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SADE

INDIANA STATE FAIR TRAGEDY
WHEN DO YOU CALL OFF THE SHOW?

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SHE'S BACK WITH A BLOCKBUSTER TOUR

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ON THE COVER: Sade photograph by Mark Hochstein/Zuma Press
Rich Fitzgerald
1947 - 2011

Richie. You will be missed.

The alumni family of Warner Bros., Reprise and distributed labels mourns the loss of one of its brightest lights.

Beyond the door
There's peace I'm sure
And I know there'll be no more
Tears in heaven

Over the years Rich has become a good friend, and in an industry that abounds with hustlers and faceless corporate entities, he stands out as a decent, honest man who has a passion for music.

I wish there were more like him. - Clapton: The Autobiography
Disaster At The Fair

After a collapsing stage in Indiana kills five, outdoor event safety is thrust into the spotlight

Storm of destruction: A stage at the Indiana State Fair collapsed on Aug. 13 just before country duo Sugarland had been scheduled to perform, killing five and injuring dozens.

Stricter enforcement of fire codes helped make clubs safer after 100 people perished during the notorious Great White show in February 2003 when a blaze destroyed the Station nightclub in West Warwick, R.I.

Now, following the Aug. 13 stage collapse at the Indiana State Fair that killed five people and injured dozens of others, similar efforts are likely to be concentrated around the staging of outdoor concerts. Every summer, thousands of outdoor shows take place all over the world without incident. But building standards and weather-related safety precautions at such events have often been at the forefront of event safety discussions.

With weather radar readily available now on mobile devices, just about anyone can see what's coming. But that doesn't qualify them to make the call on what should be done. Mayers believes one person on-site should be charged with monitoring the weather at such events. "Moving forward, there needs to be a trained person or trained language that clarifies who is in charge of making the stage-wide weather stop or delay call," he says. "Remove any claims of command questions on-site."

Inadequate weather monitoring may have played a role in the Indiana State Fair tragedy. The Indianapolis Star newspaper reported that the National Weather Service had issued a "severe thunderstorm warning" — which urges anyone in the vicinity to seek immediate shelter — six minutes before an announcement told the crowd gathered by the stage that "in just a couple of minutes we're going to try to get Sugarland onstage. Have a great show."
VP at Doodsion Insurance Brokerage in Dallas, says staging claims are so infrequent that when they happen, it's big news. "If you take the number of festivals that are happening across the world, and how many stages actually collapse, it's a very small number," he says.

But when they do arise, sorting through them isn't easy. A wide range of parties carry insurance at these events, including the promoter, vendors for sound, lighting and staging, event organizers, and the acts performing. Chippendale says:

"As for who must pay a claim, it 'depends on what the cause was, because with a stage you're going to have dozens of different vendors that had stuff either attached or on a part of that stage,' he says. "They're all involved in that setup, so it's a tricky process about who is responsible for what."

While Chippendale says the Indiana stage collapse isn't likely to spark an increase in insurance rates for outdoor events or the staging companies, he adds that they could brighten awareness of the need for better risk management prior to, and during, an event. And he and others predict that all parties involved with outdoor events will be more cautious going forward, similar to the tighter regulations with clubs and pyrotechnics following the Station nightclub fire.

Mayers says that without stricter standards for outdoor concert staging, more accidents will occur. "Given the number of new, smaller festivals cropping up all over the country with small startup budgets, producers are forced to make very difficult cost-saving decisions," he says. "These decisions often compromise safety."

Building codes adopted by local municipalities don't offer much guidance on temporary structures like concert stages, according to Bill Golin, VP of the entertainment division at McKenna Engineering Group, which has provided structural engineering services for tours by rock stars "N Sync and other acts.

For outdoor event structures, Golin says there should be greater awareness of technical standards that are being revised and expanded by PLASA, an international trade group that represents live entertainment technology companies. The standards set guidelines on the construction and design of overhead structures used to cover stage areas and support equipment at outdoor entertainment events.

Golin says the recent spate of stage collapses and mishaps appear to be isolated events, but he adds that incorporating such standards into building codes would improve safety. "Rather than showing a trend, it's just a reminder that things could be better," he says.

Mayers is even more specific. He believes that the U.S. Occupational Safety and Health Administration, production companies and insurers "should require not only an engineering stamp of the structure and load rating prior to the event, but also a secondary sign-off post roof installation, before the production loads in," he says.

"There should be a separate rigging and load installation certification for all licensed required to be the chief responsible for the roof installation, one that takes into consideration all the mitigating factors—not just wind—and especially one that is in conjunction with the manufacturers. A certified person dictates how these guys' lines are set, where they are anchored, how the skins are attached to the structure, etc.etera."

Evacuation plans are also critically important for outdoor events. But their execution can be affected by more weather considerations.

The manager of a prominent touring band who wishes to remain anonymous compares outdoor events with iff weather to "a game of chicken" between performers and promoters.

If a band feels conditions are unsafe and doesn't play, "they don't get paid... and the promoter can go after them for restitution," the manager says. And if a promoter pulls the show for reasons that don't fit insurance company protocol, "he loses big, and the insurance company doesn't have to pay." And if the show is delayed, stagehand bills can increase exponentially.

Like at a public swimming pool, lightning in the sky should mean everyone out due to safety concerns, the manager says. But the promoter is scared shitless to call the show. He can't go on his gut. Instead he has to wait for his experts to tell him what's going on, and he has to make sure the protocols are met.

Because My Morning Jacket plays outdoors so much, "we are now developing and instituting a four evacuation plan and communication protocol that will be in effect for every outdoor show, regardless of the roof and canopy type and structure," Mayers says, adding that the plan takes into account the safety of the artists and crew. "This is where the agents, managers and insurance companies will need to be involved."

All of this will bring more expense and hassle to mounting outdoor shows. But the recent rash of stage accidents reminds the touring industry that failing to adopt such measures could exact an even heavier—perhaps even the ultimate—cost. 

Additional reporting by Ed Christian, Louis Hua and Mitchell Peters.

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production was the leader. No. 1 on the Billboard Hot 100. She is the only (and first female) artist in the chart’s 53-year history to match Michael Jackson’s same accomplishment, achieved in 1987-88 with five leaders from his seventh studio LP, Bad.

Following the success of her 2008 major-label debut, One of the Boys, the Santa Barbara, Calif., native entered the honeymoon phase of her career. Since “California Gurls,” featuring Snoop Dogg, reached No. 1 in June 2010, the singer continued to dominate with the chart-toppers “Teenage Dream”; “Firework”; “E.T.,” featuring Kanye West; and, as of this issue, “Last Friday Night (T.G.I.F.),” which tours a remix featuring Missy Elliott.

According to those who helped write and produce the five hits, the goal wasn’t so much to seek higher ground as it was about going back to basics. Fresh off her global Hello Kitty tour in 2009, Perry began work in Santa Barbara with Lukasz “Dr. Luke” Gottwald and Max Martin, the dynamic production/songwriting team behind “I Kissed a Girl” and “Hot N Cold." The pressure to build One of the Boys was growing, but the real-life streaking and skinny-dipping that inspired “T.G.I.F.” loosened them up.

“We were all focused on making a great record, and trying to make it as fun as possible,” says Gottwald, 37, who served as executive producer on Teenage Dream. With credits on Kelly Clarkson’s “Since U Been Gone,” Ke$ha’s “TiK ToK” and Avril Lavigne’s “Girlfriend,” Gottwald had finally broken an artist he believed in from “ground zero.” But he knew the stakes were high. “I think that has a lot to do with the three of us—Katy, myself and Max—being uncompromising. We dug our teeth in. We were not willing to let go.”

