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The Price You Pay

Higher-than-expected bids for EMI Group could favor strategic buyers—including the other majors

With the first round of bids in for Citigroup's auction of EMI Group, the higher-than-expected levels of the bids suggest that strategic suitors—including the other major-label groups—may have a leg up on other bidders.

Sources say at least 10 suitors placed bids on EMI, with at least four said to have bid on the entire company. Three of those bidders were Access Industries, which purchased Warner Music Group in May; Platinum Equity and the Gores Group, which were finalists in the WMG auction; and private equity firm Permira, which tried to buy EMI in 2006.

Suitors that bid on EMI Music Publishing in the first round, according to sources, were BMG, which is a joint venture between German media giant Bertelsmann and Kohlberg, Kravis & Roberts; Oaktree Capital Management and Primary Wave; and Sony Corp., parent of Sony Music Entertainment.

Those that bid only on EMI's recorded-music operations, according to sources, were MacAndrews & Forbes, the investment arm of billionaire Ron Perelman; and Universal Music Group.

Sources also say Apollo Global Management has placed a bid for EMI, although it's unclear whether that offer was for the entire company or just EMI's music publishing. Earlier this year Apollo paid about $500 million to acquire CMG, which owns entertainment properties, including the rights to the names, images and likenesses of Elvis Presley and Muhammad Ali; the operations of Graceland; and proprietary rights to the "So You Think You Can Dance" and "Pop Idol"/"American Idol" TV show formats.

Bids for EMI Group, sources say, have come in north of $3.5 billion, which exceeds the $3.3 billion that Access Industries paid to acquire WMG, in a deal that closed July 20. EMI Music's control of the Beatles' recording masters and the high regard that investors hold for EMI's publishing catalog have helped generate competitive bidding.

That could pose a problem for would-be suitors if bids continue to escalate in subsequent rounds. But strategic bidders—those with extensive music-related operations—may be able to stay competitive in successive rounds because of anticipated cost savings they could realize from merging their operations with those of EMI.

For example, based on the most recent publicly available fiscal year-end results, a combined WMG/EMI would create a major with about $5.5 billion in annual revenue and $851 million in earnings before interest, taxes, depreciation and amortization, if such a deal could get regulatory approval.

A merger between the two companies could realize as much as $100 million in savings, industry executives say. And those potential savings could, in turn, translate into a higher bid. While escalating pricing favors strategic bidders, regulatory approval risk weighs heavily against them. One of the reasons why Thomas H. Lee Partners and the other private equity firms decided to accept a lower bid for WMG from Access Industries, instead of the consortium that included Sony, was the risk of antitrust concerns tying up completion of the deal.

However, a strategic buyer could potentially overcome this handicap if it submits a bid that isn't conditional on regulatory approval. When the European Commission said that Universal Music Group had to divest its publishing assets in certain European countries before it could complete its planned acquisition of BMG Music Publishing, Universal absorbed the cost of selling those assets, as well as any potential price risk.

As the EMI auction proceeds to the next round, sources say management presentations will be made to bidders in London the week of Aug. 8 and in New York the following week.
Gridiron Glory

Pepsi says it will showcase “X Factor” winner in Super Bowl TV ad

A significant new element to Pepsi’s sponsorship of “The X Factor” has raised the stakes for contestants on the Fox singing competition show. The soft-drink giant says it will feature the winner in a Pepsi TV ad that will air during next year’s Super Bowl.

The prospect of being promoted in front of a massive U.S. prime-time audience barnstorms the appeal of the show’s already formidable prize package, the centerpiece of which is a Sony Music/Syco Music recording contract that the label says is valued at $5 million. In addition, Irving Azoff’s Front Line Management says it will manage the show’s winner and finalists.

Pepsi will cover the cost of producing and paying for the 30-second spot, which will air during Super Bowl XLV on NBC on Feb. 5.

“We’ve effectively doubled the prize at least, but I would say it’s something that money can’t even buy,” says Frank Cooper III, PepsiCo’s chief marketing officer of global consumer engagement. “No record company’s going to spend that kind of money on a Super Bowl ad, definitely not for a new artist. Even for an established artist, they’re going to think long and hard before they do that.

In a statement, Syco founder Simon Cowell said, “We’ve put our money where our mouth is, and now Pepsi has raised the bar to a level never before seen.”

The new prize offering also points to the manner in which Cowell, who left “American Idol” to focus on the Syco-owned “X Factor,” taking a page from the “I idol” playbook in terms of its use of season-long corporate sponsors.

“American Idol” costs Coca-Cola, AT&T and Ford as season-long sponsors, a roster that the U.S. version of “The X Factor” appears set to match thanks to sponsorship deals with Pepsi, Sony Electronics and Chevron. In the States, sponsorships are typically contracted on a year-to-year basis, with the incumbent brand giving the right of first refusal.

Syco Television and FremantleMedia North America will produce “The X Factor” in the United States. “We have been fortunate to secure a number of very high-profile partners for ‘The X Factor’ on a level that is unprecedented for a first-season show,” says Amy Lorbati, senior VP of branded entertainment and partnerships at FremantleMedia Enterprises. “In addition to Pepsi, fans can expect to see exciting multi-platform activations from Chevron and Sony Electronics.”

Cooper says Pepsi will have a role in setting up challenges within the show and will create a game element to reward active viewers with access to special content and additional experiences.

Exactly what form the ad will take is still being determined. Cooper says Pepsi will solicit public input in much the same way that PepsiCo did with other recent initiatives, such as its “DEEMocracy” campaign, in which consumers voted for a new flavor and color for a new Mountain Dew beverage.

“We’re going to engage consumers in every aspect of it,” Cooper says of the Super Bowl spot. “So if we’re looking at the stylist or the choreographer or we’re making critical decisions along the way, we’re going to invite consumers in to collaborate.”

Pepsi Max is the official soft drink of the National Football League and Major League Baseball. Its “Can Thrower” spot was one of the most buzzed-about ads on this year’s Super Bowl telecast.

After years of musical acts using the Super Bowl halftime show and its progeny fests to promote tours and new albums, the 2012 Super Bowl will be a page-turner for musical crossovers. Besides showcasing the “X Factor” winner, NBC’s telecast of the game will be followed by the second-season debut of “The Voice” in one of the most coveted time slots of the year.

“The X Factor” has been the United Kingdom’s top-rated program for the last seven years, peaking with an audience of 21 million for its 2010 finale. The format has been a hit in 15 territories and its producers boast of having a worldwide audience of more than 100 million viewers.

Cooper credits the show’s success in the United Kingdom to Cowell’s “ability to tell a story, his ability to create dynamic tension along the way and his openness to allowing a brand to come in and partner with him in ways to create new experiences.”
Frank Cooper III

The former label executive talks about integrating music into the beverage giant’s branding strategy.

Brand marketers are more eager than ever to court consumers through direct engagement and sharing them a good time.

Consider the case of beverage giant PepsiCo. In recent years, the company has bankrolled a documentary about New York skateboarding culture, teamed with Spike TV to produce a TV special about videogame designers and worked with actor Forest Whitaker to develop an interactive online game that invited consumers to help the company create a new Mountain Dew beverage.

Two of its most ambitious efforts have centered on music. Mountain Dew’s Green Label Sound imprint, which provides free downloads of songs by up-and-coming artists, recently released its first album: the Cool Kids’ When Fish Ride Bicycles, which debuted at No. 76 on the Billboard 200 in July. And Pepsi’s previously announced sponsorship of the forthcoming U.S. version of “The X Factor” on Fox has just expanded to award the winner of the singing competition a starring role in a 30-second TV ad that will run during next year’s Super Bowl (see story, page 6).

Spearheading these initiatives has been Frank Cooper, PepsiCo chief marketing officer of global consumer engagement. Cooper spent most of the 1990s in the recording industry, working as a business and legal affairs executive at Motown and Def Jam Recordings and heading Tommy Boy Records’ gospel imprint. After co-founding Urban Box Office Network and serving a stint as a VP of interactive marketing at America Online, he joined PepsiCo in 2003.

In an interview with Billboard, Cooper talks about “The X Factor” and his approach to music branding.

How did “The X Factor” partnership come together?

We wanted to partner with Simon Cowell, first and foremost. And secondly, we wanted to structure a different kind of partnership that wasn’t a traditional sponsorship. So back in July of 2010, we flew out to London, met with Simon and we really just talked about music overall. We talked about how music intersects with compelling TV and how brands can integrate into these platforms in new and different ways. So it was a great meeting, we flew back again a few weeks later, and we started talking about how to structure a deal.

We felt like it was a critical platform not only because it connected us back to music, but because “X-Factor” was a pop culture phenomenon and they opened the doors to allow us to play in a different way on the platform. It’s not just cups on the table. It’s not just “presented by” or a small segment by Pepsi. We’re actually woven into the fabric of the “X Factor” experience.

What are the advantages of being part of the prize element of the show, as opposed to aligning yourself as a traditional advertiser?

There’s a spectrum in which consumer brands can participate with platforms. You can be a traditional sponsor and there’s nothing wrong with that. You’re basically writing a check so that an event can actually happen, you’re supporting it economically. And we think consumers are really smart. They see that, they recognize it, and you get a little bit of credit for that and that’s still a fine way to go.

We still do that and I think that’s a great baseline. But if you want a deeper connection with consumers, you have to move along that spectrum to becoming more of a curator and a creator. If you can start to filter out information for consumers so that the most important information reaches them, that has more value than just being a sponsor.

If you go all the way out to the far end, you become a creator brand, and you’re actually creating new experiences that engage consumers. I think that’s where the action is; that’s where the real value is. That’s where we’re trying to play the most.

The Cool Kids’ When Fish Ride Bicycles debuted on the Billboard 200. Do you have plans to sign any other artists to album deals on Green Label Sound?

It’s still primarily a singles-only label. That’s the heart of the thing. We want to get in and out, accelerate the careers of an artist and allow them to maximize their options.

Why then release the Cool Kids’ album?

We had this history with them and they had no label, so the opportunity was sitting there right in front of us. My own view on this is, I’m not even sure if the whole concept of an album makes sense anymore. So I think more and more we’ll see artists come to us who have some creative idea that they just want to put out into the world. It could be 10 songs, or it could be three songs attached to some kind of video content. I think we’re in the business of finding those structural gaps that exist within the music industry. I don’t see us as being in direct competition with the record labels at all.

Are there any lessons you’ve learned from Green Label Sound’s first album release?

I think the main lesson is making sure everyone understands how we’re defining success. The way I would define success would not be by the number of records we’ve sold. It’s more about, “Is the artist brand built up significantly by the release of this product so that they can actually start to sell things around that brand?” Can the Cool Kids now go out and tour across the world? Matt & Kim were able to do that based on that “Daylight” single that we released, and they now sell things in the virtual; they have virtual currencies.

Since Pandora went public, there’s been a lot talk about the viability of advertising-supported streaming music services. How appealing are these services for you as a brand marketer?

Any ad-supported streaming service to me is much like an ad-supported website of banners and scrapers and things like that. It can get you a certain number of impressions, you may get some clicks on there, but I don’t think it’s a deep engagement at all.

But I love Pandora. If you look at Pandora’s power on a local level and compare it to local radio, they are a force to be reckoned with in terms of users. And then if you look at it from an engagement perspective and the data you have around those users—that is where it gets really interesting. Are there ways to partner with those companies so that we can extract some of that information or deliver some value to their users? It may not come through a traditional ad, but I think it will come through a collaborative partnership.

How has the boom in smartphone usage affected how you think about marketing campaigns?

I think we’re in the infancy stages of the smartphone in terms of how we integrate into it. I think for us on a global basis, all the action is going to be in mobile. By 2015, that seems to be the breaking point that everyone’s talking about, 2015 to 2016, we’ll have enough penetration on smartphones. That’s going to be the device that will allow people to share very easily and very quickly.

The thing that changes for our business particularly is that it used to be a radio was the last point of contact before a consumer went into a store. Now it’s the mobile phone or it’s the iPad or the tablet. That’s now the last point of contact at the shelf, so I think that opens up a whole other set of interesting opportunities.

If you want a deeper connection with consumers, you have to move along that spectrum to becoming more of a curator and a creator. That has more value than just being a sponsor.
The recording industry's salvation no longer lies in digital music alone. Instead, based on market dynamics at play in the United Kingdom, revenue diversification appears to be the key.

According to IFPI, the total trade value of U.K. recorded music sales fell 11% in 2010, similar to the 10% decline experienced in the United States. But the composition of two markets differed markedly, with U.S. physical and digital sales almost evenly split at 49%, while U.K. sales were 67% physical and 23% digital. (Performance rights accounted for the remainder in both.)

Still, the U.K. experience, as outlined in a study released Aug. 4 by London-based collecting society PRS for Music, still holds lessons for the United States and other markets.

In its annual "Adding Up the U.K. Music Industry" report, PRS quips that Adele's runaway success this year is both welcome and worrying because 21, the United Kingdom's top-selling digital album of all time, has accounted for a disproportionately large portion of U.K. music sales.

The risk of relying so heavily on one thing for success is one of the broader lessons that emerges from the report. Diversification is paramount in the digital music era—labels simply can't survive on digital music sales alone.

The importance of diversification becomes clear when you consider how music's "wallet share"—its share of overall consumer expenditures—has changed during the last decade. PRS estimates that recorded music's wallet share in the United Kingdom hovered around 0.13% from 1997 to 2001 before beginning a sharp fall to an estimated 0.13% in 2010. At the same time, live music's wallet share has risen from 0.65% in 1997 to an estimated 0.15% in 2010.

PRS also highlights the growing importance of business-to-business spending on music. Consumer expenditures on music, as reflected in the estimated amount spent on live music and U.K. recording industry trade group BPI's estimate of the retail value of recorded music purchases, fell 6.6% in 2010 to £2.7 billion. But B2B spending on music (which includes performance royalties, advertising and sponsorship revenue, syndication and other secondary revenue streams) rose 2.6% to £1.1 billion.

Looking just at record labels, B2B revenue, some of which is new to them thanks to multi-rights deals, rose 7.2% to £218 million last year. "Artists and managers are utilizing direct-to-fan tools more, plus they are now able to make better make-or-buy decisions as to what services they acquire and what they can do themselves," PRS says in its report. "This internal competition is forcing the labels to advance their offer in terms of products, services and expertise."

To put this trend in the context of digital music, look at this way: Consumer spending on digital downloads accounted for the vast majority of digital music revenue early on, but as new platforms and business models evolved, much of the growth is coming from other sources.

In other words, growing B2B spending on music has gone hand in hand with revenue diversification. Case in point: PRS estimates that the B2B revenue and digital trade revenue of U.K. record labels totaled 41% in 2010 and predicts that physical sales of recorded music could, for the first time, account for less than half of label revenue by 2020.

As CD sales fall, growth in B2B spending will be vital to stabilize revenue. When it comes to music-related advertising and sponsorship revenue, digital platforms are playing an increasingly vital role. According to data cited in the PRS report from music consultancy Fraktur, U.K. music-related advertising and sponsorship revenue totaled £93.6 million in 2010, of which live music was the largest category, accounting for 35.1%.

Spending on music advertising and sponsorships through digital channels accounted for a relatively small 7.8% of the total. But the category enjoyed the fastest rate of growth, surging 16.3% to £7.3 million. "Brands in the U.K. continue to utilize this as a core communications channel," PRS says. "And, with so much music consumption happening online, it's a natural space for brands to sit."
Taking Flight

Italian trio II Volo scores a top 10 Latin hit with debut album

A trio of Italian teenagers is the latest opera crossover act to score success with a Spanish-language release.

II Volo’s “II Volo: Edicion en Espanol,” the Spanish version of the group’s debut album, was the biggest gainer on Billboard’s Top Latin Albums chart the week after the trio made its first U.S. Spanish-language TV performance during Univision’s July 17 Premios Juventud telecast. The album jumped 11-5 on sales of nearly 2,000, with digital sales accounting for about 20% of the total, according to Nielsen SoundScan. The album, out on UMLe/Universal Music Latino, moves up a notch this week to No. 4 on Top Latin Albums.

“The fact that the boys can sing in Spanish very easily [establishes] an immediate relationship with the Latin community,” says veteran record manager Steve Leber (Aerosmith, AC/DC), who co-manages II Volo.

By recording in Spanish, the group follows in the steps of classical crossover acts Andrea Bocelli and Il Divo. But II Volo’s youth is also helping the trio reach a younger demographic, a rare feat for such artists.

“There are two big differences between II Volo and other artists who’ve tried to do something similar,” says Jesus Lopez, chairman/CEO of Universal Music Latino America/Iberian Peninsula. “One is their vocal quality, and the other is their age. They’re 16 and 17 years old. That allows them to reach all possible age segments, from 14-year-old girls to adults 50 and over.”

II Volo made a splash in the mainstream pop market by debuting at No. 10 on the Billboard 200 in the June 4 chart week following a blitz of TV appearances on “American Idol,” “The Tonight Show With Jay Leno,” “The Ellen DeGeneres Show” and other programs.

The trio itself is a product of three builders. Members Piero Barone, Ignazio Boschetto and Gianluca Ginoble performed together on Italian TV talent contest “Il Lascio Una Canzone.” After winning the competition in May 2009, they named themselves II Volo. (“Volo” means “flight.”) Managed by Leber and Michele Torpedine, who has worked with Bocelli and Zucchero, and singer/producer Tony Renis, the act landed a recording deal with Universal, which released its self-titled debut in Italy last November.

In the United States, the act signed to Geffen, which released a reconfigured version of the album featuring tracks in Italian, Spanish and English. The Spanish-language version, out on Universal Music Latino, debuted three weeks later at No. 10 on the Top Latin Albums chart.

The group’s recordings were produced by Renis and Humberto Gatica. The latter, who has worked extensively with Bocelli and Josh Groban, knows how to strike that delicate classical/crossover balance that appeals to the masses.

So far, II Volo has sold 107,000 units in the United States, while the Spanish edition has sold more than 14,000, according to Nielsen SoundScan.

Lopez says that U.S. sales of Bocelli’s Spanish-language releases helped convince him that II Volo would resonate with crossover fans. Bocelli’s 2006 album Amor, a Spanish-language version of his album Amore, has sold 301,000 copies in the United States (Amore has sold nearly 1.7 million), while his 2007 hits collection Vive: La Mejor de Andrea Bocelli has sold 127,000, according to SoundScan.

Because there isn’t any radio support for Spanish-language classical crossover, Universal has been using TV to promote II Volo’s music throughout Latin America and the States, Lopez says.

“I knew there was an audience for this kind of product,” he adds.

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

New Attitude

Gerardo Ortiz embraces ‘progressive’ corridos on forthcoming album

During the past two years, Gerardo Ortiz has established a name for himself writing and recording narcocorridos, building a sizable fan base with his songs about Mexico’s drug trade.

But in March, Ortiz was almost killed when gunmen ambushed the vehicle he was riding in following a show in Colima, Mexico. His cousin and business manager Ramiro Caro and their driver were killed in the shooting.

Ortiz, who calls the March 20 shooting a random incident and insists it had nothing to do with his music, isn’t abandoning narcocorridos completely. But the attack has clearly had an impact on the 21-year-old.

The singer describes his new music as “progressive” corridos — songs that are less about reaging listeners about the exploits of Mexican drug lords than they are about chronicling the country’s social, political and cultural climate. He began embracing this approach on his last album, Monty y Existir (Del Records/Sony Music Latin), which was released in April and recorded before the Colima shooting. On his forthcoming album Entre Dios y el Diablo, due Sept. 6, Ortiz moves further away from narcocorridos, retaining a traditional norteño folk sound and pairing it with such modern elements as flamenco.

“My life changed a lot after what happened,” Ortiz said recently at his recording studio in south central Los Angeles. “We’re all feeling something. Ramiro’s loss has weighed heavily on everyone.”

Ortiz’s fans appear to be sticking by him. Monty y Existir bowed atop Billboard’s Top Latin Albums chart in April, while Ni Hoy Ni Manana remained a steady fixture on the tally after debuting at No. 5 in June 2010. His Del/Sony albums Ni Hoy Ni Manana, Monty y Existir and En Vida Las Tundras have sold a combined 104,000 units, according to Nielsen SoundScan.

Ortiz has 45,000 Twitter followers (@geraroodortez) and more than 340,000 “likes” on his Facebook page, racking up numbers that appeal to big-box retailers like Walmart. In September, Walmart.com will showcase the singer as part of its live Latin music series “Acceso Total!” Previously featured artists include such music heavyweights as Juanes, Los Tigres del Norte and Mana.

“Walmart is not embracing the [narcocorrido] movement,” says Julio Vega, VP of Latin music purchasing for Anderson Merchandisers, the Amarillo, Texas-based wholesaler that racks Walmart. “It’s obviously a very sensitive topic, but what we are looking at is the music. Gerardo is quite talented.”

For Ortiz, the shift in musical style is something he believes fans will embrace as he tours the United States in support of the new album. A resident of Los Angeles, Ortiz hasn’t returned to Mexico since March, but plans to at some point, he says, “with the right precautions and more security.”

“I’m very focused on music as art,” Ortiz says. “I believe my fans will like this new movement.” —Justino Aguila

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OMAR, IGLESIAS AMONG NOMINEES FOR TR3S ARTIST OF THE YEAR

The Tr3s Latino artist of the year nominees for the 2011 MTV Video Music Awards are reggaeton singer Don Omar, pop crooner Enrique Iglesias, Latin rock band Maná, singer/songwriter Prince Royce and Puerto Rican duo Wisin y Yandel. Fans can vote July 29-Aug. 19 by going to vmawards.com. MTV will air the VMAs live from the Nokia Theatre in Los Angeles on Aug. 28. MT’s Latin music channel Tr3s will rebroadcast the show Sept. 5, when it will announce the winner of the Tr3s Latino artist of the year award during a commercial break. The 2010 Latino artist of the year was Aventura.

MEXICAN ROCK ACT MALDITA VECINDAD ON HIATUS

Mexican rock band Maldita Vecindad and Los Hijos del Quinto Patio announced on its website that it’s taking a hiatus to enable individual members to pursue other projects. “After 25 years on the stage and the barrios of Mexico and around the world, Maldita Vecindad will take a well-deserved break,” the band wrote on its site. The band said it expects the break to be temporary, but didn’t say when it expects to return. The group’s last album, Circular Colectivo, was released last year on Nacional Records. The band, which sometimes made news with its controversial songs, collaborated with many musicians through the years, including Argentine producer/film score composer Gustavo Santaolalla and Cuban pianist Omar Sosa.

SOLIS AND DAUGHTERS PART OF ‘GOT MILK?’ CAMPAIGN

Mexican singer/songwriter Marco Antonio Solis and his two daughters, Alison and Marla, are appearing in a new “Got Milk?” print ad campaign that will run in magazines nationwide. Mexican pop star Paulina Rubio and her mother, actress Susana Dosamantes, appeared in “Got Milk?” ads in 2010.

—Justino Aguila
W ell, this one sure wasn’t your granddad’s talent panel. Called “Your Deal Sucks 101” and moderated by a maniac Dan Steinberg, talent buyer at Auburn, Wash.-based Square Peg Presents, the annual “agency forum” at the recent International Assn. of Venue Managers conference in Phoenix was either entertaining or abusive, depending on who you asked when it was over.

At the very least, it can’t be said that the venue managers in attendance were bored as Steinberg and his intrepid panel discussed ways for building managers to look more talented. On hand were Kim Bedier, GM of Comcast Arena in Everett, Wash. (Stiletto Entertainment and talent manager David Britz; ICM partner Rick Farrell, S.L. Feldman & Associates and ICM agent Rich Mills; Shera Concerts talent buyer Jason Zink; Canadian promoter Harvey Cohen of the Union; and hometown hero Danny Zelisko, president of Danny Zelisko Presents).

Steinberg surely alienated some in the room with his outspoken distaste for “rock room rates” and rent caps at venues. Then again, his seriousness was tough to gauge. The word “asshole” was used more than once to describe his approach, but even more people appeared to find the panel and its moderator/promoter both entertaining and informative.

Between Steinberg’s irreverent, no-holds-barred questions, panelists discussed how they conduct business. Building artists is better than poaching them, Mills said, adding, “I don’t punch. I add value.”

The concept of stakeholders adding value was a common theme. Bottom line: Agents, promoters and managers want venues to be partners, not just “landlords,” as Britz put it. “We want to work with people that want to work with us,” he said.

Later, asked by Steinberg, apropos of nothing, to choose between facility management firms SMG and Global Spectrum, Britz declined to pick one over the other. But he did point out that SMG was proactive in wanting to work with his client Straight No Chaser. “They sought out the relationship, which spoke volumes to me about that company,” he said.

As the lone building rep on the panel, Bedier was often on the spot, but handled the pressure well. When it comes to working with promoters, agents and artists in cutting deals to attract content, Bedier admitted she was “willing to discuss anything.” The prospect of capping rent came up more than once, and Bedier said, “I’m happy to do a rent cap. I have dark days I need to fill, so I will discuss anything that is fair to both of us.” Later, she said, “I don’t do rack rate. Ever.”

In terms of promoters partnering on shows, Zelisko pointed out that promoters usually are only interested in such a deal “when we’re concerned about a show.” Zelisko’s description of his most creative deal ever, too complex to explain here, was greeted with awe.

Farrell said that if he gets an offer from a building that lists a house price—the amount it needs to break even—rather than itemized expenses, he sends it back. “Break it down,” he said. “We want to see the costs.” Acknowledging that some expenses are a moving target, Farrell added, “Give us your closest estimate based on shows in the past and we’ll settle on the actuals.”

Other revelations from the panelists: Most of their long-term industry relationships began or have been nurtured at bars. Touring that a building is green generates positive PR but doesn’t help promoters and agents get bookings. Playing a sub-par building is better than skipping a market entirely. Canceling a show is better than postponing one. And personality matters. “I wouldn’t have gotten very far in this business without at least a part of one,” Zelisko said.

With Steinberg asking Zelisko to choose between Live Nation CEO Michael Rapino and ex-Live Nation chairman and promoting legend Michael Cohl (Zelisko chose Cohl), urging panelists to rate and compare country and Christian music, and even questioning the very existence of S.I. Feldman’s band Sam Feldman (a joke), the panelists had no place to hide. Still, they managed to unearth some useful gems for the audience, which, after all, was the point. Otherwise, Steinberg pointed out helpfully, “Those in attendance would be ‘listening to the ticket guy jerking each other off in the other room.”
6 QUESTIONS
with TOBY GAD
by ED CHRISTMAN

Songwriter/producer Toby Gad's U.S. commercial breakthrough came in 2007 when Fergie's "Big Girls Don't Cry," which Gad co-wrote with the Black Eyed Peas singer, soared to the top of the Billboard Hot 100. A year later, he was back on the ranking with "If I Were a Boy," which he co-wrote with Beyonce, who took the song to No. 3.

By that point, Gad had already been in the record business for two decades. The Munich native scored his first break while still a teen when he connected with German record producer Frank Farian, who used three songs Gad co-wrote with his brother Jens on Milli Vanilli's 1988 European debut album, All or Nothing.

Gad's most recent return to the upper rungs of the Hot 100 came at the end of July when Demi Lovato's "Skyscraper" debuted at No. 10. In an interview, Gad, who also runs Kite Records with his manager David Sonenberg, talks about his work.

1 You seem like a busy guy.
I used to do 100 songs every year and last year I did 180. I think that's the most I've ever done in my life.

2 How do you collaborate with others on writing a song?
The artists always say that I'm the shrink. They come in and have a problem to talk about. Those are my favorite artists. I pick up the guitar or sit at the piano, and we talk about their life and songs come out of that. I prefer those songs that write themselves. You listen to their problems and you suddenly have a song.

It's important to me to have lyrics before doing the track. Very rarely do I have a track first. Usually we have a word idea or a subject comes up and we talk around the subject and before you know it, we have a hook line.

3 Do you ever write songs entirely on your own?
I've never released a track I've done myself. My English is good enough to communicate but it really takes someone who grew up with it and knows the little nuances. For me, I always strive to write songs that feel authentic and have meaning.

4 You no longer write music for TV shows. Why not?
I did that for three years and we got very successful doing that. I got very tired and emotionally drained. I had good ideas for songs but at the end of every 90-minute movie, all my good ideas were gone. Television runs once and all your good ideas are dead.

5 You post behind-the-scenes videos of your songwriting collaborations with artists. How is that going?
It's sort of dormant at the moment. We have a lot of people on YouTube and we tried to have writing sessions. And we always ran into roadblocks. The record companies are uncomfortable with the artists being shown without make-up. The artists were uncomfortable with being filmed while being creative. It's sort of that whole discussion: Do you want to know all the private details of an artist? Or do you want them to be this untouchable Michael Jackson superstar that you will never see other than in glamour and on stage?

