivity of the talks, none of the parties involved agreed to speak on the record for this story.

The measures under discussion will emphasize education, rather than enforcement. A difference in tone that sources say will be crucial to winning over consumer acceptance of the deal.

Negotiators are mindful of the fact that graduated-response programs have proved to be controversial in other countries, such as South Korea, France and Sweden. And resistance to three-strikes proposals in other countries appears to be growing.

A statement in June by Swedish Foreign Minister Carl Bildt to the United Nations Human Rights Council declaring that “cutting off users from access to the Internet is generally not a proportionate sanction” was endorsed by 40 countries, including the United States.

RIAA president Cary Sherman previously stated the organization doesn’t plan to pursue three strikes legislation in the United States, preferring to appeal to U.S. ISPs’ own self-interest. That strategy appears to be gaining ground. While ISPs are loath to disconnect users completely, they’re keen on finding ways to limit ballooning bandwidth usage, which can cause congestion and drive up network costs. Cable giant Comcast previously stated that 5% of its subscribers use more than half its available bandwidth.

A recent report from network management firm Envisional estimates that 23.7% of global Internet traffic is infringing on copyrights, and that 17.3% of all U.S. Internet traffic is estimated to be infringing. Peer-to-peer services are the greatest contributor to this activity. According to research from Cisco, P2P traffic will double in volume in the next four years, but decline as a percentage of total traffic—from 40% of all traffic today to 16% in 2015—as legal sources of streaming video increase in popularity.

But ISPs’ attempts to control heavy bandwidth usage by small numbers of users have occasionally courted controversy. In 2007, Comcast triggered a flurry of criticism from consumer advocates and net neutrality supporters for its practice of blocking or delaying downloads through BitTorrent and other P2P file-sharing networks.

If rights-holders identified for ISPs the heavy consumers of bandwidth who share content illegally over P2P networks, it would provide them with the political cover to justify limiting bandwidth as a means of both network management and copyright protection.

In fact, the graduated-response agreement under negotiation wouldn’t pose a dramatic shift for ISPs, most of which already agree to send infringement warnings when asked by rights-holders. The agreement under negotiation would merely add teeth to such warnings while also helping them manage traffic on their networks. Still, securing the cooperation of ISPs in reducing P2P traffic would provide labels and other content owners with a potent new weapon in their fight against online piracy....
On The Floor

As U.K. entertainment retailer HMV Group tries to right its listing financial ship, sales of recorded music are likely to play a smaller role in its future.

Instead, the company says it plans to focus more of its business on the sale of consumer electronics products.

On June 30, the beleaguered retailer reported a net loss of £21.7 million (US$31.0 million) in its fiscal year ended April 30, swinging from a net profit of £49.2 million (US$79.1 million) in the prior year, while total revenue slipped 10% to £1.2 billion from £1.3 billion a year earlier. Meanwhile, HMV's net debt ballooned to £170.7 million from £67.6 million a year earlier.

We have long acknowledged that the core HMV markers for music, [DVDs] and games are changing structurally and, therefore, our business must evolve into higher-growth areas of the broader entertainment market," HMV chairman Philip Rowley said in a statement.

HMV observed in a statement accompanying its financial results that it has enjoyed strong growth in sales of consumer electronics products and accessories like MP3 players, headphones and speaker docks during the past three years. Citing robust sales projections for tablet computers, the company said it sees "a significant revenue opportunity in expanding our in-store space to include a wider range of electronics goods.

The company also noted that "this relaunching of store space and range will over the next few years continue to offer the structural changes" in the market for entertainment goods that are like recorded music.

In a six-store trial during its fourth fiscal quarter, HMV expanded floor space for consumer tech products to 25%, resulting in a doubling of electronics sales on a same-store basis from the same period a year earlier. The company says it plans to roll out this model to 150 U.K. stores by Christmas.

While the continued decline in shelf space devoted to music isn't welcome news for record labels, the more pressing priority is ensuring HMV's survival, according to a U.K.-based senior major-label executive who asked to remain anonymous.

"I would rather have 30% of the footprint and still have [HMV] in business in 12-18 months than 60% and lose them in three months," he says. "There's no doubt the next six to 12 months are critical, but I do think that this is a business model for HMV that potentially secures its future."

HMV operates 250 stores in the United Kingdom.

After closing 15 locations earlier this year, the company plans to shutter another 25 by the end of 2011. On June 27, the company also announced the sale of HMV Canada, which runs 121 stores, to Hilco U.K. for £2 million, which followed its May 20 sale of U.K. bookselling chain Waterstone's to A&NN Capital Fund Management for £53 million.

The Waterstone's sale enabled HMV to pay off some of its existing debts and secure a new £220 million refinancing package from its lenders in early June. The company's only remaining overseas interests include a handful of stores in Hong Kong and two in Singapore, which generated a total of £13.2 million in sales in its last fiscal year, up from £31.1 million in the prior one.

One modest bright spot for the company is its HMV Live division, which owns 12 U.K. venues, including the HMV Apollo in Hammersmith, as well as stakes in the Global Gathering and Lovebox festivals. HMV Live generated operating profit of £3 million in the last fiscal year, swinging from a loss of £200,000 a year earlier, while sales totaled £46.9 million, up from £31.1 million a year earlier. HMV Live plans to add to its portfolio of midsize venues in the next 12 months, beginning with the reopening of a 1,500-capacity venue in Manchester.

Home Front

360 Degrees of Billboard

Chris Woods has been named managing editor of Billboard, where he will oversee the weekly production of the magazine. Benjamin Meadows-Ingram has been named music editor of Billboard, where he will oversee the magazine's weekly music section. Both are based in New York and report to Billboard editor Danyel Smith. Woods, who will also continue his duties as the magazine's copy chief, has been with Billboard since 2001, when he was hired as a copy editor for its now-defunct radio publication, Airplay Monitor. Prior to joining Billboard, he held editorial positions at Direct Marketing News, Kaplan Educational Centers and Barron's. Originally from Memphis, Meadows-Ingram began his career in 1999 at Billboard, where he served as contributing editor and wrote the first national cover story about Lil Wayne. He has since held senior editorial positions at publications including XXL, Respekt, Emixshow and Mass Appeal. From 2003 to 2009, he worked at Vibe, where he served in various editorial capacities, including executive editor. He has written for such outlets as Spin, Interview, Complex, Mass Appeal, Respect, L'Uomo Vogue and MTV News.
Dance With Me
New Owner Specific Media Teams With Justin Timberlake To Revive Myspace

Is the Myspace brand so damaged that it takes recruiting one of the biggest pop stars in the world to provide some much-needed shine? Apparently so, because exactly what Specific Media is doing. Shortly after the Irvine, Calif., digital ad network was named as the new owner of Myspace—at a reported bargain basement price of $35 million—revealed that Justin Timberlake would be involved in the new venture as an investor and a force behind its strategy going forward.

The details of that strategy won’t be revealed for at least two months, as the new owners finalize their plans. But Specific Media CEO Tim Vanderhook makes it clear that Myspace will continue to be a music and entertainment property. “About a year ago, we decided we wanted to transform [Specific Media] and do something bigger, and that was to become a digital media company,” Vanderhook says. “Music will be important to us going forward, but it’s more about being an entertainment company rather than music in general.”

Vanderhook says the Myspace Music joint venture with the major labels remains intact, with Specific Media simply taking on Myspace’s role. He adds that there’s no need for the new ownership to renegotiate music licenses, and that Myspace will continue to stream songs from participating artists as it did before the sale. Executives at the majors couldn’t be immediately reached for comment.

As a digital network, Specific Media has the potential to identify new revenue sources for Myspace’s ad-supported business model. But the real wild card is what role Timberlake will play, from both a marketing perspective and a product development standpoint.

Timberlake, who couldn’t be reached for comment, has long exhibited an entrepreneurial streak. In 2005, he co-founded the Williams Rast apparel line with business partner Trace Ayala. Two years later, he launched Tennman Records, a joint venture with Interscope, serving as the imprint’s chairman/CEO. Tennman artist Esmee Denters’ singles “Outta Here” and “Love Dealer” (featuring Timberlake) each peaked at No. 9 on Billboard’s Dance Club Songs chart in 2009 and 2010, respectively.

Vanderhook says Timberlake won’t be just a figurehead, but rather a hands-on executive with offices in the Myspace building and a staff of six to support him.

“Justin is going to be the creative force behind Myspace and help us drive the strategy of what the tools need to be for artists and what the community should look like,” Vanderhook says. “We want to bring Myspace back to what it was supposed to be. We want it to be a community where professional content creators can make their digital home.”

Sources say the Timberlake connection could help Myspace, a languishing brand in the red-hot social media world, draw the attention of consumers too busy with Facebook and Twitter to bother with the site anymore.

“The site always wanted to be a place for peacocks and celebrities to explore and promote,” a source close to the situation says. “So bringing in someone like that is a good idea—to reinforce the one thing that . . . has worked historically. But it has to be product-driven. It can’t be celebrity driven.”

Timberlake’s involvement in Myspace doesn’t come without risks for the pop star, given that it’s still an open question whether Specific Media can engineer a turnaround for the site.

“It’s a bold move for him,” the source close to Myspace says. “This isn’t like Ashton Kutcher going on Twitter. This is him saying, ‘I’m going to fix this thing.’”

Change At The Top
Universal Music Latin Restructuring Streamlines Chain Of Command

Universal Music Group’s 2008 acquisition of Univision Music Group remade the Latin music landscape by creating a giant that’s dominated the genre in terms of sales. But today, Universal Music Latin Entertainment rules a domain that’s dramatically smaller than it was three years ago. For instance, Latin album sales in the United States totaled 16.5 million units in 2010, down a startling 61% from 31.8 million in 2007, sparking a 25% decline in total U.S. album sales during the same period, according to Nielsen SoundScan.

In a move that partly reflects these difficult market conditions, UMLE has streamlined its executive ranks, restructuring its operations so that all of its divisions report to Victor Gonzalez, who has been appointed to the newly created post of UMLE president.

“We’re eliminating borders,” Universal Music Latin America & Iberian Peninsula chairman/CEO Jesus Lopez says, “and organizing the company from a market standpoint—markets that behave in a similar fashion and share many things and where certain kinds of music sell in certain ways.”

Gonzalez, who has been president of Universal Music Mexico & Central America since 2006, will continue overseeing those operations while also heading up U.S. regional Mexican labels Disa and Fonovisa, pop label Universal Music Latino and urban label Machete Music. Previously, UMLE had separate presidents for regional Mexican, pop/urban and Mexican and Central America.

Gustavo Lopez (no relation to Jesus Lopez), who has headed Disa and Fonovisa since Universal acquired them in the Univision deal, will assume the newly created post of UMLE executive VP of brand partnerships, business development and digital. Lopez will also oversee G5TS, Universal’s talent management company.

In May, Universal Music Latino and Machete president Walter Kolm left the company to manage Universal artist Cristian Castro, who’s become one of Latin music’s top-selling acts.

The changes mean that UMLE will be the first Latin major label group to appoint one person to oversee the United States, Mexico and Central America as one region, akin to what it already does in the Andean region (Colombia, Venezuela, Peru and Ecuador) and the Southern Cone region (Argentina, Chile, Uruguay and Paraguay).

Under the new structure, UMLE will look for more efficiencies and cost savings in the promotion and development of acts in the United States and Mexico.

The same applies to its hunt for new business.

Lopez says UMLE brokers an average of 20 new deals per month in Mexico alone, ranging from major sponsorships to download agreements. Under the newly consolidated structure, the company will wield more leverage and be able to offer more to sponsors and artists.

UMLE’s clout is evident from its dominant share of the U.S. market. In 2010, UMLE commanded a 42.4% share of U.S. Latin album sales, slipping from 47.1% in 2009 but still well ahead of second-place Sony Music Latino’s 25.9% share, which rose from 20.8% a year earlier. Its artist roster includes such hitmakers as Enrique Iglesias, Luis Fonsi, Marco Antonio Solis, Fanny Lu, Don Omar, Wisin & Yandel, Jenni Rivera and Los Tigres del Norte.

In recent months, the label has also signed major acts like Alejandro Sanz and Joan Sebastian.

“We can break our artists more quickly now,” Jesus Lopez says. “Now we have a single team. And because release strategies will be worked jointly (across markets), everything is far more efficient.”

Gonzalez and Gustavo Lopez will both report to Jesus Lopez, while the GMs of each subregion and region will report to Gonzalez. Fonovisa and Disa GM Tolo Silva, who is based in Monterrey, Mexico, will oversee day-to-day operations in Mexico and the United States for all regional Mexican acts. Disa co-founder Domingo Chavez, who has remained in charge of A&R for the label, will now be co-GM with Silva and will oversee all regional Mexican A&R.

Meanwhile, Luis Estrada will remain in Los Angeles as GM of Universal Music Latino and Machete, while Jose Puig will remain in Mexico City as GM of Universal Music Mexico. Siander Goucha, UMLE Senior VP for digital, will expand his purview to include Mexico and Central America in addition to the United States.
New Sheriff In Town
Anti-Piracy Company's Shifting Tactics Reflect Market's Pivot From Enforcement To Engagement

Internet copyright policing outfit Web Sheriff is on a mission to recast itself as a good cop.

The London-based company achieved worldwide notoriety in 2007 when Prince hired it to scrub the Internet of all unauthorized photos, videos and copies of his music, including from several not-so-happy fan sites.

But now Giacobbi is waging a public relations campaign to erase that image from the Web Sheriff lore, focusing instead on a new, more fan-friendly approach.

"We've come a long way from the Prince days," he says. "As far as the outside world was concerned, we were the bad cops. Not anymore. Antipiracy is only one facet of what we do now."

Web Sheriff still searches the Web for unauthorized music files and then either issues take-down notices or threatens lawsuits on behalf of clients like Adile, Beyoncé and Lady Gaga. But Giacobbi says such work accounts for less than half of the company's activity these days. The kinder, gentler approach Web Sheriff is now taking may be critical to the company's future.

Digital Domain

Antony Bruno

Digital Domain

GET A GRIP
Even with the interactivity of a touch-screen phone, the user interface for mobile games can sometimes be a challenge for mobile games, especially for mobile versions of classic arcade games. So ThinkGeek has developed the Joystick-it, a retro-style joystick designed specifically for any touch-screen game that features a fixed control pad. Just place the aluminum joystick atop the onscreen control pad to gain a more tactile control over the game. It won't harm the screen, and it's easily removable. It comes in sizes meant for both the iPhone and iPad.

The Joystick-it for the iPhone is available for $18, while the iPad version is available for $25. —AB

SPAM

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

Kinder, gentler approach: Web Sheriff client Beyoncé and founder John Giacobbi

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SPAM

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Kinder, gentler approach: Web Sheriff client Beyoncé and founder John Giacobbi
Part of the appeal of NBC’s hit music reality show “The Voice” has been its heavy emphasis on social media. In addition to host Carson Daly, “The Voice” features “V-correspondent” Alison Haislip, who oversees all things online for the show, including tweets, blog posts and exclusive interviews on the show’s website. "The Voice," which stars Christina Aguilera, Cee Lo Green, Blake Shelton, and Maroon 5’s Adam Levine as coaches/judges, aired its season finale on May 29. In an interview, Haislip, who’ll return with “The Voice” when the show makes its midseason debut next February, talks about her unique role.

How did you wind up as an online correspondent for “The Voice”?
I’m based on the G4 network, which is all tech, gadgets, videogames and nerd culture stuff. G4 quite literally found me in a bar and just realized that I was a girl who played videogames and could talk tech.

When “The Voice” came around, the president of G4 was chatting with NBC executive VP of alternative programming, Paul Telegdy. Paul mentioned that he had this position open for a social media correspondent. NBC said, “We don’t even know what a social media correspondent really is,” and G4’s president suggested, “You should hire our girl Alison.”

How do you build the online profile of the show’s contestants?
There are a lot of artists on our show who have had record deals but they fell through or were on other singing competition shows that didn’t pan out. A lot of these “second chance” artists have been told that they’re great artists but they don’t have the fan base, the online draw. So incorporating the social media aspect into their personal fan pages is something the show really wanted to give them to use as an amazing platform to build a fan base.

Online fans will stick around. You don’t have to be in front of their faces all the time. When you’re online, you can put so much content out there for your fans to take hold of that they’ll stick around.

Tyler (Robinson), who was in the battle round and partnered against Patrick (Thomas), was one of the most-decorated choices of our fans. People were saying, “Blake Shelton made the wrong choice!” He should have been Tyler!” So many people go behind Tyler (that is he) is now recording his first album. That was just from the battle round.

Tyler’s a fantastic social media guy, he tweets all the time. He did something really smart—when his name was the buzz, he took it over and now he gets to purr that into an album.

How involved are you with the content that’s released under your name?
I’m not putting out a show for someone; I’m not pretending to be a certain way for the camera. When I found out my job was going to be tweeting and blogging, they actually offered, “If you don’t have time, we can have someone write up blogs for you.” And I said, “Nope, I want to do it, even if it’s the biggest pain in my ass.” There are times when I’m literally writing blogs when I’m in hair and makeup. Even if I’m pressed for time, it still needs to be my voice. People need to know I’m the one talking to them.

How did the dynamic of “The Voice” change when it shifted from prerecorded episodes to live telecasts?
It changed incredibly. We’re giving people real-time updates. It’s really fun and exciting, and gives great energy to the show. I’ve done a lot of live TV on G4, but this is the first time that as soon as I go live, something’s instantly being sent to me and I’m instantly putting it out there. And it’s so incredible for the competing artists to see that feedback too.

Are the coaches aware of the social impact their fans are making online?
Christina knows the power of her fans and she loves it. The day I was announced on this show, before the show even started, Christina came out of the woodland to follow me and she was so supportive from day one. She has all these international fan accounts and they were tweeting, “Hey Xina fans, you have to follow Alison Haislip, she works at ‘The Voice’ with Christina!” And they’re just ferocious about her and it’s amazing. I can’t imagine having a fan base like that.

Cee Lo, Blake and Adam also came in with great fan bases. They’re just so active on Twitter to begin with. They do a lot of talking about the show, but not in an advertising type of way.

What do you think about the show’s traditional emphasis on rewarding good singing?
Back in the day, it didn’t matter what you looked like. You heard the song on the radio and you thought, “That’s a fantastic song. I’ll go buy the album.” You didn’t care what the person looked like. It’s quite literally “Video Killed the Radio Star.” And I think this show will finally be a resurgence of the true meaning of music.
**Upfront**

Manager Mike McDonald talks building acts, weathering doom and doing it right.

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### Grosses

<table>
<thead>
<tr>
<th>Grosses</th>
<th>Artist(s)</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
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<tbody>
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<td><strong>$10,790,140</strong></td>
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<td>105,955</td>
<td>Live Nation Global Touring</td>
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<td>74,557</td>
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<td>CELINE DION</td>
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<td>Concords West/AEG Live</td>
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<td>MANA</td>
<td>53,056</td>
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<td><strong>$5,084,803</strong></td>
<td>KENNY CHESNEY, ZAC BROWN BAND, BILLY CUMMINGS, UNCLE KRACKER</td>
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<td>12,761</td>
<td>Dality Consolidated Entertainment</td>
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<td>MILEY CYRUS, NICKI MINAJ</td>
<td>12,339</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>$1,591,550</strong></td>
<td>CHRIS BROWN, JESSICA MAIBOY, DJ HAVANA, BROWN, JUSTICE CREW</td>
<td>15,366</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>$1,581,707</strong></td>
<td>BRITNEY SPEARS, NICKI MINAJ</td>
<td>11,945</td>
<td>Live Nation</td>
</tr>
<tr>
<td><strong>$1,414,354</strong></td>
<td>KENNY CHESNEY, BILLY CUMMINGS, UNCLE KRACKER</td>
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**From the Ground Up**

Mike McDonald is both optimistic and realistic. The way he sees it, life is full of opportunities for acts that can perform and that write songs people care about.