Using their time-tested pop formula, Gottwald and Martin laid sound beds with production protégés Ammo (“E.T.”) and Benny Blanco ("Dream," "Gurls"), supplying Perry and co-writer Bonnie McKee ("T.G.I.F.," "Dream," “Gurls”) with spit-shined beats. Of the five singles, only “Firework” had an outside hand: Norwegian production duo Stargate teamed with Sandy Vee for the breathtaking tune, which Perry penned with Ester Dean.

“She’s a lot more grown up. She tested the waters,” says Blanco. 23, who worked on “I Kissed a Girl” and “Hot N Cold,” and recently helmed Maroon 5 and Christina Aguilera’s “Moves Like Jagger” and Ke$ha’s “Blow.” “Her songs, they mean something,” he says of the 20-year-old performer. “When people listen to them, like ‘Firework,’ it doesn’t matter what she’s talking about. It means something. She makes you feel like you’re there experiencing whatever she’s singing about.”

Collaborators on the No. 1s praise Perry’s ability to write what she knows, whether it’s putting Barbies on the bar-becue on “T.G.I.F.” or romanticizing the idea of eternal youth on “Dream.”

**THE ROAD TO SUCCESS**

Perry with “Today” host MATT LAUER
"She has the raw talent and drive, and she's a perfectionist," says McKee, who's signed to Gottwald's Kemosabe Entertainment. "Her lyrics are so visual … it's not like every other 'up in the club' type of song. Each has its own beautiful picture that it paints—people latch onto that."

Dean, who has lent her pen to Nicki Minaj's "Super Bass," Rihanna's "S&M" and Beyoncé's "Countdown," joined Perry in the studio to flesh out her ideas for album cut "Peacock" and "Firework." The latter topped the Hot 100 in December, making it the third consecutive single from Teenage Dream to top the charts. Though Perry was on a hot streak, Dean still didn't see it coming. "It was a shock, due to the other songs that play on the radio," she says. "Thank God [Perry] decided to write a song that maybe a writer wouldn't even have given to her."

But Vee (aka Sandy Wilhelm), who co-produced with Stargate the outsider's anthem, knew it was a hit from the start. Perry "knows what she wants. She can write some good lyrics. It wasn't like Ester was writing a song. That song is a real co-write. She was so involved in the song."

Gottwald feels it's all about Perry's newness and her ability to take risks.

"A debut artist has to fight everybody, and it's almost got to be better than everybody else," he says. "But I've seen this before with artists. Once they have a bunch of big songs on it, they become staples at radio—tried and tested. Katy has become that. She's earned that, where she can do a song like 'E.T.' and it's a bit of a curve ball. Would that song work as the first single for a new artist? Maybe not. But because she just nailed it so much and killed it, she can take a chance."
A revitalized lineup of music reality shows puts artist development front and center

At the start of the year, the future of music reality shows looked deeply uncertain. Now the newly revitalized genre, helped by a successful makeover of Fox's "American Idol" and the successful debut of NBC's "The Voice," finds itself at a different sort of crossroads.

For the first time in broadcast history, singers and songwriters across multiple genres will be competing throughout the fall and spring seasons for cash prizes, publishing deals and recording contracts. NBC expanded in a cappella show "The Sing-Off" to a full fall season. Fox finally got its cast together for the U.S. debut of "The X Factor." And the Hub network saw an opportunity in bringing together teenage talent on its new show "Minors & Majors." The July 10 season premiere of BET's gospel competition show "Sunday Best" drew a combined average of 1.8 million viewers, the show's largest season premiere audience to date, according to the network.

But the schedule won't just be more of the blunt, no-holds-barred commentary of Simon Cowell, who returns to American TV this fall with "The X Factor." Thanks to "The Voice" and the supportive approach of new "Idol" judge Steven Tyler and Jennifer Lopez, benevolence and artist development have become something of a beacon for all music competition shows.

In fact "Minors & Majors" will be the first music competition show to date that won't eliminate any of its contestants. Instead, it will declare a winner at the end of 15 weeks based on who execute producers Evan and Tim Bogart want to work with in their Boardwalk Entertainment company.

"The Voice" definitely had an effect in showing how it's important to help young artists," Evan Bogart says.

With its tandem of "American Idol" and "The X Factor," Fox is putting contestants on a bullet train to instant fame, elevating Universal Music and Sony Music to co-captain the journey. The two shows aren't the only ones with major-label partnerships. Epic will release on Aug. 20 the debut of Committed, winner of last season's "Sing-Off" (see story, page 38), while Universal Republic is eying a November release for the new album by "Voice" victor Javier Colon.

But "Idol" and "The X Factor" are more transparent in their emphasis on the creation of stars. The former's studio sessions last season brought into the fold Internazionale Gefen A&M chairman Jimmy Lovine, who closely encouraged young singers with commercial aspirations who would be inclined to follow directives.

Moreover, season 10 winner Scotty McCreery benefited from the show's switch from Sony to IGA, which released an official single for McCreery's first single, "I Love You This Big," less than three months after his victory and has slated an early-October release for his debut album, a month earlier than RCA's 2010 release of season nine winner DeLayne Williams' debut album, "Live: ii." The "X Factor" will take the show-label relationship a step further, with Epic Records chairman/CEO Antonio "L.A." Reid serving as a judge and the winner getting a Sony Music/Sony Music recording contract that the labels says is valued at $5 million. The mentoring component, crucial in distinguishing "The X Factor" from "Idol," is likely to compel judges to focus on star qualities and not just pitch and song selection. "If I didn't think we couldn't find someone worth $5 million in America, we wouldn't have made commentary the game in America," Cowell said via satellite on the television Critics Assn.'s annual press tour in Beverly Hills on Aug. 5.

Based on the 12-minute promo tape Fox created for "The X Factor," the show will feature a mixture of elements found in "The Voice" and "Idol."—a 42-year-old singer angling for one last shot, a sexy teen brimming with ambition, judges who are alternatively mystified and moved by what they see and arena-level production values. Reid said during the press tour that he saw more auditions in a day than he would in a year as a label executive and noted that the talent he has seen is the opposite of how he has worked during the last 25 years. "Most talented traditionally don't get a contract for what they do onstage," Reid said. "It's a very different platform. Many singers have hits and only learn how to perform live after." That distinction alone seems to puts "The X Factor" more in line with "The Voice" and "The Sing-Off," two shows that reward singers whose understanding of presentation and dynamics in a performance helped advance them in the competition.

But to make for good TV, a driver for the fall shows will be their behind-the-scenes elements, including the inspirational stories of the performers. "The X Factor," which premieres Sept. 21, will air 10 taped episodes before it starts an eight-week run of live shows. All other upcoming music reality show episodes will be taped in advance, with the exception of the finale of "The Sing-Off." "Sing-Off" judge Ben Folds says that even with the expansion in episodes and performing groups—the show will have 16 contestants at its Sept. 19 season premiere, up from 10 last year—the focus will remain on melody, harmony and rhythm done solely with the human voice. "It would be really easy to make it about the drama behind the scenes," Folds said before one of the season's first tapings. "But it's about the music."
It's Judgment Day for one new DJ.

Las Vegas. It's the hub for the world's best chefs, shows and legendary DJs playing 24 hours a day. Now, the international hub for electronic dance music is adding a new DJ to the mix.

But no one knows who it will be. Yet.

Join us for the Vegas Spin-Off, a live showdown where seven up-and-coming artists compete for a guest spot at one of Las Vegas' hottest clubs. You can be part of it. It happens Monday, September 26th at Marquee Nightclub and Dayclub. Details at VisitLasVegas.com/spinoff.
Tried And True
Salsa star Jerry Rivera returns with indie label deal

Salsa, a genre increasingly dominated by established names, experienced a boost in sales with the July release of Luis Enrique’s Soy y Sera (Top Spot Music). Now, another veteran salsa singer has re-entered the fray. And like Enrique, he’s done so on an independent label.