6 You've known BMG CEO Hartwig Masuch for years. How did you meet?
When I was 18, my brother and I had a band. Hartwig was a publisher at Warner. He offered me a publishing deal. He said, "Here's 2,000 marks." The day after, Frank Farian calls and says, "Look, we have this group named Milli Vanilli and we need an album super fast. Can you send in songs?" So we sent in songs and then he called back right away and said, "Fly to Frankfurt. We need to record these songs right away." We recorded the songs with Frank and a week later it was No. 1 on the charts.

Frank also gave my brother and me an artist deal that included publishing. We came back to Munich and went to Hartwig and said, "Wow, we are thrilled!" It includes publishing so we had to give him his 2,000 marks back. He was unhappy for like 10 years but we became friends again.

Fast forward to three years ago when I had the "If I Were a Boy" single. Hartwig [who had joined BMG] said he really wanted to sign me. I decided to split the territories. I said, "We'll do BMG just for Europe and do EMI for North America and BMG for Asia and EMI for Australia." The last three years I've had this publishing situation where I've had four deals in four different territories. And it worked out amazing. I can only recommend that to any artist or producer who works internationally.
REDFOO & SKY BLU’S EXCELLENT ADVENTURE

A SAVVY ROLLOUT.

CONTAGIOUS CHOREOGRAPHY.

INFLUENTIAL FRIENDS [LIKE WILL.I.AM].

A SINGULAR PEDIGREE [LIKE MOTOWN].

AND: A SINGLE THAT GOES NO. 1 IN 18 COUNTRIES.

by JULIANNE ESCOBEDO SHEPHERD
he video plot: After a few weeks in a coma, a duo, wearing pristine bedazzled jackets and Dalmatian-print leggings, emerges to find the world in chaos. Zombies.

In this case, though, the afflicted aren’t compelled by a virus to devour human brains. They’re spurred to dance uncontrollably by the song, propelled by its rave-ready synth squelches and interminable hook. Clad in matching, sequined attire crafted by LMFAO’s in-house clothier, Party Rock (partyrockclothing.com)—the entire world has transformed into voracious dance zombies, motivated by the desire to “have a good time” and “lose our minds.” LMFAO—the Los Angeles duo of DJs Redfoo (Stefan Kendal Gordy) and Sky Blu (Skyler Huss-ten Gordy)—known for its high-octane serenades and basically, for going bananas, based the colorful video for their “Party Rock Anthem” on 2003’s “28 Days Later” and any number of other de rigueur zombie flicks. Red-Foo and Sky Blu are the son and grandson, respectively, of Motown record label founder Berry Gordy. They are uncle and nephew. And, as it turns out, the virus analogy wasn’t off point.

Originally a track envisioned by Red-Foo and his longtime friend, producer GoonRock, an early version of “Party Rock Anthem” was rejected by Flo Rida before the act revamped it for itself. The song was released to DJs on New Year’s Eve 2010—a grassroots effort to reach their hardcore fans first. After debuting a week later at No. 1 in Canada, “Party Rock Anthem” has gradually climbed to the top of the charts in 18 countries—including the Billboard Hot 100, where it’s locked in at No. 1 for a fifth week. “The goal was always to go to No. 1,” longtime manager Ian Fletcher (@ifletcher) says, “but we didn’t realize it would be 18 countries. I don’t know if anyone could have imagined this record would be as big as it actually is. In a very humble way, it’s satisfying to finally get there.”

Beyond a savvy, gradual rollout, the track’s rap-rave hybrid and Euro-house twerkiness hit all the right pop notes—and the choreography in the video immediately connected dance fans to “Anthem.” Of
Martin Kahanova, chairwoman of Cherrytree Records and the ARDE, said MRA has a strong, clear identity. The group also has a strong cultural identity, and the people who have been with the group for a long time have a strong cultural identity. The group has a strong cultural identity, and the people who have been with the group for a long time have a strong cultural identity.
IT'S AN ANALOG BRAND IN A DIGITAL WORLD—WILL SONY'S NEW WALKMAN MP3 PLAYER WIN BIG? OR FALL FLAT?

BY ANTONY BRUNO
As brand names go, Sony’s Walkman is the ultimate survivor. The brand that virtually defined the portable music market back in the days of the cassette has since endured multiple format changes through the years—from the CD, to the short-lived MiniDisc, to mobile phones and MP3 players. The company has emerged bloodied, bruised but still standing.

But for how long? It now faces its greatest challenge since the iPod replaced it as the portable music brand of choice. The music market is transitioning from downloading to streaming. In a world dominated by locker services like Apple’s iCloud and subscription music services like Spotify and Rhapsody, the brand that will matter most to music fans is that of the app and the service, not of the device. And in that regard, the Walkman has some serious catching up to do.

Today’s Walkman MP3 players support only one streaming music service: Napster to Go. Users can download subscription tracks from Napster and transfer them to their Walkman devices, but similar tracks from Rhapsody, MOG and others aren’t yet supported.

According to Sony director of mobile music Mike Kahn, the company’s next step is to integrate Sony’s own Music Unlimited subscription service into Walkman devices, something he expects will happen “in the near future.” But even if other services are eventually added, Kahn says the Walkman strategy for the foreseeable future is based on transferring downloaded files—otherwise known as side loading—rather than streaming directly from the source.

“Side loading is going to be around for quite a while,” he says. “It’s still relevant. But we’re absolutely looking at how to integrate [streaming] with the Walkman brand.”

That’s where the next challenge for the Walkman comes into play. Walkman-branded MP3 players hold barely a single-digit share of the overall MP3 player market, which itself is shrinking in the face of smartphones taking over as music devices. Even Apple revealed that sales of the market-leading iPod dropped 20% last quarter compared with the same quarter a year ago in the face of increasing iPhone sales, and that’s with the addition of the Wi-Fi-capable iPod Touch.

Currently, cloud streaming is something left to mobile smartphones, with their associated apps that allow for such direct access. To date only one Walkman-branded Android smartphone has been announced, the W8. Other Walkman-branded mobile phones available today aren’t smartphones and don’t have the ability to download the apps required to access these services.

The first stab at adding streaming features is evident in the new A and S series Walkman MP3 players. These devices focus on outgoing, not incoming streaming. Using Bluetooth, the devices will allow users to stream music stored on the devices to wireless headphones, speakers or car stereo units with Bluetooth capabilities as well. Streaming directly from the cloud isn’t possible on these devices, since they don’t have Wi-Fi capabilities or cellular network connections.

Instead, Sony is banking on other features. For instance, using technology gained from its acquisition of Gracenote, the SenseMe feature builds playlists from music stored on Walkman devices based on mood or situation, and adds a lyrics feature with karaoke mode. But there are plenty of apps available that can offer the same features. Sony late last year finally laid to rest its original Walkman cassette player, ceasing production in all markets. But the Walkman brand, at least for now, lives on.

“I don’t think you’ll see us drop the Walkman brand anytime in the near future,” Kahn says. “It’s still very relevant to our portable devices, especially internationally.” But the Walkman is an analog brand trying to remain relevant in a digital world. Unless its streaming strategy becomes aligned with the remainder of the market, even the lingering brand may soon find itself out of next steps.

Still rolling: in late July, more than 30 years after Sony introduced its signature portable music player, the Sony Walkman, the company officially updated the line with a series of Walkman products: the NWZ-A860 (pictured), the NWZ-S760BT and NWZ-E460.
RICK RUBIN: The great experience that I had going to hip-hop clubs wasn't being equaled by the records I could buy. There were only three 12-inch singles released every week. I bought them all. Once in a while there'd be a couple of good ones. They'd be good dance records—a band making music and guys rapping—but they wouldn't be good hip-hop records. Where was the DJ—the thing that makes it special? So that was the idea: to create records that made me feel what I felt when I went to a club and heard incredible DJs cutting it up and great MCs rocking the crowd. I didn't know anything about the record business. I didn't know what a producer was. I didn't know about contracts. I just thought that people made music 'cause they liked music. My favorite rap group was the
LYOR COHEN: I was a financial analyst for Bank Leumi, 21.22 years old. It was just after the Shah's fall in Iran. The Persian Jewish community had left there for Beverly Hills and come to us with bagsful of money. But the bank's decision-makers were in New York and Tel Aviv, not in our branch. So my bosses were like bozos to me. It was obvious that I could never grow up to become like them.

Driving around L.A. one day in '83 or '84 I see these bright, gigantic posters reading ‘Uncle Jamm's Army' and nothing else. Very strange. A week later they say 'Uncle Jamm's Army at the Sports Arena' on such and such a date. I was curious. (Uncle Jamm's Army was a crew of Los Angeles-based DJs that evolved into a party promotion firm.)

I went by myself, the only white person there. I was fearful, but not alienated. I felt like something could happen to me, especially when the lights got switched on at 11 o'clock. In the dark, everything's cool. You flip on the lights, then all of a sudden you could see all of the different sets. [‘Sets' is L.A. slang for ‘gangs.' ‘Not that I knew anything about that—ignorance is bliss.' But it was a magnificent vibe of music, I was completely enthralled, and my excitement overrode my fear.

Also, I don't like being on the veneer. I wanna get deep. I wanna understand why things happen. And I never want to swim where other fish swim. I'm an upstream swimmer. It's easier to swim downstream, but I don't want to be one of the many. I want to be one of the few. That's always been my whole approach to things.

So I keep going back to Uncle Jamm's Army, and now they're starting to bring some rappers and I'm thinking, 'I could hire them for much cheaper as a second gig.' I take them somewhere else, and make it interesting and provocative for other people—because other people won't go down to the Sports Arena. Then I'm cruising around my neighborhood in Los Feliz, and I drive by the Stardust Ballroom on Sunset Boulevard, just west of Western. It was a famous place. All the hardcore punk shows had taken place there. But now it's an ugly building that's seen the Circle Jerks one too many times. I go into this venue in the middle of the day, and there's this very wealthy, prestigious South Korean guy, a prince of a guy with a terrible, rough wife. He's bought a Hollywood nightclub, sight unseen. They were angry because they obviously got sold a bad bill of goods.

I said, ‘Can I four-wall it?' (When a promoter intent on throwing a party rents a space generally used for another purpose, he is said to be four-wall- ing it. For the duration of the party, the promoter has rented the space's four walls and every- thing within them.) That's how I started the Mix Club. My first show was in the summer of '84. Run-DMC, the Red Hot Chili Peppers, Ice-T and some other bands. What gave me the confidence to start promoting shows when I'd never done it before? I always had chutzpah—and I knew that I needed to get away from my job at the bank.

For the Run-DMC show, I sold very few tickets in advance because I was dealing with young punk kids who scrounge until the last minute before they make a commitment to a show. I had worked so hard. I handed out more fucking flyers than there were trees in San Francisco. Now I was standing out in front of the club, terrifed, thinking, ‘This is a disas- ter. I'm embarrassed.' I'm letting down these Korean people. I'm not going to be able to repay the money that I borrowed from my mother. What do I tell the band? Then there was an explosion—3,000 people bought tickets in a 45-minute period—and it became one of the greatest nights.

Run told Russell what a remarkable show they'd had in L.A. and that's when Russell encouraged me to come to New York. Russell tells it in an entirely wrong way. But he offered me a piece of the company. I’d never met him.

So I say to my parents, “I’ve been offered an opportunity in New York and this is the situation: It’s in a new music they talk instead of singing.” And my dad says, “If you’re going to uproot your life in such a dramatic way, then this thing called a contract…” Then my mother cut in and said, “Son, right now, you have no obligations. Contract or no contract, my recommendation is go for it. What's the worst thing that could happen? You’ll come home and stay with us.”

And can you imagine me trying to get a contract from Russell? It wouldn't have happened. Instead, I fly to New York, and I come into the offices, and I thought there was going to be a marching band! Someone to greet the new partner! Everybody looked depressed. Obviously, Russell never mentioned I was coming. Typical Russell.

SIMMONS: You know I have no memory. I smoked a lot of dust. But I know for fucking sure that Lyor came to work as an intern and a kick-assound. He worked for fucking Andre, “A piece of the company!” For what? He was a promoter who loved rap, and he came for the music. He did all the work Andre was supposed to do as vice president of Rush and did it so well that Andre said, “Keep him.” He might've told his parents that we offered him a piece. Nobody offered him anything! That’s what he did. Lyor came to New York, then went on the road with Run-DMC and became their road manager. That was the first thing he did, and he did it very, very well. He was happy to be a road manager.

COHEN: Run-DMC were so big and powerful that by virtue of their endorse- ment—from the fact that they could see I was not playing around—no one even questioned the fact that I had no ex- perience or that I was white. It gave me an incredible amount of flexibility to build my career.
"RICK AND LYOR DIDN'T MATCH. RICK JUST LEFT." RUSSELL SIMMONS

SIMMONS AND COHEN: BECOMING MORE THAN VELVET-ROPE RICH

SIMMONS: Lyor was very focused on the business end and a great deal-maker. He represented the artists so professionally that other artists wanted him to represent them.

COHEN: In the spring of 1985 I went out with the Fresh Fest, aka the Fresh Fest, was a 50-date national tour of rappers and DJs that commenced on May 31, 1985. It followed the Swatch Watch NYC Fresh Festival, the first national tour of rappers and DJs, which ran for 26 dates in the fall of 1984. The bill was Run-DMC, Whodini, LL Cool J and Grandmaster Flash. I showed Russell the amount of money we got and I think that's when he picked up his head from his cranberry vodka and realized that we could be more than velvet-robe rich.

At that time, our whole mind-set was getting high, going out, getting past the velvet rope and being respected. If we made a good booking, we ate at Indochine. If we didn't, we ate $2 Chinese food. On both ends we were fed, and ended up getting high at the Roxy or Danceteria or someplace else.

We had no money, but there wasn't a VIP room that didn't let us in. But when you start talking about 20% of tens of thousands of dollars, suddenly you have flexibility, and a switch happens: "Wow! Maybe, just maybe, we can make a real living at this." I always give credit to Russell for dreaming up the possibilities.

SIMMONS: One day I went to Lyor and said, "You know what? I'm starting a record company, and you're now half of the management company—you'll be a partner in it." He worked his way to that point and did an excellent job as a manager.

COHEN: Here's how I got my hard reputation: There were many times when we had to say no, and Russell doesn't want to disappoint anybody, so he loved that I would be the one to say it. But truthfully, I'm so bad at it. I get anxious and don't like disappointing. I'm a caretaker; I don't want to say no. But Russell would say something, then contradict himself. So I had to be the one. Naturally, it made me more and more powerful.
COHEN: I’m not quite sure that Rick and Russell really worked that well together. I think the reason they were a good team is because Russell wasn’t interested in anything Rick was doing and vice versa. I rarely saw them together.

SIMMONS: Rick and Lyor didn’t match. But Lyor didn’t push Rick out. Rick just left.

COHEN: I didn’t fuck with Rick all that much. I didn’t get what he was doing at the time. I was close to the artists. He was not. I thought I had the power, and I was happy being with the artists. His life and my life didn’t intersect very much.

BILL STEPHNEY: By 1988 Def Jam was suffering from a personality disorder. Was it the label of the Beastie Boys, Slick Rick, LL Cool J, Public Enemy, Slayer and Andrew Dice Clay—as cool, new music and hip-hop as it could be? Or was it the label that also licensed Alyson Williams, who should be right up there with Gwen Guthrie and Anita Baker? You could think of them as two separate entities. Def Records and Jam Records. Def was Rick’s. Jam was Russell’s. Def was hip-hop. Jam was R&B—except that Def was the part that paid all the bills.

SIMMONS: As a creative person, I had to make an Oran "Juice" Jones record. I had to make an Alyson Williams record. Chuck Stanley’s "Day by Day" was a "big hit" for us. Of course, by today’s standards, the sell of a couple hundred thousand albums is a failure, but at that time in the R&B business, it was a hit. These were records that sounded like my childhood. I made the Blue Magic record that I had in me and got it out. I betcha it’s as good as any album the group made in their prime, but it was 10 years too late [laughs]. Still, I made records I enjoyed making. I had fun. So that’s why it was perfect. Blue Magic was a sweet-soul harmony group out of Philadelphia. Its biggest hit, "Sideshow," went to No. 1 on the R&B charts in the spring of 1974. Blue Magic’s Prom Out of the Blue was released by a subsidiary of Def Jam called Original Black Records in 1989. Rick wanted to make Slayer and his loud rock records. Meanwhile, he lost the Beasties and here’s his hardcore rapper, LL Cool J, making "I Need Love." It was a fucking mess.

COHEN: I’m not quite sure that Rick and Russell really worked that well together. I think the reason they were a good team is because Russell wasn’t interested in anything Rick was doing and vice versa. I rarely saw them together.

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RICK RUBIN: Russell and I were at the NoHo Star restaurant, where we ate all the time. I said, "Do you want to leave the company?" He said no. I was surprised that he cared, and I was also surprised that he didn’t say, "What’s the problem? Let’s fix it." In retrospect, I guess I could’ve asked him the same question. The whole thing is that neither of us had that skill. So I said, "Then I guess I have to leave the company."

SIMMONS: If I was just a businessman, I would’ve begged Rick to stay and made it work. If I was just a businessman, I would’ve kept the Beasties. But for my own path it was perfect. Everything is perfect. And Rick needed the freedom to do all the things he wanted to do.

RUBIN: It’s interesting how our lives played out because we both got what we wanted. My goals were always related to creating great art. Russell’s goal, I think, was always to get a check. Had we stuck together with the idea that “we’re gonna make great art and someday get a check,” it would have been fine. But I felt that, sometimes, the “get a check” choices were made over the “great art” choices.

STEPHNEY: In my opinion, it was Rick who built Def Jam. Without question. In terms of its musical vision, its attitude, the logo—that all came from Rick. But if Rick built Def Jam, it’s still subordinate to Russell’s building hip-hop. Russell built the culture. There would be no hip Def Jam, or the success of Rick with Def Jam, without the magic of Russell Simmons, who essentially carried the culture on his shoulders and moved it all along.

COHEN: Was I surprised when Rick left? Yes, but necessity’s a motherfucker, so what else was supposed to happen? There was no other way it could’ve played out.
I FLEW BACK HOME AND CREATED MY TASTE; KEVIN [LILES], MY ACTION;

GROWING RUSH: THE COMING OF CHRIS LIGHTY, THE FOUNDING OF RUSH ASSOCIATED LABELS

COHEN: Rush was growing. I was dominating rap music. We had 10 plus artists, and I needed help. Chris Lighty had an incredible pedigree, going back to Boogie Down Productions, and a working relationship with De La Soul, the Jungle Brothers and A Tribe Called Quest. He came from the same kind of community that all these kids came from, and he had a passion for hip-hop as a business as well as for protecting his artists.

CHRIS LIGHTY: By August of 1988 Shakim and I had formed Violator/Flavor Unit Management when Lyor says, "Come, give me your commissions, and I'll pay you $40,000 a year." I was like, "I'm making $40,000 a month now. Why would I go to—?" "I could teach you stuff that you just don't know. Look at what we are. It's Def Jam. It's Rush. You want to be down with Rush." Lyor was persistent and, a couple of weeks later I said, "You know what? I want to learn." And I took him up on his offer.

COHEN: Very quickly, Rush was his company as much as mine. I wasn't, like, his boss. We worked together.

LIGHTY: But before I jumped into bed with Lyor, I met Russell. We're at Nell's and it's fucking bananas (Nell's was a popular nightclub on West 14th Street named after its hostess, Nell Campbell, a former actress and dancer from London.) People were walking around with snakes, coke was everywhere, there were too many white girls, and this guy Russell's talking real fast and making no sense. I was like, "The curtain's pulled back on the Wizard of Oz—this guy must really run Def Jam." Plus, I had never been in a club with white people. It was probably five black people and otherwise nothing but white people.

COHEN: Chris has a hair trigger, a trigger with no safety. So the key is never to walk out of the house with it.

SIMMONS: Lyor kept Lighty when Lighty would start a fight in the street, when Lighty was a thug who didn't really know how to operate as an executive.

COHEN: Also, Chris was there when Scott La Rock was murdered. (Scott "La Rock" Sterling formed Boogie Down Productions with KRS-One and D-Nice in the Bronx in 1986. A social worker by profession, La Rock was shot and killed on Aug. 27, 1987, in an effort to defuse a dispute between D-Nice and some local hoodlums from the South Bronx. He was twenty-five years old and left an infant son.) So Chris is very conscious of how fragile life is. He had to make a conscious decision every day to stand above the fray. It's not about being soft. It's about knowing, "I have bigger, more important goals than to put a hole in you." It takes a lot of courage to step out and transform yourself. But that's what Chris did.

LIGHTY: I get this question a lot from other black executives in the music business: "Why do you fuck with Lyor? He's a fuckin' Israeli." And I go, "I love this guy!" Lyor is probably the most colorless person to me. He's never used the N-word. He's always been culturally relevant. So when he walked in the room, I never looked at him as a white guy. I looked at him like, "This guy's my father. This guy's my guy."

BILL ADLER: In 1989 Russell created Rush Associated Labels [or RAL] with Lyor because Lyor was always encountering new talent. Like Def Jam, RAL was funded and distributed by Sony, which was now the parent company of Columbia Records. Lyor used RAL to give boutique label deals to a lot of the Rush artists and producers, including Prince Paul from De La Soul, who created Dew Doo Man, and Jam Master Jay, who set up MJJ. Around the same time—not long after Rick left—Russell wanted to reconfigure Def Jam's deal with Sony. And Sony said sure because most of the artists were staying with Def Jam.

SIMMONS: But RAL complicated the Sony deal. Def Jam was paying all the bills, and RAL was draining them. Def Jam had some hits—II Cool J would come along. Public Enemy would come along—but Lyor had a bad period. The only RAL label with any validity was MJJ.

COHEN: I signed the worst artists, one worse than the next.
The new joint venture with PolyGram in 1994 ushered in the second age of Def Jam, and the coalescing of Cohen's power.

COHEN: When PolyGram bought half of Def Jam, they immediately sent me to the London School of Economics with 13 other presidents. It was an extremely valuable three-and-a-half-week course. In one exercise, they broke us into groups and gave us a scenario: We're flying over the Australian desert, the plane sputters, then crashes. I became the leader of my group and promptly marched us to our death. I was so distraught because I'm a paternal leader. I want people to believe that it's not about my getting out, it's about our getting out. I'm your leader because we are getting out together or dying together. So I stayed after class and asked the teacher to help me understand where I went wrong. And we reviewed the tapes over and over again.

The instructor pointed out the moment it all went wrong for me. There was a woman in our group who had the clue to everyone's survival. But she was dour and doubting, so I dismissed her. And the instructor explained to me that if you surround yourself with different types of problem solvers, not reflections of yourself, you will be a champion.

That's when I flew back home and created my team: Julie, my taste; Kevin, my action; Todd Moscosowitz, my brain. My business exploded the moment I put that team together. And it was all because they problem-solved in different ways and we came to the right conclusion more times than not.

KEVIN LILES: When you become the president of an organization, it just can't be, um, "Run everybody over." You have to have some kind of finesse. That happened for Lyor at the start of the PolyGram era.

JULIE GREENWALD: I am a definitive student of the Lyror Cohen school of thought. He wanted us to super-serve the artist. He wanted us to make sure that wherever the artists were, the event was hot and sexy. And he was so in it and on top of us, that it was easy to see what was or wasn't working. Once Kevin and I were together in New York City, the two of us came to the office early in the morning and left late at night—and we were probably making the least amount of money of anybody. Finally, we put two and two together, like, "This is crazy. Why are we killing ourselves?" And one by one, we started to pick off all the dead weight. I'd be like, "This one's gotta go," and Kevin would be like, "That one's gotta go." And Lyor started letting us bring in great young hungry people. We were "home-growers" the staff at Def Jam. They'd start out as my assistant or Kevin's assistant, and then they'd get promoted to video or to press or whatever.

TODD MOSCOWITZ: I was 26 and didn't have a life. I'm one year out of law school. I'd never been trained to do business affairs. I worked 14 to 18 hours a day. I had a knot in my stomach the whole time. It was terrifying. The first thing I did was to go head to head with [attorney] Paul Marshall on LL Cool J. He was the meanest, toughest, most ornery guy. But I was very aggressive with him in the negotiations. And it allowed Lyor not to be the bad guy anymore. The chemistry between the two of us was awesome. It was classic good cop...[reconsiders]. It was bad cop, less bad cop.

Def Jam: The First 25 Years of the Last Great Record Label (Rizzoli), by Bill Adler and Dan Charnas, with prefaces by Rick Rubin and Russell Simmons, will be published Sept. 20.
1. **900,000 SPINS**
   - Drops Of Jupiter (Tell Me) / Train / Columbia
   - I'm Yours / Jason Mraz / Atlantic / RRP

2. **800,000 SPINS**
   - Don't Speak / No Doubt / Trauma

3. **700,000 SPINS**
   - Bring Me To Life / Evanescence / Wind-up
   - Just The Way You Are / Bruno Mars / Elektra / Atlantic
   - The Sweet Escape / Gwen Stefani Feat. Akon / Interscope
   - Viva La Vida / Coldplay / Capitol

4. **600,000 SPINS**
   - A Thousand Miles / Vanessa Carlton / A&M
   - Because Of You / Kelly Clarkson / RCA / RMG
   - Hey Ya / OutKast / LaFace / JLG

5. **500,000 SPINS**
   - Airplanes / B.o.B Feat. Hayley Williams / Rebel Rock / Grand Hustle / Atlantic
   - Already Gone / Kelly Clarkson / 19 / RCA / RMG
   - Only Girl (In The World) / Rihanna / SRP / Def Jam / IDJMG
   - Teenage Dream / Katy Perry / Capitol

6. **400,000 SPINS**
   - Best I Ever Had / Drake / Young Money / Cash Money / Universal Republic
   - Fireflies / Owl City / Universal Republic
   - Goodies / Ciara Feat. Petey Pablo / LaFace / JLG
   - Haven't Met You Yet / Michael Buble / 1/43 / Reprise
   - Never Too Late / Three Days Grace / Jive / JLG

7. **300,000 SPINS**
   - Dirty Little Secret / All-American Rejects / Doghouse / Interscope
   - Run This Town / Jay-Z, Rihanna & Kanye West / Roc Nation
   - Secrets / OneRepublic / Mosley / Interscope
   - Shattered (Turn The Car Around) / D.A.R. / Everline / Atlantic / RRP
   - Womanizer / Britney Spears / Jive / JLG

8. **200,000 SPINS**
   - For The First Time / The Script / Phonogenic / Epic
   - More / Usher / LaFace / JLG
   - On The Floor / Jennifer Lopez Feat. Pitbull / Island / IDJMG
   - The Lazy Song / Bruno Mars / Elektra / Atlantic
   - Till The World Ends / Britney Spears / Jive / JLG

9. **100,000 SPINS**
   - Dog Days Are Over / Florence + The Machine / Universal Republic
   - Fall For Your Type / Jamie Foxx Feat. Drake / J / RMG
   - Hot Tottie / Usher Feat. Jay-Z / LaFace / JLG
   - Loca / Shakira Feat. El Cata / Epic
   - Price Tag / Jessie J Feat. B.o.B / Lava / Universal Republic

10. **50,000 SPINS**
   - 10 Seconds / Jazmine Sullivan / J / RMG
   - Am I The Only One / Dierks Bentley / Capitol Nashville
   - Dirt Road Anthem / Jason Aldean / Broken Bow
   - Feel Like I Do / Drowning Pool / Eleven Seven
   - Hustle Hard / Ace Hood / We The Best / Def Jam / IDJMG
   - I Wouldn't Be A Man / Josh Turner / MCA Nashville
   - Look It Up / Ashton Shepherd / MCA Nashville
   - Where You At / Jennifer Hudson / Arista / RMG
A DECADE AGO, LOUIS MESSINA STARTED OVER. THE VETERAN PROMOTER LAUNCHED THE MESSINA GROUP AS A NEW CHAPTER IN A STORIED CAREER IN THE CONCERT BUSINESS. NOW, IN PARTNERSHIP WITH AEG LIVE, HE'S BEHIND THREE OF THE HOTTEST LIVE ACTS ON THE ROAD TODAY.

'THIS IS THEIR DREAM, AND I'M PART OF IT,' HE SAYS. 'IT'S COOL.'