“My whole career is about songwriters and performers, so we make it work,” McDonald says. “We’re still building careers from the ground up. You don’t have the upside of record sales you used to, so you do whatever it takes for them to make a living and build their careers.”

McDonald’s label roster ranges from such emerging acts as Mr. Dream and Walk the Moon to acclaimed indie artists like Ray LaMontagne and Justin Townes Earle and established hitmakers like John Mayer and Sarah McLachlan.

The 10-year-old company quietly became part of the Front Line stable of management companies in 2008, as a key piece of the Irving Azoff-led management company rollup that began before Ticketmaster acquired a majority stake in Front Line and before Live Nation merged with Ticketmaster.

McDonald echoes the sentiments of other managers in the Front Line fold. They do what they want, with an ace in the hole.

“It’s helped just to have the most powerful guy in the business to drop into whatever you need it for, for a phone call or two, or advice or insight on what’s coming,” McDonald says, adding that “he’s there when I need him, and he’s not up my ass all day. I haven’t changed a thing.”

When it comes to which promoter to work with, McDonald insists, “I haven’t been encouraged to go one way or another. I go about it the same way I always have—which is, the right promoter for the right market.”

One of the advantages of the job is witnessing the creative growth of his artists. Mick, Management flagship artist Mayer is in the final stages of recording a new album with producer Don Was that McDonald unequivocally states will be “the best record of his career.”

The album, which now has the working title “Born and Raised,” is slated for a fall release.

McDonald says Mayer has come “full circle” from his early records that evolved into “Continuum” in 2006 and “Battle Studies” in 2009.

“He’s sort of come back toward the first record, but in a much broader spectrum,” McDonald says. “He’s been grounded, and he’s had a great influence on...”

McDonald says, “We’ve been blessed with Bob Dylan, Neil Young, Tom Petty—all those didn’t influence my early records. And, as he’s become a better musician, it’s all been built down, so he’s in this kind of ‘less is more’ thing, but with so much more wisdom behind it and just a wider breadth of things to draw on.”

McDonald says Mayer was in many ways immersed in the life that plagued the live business in the summer of 2010. “John was out in the ‘Summer of Doom,’” and he fared just fine,” he says. “Nationally [promoter Live Nation was] in a panic—‘We’ve got to discount this or that’...”

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**On the Road**

RAY WADDELL

**Stages of growth: RAY LAAMONTAGNE at Bonnaroo in June; inst: manager MIKE MCDONALD.**

but I’m like, ‘Time out. We’re not in bad shape here. I don’t need a sandwich board with my (artist’s) name on it. Whoever’s in trouble, put their name in.’ I would rather play to 7,000 people that paid full price than 9,000 people, 2,000 of whom got a $20 ticket.”

McDonald has strong opinions about what happened in 2010. “The way I saw the bad summer was, there was a correction, and the correction was necessary,” he says. “Bands that had been out too often and bands that were overpriced got called to the carpet. But when you’ve got a great band that should play more, it’s like, ‘Okay, we’ll charge the ticket price you should because you know they’re going to be out the next time they should be, you’re going to be fine. It was just the people that were trying to make fast money.”

Meanwhile, McDonald says he’s excited by the growth of other Mick-managed acts as live artists. Walk the Moon, The Walkmen, Earle and LaMontagne recently kicked up some tenacious dust at the Bonnaroo Music & Arts Festival. McDonald says LaMontagne has developed his career at the event, as evidenced by both bigger crowds and increased performance stages he’s played since first appearing at the festival in 2003. And Walk the Moon, McDonald predicts, will become a “Bonnaroo story” in the vein of My Morning Jacket, a band that parlayed stellar performances on secondary stages to main-stage magic in 2011.

At Bonnaroo’s Cafe Where. Walk the Moon “packed the tent to overflowing, had the whole house rocking, jumping, singing,” McDonald says. “It was one of those magic moments...”

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Give Me A Beat
Latin DJs Attracting More Interest From Consumer Brands

For the past year, Latin labels have been pounding on agency doors in search of brand partnerships for their artists. Now, those artists are facing competition from an unexpected source. Increasingly, Latin DJs are landing sponsorship deals from brands that want to reach Latin consumers in a different way.

Last year, for example, Hennessy launched the Hennessy DJ Collective, a network of eight Latin DJs who work at radio stations in seven major Latin markets, including Miami, New York and Los Angeles. “We saw Latin DJs as great potential brand ambassadors because they have credibility with Latin audiences,” Hennnessy director of Hispanic marketing Manny Gonzalez says. The collective includes DJ Lolo of WSKQ New York and DJ Geraldito at KLOL Houston. Not all of the DJs work at Spanish-language stations, including Miami’s DJ Laz, who hosts the morning show on WPOW.

“We are reaching a bicultural lifestyle,” Gonzalez says. “What was important for us was to identify credible Latin ambassadors, regardless of language.” Members of the DJ Collective make appearances on behalf of the brand at nightclubs and at retail outlets like supermarkets and liquor stores. They also promote Hennessy through their social networking accounts and on the air. In turn, Hennessy pays them a fee and purchases spins on their stations.

“More and more, I see Latin brands making the DJ a star instead of going for the artist,” says Kevin “Pills” Montano, president of Creative Media, the Central N.Y., company that organizes the annual Latin DJ conference Latin MIXX. “The trend has accelerated in the last year as brands increasingly view DJs as ones who ‘can fill up the clubs, break new records and push the buttons,'” Montano says.

This year’s Latin MIXX, July 12-14 at the Times Center in New York, will feature the Hennessy DJ Collective, as well as other brands like Heineken and Pepsi, which also support DJs. Heineken announced in April that its new Green Ribbon initiative, which provides assistance to aspiring Hispanic musicians and arts organizations, would contribute $10,000 to DJ school DJ4LIFE for Spanish-language DJ classes. It’s Green Ribbon’s first donation for DJs.

Alex Frias, who owns New York-based entertainment marketing company Track Marketing Group, says Latin DJs have been relevant for the past decade, with isolated partnerships here and there with brands like Pepsi. But now, “sponsors have started making that connection and started seeing what was moving the needle,” Frias says.

Last March, for example, WSKQ DJ Alex Sensation was named spokesperson for the Johnnie Walker Black label in the New York tri-state area. And Frias is working on another local program with Dewar’s whiskey to recruit DJs to become “social ambassadors” for the brand. “Latin stars are few and far between,” Frias says, “so it’s, ‘Hey, how do we add that cool buzz?’”

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

Join The Club
Cuban Artists Tour The U.S., But With A Lower Profile

Thanks to easing travel restrictions under the Obama administration, the U.S. Interests Section in Havana says it has issued more than 500 visas this year to Cuban jazz artists, dance bands, folk groups, singer/songwriters and other artists.

While such high-profile performers as revolutionary bandleader Pablo Milanes and the National Ballet of Cuba are among those who are performing in the United States, it’s clear that this is a quieter Cuban invasion than the one that followed the unexpected success of the 1997 Nonesuch album “Buena Vista Social Club.”

Although principal members of the original group that Ry Cooder assembled for the 1997 album have since died, a new incarnation of the band, Orchestra Buena Vista Social Club, kicks off its four-city tour Aug. 20 that includes the Hollywood Bowl and the Austin City Limits Music Festival.

The new group, which features original member Omara Portuondo, is sure to find an audience, says Scott Southard of tour management agency International Music Network in Gloucester, Mass.

But he doesn’t expect the attention that ensued in the wake of “Buena Vista Social Club,” which has sold more than 18 million units in the United States, according to Nielsen SoundScan. IMN currently doesn’t have any other artists from Cuba on its tour schedule.

“The climate in the marketplace now is not really conducive for developing acts outside of pop-rock,” Southard says.

Arturo O’Farrill, the New York-based pianist/band leader and son of Latin jazz legend Chico O’Farrill, has launched an exchange program between the Cuban Music Institute in Havana and Columbia University. The program, O’Farrill says, will “begin anew a conversation between jazz and Afro-Cuban music that’s been disrupted and dormant for 50 years.”

While he’s heartened by the opportunity for greater cultural exchanges, O’Farrill says he doesn’t believe it will necessarily lead to a new Cuban music boom in the States.

“I don’t really envision Cubans gaining wider audiences,” he says. “But we’ll see more Cubans performing in the U.S. for audiences who love their music.”

For American artists, the loosening of embargo restrictions has resulted in renewed interest in going to Cuba and the cachet it can add to a project. On June 21, Concord Music Group released the album “Ninety Miles,” which vibraphonist Stefan Harris, saxophonist David Sanchez and trumpeter Christian Scott recorded in Havana with Cuban musicians Harold Lopez Nussa and Remor Duarte. The album covers feature the Americans riding in a vintage car through Old Havana.

Also reaching a hand across the water is Jackson Browne, who recently stopped onstage at the Hollywood Bowl during a Playboy Jazz Festival performance by Cuban singer/songwriter Carlos Varela and read an English translation of the lyrics of one of Varela’s songs.

Browne, who toured Europe with Varela in 2004, says live performance is the key to building a U.S. audience.

“Like any band, you’ve got to keep playing,” he says. “You just have to keep showing up.”

—Judy Cantor-Navas

EN ESPAÑOL: Todos los datos sobre la música latina de esta semana que vendrán. Haga clic aquí para ver todos los hitos de Billboard en español.

CONTACT: Julio Solís at billboard.com.

July 9, 2011 | www.billboard.biz | 11
EVERY INDIE ARTIST, band and label is independent in its own way. The strategies for success are as varied as the styles of music, the executives and the attitudes—these are the very states of independence. Labels and artists from Texas to Denver to Missouri to Los Angeles; genres from folk to metal to hip-hop to country to jazz are all serious about amazing music, engaging with fans and doing the most forward kind of business. Synchs, indie record stores and the resurgence of heritage artists—it’s all a part of the indie universe. Everyone’s paths are different—but the goals are the same: figuring out ways to have the most people experience the most music.
One day last spring, Tyler Williams lost his cell phone on the streets of Seattle. The drummer for folk band the Head and the Heart never expected to get it back, let alone within the prophetic series of events that followed.

Williams' bandmate Charity Thielen got a call that day from a stranger who found the phone. Thielen connected the two, and they arranged to meet at the man's office, around the corner from Seattle's Pike Place Market.

What seemed, at first, to be a chance encounter with a good Samaritan instantly became something more, when Williams found himself on the doorstep of Sub Pop Records.

"I had to hold back from saying, 'My band is recording an album right now, let me get you a demo!'" Williams recalls with a laugh. "I called Charity the second I left the building and said, 'This is an omen. My phone was just picked up by a Sub Pop employee.'"

He held his tongue at the time, but the drummer's Sub Pop premonition materialized several months later, when the Head and the Heart signed with the seminal Seattle label, after a veritable feeding frenzy in which both majors (Warner Bros. and RCA among them) and indies (like Glassnote) vied for their affections. Still, it's no accident that got the Head and the Heart where it is now, with 45,000 units sold (according to Nielsen SoundScan) and slots on national and international tours opening for the Decemberists, Iron & Wine and Death Cab for Cutie.

Nor is the sextet your average flash-in-the-pan buzz band. Though the group had every opportunity to blow up—by the end of 2011, it'll have played Sasquatch, Bonnaroo, Newport and Austin City Limits, not to mention the late-night trifecta of "Letterman," "Conan" and "Fallon"—the Head and the Heart prefer to play low- and mid-capacity venues. The band tours small towns and chats with fans on Twitter and at its...
The Head and the Heart is a young group. Its six members met less than two years ago, at several open-mic nights at Conor Byrne Pub, a Seattle bar and venue that has become a staple of the city's burgeoning folk and blues scenes in recent years.

While Thielen (violin/vocals) and Chris Zasche (bass) are native Seatitlites, the other four had recently coalesced there. Willians and Jonathan Russell (guitar/vocals) from Virginia, Josiah Johnson (guitar/vocals) and Kenny Hensley (piano) from southern California. They began writing and performing together in the Pacific Northwest, playing everywhere from tiny bars and street corners to friends’ living rooms and wooded Seattle waterfronts. Their harmony-infused folk-pop songs, many about growing up and moving on, caught on in a community where fans and fellow musicians were eager to share new music.

“I remember our first set of concerts,” Johnson says. “We’d see the same people coming back but they’d come with a couple more of their friends, and then a couple more the next time.” The audience grew exponentially, as Seattle’s folk scene fell in love with singalong melodies like “Rivers and Roads.”

Among those won over in the early months of the band’s success was Hannah Levin, a DJ at noncommercial KEXP Seattle. As host of local music show “Audioasis” Levin often invites Seattle bloggers to guest DJ. On one such occasion, the KEXP/Audioasis co-founder of the blog Sound on the Sound, brought a Head and the Heart demo to share.

“I listened to about 45 seconds of “Down in the Valley” and texted my producer to say, ‘We need to book these guys right now for an in-studio,’” Levin says. “When you’ve been in the business as long as I have… you can just tell when [a band] is going to go off. And it was really clear with them.” Within weeks of its “Audioasis” session, the Head and the Heart opened for Vampire Weekend.

Even with the band’s tireless work ethic (or perhaps because of it), happenstance trails the Head and the Heart everywhere:

The day Billboard met the band at a dimly lit New York diner marked the one-year anniversary of its self-released debut album. For the release show, the members returned to their birthplace: Conor Byrne Pub, where more than 200 friends and fans congregated in support. The show sold out easily, and during the next few months, the band members found themselves ordering box after box of replenishments for local record stores Sonic Boom and Easy Street. Fans were not only shoring up the music—they were buying it multiple times over, as gifts for friends and family.

By the time the Head and the Heart signed with Sub Pop in November 2010, the group had sold nearly 8,000 copies (according to Nielsen SoundScan) of its nine-song debut, racking up mentions on Northwest music blogs and alt weeklies, all with neither label nor management to push the record.

A few labels perked up at the ring of 10,000 self-released copies, and a fierce courtship ensued. But the group had known all along where it would eventually land.

“They’re exuberant and charismatic, but there’s also a confessional quality to their songs,” Sub Pop co-founder Jonathan Poneman says of what attracted him to the group. “It’s something very unpretentious, unrefined… it feels real.”

The flexibility the band found with the heavy-hitting indie label allowed it the immediate access and freedom it needed to continue developing a career, the foundations of which the group had already established. “They wanted to be sure they were in a place where they could have that organic growth,” the band’s manager Matt Shay says. “And I think that’s exactly what’s happening now.”

Of course, the label’s Seattle address also came in handy: As Poneman puts it, “If we’re messing up, they can come on down to the office to yell at us.”

“We were really happy, that in Seattle. That was cool for us.”

When the band signed the deal, it had run out of CDs. Instead of immediately pushing a physical release, however, Sub Pop director of marketing Kate Jackson says the label decided to let the album build organically, without promotion, on the digital market. The soft rollout was supported solely by touring.

“They were exposed to a new audience and time again, so it just continued to sell at [whatever] price it could be bought,” Jackson says. “It was a crazy digital boom.” She adds that the Head and the Heart project has been relatively hands-off, which speaks to its success, both now and in the future.

“We don’t have to invest thousands of dollars in a marketing campaign with a band like the Head and the Heart,” Jackson says. “They’ve already got this momentum going, so we just build on whatever it’s naturally going anyway.” When the band finally released the physical record on Sub Pop, it chose to drop it on Record Store Day in April, playing two free in-store shows at the shops that drove the group’s success from the beginning: Easy Street and Sonic Boom.

The act continues the record store tradition whenever possible on tour. As Zasche explains, the band’s enthusiasm for these in-store performances isn’t just to support independent stores. “A lot of our shows are still bar shows,” he says, “so when we get to play a daytime set, we have the chance to play for [a younger crowd, too].

That desire to reach fans regardless of demographic has been a crucial factor in the band’s success, according to—well, all of them. “One of our main goals… from the beginning has been to make people’s experience with the music as personal… as we possibly can,” Johnson says. This means talking to fans after concerts and responding to their tweets, even offering guest-list spots to those who travel from afar to attend shows.

“There have been nights when it’s been stressful, crazy,” Hensley says of the band’s ritual post-show meet-and-greets. “But it means the music to someone… it’s important.”

The band’s universal appeal, coupled with its intimate, slow-burning approach has steadily developed a network of loyal and diverse fans whose support has launched the band’s album to No. 1 on four of Billboard’s regional Heatseekers album charts, No. 3 on the overall Heatseekers Albums tally, No. 4 on Folk Albums and every slot on the Billboard 200 at No. 171. On April 10, the band sold 20,000 copies of the Sub Pop release, according to Nielsen SoundScan. In slightly more than two months, that number has more than doubled, reaching 45,000. “It’s not that they’re reinventing the wheel here,” manager Shay says of the band’s personal tactics. “They’re just really, really good at it.”

The group’s word-of-mouth promotion even reached Dave Matthews, whose doctor gave him the album. Fellow Seatitlite Matthews asked the band to open for several of his West Coast dates and perform at his touring festival, the Dave Matthews Band Caravan. The support from Matthews, whose music draws an entirely new crowd, has expanded the Head and the Heart’s reach—something the members are more than happy to embrace.

“One band’s success, especially in the indie world, could be the absolute opposite of what another band would want for themselves,” Sub Pop’s Jackson says. “[The Head and the Heart] have no target demographic.

Even as the group tours Europe with Death Cab for Cutie and its single “Lost in My Mind” breaks the top 10 on Billboard’s Triple A radio chart (the song is No. 8this week), the Head and the Heart has maintained that chain of local good will and continues to collaborate and play shows with local Seattle bands like Campfire OK and Devil Whale—the latter joining the Head and the Heart on its East Coast tour.

“There are things [we] do as a smaller band that you can still do as a bigger band,” Johnson says. “There’s always a way to bring it back down to an individual interaction… you have to make even more of an effort if you’re reached people in a general way to reach them in a specific way.”

“It’s like that tree theory,” Zasche says (to the immediate chorus of “It’s the Zacche Tree Theory!”). “As you get further out there, and reach the people at the smaller branches, you have to support yourself by strengthening your roots.”


**States of Independence**

**Teamwork Makes the Dream Work**

**Anthony David**

**Rolling Mojo—Atlanta Purpose Music Group—New York**

Whether an artist is signed to an indie or major label, Anthony David says it all boils down to one thing: the staff. "Look at the people working there," he says. "You can be on a major with a big budget or on an indie without deep pockets...it's all the same if you don't have everyone's backing. It's about being the principal artist wherever you are."

David is familiar with both sides. Back on the indie circuit after a stint with the majors, the Atlanta-based singer has returned to the R&B charts with the biggest single of his seven-year career. Midtempo groove "Forevermore," featuring Algebra and Foreign Exchange member Phonte, soared to No. 2 on Billboard's Adult R&B chart and No. 18 on Hot R&B/Hip-Hop Songs. It's the lead track from his third studio album and first under his Rolling Mojo imprint with Purpose Music Group/EOne.

Three years ago, David was signed to India.Arie's Universal Republic imprint Soulbird. The friends/co-writers picked up a 2009 Grammy Award nomination for their duet "Words," which peaked at No. 53 on Hot R&B/Hip-Hop Songs. The song appeared on David's lone Soulbird/Universal Republic album, "Acy Deezy," which was a compilation of his two earlier indie releases on Brash Music: 2004's "3 Chords & the Truth" and 2006's "The Red Clay Chronicles."

"Brash was brand-new and had money, but didn't have a consistent network in terms of radio and other relationships," David says. "And at Universal, I didn't feel I had a team there to push me and my music forward. I asked to be released, and they did."