After a four-year hiatus from recording, salsa star Jerry Rivera returned in late July with El Amor Existe (Venemusic), an album featuring covers of romantic salsa hits from the 1990s and 2000s, written by great Venezuelan singer/songwriters Franco De Vita, Ricardo Montaner and Guillermo Davila.

The familiarity of the songs, combined with a major promotional campaign on TV and Rivera’s enduring reputation as a romantic salsa icon, contributed to solid—if not spectacular—sales. The set is No. 38 on Billboard’s Top Latin Albums chart and No. 4 on Tropical Albums.

More impressively, the first single, “Solo Pienso en Ti,” originally written and recorded by Davila, has notched four weeks at No. 1 on Billboard’s Tropical Airplay chart. (It’s No. 4 this week.) It’s Rivera’s first No. 1 since 2007’s “Gusta Abu,” which spent only one week atop the ranking. Overall, Rivera has notched 10 Tropical Airplay chart-toppers dating back to 1996.

“It’s a spectacular comeback,” says Jorge Pino, VP of music for Venemusic International, which owns Venemusic. Pino signed Rivera to a licensing deal with Venemusic just a few months ago, after reconnecting with him during a radio promotion event in Puerto Rico with Tito “El Bambino,” another artist on the label.

But the relationship goes back much further. Pino met Rivera when he was first signed to Sony Latin in the mid-’90s, when Pino was the label’s GM. This time, when Rivera mentioned he had already recorded a new album, Pino asked to hear it. Within days, they’d struck a deal.

Rivera, who had decided to take a break from performing following the Sony-BMG merger, says he didn’t have a firm concept or even a plan in mind when he recorded the album. “I wanted great songs, incredibly beautiful songs, but not brand-new material,” he says. “These songs are just so good, I couldn’t imagine anyone not liking them. And I thought younger audiences would like the arrangements by Ramon Sanchez.”

Rivera recorded on his own dime and assembled his own team, which includes management, booking, digital and PR staff. When he met with Pino, he was looking for a distributor, but ended up signing a multi-lights licensing deal that gives Venemusic a percentage of any business-sponsored shows and touring included—that the company brings in.

“When I spoke with Jorge,” Rivera recalls, “he said, ‘We like artists who want to take charge of their careers, who are willing to work hard and promote.’ I liked that.

The label has contributed radio promotion and an aggressive TV advertising campaign promoting the album on Univision, Galavisión and Telefutura. In addition, it produced the music video for “Solo Pienso en Ti” utilizing the production crew and facilities of Venemusic, which has studios in Miami.

Pino says Venemusic is working closely with Rivera’s team in every aspect of the album promotion.

“The same team that produces the shows produces the videos and the TV spots,” Pino says. “We even host press junkets here. We are self-sufficient and we’re using all of Venemusic’s resources to capitalize what we have.”

—Justino Aguilera

ALEJANDRA GUZMAN MARKS 20 YEARS IN BIZ WITH LIVE ALBUM, TOUR
Queen of Mexican rock Alejandra Guzman celebrates 20 years in the music business with a new greatest hits album, a concert film and a tour that begins Aug. 20 in Acapulco, Mexico. In November, Guzman will visit the United States, with a scheduled stop at the Gibson Amphitheatre at Universal CityWalk in Los Angeles. The new album, Alejandra Guzman 10 Anos de Exitos en Vivo con Moderatto (EMI Music Mexico), features Puerto Rican rapper Vico C and regional Mexican songstress Jenni Rivera. —JA

SHAKIRA RANKS NO. 7 ON TWITTER, TOPS TAYLOR SWIFT
Shakira’s massive following on Twitter continues to grow at a relentless pace. The Colombian pop superstar’s follower total eclipsed those of Taylor Swift and Ashton Kutcher in July, making @shakira the seventh-most-followed account on Twitter, according to statistics compiled by TwitterCounter.com. At press time, the Colombian pop superstar had 7.7 million followers, up from 6.8 million at the end of June. Among recording artists, only Lady Gaga, Justin Bieber, Katy Perry and Britney Spears have more.
Taking Aim At Apple

Google’s planned acquisition of Motorola could reshape the mobile entertainment market

If there are still any lingering doubts that this is a mobile world, Google’s planned $12.5 billion acquisition of Motorola Mobility should put them to rest for good.

Immediately after the deal was announced, there was speculation that Google was more interested in Motorola’s patents than in its hardware business. After all, Google is facing patent lawsuits over its Android smartphone operating system and Motorola’s patents will help defend against those claims.

But don’t be fooled. Google is just as interested in Motorola’s hardware as it is in its intelectual property. And buying Motorola sets the stage for a new chapter in the music industry’s mobile aspirations.

The music industry has been bullish about mobile opportunities ever since the strength of ringtone sales in the early 2000s took everyone by surprise. Today, that enthusiasm is funnelled through the smartphone app ecosystem, which allows such popular Web-based music services like Pandora and Spotify to have a home on portable devices.

Research firm Canalsy estimates that Android handsets accounted for 48% of worldwide smartphone shipments in the second quarter, versus 19% for the iPhone. But Apple still rules the app marketplace. Research group Guggenheim predicts Apple will rake in $2.9 billion in app revenue in 2011, up 63% from last year and dwarfing Google’s projected app revenue of $425 million. Apple has several advantages, including the fact that iPhone users are more predisposed to purchase apps, and that apps can be purchased through an iTunes account.

But Apple also has the tightest integration between software and hardware, something Google is clearly trying to emulate with its planned acquisition of Motorola. Google tried putting out its own branded Android phone ever before—the ill-fated Nexus One. But that device was outsourced to HTC and was only available from Google’s website.

Google can now finally make a smartphone that fully integrates hardware and software design from the ground up—just like Apple does. It also gives Google distribution through all of Motorola’s existing retail and carrier relationships.

Motorola can make good decisions. It’s had hits with the Droid and before that the Razr. Coupled with Google’s technology, it has the potential to improve performance, reduce bugs and create a more seamless experience between services and the user interface. The Motorola deal could also significantly affect the cloud-based Google Music service, which remains in beta mode as Google works out licensing issues.

Right now, Google Music is a service that lets users stream their digital library to any Android device. But it’s not hard to see a future where it evolves into a full-blown music subscription service. And with Motorola, the search giant will be able to make Google Music phones, with the service built into the handset’s operating system. Much like Apple will be able to with its pending iCloud service.

What’s more, Motorola can now extend Google Music access to other Android-powered devices that Motorola makes, such as tablet computers and set-top cable boxes.

That’s the long-term opportunity. Short term is all about mobile phones, and any digital music service with an interest in mainstream acceptance is chasing it like the holy grail. Take Cricket Wireless. In January, it launched its Music service—which bundles unlimited music along with unlimited talk and text for a mere $55 per month—on a Samsung phone that put the music service at the center of its operating system. In six months, it generated 100,000 subscribers.

Rhapsody recently teamed with a smaller-tier mobile operator, MetroPCS, for a similarly bundled play, adding a Rhapsody subscription to the carrier’s $60-per-month unlimited data plan (although that relies on an app download rather than building the service right into the phone). Even Motorola rival HTC is getting into the game, investing $100 million for a 51% stake in Jimmy Lovine’s Beats Electronics, maker of Beats by Dre headphones, promising new mobile devices integrating Beats’ sound techology this fall.