BY RAY WADDELL
PHOTOGRAPHS BY MATT FURMAN
Nothing you could say
Can tear us away from our guy

Simply and sincerely,
Thank You Louie!
Your Nashville Posse
KATE'S TMG TO DO LIST:

- Stop blaming Victoria Sanchez for mishaps.
- Fix Margarita machine.
- Implement Ryan's odd "Wednesday" promo idea.
- Thank Louis for EVERYTHING.

Cheers, Boss Man! Here's to 10 more.
Love, Kate

Louie:
Congrats on being such a ROCKSTAR! Thank you for believing in me. I promise I won't let you down.
-Haley

Louie:
I feel so fortunate to be a part of your team. It's amazing to have a boss who believes in you, and encourages you to reach for the stars. Thank you for giving me the opportunity to shine! Thank you for being YOU! - Sara

Fearless leader...

Here's to 10 more years filled with hard work, good wine and lots of laughter!

Louie:
Thanks for giving me this opportunity! I'm doing exactly what I'd always hoped to - and having a great time doing it.
-Ryan

Louie:
How many more M&G's do you really need?
-Mike

Louie:
Thanks for being a friend and a mentor. And thanks for letting us redefine the fun-meter for all these years. It's been the ride of a lifetime and I still see many miles ahead!
-Ryan
Messina’s Milestones

TRACING THE CAREER ARC OF A GREAT IMPRESARIO

BY RAY WADDELL

The outcome of Louis Messina’s first show as a promoter would have been enough to make weaker men quit the game.

The date was Nov. 3, 1972, the city was New Orleans, and the artist was R.B. King, who didn’t show. A riot ensued.

But Messina didn’t quit. Instead, he went on to become one of the nation’s most successful concert promoters. And after a multiple-stage career, he’s celebrating a milestone, the 10th anniversary of the creation of his company, the Messina Group.

In partnership with AEG Live, TMG promotes three of the hottest acts on the road today: Kenny Chesney, George Strait and Taylor Swift.

Strait, whose most recent MCA Nashville album of new songs, Twang, debuted at No. 1 in 2009 on the Top Country Albums chart, concluded a tour swing this spring on a bill with Reba McEntire. Swift, supporting her hit Big Machine album Speak Now, continues her Cover Girl-sponsored arena tour through late fall. And Chesney, touring behind his BNA album Hemingway’s Whiskey with sponsorship from Corona Extra, is on track to break the ticket sales record for a country show in the New York area with his upcoming Aug. 13 stop at the New Meadowlands Stadium in New Jersey.

But celebrations also call for looking back. After the King debacle, Messina went on to promote the first concert at the Louisiana Superdome on Labor Day in 1975, a mega-show featuring the Charlie Daniels Band, the Marshall Tucker Band, Wet Willie and the Allman Brothers Band. It was an 80,000-capacity sellout.

From New Orleans, Messina took his game to Houston, where he formed PACE Concerts with friend and mentor Allen Becker, who had formed PACE in 1966 as a producer of motor sports and exhibits. "Allen Becker’s a special person," Messina says. "To this day, he’s my best friend, my human being. He was never greedy; he never counted other people’s money, and he taught me a lot about life and business. When I met Allen Becker, it changed my life."

Becker says, "I’m not sure what I liked about him, though he did a great job for us in New Orleans. I think it was just two guys meeting, doing business and just liking it. And we liked each other. I needed the help and he seemed like he could do it."

He and Becker "hit it off from hello," Messina says. "After I did the Allman Brothers at the Superdome in 1975, Allen said he had this new building in Houston called the Summit and said, ‘If you want to do shows there, give me a call.’"

MESSINA RECALLS

"After we paid everybody off after the Allman Brothers, we were still broke. I called Allen up and said, ‘Instead of just trying to book a show here and there, why don’t I just move to Houston and make a go of it, see what happens? I need to make $1,200 a month to pay bills.’ I was married and had one son."

Becker agreed to the deal. "I said, ‘Louie, I want to start a music division. Would you have any interest in moving to Houston?’ He said, ‘Tell me about it.’ So I told him what our company was like, brought him in and we talked. He took a plane to Houston."

Messina wanted to manage Becker’s expectations. "I said, ‘Remember, this is our first year, so we may lose some money,’” Messina says. "About halfway through that year, Allen says to me, ‘Louie, I want you to ask me one question. You tell me we might lose money the first year, but I want you to ask me how much.’"

"But, believe it or not, we never lost money that first year. We didn’t make any money, but we didn’t lose any, and we kept on chip-
FROM TEXAS AND WAY BEYOND...
WE SALUTE LOUIS & THE MESSINA GROUP!

CONGRATULATIONS TO MUSIC'S
BAD ASS ROCK-N-ROLL GONE COUNTRY PROMOTER!
Congratulations on your 10th Anniversary, Louie, from all 45 of our Arenas. Together we have sold over 1.5 million tickets and grossed more than $90 Million. Here's to 10 more successful years working together.
from >>p28  when you have good instincts like he does, you follow them.”

Others are quick to praise Messina’s instincts.

“I call him ‘the rainmaker,’” says Clint Higham, Chesney’s manager at Morris Management Group, who has worked with Messina since Chesney was a supporting act on Strait’s festival tours.

“He’s able to make rain when other people can’t. We talk about star performers that have that ‘x’ factor; Louie has that ‘x’ factor as a promoter,” Higham says of Messina.

“He knows where all the bodies are buried. Heck, he helped bury some of them. Louie, man, he’s just one of those guys when you go to war, you like to know he’s there in the hole with you.”

In the midst of the mass consolidation of the regional concert promotion business in the 90s, steered by Robert F.X. Sillerman, PACE was acquired for more than $150 million in 1997—a deal that Messina views as a “reward” for the hard work and vision of Becker and the rest of the PACE team. Under the SFX banner, Messina continued producing Ozzfest and the George Strait Country Music Festival.

At the end of that year, Messina’s mantra was remarkably similar to what it is today, saying at the time: “People want quality acts, exciting and affordable shows, and they’re willing to pay for them.”

For Messina, it’s always been a simple formula, stated many times: The right act at the right venue at the right price will always work.

Messina stayed at SFX through its corporate transition into Clear Channel Entertainment. But he decided to jump ship 10 years ago to form the Messina Group, an independent concert promotion firm specializing in close relationships with the acts it represents.

For two years, Messina’s activities were limited by a noncompete clause in his agreement with SFX. When those two years ended, Messina partnered with Anschutz Entertainment Group’s concert promotion division, AEG Live, to create TM/AEG Live, and the company is thriving.

But after working hundreds of shows by every meaningful artist of the last 30 years, Messina has now narrowed his focus significantly.

“Back in the PACE Concerts days, I was badass. I was like walking in ‘Cheers,’ where everybody knew my name,” Messina recalls.

“It was, ‘That’s Louie with PACE Concerts, the rock’n’roll promoter. What do you need?’ I was kind of like a rock star.

‘Now it’s, ‘I’m Louie Messina with TMG.’ People are like, ‘What, TJ Maxx?’ People ask me what I’m doing now. I tell them, ‘I just work with three acts. I’m kind of in the touring business.’

Of course, the perception changes when Messina adds that those three acts are George Strait, Kenny Chesney and Taylor Swift.

But the simplification of his concert promotion business was strategic.

“I just made a decision that I only wanted to work with acts that want to work with me. So now that’s narrowed down to three,” he says with a laugh.

“I’ve got three unique artists I work with right now, and the three of them are so different. But all three are such gigantic stars. How do you pick your favorite child? You can’t. Taylor is magical night after night. Kenny is supernova. And George is the king. And as much as I believed

continued on >>p34

Messina’s Life And Times: An Industry Chronology

By Ray Waddell


October 1990: First Ozzfests held in Phoenix and Delware, Calif., with Messina/PACE as producer.

October 1996: SFX acquires Destsen/5 Star Presents, the opening move in a $2.5 billion spending spree by SFX on regional concert promoters.

September 2000: SFX acquires PACE, Concerts and its amphitheaters for an estimated $150 million.

1970
1975
1980
1985
1990
1995
2000

Labor Day, 1975: Messina teams with PACE in promoting the first show at the Louisiana Superdome in New Orleans.

Fall 1975: Messina joins PACE in Houston with founder Allen Becker. PACE Concerts is formed as a regional concert promotion firm.

April 1985: Now one of the top promoters in the country, PACE, teams Starwood Amphitheatre, considered by many as the prototype of the contemporary amphitheater. Many more follow, with PACE and Cellar Door as the most active amphitheater developers. Promoters are now in the real estate game, setting the stage for the promoter consolidation to come.

Nov. 3, 1977: Louis Messina presents his first show in New Orleans—a disaster. The artist, B.B. King, is a no-show.

October 1996: SFX acquires Deiseen/5 Star Presents, the opening move in a $2.5 billion spending spree by SFX on regional concert promoters.

There goes my life: LOUIS MESSINA, family and friends, clockwise from top left: With his wife, CHRISTINE MESSINA, and KEITH URBAN; with MARVEL BLACKSTOCK, REBA MCENTIRE, BLAKE SHELTON, LEE ANN WOMACK and her daughter, NORMA STRAIT and husband GEORGE STRAIT; and ERV WOOLSEY; with ROBERT ALLEN of Taylor Swift’s 13 Management; TMS colleagues MIKE DUGAN, KATE McMahan, ROME McMahan, TODD STEWART and RYAN PLAGMAN; with LeANN RIMES; with touring business colleagues BOB ROUX, MATT MCDONNELL, RAY WADELL, MATT ROBERTS, DOUG THORNTON and BRAD ARNOLD; with KENNY CHESNEY and KIX BROOKS; and with SAMMY HAGAR.
Louie -

You’ve made touring history and are rewriting the future of live country music.

Not bad for a kid from NOLA.

We’ve shared the good times, the bad times and lots of laughs.

We’re extremely proud to have The Messina Group as part of our family.

WE LOVE YOU LOUIE!

Tim Leiweke   Randy Phillips   John Meglen   Paul Gongaware   Paul Tollett   Larry Vallon

AND ALL YOUR FRIENDS & FAMILY AT AEG LIVE
thought where he had freedom then. "It did begin, "he says. "I remember we were walking down Wilshire Boulevard. Paul, Louie and I and I said, 'Come and join us. You're just like we are.' It took him a little while. You know Louis. He's got to get his deal done right for Louie, which I love."

"I thought it was great. The three of us had been friends for a long, long time, back to the beginning of my career and their careers too," he says. "It did start on Wilshire Boulevard, then they did the deal with AEG. I met with [AEG CEO] Tim Lissner, but I was still under whatever version of a contract [Clear Channel Entertainment] thought I was under. So Tim said, 'You've got to clean up your stuff first.' They were threatened with a lawsuit if they talked to me about going to work with them." Messina says the prospect of partnering with AEG reminded him of his days at PACE, where he had freedom to make moves, but with a solid, deep-pocketed entity behind him. "I wanted to be independent, but I also thought having a..."

from >> p32 in them, they believed in me."

During the period covered by his non-compete clause, Messina was still able to promote tours under the umbrella of TMG with his former employer, SFX/Clear Channel, which had now become Live Nation. He co-promoted tours by Strait, Tim McGraw and Dixie Chicks with the concert promotion giant.

He had already received an offer from John Meglen, a longtime friend and former colleague at PACE Touring to join Meglen and co-president Paul Gongaware at Concerts West, before that company became part of AEG Live.

"Louis and I were there together at PACE Touring. I left first and started hugging him right away, saying, ‘You’ve got to come join us.’" Meglen recalls. "Before we joined AEG Live, when Gongaware and I were doing Concerts West, Louis was in Los Angeles, and I remember we were walking down Wilshire Boulevard. Paul, Louie and I and I said, 'Come and join us. You're just like we are.' It took him a little while. You know Louis. He’s got to get his deal done right for Louie, which I love."

Messina remembers that conversation with Meglen and Gongaware clearly. "I thought it was great. The three of us had been friends for a long, long time, back to the beginning of my career and their careers too," he says. "It did start on Wilshire Boulevard, then they did the deal with AEG. I met with [AEG CEO] Tim Lissner, but I was still under whatever version of a contract [Clear Channel Entertainment] thought I was under. So Tim said, 'You've got to clear up your stuff first.' They were threatened with a lawsuit if they talked to me about going to work with them."

Messina says the prospect of partnering with AEG reminded him of his days at PACE, where he had freedom to make moves, but with a solid, deep-pocketed entity behind him. "I wanted to be independent, but I also thought having a..."
CONGRATULATIONS

FROM YOUR FRIENDS AND FAMILY
AT AEG FACILITIES
from >>p34 structure behind me like AEG would be very beneficial to me," he says.

Strait was already a superstar when Messina began working with him, but Chesney had yet to break through in a big way, at least from a touring perspective.

"Kenny was starting to grow and I was working with Louie and Scott Kernihan, who worked with Louie at the time, to try and get out and eventually build Kenny as a headliner," Higham says. "We didn't know that would mean stadiums, but we started the process in small venues. We knew he was the guy who could take us to the major leagues when that time came."

Higham could see that Messina was in a transition period.

"Louie was making a career change in terms of going from being that big corporate guy to becoming a more boutique, personal service guy," he says. "Instead of doing the mass-marketing type of things he'd done with Clear Channel and PACE, he wanted to get back to building a company and doing it the way he wanted to do it. He had that passion for Kenny. He believed early on."

Messina obviously did believe in Chesney, but that doesn't mean he wasn't a tough negotiator.

"When we didn't know what was out there for us, we said, 'Let's take him out for $12,500 a night,' and I needed, I think it was $2,000, something like that, for production," Higham says. "Louie came back and tried to bust me out of that, and said the $12,500 was inclusive of our little sound and lights. He eventually folded, but we made good on it."

Before stadium shows were even a consideration, Higham says Messina played a major role in Chesney moving from headlining 4,000-seaters up to large amphitheaters and arenas.

"Louie was a big component in helping us get that pushed forward, because few people believed Kenny could do it," he says. "He turned out to be right. He saw that Kenny had the ability, he saw the growth, and he got in front of it."

And, in his new life, Messina became a full-blown country music promoter at the highest level.

"For an old dog like Louie to blossom again is special," Meglen says. "We all knew him as 'rock'n'roll Louie' at PACE. Concerns and all that. And now he's 'country Louie,' but not just 'country Louie,' because he put the Nickelback thing together for us. I just love the guy. Louie is family, and when I left SFX, the toughest decision for me to make was leaving Louie. For him to come and join us a couple years later, I loved it."

Ali Harnell, senior VP for TMG/AEG Live and based in Nashville, began working with Messina when it was still just TMG.

"There is no one like Louie," she says. "He is one of a kind. He fits no mold. He has more passion in his pinky than most people do in their entire bodies. He is innovative. Determined. A fighter. Loyal as the day is long. I've been immeasurably fortunate to have him believe in me, teach me, inspire me."

Harnell admits that Messina has his own way of doing business. "Typically—unless you are [his wife] Christine Messina, George Strait, Kenny Chesney or Taylor Swift—it's Louie's way or the highway," she says. "But the truth is, when it comes to developing and maintaining an artist's touring career, no one does it better, and those who have chosen to trust in Louie and strategically partner with him win big-time. He is simply the best in the business."

Respect for Messina extends well beyond those that actually work for or with him.

"I absolutely respect Louie," Live Nation global touring chairman Arthur Fogel says when asked about Messina backstage at the Nashville stop of U2's record-shattering 360° tour. "He re-engineered his career and has become a big-time, important promoter. He's very smart and very creative."

When Messina says he's been blessed, he means it.

"For some strange reason, God kind of likes me," he says. "Because he introduced me to these acts. They're the most wonderful artists in the world, the most wonderful human beings in the world. And I'm saying that not as a concert promoter. Most concert promoters lie out their ass. I'm saying this for real, I'm not sucking up. I'm so blessed to work with these three acts. I'd take a bullet for all three of them."

On the road, Messina can often be found on his bus, parked right next to Chesney's at a stadium show.

Higham and Messina can sometimes be found on that bus knocking back a couple, if the show isn't presenting anything that requires their immediate attention. "There's trust, there's respect, and there's a lot of love," says Higham, godfather to Messina's two youngest daughters, of working with Messina. "There's a magic and mojo about it, and we'll do whatever we can to protect that."

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**Congratulations**

**Louis Messina and all our friends at The Messina Group!**

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**THE MESSINA GROUP**

**10 YEAR ANNIVERSARY**

**FROM YOUR FRIENDS AT**

**LIVE NATION**
CONGRATULATIONS
THE MESSINA GROUP
10TH ANNIVERSARY
The Messina Group At A Glance

BEHIND THE SCENES AT TMG ARE LONGTIME TEAM MEMBERS

BY MITCHELL PETERS

Here’s a look at who’s who at the Messina Group.

VP/SENIOR MARKETING DIRECTOR
KATE DES ENFANTS McMahan
Rome and Kate McMahon left PACE Concerts with Louis Messina in 2001 to form TMG. In addition to being the self-proclaimed “bossiest person in the office,” Kate handles marketing for tours by Kenny Chesney, George Strait and Reba McEntire. At PACE, she marked the four tours of the George Strait Country Music Festival. “It’s never, ever boring,” says Kate, who has worked with Messina since 1996. “Just when I think I know everything about Louis, he surprises me.”

TOUR REP/ACCOUNTANT
ROMEO McMahan
When it comes to Kenny Chesney’s touring, Rome is the go-to guy at TMG. Along with serving as Chesney’s tour account-ant, Rome takes the lead on the artist’s routing, ticketing and venue deals. “Louis has given us the opportunity to take ownership of our involvement with our artists,” he says. “He has encouraged a self-reliant work environment that has allowed each of us to excel or fail by our own design. There’s no micromanaging.”

SENIOR VP
ALI HARNELL
A seven-year veteran of TMG, Harnell was previously the senior VP/market manager for Clear Channel’s Nashville office, where she ran operations and booked the Starwood Amphitheater, and created the three-day Nashville River Stages music festival at Riverfront Park. In her current role, Harnell oversees the Southeast regional operation and business development for AEG Live/TMG in Nashville and spearheads touring activity for Sugarland and Keith Urban. What are her favorite aspects of working at the company? “Kate’s sense of humor and badass-ness, debating Rome, appreciating and working with [tou coordinator] Mike Dugan, and the sense of security and love Louis gives,” Harnell says.

PROMOTER REP FOR GEORGE STRAIT, REBA McENTIRE, MESSINA’S ASSISTANT
BRIDGET BAUER
Bauer splits her time as the point person for tours by Strait and McEntire—which includes routing, ticketing and tour accounting—and keeping Messina’s daily affairs organized. “Louie’s taught me time and again to go after what I want with gusto and to defend my ideas regardless of who might shoot them down,” says Bauer, who has worked at the company for nearly five years. “I value the freedom he gives his employees to be creative and think outside the box regardless of the project.” Prior to that, she enjoyed stints at the William Morris Agency and CMT.

TOUR COORDINATOR
MIKE DUGAN
As the point person for Taylor Swift’s touring, Dugan oversees the young superstar’s routing and ticketing, and also serves as her tour accountant. A five-and-a-half year employee at the company, Dugan previously worked at PACE Concerts in Nashville for nine years. What he enjoys most about working for TMG is “the pleasure of working with a group of great people and fantastic artists,” he says.

TOUR COORDINATOR/PROMOTER REP
RYAN PLAGMAN
With a focus on Kenny Chesney’s tour production, Plagman has worked with TMG for almost six years. With past experience in freelance production and club booking, Plagman says an added bonus of working for Messina is the office’s “stocked bar” and “fridge full of food.” In addition, “Louie has always been a mentor to me, so working with him is a great honor,” he says.

TICKETING COORDINATOR
HALEY TEMPLER
Templer plays a very important role at TMG: “Entertaining Louie when he gets bored at shows,” she jokes. Having worked at the company for a little more than a year, the Clemson University gradu-ate—who interned for a semester in the marketing department of Greenville, S.C.’s Bi-Lo Center—is the ticketing coordinator for Taylor Swift’s Speak Now tour. “It’s an honor to work for someone who believes in me and my future as much as I do, espe-cially when that person is one of the most talented and successful people in the industry,” Templer says.

DIRECTOR OF TOUR MARKETING
SARA WINTER
TMG is Winter’s first job out of Texas A&M University, where she graduated with a degree in communications. Five years ago, she was hired as marketing coordinator and now she spearheads the marketing for the Taylor Swift Speak Now World Tour 2011. “I plan and implement marketing plans on a national level, while working closely with management, the label and tour publicist,” Winter says. She notes that Messina always roots for her, “even when it’s just me doing a 15-minute air-guitar solo.”

OFFICE MANAGER/PROMOTER REP ASSISTANT
ANDREA MARIE PONCE
Ponce, who has worked at TMG for six years, describes her role as “a little bit of everything with a dash of salt to keep everyone smiling.” The proud winner of the company’s margarita contest, Ponce says she loves the fact that you can always ex-pect the unexpected at TMG. “The real treat for me is to be able to support the journey along the way with a confident team to lean on,” she says.
Louie,

Thanks for the sunglasses in Vegas in 2002.

Thanks for your friendship, the lessons, the memories we've all shared, and for being "Kenny's Guy."

Thanks for dreaming this crazy dream with me.

I love you,
Kenny Chesney
Louie Looks Back

MESSINA REFLECTS ON BUILDING TMG—AND A TEAM WITH HIS ARTISTS

BY RAY WADDELL

Thirty-eight years into his career as a concert promoter, Louis Messina is familiar with having his plate full with big shows.

His path has been a long and winding one: starting out as a young promoter in New Orleans; building PACE Concerts in Houston with Allen Becker into a national powerhouse; entering the cyclone of concert promoter consolidation as PACE was acquired by the company that would become Live Nation Entertainment; and then breaking away on his own once more.

Messina this year marks the 10th anniversary of the founding of the Messina Group. For the past eight years, TMG has been in a partnership with AEG Live.

And as a hands-on promoter, Messina is particularly busy on tours by his three flagship artists: George Strait, Kenny Chesney and Taylor Swift.

All three are sold out every night, and as such, Messina is racking up the air miles. Things are particularly intense in mid-summer, as Messina moves from Chesney sellouts to Swift sellouts, from stadiums to amphitheaters to arenas.

As such, this interview took place over several stages, several locales, always directly before or after a packed house. For Messina, even if he has to check the local paper to see where he is as he balances his Houston family with his touring families, these are the best of times.

This summer, do you have to shift gears mentally between Taylor and Kenny shows?

I'm glowing all the time. I don't really shift gears, I just pinch myself, to be honest with you. Two different styles of artists, but both have the same heart and charisma. I could bitch, but I'm not going to bitch. I work with three of the greatest artists in the world.

As you take stock 10 years in, does the TMG/AEG Live era seem like a sort of rebirth for you professionally?

It kind of brought me back to the beginning of PACE Concerts. When I started TMG, I still had my two-year noncompete [clause, with the company then-known as Clear Channel Entertainment] and was operating just as TMG.

[Concerts West/AEG Live co-presidents] John Meglen and Paul Gongaware were at Concerts West, then they went with [AEG chairman] Tim Lieweke and sold to AEG, and that's how AEG got into the music business.

John and I had done some cool stuff at PACE Touring, like Fleetwood Mac and the Ozzfest, then he left over the Spice Girls. We got the Spice Girls tour [and] all hell broke loose. John said, "This is not for me."

He left, and he and Paul teamed up. The three of us, the relationship with Paul and John, I knew that was where I wanted to be. So when I was "free at last," I did a deal with AEG, and it's been a great partnership for eight years.

You went from being an independent promoter to a regional, then a national promoter at PACE, then developed an amphitheater network, then co-founded PACE Touring, then sold PACE to SFX, the company that evolved first into Clear Channel Entertainment and then Live Nation. Then for a brief time you were fully independent again, and now you are in a corporate partnership scenario where you could call your own shots. That's quite a journey.

It's comfortable. I feel like I'm totally independent, but I've had great partners in AEG. There's nobody looking over my shoulder. I do what I tell them I'll do. It's been a great marriage. I just renewed my contract for another five years. John, Paul, [AEG Live CEO] Randy Phillips, they just let me do what I do. It's not like a corporate environment.

Have you met much with Anschutz Entertainment Group owner Phil Anschutz?

I've met him a few times. I can't really say I know him. But one thing I do know about him, he trusts people, and people that do what they're supposed to do, he just lets them do it. That's how [PACE founder] Allen Becker was for me.

I left New Orleans and started PACE Concerts with him. He let me do what I do. He was my part-

continued on >p42

PHOTOGRAPH BY MATT FURMAN
TO OUR PARTNERS,
FRIENDS, AND FAMILY,
THANKS FOR AN
AMAZING
DECADE.
WE ARE JUST GETTING STARTED.

Dale, Clint, Mike,
& MORRIS
from >>40 ner, but he was also like my brother, my Dad, my best friend, all of the above. He never interfered with me. But I never did get him in trouble. Same with AFG. I'm always doing stuff because it's the right thing to do.

When people have that confidence in you, it helps you every day, it helps you grow. And that's what I do with my staff at TMG. I have people who have responsibilities. Rome McMahon, Mike Dugan, Kate McMahon, all of my staff have authority out there [see story, page 38]. They're representing me, representing themselves, but they know their jobs and what they're supposed to be doing, so I give them that freedom.

A lot of people in a corporate environment can't make decisions. I can. Reba McEntire played with George last year, and she lit the place up every night. So I sat with [Reba manager/husband] Narvel Blackstock and with Reba, and now we're doing dates with her this fall. I didn't have to call and say, "May I do Reba McEntire?" I was able to make that decision.

That's not an insignificant financial decision to make.

No, but it's thought out, and it's the right thing to do. And I didn't have to get anybody to sign off for me. With my staff, everybody's hands are on the dagger, everybody's a part of everything I do, but there's also the freedom we have as individuals at TMG.

Backstage at Chesney's recent show in Philadelphia, I observed the integration of your team with Kenny's people, and it is pretty seamless.

It's the same thing with Taylor, with George. We're all one. The relationship we have with Kenny is the same relationship I have with Taylor Swift's camp and George Strait's camp. It's all built on trust and honesty.

Rome McMahon is the tour accountant for me and Kenny Chesney. Kenny does not have a tour accountant on the road. Taylor Swift does not have a tour accountant on the road, nor does George Strait. That's where the trust comes in. There's no need to, because I work for them and they know that. Not only do I work for them, but my team works for them. We work for Kenny Chesney, we work for Taylor Swift, we work for George Strait, and we're going to work for Reba McEntire. Even when I did Nickelback, it was the same way, they didn't have a tour accountant.

Some people may not understand how unusual that is for the artist not to have some sort of a check and balance system with the promoter. It's certainly not typical.

People trust me, but I give them no reason not to. I've been on the other side of the fence, when it was us against them. No, it's not typical, but it's the right model. I think it would be a better business if that was the model with everybody.

If that were the case, there's the chance someone might take advantage of it. That's the problem . . . That's why the business got so funky, because in the early years everybody did take advantage of it. It was a game of who could outfox each other. That's why it got stupid. That's why many promot- ers were [the acts'] worst enemies, and it was an "us against them" type of thing. Artists didn't trust promoters, agencies didn't trust promoters, promoters didn't trust agents. If a promoter goes down, you just take the next phone call. "OK, who's next?"

“For an old dog like Louie to blossom again is special. We all knew him as ‘rock’n’roll Louie’ at PACE Concerts and all that. And now he’s ‘country Louie.’”

—John Meglen,
Concerts West/AEG Live

Some would say promoters knew that, so they were always looking for an edge. That's it. The role of the promoter was the sharp, cigar-smoking hustler that was stealing from everybody, and sometimes that was the case, and still is the case in some instances. It's just different now. It's called facility fees.

At PACE you were a rock'n'roll promoter who dabbled in country. Now you're a country promoter. Was there anything specific that helped you find a home in country music, or are the truths the same, regardless of the music?

Everything's the same, just a different kind of music. When I did Nickelback, it was a beautiful thing. When I left Clear Channel Entertainment, I made the decision that I just want to work with acts that want to work with me. I don't want to have to buy my way in. I'm not going to buy a relationship. I'm married to what I do, I'm not looking for rent-a-band. I want the artist to look at me as part of their world. I want to be part of their dreams because they are my dreams.

When I see Taylor Swift, or Kenny texts me after a show, "Wow, what a great night." He's living a dream. Taylor, first night in Foxboro, it's pouring down rain, she embraced the rain, and not one person left. This is their dream, and I'm part of it.

Even George Strait—"he wrote me a nice note a year or so ago, something like, "You and your staff make it so easy and so much for me I look forward to being out there." Here's a guy doing it for 30 years, and he walks out on that stage and it's just magical. I want to get to be part of living in a George Strait world, or Kenny world. Taylor world. If their dreams come true, my dreams come true.