Signing with Purpose last year, David says he found an experienced team with stronger radio and marketing ties, not to mention the chance to establish his own imprint. "It's all about timing and the people on staff," he says. "My goal is to win—not just make noise." —Gail Mitchell

### Top Independent Albums

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<td>Gentleman of the Road/Glassnote</td>
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<td>2</td>
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<td>Radiohead</td>
<td>XL/Ticker Tape/TED</td>
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<td>A Day to Remember</td>
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**Hearing Platinum Status**

**Mumford & Sons** Gentleman of the Road—London Glassnote Records—New York

Mumford & Sons' "Sigh No More" is the third-best-selling album of 2011. The set—which has sold 935,000 copies in the United States, according to Nielsen SoundScan—trails releases by top-seller Adele ("21") and runner-up Lady Gaga ("Born This Way"). Not bad for a British folk-rock four-piece that recorded "Sigh No More" and released it in the United Kingdom in October 2009 on its own label, Gentleman of the Road. After sweeping England, the Mumfords started to gain traction in America after licensing the album to U.S. label Glassnote Records, whose founder Daniel Glass was mesmerized by the act during a concert at New York's Mercury Lounge. In February, "Sigh" peaked at No. 2 on the Billboard 200 following the band's performance alongside Bob Dylan on the Feb. 13 Grammy Awards telecast. The group received Grammy nods for best new artist and best rock song ("Little Lion Man"), but didn't win either award. Next time. —Mitchell Peters

**About the Author**

Tobias Rees, a freelance writer, covers the independent side of the music business for Billboard, Billboard.biz and other outlets.

**Top 50 Highest-Grossing Tours**

1. *Coldplay: Viva La Vida Tour* (Coldplay)
2. *U2: 360° Tour* (U2)
3. *Lady Gaga: The Monster Ball Tour* (Lady Gaga)
5. *Pink: The Truth About Love Tour* (Pink)

**About the Author**

David Price is a freelance writer who has worked for Billboard, Rolling Stone, The Billboard.biz, and other music industry publications.
Fitz & the Tantrums
DANGERBIRD RECORDS—LOS ANGELES
Fitz & the Tantrums may be riding high on the success of recent single “Moneygrabber,” which this week at No. 15 on Billboard’s Triple A chart, but the band’s fortunes haven’t always shined so bright. In fact, despite attracting steady praise and a couple of high-profile opening slots on tours with Maroon 5 and Flogging Molly, the Los Angeles soul band spent its early years steadily driving up more than $100,000 in debt covering its own travel expenses—and in desperate need of a break.

“We went into South by Southwest in 2009 as one of the shortest of the short bands,” says lead singer Michael “Fitz” Fitzpatrick, 39, who founded the band in 2004 with saxophonist James King. Other members include Nicole Scaggs (co-lead vocals, John Gicious, drums), Ethan Phillips (bass) and Jeremy Ruzumna (keyboards). “We played our show and in the back you could see every president from every record label, every A&R person, every who’s who of whatever. They all watched and they all left. No one even said hello to me.”

But then Los Angeles-based Dangerbird Records stepped in, and the band’s fortunes changed. At that same SXSW, Dangerbird (home of Silversun Pickups), which already counted Fitz & the Tantrums as a client in its licensing division, invited the band to play its unique brand of retro soul at a benefit gig for its cofounder Jeff Castelaz’s Pablove Foundation. Castelaz was floored by the band’s high-energy live shows and impressed by Fitzpatrick’s hustle. He walked away feeling the band just needed a proper push. “They had gone on a couple tours already,” Castelaz recalls. “The 2009 single “Wends of Change” on YouTube was getting a lot of attention. But in order to scale that, you really need to have something that we call a record label, in its current configuration, to really collect and collate all of the information that one finds when they’re trying to develop a band, then load it into a computer and light it off.”

In April 2010, Dangerbird signed the band to a label and publishing deal, and a month later, gave Fitz & the Tantrums’ self-produced 2009 EP, “Songs for a Breakup Vol. 1,” a proper release. The band’s debut album, “Pickin’ Up the Pieces,” arrived in August on Dangerbird and by October, the group was playing on Daryl Hall’s popular Internet jam-session program “Live From Daryl’s House” and on Conan’s “Leno,” “Letterman” and “Conan” all followed, and almost a year later, “Pickin’ Up the Pieces” is selling roughly 2,000 copies per week, and has sold more than 63,000, according to Castelaz. This summer, the band will tour domestically until the end of July before a quick trip to Australia that’ll wrap in time for the group to perform at Lollapalooza in August. The relentless touring schedule is necessary because while things are on the uptick, Fitz & the Tantrums understand that they’re still an independent act.

“Dangerbird is a nimble company that is trying to survive in a recession economy,” Fitzpatrick says. “So there are definitely pluses and minuses where we are forced to do things in a very economical way. Which… fosters creativity and ingenuity, and ultimately is a good thing. But [money] is still a challenge.”

—Paul Cantor
Indie Stores Say Indie Sales Are Strong

By Ed Christman

While independent music has always had a significant role within indie stores, that sector is becoming even more of an inventory anchor to these stores as certain industry trends accelerate. "Indie labels and distributors have always been our biggest supporters and their music is our stock in trade," says Eric Levin, owner of Criminal Records in Atlanta and head of the Assn. of Independent Media Stores. "Indie labels are getting stronger because of passion and commitment to the music, and because it is a completely different business model. It's a commitment to the artist, their career and their legacy."

One trend fueling indie-label sales growth is the "kids are buying vinyl again, which means you have to go to indie stores if you want to buy it," says Darren Blaze, who owns Shake It Records in Cincinnati. While the major labels have been involved in vinyl, the indie labels are the ones that supported it the most, with practically all releases coming out with a vinyl counterpart. Blaze says indie music comprises 60%-65% of his store's sales, while the majors comprise 30%-35%

The other trend favoring indie labels at indie stores, according to Karl Groeger Jr., whose family owns Looney Tunes in West Babylon, N.Y., is that as big-box stores have hewed to music sales by loss-leader pricing, the independents have had to get by with a deeper selection, which mainly comes from selling singles and twosomes of indie records. Also, as Best Buy carries less SKUs, we carry more—but the bulk of that comes from indie records. We carry more indie records, we sell more," Groeger says.

Another indie-label trend, says Chris Brown, VP of Portland, Maine-based music chain Bull Moose, is internet marketing. "Back in the day you'd see some-thing in the release book and maybe carry it because it's interesting and maybe you'd sell one copy of the record," he says. "Now, with the Internet and even the bands chipping in to promote themselves, we can tell 10 copies of an unknown indie band—even if they don't come to town."

Indie sales are growing at indie stores. "It comprises the majority of our sales," Levin says. "There was definitely a time when the majors were the majority of sales, back in the high times of the 1980s and 1990s when they wereflush and spending money on marketing." In Brighton, Mass., Newbury Comics head of purchasing Carl Mello reports that independently-distributed music comprised about one-third of sales, although in the last three months that segment has been even larger because indie music is up about 25%. "It's release-driven," Mello says. "The indie labels have a lot of hits now...[like] Bon Iver and Mumford & Sons."

What we're paying off for the indie labels is that they're still spending money on marketing projects, something that the majors seem to be backing away from when developing new bands. "The majors aren't spending for marketing like they used to," Brown says. "Indies are still alive and well, and they can stick with projects longer. But then, they've always been that way." And while a loyal consumer base has always identified with its favorite indie stores, that phenomenon is more pronounced nowadays, according to Blaze. "It's interesting now that My Morning Jacket and Bon Iver choose to partner with Best Buy and Urban Outfitters, respectively, and you can read all the blowback they are getting online [at Facebook, for example]," he says. "Both bands were nurtured by indie stores. We were stocking My Morning Jacket when they sold one unit a month. What good are you doing when you start to undercut the retailers that supported you? Their fans are starting to get that."
Death metal act Arch Enemy once released an album called “Wages of Sin.” But for this Swedish five-piece going the independent route has proved anything but bad math. Formed in 1996 and led by singer Angelina Gossow since 2000, the band has released eight studio albums, with all but its debut (“Black Earth”) handled by Century Media—a Los Angeles-based indie that specializes in metal, hard rock and hardcore acts and has offices in the United Kingdom, Europe and Australia.

It lacks the financial muscle of a major, but Century has helped the heavy touring act generate more than 400,000 album sales in the United States, according to Nielsen SoundScan. Its most successful album, 2005’s “Doomsday Machine,” peaked at No. 12 on Billboard’s Independent Albums chart and has sold 108,000 copies. The self-managed group’s latest studio set, “Khaos Legions,” debuted at No. 13 on Independent Albums and at No. 78 on the Billboard 200, following its June 7 domestic bow.

“Being your own master is very satisfying but also very challenging,” Gossow says. “Indie labels don’t have the buying power majors have. … Being on a major label means more exposure and most likely more sold product. You have to work it 10 times as hard with an indie label.”

On the plus side, being independent grants “max- imum freedom in regards to our music, art, band presentation, where and when we tour,” says Gossow, who believes that, in the long run, sidestepping the major-label setup is more sustainable. “Bands who know what they want and how to do it are better off signing to an indie label,” she says. “If you’re willing to work hard without the fast, big bucks—do what we do and walk the walk.” —Richard Smirk

Sing-jay I-Octane (born Byione Muir) ascended to dancehall reggae’s upper echelon in July 2010 with his performance at Jamaica’s Reggae Sumfest. Now heavily in demand on the North American and European reggae circuits, I-Octane’s fusion of hauntingly sung vocals with rapid-fire rhymes, as heard on hits including “Bloodstain” and “Lose a Friend,” reaffirm dancehall’s significance as a vehicle for compelling commentaries and praising Jah, despite its infamous vulgarities and gangster imagery.

I-Octane has digitally released his singles on various Jamaica-based labels and licensed tracks to dancehall compilations released by reggae independents Tad’s Record and VP. Currently unsigned, he’s considering offers regarding the intended October release of his debut album, “Crying to the Nation.”

“I have invested heavily in the I-Octane brand, financing videos, publicity, even managing myself, so it’s a great accomplishment reaching this far on my own,” I-Octane says. “I won’t sign a deal just to get an advance. Promotion is more important because it brings more shows, tours and a wider fan base.” —Patricia Meschino

**Top Independent Social Artists**

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<th>ARTIST</th>
<th>CHARTED TITLES</th>
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TO RECORDS—NEW YORK

ends down one of today's greatest live rock bands, My Morning Jacket, in addition to a packed summer schedule of concerts and festival bookings, something else to celebrate: its highest starting album to date. The Louisville, Ky., group—singer Jim James, bassist "Two" Tommy, drummer "One" Patrick Hallahan, keyboardist Bo Koster and guitarist Carl Brodel—released its newest studio set, "Circuital," in May; it debuted at No. 5 on the Billboard 200. The album also brought My Morning Jacket its best sales week in the group's history: "Circuital" shifted 22,000 copies in its first week, according to Nielsen SoundScan. The group's last album, 2008's "Evil Urges," sold 23,500 copies and debuted at No. 9 on the Billboard 200.

—Mitchell Peters
When saxophonist Kenneth Whalum III decided to release his own album, “To Those Who Believe,” in December 2010, the Memphis-bred, New York-based jazzman—who moonlights as a backup musician for such artists as Jay-Z, Maxwell and Ludacris—saw no point in going through a label to support his cause. “First of all, it’s jazz—nobody’s making money,” Whalum says. “So I put my own money behind it, paid all the guys and put it out by myself.”

The end result, according to Whalum: “It’s the best thing I could’ve ever done.”

The success of Whalum’s album only supports his declaration. “To Those Who Believe” debuted at No. 24 on Billboard’s Jazz Albums chart and spent three weeks atop iTunes’ jazz tally—rare accomplishments for many working jazz musicians, be they independent or signed to a label.

Through online distribution service TuneCore, shipping copies of the album himself to mom-and-pop record stores like Spin Street Music in Memphis and selling copies at his own shows, Whalum says that between December and April he sold more than 6,000 copies. Not a large number, but when one considers Whalum receives $7 of every album sold through his TuneCore deal, going rogue seems worth the risk.

“In my case it helped because I got all the money,” Whalum says. “I went into it knowing jazz records don’t really sell like that, so I kind of rolled the dice.”

Though Whalum says the lack of a label makes it difficult for him to book shows on his own and other business dealings, he has amassed such a stellar reputation that if he can’t book his own headlining show, he’ll go on the road with other headliners like Jay-Z.

“It’s no skin off my back,” Whalum says about playing with others versus playing his own music. “Labels tend to hold what they can do for you over your head and I hate that. I’ve sort of built up an animosity toward anybody who thinks that way.”—Jazen Cummings

On the June 23 episode of Comedy Central’s “The Colbert Report,” Stephen Colbert performed the song “Charlene II (I’m Over You)” with the Black Belles. The track, a follow-up to a 2006 bit that featured the stalker ode “Charlene (I’m Right Behind You),” was made available on 7-inch vinyl and at iTunes through Jack White’s Third Man Records.

The label had pitched the show on the collaboration to promote its motto, “Your Turntable’s Not Dead,” during the program’s music week.

“We were looking for something to do television-wise that was a little bit out of the ordinary instead of doing the regular late-night-circuit-type thing,” Third Man label manager Ben Swank says. The imprint, founded by White in 2001, is home to his various bands and acts like the Greenhornes, Conan O’Brien and rapper Black Milk. The label’s headquarters also serve as a record store, live venue and rehearsal space.

On June 24, Colbert and the Belles performed “Charlene II” alongside White at a New York park, while Third Man’s Rolling Record Store truck sold the 7-inch. The label isn’t planning any future releases with Colbert, but Swank says, “[We do] a lot of one-single deals. If it does well and he wants to do it, we’re open to anything.”—Claire Lohenfeld
Manna From Heaven

Zync Music Matches Indie Acts With Major Licensing Deals

By Andy Gensler

"We're a small band from a small country," says Mette Lindberg, the sp rightly lead singer of Denmark's Asteroid Galaxy Tour. "It was a shock when we got the Apple commercial—we never expected it.

That's something of an understatement. When the nascent band's infectious "Around the Bend" became the backing track to an iPod Touch commercial in October 2008, the group was unsigned, had played a grand total of four gigs and had just self-released its first single—1,000 copies of a song not used in the commercial.

"Finding bands at that level is not that rare for us," says Sanne Hagelsten, founder/East Coast partner of Zync Music, the third-party synch-licensing company that brokered the band's Apple deal. Her company specializes in matching up-and-coming indie acts with major licensing deals. "I was hanging out with an A&R guy I knew who came across the Asteroid Galaxy's five-song demo. [He] told me about them," Hagelsten says. "I went to their MySpace page, looked on YouTube and emailed management directly.

Which is pretty much how it goes for the more than 250 bands Zync Music represents. Its impressive roster ranges from the obscure (Bikini Machine, Pete & the Pirates) to the up-and-coming (Grizzly Bear, Jeff the Brotherhood) to the better-known (Animal Collective, Metric) to the if-I-hear-that-song-one-more-time-I'm-going-to-kick-in-the-TV (Phoenix's "Lisztomania" in a Cadillac ad, the Heavy's "How You Like Me Now?" Kia spot)....

Licensing deals can be a career-saver—especially for indie artists. A major TV commercial or film trailer synch can mean a six-figure payout that once would have taken an artist half a million in sales to earn (if the act recouped). And the market is only expanding.

"We have loads of bands who come to us with no label, manager or lawyer," says Hagelsten's West Coast partner at Zync, Marisa Baldi, formerly of Universal Music Publishing Group. "We love finding new talent from anywhere in the world." And at the same time Zync has connections to music supervisors who have matched its bands with major brands (Nike with Sleigh Bells, Virgin Mobile with Matt & Kim), blockbuster songs in each of the three "Twilight" films with groups that include Blue Foundation, Band of Skulls and UNKLE featuring Black Angels), videogames (Xbox and Local Natives) and TV ("True Blood" with Flying Lotus).

The submission process listed on Zync's website is rather straightforward: It asks only that all submissions have original and new material for an upcomming release and that they've sent through streaming, be it from SoundCloud, Bandcamp, MySpace or a band's website. But be warned: Zync's 10-person staff, with offices in New York and Los Angeles, listens to and votes on upwards of 40-50 artists per week and rejects 98% of all submissions. "We want to be completely passionate about everything we are pitching," Baldi says.

The artists who work with Zync sign an exclusive contract, and one of the first things the staff ascertain is an artist's willingness to have his or her music synched. "Some have political issues about gas guzzling cars, shoes made in Third World countries; some are anti-violence," Baldi says. "When we ask them what they won't do, they often say, 'Feminine hygiene products, pharmaceuticals, herpes ads'—like we'd ever pitch those. We're not song-killers."

The Asteroid Galaxy Tour didn't have any issues about its synch placements. "We use Apple products," Lindberg says. "If it was something we didn't want to be a part of, we wouldn't do it. We've said 'no' to many things." Lucky for the band, Heineken wasn't one of them. This past spring the Asteroid Galaxy Tour hit synch placement gold for a second time when its song "The Golden Years" appeared in an international Heineken ad campaign. (Between Apple and Heineken, the group's music has been placed on "Gossip Girl," "Vampire Diaries," "Chuck" and "One Tree Hill.") The promotion included both an ad and a full-length viral video, both of which the band appeared in.

The beer ad came at the end of the campaign for the act's debut album, "Fruit," and helped reinvigorate sales. The album has now sold 50,000 copies, and the "Golden Age" single has sold 130,000 digitally, according to the band's manager Henning Dietz. It went to No. 70 on the U.K. singles chart, and taste-making U.K. station XFM playlist ed the track. The commercial helped open up new territories for touring and the band has since played Chile, Brazil, Poland, Hungry and Mexico.

"Synch deals are a great opportunity for unsigned bands," Dietz says. "The agencies don't care how big your band is. They want bands who sound unique and stand out."
Pretty Lights

PRETTY LIGHTS MUSIC—DENVER

Derek Vincent Smith, a.k.a. Pretty Lights, has mastered a beautiful and illusory indie trick: how to monetize free music. Since 2006, the electronic music producer/performer has released three albums and three EPs on his own Pretty Lights Music, all of which are available for free downloads on his website. Fans are grabbing them at a steady pace of about 15,000 per week, according to his manager Randy Reed of Red Light. The grass-roots interest has helped develop Pretty Lights into a touring powerhouse, doubling venue capacities in every city he plays on every leg, and fall tour will include concert venues with capacities up to 5,000.

At 6 feet 9 inches, Smith often finds himself traveling to gigs in roomier business class, striking up conversations with seatmates who hadn't been exposed to his music. He found that even after telling them his music was available for free on his site, they wanted to know if they could get it on iTunes. "I just can't wrap my head around who these people are," Reed says with a laugh, "but I guess they see it as a convenience factor."

So Smith started selling his hip-hop and soul-inflected wares on iTunes, in the track-by-track format the platform demands. (On his site, only full-album downloads are available.) Reed reports that he's averaging 20,000 downloads per month, resulting in a six-figure annual income for the artist, even after Apple and TuneCore take their cuts. "We never advertise to his fan base through Facebook, Twitter, any where that we sell his music on iTunes," Reed says. "But people type in his name and just expect to find it."

Similarly, special boxed sets—sold only from the merch booth on his tour stops and his site—filled a strong fan demand for keepsakes physical product, and supply a nice revenue stream. Smith has signed four other acts to Pretty Lights Music—Gramatik, Paper Diamond, Break Science and Michal Menert—all of which are using the same hybrid free/pay model.

"We're not touting it as the model for everyone, and it's not a replacement for the heyday of the record industry," Reed says. "But it's working incredibly well for him and the artists on his label."

—Kerr/Mason

"We never advertise to his fan base that we sell his music on iTunes. But people type in his name and expect to find it."

Randy Reed, Red Light
Givers
GLASSNOTE—NEW YORK

When Givers were discovered at last year’s Austin City Limits Festival, they were given one condition before Glassnote Records president Daniel Glass would agree to release the Lafayette, La., quintet’s self-financed LP, “In Light”: It had to be remixed. The band—five multi-instrumentalists lead by Tiffany Lamson and guitarist Taylor Guarisco—deliberated whether it had the patience and desire to do the studio work, but, according to Lamson, the group soon signed the deal after “we made sure [Glassnote] had the same passion and family values that we did.”

Ben Allen (Gnarls Barkley, Animal Collective) took on the project, and “In Light” debuted at No. 12 on Billboard’s Heatseekers Albums chart in the June 25 issue.