Much has been written about how we’re moving to a post-PC world—one where the home computer is no longer the primary digital entertainment hub and instead just one platform among others. For a music industry still struggling with the transition to digital, keeping an eye on this ball is perhaps the most important strategic imperative it has for its survival.

Or, as Lovine told Billboard after HTC announced its investment in Beats (Billboard.biz, Aug. 11): “We’ve got to make this transition into phone properly. I cannot overstate this. We cannot miss this opportunity. We cannot get this wrong like we have in the past.”

Bits and Briefs

ONE-THIRD OF ONLINE GAMERS HAVE MADE VIRTUAL PURCHASES

One-third of U.S. online game players have used debit or credit cards to acquire virtual goods, according to a study by videogame research firm VGMarket for Visa’s in-app payment system Playspin. Females spend an average of $54 per year on virtual purchases through social networking games, compared with $46 for males. As more virtual goods emerge around the consumption of music—think Turntable.fm, MySpace’s Booper Games and GagaVille—these numbers point to a potentially promising source of new revenue for music companies.

FACEBOOK POSTS FREE ‘MUSICIAN’S PLAYBOOK’

Just as Google Plus starts to target the music community, Facebook is reaching out to musicians with the “Musician’s Playbook.” The free 40-page document, available at Scribd.com, offers best practices and ideas for direct-to-fan marketing strategies at the social network. Rather than suggest which third-party marketing service to use, the document offers basic advice on how to increase fan engagement, build a concert schedule with Facebook Events, remove fake profiles, set up Facebook “like” buttons on artist websites and buy ads at the site.

MOBILE VIDEO APP USAGE DOESN’T REDUCE TV VIEWING

A survey conducted by the Cable & Telecommunications Assn. for Marketing and Nielsen found that 85% of respondents who’ve used mobile video apps watch the same amount or more of regularly scheduled TV since they started using the apps. In addition, 35% of respondents said that video app usage prompted them to visit a network or TV show more often than before.

Serve and Protect

The Eco Pod by Grace Digital is built to withstand the elements. The case includes a polycarbonate outer shell that’s shock-resistant and meets the IXP7 international waterproofing standard. Although it floats, Grace Digital claims the Eco Pod has been tested for 30 minutes under three feet of water without leaking. The case fits iPhones, Android handsets and other MP3 players and comes with waterproof earbuds, a one-eight-inch waterproof headphone jack and a carabiner clip to attach it to a backpack.

The Eco Pod is available for $49.99 at GraceDigitalAudio.com and other retailers.

---Glenn Peoples

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

Ringtones

The top 20 songs on the Billboard Radio Songs chart as of Aug. 22, 2011, as compiled by Nielsen SoundScan.

| No. | Song | Artist
|-----|------|--------|
| 1   | “Shirt Road Anthem” | Eric Church
| 2   | “Easy” | Nelly ft. Christina Aguilera
| 3   | “How to Love” | Matt & Kim
| 4   | “Rollin’ in the Deep” | Hollie Cavanagh
| 5   | “The Lazy Song” | Lady Gaga
| 6   | “Moving” | B.o.B. ft. Bruno Mars
| 7   | “Party Rock Anthem” | LMFAO feat. Lauren Bennett & GoonRock
| 8   | “I’m on One” | Keri Hilson ft. Kanye West
| 9   | “Gonna Fly Now” | Outkast
| 10  | “Shake It for Me” | Skynyrd
| 11  | “Let’s Roll” | Nelly
| 12  | “Work” | Rihanna
| 13  | “How To Love” | Ace Hood
| 14  | “Best Thing I Never Had” | Ne-Yo
| 15  | “Baby, I Love Your Way” | Todd Rundgren
| 16  | “Party Rock Anthem” | LMFAO feat. Lauren Bennett & GoonRock
| 17  | “Shake It for Me” | Skynyrd
| 18  | “Shake It for Me” | Skynyrd
| 19  | “Gonna Fly Now” | Outkast
| 20  | “How To Love” | Ace Hood

Ace hardware: Motorola’s Droid 3 smartphone, which uses Google’s Android operating system.
Radio-Friendly Unit Shifter

Armed with new Web assets, Clear Channel, CBS deepen promotional ties with major labels

When Show Dog-Universal Music issued the Aug. 2 release of Trace Adkins’ new album Proud to Be Here, its marketing campaign with Clear Channel went far beyond the well-worn radio route of doling out individual promotions to local stations.

In a sweeping national campaign tied into lead single “Just Fishin’,” Clear Channel invited listeners to its mainstream country stations to enter a Facebook contest for the chance to win a $34,000 boat stocked with fishing rods and reels. The contest, which required listeners to “like” the Facebook page of their local station, was promoted 6,600 times across 110 stations during a three-week period, helping lay the groundwork for the album’s debut at No. 2 on Billboard’s Top Country Albums chart.

The Adkins campaign is one of five significant hookup that Clear Channel has secured with a major label since former MTV CEO and ex-AOL COO Bob Pittman came aboard as chairman of media and entertainment platforms last November. It’s also part of a growing trend of large-scale, multiphorm partners among recording artists, major labels and radio’s largest companies.

CBS Radio, for example, has been marshalling radio, TV and online platforms for its “Live on Letterman” webcasts since launching the series in October 2009 with Tim McGraw. The company’s CBS Interactive Music Group has produced more than 20 such webcasts, with acts ranging from John Mayer to My Morning Jacket to Jennifer Hudson. The Foo Fighters’ April 12 “Live on Letterman” webcast has generated 7.4 million streams, according to CBS.

When Clear Channel gave away a digital piano autographed by Lady Gaga in a February Facebook contest and CBS flew local-station contest winners that same month to New York to see Adele perform in the intimate 432-seat Ed Sullivan Theater, it gave loyal listeners an experience money can’t buy—and found a powerful means to increase listening, drive website traffic, add Facebook fans and rise above the competitive fray of local markets.

“It’s about creating unique content that gives our listeners something to sink their teeth into,” says Tom Poleman, president of national programming platforms for Clear Channel.

Part of the payoff for labels and acts is massive impressions delivered across multiple platforms.

In March, Clear Channel aired 6,500 30-second “Backstage With Wiz Khalifa” profiles on 119 of its stations, across multiple formats, to promote the major-label debut album from the critically acclaimed rapper. The weeklong blitz for Atlantic Records reached 40 million listeners and included video streams, online promotions and custom artist pages.

The free spots for Khalifa aired on stations that cover about 80% of the country, helping his album “Rolling Papers” generate first-week sales of 107,000, according to Nielsen SoundScan—33% more than Atlantic’s initial projection. And the benefits go beyond audience impressions. The Clear Channel campaign helped put the music of Khalifa on the heels of last fall’s No. 1 Billboard Hot 100 hit “Black and Yellow” and cross the Pittsburgh rapper from urban to rhythmic and pop formats.

“Any time you have an artist with a huge first song,” Poleman says, “it’s important to follow up quickly with an image-building campaign so people start to understand that it’s not just a flash in the pan.”

Likewise, the “Letterman” webcasts give fans a long-form, high-quality concert video experience produced by the late-night TV show’s production team. CBS, which cherry-picks acts already booked on “Late Show With David Letterman,” posts links to the webcasts on its Radio.com online and mobile platform and local station sites. Stations whose programming is compatible with a featured act promote and conduct on-air contests around the webcast, with some even broadcasting it live. The performances stream at CBS.com and Vevo, while wireless customers of title sponsor AT&T can view select clips on their handsets.

A mid-May partnership among Clear Channel, Zynga and Lady Gaga previewed a new track per day from the pop diva’s Born This Way album, through the radio company’s iHeartRadio platform on the social game developer’s FarmVille site.