I was talking to the guys in Needtobreather—they're the opening act on Taylor's tour. They're awesome. They're going to be superstars. Between Kenny and Taylor, I found two new favorite bands of mine this year: Needtobreather and Grace Potter. But I was telling the guys from Needtobreather, "Looking out at that audience, this is my Academy Award, this is my Grammy." When I watch the twinkle in the fans' eyes, them singing along to every song, to me it doesn't get better than that. The money will always be there if I do my job. I tell the artists, "Don't ever chase the money. Chase your dreams and do your job."

I tell my staff the same thing. The money will be there, but the dream is the reward, walking out and seeing that artist playing in front of all these people, knowing you're just a little part of it. I can't take credit for [the success of] any band I work with; it's their name on the ticket.

I just want to make their lives easier. My reward is seeing the artists I'm involved with fulfilling their dreams night after night, and I think, "Wow, I'm a part of this."

Looking back, PACE was acquired by SXE Entertainment, which later became Clear Channel Entertainment, and subsequently Live Nation. During the CCE era, you decided to leave. But you were bound for two years by a noncompete clause in your contract. How difficult was that?

It wasn’t hard at all. Getting [to the decision to leave CCE] was hard, because I felt betrayed by my friends, because they made it so hard on me to leave. But the deal I finally worked out, I was able to carve out [the ability to promote] George Strait, Kenny Chesney, Tim McGraw, Faith Hill and the Dixie Chicks. I did the first Soul 2 Soul tour [with Hill and McGraw]. I did the McGraw tour at the end of theirs together. I had to co-promote everything with Clear Channel. I did Strait: the Chicks worked that year. It was great.

The hardest part was after year two, day one, when I started calling [artists booking agents] saying, "My noncompete is over," and after all these years in the business, I was [only] given the right to be able to match the offer.

That's what I love about this business, you can pour your sweat into every act and—not the acts that I work with right now, but acts I worked with in the past continued on >>p44
Congratulations
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WE'RE HAPPY TO BE ON YOUR TEAM

From all of your friends at the Gridiron Stadium Network

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FORD FIELD Detroit RELIANT STADIUM Houston LINCOLN FINANCIAL FIELD Philadelphia
HEINZ FIELD Pittsburgh CENTURYLINK FIELD Seattle RAYMOND JAMES STADIUM Tampa Bay
from p42] that I worked with from the club level all the way up—I (only) had the right to match the offer.

Anybody at any time could get into this business with a checkbook. That was the hardest part when my non-compete was over with.

I had a great staff. Rome and Ken McElmoe went with me. I always surrounded myself with people a lot smarter than me, which made me look good. But here I was, trying to compete, when before, when a band went to Texas, I would get the phone call, and it was just, “Book it.” I was so-and-so’s promoter and I did Texas.

But you went into the deal with SFX willingly, didn’t you?

Yeah, I did. I think I had to sign a contract (as part of the acquisition of PACE).

Did you go in with an open mind?

We worked hard. Allen Becker created PACE, he believed in me. We started PACE Concerts together, and (being acquired) was a great reward for Allen, for me, for all of us. When somebody pays you to dance, you get to dance. You know what you’re giving up, and I knew what I was giving up.

Then when Clear Channel bought SFX, I thought it was going to be the greatest thing ever, to be honest: “Wow, you put together live music and radio. What a way to build a business.”

But the approach that was taken was totally the wrong approach. It was, “OK, we’re the giants, and we’re going to control this business.” I was like, “Whoa, that’s not what I’m about. What happened to development?”

Then again, it was all about the check. All the managers would say, “It’s not your money.”

I was competing with other promoters. I used to always compete with, but now we were all in the same company, it was ridiculous.

Then I went out and created “Louie World,” even when I was with SFX and Clear Channel. We did the George Strait Country Music Festival, and that’s where I got the relationship with McGraw, with Kenny, with the Chicks. I just created my world. I realized, “There’s no way I can stay here.” I wanted to get back to the personal relationship business, where the artist, the artist manager, and myself are all on the same page. Team Artist.

To play devil’s advocate, there are people who might say that some regional promoters or independent promoters have a sense of entitlement that, after working with an act for a number of years, they should always get to work with them. Entitlement is one thing. I think loyalty comes in. These are bands you know you started with, and if they’re going to make the same amount of money (in the end), why do they need all this money upfront? It became “us against them.” Maybe it was always us against them. That’s why we created the amphitheaters.

I remember walking around with Alan Becker, it might have been at one of the Texas Jams, a show at the Cotton Bowl, and he says, “Louie, your business sucks.” He was doing motorcycle races, flat shows, monster trucks and all that stuff, and he said, “If I get pissed off at a motorcycle, I can go kick it over, and it won’t talk back to me. Your business sucks. For us to survive, we have to own the popcorn and peanuts.” And that was the beginning of the amphitheaters.

With the need for other sources of revenue, from parking to concessions and more, promoters including PACE got into the amphitheater development game. When you look back at how the whole amphitheater business has played out, how do you feel about that now? The amphitheaters serve a purpose. I play them now with Kenny Chesney. I have nothing against amphitheaters.

People might not know the role you played in the development of the contemporary amphitheater system. That was our mission at PACE. It was Allen’s idea and we went forward. Honestly, it was Brian Becker (former PACE executive and one-time CEO of Clear Channel Entertainment), his son, that pushed it through. He made it a reality.

What makes the George Strait relationship last? Is it simply a matter of trust and friendship?

Yeah. And he’s just a great guy. Him, [Strait manager] Ev [Woodsey], we just always got along. When we did the first George Strait Country Music Festival in San Antonio, when we opened... continued on p46
THE MESSINA GROUP

CONGRATULATIONS ON 10 YEARS OF SUCCESS!

THE NEW MEADOWLANDS STADIUM WANTS TO THANK THE MESSINA GROUP FOR BRINGING THE FIRST COUNTRY SHOW TO OUR HOME!

See Ya’ll Soon!
First of all, I met Kenny and he was just a great guy. [Chesney manager] Clint Higham wanted to get Kenny on the first George Strait Music Fest, but he wasn't on it. I promised him, "Next year we'll do it." We put him on the second year, and Kenny just lit up the stage, and he was fun to hang out with. The next year, he moved up a couple of notches. And his merch numbers were pretty darn good for a baby act. We had Straitland, I had rides, Ferris wheels—I tried to make a county fair-meets-Fan Fair thing. And I had sponsors; it was like NASCAR. I had a Pennmician beef jerky deal, and the first year Kenny and Jo Dee Messina had to do these autograph sessions at the Pennmician booth. There were lines for Kenny that lasted for hours. That's when I realized there was something going on here.

There were lines of autograph seekers for Kenny that lasted for hours. That's when I realized there was something going on here.

What was your reaction when Kenny said he wanted to take a year off from touring? I totally supported it. Kenny hasn't stopped working since he was playing for tips, and he was getting tired, man. He needed some Kenny time. We were thrilled. We all want to go out and make money, but my feelings are, all of us agreed, the money will always be there if you just do the right thing all the time. So Kenny took a year off. And he missed that audience and, no, that he wasn't always, but he's on top of his game right now.

There was a review, I think in Green Bay [Wis.], that said he has "Superman powers." And that's how he's walking around, he's got it going on. He's Kenny. Besides, his year off was not really a year off. He edited his concert film, he did a documentary, he recorded a record, he did all kinds of shit. But he only did 10 shows.

Kenny's a hillbilly rock star out of control, but the only way he's out of control is onstage. He just gives it. I'm so thrilled with him right now. Every show is a spectacular show.

Ultimately, how much of the success of all these tours do you take credit for? In the end I think I know how to gift-wrap things. I don't sell Taylor Swift tickets, Taylor does. George does. Kenny does. I just gift-wrap them nice.
Thanks for 10 great years from your friends at SMG

American Bank Center Arena (Corpus Christi, Texas)  Baton Rouge River Center Arena (Baton Rouge, Louisiana)  Blue Cross Arena (Rochester, New York)  Boardwalk Hall (Atlantic City, New Jersey)  BOK Center (Tulsa, Oklahoma)  CenturyLink Center (Bossier City, Louisiana)  CONSOL Energy Center (Pittsburgh, Pennsylvania)  DCU Center Arena (Worcester, Massachusetts)  Florence Civic Center (Florence, South Carolina)  Huntington Center (Toledo, Ohio)  Idaho Center Arena (Nampa, Idaho)  INTRUST Bank Arena (Wichita, Kansas)  Jacksonville Veterans Memorial Arena (Jacksonville, Florida)  John Paul Jones Arena (Charlottesville, Virginia)  Louisiana Superdome (New Orleans, Louisiana)  Mohegan Sun Arena (Wilkes-Barre, Pennsylvania)  New Orleans Arena (New Orleans, Louisiana)  North Charleston Coliseum (North Charleston, South Carolina)  Chesapeake Energy Arena (Oklahoma City, Oklahoma)  Oracle Arena (Oakland, California)  Peoria Arena (Peoria, Illinois)  Pensacola Civic Center (Pensacola, Florida)  Rabobank Arena (Bakersfield, California)  Roberts Stadium (Evansville, Indiana)  Save Mart Center (Fresno, California)  Stockton Arena (Stockton, California)  Times Union Center (Albany, New York)  Van Andel Arena (Grand Rapids, Michigan)
“Louie and I go back many, many years. He has always impressed me with his passion for this business, as well as his loyalty and dedication to the acts he promotes. What has impressed me most recently about Louis is the incredible job he has done creating a summer phenomenon with the Kenny Chesney stadium tours that fill countless stadiums with thousands of hardcore fans each year.”

—Peter Luukko, president, Comcast-Spectacor

“I first met Louie in the mid-‘80s when I was the GM of the Spectrum in Philadelphia. I remember thinking that he didn’t seem to fit the mold of the many promoters I had met previously, but then again I was not negotiating across the table from him either. As a matter of fact, I don’t think I have ever negotiated a deal with Louie. He always cut in a local promoter for all the subsequent shows his company did at venues I have run. Some day Louie and I need to get down in the mud!”

—Ed Rubinstein, CEO, Arena Network

“Louie often slips in under the shade of a long-brim cap and I have to track him down backstage incognito. My favorite Louis Messina story happened at the Greensboro Coliseum in February 2003. Louis came to Greensboro for a sold-out Kenny Chesney concert that he worked on with Wilson Howard, then with Cellar Door. It was quite a fun night with two icons of the business reminiscing about their long friendship and the glory days of promoting shows in the Carolinas, including Greensboro.”

—Scott E. Johnson, deputy director, Greensboro Coliseum Complex, Greensboro, N.C.

“We’ve been privileged to be associated with Louis and the Messina Group for the past eight years, overseeing all the tour sponsors/partners for Kenny Chesney. We have taken bits and pieces of what we see and hear around Louis and try to work this into how we operate on a daily basis.

“There are still times when Louis walks by, or we are in conversations, that I get that overwhelming urge to just spew from my mouth all the ideas that are in my head just so Louis hears them and I can say, ‘Wow, Louis listened to my thoughts and liked them.’ You don’t want to be just like Louis—you want to be as professional and thoughtful as he is to all that know him.”

—Brett Palmer, CEO, AbiJack Management

“Doing shows with Louie is always a pleasure, but one of the most interesting aspects of working with Louie is the setup of ‘Louie World’ and his bus, and getting to sit on the bus with him and hear the stories of the business.”

—Allen Johnson, executive director, Orlando Venues/Amway Center, Orlando, Fla.
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"Louis called [the stadium flooring material] Terraplas the 'necessary evil.' He said, 'In the old days we just put down a tarp or plywood and everything was fine. Now you come along with all of this fancy flooring and everyone wants to use it.' Well, the 'necessary evil' has opened lots of stadiums to the concert market, especially in-season baseball stadiums. That has made Louis very happy indeed after all."
—Mike Beane, CEO, Terraplas

"There are so many great stories about Louis, but one that's special to me was just a few weeks ago at Red Rocks Amphitheatre [outside Denver] where Kenny Chesney played three sold-out shows. The last night, Joe Walsh made a surprise appearance and joined Kenny onstage with [opening act] Grace Potter & the Nocturnals. Louis and I were on the side of the stage watching when he raised his glass and we toasted the incredible show and experience."
—Buffy Cooper, director of national promotions, BNA Records

"Louis and I were standing stage right during a Kenny Chesney concert—I think it was in June 2004 here at Save Mart Center—admiring the energy of the show and the audience. Kenny was singing 'She Thinks My Tractor's Sexy' and I was commenting on the popularity of country songs about tractors. Without a second of hesitation, Louis responded, 'But this one's better than the rest. You know who wrote it?' I said, 'No, who?' He said, 'John Deere,' with a big smile."
—Steve Tadlock, Regional GM, SMG/Save Mart Center, Fresno, Calif.

"I don't remember the first time I met Louie because I was probably not even officially working yet, but shadowing Donald K. Donald as a kid backstage. Each time I speak with Louie, it's like family living next door. We pick up where we left off, share a few laughs, cut a quick deal and plan dinner. We're on a roll now: Taylor [Swift] is returning for her third and fourth show and Louis is bringing Kenny [Chesney] in August. Hey, Louie, you do remember you promised to come to see us in Toronto personally this summer, right?"
—Patti-Anne Tarlton, VP of live entertainment, Maple Leaf Sports & Entertainment, Toronto

"Having worked with Louie on the recent Kenny Chesney Goin' Coastal tour here at FedExField in [Washington] D.C., we saw firsthand his mastery of the music business and passion for the artists he represents. Louie orchestrated a great meeting between Kenny Chesney and Dan Snyder, owner of the Washington Redskins."
—Michelle Modzeleski, VP of special events, Washington Redskins

"Louie came to Chicago and asked his usual question: 'What is a great restaurant that is a Chicago restaurant that locals love?' I sent Louie to Tufano's Vernon Park Tap, a family-owned Italian restaurant where the menu is still written on a chalkboard on the wall. Only Louie could sit with the owner, Joey DiBuono, and end up singing and get a ride home to his hotel in Joey's Cadillac. They are still great friends today, and Louie has gone back to the Tap when he visits Chicago. Leave it to Louie to leave a memorable impression on the people of Chicago, which he always does."
—Tim LeFevour, GM, SMG Soldier Field, Chicago

Quotes compiled by Debbie Galante Block, Melinda Newman and Mitchell Peters.
NEXT YEAR, TMG GOES ALL THE WAY TO "91."

Thanks for making Arrowhead your newest tour stop!

ARROWHEAD
CONGRATULATIONS LOUIE and the entire Messina Group on your 10th anniversary.

Love,

[Signature]

KENNY CHESNEY ON THE MAN WHO TOOK HIM FROM '6,000 SEATS TO 60,000'

Louis Messina is Kenny Chesney's promoter. Together with Chesney's management team at Dale Morris Entertainment Group, they have scaled heights for country music touring never before seen, including topping 1 million in attendance for eight consecutive tours.

That streak continues in 2011 with Chesney's Goin' Coastal tour, on which the artist is selling out National Football League stadiums (including a first-ever concert at Lambeau Field in Green Bay, Wis.) and such milestone venues as Colorado's Red Rocks Amphitheatre. Messina says Chesney's first night at Red Rocks was one of the best concerts he's ever seen, by any artist.

The night before that show, Chesney was more than happy to weigh in on his promoter.

I met Louie the first year we did the George Strait tour, I think it was '98. It was the first time I had been exposed to anything like that, a tour of that size. Sometimes we'd have a little after-show get-together. We'd all hang out and talk, and I got to know Louie over a period of time that summer, and the next, when I did the tour with George, too.

Louie's a survivor. He's more than a survivor—he's an innovator. He's learned something that we all could learn: that music is supposed to be fun. I've learned a lot from him, and guys like [my managers] Dale Morris and Clint Higham, but Louie especially, when it comes to touring.

I don't know that I've ever sat down and asked Louie a direct question about something specific, but I've kept my eyes and ears open over all these years of doing business with him and learning how all this works.

He's told me about early Springsteen shows and his days in New Orleans, and it's a fascinating life. If anybody should write a book about the music business and the touring aspect of it, it's Louie, because he's got so many great stories.

That's the thing I've enjoyed the most about Louie Messina: It's all these stories that he has, and everything he's learned that is still relevant today.

And he's still having fun with it. I love seeing him on the side of the stage, and he still loves the energy of being able to pull off what we're doing together, and what we've done in the past. He still gets a rush from it.

He realizes just how special being able to do what we're doing together is, and what he's been able to do with George, and what he's doing.
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—Kenny Chesney

I was really nervous, and for the most part we did really well. In 2002, we sold over a million tickets that summer. That was the first year we did that. But there were still a few markets that weren't as enthusiastic about us coming to town as others.

I'll never forget the first time I headlined in Vegas. It was an 8,000-seat arena and we had maybe 1,700 tickets sold. It was definitely depressing, and Louie comes to my bus and says, "Kenny, don't worry about it. It'll be over in a couple of hours."

And he handed me a pair of sunglasses and said, "Just put these sunglasses on before you go onstage."

That's what Louie did to get us past that market and move us on down the line. Still to this day, when we go on sale I'll say, "Louie, am I going need a pair of sunglasses in this market?"

We laugh about it. Thank God, I haven't had to put on a pair of sunglasses since 2002.

—As told to Ray Waddell

from >>>52 right now with Taylor Swift.

It's special. And I think he realizes that, because I'm sure there's been times in his life when he didn't have Kenny Chesney, George Strait and Taylor Swift all out on tour at once. I think he's enjoying it a lot, and I love to see it.

I might be doing what I'm doing right now, maybe, without Louie. But I wouldn't want to know, either. I wouldn't want to look into a crystal ball and say, "OK, let's take Louie Messina out of my equation and see where we'd be."

Because early on he really believed in me, and he was one of the few guys that told me and Clint and Dale, "This is going to happen. I see it. I feel it."

He came to me and asked me if I wanted to make it happen and I said, "Yeah, I really do want this."

And he said, "We all have to work together and work very hard to make this happen."

All the ingredients are there. You just have to want it." He was very honest.

On tour, Louie's there a lot. He parks his bus right beside mine. He's part of the family—that's the way it is. To have him out there and be a part of our world, I don't know any different. That's just the way it's always been for me.

I've had Dale, Clint and Louie in my life [so long] it seems like forever. We've all taken the same steps on the steppingstones together; we've all hit the same slick spots together.

Louie, Dale and Clint have been in the lowest of times of my life so far and the highest of times. It's good to have a guy like Louie out there that really understands the pressures I go through, the insecurities that all of us in the music business have. We do—that's what makes us work so hard. And Louie understands that. It's good to have somebody like that around that's a constant, and Louie's been constant in my life since two or three years before I started headlining.

When Louie first started working with us, I think it aggravated a few people. We still worked with three or four other promoters around the country, but Louie was our main promoter. I worked with some other promoters, because they were there, too, and they're still part of our lives.

But there was this one promoter I saw a couple years ago, and he said something about the fact that we don't work with him anymore. He said he took us from zero seats to 6,000 seats. That might have been true in certain instances, but I told him right away, "Yeah, but Louie took me from 6,000 to 60,000." And I meant it. It's a different formula.

My funniest Louie Messina story—and thank God we've only had to do this one time—is about my first year headlining.

"On tour, Louie's there a lot. He parks his bus right next to mine. He's part of the family—and that's the way it is. To have him out there and part of our world, I don't know any different."

—Kenny Chesney

Rick Fuson
Chief Operating Officer
Happy 10th Anniversary
Louis Messina & The Messina Group

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'A Blast To Hang Out With'

TAYLOR SWIFT ON WORKING WITH A GUY WHO 'JUST KNEW' SHE WOULD HEADLINE STADIUMS SOMEDAY

In just a few short years, Taylor Swift has become one of the biggest stars in country music, with songwriting chops and a command of the stage that belie her tender years. Her albums quickly go platinum, and her tours, promoted by Louis Messina, sell out in minutes. The rocket career trajectory is showing no signs of slowing down. Swift moved up to the stadium level in 2011, selling out Ford Field in Detroit to the tune of... continued on p58

Two hearts: "The confidence I have in Louie and his team is priceless," TAYLOR SWIFT says of LOUIS MESSINA.

LOUIS

HAPPY 10TH ANNIVERSARY - LOOKING FORWARD TO MANY MORE SUCCESSFUL SHOWS!

YOUR FANS,

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PHOTOGRAPH BY MATT FURMAN
ONE DECADE STRONG.

CONGRATULATIONS
To Louis Messina & The Messina Group for 10 years of success from your friends at Wells Fargo Arena.

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For booking call Chris Connolly at 515-564-8017
The first time I met Louie, I was 17 and the opening act on George Strait’s tour. I was beyond excited to be out there, and would spend my time wandering the halls of the arena, trying to meet everyone involved with the tour.

One night, I met this jovial, friendly guy named Louie Messina, who I knew was the tour promoter.

What struck me as so strange and wonderful about him was that Louie seemed to have not a care in the world. He didn’t come off like he had anything to stress about or anywhere to be, talking at his own relaxed pace and only speaking of his optimistic high hopes and genuine love for live shows.

Afterward, someone told me, “You know, that’s the guy who took Kenny Chesney from opening act to a stadium headliner.”

The way he carried himself in his conversation with me backstage at that show, he seemed just so happy and grateful to be there.

That’s why everyone loves having Louie around. He’s your friend who is always a blast to hang out with and talk about music.

The fact that he’s one of the top promoters in the world never seems to come up.

Back when I was still opening up shows on tours like [Strait’s], Kenny’s and [Brad Paisley’s], Louie somehow “just knew” that I was going to headline my own tour someday.

Louie would so confidently say, “In a few years, you’re going to be selling out stadiums too.”

When he took me on as a client, I was so happy to be with someone who honestly believed these crazy dreams that I hadn’t even dared to dream yet.

He never gave me any advice or pointers, just these crazy optimistic premonitions of where he “knew” I would be someday. It’s still hard to believe he’s been right about all of them.

The confidence I have in Louie and his team is priceless to me. There’s really nothing like trusting the people you work with.

We get on long conference calls before tours start, meticulously going over every single market and analyzing why we would play it at that exact time.

As a friend, Louie has become one of my favorite people to play new music for. He’s such a music guy, such a fan of lyrics and melody. His responses are always the ones I love the most, so there have been many tour- but listening sessions with just the closest members of my team and Louie.

—As told to Ray Waddell
Louie -
You and your staff have made touring even more fun.
Keep it up and I might stay out here a few more years.
Congratulations on all of your success!!
You deserve it all brother.

Your friend.

[Signature]
‘A Very Caring Person’

GEORGE STRAIT ON A PROMOTER WHO MAKES IT FUN TO TOUR

George Strait and Louis Messina have enjoyed a highly productive business relationship. The potential for their partnership first became clear with the opening of the Alamodome in 1993, followed by a series of George Strait Country Music Festival tours that revamped the country touring landscape.

In fact, Strait was Messina’s entry into a focus on country music, and the two work together today on relatively brief annual runs that sell out arenas.

I really don’t remember the year that I met Louie, but it was many years ago; I think in Dallas. My first impression of Louie was, "Wow, what a nice guy." I think he gave me some golf clubs or something.

Seriously though, Louie is a very caring person. He is a good friend and does not hesitate to say what he feels if he thinks it would enhance the whole experience for the fans, which is and should be his main concern. At the same time, though, he creates an environment that is very relaxing and comfortable for the artist.

The attention to detail is second to none," GEORGE STRAIT says of his tours promoted by the Messina Group.

They leave no stone unturned, and believe me, it can get pretty hectic sometimes when in the middle of a tour with the many requests, no matter how trivial, coming in at the last minute.

He also has a knack for hiring great people who have also become friends of ours.

Dang, after saying all of this, I’m getting fired up for a tour again.

—As told to Ray Waddell
Louis –

Those of us at the Erv Woolsey Company would like to add our congratulations to the long list of others you have successfully promoted over the years. You and your staff have done an outstanding job of taking country music to the masses and made it enjoyable for all of us along the way.

We congratulate you on your 10th Anniversary and look forward to our continued association over the next 10 years.

Erv Woolsey
and everyone at The Erv Woolsey Company

[Signature]
An Iconic Presence In Live Entertainment

AEG LIVE CHIEF RANDY PHILLIPS ON ITS PARTNERSHIP WITH LOUIS MESSINA

Anschutz Entertainment Group launched its global live entertainment division, AEG Live, in 2002, with Randy Phillips as president/CEO, a post he still holds.

Today, the privately held global promotion giant produces some of the most financially viable tours in the world, with successes ranging from Bon Jovi to the Black Eyed Peas to Usher to Louis Messina’s tours, through AEG’s partnership with the Messina Group.

Phillips came in with a plan to partner with great people, not acquire companies, and it’s a philosophy he’s held to.

When we started AEG Live 10 years ago, the original plan was to invest in great entrepreneurial executives, support them with finance and infrastructure, and then get out of their way.

Louie was the rare exception, because he was a walking, talking company unto himself. He was such an iconic presence in the live entertainment industry and had this incredible “book of business” with artists like George Strait, Kenny Chesney and Taylor Swift that we actually bought into his company.

Louie is a strong, independent spirit who shouldn’t be corralled into an executive suite.

The Messina Group/AEG Live is a testament to the strength of a boutique touring company with exemplary transparent relationships with their artists. Louie is old school in the best of ways, in that he goes on the road and oversees all aspects of his clients’ tours from routing, negotiating venue deals to scaling and marketing. He is totally hands-on.

When the Louie Express starts rolling (of course he has his own bus), watch out, because he protects the interests of his artists like a lioness would her cubs.

And that works just fine at AEG Live, since that is also inherent in our corporate culture. I consider the Messina Group one of the pillars that makes AEG Live the company it is today.

—As told to Ray Waddell
Congratulations
The Messina Group & Louis Messina
10 Incredible Years of Live Entertainment!

From Your Friends & Colleagues at STAPLES Center
'A Gut For Music'

ALLEN BECKER ON HIS PACE CONCERTS PARTNER

Allen Becker gave Louis Messina the launching pad he needed to become one of the most highly regarded promoters in the business.

A former life insurance salesman, Becker formed Productions, Associations, Conventions & Exhibitions (PACE) in 1966, and the company transcended its origins in the '70s to become a leader in motor sports, touring theatrical productions and, under Messina's leadership, concerts.

Though his background was in insurance, Becker admits, "I didn't know anything about risk. There were some dark nights and blue days." As history shows, it all worked out.

Today, Becker is chairman of ACE, a Houston-based theatrical production company and theater owner. "I'm chairman, but I don't do anything," he says. One could say Becker has already done plenty. Here are his thoughts on Messina.

I met Louie in March of 1975 in New Orleans, where he was born and reared. We had received a contract from the State of Louisiana to open the Superdome. I met Louie by chance; he was selling radio time in New Orleans and I said, "I've got a problem. Glenn Miller is my music, maybe a little Tommy Dorsey. My music wasn't rock'n'roll, it wasn't rhythm and blues. I just needed some help putting these shows together. So I asked him if he'd like to help, and he said he'd love to.

So we made a deal for him to do the music (which led to Messina relocating to Houston to launch PACE's concert division).

The only thing Louie said to me, he said, "I can promise you one thing: We will lose our ass before we start making any money." And he was right about that, too. It worked out. It worked out for me personally, because I really like the guy, and I think he likes me. And it worked out for... continued on >>p66
"The confidence I have in Louis and his team is priceless to me. There's really nothing like trusting the people you work with."

-Taylor Swift
CONGRATULATIONS ON YOUR TENTH ANNIVERSARY.

LOOKING FORWARD TO ANOTHER TEN GREAT YEARS!

—MIKE
Louis, your friends at 13 Management would like to speak now in congratulating you on 10 Fearless years at The Messina Group!
Congratulations to the Messina Group!
We are proud to work with you and appreciate all you do.
Love,

Sugarland and Gellman Management

Happy 10th Anniversary

It has been a pleasure to be part of your touring family. Congratulations on all your much deserved success!

Your friends at UPSTAGING

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<th>GROSS/TOUCH TICKETS</th>
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<tr>
<td>$5,340,009</td>
<td>GEORGE STRAIT, REBA, BLAKE SHELTON, LEE ANN WOMACK</td>
<td>Gilette Stadium, Foxborough, Mass, July 12, 2011</td>
<td>The Messina Group/AEG Live, Live Nation, Cowboys Stadium</td>
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<td>GEORGE STRAIT, SUGARLAND, BLAKE SHELTON, JULIANNE HOUGH</td>
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<td>North Shore Entertainment Works, The Messina Group/AEG Live</td>
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<td>DLI Entertainment, The Messina Group/AEG Live</td>
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Congratulations Louis Messina and the ‘Dream Team’ for 10 successful years as The Messina Group.