“Our initial campaign is to get people out to see them live,” says Glass, who employed a similar strategy to break Mumford & Sons. “They do a very physically exhausting, passionate show. We brought them to Non-Comm [in Delaware where radio programmers] stations like WXPN and WFUV could see them. It’s about getting airplay, but also word-of-mouth.”

Prior to the album’s release, Givers secured bookings on “Last Call With Carson Daly” and “Late Night With Jimmy Fallon” based on the band’s live show: a high-energy brand of beat-driven rock with echoes of artists they admire—Talking Heads, Arcade Fire and Dirty Projectors. Performance informs the songwriting process as well. Half of the songs on “In Light” sprang from one jam session that was captured on a hand-held recorder.

“Some songs came from the purest form of a jam you can imagine from five or six different people,” says Guarisco, who, along with Lamson, writes all the lyrics. “We got back to it a month later, extracted the core DNA and basically took it into the lab and slowly nursed and nourished it as a group. The other half were ideas conceived by Tiff or me. We’d bring in the core of a song and fully finish it by letting [the other members] go where they want to go with it.”

—Phil Gallo

Intocable
GOOD I MUSIC—ZAPATA, TEXAS

Many indie acts take that route because they don’t have an alternative. But norteño fusion band Intocable did so after failing to sign a deal with EMI Latin, its label of 14 years. In 2010, the group tested the waters by releasing a covers album through Sony Music Latin distribution. But in March it released “2011,” an album of previously unreleased material on its own label, Good I Music (distributed by Texas-based Dasma Distribution). On its release date, the set was priced at $8, less than any other previous Intocable album, and—in an effort to reach its regional Mexican fan base, which favors physical releases—wasn’t available digitally until two weeks later.

The set bowed at No. 2 on Billboard’s Top Latin Albums chart (it’s now No. 19), while the single “Prometi” is No. 1 on Regional Mexican Airplay and No. 4 on Hot Latin Songs. “We knew the future was going independent,” bandleader Ricky Muñoz says. Although the EMI relationship was solid, it had run its course, he adds. “It wasn’t fun anymore . . . I’m all about vibes and being [in] a good-vibe environment.”

Intocable build its own studio, then hired its own engineers, press and radio promotion teams. The band’s track record and relationships allowed it to strike strategic alliances at retail, including Walmart, which supported “2011” with in-store appearances and a “Soundcheck” special. And going indie, Muñoz says, allowed for quicker movement—and harder work. “We now have one commitment: Intocable,” he says. “We put away all the middle people. We can dictate everything we want to do—and it feels good.”

—Leila Cobo
“We’re getting chances to work with legends. And we want to spread their music to younger audiences as well as their longtime fans.”

Steve Vining, Savoy Label Group

Veteran Affairs

David Bromberg, John Hiatt, The Bangles, Steve Cropper.

Indie labels like Appleseed, 429 and New West stress joint ventures, social networking and touring as heritage acts return to the fore

By Phil Gallo

I was once a joke. Jim Musselman’s sister used to crack it about artists signed to his Appleseed Recordings and its sister label Red House.

The “joke” is now a strategy.

“Sony Music—1972,” he says, laughing as he realizes he has a roster full of acts once signed to Columbia Records and RCA back when Paul Simon, Janis Joplin, Chicago and Santana were keeping Columbia in Billboard’s top 10. “It’s all artists who toured the country and played colleges at that time.”

Pete Seeger, Donovan, Tom Rush, Roger McGuinn, Eric Anderson, Loudon Wainwright III, Hot Tuna and David Bromberg are among the key players on Appleseed and Red House.

The two labels gained mainstream attention in the ’90s when another Columbia artist, Bruce Springsteen, appeared on a Seeger tribute album. Those 1972 stalwarts have albums from that year that stand up today—Bromberg’s self-titled debut, Rush’s “Merrimack County,” Hot Tuna’s “Burgers” and Appleseed is among a group of busy indies connecting new music with older fans.

A number of independent labels with independent distribution are finding an increasing number of former major-label artists from the ’70s and ’80s looking to reconnect with labels that will commit to projects for extended periods of time—and deliver 21st century marketing campaigns. In the last few years, New West, Savoy’s 429, Appleseed and Model Music Group have increased their emphasis on so-called “heritage artists,” releasing albums with modern production values and marketed with tools unavailable during the artists’ heydays—NPR, Facebook, streaming—that older audiences have come to embrace.

“Our strength is in the fact that the majors are leaving this arena,” Savoy Label Group president Steve Vining says. His release schedule this year at 429 includes albums from Robbie Robertson, Steve Cropper, Bruce Hornsby and Joe Cocker.

“We’re getting chances to work with legends and heroes, people we’ve followed (for decades). We want to spread their music to younger audiences, as well as their longtime fans.”

The labels essentially ask artists to up their social and promotion games. In turn, the labels create promotional plans that approach a year in length, take advantage of older consumers who tend to delay purchase beyond the first week of release and target markets where the acts already have a fan base.

Vining says 429 has a checklist of 10 items that it goes through every time the label considers signing an artist.

“We have a chuckle at first,” Vining says, mentioning the first box that needs to be checked. “Is the artist living in the real world?”

Is the management living in the real world? The artist has to tour, they have to have the drive to be creative and be accommodating to go to radio stations and maintaining those relationships. The thing about radio is that there are not a lot of stations that will play [our records]. The ones that do tend to stay with an artist. Obviously there are factors that mitigate the fact that we can’t check the touring box for Robbie and Steve Cropper is not that well-known a name. [Both] have not had trouble getting national television bookings, and Steve has energetically promoted his album.

One crucial box that requires a check is the one for social media activity. In the last year, New West Records GM Mike Ruthig says, Facebook has become a driving force for the promotion of Steve Earle—who has more than 103,000 friends—and John Hiatt, who has just started to use the site to promote his Aug. 2 release “Dirty Jeans and Mudslide Hymns,” his second disc for the label. Ruthig is especially fond of—and grateful for—the model Earle has created.

Prior to the May 2009 release of “Townes,” and again in April for “I’ll Never Get Out of This World Alive,” Earle made cross-country trips during the course of two weeks to visit radio stations and perform on TV, do in-store performances and local appearances—all separate from a proper tour. His run in April began with an appearance on “Late Show With David Letterman” during former Beatle Paul McCartney’s appearance and he was the special guest for the 40th anniversary of the Woodstock music festival in August.
man" and concluded with an evening spent at "The Tonight Show With Jay Leno" and then a private showcase for music supervisors and publishing representatives. Along the way he visited Austin, Houston, Denver, Seattle and Portland, Ore.

"What we've learned is that when an artist comes into a city, it's an event," Ruthig says of the promotional activities that often include free, intimate performances. "It starts a conversation in a marketplace. You never know what sales will come from it, but if the message gets out, there's a chance at something special. If they weren't making incredible records, it wouldn't work." Hiatt's prerelease schedule is focused on Los Angeles, where he'll make appearances at the Grammy Museum and at the Troubadour the week of release, then he'll head to New York to focus on media interviews.

The major differences between these independent labels are the expectations and the language in the deals. Vining says 429 needs a minimum projection of 50,000 copies sold worldwide to make a project worthwhile—the Robertson album, "How to Become Clairvoyant," is now its No. 1 seller with 230,000 in sales globally. Nielsen SoundScan reports that the album has sold 53,000 copies in the United States.

In March, Tony Valenziano got his Model Music Group off the ground with the release of a new album from John Waite and in September will release the first album in eight years from the Bangles. His terms are simple: The artist hands over a finished project and doesn't get an advance. Model Music Group doesn't take any publishing and splits profits 50/50.

"What artists can get is a good joint-venture deal with marketing, manufacturing, PR and sales," says Valenziano, who first went after pop-rock and power-pop veterans while he was president at Icon Records and earlier at his own Smile Records. "All we ask is that they tour. That's what it takes, because the only time the new music can be heard or displayed is when a band is in a city to perform."

While Musselman ventures fearlessly into reviving folk-related artists among his six or seven releases on Appleseed each year, nothing performed as well as Bromberg's return to recording in 2007, "Try Me One More Time," his first album in 17 years. The collection of Bromberg singing and playing solo with an acoustic guitar has sold 19,000 copies in the United States, according to Nielsen SoundScan, but it also generated the most mail Appleseed has ever received. "He has a huge fan base of baby boomers and in many ways, they found him," Musselman says. "I was amazed. They're very devoted.

The surprising response encouraged Musselman to finance another, more elaborate Bromberg record, one that would capture his eclecticism and be more in line with the albums he made between 1971 and 1980, before he retired from the studio to dedicate himself to studying violin building and appraising. Bromberg took two-and-a-half years to record "Use Me," which Appleseed will release July 12. Musselman says it's the second-most expensive record he has released, due to the extensive travel required. Bromberg asked various musicians if they would write a song for him and/or produce him if he visited their studios. He received 10 "yeses."

"I had no idea what would happen," Bromberg says from his home in Delaware. "A point was made to me. Why did these people write a song for me? You could be best friends with a world-class songwriter and they wouldn't do that. It was very, humbling that the guys did it. And they all knew what to do with me."

The idea was hatched after Bromberg sat in with Hiatt at a show near Bromberg's home. Hiatt invited Bromberg, who has collaborated with Bob Dylan, Jerry Garcia and Richie Havens, to visit him at his Nashville studio and play around. That visit generated the song "Ride On Out A Ways" and sparked the idea to try it with others.

He called on people he'd known for decades—Levon Helm, Dr. John, Tim O'Brien, Kev' Mo' and Linda Ronstadt—as well as bands that were referred to him—Los Lobos, Widespread Panic and Philadelphia producing duo The Butcher Brothers, who made one of his favorite recordings ever, Lorraine Ellison's "Stay With Me."

"The oldest one, in many ways, was Vince Gill," Bromberg says. "Vince and I used to travel in the same circle—I knew about him when he was playing bluegrass and then with Pure Prairie League, but we never met." Bromberg, who walked away from the business to escape the endless hours spent in studios, is plotting a tour with folk group Ollabelle that, with the band's backing, will allow him to play "anything I've ever recorded." That would be songs like "Send Me to the Electric Chair," "Sharon" and "The Hold-Up"—tunes that made him a favorite on college campuses in the early '70s.

Of his labels' artists, so many of whom went decades without issuing studio albums, Musselman makes it clear: "They all still have something to say."
The “idiot box” has become “smart TV.” The impact of this transition will be felt throughout the music industry for years to come. TV manufacturers like Samsung (@samsungsmartTV), Sony, LG, Vizio (@vizioTV) and many others are building Web access directly into their products. There is no longer a requirement for consumers to buy separate devices.

At Sony, all but two of its most entry-level flat-panel TVs ship with Internet capability as a standard feature. ABI Research (@ABIresearch) predicts 46% of all flat-panel TVs sold in 2013 will be Web-connected, compared with 19% today. Put in terms of units, research from Parks Associates (@ParksAssociates) estimates connected TV sales will increase from 35.9 million worldwide last year to more than 62 million this year and to more than 161 million by 2015.

The path of this on the music industry is twofold.

In the near term, it represents another point of access to the cloud, allowing music fans to access digital music services in the living room through the one device that virtually all consumers have in their homes. Long term, it has the potential to transform music videos from a passive ad-delivery platform to a truly interactive tool of fan engagement.

“We’re excited about connected devices because it’s about placing our artists’ content in the hands of consumers where they’re living their lives,” says Jon Vanhala (@jonvanhala), senior VP of digital and business development at Island Def Jam (IDJ). “It’s following consumer behavior and delivering it where they are.”

The path of TV apps—just like smartphone apps, but designed for the smart TV rather than the phone. As Apple’s iPhone has the App Store and Android devices the Android Marketplace, each of these connected TVs has an app platform wherein users can browse and download services. These include music services like Pandora, MOG, Slacker, Vevo and Rhapsody. Coming soon are artist-specific apps from top-line artists (more on that later). For the growth of smart TV sales, the app space today is in its infancy. Market leader Samsung has 500 apps created for its platform—Samsung Apps—from which 5 million have been downloaded since its launch in February 2010. But momentum is on the upsawing—of those 5 million downloads, 3 million occurred in the last four months.

Samsung estimates that connected TV users are downloading collectively 100,000 apps every four hours. It’s the apps and the content they deliver, that will ultimately drive smart TV sales.

“Last year, if your Blu-ray player didn’t have Netflix, it wasn’t getting sold,” says Jeff Goldstein, VP of marketing for Sony Electronics’ home division. “Having these services at this stage of the game is part of doing business in this space. It’s absolutely core to our product strategy.”

NPD Online Research (@NPD_Research) analyst Ross Rubin (@rossrubin) says that connected TV features have yet to drive TV sales, as other features like picture quality and thin screens are the primary purchase motivators. But they have earned largely positive feedback once discovered. “Consumers report very high levels of satisfaction...
ABy-No-Means Comprehensive List Of The Music Apps Available On Smart TVs (And Connected Peripherals) Right Now

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<thead>
<tr>
<th>TVs</th>
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<tbody>
<tr>
<td>SAMSUNG</td>
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<tr>
<td>Platform: Samsung Apps</td>
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<tr>
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<tr>
<td>BLU-RAY</td>
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<td>Platform: Samsung Apps, Google TV (depends on manufacturer)</td>
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<tr>
<td>Apps available: Vevo, Slacker, Pandora, Napster</td>
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for the connectivity features in their sets once they’ve bought them,” he says. “More content availability has long been something that has had a great deal of appeal to consumers.”

According to Parks Associates, 38% of connected TV owners report using music apps on their devices, ranking seventh behind other uses like movies on demand (52%), news and information (51%), gaming (43%) and social networking (42%). According to NPD, Pandora is the top music-related service available as a smart TV app and consistently ranks in the top five of all available TV apps.

But increasingly, labels are looking at the smart TV space as a new area of promotion and distribution, as with smartphone apps.

And like in the smartphone space, innovation around this activity will come in stages.

The first stage, which is occurring now, is simply repurposing content already available on artists’ websites for a TV-specific app. IDJ for instance is working with San Francisco-based TV app publisher Flingo (@FlingoTV) to create artist-specific apps for Justin Bieber, Kanye West, Beyoncé and others. “With smart TV, there’s an opportunity to create a persistent connection with fans that’s not restricted to what you can fit within an album,” says Ashwin Navin (@ashwinnavin), the former BitTorrent founder who is co-founder/CEO of Flingo. “So a Justin Bieber app would have music videos, tweets, photos of the tour, things like that.”

IDJ’s Vanhala believes far more can be accomplished, as the format matures.

“A phased deployment, where you’re syndicating existing content, is a real opportunity,” he says. “But very quickly we should be looking at how we’re creating content for new opportunities.” Take for instance the “Mirror” music video from Japanese band Sour: an interactive video that uses video from users’ webcams, as well as text from Twitter and Facebook, mixed with the “official” filmed footage of the group. Or Andy Grammer’s ground-breaking choose-your-own-adventure video for the track “Keep Your Head Up” using technology from interactive video outfit Interlude. Future music video apps could include the ability to use the TV remote control to highlight certain items in the video to request more information, “like” the video on Facebook to earn fan loyalty points and rewards, add check-in and other “gamification” features and include e-commerce opportunities.

“The music video format is decades old,” Vanhala says. “It was intended and created for broadcast. [But] we haven’t fully scaled opportunities to create specific visual content within software yet, not on a broad scale. It by definition can be way more interactive. The entire content publishing industry has to evolve into finally creating platform-specific content instead of taking content created for TV and just parsing it out where we can.”

The effort, however, is not without its challenges. The smart TV market is far more fragmented than the smartphone space. “There’s really no iPod of this business,” Flingo’s Navin says.

With phones, there are two major platforms to choose from—iOS and Android—with Blackberry and Windows Phone 7 existing as optional areas of expansion. In the smart TV space, developers have to choose from up to 10 different TV and app platforms. “Because it’s so new, there have been less apps created and the process isn’t quite as refined as on iPhone or Android,” MOG senior VP of business development Drew Denbo says. “It takes more time and there are less developers familiar with the platform.”

Eventually, the marketplace and a few key leaders will emerge. Already there are early signs that smart TV app platforms are coalescing around two major technologies—Flash Lite and HTML5. Analysts expect smart TV manufacturers that also make other devices—such as tablets and smartphones—to rally around the Android platform so they can support apps that work on all three screens.

Until then companies like Flingo help content companies create TV apps and then do all the work necessary to optimize that app for the various devices. Flingo supports 70% of the smart TV platforms and will soon have 100 apps available in the marketplace. But music services like Pandora, Rhapsody and MOG do the work themselves, because getting into the home is a priority. To date, they’ve relied on home entertainment peripherals like the Sonos or Roku as an early step toward getting their services into the living room. But those devices don’t have nearly the scale that TVs do.

“We don’t become a really viable service until we give people access to music wherever they want it,” Denbo says. “We’re excited about TVs because the volume goes from the tens and hundreds of thousands into the millions.” Challenges aside, the motivation to establish a foothold in the smart TV space remains high, it’s like buying property in an as-yet undeveloped plot of land that’s poised for major expansion and investment. Those in early could reap the benefits later.

Developers who jumped on the iPhone app bandwagon early with music apps—such as Smule and Pandora—benefited from both expanded consumer awareness and tighter relationships with the platform providers. The smart TV app space is no different, which is why despite the fledging state of consumer demand, the industry demand is higher than ever.

“With all new technologies, there’s early-to-market advantages and risks,” Vanhala says. “It’s definitely nascent, but the barrier to entry to things like this is way lower than it would be 10 years ago, so there’s no reason not to do it and get consumers aware of the opportunities.”

Antony Bruno (@AntonyNBruno) is Billboard executive director of content and programming for digital/mobile. He writes the weekly Digital Domain column.

JULY 9, 2011 | www.billboard.biz | 27
CELEBRATING 30 YEARS IN MUSIC, QUEENSRYCHE EMBRACES THE CHAOS OF THE RECORD BUSINESS WITH PASSION, RISK-TAKING AND EXTREME FAN-ENGAGEMENT

BY CHRISTA TITUS

When a group is trying to break into the business, there are plenty of ways to get attention. It can get a jump-start by self-recording its first album and distributing it online.

It can build a social networking force the same way.

If it makes the right contacts, it can even get a synch licence in a videogame.

Such tactics are normal.

But when Queensryche made these moves decades ago, eyebrows raised. While critics have revered the act for its songwriting and performance skills—resulting in 20 million-plus albums worldwide, according to Roadrunner Records—the Seattle quintet has never been as widely hailed for its career strategies. The band recorded and distributed its 1981 self-titled debut EP (on its own 206 Records label) back when self-recording was cost-prohibitive. The band is so engaged with its fans that two of them will travel on the group’s tour bus in July. Long before Metallica and Aerosmith had “Guitar Hero” titles dedicated to their catalogs, Queensryche released its “Promised Land” videogame, modeled after its 1994 album of the same name.

So why doesn’t the band get press like Prince or Radiohead for innovative moves? “I don’t know,” drummer Scott Rockenfield says. “Does it bother us? No. We’re already succeeding because we’re doing what we’ve always wanted to do.”

When Queensryche—Rockenfield, singer Geoff Tate, guitarist Michael Wilton, bassist Eddie Jackson and then-guitarist Chris DeGarmo—cracked the mainstream in 1988 with landmark concept album “Operation: Mindcrime,” hard rock metal and hair bands ruled the media. As a progressive band influenced by everything from Iron Maiden to John Coltrane, Queensryche was heavy enough to be tagged “metal,” but different enough to cut through the din.

PaulFreudlich Associates VP Kevin Chiaromante, who worked with the band while it was on Sanctuary Records, notes that no one else sounds like Queensryche—then or now. “The sound is unique and it’s one they’ve worked hard to build,” he says, citing the band’s use of texture and sound, anchored by Tate’s distinctive voice. “That’s what makes them able to stand the test of time.”

Queensryche is still honing its sound on “Dedicated to Chaos,” its 13th studio title (arriving June 28 on Roadrunner). While tracks like lead single “Get Started” and “At the Edge” confirm that the group is still rocking, “Around the World” is anathemic and uplifting, and “Big Noise” is a mesmerizing journey. The band seems to reflect on its many sonic turns—like the gothic feel of 1986’s “Rage for Order” and the gloss of 1990’s “Empire.” This lifelong experimentation—in all its endeavors—is the backbone of Queensryche’s survival.