Clear Channel is also finding new ways to deepen its promotional ties with labels through existing digital assets. In April, Big Machine Label Group launched a channel on iHeartRadio, where it features music by Taylor Swift, Rascal Flatts, Reba McEntire and other artists on its roster. The channel averages 10,000 unique listeners per week, according to Clear Channel, which plans to roll out more label-specific Web stations by the end of the year.

Meanwhile, CBS is also giving national play to content created by its biggest local stations. An audio performance of Arcade Fire recorded at Chicago triple A WXRT and online content from April’s Coachella festival produced by alternative KROQ Los Angeles were promoted across Radio.com and digital music service Last.fm.

“Something that historically was local now has the ability to go global at the same moment across all of our assets,” CBS Interactive Music Group president David Goodman says. “The combination of online and radio is a very powerful force that generates more awareness for artists and helps drive more music sales.”

HARMONIC CONVERGENCE
Greater sense of common interests emerging between radio and record labels

Ever since former New York State attorney general Eliot Spitzer extracted multimillion-dollar payola settlements from all four major-label groups in 2005, tighter boundaries have been drawn around the relationship between the radio and music businesses.

But large national partnerships appear to signal a new level of cooperation between two industries that have long had a symbiotic, albeit sometimes contentious, relationship.

“We think it’s important for the lifeblood of all of our formats that we’re working in tandem with the record labels, artists and management to develop artists because that’s the lifeblood of our music-intensive formats,” Clear Channel president of national programming platforms Tom Poleman says.

Further evidence of a new, more collaborative relationship came in May, when CBS Radio increased on-air song IDs for new music across its contemporary, rock, urban and country stations. In a memo to programmers, CEO Dan Mason said the decision, which stemmed from a meeting he had with a label executive, was intended to personalize and help drive music sales.

Not only are CBS stations ID’ing more new songs, they’re also working with labels and managers to have their acts record first-person intros to their new singles that air before the song plays. “We shouldn’t just play the music,” Mason said. “We should showcase the music.”

Last year, radio and label executives also seemed on the verge of a historic agreement for the first-ever payment of U.S. terrestrial-radio performance royalties (Billboard, Aug. 28, 2010). Although their talks ultimately stalled without a deal, the challenges both face from new digital platforms appear to have pushed them to work more closely together.

“Radio and labels never stopped working closely together, although the parameters have changed over time,” Atlantic Records senior VP of special operations Azim Rashid says. “It takes the executives on both sides sitting down and saying, ‘We need each other, we’re co-dependent. Let’s figure out how to make this work.’” —PH
We'd wanted to go into a lot of markets, but as an indie promoter, I can't keep risking my house every time. So I told HOB, 'I'd be happy to curate all of these situations—as long as it's your venues.'
Tour mates: SADE ADU and JOHN LEGEND (inset) performing at the BankAtlantic Center in Sunrise, Fla., on July 15.
In April, SADE hit the road in support of the album “Soldier of Love.” It’s been 10 years since the last tour. Eighteen months since the “Love” release. No matter. With a Grammy Award-winning opening act in JOHN LEGEND and a spectacular stage show, Sade’s critically acclaimed tour has already pulled in $31 million and is on pace to be one of the year’s biggest shows

THE LOVE MOVEMENT

BY MITCHELL PETERS

Preparing for a 100-plus-date international concert tour is daunting for even the most seasoned musical acts. Doing so after a lengthy absence from the marketplace presents a whole other set of challenges. But unconventional English singer Sade Adu, whose similarly named band recently embarked on its first North American tour since 2001, decided it was best to not prepare at all.

“I do the opposite and pretend it’s not going to happen, immersing myself in the details of production as a way of distracting myself from reality,” Adu says. “When the time comes, I don’t test the waters—I just jump straight in.”

The vocalist’s instincts served her well. Boasting visually stunning production elements and a strong package with John Legend, who opens all U.S. dates, the critically acclaimed, Live Nation-produced arena tour—which follows the 2010 release of Sade’s sixth studio album, Soldier of Love (Epic Records)—has become one of the biggest success stories of the concert business this summer. This is good news for the touring industry, which looks to be on the rebound after last year’s bloodbath. Numerous tours and concerts were postponed, canceled or reconfigured for various reasons.

The North American leg of Sade’s tour, which launched June 16 with a sellout at Baltimore’s 1st Mariner Arena, had grossed $31.4 million and drew 345,441 concert-goers to 36 concerts through Aug. 14, according to Billboard Boxscore. Sixteen of these were sellouts. As of June 1, the band ranks as the eighth-highest-grossing tour based on reported boxscores. It trails Glee Live! In Concert! (No. 7), Roger Waters (No. 6) and Bon Jovi (No. 5). English pop group Take That is No. 1. Attendance-wise, Sade ranks No. 7. Ticket prices for the band range from $20 to $180 in various markets.

In addition to performances of such classics as “Smooth Operator,” “Is It a Crime?” and “The Sweetest Taboo,” Sade’s two-hour set features a jumbo-sized LED screen projecting videos and dazzling imagery behind Adu and the eight other musicians onstage. To help achieve the breathtaking atmosphere, Sade brought on long-time collaborator Sophie Muller as creative director and hired Baz Halpin—known for his work on tours by P!nk and Tina Turner, among others—to handle production and lighting design.

“The way she has been involved in setting up the show has enabled her to really develop as a performer,” says Muller, who’s also filming a concert DVD of the tour, which will likely be released next year through Epic. “Normally she’s reticent, and a less-is-more performer. This time she’s blossomed. You can tell that the audience feels that.”
Brad Wavra, senior VP of touring at Live Nation, the world’s largest show promoter, estimates that the ambitious 54-date North American outing could gross up to $47 million by the time it wraps Sept. 12 at Scope Arena in Norfolk, Va. The tour will continue with dates in Europe, South America and Australia (see story, below), but the North American gross alone should easily secure Sade a respectable ranking on Billboard’s year-end list of the top 25 highest-grossing tours of 2011. “Sade is a rare jewel,” Wavra says. “It feels like I’m working with Miles Davis, Elvis Presley and the Beatles all rolled into one.”

TEN YEARS IN THE MAKING
A decade has passed since Adu, Stuart Matthewman (guitar/saxophone), Andrew Hale (keyboards) and Paul Denman (bass)—collectively known as Sade—last gave North American fans a live taste of their flawlessly blend of R&B, soul, jazz and soft rock. The quartet’s 2001 amphitheater trek ranked No. 13 on Billboard’s year-end tally, grossing $26.5 million and drawing more than 491,000 fans to 42 concerts. The tour, produced by Clear Channel Entertainment (now Live Nation), featured R&B singer India. Arie as the opener and supported Sade’s fifth studio set, Lovers Rock, released on Epic in 2000. The album peaked at No. 3 on the Billboard 200 and has sold 3.9 million units, according to Nielsen SoundScan.

In the years that followed, Adu, widely known for avoiding the media spotlight, enjoyed her private life, focusing mostly on raising her teenage daughter. In 2008, the singer decided she again had something to say musically. So the four-piece reformed for the first time since the Lovers Rock tour at Peter Gabriel’s Real World studio, located near Adu’s home in the countryside of southwest England. The band jumped at the opportunity to work on a new album. Denman took a break from managing his son’s punk band, Orange. Matthewman put his film soundtrack work on hold (2003’s “Northfork,” 2006’s “The Astronaut Farmer”). And Hale sat aside his A&R consultancy (it has executive-produced Burt Bacharach’s 2005 album “At This Time” and scored music for videogames “The Getaway” and “L.A. Noire”).