We look forward to setting more records in 2012 and beyond!

Best Wishes,
Brenda Tinnen - Sr. Vice President & General Manager
& Entire Sprint Center/AEG Kansas City team
The Singer With The ‘Aura About Her’

WHEN ASKED HOW HE CAME TO WORK WITH COUNTRY SUPERSTAR TAYLOR SWIFT, LOUIS MESSINA’S QUICK REPLY IS, “GOD BLESSED ME,” AND HE’S ONLY HALF KIDDING.

Swift was tapped as the opening act in 2007 for George Strait, a longtime client of the Messina Group, his promoter. Messina met her on the first night of that tour.

“THERE WAS THIS AURA ABOUT HER,” Messina recalls. “SHE’D WALK UP TO EVERYBODY AND SAY, ‘HI, I’M TAYLOR,’ AND STICK OUT HER HAND. YOU FEEL LIKE BEST FRIENDS WITH HER IN HALF A SECOND, AND IT’S REAL.”

Remarkably, the fledgling artist didn’t get lost on Strait’s massive 40-foot-by-40-foot stage set up in a 360-degree configuration.

“She comes out, she’s got a head mic on, her band’s onstage. She walks up with an acoustic guitar, and she only had one song people were familiar with, ‘Tim McGraw,’” Messina says. “By the second song, she had this audience in the palm of her hand. Night two, night three, same thing. I’m just in love with this girl.”

Messina was soon impressed with Swift’s work ethic along with her performance chops.


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Messina advised another client, Kenny Chesney, to put Swift on his tour as a substitute for Pat Green on three Texas dates because Texas is a big ticket-selling market for Green in his own right.

"I'm thinking, 'I've got to put Taylor in front of Kenny,'" Messina says. "If somebody's going to be on the road with him, he wants to know them. Because out here, it's peaceful. We're out here doing our jobs. There's no stress out here."

Swift did two shows with Chesney in Houston. "Kenny's hearing the roar of the crowd," Messina says. "We get to Dallas, Pizza Hut Park, and he saw her merch numbers from the two Houston shows. He brings me on the bus and says, 'You've got to check this out.' And he has this picture of her, and before he could get it out, I said, 'The eyes.' And Kenny says, 'Look at those eyes. That's a star!' And the afternoon of the Pizza Hut Park show we made her a tour offer."

Messina says Swift was ecstatic about the prospect of going out with Chesney's mega tour the next year, but the offer hit a snag.

"We'd just signed this huge deal with Corona beer, and I got a phone call that said, 'We can't have Taylor Swift on the tour. She's underage.' She was only 17 at the time," Messina says. "I tried everything. I said, 'We'll have separate ads. We'll cover the signage when she's on. We'll do all this stuff,' but we couldn't do it. I had to call Rod Essig, her agent, at the time, and deliver the news. I felt so bad. I thought that was the end of my relationship with Taylor Swift."

But such was not the case, as Messina reconnected with Swift after the latter's 18th birthday party in Nashville.

"Taylor walks up to me, gives me a hug, and says, 'Lorie, no one ever broke my heart, but you broke my heart.' I was almost in tears, and she says, 'I know you tried everything you could do,'" Messina says.

Not long after that, Messina got a call for a business meeting with Swift's handlers, including her parents Andrea and Scott, and Big Machine label chief Scott Borchetta.

"We had a great meeting, and then Andrea says, 'Come on out to the house,'" Messina says. "Taylor was there. She played me the Fearless record, and I said, 'Oh, shit.'"

"She asked me, 'What do you think?' "'What do I think? The sky's the limit. There is no limit.' "And I was hired. That was it in a nutshell. Honestly, I was blessed." --

---

Dynamic duo, KENNY CHESNEY and TAYLOR SWIFT duet on John Mellencamp's "Hurts So Good" in July 2009 at Commonwealth Stadium in Edmonton, Canada.

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Congratulations to The Messina Group!
Before Nickelback entered a long-term touring deal with Live Nation Entertainment, the band enjoyed success on the road with the Messina Group presenting its tours. "Nickelback was really cool," Louis Messina says, recalling how he became involved with the band. "I was on a conference call [with] all the buyers for the [Texas] region at AEG at the time. They wanted to do a little Christmas run. 'Does anybody want to do Nickelback?' Nobody was really working Nickelback to do it. So we did." Nickelback was on the road with AEG Live [Lane Arnold: called Brian Coleman, their manager; we flew out to Midland, Texas, and I gave them all the reasons they need to work with me."

"We courted them for a long time. Later, Nickelback was playing the Woodlands [Amphitheater, near Houston] for Clear Channel. It was a radio station thing, and [my wife] Christine was pregnant with Isabella, and Brian said, 'The band wants to meet you.' "We went to dinner—the whole band, Brian, myself, Christine major-league pregnant. We had this great dinner, and after everybody toasted everybody, Chad [Kroeger] and the rest of them were huge George Strait fans, and they said, 'Anybody that's worked with George Strait as long as you have has got to be good.'

"So we had this love fest. I said, 'Guys, we've got to get married. This has to be a marriage that will last.' And Chad says, 'How about we just date for a while?' So we did.

"We went to the show at the Woodlands, which is always weird for me, because I was part of building that place as a PACE amphitheater. It's hard to go back.

"Bob Roux [now co-president of Houston-based Live Nation Concerts and a PACE alumnus] is one of my best friends in the world, but for me to go to somebody else's show, I feel like it's an invasion of privacy.

"But I went to the show, a week before we had Isabella. She was born because we worked with Nickelback that night. Then we did the first leg of their tour, then the second, then the third, and it was huge. "We sold out everywhere. It was a great relationship. And I love those guys, I hope one day we can get back together. No hard feelings, no regrets. We had a great time together and I'm happy for Brad Russo. He wound up working for the management company. They're giant stars.

"I just do my job. I'm not going to say, 'If they wouldn't have worked with me, they'd still be this.' Nickelback had the biggest record of their career; maybe the stars lined up. Do I take a little credit? Yeah, a little, but only in my own head."
Ozzy, George And Louie

FESTIVALS FUEL MESSINA'S LOVE FOR BIG EVENTS

BY RAY WADDELL

On a résumé that's still growing, Louis Messina lists his role in the creation of two of the most successful touring festival properties in the history of the concert business: Ozzfest and the George Strait Country Music Festival stadium tour. Let's just say he has a thing for big events.

"I was in the reality show before it was a reality show," he says.

The origins of Ozzfest date back to 1996, when Messina headed PACE Concerts and PACE talent buyer Hal Lazareth wanted to book Ozzy Osbourne at the PACE amphitheater in San Bernardino, Calif. Typically, Messina's stories breed other stories, and such is the case with Lazareth.

"Hal used to be an agent at ICM; that's where I know him from," Messina says. "He was one of the first agents that gave me a shot. My first conversation with Hal was he wanted to sell me the Beach Boys. Keep in mind this was about 1976 or something. He said, 'You can have the Beach Boys. It'll cost you $100,000.'"

"Back then, ticket prices were $5, $7. I said, 'Are you fucking crazy? You're so crazy, I got to come meet you.'"

"So I flew out there and met with Hal. We got along. So after his agency life was over, I adopted him and he came to work as a booker for me in Los Angeles."

So Lazareth wanted to book Ozzy Osbourne at the San Bernardino amphitheater, but Messina says the rocker had recently sold out the L.A. Forum, so Messina was concerned the market might be soft.

"San Bernardino is a huge place. You could put 45,000 people in that amphitheater," Messina says. "I said, 'Tell you what: Let's create a festival. Let's just do an all-day thing. Ozzy will be the headliner.' We went back to Sharon; they loved the idea. Al DeZon was general manager at the amphitheater at the time. He came up with the name Ozzfest."

Messina says he and Sharon quickly "started thinking about all the crazy shit we could do," like putting a few thousand tickets on sale early at a discount and calling them "the graveyand seats. It was like a presale. The first 2,000 or 5,000 tickets were 'x'; then after that they were this, like a reversal of what goes on today," he says. "We went to extremes, like we did promotions—like a backstage deal where Ozzy would come bless the food. That was the promotion, but either Sharon or I blessed the food. Ozzy wasn't going to bless anything. We wound up doing 35,000-40,000 people."

Hanging out with the Osbournes was "just hilarious," he says. "We did Ozzfest, and you know what it did, it lasted forever. It was a great experience, and to this day I love them. I haven't seen Sharon and Ozzy in ages, but there is a big place in my heart for both of them."

So if the concept worked for Ozzy, why not try it with Strait?

Messina thought a multi-artist package would work well in opening up the Alamodome in San Antonio.

"George had never done anything like that," he says. "We did it once, and he loved it. We did it again, and he loved it even more, and we toured it. It was the greatest thing in the world: The great memories we have, stories that have been embellished about 100 times. There are things we never did that we, today, believe we did. We've told these stories over and over again, and we've bullshitied ourselves now. We sit around [with Strait manager Ery Woolsey] and George and the whole gang: 'Man, we did some crazy stuff! And I know we didn't do half of it.'"
The Next Generation
MESSINA'S SONS HAVE AN ELECTRIC TOUCH

There's one more act that veteran promoter Louis Messina would like to launch to acclaim. The band's name is Electric Touch. The Austin-based rock group features Shane Lawlor (vocals/guitar/piano), Louis Messina Jr. (drums), Christopher Leigh (guitar/vocals), Portland Musser (bass/vocals) and Isaac Strycker (keys/guitar/vocals). Messina Jr. and Leigh are Messina's twin sons.

"They're my sons, but that's not the reason I'm passionate about them," Messina says. "I'm passionate about them because they're great."

"They're my sons, but that's not the reason I'm passionate about them. It's because they're great."

—Louis Messina

One of Messina's remaining goals in this business is to play a role in breaking Electric Touch, now signed to Island Records, and he's serving as the band's de facto manager.

"They're playing their asses off, they rehearse every day, they're playing and playing, and they're going to make it," Messina says. "Have band, will travel. These guys are dedicated, and I'm dedicated to them. Because if they weren't good, I would not be supportive of them, nor would [AEG Live CEO] Randy Phillips or [Goldenvoice president] Paul Tollett, or all my friends who have helped me with them, the guys at C3 Presents."

"And I think the record company's excited about them," Messina adds. "They're doing 18-20 dates on the Warped tour, they're playing on Lollapalooza—all second stages. The other day I was going to send them out on a bus for the safety factor, but no, they want to be in a van pulling a trailer. They said, 'We don't deserve [yet] to be on a bus.'"

—Ray Waddell

THE SHOWS MAY BE OVER, BUT THE MEMORIES WILL STILL REMAIN.

THANKS FOR HELPING CINCINNATI MAKE SO MANY MEMORIES!

CONGRATS ON TEN GREAT YEARS!

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336PM JULY 27 2011
Louis and The Dream Team:
News has reached Big Sky Country of your 10 years of enormous success.
Congratulations and thanks for making Bozeman a part of it!

Your Friends at the Brick

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Say you love me
CHRISTINE McVIE sings with Fleetwood Mac
during one of the band’s
1997 shows promoted
by Pace Touring.

A Mac Attack
REMEMBERING HOW ONE PACETIME WENT DOWN

When Louis Messina was involved in the creation of PACE Touring, one of the company’s first big tours in 1997 was with Fleetwood Mac.
The years have softened the memory. But Messina recalls, with amusement now, how one promotion partner showed his cards too quickly in demonstrating his desire to get the tour.
"The deal was, John [Meglen] and I believed in Fleetwood Mac. We thought it would be a home run," he recalls. "Everybody else at PACE was opposed to us. PACE didn't want to do it, so I said, 'What if we get a partner and split it?' and they said, 'OK.'"
"Bruce Kapp was at Magic Productions at the time, and Bruce had put in an offer, so [manager] Howard Kaufman put Bruce and I together: 'You guys partner on this tour.'"
"We were having lunch at the Palm with Howard Kaufman and [agent] Howard Rose, even though he didn't represent Fleetwood Mac, he came to the restaurant as well. Both Howard's are still dear friends of mine. I don't do any business with them anymore, but they're still friends, and I respect the hell out of them.
"So John, Bruce and I are sitting at the table at the Palm, and we had all agreed we would not go above a certain price. So I was doing most of the talking, the three of us on one side of the table and Howard and Howard on the other.
"And we said, 'OK, this is the offer.' and Howard Kaufman said, 'No, no, I pass on that, this is what I want.'"
"And Bruce Kapp just jumped up and goes, 'I'm in!'"
"It wasn't 18 seconds, water wasn't even brought to the table, and Bruce jumps up: 'I'm in!' Bruce, rest his soul, I loved him to death, he was quite a character. [Kapp died in 2008]."
"Anyway, it was a very successful tour. The stressful thing about it was there were like four managers—they didn't talk, so I was like the go-between of all of them. But it was a slam-dunk tour. John and I were a hell of a team. We did a lot of good things."
—Ray WAudell
Ticket Stubs

PICKING FAVORITE SHOWS, FROM THOUSANDS

BY RAY WADDELL

Asking Louis Messina to rank his concerts is a tough request, not only because he's witnessed — if not directly promoted — thousands of shows, but because, as he diplomatically says, "Every show has its own great memories."

Messina notes that he couldn't even guess how many concerts he's seen. But he will list a few memorable ones, telling of the more recent variety, through his Blackberry while backstage at yet another show.

"Opening New Cowboy Stadium was special. So was the first stadium whenever George Strait played. Cowboy Stadium was off the hook when George said 'Come on,' and Cowboys owner Jerry [Richardson] opened the roof, the place went nuts.

"And then there was the last Alamodome show — it sold out so fast. George sang [the traditional Mexican folk song] 'El Rey' in Spanish. It was an eruption, 50,000 people singing along. I thought it was the second coming.

"Kenny Chesney at Neyland Stadium in Knoxville [Tenn.]; his first homecoming, 60,000-plus. Every Foxboro [Stadium show in Foxborough, Mass.] he's ever done. This year in Philly. Three shows at Red Rocks [near Denver] were magic.

"Taylor Swift, all three shows at Foxboro Stadium. Last year, her first headlining show, when I was called by [parents] Andrea and Scott Swift and [manager] Robert Allen to sit up top of the mixing board, seeing Taylor rock the house, watching the entire audience move with every word.

"Then Taylor coming off stage and me asking, 'How was it?' She leaped into my arms and shouted, 'I loved it!'

"This year at Foxboro, the rain came, and instead of her hiding under the roof of the stage, she walked out to the edge of the stage and embraced it. No one left the building. What a great night.

"There is no one favorite, because the next one with all three of those acts is going to be even more special."


"Stations, station, stations: Top 10 most played songs of the week.

1. Alabama, 'I'm in a Hall of Fame' - 14 (last week: 2)
2. Darius Rucker, 'Wagon Wheel' - 8 (1)
3. Taylor Swift, 'Red' - 7 (4)
4. Zac Brown Band, 'As Long As It Takes' - 6 (5)
5. Keith Urban, 'Cop Car' - 5 (8)
6. Lonestar, 'Amazed' - 5 (1)
7. Lady Antebellum, 'I Don't Even Know Your Name' - 5 (7)
8. Scotty McCreery, 'The Time of My Life' - 4 (3)
9. Miranda Lambert, 'Over You' - 4 (10)
10. George Strait, 'The Kids Are Alright' - 4 (6)"
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Looking forward to our next Dream Team experience.

Happy 10th to The Messina Group!

Thanks,
New Mexico State University and ACTS

A Six-Pack With Louie
A HALF-DOZEN QUICK Q&AS TO END THE DAY
BY RAY WADDELL

A s Louis Messina concluded a series of interviews to mark the 10th anniversary of the Messina Group, he offered a few fast replies to quick questions.

In your nearly 40 years as a promoter, what hasn’t changed? The music. The artists. The connection between the fans and the artists. Nothing will ever change that, what live entertainment does to our society. Live concerts are like going to church. Sometimes, it’s a spiritual experience. Seeing people singing every word to every song, being part of that experience. That hasn’t changed. The artists are the artists and the fans are the fans and when the two are together, it’s magic.

What was the first lesson you learned in this business? Don’t do drugs on an empty stomach. That’s a joke. My first lesson, it’s still true right now. When I first moved to Texas, everybody was worried about what everybody else was doing, and I’m going, “I don’t care what my competition’s doing, let them worry about what I’m doing.” If I’m going to chase my competition, I’m going to lose. Basically, it’s follow your dream and believe in yourself, and do your job well because that’s what you love to do. This is all I ever wanted to do, from a kid on. Just follow your dream, and that could be said for anybody, whether you’re a baseball player or you want to be a surgeon.

What’s the biggest mistake a promoter can make? Chasing a deal. Trying to get the action so that nobody else can get it. Making a bad buy, and being too nervous to have the show that you just throw money at it without thinking it through. To me, that’s the biggest problem of our whole industry, when you have to always back into a deal. Promoters have to be right in the beginning—you can’t buy your way into a show.

Do you miss moving with acts from clubs up the chain? Yeah, but I feel like that’s what I still do. I’m not doing the club stuff, but what we did with Kenny [Chesney], what we did with Taylor [Swift] from an opening act—not from the club level by any means, but it’s the same thing. I tell you how excited I am about Grace Potter, same as Needtobreathe. I’d jump all over it if I could work with them, or any band that excites me. I’m still in the artist development business. Billy Currington’s out with Kenny Chesney. He’s awesome. I want to work with Billy; he’s knocking them dead every night. We put a lot of bands in front of a lot of people out there. Do I miss hanging out waiting for a band to go on at midnight? The answer is absolutely “no.” I kind of miss the action, but then I don’t miss the action. When I saw Needtobreathe, when I saw Grace Potter, it really got my juices flowing.

Is the night of the show still a thrill? Yeah, it’s the biggest thrill of my life. I’m just sitting in my hotel room right now; I can’t wait for tonight, it’s going to be a great show. Uncle Kracker, Grace Potter are playing with Kenny tonight, his third show at Red Rocks. This place has been rocking.

How long do you want to do what you’re doing? I always said, “I’ll retire when George [Strait] retires.” Then, “I’ll retire when Kenny retires.” Now it’s, “I’ll retire when Taylor retires.” I’ve got a lot of life left in me. I just hope none of them fires me.

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PHOTOGRAPH BY MATT FURMAN
Rising young executives who are driving our business forward with their artistic and business vision take the spotlight once again in this seventh annual edition of Billboard's Power Players special feature 30 Under 30.

Our readers, once again, helped create this list, submitting nominations online at billboard.biz. Then a team of Billboard editors reviewed every eligible nomination and numerically ranked the nominees according to their achievements in the past 12 months and the nominees' leadership within the broader industry, as described in their nomination. The alphabetical 30 Under 30 list here represents the collective wisdom of Billboard's editors.

Billboard's 30 Under 30 has previously spotted talent on the rise. (In 2007, Facebook founder Mark Zuckerberg was an honoree.)

Of course, many outstanding young executives were nominated but didn't make our list. This year, for the first time, we cite those nominees in the report as well. Together with the honorees, they affirm the depth of young executive talent in the music business, which bodes well for the future of our industry.

—Thom Duffy

For more on this year's 30 Under 30 honorees, see billboard.biz.

Aaron Bay-Schuck
VP of A&R, Atlantic Records
At 29, Aaron Bay-Schuck has made a name for himself at Atlantic Records Group with his signing of Bruno Mars, whose debut album, Doo-Wops & Hooligans, has sold 2.2 million copies in the United States, according to Nielsen SoundScan. Another signing, the reconstituted Sublime With Rome, recently dropped its debut. He's also overseeing hits for Flo Rida, Plies, B.O.B, Cee Lo Green, Tank, Trave McCoy and others, as well as served as a co-writer on Flo Rida's "Right Round," Plies' "War Child," Toni Braxton's "Rewind," and LMFAO's "All Night Long" from Sorry for Party Rocking. As for the future, "it's a marathon, not a sprint," he says. "The success with Bruno Mars, while incredible, will be that much sweeter if we continue to have success over a long career."

Julia Betley
Creative services manager for film, TV, advertising and new media, Bug Music
In three years at Bug Music, Julia Betley, 27, has already blazed new trails. Praised by her peers as "relessless," "determined" and "the mayor of emerging music," the creative services manager has landed key placements for her artists in film, TV and advertising, driving triple-digit sales growth, according to the company. But she's carved her deepest niche in gaming, with placements like Bruno Mars in Tap Tap Revenge. "Julia has a strong determination to integrate the songwriting and the game-development processes," Bug CEO John Rudolph says. Her deal with Valve, developer of the popular "Portal" series, moved toward that goal. After learning that Valve was looking for an original song for "Portal 2," she introduced the firm to critically acclaimed indie band the National. The chemistry with the game developer was instant, the band penned "Exile, Villy," and the game went on to sell 2 million copies, according to Bug Music.

Colin Beswick
Manager of creative content and music licensing, Disney Mobile
Colin Beswick's age has served him well at Disney Mobile. An invested concert- goer and indie music fan, he has a considerable curative edge. The 27-year-old started at Tapulous while still attending Southwestern Law School, and continued when Disney Mobile bought the company in July 2010. In the past year, his work securing cutting-edge music content for the company's Tap Tap Revenge app series has helped it become the most popular iPhone game series in App Store history, according to Guinness World Records. According to comScore, more than 30% of iPhone and iPad users—70 million plus—have installed a Tapulous app. "There are plenty of people my age who can do this job ... so I have to do it well," Beswick says. "I'm lucky I have good mentoring [and] fantastic minds to pull from."

Abe Burns
Digital operations, Guy Oseary
No two days are alike for Abe Burns, 27, who runs digital operations for the digital ventures and management company of Guy Oseary. For starters, Burns works with the Oseary client roster that includes Madonna and baseball player Alex Rodriguez. In addition, he works with an Oseary investment called Tinychat, a multi-video live streaming startup that connects artists and fans. Used by acts like Lady Gaga, Justin Bieber, Bruno Mars and John Legend, Tinychat receives 500,000 users per day and has grown to more than 10 million unique visitors per month, according to Burns. "Given Guy's breadth of interests, from technology to music to entertainment, it provides me a lot of opportunity to create connections—both artist to artist and artist to fan," he says.
While he and Amble Down College remained independent, they wanted to find a way to connect his contacts. Chisholm started by talking to Nielsen SoundScan, after it was selected for Fox’s “So You Think You Can Dance.” Chisholm and his team orchestrated an internet campaign that helped drive sales. Chisholm and Tom Gates co-manage both Perri and Good Old War; Chisholm also manages James Morrison in North America. To connect his contacts, Chisholm started a dinner meeting that has evolved into the Los Angeles industry mixer Meeting of the Minds. “It’s about bringing people together who are optimistic about our business,” Chisholm says. “The vision is about creating an environment that helps connect people. I want to share information.”

Kyle Frenette
Founder, Amble Down Records; Founder, Middle West Management
The rise of Bon Iver from a small-town Wisconsin bedroom project to a hit indie act is the stuff of music industry folklore, with sales of its debut now reaching 350,000, according to Nielsen SoundScan. Kyle Frenette, now 23, has managed Bon Iver since he was 19 years old. Even before Frenette entered the management world through his own Middle West Management, he had founded independent label Amble Down Records in early 2007 as a college freshman. In the midst of Bon Iver’s rise, Frenette led Amble Down to release an average of four albums per year and picked up more management clients, including S. Carey. While he admits he struggles with change, Frenette says that he’s thrived by “staying informed and ahead of the curve.”

Matt Jones
Founder, CrowdSurge; Founder, SPC Live
Matt Jones, 25, describes his business as “collapsing the distribution chain and creating more value for the artist and the fan.” CrowdSurge reports ticket sales of 250,000 in 2010, with turnover of £11 million ($18 million). Projected revenue for 2011 is £25 million ($40.8 million), says Jones, whose company has worked with Paul McCartney, Arcade Fire. My Chemical Romance, Red Hot Chili Peppers and Foo Fighters, among others. “We’re giving artists the tools that they need to do what they want to do,” says Jones, who also heads London-based concert promoter SPC Live. CrowdSurge—which operates in 50 languages and 15 currencies, and has offices in London, New York and Los Angeles—recently launched a Facebook ticketing application in Europe and the United States.

Matt Ferrigno
Director of strategic marketing, Island Def Jam
Matt Ferrigno, 27, has used savvy marketing tactics and a good ear to rise from manager of strategic marketing to director of strategic marketing after five years at Island Def Jam. Ferrigno recently has focused on bringing California rapper Big Sean to a wider audience through a college tour presented by Boost Mobile, an online sponsorship with Ray-Ban and a TV spot for Adidas that featured the rapper’s song “I Do It.” “He’s been on our roster for a while, probably two-and-a-half to three years, and I just loved his music and built a personal relationship with him,” Ferrigno says of Big Sean, whose debut album, “Finally Famous,” debuted at No. 3 on the Billboard 200 in July. In addition, Ferrigno also has linked Jennifer Lopez with the likes of Gucci, BMW, Swarovski, Blackberry and Equinox, and is building branding deals for rising artists like Big K.R.I.T. and CyHi Da Prynce.

Brandon Kitchen
Associate director of membership for rhythm and soul, ASCAP
For Brandon Kitchen, one internship at Universal Music Group led to another under Atlantic executive VP of A&R/ Elektra president Mike Caren. That unveiled Kitchen’s knack for A&R and publishing. A Grammy Award-winning songwriting contributor to Madonna’s hit “Revolver” (featuring Lil Wayne), Kitchen, 26, is now working at ASCAP with such rising talents as the Smeezingtons, Boi-Ida and the Jackie Boyz. Eyesing his own future management/production company, Kitchen is also devoted to mentoring. “It’s important to be an asset to young people coming up. I want to transcend this every-man-for-himself climate.”

Cody Lauzier
Touring assistant, Concerts West/AEG Live
Fredrick “Cody” Lauzier, 23, is a touring assistant for Concerts West/AEG Live, but a more apt title would be right-hand man for Doug Clouse, senior VP of touring in the company’s North American touring department. Lauzier came from the Goldenveil division of AEG Live in 2009 and since then has been a key contributor to AEG-produced tours by Bon Jovi, the Black Eyed Peas, Usher and Paul McCartney. Lauzier weighs in on routing and venue scaling, and even fills in as promoter rep—where the buck stops on show nights. “Cody will make an impact on this industry in a big way,” AEG Live CEO Randy Phillips predicts. Lauzier looks to Yoda for inspiration, citing this quote to live by: “Do, or do not. There is no ‘try.”

Robbie Mackey
Director of interactive marketing, the Orchard
At the Orchard, Robbie Mackey, 28, has been key to the company’s initiatives in social media, direct-to-fan sales and marketing, and social and search advertising. He and his team have worked releases by the Black Angels, the Raveonettes, the Dodos, Local Natives and Sharon Jones & the Dap-Kings, among others. In 2011, Mackey expanded the Orchard’s marketing department in Europe and the United States, working closely with the Orchard’s European offices. “People are talking about the Orchard now,” Mackey says. “It’s a great time to be working here.”

Benjamin Maddahi
VP of A&R, Artist Publishing Group; director of A&R, Atlantic Records
Benjamin Maddahi, 27, is a triple-threat. His publishing placements include “Tonight (I’m Loving You)” by Enrique Iglesias featuring Ludacris and DJ Frank E, “Yeah It’s” by Chris Brown and tracks by the Black Eyed Peas, Kanye West and others. At Atlantic, he served as co-A&R for Flo Rida. And his own Madd Music Management is also now under the Atlantic umbrella. Maddahi credits mentor/business partner Mike Caren, executive VP of A&R at Atlantic and president of Elektra, with teaching him “to keep a keen ear and eye out for talent” and “setting the creative bar high.”

Ryan Chisholm
Talent manager, Bill Silva Entertainment
Ryan Chisholm, 25, co-manages Christina Perri, whose song “Jar of Hearts” has sold 2.5 million singles, according to Nielsen SoundScan, after it was selected for Fox’s “So You Think You Can Dance.” Chisholm and his team orchestrated an internet campaign that helped drive sales. Chisholm and Tom Gates co-manage both Perri and Good Old War; Chisholm also manages James Morrison in North America. To connect his contacts, Chisholm started a dinner meeting that has evolved into the Los Angeles industry mixer Meeting of the Minds. “It’s about bringing people together who are optimistic about our business,” Chisholm says. “The vision is about creating an environment that helps connect people. I want to share information.”