According to Roadrunner senior director of marketing Suzi Akyuz, “Chaos” will be sold as a standard album, as a special edition with four bonus tracks and as a special edition bundled with a T-shirt and a lithograph. Aside from autographing 2,000 prints for the bundle, Queensryche signed another 4,000 posters to give away at Trans World. A video for the track “Wot We Do” is posted at Queensryche.com to inspire fans to make videos that show their own personal interests. One winner will receive a gift package that includes a private dinner with band members.

Without question, the group has an open mind about promotion. There was the karaoke-style contest where fans at select tour stops replaced vocalist Tate on stage and sang a song with the rest of the band. Grand-prize winner Vincent Solano recorded vocals for the track “A Dead Man’s Words” on 2009 album “American Soldier.” The band is currently auctioning two bunks on its tour bus—a chance to travel as part of Queensryche’s entourage—in the United Kingdom, July 15-24 when it performs in support of Judas Priest. The group will then tour the United States (July 29-Oct. 2) as An Evening With Queensryche to celebrate its 30th anniversary.

Rockenfield attributes “50% of our longevity [to] nurturing fans and giving them what they deserve...” If we don’t have them, we don’t have a career.”

And their fans let them know—for better or for worse—what they think of Queensryche’s recording gambles. When the long-awaited sequel to “Operation: Mindcrime” arrived in 2006, some considered it a sacrilege. Others weren’t happy about “American Soldier,” which explored the psychological affects of war. And then there was last year’s Queensryche Cabaret, a spate of adults-only rock shows that featured scantily clad dancers. But: “Mindcrime II” was Queensryche’s highest-peaking album (No. 14) on the Billboard 200 since “Promised Land” (No. 3), and “American Soldier” peaked at No. 25. “Mindcrime” was aided by the group playing the album back-to-back with its predecessor on tour, with actors joining the members onstage to portray the story’s characters, and “Soldier” was bracketed by marketing directly to the armed forces and performing for the troops in places including Iraq.

The act has weathered creative risks and the digital revolution and has remained balanced. But when former guitarist DeGarmo left in 1997 due to creative differences, there was a seismic shift: “It was a huge blow to the band,” Tate says. “He was one of the major songwriters. He handled a lot of the day-to-day business between the record company and management. He was a real driving force.”

Some view Queensryche in terms of pre- and post-DeGarmo. The last complete album he recorded with the group, 1997’s “In the Now Frontier,” peaked at No. 19 on the Billboard 200 and sold 312,000 copies, according to Nielsen SoundScan. He also contributed to 2003’s “Tribe” during a brief reunion.) Although “Mindcrime II” peaked at No. 14, it sold 143,000 copies; the best-selling studio album post-DeGarmo is 1999’s “Q2K” at 156,000 copies. Queensryche’s biggest U.S. seller is 1990’s “Empire,” which has sold 3.3 million copies since Nielsen SoundScan began tracking sales data in 1991.

Other significant events occurred at the time of DeGarmo’s departure. The group’s label, EMI Records, folded. The band also parted ways with Q Prime Management. Grunge knocked metal and hair bands underground. Queensryche pushed onward by filling DeGarmo’s slot with various players (Parker Lundgren currently handles guitar) while many rock acts that rose in the ‘80s fell by the wayside. Instead of album sales and airplay royalties—Queensryche’s biggest hit was the Grammy-nominated Billboard Hot 100 top 10 “Silent Lucidity”—it now supports itself with merch and by touring, playing theater, amphitheaters and festivals. Queensryche has also reached wider audiences by occasionally giving up the top of the marquee to gain exposure to other audiences, supporting Judas Priest this year, Guests with Heaven and Hell and Alice Cooper in 2007 and rotating the headliner position with Dream Theater in 2003.

Reality shows, or stamping the band’s name on numerous products, are established routes to getting more attention. And while some members have individual brands (see story, below), you won’t see Queensryche-endorsed vodka or copline anytime soon. Manager Susan Tate, who’s married to Geoff and has been handling the band for about 10 years, says, “Queensryche doesn’t want to put their name on as many things as they can. There’s quality to them, and they really care about their music. It’s not about, ‘How can we sell out as quick as possible and make the most money that we can?’” She thinks that what really keeps Queensryche ticking is that its members still love what they do. Her husband’s comments about the track “Get Started,” about a relationship that’s only getting warmer up after 20 years, reflect that passion.

“I don’t think of myself as winding down. I feel like I’m pretty vital and I’ve got a lot of ideas,” he says. “I’m still deeply in love with music and playing in the band and performing, and I’m not slowing down.”
TEAM QUEENSRYCHE

LABEL: Roadrunner Records (arrusa)
MANAGEMENT: Susan Tate
PUBLISHING: Queensryche Publishing (BMI)
TOURING AGENT: Garry Buck, Monterey International
UPCOMING APPEARANCES: El Paso Downtown Streetfest (July 1); Epitaph tour, supporting Judas Priest in Europe (July 15-24); 30th-anniversary tour (July 29-Oct. 2); Shiprocked (Nov. 14)
PUBLITCITY: Amy Scarretto (@from1666), Roadrunner Records;
Jeff Albright, Albright Entertainment Group
SITES: Queensryche.com, Facebook.com/queensryche,
Myspace.com/queensryche
TWEET: @queensryche

All the queen's men (from left): MICHAEL WILTON, PARKER LUNDBREN, GEOFF TATE, SCOTT ROCKENFIELD and EDDIE JACKSON
chevy.com/cruze

WHERE XM AND iPod
BATTLE FOR
SOUND-SYSTEM
SUPREMACY.

The Chevrolet Cruze

With an available Pioneer® Premium 9-speaker Audio System, XM® Radio standard for

1 Requires a subscription, sold separately by XM after the trial period. XM Radio U.S. service only available in the 48 contiguous United States and the District of Columbia. For more information, visit gm.xmradio.com. 2 Not compatible with all devices.
The electronic dance project of Oxford native Orlando Higginbottom was lauded as one of the top 100 acts at this year's South by Southwest music festival by Spinnr.com. His live shows are known for extravagant dance and art performances alongside Higginbottom's own DJing (often in an oversized headdress); he recently live-streamed one of his performances on his Facebook page. T.E.E.D. released his most recent single "Trouble" on June 20 and is touring Europe throughout the summer.

IN MARCH, BILLBOARD OFFICIALLY LAUNCHED BILLBOARD PRO (PRO.BILLBOARD.COM), A SUBSCRIPTION-BASED SERVICE FOR INDEPENDENT AND EMERGING ARTISTS, AS WELL AS THEIR MANAGERS, LABELS, PROMOTERS, AND OTHER ENTREPRENEURS WHO SUPPORT THEM.

In addition to personalized analytics and tailored editorial, Billboard Pro connects its members to the power of the Billboard brand. Members have the opportunity to receive exposure to thousands of industry insiders and more than 10 million passionate music fans through Billboard's websites and social media profiles in the widely read Billboard Bulletin, Billboard Pro's Featured Artist program, and the chance for their music to be featured on Billboard.com. Other benefits include discounts on Billboard conferences and partners' products and services, as well as opportunities to connect with industry leaders at Billboard conferences by participating as panelists or showcase artists.

For the industry, Billboard Pro's platform can help labels, publishers, and managers identify emerging artists who have built their fanbases from the ground up. This insert features a four-week recap of Uncharted, Billboard's ranking of artists who have yet to appear on another major Billboard chart, as well as spotlights on Pro members, including the recent winner of Billboard and Chevy's Battle of the Bands. Stay tuned for more opportunities, both for developing artists and for industry players to catch an early glimpse of burgeoning musical talent.
**KIRSTEN PRICE**

**BRITISH-AMERICAN SONGRESS KIRSTEN PRICE MAY NOT BE A HOUSEHOLD NAME IN POPULAR MUSIC JUST YET, BUT CHANCES ARE YOU'VE HEARD HER MUSIC IF YOU'RE EVEN A CASUAL TELEVISION VIEWER.**

Hailing from London, Price moved to New York City ten years ago; she's been creating and producing music in the Big Apple ever since. This move and the progression of her music over the decade since inspired her most recent album, "Brixton to Brooklyn," which was released in late 2010 on Price's own label, KPI.

"The title seemed sort of appropriate; it was a culmination of an artistic journey for me," says Price, whose music is steeped in everything from R&B and soul to mainstream pop. "My voice and my music have evolved from substantially from when I left London, in terms of what I was capable of doing or what I was capable of writing and producing. It seemed appropriate - from A to B. This is where we've been, and this is where we are now."

Even with little marketing of the album itself, songs off "Brixton to Brooklyn" have caught on in recent months, thrusting Price's music into the public spotlight, due mainly to an emphasis by her team on TV and film licensing.

"I gained quite a lot of traction with very little--if nothing--behind it, so we're really surprised and pleased with the result," says Price. "My management team has been doing a lot of work on the licensing end. I think it just got picked up by IHeartRadio and we didn't even do a radio campaign - they just picked it up."

One such song is "With or Without You," the lead single from the record. The song was most recently featured on the VH1 reality show "Mob Wives," as well as MTV's "The City" and Oxygen's "The Bad Girls Club." According to Price, licensing her music to various outlets has been a driving force in exposing her career.

"When it's a large part of the song, it results in a massive increase in hits and an increase in sales," Price says. "There's been a few placements that have led to a lot more exposure than we had imagined.

"We focused a lot more of our efforts on online promotion and other avenues," she adds. "Obviously you need a combination of the two, but when you're a solo artist without a large company behind you, you have to pick your battles."

Price is currently working on her next as-yet-untitled record, which she claims to have "a little more individuality" and "experimentation in the production," but is mum on further details. She says she hopes to have the album sometime in 2012.

*For more on Kirsten and to get the 411 on other emerging artists like her, visit pro.billboard.com/featured-artists.

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**TOP 5 BY YOUTUBE VIEWS**

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<thead>
<tr>
<th>Artist</th>
<th>YouTube Views</th>
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*Views during recap period, Jan. 29 through Feb. 19 chart weeks*

**TOP 5 BY TWITTER FOLLOWERS**

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*New followers during recap period, Jan. 29 through Feb. 19 chart weeks*

**TOP 5 BY MYSPACE MUSIC PLAYS**

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<th>Artist</th>
<th>MySpace Music Plays</th>
<th>Uncharted Rank</th>
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<tr>
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<td>Girl Talk</td>
<td>81260</td>
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</table>

*Songs plays during recap period, Jan. 29 through Feb. 19 chart weeks*
**Excision**

Dubstep
Kelowna, Canada

This Canadian dubstep artist recently debuted his latest mix "The X Sessions Vol. 1," which gained nearly 48,000 SoundCloud plays in its first week. He ran a highly successful Facebook campaign for the release, offering a free download to fans who "Liked" his Page. Excision is playing multiple dates throughout the U.S. and Canada this summer.

**Manga**

Rock
Turkey

This pedal-to-the-medal Turkish rock quintet has been gathering momentum for the past ten years and has received heavy-hitting awards like Best European Act at the MTV European Music Awards (2009). They came in at No. 21 on Uncharted this month with over 1.8 million Facebook fans and are spending July touring their homeland.

**Alyssa Bernal**

Singer-songwriter
San Antonio, TX

This YouTube star caught the attention of celebrity producer Pharrell Williams with her acoustic videos and was subsequently signed to Interscope records, where she's been racking up the social media buzz that ranks her on Uncharted, most notable of which is her 107 million YouTube video views.

**Metronomy**

Dance Rock
London, UK

After uploading a video for the song "The Bay" to YouTube on June 10, this dance outfit’s music quickly caught on, raking in nearly 200,000 views since its debut. The seaside themed video pays tribute to the Will Smith video for "Miami." The act will begin touring though the UK in September.

**Top 50 Uncharted**

Chart Weeks June 11 – July 2, 2011

1. DJ Bl3ND
2. TrapliK
3. Maddr2
4. The act will begin
5. New fans

6. Laura Roppo
7. Mard3
8. Girl Talk
9. DIYar PaLa
10. Otemki
11. Dave Days
12. Childish Gambino
13. Excision
14. Nicolas Jaar
15. Porta
16. Jesus Adrian Romero
17. The Bloody Beetroots - Death Crew 77
18. Colette Carr
19. Sung Ha Jung
20. Manga
21. Superman is Dead
22. Alyssa Bernal
23. Neoclubber
24. T. Mills
25. Pomplamoos3
26. Enter Shikari
27. Dash Berlin
28. Pee Wee Gaskins
29. Bondan Pranggo & Fade2Black
30. Metronomy
31. AEROpL3NE
32. Bor Gore
33. Pretty Lights
34. Pitty
35. Parov Stelar
36. Yann Tiersen
37. Zedd
38. Beardyman
39. Arai
40. Bombay Bicycle Club
41. Hadouken!
42. Supersubmarina
43. Jae Paul
44. Caspa
45. Lazy Rich
46. Totally Enormous Extinct Dinosaurs
47. Marduk
48. Skream
49. Alesstorm
50. New fans

**Top 5 by Facebook Fans**

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<td>2. Porta</td>
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<td>3. Superman Is Dead</td>
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<td>4. Jesus Adrian Romero</td>
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*New fans during recap period, Jan. 29 through Feb. 16 chart weeks*
GET HEARD!
ON COLLEGE RADIO

By Maria Sherman
WNYU Music Director

In April, College Broadcasters, Inc., organized a nationwide moment of silence, in which one hundred college radio stations simultaneously shut down, an echo of the lack of university funding. The goal was not to frighten, but to promote awareness: with the future of music discovery constantly changing form, radio has been forced to adapt to survive.

NYU's radio station, WNYU, broadcasts online and on an FM frequency at 8,300 watts across the tri-state area. We've been credited with proliferating numerous bands into nationwide popularity, and with good reason: alternative radio has been, and continues to be, a crucial launching pad for independent artists. The service is inexpensive (read: almost free) and can serve as vital promotion for a new artist—the trick is getting the MD on your side.

Here are some tips for catching the attention of college radio music directors, at WNYU and across the country:

1. **Send your music submission as physical media.**
   I know this appears to reinforce the ancient critique of radio as an "old school" way of discovering new music, but in reality, DJs, similar to journalists, prefer to have the actual CD (or LP, tape, whatever) right in front of them. It not only attracts the DJ to your music, it also allows the media to be archived, so future generations of radio staff can continue to uncover your art.

2. **Know the station.**
   If your music fits a certain genre, the most beneficial thing you can do is to submit directly to a given program. If you are familiar with the DJ, address the package to them specifically. The intimacy of knowing your audience reinforces the notion that you know what you are doing and makes the DJ more confident in your product.

3. **If you don't have a distributor, seek one out.**
   These promoters not only assist in checking on the status of your submission (is it getting played? If so, who is playing it? How often is it played? What is the potential of the record charting on the week's top 30?) An independent distributor probably already has a relationship with whatever MD you are seeking out, which only serves to enhance the possibility of airtime.

   For more tips and how-tos like these, as well as to, visit pro.billboard.com.

BILLBOARD PRO USERS ARE TALKING

"Thanks to the Billboard Pro team for doing such a fantastic job. After I saw the "Featured Artist" spread, I was speechless. We truly appreciate all the love you've shown us."

— Eric Fowler
Manager, Call Us Forgotten

"I love the fact that [Billboard Pro] gives developing artists the opportunity to affiliate with a known staple of the music business such as Billboard. Many thanks for everything you are doing."

— Ryan Michaels
Ryan Michaels Band

"Billboard Pro gives my artists one easy place to see a snapshot of their data. With outstanding customer service and continuous upgrades, Billboard Pro is an essential tool to artists and their development."

— Matt Downes
Music Consultant, ktc mgmt

"Thanks to Billboard Pro for their support and enthusiasm for ArtOfficial. The "Migraine" video premiere went very well and we have received a great response from new and existing fans alike."

— Carlos Framil
Artist Manager, ArtOfficial

"Getting invited to take part in the Billboard Country Music Summit was an honor. With the help of Billboard Pro, we got David St. Romain in front of many industry decision makers and tastemakers—an experience that has already started to pay off."

— Barbara Farkas
President, Aria Records

Learn more about what Billboard Pro can do for emerging talent at pro.billboard.com.
three months' and an available USB port for your iPod, the music never has to end. Get used to more.
NIELSEN BROADCAST DATA SYSTEMS
BDSCertified Spin Awards May 2011 Recipients:

♦ 800,000 SPINS
Before He Cheats / Carrie Underwood / 19 / Arista Nashville
I Gotta Feeling / Black Eyed Peas / Interscope
Use Somebody / Kings of Leon / RCA / RMG
Need You Now / Lifehouse / Geffen / Interscope

♦ 700,000 SPINS
Hey, Soul Sister / Train / Columbia
Love Song / Sara Bareilles / Epic

♦ 600,000 SPINS
Bad Romance / Lady GaGa / Streamline / KonLive / Cherrytree / Interscope
Fallin' / Alicia Keys / J Records
Second Chance / Shinedown / Atlantic

♦ 500,000 SPINS
Break Your Heart / Taio Cruz Feat. Ludacris / Mercury / IIDJMG
Firework / Katy Perry / Capitol
I Don't Want To Be / Gavin DeGraw / J / RMG
The Way You Move / OutKast / LaFace / JLGuth
Whatcha Say / Jason Derulo / Beluga Heights / Warner Bros.

♦ 400,000 SPINS
Animal / Neon Trees / Mercury / IIDJMG
No Surprise / Daughtry / 19 / RCA / RMG

♦ 300,000 SPINS
F**k You (Forget You) / Cee Lo Green / Elektra / RRP
F**kin' Perfect / P!nk / LaFace / JLG

♦ 200,000 SPINS
All About Tonight / Blake Shelton / Reprise / WMN
Black And Yellow / Wiz Khalifa / Rostrum / Atlantic / RRP
E.T. / Katy Perry Feat. Kanye West / Capitol
Rolling In The Deep / Adele / Columbia
Stereo Love / Edward Maya & Vika Jigulina / Ultra
The Truth / Jason Aldean / Broken Bow

♦ 100,000 SPINS
All Of The Lights / Kanye West / Roc-A-Fella / Def Jam / IIDJMG
Heart Like Mine / Miranda Lambert / Columbia
I Won't Let Go / Rascal Flatts / Big Machine
The Lazy Song / Bruno Mars / Elektra / Atlantic

♦ 50,000 SPINS
Far Away / Marsha Ambrosius / J / RMG
Hello / Martin Solveig & Dragonette / Big Beat / Atlantic / RRP
Help Is On The Way / Rise Against / DGC / Interscope
Howlin' For You / Black Keys / Nonesuch / Warner Bros.
I Smile / Kirk Franklin / Fo Yo Soul / Gospo Centric / Verity / JLG
If Heaven Wasn't So Far Away / Justin Moore / Valory
Lost In You / Three Days Grace / Jive / JLG
Never Gonna Leave This Bed / Maroon 5 / A&M / Octone / Interscope
Party Rock Anthem / LMFAO Feat. Lauren Bennett & GoonRock / Party Rock / will.i.am / Cherrytree / Interscope
Racks / YC Feat. Future / Big Play / Universal Republic
Somewhere Else / Toby Keith / Show Dog - Universal
Sure Thing / Miguel / Black Ice / ByStorm / Jive / JLG
Tomorrow / Chris Young / RCA
Welcome To The Family / Avenged Sevenfold / Warner Bros.
KING UNCAGED

Lloyd Has A New Album, A New Label And A New Concentrated, Concerted Approach To The Music

LeBron James wasn't the only self-proclaimed "King" mulling over a big decision last year. After releasing his first three albums through music mogul/former reality star Irv Gotti's record label the Inc. (formerly known as Murda Inc.), R&B singer Lloyd (aka Lloyd Polite Jr.) asked to be released from the label due to creative differences in July 2009. The Atlanta-born singer then spent the rest of the year and the early part of 2010 looking for a new home. Thanks to the success of the 2009 track "BedRock"—a song by Lil Wayne's Young Money collective that featured a catchy hook by Lloyd and reached No. 2 on the Billboard Hot 100—early speculation had Lloyd headed to Young Money's crowded roster.