Sade completed Soldier of Love in 2009. The 10-song set debuted at No. 1 on the Billboard 200 in February and has sold 502,000 copies—sold—the band’s best sales week since Nielsen SoundScan began tracking sales in 1991. The album has sold 1.3 million copies in the United States, and was last year’s seventh-highest-selling album, according to SoundScan.

Matthewman notes that Adu operates in a much slower time zone than the rest of the music industry. “She just has a different view of time than the rest of us do,” he says. “She’ll think that five years ago was just one year.”

Since 1992, the band has released only three studio albums, each supported by North American tours. (Love Deluxe arrived in 1992, reaching No. 3 on the Billboard 200; it’s sold 3.4 million copies, according to SoundScan.) Sade manager Roger Davies says that he learned a long time ago not to push Adu to work on new material. “Everyone pretty much knows that she makes records when she feels it’s the right time and has the creative feeling to do it,” says Davies, who also represents Pink, Turner, Cher and Joe Cocker. “I don’t think she’d put out a record in a rush, or if she didn’t think it was right.”

If album sales are any indicator, Sade fans don’t seem to mind the long stretch between releases. Since Sade’s 1984 debut, Diamond Life, the RIAA has certified Sade for 23.5 million albums sold in the United States. The act is on the hunt for nine hits on the Billboard Hot 100 and 19 tracks on Hot R&B/Hip-Hop Songs. The title track from Soldier of Love peaked at No. 6 on the latter tally—Sade’s highest-charting single since 1988, when “Nothing Can Come Between Us,” from Stronger Than Pride, hit No. 3.

NO ORDINARY TOUR
After Sade wraps its North American trek, eastern Europe, South America and Australia are on deck.

Veteran European concert promoter Barrie Marshall waited nearly 20 years to see Sade perform in his part of the world. That opportunity finally arrived on April 29 when the group launched its worldwide tour in support of Soldier of Love at Palais Nikaia in Nice, France.

“From the moment I saw the first show in Nice, after waiting 18 years, I was reminded that great things are worth waiting for,” says Marshall, whose company Marshall Arts will promote numerous European Sade concerts in the coming months.

Singer John Legend, who opens all U.S. shows, will not do the same on international dates. “It’s not financially possible,” Sade manager Roger Davies says, noting that overseas support acts haven’t yet been determined. “He has a very big band to try and travel with that far.”

Davies adds that all international Sade concerts will feature the same production as the North American shows.

Prior to the opening date of Sade’s North American arena tour on June 16, the band worked with various promoters on 21 successful concerts throughout Europe. Based on the success of those shows, Sade will return overseas beginning Nov. 1 for 14 additional performances in Finland, Russia, Poland, Denmark, Croatia and Hungary, Davies says.

In February 2010, Soldier of Love (Epic/Sony Music Entertainment) debuted atop Billboard’s European Albums chart. It also bowed at No. 1 in 14 countries, according to Sony, including Italy, Poland and Hungary.

But before Sade returns to Europe, it has a few October concerts in South America, where Sade has never performed. Three weeks after the final North American show on Sept. 12, the act will play mostly arena bookings in Santiago, Chile; Buenos Aires; São Paulo; and Rio de Janeiro. From there, starting Dec. 2, Sade will visit Australia for the first time in 26 years for about nine shows through the end of the year.

“The second half of the tour is more of catching up on places that we’ve never been to,” Sade guitarist/saxophonist Stuart Matthewman says. “We’ve never been to South America and have never played in Croatia, Poland or Russia. So it’s going to be amazing.”

—MP

A SMOOTH OPERATION
Sade’s North American tour launched about 18 months after the release of Soldier of Love. Epic executive VP of marketing Lee Stimmel, who serves as the band’s product manager, says it would’ve been ideal for the group to capitalize on the marketing and promotional efforts of the album by mounting a North American tour in the summer following its release. “It definitely elongates the marketing plan to have a band active in the marketplace in some form or fashion,” he says.

Without going into detail, Davies cites “personal reasons” and other commitments as the reasons why Sade didn’t tour sooner. But the group stayed active in the marketplace during the lengthy gap by engaging fans through Facebook and Twitter. Earlier this year, Sade also received media attention when “Soldier of Love” was named best R&B performance by a duo or group with vocals at the 53rd annual Grammy Awards.

In late April, following a month-long tour in Nice, France, the band returned to play Europe for the first time in 18 years with a 21-date stint of arena performances. The next month, Epic released the band’s second greatest-hits album, The...
and the addition of Legend as opening act. Live Nation announced a second round of dates. Davies says he wanted to be sure there was enough demand in the marketplace before adding more shows. In addition to some new territories, the second on-sale added multiple nights in such markets as Atlanta (Philips Arena), Chicago (United Center) and Los Angeles (Staples Center).

“When you haven’t toured for 10 years, putting 54 shows up on sale is a little daunting, just given the way the world is going,” Davies says, noting that Adu personally requested to play tougher sales markets like Memphis. St. Louis and New Orleans. “When we felt the demand, we made the tour bigger.”

But not all cities on the trek have been overly successful. The July 28 stop at St. Louis’ Scottrade Center sold 6,868 tickets out of a possible 9,000. And in Nashville, Sade’s Aug. 1 show at the Bridgestone Arena sold 5,407 tickets out of a possible 9,904. Davies notes that he advised Adu that some cities could be a tougher sell. “But she said, ‘No, we have to play to everyone,’” he says.

Wavra says that Sade concerts will typically sell between 2,000 and 3,000 tickets in the week leading up to the concert. “It will do 400–600 a day of show,” he adds. “And it’s all full-priced tickets.”

**CHERISH THE DAY**

When it came to selecting tour stops, Wavra researched past ticket sales information and regional data on album sales and radio airplay. “She’s got a very solid urban fan base,” he says. With that in mind, much of the tour’s marketing strategy was focused on buying spots on adult R&B and top 40 radio. “Even though they weren’t playing Sade, the demographics of top 40 says they’ve got an audience of 16-46 listening,” Wavra says, noting that ads were also purchased on NPR and some jazz stations.

Between Sade’s exquisite production and Legend’s one-hour set, Davies believes concert-goers are getting their money’s worth. “We wanted to do a value for money thing; we didn’t want to overprice,” he says. “We were sensitive to the markets, and I think that’s paid off.”

Adu made certain that her fans wouldn’t be disappointed with the band’s return. “We wanted the show to be spectacular, transporting the audience on a surprising, emotional adventure at the polar extremes of dynamics,” she says. “So for one moment they believe they are in a huge stadium and the next an intimate club where each note hangs in the air.

“This show is the best thing we have ever done as a band,” Adu adds. “We know these are really hard times, so we better be greater than any expectations. It’s our way to say ‘thank you’ to our audience.”

When Sade finishes its world trek this December in Australia, where the band hasn’t toured in 26 years, Davies estimates the group will have played 107 shows. He says there’s a “little talk” about another nationwide run. But with Sade, nothing is certain.

“I have absolutely no idea what the future holds,” Adu says. “It’s a miracle to me we are here now. I just know I will look back on it and feel good.”

**SMOOTHED OUT ON THE LIVE R&B TIP**

“The demand for R&B tours is not getting met.”

If the reported 18,000-plus fans who shut down New York streets for Chris Brown’s “Today” summer concert on July 15 are any indication, his upcoming F.A.M.E. tour should rank as one of the year’s hottest R&B concert draws.