Nathan Gregory
Head of strategic marketing and new business, McGhee Entertainment
It would seem impossible that Kiss, which has granted more than 3,000 licenses, would have any stones left to turn over. But Nathan Gregory, 27, has paired the glam rockers with such blue chip companies as Mars, M&Ms, Mini Cooper and Facebook. The moves, including partnerships with Dr Pepper, 7-Eleven, State Lotteries and Guitar Center, resulted in “over $5 million in media impressions built up around the band’s 2010 tour,” Gregory says. Plus, the Facebook promotion added more than 300,000 fans to Kiss’ Facebook page. “My focus is to make sure that [Kiss] continues to innovate and lead in the digital space” while expanding its core revenue streams, he says. Now Gregory is applying the Kiss model to other McGhee clients.

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Glenn Miller
Digital marketing executive, Creative Artists Agency
Glenn Miller, 29, has dramatically boosted the digital footprints ofCAA artists including Katy Perry, John Legend, Nicki Minaj, Shania Twain andJustin Bieber. Miller helped Perry become the first singer to appear on Facebook's video channel, where she announced tour plans in January to more than 1.4 million fans. He also brokered a deal for Perry to launch the first Tweet 2 Screen campaign during her tour. CAA managing partner Aymen Saleh says of Miller: "His understanding of the digital space, how to empower artists and how to communicate with fans is unparalleled."

Brandon Pankey
Account manager, Sports and Entertainment Financial Group
Starting as an assistant to Sports and Entertainment Financial Group president Shawn Gee, Brandon Pankey has become in less than five years one of the firm's most valuable players. Pankey, 27, manages tours and finances for such artists as Lil Wayne, Keri Hilson, Jill Scott and Drake. He and his partners also have started Destined to Achieve Successful Heights. With programs in Philadelphia and Baltimore, it aims to develop an entertainment industry charter school. "Too many young people want to be rappers, actors or athletes, not realizing there are so many opportunities behind the scenes," Pankey says. "I push myself every day to grow and become someone remembered, in a positive way."

Caius Pawson
A&R manager, XL Recordings; Founder, Young Turks
Caius Pawson, 25, started out promoting shows in London. But it's with U.K. alt rock band the xx that he really made his mark. Pawson manages the group, which is signed to his own Young Turks label. That label, in turn, operates within XL Recordings, for which Pawson does A&R. The group's self-titled debut album has sold 1 million copies worldwide, according to XL and the 2010 Barclaycard Mercury Prize. "The xx is a definite highlight, but you learn as much on the smaller records as you do on the larger ones," says Pawson, who scored another coup when he won the battle to sign Tyler, the Creator to London-based XL, a label he credits with giving that artist "the freedom to do what [he] wanted."

Jill Pedone
Manager of creative, BMG Chrysalis
At BMG Chrysalis for five-plus years, Jill Pedone, 27, has worked with hitmakers from John Legend to Jean Baptiste to Duran Duran. But her passion is signing developing artists, writers and producers. Though she scours the Internet (and Indie Rock Cafe in particular) to seal the deal, she says, "I'm a live rock girl. I need to be able to see them and dance." Her recent signings include Warren Haynes, producer team Robopop, Delta Spirit and Aunt Martha, the lattermost playing three stages at Bonnaroo in June. She also excels at placing talent on TV, recently landing Spirit on "Grey's Anatomy. "I've been doing this for a long time," she says, and I still get so excited when one of my bands gets a TV placement."

Cassie Petrey
Co-owner, Crowd Surf
Back during Backstreet Boys' original pop reign in the '90s, Cassie Petrey showed her super-fandom by starting a 10,000-subscriber fanzine and following the act to far-off locales like Norway. But as she prepared to launch her own music business career, she noticed a gap between her passion and what the industry would support. "There just wasn't a higher-level job that revolved around connecting artists with their fans," she says. So in 2007 at the age of 21, she co-founded Crowd Surf, an agency that uses social media to forge deeper artist-audience relationships through release-week campaigns, exclusive content and direct access. Now, Crowd Surf under Petrey, 25, manages social profiles with a combined footprint of more than 100 million fans, by its estimate, for such acts as Britney Spears, the Black Eyed Peas and Keri Hilson.

Harinder Rana
Senior director of A&R, Lava Records/Universal Republic
For Harinder Rana, 28, talent is worth traveling for. After Jessie J's first U.S. showcase, Rana hopped a plane to London to sign her to Lava Records. The singer has since sold 1 million albums worldwide, Lava says, while single "Price Tag" has sold 1 million copies in the United States, according to Nielsen SoundScan, and hit No. 1 in 14 countries. Rana is currently developing C.J. Holland, a 16-year-old singer/dancer whom he tracked back to Nashville. "Harinder has developed a reputation as one of the most respected young executives in the business," Lava president Jason Flom says. "We work together very closely; he's invaluable to me."

Aymen Anthony Saleh
Executive VP/GM Atom Factory; CEO, Emagen Entertainment Group
While pursuing studies in mathematics and electrical engineering, Aymen Anthony Saleh, 25, discovered his true calling in the music world, and is now working alongside leading artist managers Troy Carter and Vincent Herbert at Atom Factory. As a manager, Saleh represents Nas, whom he booked on the Hip-Hop is Dead tour in Europe in 2007. He executive-produced Nas' 2008 untitled album, which debuted at No. 1 on the Billboard 200. At Atom Factory since 2009, he has continued guiding Nas' career, along with those of Lady Gaga, Mary J. Blige and others. "Anthony has become one of the most respected executives in the music industry," Carter says. "His level of personal service with the clients is unmatched, and I'm glad to have him as part of our team."

Horacio Rodriguez
Director of product development, Universal Music Latin Entertainment
Horacio Rodriguez, 29, manages the product development and digital marketing operation for Universal Music Latin Entertainment's four labels (Disa, Fonovisa, Machete, Universal Music Latino), including digital retail marketing strategies and relationships with services like Vero and Spotify. Rodriguez develops campaigns that break the mold and revolve around specific projects and artists, including Don Omar, Jenni Rivera and Juanes. "We actively work on educating and converting Hispanic consumers into legal digital music consumers," Rodriguez says. "Also, we have to consider the generational gap between first-, second- and third-generation Hispanics, the language in which we should communicate with them and how to position our music within the general market."

Tom Russell
Partner, Founders Entertainment
Tom Russell, 27, started out with New Orleans' Superfly Productions (the company behind Bonnaroo) in 2004 while still working toward his degree in marketing and management at Tulane University. He struck out on his own in New York in early 2011 with fellow young movers Jordan Wolowitz and Yoni Reisman. In six weeks, they planned the first Governor's Ball, a two-stage, daylong affair on New York's Governor's Island, which drew 17,500 people on June 18 for a glitch-free inaugural run. "I realized my love for event operations and logistics at Superfly," Russell says. The goal of Founders is to do "events that can have an impact on concert-goers and music lovers. We think big, plan big and hopefully, succeed big."
Under Sider’s watch, the platform’s 

Rosen, says that most artists used to hope for or aspire to. There were a lot more opportunities out there.” Sheinkop wound up rapping on a McDonald’s commercial in 2006, which inspired him to create Music Dealers, a licensing firm, two years later with his brother Jonathan and other partners. Now he’s doing deals with the likes of Coke, MTV, CBS and the Facebook gaming company Gooom, a client list of product lines, TV and film studios, ad agencies and videogame manufacturers. Music Dealers reports that it raised $3.1 million in financing in 2009-10. The company is engaged in nearly 2,000 worldwide licensing deals for single songs and full-blown campaigns, along with private parties. Music Dealers also works with more than 10,000 acts, using licensing to build careers for acts like Hey Champ, Family of the Year and Sweden’s You Say France & I Whistle.

Samantha Sichel  
Senior manager of digital business development and marketing solutions, Live Nation Entertainment

For Live Nation Entertainment, Samantha Sichel’s goals are straightforward: compelling offers, strategic partnerships and increased ticket sales. Sichel, 28, for example, built Live Nation Entertainment’s largest hotel partnership to date, bringing Starwood reward-program members experiences like singing with Sting during sound check. Recently promoted, Sichel now vets any new revenue brought in by Ticketmaster.com, LiveNation.com, HouseofBlues.com or any of Live Nation Entertainment’s social media initiatives. It’s estimated that Sichel has secured more than 14% of Live Nation Entertainment’s currently booked 2011 sales and marketing revenue, plus more than $7 million and counting toward 2012 revenue.

Abou ‘Bu’ Thiam  
VP of A&R, Def Jam

It started as a family affair. Abou “Bu” Thiam’s first music business job was handling A&R for “Trouble,” the 2004 disc from his brother Akon on Konvik Music/Konvict Entertainment. Since then Thiam, 29, has stayed busy. As co-CFO with Akon of Konvict Muzik, Thiam signed T-Pain in 2005. A year later, the brothers set up Interscope-affiliated Kon Live Distribution/home of Lady Gaga. At Def Jam, Thiam oversaw A&R for Rihanna’s hit album Loud and Watch the Throne, the iconic pairing of Jay-Z and Kanye West. He has since inked a joint-venture distribution agreement between Island Def Jam and his Bu Vision, whose roster includes CyHi Da Pryce. “I look at my position as an opportunity to bring a young, current perspective to today’s music game,” Thiam says.

Bridget Unger  
Director of music resources, EMI Music Publishing

Bridget Unger, 28, has expanded EMI Music Publishing’s reach into nontraditional media, from apparel to gaming companies. Unger also has licensing responsibilities for EMI/Capitol Records under the company’s comprehensive rights management structure. She guided a recent blanket license agreement with American Greetings that made EMI the preferred content provider for the greeting card giant, one of EMI’s most important merchandise clients. Unger’s work with Paper Jamz led to EMI being represented on 17 of 54 songs used in the company’s toy guitars. Other deals she engineered include placements with Hasbro’s Let’s Rock Elmo doll and Lyric Culture’s first line of mass accessories. “Bridge is one of the few music licensing executives who’s truly passionate about her writers,” says Rick Martin, CEO of lyric apparel company Swag Like Us. “Bridge understands how to creatively think outside the box, preserve the integrity of her writers’ work, and still has the time to create projects that are successful and profitable for all parties involved.”
AND THE NOMINEES ARE...

CONGRATULATIONS TO ALL OF THE EXECUTIVES NOMINATED BY THEIR PEERS AND CO-WORKERS FOR THIS YEAR'S 30 UNDER 30 LIST

JAMIE ABZUG, director of publicity, RCA Music Group
JAMES ARMSTRONG, manager of music resources, EMI Music Publishing
NATE AUERBACH, co-head of digital, the Collective
ASHLEY AVILDSEN, owner/president, Sumerian Records and Pantheon Agency
SHAWN BARRON, director of A&R, Atlantic Records
JOEL BASKIN, agent/talent manager, S.L. Feldman & Associates
ELIZABETH BAYLOG, VP of creative, BMG Chrysalis
MATAR BERENSTEIN, founder, Hit Me Music
JORDAN BLAUGRUND, director of digital marketing, RCA Music Group
SCOTT BRUCATO, designer, Gupta Media
FIONA BYERS, marketing manager, Virgin Records/EMI UK
JESSICA CARAGLIANO, owner, Torosound Media/Torosound Publishing
JOSEPH CAROZZA, associate publicity director, Epic Records
JJ CASSIERE, agent, the Agency Group
TYLER CHILDS, manager, Constant Artists
MATT D'ARDUINI, director of A&R, Robbins Entertainment
LANCE DASHOFF, founder/CEO, Loudie
MERCEDES DAVIS, music promoter/songwriter, FreshBoy Productions
OPARE DENSUA, principal/owner, LucilleRichPR
DAN DOLEZAL, finance director for North America, EMI Music Publishing
DENISE DYCOZ, music product manager, Drew's Entertainment
WILLIAM DZOMBAK, assistant manager, Rostrum Records; tour manager for Wiz Khalifa
COURTNEY "COKO" EASON, founder/creator, Soundtrack Beat Battle
RHIAN EMANUEL, online publicist, EMI Music U.K.
JARED ENG, founder/editor in chief, Just Jared
JACOB FAIN, senior manager, Sony/ATV Music Publishing
JASON FISHER, director of new media, Epitaph and Anti-Records
BRANDON FRANKEL, music publishing executive, Creative Artists Agency
HANNAH GARRISON, co-president/designer, Wear Your Music
ALDO GONZALEZ, A&R manager, Universal Latino Music/ Machete Music
MATTHEW GORDNER, GM, Rise Records
HEATHER GUIBERT, music supervisor, Neophonic
JUSTUS HAEDEER, manager of group investments, BMG
HOWARD HAN, founder, Gigmaven
MICHAEL HANSON, search marketing executive, EMI Music
GEORGE KARALEXIS, owner/manager, Faux Entertainment
LUCAS KELLER, artist/producer/writer/manager, the Collective
ADAM KLUGER, president, Kluger Agency
BEN "LAMBO" LAMBERT, manager, Freddie Gibbs
JOSEPH LANGFORD, project manager, Grammy Foundation
LAURA LEEBOVE, eMusic production editor, eMusic
SHARI LEWIN, music marketing manager, Tribal Brands
ELIZABETH LUTZ, senior account executive of publicity, Shore Fire Media
SEBASTIAN MOURRA, online marketing manager, Universal Music Latin Entertainment
GINA NGUYEN, production manager, ESL Music
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MARY BETH O'TOOLE, founder/CEO, Transfer Media Group
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As 'Country Girl (Shake It for Me)' closes in on 1 million sold, Luke Bryan looks set to blow

As he prepares for the Aug 9 release of his new Capitol Nashville album Tailgates & Tanlines, Luke Bryan feels he's in the middle of "a perfect storm." And that suits him just fine.

"It looks like it'll hit a million [downloads] in the next month," Bryan says of his single, "Country Girl (Shake It for Me)," which has sold 904,000 digital units since it was made available on May 7 according to Nielsen SoundScan. "Bangout with Tim McGraw this summer has been a high-profile tour to be on. It's just been a perfect storm of things and it seems like it's my time to start really making this interesting and I'm enjoying it. I'm not taking any of it for granted. There were a lot of years I wanted to be at this spot."

A native of Leesburg, Ga., Bryan arrived in 2007 with the top five country single "All My Friends Say," from his debut, I'll Stay Me, and quickly gained a reputation for his songwriting skills—he co-wrote the 2007 Billy Currington hit "Good Directions," which spent three weeks at No. 1 on the Hot Country Songs chart. Bryan's sophomore album, Doin' My Thing, followed in 2009 and spawned two chart-topping tracks on Hot Country Songs, "Rain Is a Good Thing" and "Someone Else Calling You Baby," as well as "Do It," which climbed as high as No. 5. In addition to his two albums, Bryan has released three digital "Spring Break" EPs (every March for the past three years), and in 2010 he was named top new artist and top new solo vocalist at the Academy of Country Music Awards.

"Radio, retail and the fans have watched the momentum build from [337,000 albums sold] on the first release to nearly 600,000 on the second release, and there's a lot of anticipation building with where he goes with Tailgates & Tanlines," Capitol Records Nashville senior VP of marketing Cindy Mabe says. "Luke is on the verge of exploding and you can feel it at the shows. You can feel it with the radio singles and the award shows—from Teen Choice, CMT Music Awards, to the ACM Awards. And you can feel it with the album track sales and even the 'Spring Break' EP sales. There is a demand for this guy."

"Country Girl," which currently sits at No. 7 on Hot Country Songs, is Bryan's fastest-rising single, taking only five weeks to break the top 20 on the country chart. (It took Capitol Nashville's Lady Antebellum six weeks to get its hit "Need You Now" into the top 20.) Bryan scored his first major award show performance when he sang the tune on the CMT Awards in May.

"I moved to town to make fun music that makes people have a good time, and I just felt like this was what I came here to do," Bryan says. "It's cool when you kick into a song live and the second you kick into it, you see the energy go across the crowd. I felt like 'Country Girl' was going to do that, and I'm certainly glad Capitol felt the same way."

"Tailgates & Tanlines also offers deeper fare. "You Don't Know Jack" is a cautionary tale from a homeless man about the perils of drinking, while "Kiss Tomorrow Goodbye" examines the end of a relationship. Bryan describes the album's "Too Damn Young" as a male version of Deana Carter's 1996 coming-of-age hit "Strawberry Wine." Bryan co-wrote eight of the album's 13 tracks and some of his favorites are autobiographical tunes. "I like 'Harvest Time' because it puts me in Leesburg and that time of year that is really special down there," Bryan says. "I like 'Muckalee Creek' for the same reason; I feel like I could play those two songs and there's my bio. There's everything you need to know about me."

TV and touring will play a key role in continuing Bryan's momentum. His performance for ABC's "CMA Music Fest Special" will air Aug. 14, and on street date he will appear on "Today," "Regis & Kelly" and "Jimmy Kimmel Live!" He will also be GAC's Artist of the Month in August, and AOL will follow him around New York during street week for a "Day in the Life" segment to run on its country site, theBoot.com. "Luke has been lucky enough to score some big tours including Kenny Chesney, Jason Aldean and most recently Tim McGraw," Mabe says. "He'll go out as the headlining act on the 10th annual CMT tour in September, a tour that has a history of propelling midlevel acts into superstardom such as Brad Paisley, Keith Urban, Jason Aldean, Sugarland and Miranda Lambert."

Bryan has also done his own "farm tour," performing in rural areas and awarding scholarships to local students.

"We've literally built a stage in the middle of a farm field to bring a big concert into smaller communities that large touring acts would never play," Malley says. "Luke has been really smart about knowing who his fans are and the fact that if you want to keep a young active audience, you have to keep fresh new music out there all the time. We have released three "Spring Break" EPs to date while we were working his last two albums and it has helped him grow his young base."

For Bryan, it's good to see the hard work pay off. "It's shaping up to look like we're going to get to do this a few more years," he says with a smile.
Blood, Sweats & Tears is a daunting title for a third release, but for Ace Hood it's the perfect phrase to describe his struggle—not as a young man growing up in South Florida's Broward County, but as the flagship artist of DJ Khaleed's We the Best label.

"A lot of times we can glorify different things—you know, the finer life—but I'm just a man who's not afraid to say I've been through ups and downs, even when I was Ace Hood [the rap star]," says the rapper born Antoine McColister on the eve of his Aug. 9 release Blood, Sweats & Tears, his third album through We the Best/Def Jam.

It's true—for Ace Hood, his career has been a battle. As the first artist signed to then-radio DJ and burgeoning music mogul Khaleed's We the Best imprint through Def Jam, Ace Hood has released two albums: Gutta 8008 and Ruthless in 2009. The former was met with a tepid reaction from fans, something many critics attribute to Hood striking out on a national level without an established local base. The latter project peaked at No. 5 on Billboard's Top Lyricist Albums chart, but failed to connect on a personal level.

"Gutta and Ruthless were just learning experiences," he says now. "I was still finding myself during those two albums. The big thing about this one is that [it's] truly my life. My personal issues, my financial ups and downs, things I went through with my mother in and out of the hospital...I really put it on the line."

Indeed, Blood, Sweats & Tears is a hard deviation from the formula of rags-to-riches celebratory anthems most often heard from the We the Best camp. The album's first single, "Hustle Hard," is a haunting, riotous call to entrepreneurship. Produced by in-demand rap producer Lex Lugz (Rick Ross "B.M.F."), "Hustle Hard" debuts on Hood's 2010 mixtape The Statement and rose as high as No. 60 on the Billboard Hot 100 this spring. The success of the song could also be measured in the remixes, including unscripted unofficial versions from Swiss Beats and Young Jeezy, as well as an official remix featuring Rick Ross and Lil Wayne. I didn't think "Hustle Hard" was going to be the biggest record in the world," Hood says. "It was just a mixtape joint, but the streets and the people chose it."

"Body 2 Body," the third single from Blood, Sweats & Tears, has also connected. Produced by U.S.T.I.F.E. League and featuring Chris Brown, the song is an 80's synthesizer-driven slow jam that is No. 56 on the Hot R&B/Pop Songs chart. As Blood, Sweats & Tears rolls out, Ace Hood looks to be finally breaking out from under the wing of mentor and Def Jam South president Khaleed.

"The first two albums I brought him out and I stood beside him every day," Khaleed says. [But] I had to let him do what he needed to do to get respect. So instead of me opening the door for him, I had him kick the door down. And now other artists want to work with him [and] people that doubted him are fans now."

Hood, who's been promoting the release through a "Get Your Rent Paid for the Rest of the Year" radio promotion tied to "Hustle Hard" on Radio One's "The Ricky Smiley Morning Show" and through touring, promises that the success he's finally able to enjoy won't change him as a person.

"Things that I value now are the things I've always valued," he says. "I'm a much smarter businessman,[but] I really value things like family, those around me. Those who helped me get to where I am today-always;"
On new project, Trivium strips down, tightens up—then expands

It's not unusual for bands to give their music an overhaul when they get several albums into their career. But Orlando, Fla., metal band Trivium has gone even further for its fifth album, In Waves, due Aug. 9 on Roadrunner Records.

This spring, Trivium had its online presence stripped and its website replaced with a black page featuring nothing but a version of the band's logo. Working with Roadrunner, the group then slowly rolled out the In Waves campaign, which included introducing a new Trivium logo and releasing teaser song lyrics and an MP3 of the album's title track hidden in the HTML page code of a broken URL.

"It's not just the sound-track to a movie—it's the entire movie," Trivium guitarist/singer Matt Heafy says of the band's approach to the project. "We've never really had everything fully realized here. We've had good artwork here and there and we've had the music here and there, but we've never had the entire package where everything matches everything."

As Roadrunner senior director of marketing Chris Brown sees it, In Waves "isn't Trivium rebranding themselves. It is Trivium presenting a powerful, complete album." In Waves is the band's first album since 2006's Shogun, which debuted at No. 23 on the Billboard 200 and has sold 105,000 copies, according to Nielsen SoundScan. It also represents the culmination of three years of conceptual work and two years of writing, most of it done while the band was touring in support of Shogun and during a lengthy break at home in Florida. Trivium (which, in addition to Heafy, also includes guitarist/vocalist Corey Beaulieu, bassist Paolo Gregoretto and drummer Nick Augusto, who replaced Travis Smith in 2010) also spent nearly a year collaborating with five visual artists to completely rebrand its image and envision a way for In Waves to be presented across various forms of media.

"We wanted to do everything [other] than what was expected of us—different than what is typically expected of metal," Heafy says. "We wanted to make our own version of what we think everything should look and sound like. There's always going to be people who just take the music at surface value. But the people that want to dig further will have so much more to go into with the lyrics and the titles and the visuals. They can see how every little piece relates."

For In Waves, the other pieces include a live DVD, a documentary about the making of the album and what Heafy hopes will be a series of music videos that tell an extended narrative—the first of which, for the title track, has already been released. According to Brown, thanks to the pre-sale campaign, the deluxe version of the album (which features a special-edition CD, an exclusive T-shirt, an album lithograph, two exclusive colored vinyl LPs, a poster and a turntable slip mat) is already sold out worldwide.

In addition to the project's high-art concept, In Waves finds the band evolving its sound as well, exploring more melody and catchy hooks, as heard on the lead single, "Built to Fall," which will be pushed to radio on Aug. 1.

"What's nice about this record is we just naturally wrote the songs to fit that format," Heafy says. "It wasn't intentional to have songs with all singing or with shorter time lengths, but that's exactly what came out. We didn't really think about what people were going to think about it. With this record we went back to the mind-set of, "Let's make a record with what we want to hear and what we want to see."

Controlled chaos: TRIVIUM

At 25, Ximena Sarinana (pronounced hee-may-nah, sah-reen-yah-nah) is already well-established in Mexico and Latin America. The daughter of film director Fernando Sarinana and screenwriter Carolina Rivera, and niece of Mexican actress Angelica Rivera and producer Jose Alberto Castro, Sarinana has been acting since she was 9 years old. She appeared in her first telenovela when she was 11 and has several film roles to her credit (many in movies directed by her father and written by her mother). After performing in the jazz-funk band Feliz No Cumpleaños (Unhappy Birthday), she launched her solo career in 2008 with the album Medio cre, a jazz-pop effort that earned her a Grammy Award nomination for best Latin rock/alternative album, as well as two nominations at the Latin Grammys, for best new artist and best song for the single "Normal."

On Aug. 2, Sarinana released her first English album, a self-titled pop effort lead by the breezy single "Different," through Warner Bros. Records. She may not be a household name in the United States yet, but that may soon change.

1 You were born in Guadalajara and you are completely bilingual. Where were you raised?

I grew up [until] I was 5 years old in L.A., so I learned English and Spanish at the same time—Spanish at home and English in the world. And then I went back to Mexico to live and when I

2 What does it mean to you to be making an album in English?

It's huge because it represents a big transition in my life. The personal part means the most to me. I think it's a first in its nature—going from a pop alternative artist doing a record entirely by my terms to doing another record entirely by my terms but in another language. I think it's definitely something new that in Mexico hasn't really happened before.

3 How did this project come together?

I didn't know that this was going to happen. We just did Medio cre and it did very well. And when I was at the American Grammys in 2009, Medio cre was nominated. That's when I really learned to the details of what happened in Mexico. They were very surprised and they also thought that my music could work in another market. They offered me this opportunity to do this record in English. Even though it's the same [Warner Bros. Records] family, it's different from the record label in Mexico, which is Warner Music Mexico. They are not really that aware of each other. So it was a big thing and a big decision for me.

4 What is the difference between creating music in Spanish versus English?

For me it was purely a language difference. The process of writing music was the same for me. I start with the music—the harmony—but I get to a melody and afterwards I add lyrics. The main difference for me is in the way I express myself in English versus the way I express myself in Spanish and finding something close to me in English. It's like finding your style of writing. I thought I found that in Spanish, but I had completely forgotten in English, so I had to quickly develop a style in English.

5 How would you describe your style?

In English, I think I'm still searching for it. I love metaphor and I write from a very poetic view. In Spanish, I think I have that more. It's about having these tools and in Spanish I know how to use those tools better. In English, I'm still trying to take control over it and figuring it out. But I want to achieve the same thing, a combination of metaphor and the right amount of clarity.

My structure is pop. I love melody and I love harmony. I listen to a lot of jazz, electronic rock, and all kinds of styles. I think those (influences) come across in my music. I love Björk because she's so original and constantly reinventing herself. I love Radiohead—they are so amazing. I love [Brazilian composer/singer/guitarist] Caetano Veloso, so beautiful and passionate on stage.

6 Your music in Spanish has touched a lot of people. "Medio cre," in particular, seems to resonate with many. How does that make you feel?