In March 2010, shortly after Lil Wayne went to jail in New York for weapons possession, Lloyd chose to go in a different direction and signed to super-producer and longtime friend Polow Da Don's label Zone 4, with distribution through Interscope. On July 6, Lloyd will release his fourth album, "King of Hearts," through Zone 4.

"I was out in L.A. taking meetings with different labels and [Polow] called and asked me to come by his house," says Lloyd, 25, whose last album, "Lessons in Love," debuted at No. 7 on the Billboard 200 when it was released nearly three years ago. "He played me some music and I was inspired. I was reminded of why I wanted to make music in the first place. I decided to hold on to that feeling and sign with Polow."

During the last 18 months, Polow has dedicated nearly all of his energy to Lloyd's new project. In addition to executive-producing the album, Polow has had a hand in producing or co-producing every song on it, going so far as to hold string and horn sessions with different musicians and to call in background singers to help round out the sound and bring Lloyd's voice to life like never before.

"I promised him my full dedication," says Polow, who has crafted chart-topping hits for everyone from Fergie and Ciara to Usher and 50 Cent. "So I stopped doing a lot of work with a lot of other artists. I usually have seven songs on the radio at the same time, but I shut down shop to focus on his album."

The result is a cohesive album that has already started to make noise. The lead single, "Lay It Down," was released last August and peaked at No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart. The second single, "Cupid," was released in February and climbed as high as No. 14. And with an impressive lineup of big-name features—including Trey Songz and Young Jeezy, who appear on the third single, "Be the One"; André 3000 and Lil Wayne, who show up together on "Dedication to My Ex (Miss That)"; and R. Kelly and Keri Hilson, who jump on "World Cry"—the album has the potential to be a chart fixture for the rest of the year.

"We really took our time getting the first two singles out there to show people what Lloyd and Polow could do together," Interscope executive VP of marketing and media relations Dennis Dennehy says. "We've used them to set up the album in its entirety."

Both Lloyd and Polow are adamant about "King of Hearts" being more than just a pop-friendly R&B album that yields a couple of summer anthems and is then forgotten about after the project's final single. It was built, they say, to stand the test of time.

"We've created something in the likes of what Justin Timberlake and Timbaland were able to create [on "FutureSex/LoveSounds"] and Usher and Jermaine Dupri were able to create [on "Confessions"]," says Lloyd, who is accompanying Lil Wayne on the second leg of the I Am Music 2 tour this summer to help promote the project. "You don't get something like this every day."
MUSIC

COUNTRY BY DEBORAH EVANS PRICE

AMERICAN IDOL

On His New Album, Billy Ray Cyrus Teams With Producer Buddy Cannon To Salute The Troops

With the release of “I’m American,” Billy Ray Cyrus sees his career coming full circle. The album reunites Cyrus with Buddy Cannon, the producer responsible for his move to Nashville, and resurrects “Some Gave All,” a 20-year-old salute to the military that serves as the anchor for his new patriotic project on Bama Vista Records.

“Buddy Cannon was the first guy from Mercury Records to come see me,” Cyrus says. “It was the spring of 1990 and he drove to Freedom Hall in Louisville, Ky., because I had landed the opening act slot for Reba McEntire. There I was, a dude with no record deal, but had a large following throughout Kentucky, Ohio and West Virginia.”

Cannon encouraged Cyrus, a Flatwoods, Ky., native, to make the move to Music City and the rest is history. Cyrus broke through with the hit single “Achy Breaky Heart,” and his 1992 Mercury debut, “Some Gave All,” set a record by being cut at No. 1 on the Billboard 200 for 17 consecutive weeks, the longest run by a debut artist. “Some Gave All” was also the first debut album to enter at No. 1 on Billboard’s Country Albums chart.

“I’m American,” released June 28, is Cyrus’ 12th album and marks his first time working with Cannon as producer.

The project also features a reprise of the hit song “Some Gave All,” with guest vocals by Jameson Johnson, Darryl Worley and Craig Morgan. “For me as a songwriter, they didn’t just use lyric sheets and that meant the most to me,” Cyrus says. “They were singing from their hearts.”

Cyrus decided to rerecord the song after seeing troops’ reaction during a 2009 USO tour of Iraq and Afghanistan. “There’s a tremendous story about how the military has played a real role in Billy’s life,” Walt Disney Records VP of marketing Rob Souriall says.

Both his grandfather and father served our country. His second-biggest hit was “Some Gave All,” a tribute to those who gave all while serving their country.

The songs on this album are his dedication to all who are part of the U.S. military. TV plays a key role in launching the album. “Billy Ray Cyrus: I’m American” is a 30-minute special on GAC featuring in-studio footage, performances of the new songs and interviews with soldiers. It began airing on street date and will air 20 times through July 7. Cyrus will also appear on “The Tonight Show with Jay Leno” (July 6), CNN’s “Piers Morgan” (July 11), “The View” (July 13), “Fox & Friends” (July 14) and “Late Night With Jimmy Fallon” (July 15).

The album’s single, “Runway Lights,” is also the theme song for “Surprise Homecoming” on The TLC Network. Hosted by Cyrus, the show captures military personnel returning home to surprise their families. A sneak preview aired Memorial Day and the series launches July 11.

“Runway Lights” is featured on in-air promo driving traffic to the premiere episode of “Surprise Homecoming.” Souriall says. “The show has licensed several tracks from the album for use within episodes. We have also created a promotion where viewers are encouraged via on-air promos to go online to enter for a chance to win a trip, tickets and VIP access to a backstage barbecue with Billy Ray at a concert in Biloxi, Miss.”

According to Souriall, the album is receiving strong support from the Army and Airforce Exchange Service, and there will be new-release endcaps at such big-box retailers as Walmart and Target.

The title track is “Tunes” free song of the week (June 28-July 5).

“Back in 1989, I couldn’t give my music away fast enough,” Cyrus says. “I just wanted somebody to hear it because it was important to me, and 20 years later, I feel like that same kid with a dream.”

G.O.O.D. MUSIC FINDS HOME WITH IDJ

Kanye West’s G.O.O.D. Music label has signed an exclusive, long-term, worldwide label agreement with Island Def Jam. The announcement was made public June 27.

“Kanye’s genius has been proven time and time again on records and on stage,” said IDJ president/COO Steve Bartels, who joined West and IDJ/Universal Motown Revolution chairman/CEO Barry Weiss in making the announcement. “Kanye is an integral core member of the IDJ family, and G.O.O.D. Music continues his unselfish tradition of bringing along great artists to the forefront.”

Big Sean’s “Finally Famous,” released June 28, is the first album under the agreement (see story, page 35).

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CROCS BY BRAD LEAVES, HANNAH LEAVES, LUCY VOGTLE

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Reporting by Carly Wolkoff, the Hollywood Reporter and the Associated Press.
Big Things Poppin’

With ‘Finally Famous,’ Big Sean’s Debut Arrives Hashtag Style As He Preps For Tour Dates With Wiz Khalifa

“Go the last shall be first, and the first last.” So goes the passage from the book of Matthew in the King James Bible. But scripture wasn’t on the mind of Island Def Jam/G.O.O.D. Music rapper Big Sean when he wrote “My Last,” the lead single from his debut album, “Finally Famous,” which was released June 28 as the first project to appear under G.O.O.D.’s new label deal with Island Def Jam. In fact, initially, Big Sean couldn’t have been less interested in the track.

“At first, I didn’t even want to do the song,” the Detroit rapper born Sean Anderson, 23, says of “My Last,” which was produced by legendary Chicago producer and mentor NO I.D. (Jay-Z, Drake, Common, Lauryn Hill), who also handled the bulk of the production for the album. “NO I.D. said, ‘Do you want to be a mixtape rapper forever, or do you want to make a song that people can really live to?’”

Sean chose the latter, securing Chris Brown for a chorus originally sung by Sean himself. Since then, “My Last” has taken on a life of its own. The track, which is No. 4 after 19 weeks on Billboard’s Hot R&B/Hip-Hop Songs chart, helped fuel excitement for “Finally Famous” and landed Sean his first appearance on “Jimmy Kimmel Live!” The premise of “My Last” — living every moment like it is, in fact, your last — is a fitting introduction to an album that Big Sean fans have been waiting for since he signed with Kanye West’s G.O.O.D. Music label in late 2007. West, who serves as an executive producer on “Finally Famous,” met Sean in 2005 when Sean auditioned him at a Detroit radio station to deliver an impromptu performance.

“It’s frustrating more so to the people than to me, probably,” Sean says of the album’s numerous delays. “But, it’s all the same thing. All they got to do is wait a couple weeks later.” For his part, Sean stayed busy during the delay, collaborating with Soulja Boy and Wiz Khalifa, among others. Now, he’s promoting “Marvin Gaye & Chardonnay,” the infectious second single from “Finally Famous,” which features West and Rosalyn Dash. And he’s hitting the road as part of Khalifa’s Rolling Papers tour, which will run through summer.

In addition, Sean hopes to release a free mixtape before the end of the year, and he’s been working on fashion collaborations with Taz Arnold’s T.I.S.A. line and the streetwear brand Diamond Supply Co. Sean’s musical appeal is something co-manager Kevin Liles also attributes to his personal style, which has granted Sean appearances on just as many fashion blogs as music sites. “We’re about art — that’s the former president and Warner Music Group executive VP, who started representing Sean through his KWL Management earlier this year. “Look at Sean’s style: you see art there. He wants to make sure you know what’s cool, and we have a responsibility as management and as a label to take that vision and allow people to live into it. People want to dress like Sean. People want to walk like Sean, talk like Sean.” People most certainly want to rap like Sean. Late last year, Drake credited Sean’s song “Supa Dupa,” from the 2009 mixtape “U Know Big Sean: Finally Famous Vol. 2,” as the inspiration for his new signature rap style of brash, smart-ass punch lines (with words like “like” or “as” removed), a flow West would later term “hashtag rap.”

“People always ask me, ‘Are you mad that everybody took that style and that you didn’t get the credit due?’” Sean says. “But I feel like that just goes to show me how far I can go in the rap game. I ain’t even put an album out yet and I already made history.”
ALBUMS

HIP-HOP

BIG SEAN
**Finally Famous**
Producers: various

*Debut*

**Release Date: June 28**

If you liked everything about Drake’s “Thank Me Later” except for the Canadian MC’s ambivalence regarding celebrity, Big Sean is your guy. On his debut album, “Finally Famous,” this latest protégé of Kanye West celebrates his rapid ascent to hip-hop stardom with an exuberance that leaves no doubt about his feelings on fame. (If anything, Sean’s hungry for attention: “I’m still dreaming bigger than I’m living,” he claims at the album’s outset. And just sleeping long enough to dream.”) Like “Thank Me Later,” “Finally Famous” comes loaded with guest appearances by A-list pals—Chris Brown, John Legend, the-Dream and West himself all put in cameos, as does Pharell Williams in the Neptunes-produced “Get It (DT).” (“That (DT),” by the way, stands for Donald Trump, whose wealth is sung out as an aspiration.) Yet Big Sean usually succeeds in making a place for himself in these busy, up-for-sweeping-tracks—even if it’s only to admit to being “in love with that ass” over a sample of “U Can’t Touch This.”—**PG**

BLAKE SHELTON
**Red River Blue**
Producer: Scott Hendricks
Warner Bros. Records

**Release Date: July 12**

These are good times for Blake Shelton thanks to his recent marriage to Miranda Lambert and his role as a judge on NBC’s “The Voice,” not to mention his run of nine No. 1 country hits. Shelton clearly has every reason to live it up, and he does just that on most of “Red River Blue,” his first full-length release since 2008’s “Startin’ Fires.” He clearly had an ear for the silly this time out, whether it’s the corn pone sweet-talk of the chart-topping “Honey Bee,” the picklin’ and grinin’ of “Hey” or the wayfarin’ weekend-itis of “Ready to Roll” and “Get Some.” And he plays a convincin’ ol’ coot lamenting kids these days in the twangy “Good Ole Boys.” All of this, of course, sets up the ear’s moments, including the heartbreaking title track (with Lambert), the power ballad “Over” and “I’m Sorry” (featuring Martina McBride). Elsewhere, “Drink It On It” (with Jessi Alexander) is a bit more clever and soulful than its title might indicate. You’d probably pick this guy for your team.—**GG**

ROCK

DAVID COOK
**This Loud Morning**
Producer: Matt Serletic
19/5 RCA

*Debut*

**Release Date: June 28**

“Take me as I am,” David Cook sings on his second major-label disc, “This Loud Morning.” And indeed, the album makes it clear how little Cook has broken from type since he won “American Idol” in 2008. Like that year’s platinum-selling self-titled effort, “This Loud Morning” finds the Missouri-bred singer deploying his manly post-Vedder bellow over burly, guitar-heavy arrangements that recall any number of interchangeable ’90s rock acts. (Think Collective Soul, Our Lady Peace and especially Goo Goo Dolls, whose Johnny Rzeznik co-wrote this album’s “Right Here, With You.”) The result is a vague, workmanlike collection sure to appeal to Cook’s core constituency, if few outside it. One possible exception is “The Last Goodbye,” an atypically zippy grunge-pop number Cook penned in collaboration with Ryan Tedder of OneRepublic. “If you hear this on the radio/Then we’ve already said our last goodbye,” Cook sings, and for an instant you’re reminded that there’s a guy behind the grunt.—**YW**

BRIAN ENO
**Drums Between the Bells**
Producer: Brian Eno
Warp Records

**Release Date: July 5**

A left turn from his 2010 pop-oriented project, “Small Craft on a Milk Sea,” Brian Eno turns toward layers of artsy effects, droll spoken word and electronic beats that conjure everything from jungle rhythms to hands tapping on a dashboard. “Drums Between the Bells,” the completion of a 2003 collaboration with Rick Holland, connects with several previous Eno efforts: “Sounds Allen” could be a “My Life In the Bush of Ghosts” outtake and “Dow” could fit on a Roxy Music reunion album. The recitation of Holland’s words by numerous readers gives the album an art project air—the music grips on the mostly short pieces, but once the lyric is serviced, the songs fade out. Only two tunes feature actual singing: the nightmarish dirge “Breath of Crows” and “Cloud 4,” buoyed by the sonnet palette of a merry-go-round that pleasantly harks back to Eno’s work with David Bowie. “Drums Between the Bells” is no “Low,” but it certainly whets the appetite for revisiting his Berlin period. A special edition of the set includes a disc with instrumental versions of the tracks and a 44-page book.—**PG**

YES
**Fly From Here**
Producer: Trevor Horn
Frontiers

**Release Date: July 12**

If Yes kept things close to the edge 40 years ago, then the group is dancing on somewhat safer terrain these days. But there’s still quite a bit on its first new studio album in 10 years that will appeal to the iconic prog rock band’s fans. “Fly From Here” feels like a sequel to 1980’s “Drama.” The Buggles have returned, this time with Trevor Horn producing rather than singing, and Geoff Downes is back on keyboards and principal songwriting. In fact, the six-part title suite—a kind of “Hotel California” set in an abandoned airfield—grew from a song the duo pitched to Yes 30 years ago and even played live during its short tenure with the band. As they did back then, Horn and Downes bring a lighter touch to Yes’ trademarks—intricate dynamics, weaving textures, advanced harmonics, flashy musicianship, impenetrable lyrics and a typically tasteful acoustic guitar instrumental from Steve Howe (“Solitaire”). Singer Benoit David holds his own on his maiden recording voyage, and Roger Dean’s artwork adds to the echo of Yes’ glory years.—**GG**

**MORE**

While previous issues of Billboard have highlighted the most significant releases in hip-hop, this week marks the first time the magazine will pay special attention to release dates for the most important albums in rock music. The debut nighttime show of the “Rock Hall” on the new VH1 Classic channel will air on July 22. **—BG**

**ALICIA KEYS**
**Songs In A Minor** (10th Anniversary Edition)
Producers: Alicia Keys, Jeff Robinson, Peter Edge, Kerry “Krucial” Brothers
MBKJ Records/Legacy Recordings

**Release Date: June 28**

The Grammy Award for best new artist is often viewed as a career predictor: For some it’s a blessing, for others a curse. Well, the latter was clearly not the case for Alicia Keys. After winning the award in 2001, she has since taken home 14 Grammys while charting a series of top-selling hit albums and singles. Now the pivotal set that launched Keys’ career, “Songs in a Minor,” is being reissued. With its refreshing fusion of R&B/soul, hip-hop and classical, the album propelled Keys to center stage as it showcased her multiple talents as a singer, songwriter, musician, producer and arranger. In addition to best new artist, the project netted Keys four more Grammys. The anniversary set—featuring the original album and unreleased/rare recordings—comes in two versions: a two-CD deluxe edition and the collector’s edition with two CDs and a DVD that includes a behind-the-scenes documentary about the making of the set. Also featured: track-by-track commentary by Keys and an essay by Quincy Jones. A limited, two-disc vinyl version will also be made available. Until Keys wraps her forthcoming new studio album, this set gives fans and newcomers a chance to hear and see what all the hoopla is still about.—**GM**
**REVIEW S**

**SINGLES**

**ROMEO SANTOS**
You (4:11)
Producer: Anthony Santos
Writer: A. Santos
Publishers: Mayimba Music/ Palabras de Romeo (ASCAP)
Sony Music Latin

What does a song by Romeo Santos sound like when he’s not fronting Aventura? Not much different from the superstar Latin group, it turns out. On his debut solo effort, Santos, who produced and wrote “You” as he’s done with the majority of Aventura’s catalog, lays effusive praise upon a woman who has calmed his on-and-off wandering eyes. To say that he seduces her is an understatement; Santos practically undresses her with his lyrics, delivered in his little falsetto and punctuated by self-assured English ad-libs. Where “You” falters a bit in comparison to Aventura’s biggest hits, however, is in the chorus, which never quite lifts off, and in its transitions, which feel meandering and arbitrary. No matter, though—through “You” he’s already a mainstay on the Latin charts and cracking Billboard Hot 100; Santos’ throne as the “King of Bachata” is secure. —MH

**POPB**

**GYM CLASS HEROES FEATURING ADAM GYM**
Stereo Hearts (3:32)
Producer: Benny Blanco
Writers: various
Publishers: various

Decaydance Records/Fueled by Ramen

After Travi McCoy stepped out with a successful solo debut last year, his band Gym Class Heroes are back in the spotlight with the release of its newest pop/hip-hop confection, “Stereo Hearts,” featuring Maroon 5’s Adam Levine. Produced by hitmaker Benny Blanco, the first glimpse of the group’s forthcoming album, “The Paper Cut Chronicles II,” alternates between McCoy’s clever verses and Levine’s poignant hook. The rapper compares himself to an old boom box—“If I was just another dusty record on the shelves/Will you blow me off and play me like everybody else?”—as he explores love and its relationship to music. Although the main metaphor of “Stereo Hearts” has been heard many times before, Gym Class Heroes follow through with the idea and turn the upbeat love song into something unique.—ES

**ROCK**
311
Sunset in July (3:54)
Producer: Bob Rock
Writers: various
Publishers: Hydroponic Music (BMG)

ATO/Red

After decamping to its own imprint, 311 Records, through a partnership with ATO, 311 is back with its 10th studio album, “Universal Pulse.” First single “Sunset in July” has already made waves on Billboard’s Rock Songs chart and offers up the kind of hazy summer jam you’d expect from the ska-punk legends. Anchored by a fat bassline, the song’s guitar riff quickly segues into crunchy power chords, and there are plenty of “ba da da’s” to satiate the listener’s desire for chorals. “Sunset in July” is catchy for a moment, but like 311’s past hits, the song’s predictability ultimately becomes bothersome. There’s nothing wrong with tried-and-true pop formulas, but let’s hope the veteran group takes a few more risks on “Universal Pulse.” —JB

**HIP-HOP**

**MEEK MILL FEATURING RICK ROSS**
Ima Boss (4:10)
Producer: Jahil Beats
Writers: R. Williams, W. Roberts II, O.J. Tucker

“Look at me riding through my old hood/But I’m in my new whip,” Meek Mill declares at the beginning of “Ima Boss.” The line nicely encapsulates the rapper’s back story: an underground Philadelphia sensation who made a quick leap to the big leagues when he signed with Rick Ross’ Maybach Music Group in February. “Ima Boss,” essentially his coming-out party, finds the MC translating his hard-nosed Philly style into the bombastic gangster rap in which Ross specializes. Over Jahil Beats’ thudding tempo, Mill partially pulls off the trick. His flow is arresting enough to keep the listener’s attention, but the 24-year-old is still learning how to craft his one-liners into memorable jabs. “Ima Boss,” like the rest of Maybach’s “Self Made Vol. 1” compilation, is an uneven affair, but one that hints at the quick-witted star Mill could become.—JL

**LEGEND & CREDITS**

**EDITED BY MITCHELL PETERS**
(Albums and Jason Lipschutz ( Singles))

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All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wisconsin Blvd., Suite 505, Los Angeles, CA 90036 and singles review copies to Jason Lipschutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

**JULY 9, 2011 | www.billboard.biz | 37**
After more than two decades with the Newsboys, Peter Furler has launched a new chapter as a solo artist with the June 21 release of "On Fire." (Sparrow/EMI Christian Music Group.) It bows at No. 2 this week on Billboard's Christian Albums chart, fueled by top 10 lead single "Reach." "I was nervous going out, but the welcome back has been really humbling," Furler says. "Somebody asked me what my expectations were and honestly, they've already been met. I'm thankful to be back at it."