Kicking off Sept. 12 at Molson Canadian Amphitheatre in Toronto, Brown’s tour— in support of hit fourth album F.A.M.E. (Live)—also features T-Pain, Kelly Rowland and rapper Tyga. After Toronto, the North American trek will visit amphitheaters and arenas in such markets as Detroit (Sept. 18); Chicago (Sept. 23); Raleigh, N.C. (Oct. 1); Dallas (Oct. 14); New Orleans (Oct. 15); Los Angeles (Oct. 20); and Philadelphia (Oct. 28). Currently slated for 26 dates, the Live Nation/Hyamont Ventures-promoted tour is set to wrap Oct. 30 in Hartford, Conn.

So far this year, Usher heads the list of top R&B tours as reported by Billboard Boxscore since Jan. 1, with 44 shows grossing $46.5 million. Next up is Sade (36 shows, $31.4 million), Rihanna (16, $16 million) and Prince (six, $8.9 million). However, only two R&B acts appear on Boxscore’s midyear ranking of 2010’s top 25 tours (Billboard, July 30): Usher (No. 5) and Prince (No. 20).

Both Usher and Rihanna headlined two of 2010’s top three R&B tours, with Usher again topping the tally ($28.5 million) and Rihanna finishing third ($13.1 million). Coming in second was Alicia Keys ($18.3 million). Also among the top R&B tours of 2010 was Maxwell (No. 6) with $10.2 million.

Other R&B acts that hit the road this year include Kem and Charlie Wilson with Babyface. Budweiser Superfest Presents: Jill Scott’s “Summer Block Party” rolled out a 17-date run on July 26 in Boston. Joining Scott on the Live Nation/Hyamon Ventures-promoted trek are Anthony Hamilton, Mint Condition and DJ Jazzy Jeff with host Doug E. Fresh. New York; Philadelphia; Washington, D.C.; Los Angeles; Atlanta; and Charlotte, N.C., are among the tour’s scheduled dates, with Houston the final stop on Aug. 28.

Singer/songwriter Ledisi, who toured earlier this year with Kem, also recently announced her first headlining tour. The 20-city slate includes performances at several House of Blues venues and other theaters and starts Oct. 20 in Raleigh. Additional stops include New Orleans (Nov. 2), Los Angeles (Nov. 10), Minneapolis (Nov. 15) and Cleveland (Nov. 20). The tour wraps Nov. 23 in Baltimore. There’s no word yet about the singer’s opening act.

Larry Shields, Los Angeles-based booking agent with the Agency Group, says that going back to 2008, an R&B tour averaging 15-30 dates was deemed decent if it was 90% successful in selling out shows. Now, given the economic, ticket costs and fans’ limited discretionary income, 70% is considered a success.

“The demand for R&B tours is not getting met,” says Shields, whose client roster includes Lalah Hathaway, Stephane Miller, Bootsy Collins and pop a cappella act Straight No Chaser. “There aren’t enough tours being priced right for the consumer.” With that in mind, Shields predicts that Brown’s tour will do “fairly well . . . depending on the ticket prices in each market.”

—Gail Mitchell

**“We wanted to transport the audience on an emotional adventure at the polar extremes of dynamics. One moment they believe they’re in a huge stadium, and the next an intimate club.”**

Sade Adu
MICK JAGGER AND DAVE STEWART TAP INTO JAMAICA, INDIA—AND THE ANDREWS SISTERS—TO CREATE A SUPERGROUP

BY PHIL GALLO

Dave Stewart first enlisted Mick Jagger. Then he wanted Joss Stone to hear what they'd come up with.

And then, rather than turn to the English rock, American blues and R&B at the core of their respective sounds, Stewart hipped Stone to a group she'd never heard of: the Andrews Sisters.

The idea of discovery, of crossing into unfamiliar terrain—like the 1930s hitmakers—was the driving concept behind SuperHeavy: What would happen if a band of musicians from different cultures composed and recorded together? Jagger, Stewart, Stone, Damian Marley and A.R. Rahman, five musicians from different backgrounds, experiment with one another’s sounds on the group's album, due Sept. 20 on Universal Republic in the United States and A&M in the rest of the world.

Marley, son of Bob, says, "For me, it was a great experience to get together and experiment with other musicians. I wasn't familiar with everyone else’s music before the project." Rahman, Stewart recalls, "was a bit taken aback when I called." He'd never worked with rock bands or a reggae artist. Neither Jagger nor Stone were ever in vocal groups.

"Normally I do everything—which I’m happy to do," Jagger says at Jim Henson Studios in Los Angeles where seven of the album's songs were premiered. "It was kind of fun. You pick your part and then get to harmonize. Joss and I would do a harmony together and then Damian comes in with his toasting thing. It was very much a group vocal. I never really worked with a vocal group before so
that was a new experience." What they created has no true connection with the Andrews Sisters, but Stone says that listening to their music "created a common ground."

About a year was spent crafting an album after an initial series of jams and songwriting sessions produced more than 35 hours of music. Stewart and his engineer reviewed the recordings, which occurred in Los Angeles, looking for moments that could be shaped into songs. Jagger says they entered the first session with "ideas, a few guitar riffs and a few snippets of lyrics. Most everyone I have worked with has something [prepared], so it's not my usual sort of way working. You always want to leave some room for improvisation, but you need to have something, some songs, when you walk into the studio.

"It just evolved very quickly, getting the grooves going," Jagger continues. "We sat around with our little pads [writing]... but it's all coherent and arranged... We just wrote quickly." Stewart says they recorded 29 songs in 10 days. "Some are an hour and 10 minutes long, some songs are 42 minutes long," he says. "We reconvened and then sort of made it into a shape.

In the last year it fell into place.

"It's a truly global project, and the nature of a record like this requires [a unique] setup—we're tailoring campaigns in each market," says Orla Lee, the London-based managing director for A&M/Universal Music. "America takes a long time to set up, the U.K. has a short cycle, and in Europe, because of the way playlists are determined, we went to radio July 7 with the first single.

For the first single, "Miracle Worker," a video was shot June 29 and released on Vevo on Aug. 12. While most of the tracks feature Indian film music, reggae, blues and soul—"Miracle Worker" is a straight reggae tune. In India, Lee says, the label is also promoting the Rahman track "Satyameva Jayate," a song distinguished for being Jagger's Urdu language debut. "In Asia and in countries where it's appropriate, we'll use Asian promotional networks," Lee says. "It's a really unique part of [the album]."

Stewart says he developed the idea for SuperHeavy from hearing songs off in the distance near his home in Jamaica. "I love musicians from all over the world, but never liked the term 'world music.' That sounds like people knitting yogurt sweaters.

Stewart took his initial concept to Jagger—they had worked previously on the soundtrack to the 2004 film 'Alfie'—and they decided they wanted to bring in a Jamaican performer. After Marley agreed, Stewart rang up Stone.

"He said, 'Mick and I have made this band. Do you want to come?'" Stone then agreed to participate. "It's just its own thing—lots of different styles.

Rahman, who Stewart has known for more than a dozen years, was brought in to provide Indian rhythms and melodies and eventually became a full-fledged member.

Among the attendees at the listening session were executives associated with the Grammy Awards and nominations telecasts. If their appetite to see the band perform live is whetted, perhaps more performances will be forthcoming. Stone intends to tour the States in early 2012 in support of her upcoming L.P. "By then, fingers crossed, if the world likes SuperHeavy, we'll do some shows," she says.

A&M's Lee says nothing is on the books for SuperHeavy to make any appearances as a group. All of the members will be doing media interviews and appearances in connection with other projects. Beyond TV and print, Universal Music will lean heavily on the artists' individual Facebook pages to get the word out about the membership of this new band.

"It's about hitting everybody with the same message, but having it come from A.R. or the Rolling Stones," Lee says. "We have the individual musicians talking about the beauty and joy of the project.

"I NEVER LIKED THE TERM 'WORLD MUSIC.' THAT SOUNDS LIKE PEOPLE KNITTING YOGURT SWEATERS.