Well, it's flattering for sure. I'm very happy with what I created a song that people can identify with. I love songs like that. There are songs that I remember when I was 16 and being like, "Oh my God, that's exactly how I feel."
POKEY LaFARGE AND THE SOUTH CITY THREE
Middle of Everywhere
Producer: Pokey LaFarge
Free Dirt Records
Release Date: July 19
St. Louis guitarist/singer/songwriter Pokey LaFarge leans on ragtime, country blues, Western swing and the early jazz of Chicago and New Orleans to create a spirited and engaging Americana style that has a playfulness the period re-inventionists often forget. His second full-length album, Middle of Everywhere, hops and skips between the music of cotton fields and gin mills as LaFarge's entourage expands to include woodwinds and brass who take his swinging strings on an uptown ride. Considering St. Louis' place on the Mississippi River, there's a riverboat logic to the stylistic melting pot—finger-picked Delta blues, the jug bands of Memphis, the Bix Beiderbecke influence of Iowa and the swing instincts of Louisana. Leadoff track "So Long Honeybee, Goodbye," the sultry "Feels So Good" and "Drinkin' Whiskey Tonight" take care of the upbeat party needs. And the musicically "Coffee Pot Blues" and "River Rock Bottom" provide pleasant porch-music interludes. Favorites on the international folk festival circuit, South City Three caught the attention of Jack White, who produced the band's vinyl single for Third Man Records earlier this year.—PG

POKLE LaFARGE

DAVE STEWART
The Blackbird Diaries
Producers: Dave Stewart, Mike Bradford
Plaza & Tie/Wire
Weapons of Mass Entertainment
Surfdog
Release Date: Aug. 23
Dave Stewart is in the midst of an action-packed year, with production credits on albums by Stevie Nicks and Joss Stone, as well as the upcoming debut by SuperHeavy, his unlikely collaboration with Stone, Mick Jagger, Damian Marley and A.R. Rahman. (What, Kanye was busy?) Despite all that activity, the former Eurythmics number somehow found time to make an album of his own, the first set of original tunes he's released under his name since 1988's "Sly-Fi." It's not a dashed-off lark, either. Recorded at the popular Nashville studio for which it's named, The Blackbird Diaries is an exceptionally handsome roots-rock set that feels like Stewart's love letter to the music of his adopted homeland. Cameos by Nicks, Colbie Caillat, the Secret Sisters and Martina McBride (who co-owns Blackbird with her husband, John) add to the authentically American vibe. Highlights include "All Messed Up," with some passionate vocal interplay between Stewart and McBride; the revved-up "Magic in the Blues;" and "Country Wine," a tear-in-your-beer ballad straight out of the Grand Ole Opy.—MW

TRACE ADKINS
Proud to Be Here
Producers: Kenny Beard, Mark Wright
Show Dog-Universal
Release Date: Aug. 2
Trace Adkins has one of country music's best baritones this side of Randy Travis. And when he gets to wrap it around a clever lyric, the results are usually golden—or platinum. That's certainly the case on Proud to Be Here, his new 10-song set (14 on the deluxe edition) for which some of Nashville's most prolific hitmakers—including Rivers Rutherford, Casey Beathard and co-producer Kenny Beard—crafted plenty of latitude for Adkins' rich rumble. The autobiographi- cal title track is mixed with heart-melting love songs ("Million Dollar View," "That's What You Get"), a little bit of humor ("It's a Woman Thing") and first single "Just Fishin'," a Hallmark Channel-worthy celebration of parenting. "Million Dollar View" and "It's Who You Know" bring a solid rock flavor to the album. Save for the funky misstep "Love Buzz," most of the songs stay in the mid-soft-tempo mode, the best showcase for the voice that is, after all, the star here.—GG

RAUL STEWART
The Blackbird Diaries
Producers: Dave Stewart, Mike Bradford
Plaza & Tie/Wire
Weapons of Mass Entertainment
Surfdog
Release Date: Aug. 23
Dave Stewart is in the midst of an action-packed year, with production credits on albums by Stevie Nicks and Joss Stone, as well as the upcoming debut by SuperHeavy, his unlikely collaboration with Stone, Mick Jagger, Damian Marley and A.R. Rahman. (What, Kanye was busy?) Despite all that activity, the former Eurythmics number somehow found time to make an album of his own, the first set of original tunes he's released under his name since 1988's "Sly-Fi." It's not a dashed-off lark, either. Recorded at the popular Nashville studio for which it's named, The Blackbird Diaries is an exceptionally handsome roots-rock set that feels like Stewart's love letter to the music of his adopted homeland. Cameos by Nicks, Colbie Caillat, the Secret Sisters and Martina McBride (who co-owns Blackbird with her husband, John) add to the authentically American vibe. Highlights include "All Messed Up," with some passionate vocal interplay between Stewart and McBride; the revved-up "Magic in the Blues;" and "Country Wine," a tear-in-your-beer ballad straight out of the Grand Ole Opy.—MW

LITTLE DRAGON
Ritual Union
Producer: Little Dragon
Peacefrog Records
Release Date: July 26
Ritual Union, the third full-length release from electronic four-piece Little Dragon, hit the market at just the right time. "Wildfire," the Swedish group's head-nodding collaboration with dubstep producer SBTRKT for his debut album, recently scored a remix and verse from Drake, to the delight of hipster bloggers everywhere. Little Dragon and its chanteuse frontwoman Yukimi Nagano sit at a similar intersection of pop and electronic, but more on the indie tip. Ritual Union has an ambling, to-felt feel stitched with the golden thread of post-disco, the melody and quirk of Stereolab with the space and bass of Liquid Liquid. The hummable little track gets funky with a syncopated rhythm and sly flick synths, while "Precious" scans a bit more darkly with an extended instrumental bridge and skittish, asymmetric beats. Nagano is an intoxicating hostess, cooing seductively but always with power. Cohesive, textured and even hummable, Ritual Union is a cool draught for a hot summer.—KM

3 DOORS DOWN
Time of My Life
Producer: Howard Benson
Universal Republic
Release Date: Aug. 2
If you're looking for proof that 3 Doors Down had another musical dimension in its sights for the band's fifth album, look no further than the credits of Time of My Life. Producer Howard Benson and Marti Frederiksen (who co-wrote three of the set's 12 songs) are names usually associated with platinum-minded mainstream rockers. They're appropriate choices to put a little less spit and more polish on the Mississippi quintet's Typically tight and well-crafted sound here. Frederiksen is—not surprisingly—on-board for the album's best cuts, which include the rocking road song title track and the earnest ballads "When You're Young" and "Back to Me." The latter tracks capture emotional but not overly emotive performances by frontman Brad Arnold. Save for the occasional nostalgic and sentimental moments like "Racer for the Sun" and "Heaven," Arnold sounds like he went through an emotional ringer to inspire this latest batch of songs. But he also manages to rock while wringing his heart on "My Way," "Believer" and "Every Time You Go."—GG

311
Universal Pulse
Producer: Bob Rock
311/AATO Records
Release Date: July 19
Long-running rap-rock crew 311 stays the course on its 10th studio disc, Universal Pulse, laying down distorted guitars and rubbery basslines over springy rhythms that find the middle ground between extreme-sports metal and hotel-bar reggae. As he did on 2009's Up from, producer Bob Rock buffs everything on Universal Pulse to a radio-ready sheen, which can sometimes dampen the live-wire energy 311 is known for summoning onstage. The track "Rock On," for instance, sounds like a Radio Disney version of Rage Against the Machine. The partnership yields sweeter fruit when 311 emphasizes its flair for pop, as in the laid-back "Trouble" (in which frontman Nick Hexum excellently rhymes "cuticles" with "pharmaceuticals") and "Count Me In," where Hexum and second vocalist SA Martinez target fond memories of Sugar Ray's flyweight late-'90s hits.—MW
REVIEW

SINGLES

DRAKE

Marvin's Room (5:47)
Producer: Noah "40" Shebib
Writers: N. Shebib, A. Graham
Publishers: EMI Blackwood Music/Live Write (BMI), Mavor & Moses (SOCAN)
Young Money/Cash Money/Universal Republic
When Drake confesses that he's "having a hard time adjusting to fame" in "Marvin's Room," a somber R&B taste of his upcoming album Take Care, the moment recalls the time the rapper expressed the same reservations on the Thank Me Later single "Over." The difference is that, whereas Drake previously pushed his hesitation aside and settled on a positive attitude, the MC's feelings of regret, doubt and heartbreak are no longer sugarcoated for radio play. In "Marvin's Room," Drake's emotions are presented in the brutally honest light of a drunken phone call, as each sturred bar "(Are you drunk right now?"
A woman asks, to which Drake replies, "I'm just saying, you could do better") is intensified by a hauntingly sparse beat that sounds like a howling wind, courtesy of producer Noah "40." Shebib.—CW

ALTERNATIVE

MAT KEARNEY

Hey Mama (2:59)
Producer: Robert Marvin, Jason Lehning
Writers: M. Kearney, J. Lehning
Publishers: EMI Blackwood Music/Fadecase Aside Music/Tastes Like Chicken (BMI)
Aware/Universal Republic
With his latest single, earnest pop-folk artist Mat Kearney joins Kanye West and the Black Eyed Peas as the latest act to release a song titled "Hey Mama." Kearney's effort is predictably different from his new hip-hop brethren, but the joyous ode to the singer/songwriter's wife, Annie, also stacks up to those memorable tracks. "Mama" picks up the tempo from previous singles like "Where We Gonna Go From Here" and "Breathe In, Breathe Out," with a steady train of hand claps and nimble percussion underscoring Kearney's Chris Martin-esque delivery. The result is a song that is sincere enough to earn its "woo-hoos" in the chorus and ambitious enough to feature a full drum line in the track's video. "Hey Mama" might not bring Kearney universal recognition on the level of West and the Peas, but the light love song has recently given him some play on Billboard's Adult Pop Songs chart.—AB

RED HOT CHILI PEPPERS

The Adventures of Rain Dance Maggie (4:42)
Producer: Rick Rubin
Writers: Red Hot Chili Peppers
Publishers: Waging Dog Tail Music (BMI), Earl Grey Songs (ASCAP)
Warner Bros.
As the first single from their upcoming disc I'm With You, "The Adventures of Rain Dance Maggie" is at once a satisfying and frustrating new entry in the Red Hot Chili Peppers' singles catalog. The first taste of new music since the veteran group's 2006 double-album Stadium Arcadium, "Maggie" slakes the thirst of fans longing for Flea's funk-tinged bass, Chad Smith's assured cymbal-slamming and Anthony Kiedis' elliptical storytelling return. Josh Klinghoffer also makes a smooth slide into John Frusciante's vacated guitar slot, with his screeching ax supporting Kiedis' mantra, "Hey now/We've got to make it rain somehow." The only problem with "Maggie" is the ambiguity it presents as a preview of RHCP's first album in five years: The track glides along without making a statement about the group's next musical direction. A solid if unassuming lead single, "The Adventures of Rain Dance Maggie" will undoubtedly have a greater impact when surrounded by the rest of I'm With You.—JL

ST. VINCENT

Surgeon (4:28)
Producer: John Congleton
Writer: A. Clark
Publisher: BMG Chrysalis
4AD Records
"Surgeon," the lead single off St. Vincent's forthcoming third album Strange Mercy, finds the indie chanteuse, as usual, all over the map musically. St. Vincent's solo proprietor, multi-instrumentalist and odd beauty Annie Clark, opens with eerie yet etereal electronics, as the song simmers with lyrics like "I spent the summer on my back" and climaxes into total prog-rock chaos. Clark remains a study in opposites, presenting lyrics that walk the line between sexual and grotesque ("Best find a surgeon/Coma cut me open") in her flutttering, feminine voice. There's a groove somewhere in there that presents what could be the most sardonic dance party since the Smiths. But the real paradox in "Surgeon" stems from the mix of funk guitars and far-out synths, turning two polarizing elements into an appetizing sample of Strange Mercy.—JM

ROCK

SLEEPER AGENT

Get It Daddy (2:25)
Producer: Jay Joyce
Writers: T. Smith, Sleeper Agent
Publishers: Sleepaway Camp dba Mom+Pop Publishing (BMI)
Mom+Pop Music
"Ooh, I'm not a baby no more," garage-pop band Sleeper Agent sings defi-antly on "Get It Daddy," the first single from the group's debut album, Celebriana.
The Bowling Green, Ky., sextet's coming-of-age track packs in energy, angst and ferocious instrumenta-
tion in slightly more than two minutes. The song begins with a simple guitar line and builds quickly with layers of forceful drums, Alex Kandel's youthful vocals and a nimble bassline. In a surprising turn, the band switches up the groove for the bridge with a slowly de-scending guitar riff. Guitarist Tony Smith takes on the vocal duties and stresses that he's all grown up—and drops a reference to Pav-lov's classical conditioning experiment to prove it. "I'm sick of drooling every time I hear your bell ring," he sings over a cowbell.—ET

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSCHUTZ (SINGLES)
CONTRIBUTORS: Alec Biallad, Phil Gallo, Gary Graff, Jason Lipschutz, Jillian Matiak, Sarah Maloy, Keni Mason, Erica Thompson, Carly Wolfkoff, Mikael Wood

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STILL GOING STRONG

Amy Winehouse catalog makes full-week sales impact

Amy Winehouse’s Back to Black unsurprisingly moves up the Billboard 200 this week, climbing 9-7 (39,000; up 2%, according to Nielsen SoundScan) after a full week’s worth of sales impact following her death on Saturday, July 23.

Last week’s chart only reflected two days of sales after news broke of her death. (Nielsen SoundScan’s tracking week ends at the close of business on Sunday.) Her debut album, Frank, also rallies, climbing 37-33 with 12,000 (up 58%).

On the Digital Songs chart, “Rehab” rises 46-20 (66,000; up 75%), while Winehouse also re-enters with “You Know I’m No Good” (No. 52 with 12,000, up 76%) and “Back to Black” (No. 55 with 31,000, up 81%). Fans downloaded 193,000 Winehouse tracks this week, exceeding last week’s total of 114,000—which was a 2,120% gain over the previous week’s 5,000.

On last week’s Billboard 200, covering the tracking period ending on July 24, U.S. fans downloaded approximately 35,000 copies of the Back to Black album, nearly 8,000 copies of Frank and about 5,000 copies of the B-sides collections from both Frank and Back to Black, making for a 3.400% rise over the previous week in her total album sales.

—Keith Caulfield

COUNTRY

BY DEBORAH EVANS PRICE

Commander In ‘Chief’

Exceeding expectations, Eric Church overtakes Kelly Rowland to rule Billboard 200; only second country album this year to bow atop the tally

Eric Church picked up his first No. 1 this week when third album Chief debuts atop both the Billboard 200 and Top Country Albums charts. But a recent show at Frontier Days in Cheyenne, Wyo., provided a reality check. “I stepped off the bus into a pile of horse shiT,” Church says with a laugh. “It was priceless. That will keep you grounded right there.”

Exceeding expectations, Church’s EMI Nashville album sold nearly 145,000 first-week units, according to Nielsen SoundScan. It also marked the second-highest debut week for a country album this year, behind Brad Paisley’s This Is Country Music (May 25, 153,000 units). Moreover, Chief is only the second country album to debut at No. 1 on the Billboard 200, following Blake Shelton’s July 12 release Red River Blue. Chief also claims the No. 1 spot on Top Digital Albums with 51,000 downloads, the biggest digital week for a country album this year.

“People were looking at Kelly Rowland’s numbers,” Church says. “All of a sudden, we blow by everybody and people are asking, ‘Who the hell is Eric Church, and how did he sell this many records without No. 1 songs?’” (See Over The Counter, page 93.) “I don’t tweet. I’m not a Facebook guy. I don’t do any of those things. To have this kind of success the first week, it’s about the music. It’s really restoring my faith.”

The North Carolina native played a showcase at New York’s Bowery Ballroom on street date—also featuring the five songwriters who helped him write Chief—and taped an episode of “AOL Sessions.” But there weren’t any major TV appearances or special marketing plans to launch the album.

“When you see his live shows, you get it. When you hear his albums, you get it,” Capitol Records Nashville senior VP of marketing Cindy Mabe says. “He makes albums. He doesn’t try to make songs for radio. If you look at where his songs have peaked on the chart, he’s not a top-five-song artist. His spin-to-sales ratio is out of the ballpark. He’s been building the live show from day one and doing it his own way. He’s taken rock clubs over, playing really late shows, and building a base that’s not the same base we go after as a format overall. He’s got 36-year-old boys that are huge fans.”

Church’s three albums—including Carolina and Sinners Like Me—have been produced by Jay Joyce, a Nashville-based producer primarily known for working with non-country acts like Audio Adrenaline, Macy Gray and John Hiatt. “I don’t use steel guitars, fiddles and stuff other people may have in country music,” Church adds. “We’ve a little more progressive with the sound, but at the same time you try to keep the songs current. We just gave it a little twist.”

Church is touring with Toby Keith through October. Then he’ll come home to await the birth of his first child, a boy. After the first of the year, he’ll embark on his first tour as a headliner. Lined up at the follow-up to first single “Homeboy” is the track “Drink in My Hand.”

“The one thing that we’ve done right,” Mabe says, “is we’ve let Eric be Eric. What he’s done right is make incredible records that have huge word-of-mouth.”

“Word-of-mouth has to be the reason,” Church says of his success. “There’s no other way. In no other category do we stack up to do the kind of numbers we did this week based on past sales, based on past radio success, based on anything. It has to be the fans who took the reins and said, ‘We’re going to be the one to carry the flag for him. We’re going to be the ones that are ambassadors for letting everybody else know about this music.”

AMY WINEHOUSE’S BEST-SELLING DIGITAL SONGS

<table>
<thead>
<tr>
<th>Sales, Week Ending July 31</th>
<th>% Gain</th>
<th>Sales, Week Ending July 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Rehab”</td>
<td>57,000</td>
<td>52%</td>
</tr>
<tr>
<td>“You Know I’m No Good”</td>
<td>27,000</td>
<td>47%</td>
</tr>
<tr>
<td>“Back to Black”</td>
<td>35,000</td>
<td>49%</td>
</tr>
<tr>
<td>“Valerie”</td>
<td>15,000</td>
<td>54%</td>
</tr>
<tr>
<td>“Tears Dry on Their Own”</td>
<td>9,000</td>
<td>70%</td>
</tr>
</tbody>
</table>

SOURCE: Nielsen SoundScan
Five...And Counting

Hot U.K. boy band JLS scores its fifth No. 1 single, but has yet to translate that success statewide

U.K. boy band JLS is enjoying a perfect start to its third album campaign. The four-piece pop group, which finished second during the 2008 season of Simon Cowell’s music talent TV show “The X Factor,” scored its fifth U.K. No. 1 this week with “She Makes Me Wanna” featuring U.S. rapper Dev (Devin Star Tailor). The uptempo, RedOne-produced dance track—mixing slick, synth-fueled production with catchy Auto-Tuned vocal harmonies—posted first-week sales of 90,000, according to the Official Charts Co.

Signed to Epic/Sony Music Entertainment, JLS comprises Aston Merrygold, Marvin Humes, Ortise Williams and JB Gill. The quartet first topped the U.K. singles chart with the infectious “Beat Again” in July 2009. Follow-up singles “Everybody In Love,” “Love You More” and “The Club Is Alive” also went to No. 1. The band’s combined singles sales total more than 1.6 million, according to the OCC, while its album sales are similarly impressive. JLS, the group’s 2009 debut album, has sold 1.3 million units; sophomore set Outta This World, which featured production by Sargate, has moved 610,000, according to the OCC. The multiple BRIT Award-winning group, whose name stands for “Jack The Lad Swing,” will release its yet-untitled third album in the United Kingdom on Nov. 14.

“JLS could easily have slipped from view after their initial TV success, as other acts have. Instead, they have used the platform to brilliant effect to launch a truly impactful career,” says Gennaro Castaldo, spokesman for HMV, the leading U.K. entertainment retailer. “Clearly there was a real gap in the market for such a boy band,” adds Castaldo, who anticipates JLS’s forthcoming third album to be a key fall release and predicts the group to “go on to even greater things.”

Despite the band’s U.K. success, an international breakthrough has yet to happen. The band’s JLS made its official U.S. bow in summer 2010 on live. That release was supported by a traditional radio and promotional tour, but sales stalled at a mere 2,000, according to Nielsen SoundScan. “Everybody in Love,” JLS’s only U.S. hit to date, has sold 69,000 downloads and peaked at No. 38 on the Mainstream Top 40 chart.

Live couldn’t be reached for comment at press time. Epic Records declined to comment, other than to confirm that the label is working on international plans for JLS’ next release...
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Eric Church's No. 1 Marks Curious Country Feat

It's fair to say that Eric Church's arrival at No. 1 on both the Billboard 200 and Top Country Albums is a little surprising, based on his good-but-not-great chart history.

The self-defined "bad boy" earns his first No. 1 album with his third set, Chief, launching with a career-high sales week of 145,000, according to Nielsen SoundScan. In doing so, he becomes the first core country artist to have a No. 1 album without having had a No. 1 on the radio airplay-powered Hot Country Songs chart since 1994, when Tim McGraw's No. 1 album, "Mark My Words" (Elektra) topped the chart before his single "Don't Take the Girl" reached the top of the Hot Country Songs chart.

Chief's feat is notable because radio airplay is the usual path to success for country acts. That's not to say that Church hasn't had hits, of course, but he hasn't had a blockbuster No. 1 single yet—or even a top five hit—which makes his No. 1 achievement all the more remarkable.

The 14-year-old has gone as high as No. 10 on Hot Country Songs twice, with "Love Your Love the Most" in 2009 and last year's "Hell on the Heart." His latest single, "Homeboy," the lead track from Chief, is backward-bulleted at No. 15 on Hot Country Songs this week after earlier peaking at No. 13.

More incredibly, Church is the only core country artist to have a Billboard 200 No. 1 without having previously earned a top five single on Hot Country Songs since 1967. That's when Bobbie Gentry's "Ode to Billie Joe" topped the albums list on Oct. 14, 1967. Gentry's only top 10 single came later in 1970, when "All I Have to Do Is Dream" reached No. 6.

SLOW AND STEADY: Eric Church has been steadily growing his fan base thanks to positive word-of-mouth and tireless touring since his Sinners Like Me album arrived in 2006. That set has sold 414,000 thus far.

His last full-length, 2009's Carolina, debuted and peaked at No. 17 on the Billboard 200 with 31,000 sold in its first week. It has moved 496,000 total in the United States.

In its 123 weeks in release, it has sold at least 2,000 copies in every frame (save for six).

Additionally, his Sinners album picked up steam earlier this year, when, after basically selling no more than 1,000 copies per week since the beginning of 2008, its sales lit up in late February. Not so coincidentally, that's when "Homebody" was serviced to radio stations. Clearly, something resonated with fans, who wanted to hear more of Church and sought out his earlier work, thus prompting Sinners' sales spikes.

It would seem that all of those fans have gained his during the past few years turned out to pick up Chief last week.

(ROT) NO. 1 WITH A BULLET: Out of all the country acts that have topped the Billboard 200, only Eric Church, Tim McGraw, Bobbie Gentry, Linda Ronstadt and Olivia Newton-John did so without claiming an earlier No. 1 on Hot Country Songs.

And Chief is Church's third top 10 album this month since, after basically selling no more than 1,000 copies per week since the beginning of 2008, its sales lit up in late February. Not so coincidentally, that's when "Homebody" was serviced to radio stations. Clearly, something resonated with fans, who wanted to hear more of Church and sought out his earlier work, thus prompting Sinners' sales spikes.

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COUNTRY HISTORY: All told, in the 55-year history of the Billboard 200, Eric Church is the 28th act to reach No. 1.

The number of men with chart-toppers far outweighs the ladies and duos/groups. Fourteen dudes have led the list: Church, Tim McGraw, Garth Brooks, Glen Campbell, Johnny Cash, Kenny Chesney, Billy Ray Cyrus, Alan Jackson, Toby Keith, John Michael Montgomery, Kenny Rogers, Blake Shelton, George Strait and Keith Urban.

Our 10 leading ladies? Bobbie Gentry, Faith Hill, Reba McEntire, Olivia Newton-John, LaAnn Rimes, Linda Ronstadt, Taylor Swift, Shania Twain, Carrie Underwood and Gretchen Wilson. And, finally, the four No. 1 dudes/groups: Dixie Chicks, Lady Antebellum, Rascal Flatts and Sugarland.

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>ALBUMS</th>
<th>SOCIAL ALBUMS*</th>
<th>DIGITAL TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>5,762,000</td>
<td>1,754,000</td>
<td>23,329,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>5,623,000</td>
<td>1,776,000</td>
<td>24,062,000</td>
</tr>
<tr>
<td>Change</td>
<td>2.5%</td>
<td>-1.2%</td>
<td>-3.0%</td>
</tr>
<tr>
<td>This Week Last Year</td>
<td>5,213,000</td>
<td>1,480,000</td>
<td>20,698,000</td>
</tr>
<tr>
<td>Change</td>
<td>10.5%</td>
<td>16.5%</td>
<td>12.7%</td>
</tr>
</tbody>
</table>

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Week</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>5.88</td>
<td></td>
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</table>

Year-To-Date

<table>
<thead>
<tr>
<th>OVERALL ALBUM SALES</th>
<th>2009</th>
<th>2010</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>174,912,000</td>
<td>177,801,000</td>
<td>1.6%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>681,263,000</td>
<td>754,355,000</td>
<td>10.7%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>1,649,000</td>
<td>1,583,000</td>
<td>-4.5%</td>
</tr>
<tr>
<td>Total</td>
<td>857,354,000</td>
<td>933,759,000</td>
<td>8.9%</td>
</tr>
</tbody>
</table>

| ALBUMS WITH A* | 243,048,300 | 253,236,500 | 4.2% |

*Includes digital album sales (15%) with 10 tracks downloaded equivalent to 15 album sales.

DIGITAL TRACKS SALES

<table>
<thead>
<tr>
<th>Digital Tracks</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>618.3 million</td>
<td>754.4 million</td>
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</table>

SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>2010</th>
<th>2011</th>
<th>CHANGE</th>
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</thead>
<tbody>
<tr>
<td>CDs</td>
<td>125,999,000</td>
<td>118,335,000</td>
<td>-5.5%</td>
</tr>
<tr>
<td>Digital</td>
<td>48,180,000</td>
<td>57,290,000</td>
<td>18.9%</td>
</tr>
<tr>
<td>Vinyl</td>
<td>1,522,000</td>
<td>2,145,000</td>
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<tr>
<td>Other</td>
<td>20,000</td>
<td>36,000</td>
<td>80.0%</td>
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</tbody>
</table>

YEAR-TO-DATE SALES BY ALBUM CATEGORY

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>2009</th>
<th>2010</th>
<th>CHANGE</th>
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<tbody>
<tr>
<td>Current</td>
<td>91,660,000</td>
<td>94,349,000</td>
<td>3.4%</td>
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<tr>
<td>Catalog</td>
<td>77,263,000</td>
<td>85,452,000</td>
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<tr>
<td>Deep Catalog</td>
<td>58,691,000</td>
<td>65,312,000</td>
<td>11.1%</td>
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CURRENT ALBUM SALES

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<th>FORMAT</th>
<th>2010</th>
<th>2011</th>
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<tbody>
<tr>
<td>10</td>
<td>97.7 million</td>
<td>94.3 million</td>
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CATALOG ALBUM SALES

<table>
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<th>FORMAT</th>
<th>2010</th>
<th>2011</th>
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<tr>
<td>10</td>
<td>77.3 million</td>
<td>83.5 million</td>
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Read Chart Beat every week at billboard.com/chartbeat.