Furler amicably parted ways with the Newsboys in 2009. Michael Tait has since assumed the role of frontman for the group. Furler established in Queensland, Australia. Furler sold his Nashville home and his interest in Inpop Records, the label he co-founded in 1999 that also launched Mat Kearney, Shane & Shane and Newsboys. Furler then moved to Panama City Beach, Fla., where he joined a new church, indulged his passion for surfing and began painting. "When I left the Newsboys, I didn't know what I was going to do," Furler recalls. "I was enjoying that because I'd spent 22 years on a pretty tight schedule. I was really digging my life, and still am, but then songs started coming. I was jamming with [musicians/artists] Jimmy Apegg, Steve Taylor and John Painter...that was the catalyst to get the creative juices flowing."

Furler shared his new material with his wife, Summer. "She said, 'I think you need to sing again,'" says Furler, who recruited her to sing on the record and join him on tour playing keyboards. Their first show together was in Furler's native Australia for a crowd of 15,000. "She's always been a big part of my career, but it's like starting over now," Furler adds. "It reminds me of being a teenager and having a gig coming up. It was such a thrill, and she has that thrill now. I'm living tall over again through her."

Furler is holding at No. 7 on the Christian Songs chart. "The Bible says God cares when a sparrow falls to the ground, so he definitely cares about us," Furler says of the song's message. "That's something I need to be reminded of, and other people do, too."

Throughout his solo debut, Furler blends the potent pop anthems and stirring worship music that made the Newsboys one of Christian music's most successful acts with 25 No. 1 singles and five RIAA-certified gold records. Lyrically, Furler says the album addresses the themes of "freedom and some of the fire that can't be shut up in our bones that causes us to live life to its fullest. And there's a lot of thankfulness. These are songs of joy."

Coinciding with the release, Furler visited radio stations in 20 markets, including Orlando, Fla.; New Orleans; and Tulsa, Okla. The label also launched a guitar giveaway at HeartFirst.com in which the grand-prize winner received a Gretsch guitar similar to the one Furler held on the cover of "On Fire."

"Peter has such a storied and accomplished career," says Hudson Plachy, director of product marketing for EMI CMG Label Group. "Throughout his journey, he has garnered some of the most loyal fans. We set out to connect those fans with Peter's solo debut through the media of their preference—both traditional and new. From social network sampling to radio airplay, our goal was to present 'On Fire' to both new and veteran Peter Furler fans."

Furler says he's enjoying the freedom his new solo status affords him. "Having a bit more freedom in my schedule is the thing I've enjoyed the most," he says. "It's that old thing about stopping and smelling the roses."
Getting Physical

Scars On 45 Single Notches Top Five Airplay As Group Revs Up Second EP

When British indie pop act Scars on 45 bought a computer and started recording songs in a grungy spare room in Bradford, England, the band never imagined that one of those tracks—"Give Me Something"—would reach the top five on Billboard's Triple A radio chart.

"The recordings that we did in our disgusting, small rehearsal studio... those actual recordings are on the album," says Danny Bemrose, lead vocalist and co-founder of the quintet. "It's quite a nice thing that we did all ourselves, so we're really proud of that."

Bemrose and bandmate Aimee Driver (vocals), David Nowakowski (keyboards), Stuart Nichols (bass) and Chris Dulring (drums) spent their first months together recording in the makeshift studio. "We soon realized that we would get a lot more out of things if we were to buy some equipment and record rather than spend every penny we had driving around England and doing gigs in London every two weeks," Bemrose says.

Several of the band's tracks were later featured on TV shows "The Cleaner" and "CSI: New York," catching the ear of Alexander Pat-savas. The music supervisor had recently joined forces with Atlantic to create the Chop Shop label through which Scars on 45 released the physical version of its "Give Me Something" EP (June 21). The four-song set was released digitally at the top of the year.

"It's been such a huge roller coaster," Bemrose says of signing with Chop Shop. "Our lives have done a full turnover in the last few months." Scars on 45's music has since been featured on TV's "Supernatural" and "One Tree Hill." Playing shows in the United States since February—including Austin's South by Southwest conference—the band will begin touring on the second leg of singer Marc Broussard's national tour on July 14.

Inspired by groups like Fleetwood Mac, Coldplay and the Beatles, Bemrose describes the band's music as melodic, heartfelt and uplifting. "We're not under any kind of illusion that we're doing anything that's groundbreaking," he says.

And Bemrose is the first to admit that no matter how well the band's first single is doing on the charts, "we're still a band that no one has heard of." But Scars on 45 aim to change that perception. A second EP, "Heart on Fire," will arrive in the fall, followed by a full-length album and additional TV syncs by the end of the year.

FRESHLY MINTED

Tony Orlando may be best-remembered for the 1973 No. 1 pop hit "Candida," but he's also a former industry executive (VP of CBS Records' publishing division, April-Blackwood Music), actor ("The Cosby Show") and spokesman (NutriSystem, Time-Life). As he celebrates his 50th year in entertainment, the singer is ramping up two new ventures: partner and vice chairman with the Franklin Mint and a role in Adam Sandler's next film, "I Hate You, Dad."

In his new role with the Franklin Mint, Orlando is introducing several products that honor U.S. military personnel, including the Yellow Ribbon Medal of Freedom, Wounded Warrior Sculpture and the Yellow Ribbon of Freedom Sculpture. They are among the array of gifts, heirlooms and collectibles offered by the New York-based company, founded in 1964.

Franklin Mint chairman Robert Book says, "Tony will lead our vigorous efforts to embrace new branding in film, television and music, incorporating all digital and traditional platforms."

"I have concepts that I believe will revitalize an already respected and solid brand," Orlando adds. "This company isn't just about coins. And raising awareness of and funds for veterans' causes has always been my passion."

From now until Aug. 11, Orlando will be on location in Boston and Cape Cod, Mass., filming "I Hate You, Dad." Sandler plays a disagreeable father who moves in with his engaged son (Andy Samberg) and begins fighting with his future daughter-in-law. Orlando plays Samberg's employer. Also in the cast: Leighton Meester, Susan Sarandon and James Caan.

Still singing, Orlando averages 125 dates per year at U.S. casinos and does a Christmas show in Branson, Mo., where he and his family reside. Orlando says it would be nice if his next project was a new album, but "as long as I can consistently perform live, I'm really very fortunate. Bill Cosby told me something once and he was right: "You hang in long enough, somebody rediscovers you."

-Gail Mitchell

FOREIGN EXCHANGE

No stranger to big causes, legendary producer Quincy Jones recently formed the Global Gumbo Group, a joint venture with United Arab Emirates (UAE) social entrepreneur Badr Jafar. Established to develop multimedia opportunities in music, film, TV publishing and digital applications in the Middle East and North Africa, the group is initially concentrating on producing live entertainment projects.

First up is the charity single "Tomorrow/Bokra," which will be used to raise money for educational arts, culture scholarships and projects for children in the Middle East and North Africa. Recorded in Rabat, Morocco, during the 10th annual Hwawini Music Festival (May 20-26), the Arabic version of the song was written by Lebanese singer Majda El Roumi and composed by Iraqi singer/composer Kadim Al Saher. A single, video and documentary are slated for release in early September after Ramadan.

Under its original title "Tomorrow (A Better Mo, Better You)," the English half of the single became a No. 188 hit for Jones and featured singer Tevin Campbell in 1990. Among the popular Arab artists who appear on "Tomorrow/Bokra" are Mayada El Hannouzi (Syria), Hussein Al Jassmi (UAE), Saber El Rebai (Tunisia), Amr Diab (Egypt) and Asma Lmnawar (Morocco). They join voices with such American acts as Patti Austin, Siedah Garrett and hip-hop vocal group Naturally 7.

"People coming together from all these countries, it's fantastic," Jones says. "That's what music is supposed to do: It speaks louder than words, it speaks from the heart, it speaks about togetherness."

Jones is co-producing the song with RedOne, who assisted the icon on the 25th-anniversary remake of "We Are The World." Moroccan-born RedOne, whose current credits include Lady Gaga's "Born This Way" album, works saying on "Tomorrow" was "a dream come true" and a chance to inspire a new generation of the Arab world.

"I want that responsibility," RedOne adds, "because I never considered myself just a musician, or a guitar player, singer or producer. There's a bigger purpose for this."

Syrian-American producer Malek Akkad and Jones' son QD3 filmed the "Tomorrow/Bokra" recording sessions and will edit the footage into a music video and behind-the-scenes documentary. Jones and his Global Gumbo All-Stars, including Greg Phillinganes and Lionel Loueke, will perform at the Hollywood Bowl on Sept. 7. —Jon Blistein

Additional reporting by Kevin Rutherford.
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For print and online contact Jeff Serrette: 212-493-4199 or Jeffrey.Serrette@billboard.com
Congratulations are in order for Jill Scott, who claims her first No. 1 on the Billboard 200 with her fourth studio effort, “The Light of the Sun.” The album, her first on her own Blues Babe label (through Warner Bros.), also crowns the Top R&B/Hip-Hop Albums chart—her second leader on that tally—with 135,000 sold, according to Nielsen SoundScan.

Right behind her at No. 2 is folk rock act Bon Iver, whose self-titled second full-length album takes a bow with 104,000. This marks both its highest-charting set and best sales week. Fronted by singer/songwriter Justin Vernon, Bon Iver’s previous high-water mark came when its “Blood Bank” EP debuted and peaked at No. 16 with 23,000 in 2009. The common thread between our unlikely top two acts this week is that neither artist has produced a top 40 single on the Billboard Hot 100 as a lead artist. Scott has gone as high as No. 43 with “A Long Walk” in 2001—one of just three singles she’s reached on the list. As for Bon Iver, the act has yet to claim a Hot 100 hit as a lead—though it has tagged along as a featured guest on two Kanye West tracks: “Monster” (No. 18) and “Dark Fantasy” (No. 60).

Of course, Scott’s format home is R&B, so it’s no surprise that she’s racked up 14 singles on the Hot R&B/Hip-Hop Songs chart. Her best showing so far is “Walk,” which hit No. 9. However, her new single, “So In Love,” reached No. 10 and an ascent back up the list isn’t out of the question (Hits 10-13 this week.) Meanwhile, on the Hot 100, “Love” debuts at No. 97, marking Scott’s return to the list for the first time since 2001’s “The Way” spent 20 weeks on the tally.

For Bon Iver, its radio chart history is more spotty. The act hasn’t notched a single radio hit. As the top of the Billboard 200 has proved, a top-selling album doesn’t necessarily require a hit Hot 100 single.

Of the 83 top 10 debuts on the Billboard 200 this calendar year (starting with the Jan. 29 issue), 75 were albums by an artist (not a soundtrack or various artists compilation). Of those artist albums, 66 (48%) were by acts who had earned a top 40 Hot 100 hit (as a lead act), while 39 (52%) had not.

More impressive, depending on how you look at it, is that among that group of 39, 18 (46%) had never been on the Hot 100. That latter group includes No. 1 debuting acts the Decemberists and Amos Lee, along with Social Distortion, Hollywood Undead, Asking Alexandria, Il Volo, Jackie Evancho and Ledisi.

What those 39 acts have in common is that they’re all non-mainstream (read: pop) acts, and all of them have a strong following with a core demographic. The vast majority are rock acts that never crossed over to pop, but still have a solid following. And for those that aren’t rockers (like Il Volo or Evancho), their still-young careers were built through TV and word-of-mouth—not a hit single.

At this point last year, things weren’t much different. There were 71 artist album debuts between Jan. 16 and July 10, 2010, and of those, 41 (58%) were by acts that had placed a single in the top 40 of the Hot 100, while 30 (42%) had not. And, of the 30, 18 (60%) were lacking a Hot 100 hit entirely. (No hitmakers included, at that point: Vampire Weekend, Spoon, Broken Bells, Bullet for My Valentine, the National and LCD Soundsystem.)

However, scrolling back to 2006, the story changes a bit. From the Billboard 200 dated Jan. 21 through July 8, 2006, there were 65 artist albums that bowed in the top 10. Of those, 41 (63%) were by acts with a Hot 100 top 40 hit, while just 24 (37%) lacked one. And, of the 24, only nine (38%) had never scored a Hot 100 single. (Among them, Il Divo, Ben Harper, Aretha and Underoath.)

With more consumers shifting to downloading hit songs, instead of buying a full album, there will likely be even more hitless top 10 album acts. Couple that with “album-oriented artists” who have a core following that isn’t based on a hit single (like mainstream rock acts and TV-driven pop stars), and the top of the Billboard 200 and Hot 100 charts could see even more disparate artists in the future.
The album (5,000) is in its second top 10 of following 2006's "R revolution". Its sales still represents its best sales since since 2004 death, "P.U.L.M.1." bowed with 5,000 plus.

The duo's second album (20,000) files past the debut and peak of its 2009 predecessor "(Partly) Right". No. 35 with 11,000. Meanwhile, the new album's first single, "Punky Rock Anthea", has moved 1.5 million downloads. (No. 1 this week on Digital Songs).
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<th>DISTRIBUTING LABEL (PRICE)</th>
<th>DATE</th>
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</table>
### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rolling In The Deep</td>
<td>John Legend</td>
</tr>
<tr>
<td>2. Give Me Everything</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>3. Party Rock</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>4. Lil Kim</td>
<td>DMX</td>
</tr>
<tr>
<td>5. Just Can't Get Enough</td>
<td>Lil Kim</td>
</tr>
<tr>
<td>6. The Edge Of Glory</td>
<td>The Edge Of Glory</td>
</tr>
<tr>
<td>7. The Show Goes On</td>
<td>John Legend</td>
</tr>
<tr>
<td>8. The Lazy Song</td>
<td>Shontelle</td>
</tr>
<tr>
<td>9. Super Bass</td>
<td>Shontelle</td>
</tr>
<tr>
<td>10. On The Floor</td>
<td>T.I.</td>
</tr>
<tr>
<td>11. Thursday Night</td>
<td>John Legend</td>
</tr>
<tr>
<td>12. Just In Love</td>
<td>B.o.B.</td>
</tr>
<tr>
<td>13. Good Life</td>
<td>Danza Kuduro</td>
</tr>
<tr>
<td>14. Look At Me Now</td>
<td>Danza Kuduro</td>
</tr>
<tr>
<td>15. Don't Wanna Go Home</td>
<td>T.I.</td>
</tr>
<tr>
<td>16. The Game</td>
<td>John Legend</td>
</tr>
<tr>
<td>17. Never Leave This Bitch</td>
<td>T.I.</td>
</tr>
<tr>
<td>18. Written In The Stars</td>
<td>T.I.</td>
</tr>
<tr>
<td>19. Dirty Dancing</td>
<td>T.I.</td>
</tr>
<tr>
<td>20. Country Girl (Shake It For Me)</td>
<td>T.I.</td>
</tr>
<tr>
<td>21. I'm The Only One</td>
<td>T.I.</td>
</tr>
<tr>
<td>22. Out Of My Head</td>
<td>T.I.</td>
</tr>
<tr>
<td>23. The First Time</td>
<td>T.I.</td>
</tr>
<tr>
<td>24. Never Gonna Leave This Bitch</td>
<td>T.I.</td>
</tr>
<tr>
<td>25. Just A Kiss</td>
<td>T.I.</td>
</tr>
<tr>
<td>26. Honey Bee</td>
<td>T.I.</td>
</tr>
<tr>
<td>27. Old Alabama</td>
<td>T.I.</td>
</tr>
<tr>
<td>28. Mean</td>
<td>T.I.</td>
</tr>
</tbody>
</table>

### Hot Digital Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Movies Like Jagger</td>
<td>The Black Eyed Peas</td>
</tr>
<tr>
<td>2. Party Rock Anthem</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>3. Give Me Everything</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>4. The Edge Of Glory</td>
<td>The Edge Of Glory</td>
</tr>
<tr>
<td>5. Super Bass</td>
<td>Shontelle</td>
</tr>
<tr>
<td>6. Dirt Road Anthem</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>7. How To Love</td>
<td>Lil Kim</td>
</tr>
<tr>
<td>8. Honey Bee</td>
<td>T.I.</td>
</tr>
<tr>
<td>9. Don't Wanna Go Home</td>
<td>T.I.</td>
</tr>
<tr>
<td>10. Written In The Stars</td>
<td>T.I.</td>
</tr>
<tr>
<td>11. Country Girl (Shake It For Me)</td>
<td>T.I.</td>
</tr>
<tr>
<td>12. I'm The Only One</td>
<td>T.I.</td>
</tr>
<tr>
<td>13. Out Of My Head</td>
<td>T.I.</td>
</tr>
<tr>
<td>14. The First Time</td>
<td>T.I.</td>
</tr>
<tr>
<td>15. Never Gonna Leave This Bitch</td>
<td>T.I.</td>
</tr>
<tr>
<td>17. Honey Bee</td>
<td>T.I.</td>
</tr>
<tr>
<td>18. Old Alabama</td>
<td>T.I.</td>
</tr>
<tr>
<td>19. Mean</td>
<td>T.I.</td>
</tr>
</tbody>
</table>

### Country

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Losing My Religion</td>
<td>John Legend</td>
</tr>
<tr>
<td>2. Dog Dancing</td>
<td>John Legend</td>
</tr>
<tr>
<td>3. The Man Who Can't Be Moved</td>
<td>John Legend</td>
</tr>
<tr>
<td>4. Every Tear Drop Is A Waterfall</td>
<td>John Legend</td>
</tr>
<tr>
<td>5. The Show Goes On</td>
<td>John Legend</td>
</tr>
<tr>
<td>6. Just A Kiss</td>
<td>John Legend</td>
</tr>
<tr>
<td>7. Honey Bee</td>
<td>John Legend</td>
</tr>
<tr>
<td>8. Just Go Two</td>
<td>John Legend</td>
</tr>
<tr>
<td>9. I Don't Wanna Stay</td>
<td>John Legend</td>
</tr>
<tr>
<td>10. Roll On</td>
<td>John Legend</td>
</tr>
</tbody>
</table>

### R&B/Hip-Hop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Movin' Like Jagger</td>
<td>The Black Eyed Peas</td>
</tr>
<tr>
<td>2. Party Rock Anthem</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>3. Give Me Everything</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>4. The Edge Of Glory</td>
<td>The Edge Of Glory</td>
</tr>
<tr>
<td>5. Honey Bee</td>
<td>T.I.</td>
</tr>
<tr>
<td>6. Don't Wanna Go Home</td>
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<tr>
<td>7. Written In The Stars</td>
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<tr>
<td>8. Country Girl (Shake It For Me)</td>
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<tr>
<td>9. I'm The Only One</td>
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<td>11. The First Time</td>
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<tr>
<td>12. Never Gonna Leave This Bitch</td>
<td>T.I.</td>
</tr>
<tr>
<td>14. Honey Bee</td>
<td>T.I.</td>
</tr>
<tr>
<td>15. Old Alabama</td>
<td>T.I.</td>
</tr>
<tr>
<td>16. Mean</td>
<td>T.I.</td>
</tr>
</tbody>
</table>

### Latin

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Thrill Is Gone</td>
<td>Daddy Yankee</td>
</tr>
<tr>
<td>2. I Just Had Sex</td>
<td>Daddy Yankee</td>
</tr>
<tr>
<td>3. The Thrill Is Gone</td>
<td>Daddy Yankee</td>
</tr>
</tbody>
</table>

### Blues

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Movin' Like Jagger</td>
<td>The Black Eyed Peas</td>
</tr>
<tr>
<td>2. Party Rock Anthem</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>3. Give Me Everything</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>4. The Edge Of Glory</td>
<td>The Edge Of Glory</td>
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<tr>
<td>5. Honey Bee</td>
<td>T.I.</td>
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<tr>
<td>6. Just A Kiss</td>
<td>T.I.</td>
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<tr>
<td>7. Honey Bee</td>
<td>T.I.</td>
</tr>
<tr>
<td>8. Old Alabama</td>
<td>T.I.</td>
</tr>
<tr>
<td>9. Mean</td>
<td>T.I.</td>
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</table>

### Comedy

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Thrill Is Gone</td>
<td>Daddy Yankee</td>
</tr>
<tr>
<td>2. I Just Had Sex</td>
<td>Daddy Yankee</td>
</tr>
</tbody>
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**Weekly Data Week of July 9, 2011**
Katy Perry collects her fifth Mainstream Top 40 at No. 7 with "Wide Awake," the second single off her fourth studio album "PRISM" (Capitol). Perry's latest single comes after her top hit "Roar" (No. 1, 2013). The California native's rise to fame began with her music video for "Hot n Cold" (No. 1, 2008), which featured a scene from the now-iconic film "Mean Girls" (2004). Perry's rise to stardom has been nothing short of meteoric, and her latest release is expected to continue that trend.