Go to www.billboard.biz for complete chart data | 93
<table>
<thead>
<tr>
<th>Num.</th>
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<th>Title</th>
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<tr>
<td>104</td>
<td>FAME</td>
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<tr>
<td>105</td>
<td>Hemmingway's Whiskey</td>
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<td>106</td>
<td>Journey</td>
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<tr>
<td>107</td>
<td>Journey's Greatest Hits</td>
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<td>108</td>
<td>Lovestrong</td>
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<td>109</td>
<td>The Harrow &amp; the Harvest</td>
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<td>Pieces Of Me</td>
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<td>Jamaica Island In the Sun</td>
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<td>112</td>
<td>Lungs</td>
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<tr>
<td>113</td>
<td>Sorry For Party Rocking</td>
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<td>114</td>
<td>Nothing Like This</td>
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<td>Rabbits On The Run</td>
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<td>All I Want Is You</td>
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<td>Wasting Light</td>
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<td>118</td>
<td>The Foundation</td>
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<tr>
<td>119</td>
<td>The Best Of Blake Shelton</td>
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<td>120</td>
<td>Hands All Over</td>
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<td>121</td>
<td>Never Say Never: The Remixes (EP)</td>
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<tr>
<td>122</td>
<td>Hello Fear</td>
<td></td>
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<tr>
<td>123</td>
<td>Ronnie Dunn</td>
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<td></td>
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<tr>
<td>124</td>
<td>The Fame</td>
<td></td>
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</tr>
<tr>
<td>125</td>
<td>Greatest Hits. So Far!</td>
<td></td>
<td></td>
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<tr>
<td>126</td>
<td>Il Volo</td>
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<tr>
<td>127</td>
<td>Church Music</td>
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<tr>
<td>128</td>
<td>Hometown Blues</td>
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<tr>
<td>129</td>
<td>Lemonade Mouth</td>
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<td>130</td>
<td>The Road</td>
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<tr>
<td>131</td>
<td>Revolver</td>
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<tr>
<td>132</td>
<td>The Easy Life</td>
<td></td>
<td></td>
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<td>133</td>
<td>Hello Fear</td>
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<tr>
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<td>Revolver</td>
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<td>Ronnie Dunn</td>
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**Notes:**
- The chart reflects sales data as of August 13, 2011.
- The Billboard 200 is a weekly music chart that ranks the best-selling albums in the United States.
# Billboard 200 Rankings

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>176</td>
<td>&quot;The Living Proof&quot;</td>
<td>Marley</td>
<td>Legend</td>
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<tr>
<td>177</td>
<td>&quot;Fly From Here&quot;</td>
<td>Joni Mitchell</td>
<td>Reprise/Decca</td>
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<tr>
<td>178</td>
<td>&quot;The Gift&quot;</td>
<td>The Beatles</td>
<td>Capitol</td>
<td>250,000</td>
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<tr>
<td>179</td>
<td>&quot;Into The Mystic&quot;</td>
<td>Bob Marley</td>
<td>Legend</td>
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<tr>
<td>180</td>
<td>&quot;The Look Of Love&quot;</td>
<td>Frank Sinatra</td>
<td>Reprise</td>
<td>180,000</td>
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<td>181</td>
<td>&quot;I'll Be There&quot;</td>
<td>The Isley Brothers</td>
<td>King Records</td>
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<tr>
<td>182</td>
<td>&quot;All Through The Night&quot;</td>
<td>Elvis Presley</td>
<td>RCA Records</td>
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<tr>
<td>183</td>
<td>&quot;The Night They Called Elephant&quot;</td>
<td>Ray Charles</td>
<td>King Records</td>
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<td>184</td>
<td>&quot;What A Wonderful World&quot;</td>
<td>Louis Armstrong</td>
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<td>185</td>
<td>&quot;My Way&quot;</td>
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<td>Columbia/EMI</td>
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<td>&quot;Imagine&quot;</td>
<td>John Lennon</td>
<td>Apple Records</td>
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<td>187</td>
<td>&quot;I Will Remember You&quot;</td>
<td>Enrico Caruso</td>
<td>Decca</td>
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<tr>
<td>188</td>
<td>&quot;Strange Fruit&quot;</td>
<td>Billie Holiday</td>
<td>Decca</td>
<td>100,000</td>
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<tr>
<td>189</td>
<td>&quot;Over The Rainbow&quot;</td>
<td>Irving Berlin</td>
<td>Decca</td>
<td>90,000</td>
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<tr>
<td>190</td>
<td>&quot;Fever&quot;</td>
<td>Liberace</td>
<td>Decca</td>
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<tr>
<td>191</td>
<td>&quot;The Gypsy In Me&quot;</td>
<td>Dinah Washington</td>
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<td>192</td>
<td>&quot;The Man I Love&quot;</td>
<td>Ella Fitzgerald</td>
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<td>193</td>
<td>&quot;Body And Soul&quot;</td>
<td>Billie Holiday</td>
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<tr>
<td>194</td>
<td>&quot;Stardust&quot;</td>
<td>Nat King Cole</td>
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<td>195</td>
<td>&quot;Take Five&quot;</td>
<td>The Dave Brubeck Quartet</td>
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<td>196</td>
<td>&quot;Nature Boy&quot;</td>
<td>Nat King Cole</td>
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<tr>
<td>197</td>
<td>&quot;The Nearness Of You&quot;</td>
<td>George Shearing</td>
<td>Capitol</td>
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</table>

**Legend:** The Best Of Bob Marley And The Wailers

**Notes:**
- The companion set to the title of the same name also starts at No. 1.
- Fan the top Soundtracks chart, the album boasts a new original recording by Mary J. Blige, "The Living Proof."
Hoodie Allen debuts at No. 1 on the Social 50 chart. His breakthrough single, "Rich Whores," has amassed 152,000 YouTube views since its May release. More recently, her follow-up song, "Rich Whores," has brought in 72,000 views. In total, her YouTube profile views have increased from 30,000 to 152,000 in the tracking week.
1. Party Rock Anthem
2. Last Friday Night (T.G.I.F.)
3. Give Me Everything
4. Super Bass
5. Rolling in the Deep
6. The Edge of Glory
7. We Are Never Ever Getting Back Together
8. Runaway Love
9. I Wanna Go
10. We Need a Little Bit of Heaven
11. Pumped Up Kicks
12. Just Can't Get Enough
13. Lights
14. My Last
15. I Grew Up on You
16. Pumped Up Kicks
17. Just a Kiss
18. The Show Goes On
19. Out of My Head
20. The Lazy Song
21. Rolling in the Deep
22. The Edge of Glory
23. Love to Love You Baby
24. Moves Like Jagger
25. Runaway Love
26. We Need a Little Bit of Heaven
27. I Grew Up on You
28. Just a Kiss
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99. The Show Goes On
100. Out of My Head
<table>
<thead>
<tr>
<th>ARTIST (LABEL)</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
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<tbody>
<tr>
<td>Justin Timberlake (Star Trak)</td>
<td>Futuresex &amp; Lo-Fi Dreams (Interscope)</td>
<td>No. 1</td>
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<tr>
<td>Ciara (Columbia)</td>
<td>&quot;Like a Boy&quot;</td>
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<tr>
<td>Beyoncé (Def Jam)</td>
<td>&quot;Single Ladies (Put a Ring on It)&quot;</td>
<td>No. 3</td>
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<tr>
<td>Dido (Interscope)</td>
<td>&quot;Come Undone&quot;</td>
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<tr>
<td>Kings of Leon (RCA)</td>
<td>&quot;Use Someone&quot;</td>
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**ADULT CONTEMPORARY**

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<tr>
<td>Adele (Atlantic)</td>
<td>&quot;Someone Like You&quot;</td>
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<td>Taylor Swift (Big Machine)</td>
<td>&quot;You Belong With Me&quot;</td>
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<td>Ludacris (Def Jam)</td>
<td>&quot;My Girl&quot;</td>
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<tr>
<td>Mariah Carey (Island)</td>
<td>&quot;We Belong Together&quot;</td>
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<tr>
<td>Beyoncé (Def Jam)</td>
<td>&quot;I Am...Sasha Fierce&quot; (Interscope)</td>
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**ROCK SONGS**

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<td>Avenged Sevenfold (Reprise)</td>
<td>&quot;Scream&quot;</td>
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<td>Linkin Park (Warner Bros)</td>
<td>&quot;Faint&quot;</td>
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<td>System of a Down (Elephant)</td>
<td>&quot;Barely breasting the Surface&quot;</td>
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<td>Green Day (Reprise)</td>
<td>&quot;21 Guns&quot;</td>
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<td>Foo Fighters (RCA)</td>
<td>&quot;Times Like These&quot;</td>
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**MAINSTREAM TOP 40**

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<tbody>
<tr>
<td>Justin Timberlake (Star Trak)</td>
<td>&quot;Love Pump&quot;</td>
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<td>Lady Gaga (Interscope)</td>
<td>&quot;Just Dance (Bass Boosted)/ Pump Up the Jam (Bass Boosted)&quot; (Interscope)</td>
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<tr>
<td>Katy Perry (Capitol)</td>
<td>&quot;Firework&quot;</td>
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<tr>
<td>Taylor Swift (Big Machine)</td>
<td>&quot;You Belong With Me&quot;</td>
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<tr>
<td>Avril Lavigne (RCA)</td>
<td>&quot;Girlfriend&quot;</td>
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**ADULT TOP 40**

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<tr>
<td>The Black Eyed Peas (Interscope)</td>
<td>&quot;Boom Boom Pow&quot;</td>
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<td>Pitbull (RCA)</td>
<td>&quot;International Love&quot;</td>
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<td>Jennifer Lopez (Def Jam)</td>
<td>&quot;I Luh You Papi&quot;</td>
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<tr>
<td>Usher (Island)</td>
<td>&quot;Love in This Club&quot;</td>
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<td>T-Pain (Interscope)</td>
<td>&quot;Buy You a Drank (Cant Die 'Til I Try)&quot;</td>
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**TRIPLE A**

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<tr>
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<td>&quot;Cinderella Man ( Pt. II)&quot;</td>
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<td>&quot;Paparazzi&quot;</td>
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<tr>
<td>Taylor Swift (Big Machine)</td>
<td>&quot;You Belong With Me&quot;</td>
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<tr>
<td>Beyoncé (Def Jam)</td>
<td>&quot;Single Ladies (Put a Ring on It)&quot;</td>
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<td>Rihanna (Def Jam)</td>
<td>&quot;Love the Way You Lie ( Pt. II)&quot;</td>
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HOT COUNTRY SONGS

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<th>Title</th>
<th>Week(s)</th>
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<th>Publisher &amp; Producer</th>
<th>Label</th>
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<td>Zac Brown Band Featuring Jimmy Buffett</td>
<td>Just a Kiss</td>
<td>3-4-16</td>
<td>1</td>
<td>P2</td>
<td>Sony BMG Nashville</td>
<td>Capitol Nashville</td>
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<tr>
<td>Kacy Cosmic</td>
<td>Made in America</td>
<td>8-13</td>
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<td>P2</td>
<td>Sony BMG Nashville</td>
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<tr>
<td>Alabama</td>
<td>Ain’t No Little Girls Left</td>
<td>10-10</td>
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<td>P2</td>
<td>Sony BMG Nashville</td>
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<tr>
<td>Lee Brice</td>
<td>Love Like Crazy</td>
<td>12-19</td>
<td>5</td>
<td>P2</td>
<td>Sony BMG Nashville</td>
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<tr>
<td>Blake Shelton</td>
<td>I’m Comin’ Back</td>
<td>13-26</td>
<td>7</td>
<td>P2</td>
<td>Sony BMG Nashville</td>
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Top Country Albums

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<td>Like Jesus Does</td>
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<tr>
<td>Jason Aldean</td>
<td>My Kinda Party</td>
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<td>Blake Shelton</td>
<td>Red River Blue</td>
<td>10-26-26</td>
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<td>Chris Young</td>
<td>Neon</td>
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<td>Scotty McCreery</td>
<td>I Love You This Big</td>
<td>12-26-26</td>
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<td>Zac Brown Band</td>
<td>You Get What You Give</td>
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<td>Speak Now</td>
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BLUEGRASS ALBUMS

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BETWEEN THE BULLETS

Zac Brown Band claims its sixth straight and seventh overall No. 1 on Hot Country Songs with "Knee Deep" (3-1), bringing featured artist Jimmy Buffett to the summit for a sec-ond time—the first was an eight-week run with Alan Jackson on "It's Five O'Clock Somewhere" in 2003. Unaccompanied by other acts. Buffett achieved his best rank when signature song "Margaritaville" rose to No. 13 in 1997. With the departure of a No. 2 peak with "Whatever It Is" two years ago, the band's singles have all reached No. 1. 

Wade Jessen
### Top R&B/Hip-Hop Albums

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<td>KELLY ROWLAND</td>
<td>Here I Am</td>
<td>CAPITOL</td>
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<tr>
<td>R. KELLY</td>
<td>Only One</td>
<td>UNIVERSAL REPUBLIC</td>
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<td>BEYONCE</td>
<td>I Am...Sasha Fierce</td>
<td>SHATY / INTERSCOPE</td>
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<tr>
<td>JOSIE STONE</td>
<td>Love &amp; Hope</td>
<td>STREET</td>
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<td>BAD MEETS EVIL</td>
<td>Hell: The Sequel</td>
<td>SHADY / INTERSCOPE</td>
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<td>DJ KHALED</td>
<td>Kiss the Dust</td>
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<td>JILL SCOTT</td>
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<td>BIG SEAN</td>
<td>Finally D.O.D.</td>
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<td>PIBULL</td>
<td>Friday Night</td>
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<td>NICCI MINAJ</td>
<td>No #10 Single</td>
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<td>WU-TANG</td>
<td>Legendary</td>
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<td>Rolling Papers</td>
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<td>EMILY</td>
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<td>BomBSHELL / DODGERS</td>
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<td>CHRISS BROWN</td>
<td>Jane's groove</td>
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<td>LEONI</td>
<td>Pissed Off</td>
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<td>KIRK FRANKLIN</td>
<td>Hello (Part II)</td>
<td>BEATY</td>
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<td>JAY ROCK</td>
<td>Follow Me Home</td>
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<td>KINDRED THE FAMILY SOUL</td>
<td>FOLLOW ME HOME</td>
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<td>TECH N9NE</td>
<td>36 Bars</td>
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<td>BEASTIE BOYS</td>
<td>Audio-Technica</td>
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<td>VARIOUS ARTISTS</td>
<td>We Are Family</td>
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<td>SADIE</td>
<td>The Sweat Collector</td>
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<td>LLOYD</td>
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<td>LIL WAYNE</td>
<td>L.A. Style (Twist &amp; Shout)</td>
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<td>CEE LO GREEN</td>
<td>Take Me to Church (feat. Brandy, K. Ross)</td>
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<td>LUPE Fiasco</td>
<td>Leader of the是为了 (The People)</td>
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<td>BRIAN McKNIGHT</td>
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<td>KYE NELSON</td>
<td>God's Not Dead (feat. Akon)</td>
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<td>R. KELLY</td>
<td>Love Letter (feat. Bria)</td>
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<td>ROYAL CREATOR</td>
<td>Right Now</td>
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<td>NEXIC</td>
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<td>NUNO</td>
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<td>RICK ROSS</td>
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<td>KID CUDI</td>
<td>Bud &amp; Mary</td>
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<tr>
<td>CURREN$Y</td>
<td>Rhymes to Reap</td>
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<tr>
<td>MARY MARY</td>
<td>I'm Scared (ft. DJ Jazzy Jeff)</td>
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<td>TREVOR TROYSONZ</td>
<td>Walk This Way (feat. Factory of Light)</td>
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<td>WAKA FLOCKA FLAME</td>
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<td>RAPHAEL SADIOQ</td>
<td>Fire (feat. La Fonda)</td>
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<td>ROBB BLACK</td>
<td>Same Time (feat. Teedra Moses)</td>
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<td>MAVICIA</td>
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<td>TREM X</td>
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<td>MAC MILLER</td>
<td>Best Life (feat. T-Pain)</td>
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<td>KELLY PRICE</td>
<td>Boogie Rain (feat. Kelly Rowland)</td>
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<td>BARRY WHITE</td>
<td>The Way You Do</td>
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<tr>
<td>SHAWNEE SMITH</td>
<td>Back to Mind</td>
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### Mainstream R&B/Hip-Hop

#### Title: How to Love (IBM's Romantic Republic)

1. I'm On One (Ariana Grande & Nicki Minaj)
2. Give Me Everything (Diddy & Rick Ross)
3. Super Bass (Nicki Minaj)
4. Motivation (Drake)
5. Last Night Tonight (T.I. ft. Ariana Grande)
6. Last Friday Night (T.G.I.F.) (Bruno Mars)
7. Last Day On Earth (T.I. ft. Ariana Grande)
8. One Thing Right (T.I. ft. Ariana Grande)
9. Best Thing I Never Had (Beyoncé)
10. I Need Your Love (Diddy & Rick Ross)
11. With Me (Beyoncé & Jay Z)
12. The Show Goes On (Jordin Sparks)
13. Everyday (Beyoncé)
14. I See Love (Beyoncé)
15. The Way You Do (Kelly Rowland & Romeo Santos)
16. Don't You Worry Child (Papaya)

### Rhythmic

#### Title: Here I Am

Kelly Rowland earns her first No. 1 on Top R&B/Hip-Hop Albums with her third studio set—and first on Universal Motown—as Here I Am debuts at No. 1 with 77,000. The Destiny’s Child alum (she scored three top-charting R&B albums with the group) launched her solo career on Columbia in 2002 with Simply Deep, which debuted and peaked at No. 3, also with 77,000. Her sophomore set, Ms. Kelly, did one rank better, opening at No. 2 (82,000). On the Billboard 200, Here I Am hops onto the list at No. 3, also becoming her highest-ranking effort on that chart. Rowland recently wrapped a seven-week stay atop Hot R&B/Hip-Hop Songs with Here I Am’s “Motivation,” featuring Lil Wayne (No. 2 this week), which helped build anticipation for the set. —Karniah Santiago
### Dance Club Songs

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<td>Don't Wanna</td>
<td>Anne-Marie</td>
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<td>The Way You Lied</td>
<td>Tame Impala</td>
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<td>5</td>
<td>Niall</td>
<td>Zara Larsson</td>
<td>Republic</td>
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<td>6</td>
<td>Vella</td>
<td>AlunaGeorge</td>
<td>Epic</td>
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<td>7</td>
<td>Party Rock Anthem</td>
<td>LMFAO</td>
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<td>8</td>
<td>Freaky Friday</td>
<td>Paris Jackson</td>
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<tr>
<td>9</td>
<td>When the Lights Come Up</td>
<td>Chase &amp; Status</td>
<td>RCA</td>
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<td>10</td>
<td>Glitter</td>
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<tr>
<td>11</td>
<td>Ready 2 Go</td>
<td>Zedd, Miley Cyrus</td>
<td>RCA</td>
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<td>12</td>
<td>Outta Control</td>
<td>The Weeknd</td>
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<td>15</td>
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<td>16</td>
<td>Give It</td>
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<td>17</td>
<td>Bounce</td>
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### Dance Airplay

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<td>2</td>
<td>I Wanna Go</td>
<td>Niall Horan</td>
<td>Republic</td>
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<td>3</td>
<td>Dirty Rock Anthem</td>
<td>Palaye Royale</td>
<td>Republic</td>
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<tr>
<td>4</td>
<td>Little Dragon</td>
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<td>Give Me Everything</td>
<td>Jonas Brothers</td>
<td>Hollywood</td>
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<td>Sun Is Up</td>
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<td>Save the World</td>
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### Traditional Jazz Albums

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<td>3</td>
<td>Shoswbaqan To Nawa</td>
<td>Dan Rich</td>
<td>Crosby通风</td>
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<td>4</td>
<td>push</td>
<td>John Mayer</td>
<td>Universal</td>
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<td>5</td>
<td>No Woman</td>
<td>Nicole Miller</td>
<td>Universal</td>
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<td>6</td>
<td>The Windy Dance</td>
<td>Front Porch</td>
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<td>7</td>
<td>Feels So Good</td>
<td>Jonathan Butler</td>
<td>Motown</td>
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### Contemporary Jazz Albums

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<td>Concord</td>
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<td>Kristin Korb</td>
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### Jazz/Classical

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<td>Waiting for the Sun</td>
<td>Ira Marinsky</td>
<td>Japan</td>
</tr>
<tr>
<td>3</td>
<td>Where Are We Going</td>
<td>Niki</td>
<td>Pacific</td>
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### World Albums

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<td>Mateo Fernandez</td>
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<td>2</td>
<td>Jump</td>
<td>Michael Richard</td>
<td>Blue Note</td>
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<td>3</td>
<td>Jingle Bell Rock</td>
<td>The Andrews Sisters</td>
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Go to www.billboard.biz for complete chart data
### Hot Latin Songs

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<td>1.</td>
<td><strong>Give Me Everything</strong></td>
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<td>2.</td>
<td><strong>Bueno de Follo</strong></td>
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</tr>
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<td>3.</td>
<td><strong>El Cortocircuito</strong></td>
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<td><strong>Vamos a Regresar</strong></td>
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<td><strong>Te Amo y Te Amo</strong></td>
<td>12</td>
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<td><strong>Enamórame</strong></td>
<td>13</td>
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<td><strong>Te No Deseas</strong></td>
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<td><strong>Siempre en Mi</strong></td>
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<td><strong>Morenita</strong></td>
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<td><strong>Por Favor</strong></td>
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### Top Latin Albums

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<td><strong>Enamorada</strong></td>
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<tr>
<td>3.</td>
<td><strong>Mi Corazon En El Pantano</strong></td>
<td>18</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Yo Me Quiero De Ti</strong></td>
<td>17</td>
</tr>
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<td>5.</td>
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<td>6.</td>
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<td>10.</td>
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### Regional Mexican Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks in Top 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Amor Clandestino</strong></td>
<td>9</td>
</tr>
<tr>
<td>2.</td>
<td><strong>El Viejito</strong></td>
<td>9</td>
</tr>
<tr>
<td>3.</td>
<td><strong>Dime Que No</strong></td>
<td>8</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Dame Tu Perdón</strong></td>
<td>8</td>
</tr>
<tr>
<td>5.</td>
<td><strong>Si Tu No Te Vas</strong></td>
<td>7</td>
</tr>
<tr>
<td>6.</td>
<td><strong>[Title not specified]</strong></td>
<td>7</td>
</tr>
<tr>
<td>7.</td>
<td><strong>[Title not specified]</strong></td>
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### Latin Pop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks in Top 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Give Me Everything</strong></td>
<td>14</td>
</tr>
<tr>
<td>2.</td>
<td><strong>Bueno de Follo</strong></td>
<td>12</td>
</tr>
<tr>
<td>3.</td>
<td><strong>Vamos a Regresar</strong></td>
<td>11</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Te Amo y Te Amo</strong></td>
<td>11</td>
</tr>
<tr>
<td>5.</td>
<td><strong>Enamórame</strong></td>
<td>10</td>
</tr>
<tr>
<td>6.</td>
<td><strong>Te No Deseas</strong></td>
<td>10</td>
</tr>
<tr>
<td>7.</td>
<td><strong>Siempre en Mi</strong></td>
<td>10</td>
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<tr>
<td>8.</td>
<td><strong>Por Favor</strong></td>
<td>9</td>
</tr>
<tr>
<td>9.</td>
<td><strong>Morenita</strong></td>
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<tr>
<td>10.</td>
<td><strong>Por Favor</strong></td>
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### Latin Rhythm Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks in Top 10</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Give Me Everything</strong></td>
<td>11</td>
</tr>
<tr>
<td>2.</td>
<td><strong>Bueno de Follo</strong></td>
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<td>3.</td>
<td><strong>Vamos a Regresar</strong></td>
<td>9</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Te Amo y Te Amo</strong></td>
<td>9</td>
</tr>
<tr>
<td>5.</td>
<td><strong>Enamórame</strong></td>
<td>8</td>
</tr>
<tr>
<td>6.</td>
<td><strong>Te No Deseas</strong></td>
<td>8</td>
</tr>
<tr>
<td>7.</td>
<td><strong>Siempre en Mi</strong></td>
<td>8</td>
</tr>
<tr>
<td>8.</td>
<td><strong>Por Favor</strong></td>
<td>7</td>
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<tr>
<td>9.</td>
<td><strong>Morenita</strong></td>
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</tr>
<tr>
<td>10.</td>
<td><strong>Morenita</strong></td>
<td>7</td>
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### Tropical Airplay

<table>
<thead>
<tr>
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<th>Artist/Label</th>
<th>Weeks in Top 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Solo En Tu Tiempo</strong></td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td><strong>Locos Los 2</strong></td>
<td>11</td>
</tr>
<tr>
<td>3.</td>
<td><strong>Dame Tu Perdón</strong></td>
<td>10</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Si Tu No Te Vas</strong></td>
<td>10</td>
</tr>
<tr>
<td>5.</td>
<td><strong>Dame Tu Perdón</strong></td>
<td>10</td>
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<td>6.</td>
<td><strong>Dame Tu Perdón</strong></td>
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<tr>
<td>7.</td>
<td><strong>Si Tu No Te Vas</strong></td>
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<td>8.</td>
<td><strong>Si Tu No Te Vas</strong></td>
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<td>9.</td>
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<tr>
<td>10.</td>
<td><strong>Dame Tu Perdón</strong></td>
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### Latin Rock Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks in Top 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>Give Me Everything</strong></td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td><strong>Bueno de Follo</strong></td>
<td>12</td>
</tr>
<tr>
<td>3.</td>
<td><strong>Vamos a Regresar</strong></td>
<td>12</td>
</tr>
<tr>
<td>4.</td>
<td><strong>Te Amo y Te Amo</strong></td>
<td>12</td>
</tr>
<tr>
<td>5.</td>
<td><strong>Enamórame</strong></td>
<td>12</td>
</tr>
<tr>
<td>6.</td>
<td><strong>Te No Deseas</strong></td>
<td>12</td>
</tr>
<tr>
<td>7.</td>
<td><strong>Siempre en Mi</strong></td>
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<td>8.</td>
<td><strong>Por Favor</strong></td>
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<tr>
<td>10.</td>
<td><strong>Morenita</strong></td>
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</tbody>
</table>

### JERRY RIVERA RETURNS

Jerry Rivera returns at No. 13 on Top Latin Albums with _Amor Existe_, his first studio set of original songs to hit the chart in nine years. Existe is Rivera’s highest-ranking studio album since _Hoy Vivo_ hit No. 8 in 2002. (Existe re-enters Tropical Albums at No. 4 after spending three weeks on that list due to digital sales prior to the album’s physical release on July 26.) Lead single “Solo En Tu Tiempo” holds at No. 1 on Tropical Airplay for a third week. —Karina Santiago
<table>
<thead>
<tr>
<th>Country</th>
<th>Digital Songs</th>
<th>Albums</th>
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<tbody>
<tr>
<td>EURO</td>
<td>INHELEN SELSEDIAN INTERNATIONAL</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>JAPAN</td>
<td>BILLBOARD JAPAN HOT 100</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>UNITED KINGDOM</td>
<td>(THE OFFICIAL CHART CO.)</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>GERMANY</td>
<td>(MEDIA CONTROL)</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>FRANCE</td>
<td>INHELEN SELSEDIAN INTERNATIONAL</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>CANADA</td>
<td>INHELEN SELSEDIAN INTERNATIONAL</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>AUSTRALIA</td>
<td>INHELEN SELSEDIAN INTERNATIONAL</td>
<td>August 13, 2011</td>
</tr>
<tr>
<td>ITALY</td>
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<td>August 13, 2011</td>
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<tr>
<td>SPAIN</td>
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<td>August 13, 2011</td>
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<td>INHELEN SELSEDIAN INTERNATIONAL</td>
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<tr>
<td>LUXEMBOURG</td>
<td>INHELEN SELSEDIAN INTERNATIONAL</td>
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<td>PORTUGAL</td>
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<tr>
<td>MEXICO</td>
<td>AIRPLAY</td>
<td>JUNE 24, 2011</td>
</tr>
</tbody>
</table>

**Data for week of AUGUST 13, 2011**

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Welk Music Group names Cliff O’Sullivan GM/senior VP of Sugar Hill Records in Nashville. He was senior VP of group marketing at Universal Music Group Distribution.

PUBLISHING: BMI appoints Kevin Forbes senior enterprise architect in the company’s Information Services Group. He was an enterprise architect at Prolifics.

TOURING: Ticketing solutions company Vendini taps Michael Walthus as managing director of its Chicago office. He was executive VP of the Central region at Ticketmaster.

TV/FILM: A&E Television Networks names Stephen Sapernstein manager and Glenn Goldstein senior creative manager of the company’s Music Services group. Sapernstein was GM of Tuff City Music Group, and Goldstein was senior manager of copyright administration at EMI Music Publishing.

Asia TV USA, the entertainment and media distributor of Zee TV in the United States, names Tom Marsillo senior VP of advertising sales for the mainstream market. He was president of Spanish Television Sales.

MANAGEMENT: McGee Entertainment taps Justin Hinote to oversee the development of online strategy and manage artist-to-fan relationships. He previously directed online management at sports marketing agency Active8Social.

RELATED FIELDS: Music sponsorship executive Kathy Aristead Olen launches Nashville-based Atticus Brand Partners, a company specializing in tour sponsorship, product endorsement, licensing and music placements. She was a VP/brand agent at William Morris Endeavor.

Publicist Crisis Requate opens new music marketing and PR company Mason Jar Media in the offices of Asheville, N.C.’s Echo Mountain Recording Studios. She was director of publicity at Music Allies.

—Edited by Mitchell Peters

GOOD WORKS

SINGER BILAL TEAMS WITH AUTISM SPEAKS

Following the release of soul singer Bilal’s 2010 album, Aintright’s Revenge, autism science and advocacy organization Autism Speaks caught wind of the set’s track “Little One,” based loosely on the artist’s 9-year-old son who struggles with the disorder.

“The people from Autism Speaks really took to it and last year, I was down in Washington, D.C., and sang it at a charity walk,” Bilal says. “Ever since then, we’ve been in connection with each other.”

The relationship has led to a partnership with Bilal’s current U.S. tour, where the singer meets parents in select cities to discuss the challenges of having an autistic child. “As a parent with a child with autism, it’s cool to talk to other parents, because with autism being such a new type of diagnosis not a lot of doctors really have a concrete way to deal with those children,” he says. “There’s a large spectrum of autism, some kids are very hyper and some are very introverted. So it’s cool to talk to different parents and hear their methods.”

During the tour, which ends Sept. 16 at B.B. King’s in New York, Autism Speaks representatives will be on hand giving out T-shirts and pamphlets about the organization.

—Mitchell Peters
Kelly Rowland cozies up at Universal Republic's (Universal) 30th birthday celebration at the Standard Hotel's Meat & Pretzels in New York. The party featured the release of new album Here I Am, which stormed the Top 10 of Universal Motown Republic Records' official music charts.

**Below:**clockwise from top left: James Lavelle (U2’s “Glow”/“This Is the Color”), Robert Duncan (Adele’s “Crosstown Traffic,” U2’s “Breathe the Vampire Slayer”), Nathan Barr (True Blood), Edward Rogers (The Vampire Diaries), Danny Jacob (Cher’s “Honey,” Oscar winner), Alami Dawadi (CBS’s “Game of Thrones,” Paramount Pictures), Jon M. and ASCAP film and TV music rep Jeff Jaganski.
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