Jennifer Lopez, meanwhile, graces the Billboard Hot 100 with a new entry at No. 14, "We Are All One." The song is a collaboration with Brazilian DJ Anitta and features French singer Imany. It marks Lopez's first chart entry since "Dance Again" (No. 6, 2012), which was also her debut single on the Hot 100. Lopez's latest release is part of her upcoming album "Aventura de Amor," which is due out later this year.

As they prepare for a record-extending 18th week atop Rock Songs with "Roar," the song's chart-topping chart-topping album "Prism" (Capitol) is poised to reach the top of the Billboard 200 album chart. Perry's latest album has already sold over 600,000 copies in its first week, according to Nielsen SoundScan, making it one of the year's most anticipated releases.

In addition to her success on the charts, Perry has also been making waves in the fashion world. She recently announced that she will be launching her own clothing line, "Kerry Katona by Katy Perry," in collaboration with the digital clothing boutique "Moda Operandi." The line, which is expected to launch later this year, will feature Perry's signature style and include everything from loungewear to formal wear.

Overall, Katy Perry's rise to stardom is a testament to her hard work and dedication. From her early days as a backup dancer to her current status as a chart-topping pop icon, Perry has proven that anything is possible with the right mindset and attitude.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HONEY DEE</td>
<td>Blake Shelton</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>YOU LIE</td>
<td>Chris Young</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>IF HEAVEN WASN'T SO FAR AWAY</td>
<td>Tim McGraw</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>KEEPER OF THE HIZEYS</td>
<td>Zac Brown Band</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>I'LL WAIT</td>
<td>Lady Antebellum</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>COUNTRY GIRL (SHAKE IT FOR ME)</td>
<td>Luke Bryan</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>I'LL LOVE YOU THIS BIG</td>
<td>Scotty McCreery</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>I WOULDN'T BE A MAN</td>
<td>Toby Keith</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>LUCKY IN LOVE</td>
<td>George Strait</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>THE LAST SHOTS FIRED</td>
<td>Kenny Chesney</td>
<td>10</td>
</tr>
</tbody>
</table>

With 70 million impressions (up 2 million), third single from "Speak Now" now collects the biggest weekly audience sum by a solo female artist since Carrie Underwood's "Just, Take the Wheel" in 2006. Title also matches "I主管部门'NiNNEM NIEvA MBl° River Blue" album, due July 12.

### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EVVY WINTER</td>
<td>Paper Airplane</td>
</tr>
<tr>
<td>2</td>
<td>STEFANIE SHAY</td>
<td>Light Your Way</td>
</tr>
<tr>
<td>3</td>
<td>JON PEELE</td>
<td>Through The Pain</td>
</tr>
<tr>
<td>4</td>
<td>SARA EVA</td>
<td>Stronger</td>
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</table>

### BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALISON KRAUSS &amp; UNION STATION</td>
<td>Paper Airplane</td>
</tr>
<tr>
<td>2</td>
<td>STEPHEN COLE</td>
<td>Light Your Way</td>
</tr>
<tr>
<td>3</td>
<td>JON PEELE</td>
<td>Through The Pain</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

Arkansas native Justin Moore lands his first No. 1 in three tries on Top Country Albums, as "Outlaws Like Me" bumps Luke Bryan’s "First Impressions" from the peak. Its first week sales also represent his best Nielsen SoundScan week. Moore had a brief chart run with his first entry, a June 2009 digital EP titled "You Asked for It," followed two months later by full-length "Justin Moore," which debuted and peaked at No. 3. The lead single from the new album, "If Heaven Wasn't So Far Away," bullets at No. 5 on Hot Country Songs and No. 21 on Country Digital Songs (see page 47).
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>ALL SCOTT</td>
<td>BAD MEETS EVIL</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>BAD MEETS EVIL</td>
<td>HELL: THE GOSPEL SAGA/SHADY ORCHESTRA/EMPIRE</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>BAD MEETS EVIL</td>
<td>HELL: THE GOSPEL SAGA/SHADY ORCHESTRA/EMPIRE</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>BAD MEETS EVIL</td>
<td>HELL: THE GOSPEL SAGA/SHADY ORCHESTRA/EMPIRE</td>
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</tbody>
</table>

### Mainstream R&B/Hip-Hop

#### Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I'M ON ONE</em></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>SIM</td>
<td>SIMONS</td>
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</table>

### Rhythmic

#### Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>DON'T COME TO ME</em></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>SIM</td>
<td>SIMONS</td>
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</tbody>
</table>

### Adult R&B

#### Top 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>EVERYTHING</em></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>SIM</td>
<td>SIMONS</td>
</tr>
</tbody>
</table>

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**Jill Scott Shines Bright**

Jill Scott opens at No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums with "The Light of the Sun" (115,000 copies, according to Nielsen SoundScan)—her second chart-topping debut following 2004's "Beautifully Human: Words and Sounds Vol. 2." On the Billboard 200, it's her first No. 1. "Sun" also spawned her third Adult R&B No. 1 as "So in Love" enjoys its second week atop the list. Scott's debut at the summit of Top R&B/Hip-Hop Albums also marks only the second time this year a female singer has led the list—Marsha Ambrosius' "Late Nights & Early Mornings" spent the week of March 19 at No. 1.
Telenovela star Jencarlos Canela claims his first No. 1 on Top Latin Albums with sophomore release "Un Nuevo Dia" (6,000 copies, according to Nielsen SoundScan). Despite moving 8,000 in its first week, 2009 debut "Buscarme" debuted and peaked at No. 2, blocked by the No. 1 arrival of Alejandro Sunz's "Parrano Express" (8,000). The new set's lead single, "Mi Corazon Insiste," moves 25-18 on Latin Pop Airplay and debuts at No. 45 on Hot Latin Songs.

---

**Jencarlos Returns**

Telenovela star Jencarlos Canela claims his first No. 1 on Top Latin Albums with sophomore release "Un Nuevo Dia" (6,000 copies, according to Nielsen SoundScan). Despite moving 8,000 in its first week, 2009 debut "Buscarme" debuted and peaked at No. 2, blocked by the No. 1 arrival of Alejandro Sunz's "Parrano Express" (8,000). The new set's lead single, "Mi Corazon Insiste," moves 25-18 on Latin Pop Airplay and debuts at No. 45 on Hot Latin Songs.

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**Between the Bullets**

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### Japan Billboard Japan Hot 100

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Summer</th>
<th>Title</th>
<th>M/WK</th>
<th>M/WK Chg</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALEXANDRA STAN</td>
<td>MARU MARU MORI</td>
<td>85/9</td>
<td>-5</td>
</tr>
<tr>
<td>2</td>
<td>BRUNO MARS</td>
<td>ELEKTRA</td>
<td>91/1</td>
<td>-3</td>
</tr>
<tr>
<td>3</td>
<td>THE LAZY SONG</td>
<td>LOCA PEOPLE</td>
<td>84/4</td>
<td>+9</td>
</tr>
<tr>
<td>4</td>
<td>MARU MARU MORI</td>
<td>GIVE ME EVERYTHING</td>
<td>89/3</td>
<td>+2</td>
</tr>
<tr>
<td>5</td>
<td>MICHAEL JONAS</td>
<td>LAST FRIDAY NIGHT (T.G.I.F.)</td>
<td>86/5</td>
<td>-2</td>
</tr>
<tr>
<td>6</td>
<td>KARA</td>
<td>DOO-WOPS</td>
<td>88/2</td>
<td>+7</td>
</tr>
<tr>
<td>7</td>
<td>ALEXANDRA STAN</td>
<td>PARTY ROCK</td>
<td>87/6</td>
<td>+8</td>
</tr>
<tr>
<td>8</td>
<td>MAMBO KUDURO</td>
<td>DANCAR KUDURO</td>
<td>83/7</td>
<td>-6</td>
</tr>
<tr>
<td>9</td>
<td>ALEXANDRA STAN</td>
<td>RABIOSA</td>
<td>82/8</td>
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<tr>
<td>10</td>
<td>KARA</td>
<td>AMERICAN ADORE</td>
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</table>

### United Kingdom Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Summer</th>
<th>Title</th>
<th>Wk</th>
<th>Wk Chg</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JENNIFER LOPEZ</td>
<td>BORN THIS WAY</td>
<td>66</td>
<td>-1</td>
</tr>
<tr>
<td>2</td>
<td>ADELE XL</td>
<td>PRICE TAG</td>
<td>63</td>
<td>-3</td>
</tr>
<tr>
<td>3</td>
<td>BON IVER</td>
<td>FOR ‘ALIVE’</td>
<td>60</td>
<td>-3</td>
</tr>
<tr>
<td>4</td>
<td>SHAKIRA</td>
<td>ROLLING IN THE DEEP</td>
<td>57</td>
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<tr>
<td>5</td>
<td>JENNIFER LOPEZ</td>
<td>LAST FRIDAY NIGHT (T.G.I.F.)</td>
<td>54</td>
<td>-3</td>
</tr>
<tr>
<td>6</td>
<td>JESSIE J</td>
<td>WHO YOU ARE</td>
<td>51</td>
<td>-3</td>
</tr>
<tr>
<td>7</td>
<td>SHAKIRA</td>
<td>WITH THE WORLD</td>
<td>48</td>
<td>-3</td>
</tr>
<tr>
<td>8</td>
<td>LEON BRIDGES</td>
<td>つけこんで！</td>
<td>45</td>
<td>-3</td>
</tr>
<tr>
<td>9</td>
<td>ADELE XL</td>
<td>ADAM'S WORLD (GIRLS)</td>
<td>42</td>
<td>-3</td>
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<tr>
<td>10</td>
<td>SHAKIRA</td>
<td>GIVE ME EVERYTHING</td>
<td>39</td>
<td>-3</td>
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### Canada Albums

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<thead>
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<th>Rank</th>
<th>Artist/Summer</th>
<th>Title</th>
<th>Wk</th>
<th>Wk Chg</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>JENNIFER LOPEZ</td>
<td>BORN THIS WAY</td>
<td>38</td>
<td>-3</td>
</tr>
<tr>
<td>2</td>
<td>ADELE XL</td>
<td>PRICE TAG</td>
<td>35</td>
<td>-3</td>
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<tr>
<td>3</td>
<td>BON IVER</td>
<td>FOR ‘ALIVE’</td>
<td>32</td>
<td>-3</td>
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<tr>
<td>4</td>
<td>SHAKIRA</td>
<td>ROLLING IN THE DEEP</td>
<td>29</td>
<td>-3</td>
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<tr>
<td>5</td>
<td>JENNIFER LOPEZ</td>
<td>LAST FRIDAY NIGHT (T.G.I.F.)</td>
<td>26</td>
<td>-3</td>
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<tr>
<td>6</td>
<td>JESSIE J</td>
<td>WHO YOU ARE</td>
<td>23</td>
<td>-3</td>
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<tr>
<td>7</td>
<td>SHAKIRA</td>
<td>WITH THE WORLD</td>
<td>20</td>
<td>-3</td>
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<tr>
<td>8</td>
<td>LEON BRIDGES</td>
<td>つけこんで！</td>
<td>17</td>
<td>-3</td>
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<tr>
<td>9</td>
<td>ADELE XL</td>
<td>ADAM'S WORLD (GIRLS)</td>
<td>14</td>
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<tr>
<td>10</td>
<td>SHAKIRA</td>
<td>GIVE ME EVERYTHING</td>
<td>11</td>
<td>-3</td>
</tr>
</tbody>
</table>

Data for week of JULY 9, 2011 | For chart reprints call 212.493.4023 Go to www.billboard.biz for complete chart data | 55
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music India appoints Devraj Sanjaly managing director. He was group CEO at Percept Sports & Entertainment.
Sony Music Nashville names Matt Adams director of legal and business affairs. He was director of business affairs at EMI Christian Music Group.

PUBLISHING: The Royalty Network promotes Lawson Higgins to senior creative of A&R and names Frank Blasucci label manager of Krian Music Group. Higgins was senior administrator of creative, and Blasucci was director of marketing, promotions and artist development at Green Street/Executive Music Group.

TOURING: Live Nation Entertainment promotes Eric Pieritt to president of Colorado and the Rocky Mountain region. He was senior VP.

DIGITAL: Atrinisc, a marketer of digital music subscription company Kazaa and owner of Internet search marketing agency Atrinisc Interactive, names Stuart Goldfarb president/CEO. He was president/CEO of Bertelsmann Direct North America (now known as Direct Brands).

TV/FILM: Hispanic cable network mun2 appoints Hanna Bolte VP of media and talent relations, effective July 11. She was EMI assistant VP of corporate communications and media relations.

Atrium Music names Will Griggs director of marketing and music placement. He was VP of domestic placement for Music Umbrella.

RETAIL: Entertainment media wholesaler Super D appoints Bob Bell DVD buyer. He was a DVD product manager at Virgin Megastores.

RELATED FIELDS: SESAC promotes James Leach to VP of writer/publisher relations for West Coast operations. He was associate VP of writer/publisher relations and new technologies.

—Edited by Mitchell Peters

ASCAP’S RHYTHM & SOUL AWARDS
ASCAP hosted its 24th annual Rhythm & Soul Music Awards on June 24 in Los Angeles for a star-studded guest list including songwriters, recording artists and music industry leaders, who all came to pay tribute to Sean “Diddy” Combs, Mary Mary and the top songwriters and publishers of 2010’s most performed ASCAP songs in R&B/hip-hop, rap and gospel.

ABOVE: Sean “Diddy” Combs (center) was honored with the Founders Award in recognition of his achievements as a producer, artist, entrepreneur, actor and icon whose creative genius continues to shape the course of music. To celebrate the music mogul, surprise guest Dr. Dre shared some personal remarks and co-presented the award with ASCAP president/chairman Paul Williams.

UPPER LEFT: Sisters Tina (left) and Erica Campbell (center), who together form Grammy Award-winning gospel duo Mary Mary, received the Golden Note Award, given to songwriters, composers and artists who have achieved extraordinary career milestones. They share the spotlight here with ASCAP VP of membership for rhythm and soul Nicole George.

LOWER LEFT: Publisher of the year honors went to EMI Music Publishing, recognized for its 21 award-winning songs. There to accept the award was president of North America creative Jon Platt (center), who poses here with ASCAP CEO John LoFrumento (left) and president/chairman Paul Williams.

BETWEEN: Rapper Drake (second from right) surprised longtime collaborators Matthew “Boi-1da” Samuels (second from left) and Noah “40” Shebib (center) when he presented them with their awards for songwriter of the year. The artists are flanked by ASCAP executive VP of membership Randy Grimmett and VP of membership for rhythm and soul Nicole George.


BOTTOM RIGHT: ASCAP’s rhythm and soul team pose for a photo and congratulate themselves on another wonderful year. From left: associate director of membership Brandon Kitchen, VP of membership Nicole George, songwriter/artist Crystal Johnson, director of membership Jennifer Drake and senior director of membership Jay Sicon.

GOOD WORKS
L.A. RISING SHOW TO HOST 30 NONPROFITS
It’s been nearly 20 years since Rage Against the Machine first rehearsed together as a four-piece. To mark the occasion, the political rockers have teamed with concert promoter Goldenvoice to organize L.A. Rising on July 30 at the Los Angeles Memorial Coliseum. In addition to performances by Rage, Muse, Rise Against, Lauryn Hill and others, the concert will feature a “Re-Education Camp” of more than 30 nonprofits that will raise awareness about war, immigration, poverty and labor.

Rage guitarist Tom Morello says the band wanted to do something different from “a walkway of henna tattoo parlors and caramel corn” that’s traditionally found at festivals. “The hope is that we’re going to move 60,000 or so people past these organizations that are really making a difference.”

He adds that the performers will hand-pick the nonprofits. But fans shouldn’t expect to hear any preaching from the stage. “Nothing drags the room down more than a 15-minute speech by someone whose intentions are good, but doesn’t play a scintillating guitar or turntable,” Morello says. “We want the Re-Education Camp to be a world unto itself where you’ll have an opportunity to engage with these groups.” —Mitchell Peters
SONGWRITERS HALL OF FAME

The 42nd anniversary of the Songwriters Hall of Fame Induction and Awards dinner was held June 16 in New York and toasted some of the best songwriting of all time. Barry Mann, Cynthia Weil, Drake, Chaka Khan, Ervin M. Drake and SHOF chairman emeritus Hal David were all honored for their iconic songs and distinguished careers. PHOTOS: LARRY BUSACCA/GARY OMER-GETTY IMAGES

ABOVE: Celebrated guests and attendees gathered for the annual winner’s circle photo. In the back, from left: Meddy and Sam Moore, who both performed tributes to the industries; SHOF board member Del Bryant and chairman emeritus Hal David. Inductees Billy Steinberg, Barry Mann and Cynthia Weil, recipients of the Johnny Mercer Award; SHOF president/CEO Linda Moran; Towering Song honoree Ervin M. Drake; Inductee Allen Toussaint; Tom Kelly and John Bettis; and SHOF board member Paul Williams, and Drake, recipient of the Hal David Starlight Award.

FAR LEFT: Inductees Tom Kelly (left) and Billy Steinberg flank the Pretenders’ Chrissie Hynde, who captivated the audience with a powerful rendition of “I’ll Stand by You.”

LEFT: Chaka Khan, who received the Howe Richmond Hitmaker Award, cozies up to Drake.


LOWER RIGHT: Honorees Cynthia Weil, Jimmy Webb and Barry Mann (from left) gather to share some laughs during the event.
Join 650 of the most successful promoters, agents, managers, venue operators, sponsors, digital music executives, ticketers and production professionals at this premier concert industry event.

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