DAVE STEWART

TEAM SUPERHEAVY
ALBUM: SuperHeavy
LABEL: Universal Republic
RELEASE DATE: Sept. 20
MANAGEMENT: Irving Azoff
PRODUCERS: Mick Jagger, Dave Stewart
STUDIOS: Henson Recording Studios (Los Angeles), Circle House Studios (Miami), the Octopus (a boat in the Mediterranean, Red and Ionian Seas)

SONGWRITERS: Mick Jagger, Dave Stewart, Joss Stone, Damian Marley, A.R. Rahman
PUBLISHING: Promopub (Jagger), Fab World Music (Stewart), Biddah Muzik (Marley), Joss Publishing (Stone), K M Music/Universal Music (Rahman)

SITE: SuperHeavy.com
TOURING: Possible in 2012
TWITTER: @superheavy, @MickJagger, @DaveStewart, @JossStone, @DamianMarley"
s music moves to the mobile device, now is the time to put spoken word on the band [that] most people use.” Merlin Media CEO Randy Michaels made that sweeping statement this week upon the company’s switch of New York’s WRXP from alternative to news as “FM News 101.9.” Earlier this month, Merlin similarly flipped alternative WKQX Chicago to “FM News 101.1.” While the company seeks to makeover the mission of FM radio in the nation’s Nos. 1 and 3 media markets, respectively, not all programmers are as ready to sound FM’s death knell as a music destination. Here, a spotlight on 10 winning major-market music outlets, guided by influential and widely respected programmers.
HUGE RATINGS, INFLUENTIAL PLAYLISTS, ENGAGING TALENT, ENGAGED PROGRAMMERS: THESE MAJOR-MARKET STATIONS RULE THE RATINGS WITH ENTHUSIASM FOR MULTIPLE PLATFORMS—PLUS THE APPLICATION OF INNOVATION TO STILL-SUCCESSFUL TRADITIONS

SHELLY EASTON
PD
WXTU PHILADELPHIA
After successful programming stints at WRB7 Harrisburg and Allentown, Pa., widely respected programmer Shelly Easton took over in late 2009 at Beasley’s flagship WXTU (92.5) Philadelphia, where her programming philosophy continues to follow an inside-out approach. “I believe [the station] should sound like an accessible friend that’s all about the listener—I start there and work backward with every other decision,” she says. That WXTU is regarded as a leader in breaking new music is somewhat ironic, because Easton onlygreenlights songs that she envisions as having a long shelf life. “Musically, I don’t need to be a prophet—I need to win. So we choose currents that fit the Northeast region and have the best shot of becoming great-performing songs in the long term,” she adds. With Philly being one of two markets (with Houston) that were first chosen to deploy Arbitron’s Portable People Meter (PPM), WXTU has been something of a torchbearer for the new ratings currency. The station is consistently a top 10-6-plus performer in a highly competitive market, with top five rankings in the coveted 25-54 demo in both men and women. Weekly cumulate June was more than 800,000, when the station’s morning show logged its best book ever with a 4.5 share.

JOHN IVLEY
PD
KIIS LOS ANGELES
The current pure-pop boom has surely helped Clear Channel mainstream top 40 KIIS (102.7) remain atop the June Los Angeles Arbitron rankings in persons 6-plus, with a 5.4 share and a cume of 4.1 million. Employing ubiquitous multimedia king Ryan Seacrest as its morning host doesn’t hurt, either. Clear Channel CHR format director John Ivey has helmed the station since 2001 following seven years as PD of WXXS (Kiss 108) Boston. Upon his move to KIIS, Ivey told Billboard of his then-new post, “When you’re in this business, that’s obviously the peak of the mountain.”

REGGIE ROUSE
PD
WVEE ATLANTA
Celebrating his sixth year with “The People’s Station, V-103,” Reggie Rouse calls the CBS outlet a “throwback to old-style urban stations that appeal to everybody.” V-103, No. 1 in the 25-54 demo, has been the country’s biggest urban station every month thus far this year in terms of the PPM, most recently garnering an 8.5. And of the 20 biggest-cumming urban stations, V-103 ranked sixth in June with an audience of 1.2 million. Rouse credits the station’s combination of great music, personalities and community service. Its lineup includes Frank Ski, Wanda Smith, Greg Street, Ryan Cameron and gospel ambassador Larry Tinsley. V-103 recently held its eighth annual Car & Bike Show, a one-day event that averaged 29,000 attendees. Community service focuses on everything from nonviolence and anti-bullying campaigns to health fairs and school scholarships. Rouse, also PD of news/talk sister WAOK, says, “Even in this PPM world, we’re not afraid to stop the music and talk. Compelling content and serving the community—we do that very well.”

BRIAN THOMAS
PD
WCBS-FM NEW YORK
The adage that absence makes the heart grow fonder surely applies to CBS Radio’s oldies/classics hits WCBS-FM (101.1) New York. After becoming one of the format’s first signals in 1972, the station switched to adult hits as “Jack FM” in June 2005. How disastrous was the move? New York Mayor Michael Bloomberg told the New York Post that he would “never listen to that f--ing CBS radio again.” As you can’t fight City Hall, oldies returned on July 12, 2007, and the station celebrated its first overall No. 1 Arbitron ratings book (persons 6-plus) in 16 years in June 2010. “Watching this station grow its share of audience for the past three years has been thrilling,” PD Brian Thomas said at the time. “Knowing how far we’ve come from where we were a few years ago makes this No.1 finish nothing short of remarkable.”

POLITO VEGA
PD
WSKG/WPAT NEW YORK
When Vega celebrated 50 years in radio with a show at New York’s Madison Square Garden in 2009, performers included Enrique Iglesias, Laura Pausini, Luis Fonsi and Juanes. The lineup underscored Vega’s clout as the longtime programmer for WSKG (Mega 97.9), long the highest-rated Spanish-language station in New York. And, at a time when more rhythmic tracks have been climbing Billboard’s Latin charts, what airs in Vega’s urban/tropical mix has an even more noticeable chart impact. Although Vega will play hits by major acts, he’s open to new sounds and new artists, particularly those from New York, and has been key in the expansion of urban bachata. And because Vega also oversees romantic WPAI (Amor 93.3), he can spin more mainstream pop and romantic fare. Despite the conversion to Arbitron’s PPM in New York, Mega has remained, by far, the top-rated Spanish-language station in the city (and No. 5 overall); ratings have risen 4.1-4.7 since April. The so-called “King of Radio” believes in the power of his medium as a promoter of music, even in an online world, and also, in the power of the spoken word. “The most important thing is the musical rotation,” he says. “If you play good music, your audience stays with you.”

KEVIN WEATHERLY
PD
KROQ LOS ANGELES
There’s a reason why CBS Radio alternative KROQ (106.7) refers to itself as “world-famous.” TV/radio personality Shadoe Stevens signed on its alternative format in 1973 and KROQ has since maintained its spirit of breaking underground acts and world-premiering new music by modern rock superstars. The station—its alumni include Adam Corolla, Carson Daly and Jimmy Kimmel—is programmed by CBS Radio senior VP of programming Kevin Weatherly. In 2006 the Los Angeles Times voted the 19-year station veteran one of the most powerful people in Southern California.
“THE ACCEPTED RULE,” NICK LOWE SAYS, “is that you do your best stuff as a kid and then you get worse and worse. I thought that I could turn that on its head.”

For his last album—2007’s At My Age—Lowe received some of the best reviews of his 35-year career. It was hailed as “utterly fantastic” by the Village Voice, and he tallied his highest single-week sales (3,000) of the Nielsen SoundScan era. It has since sold 29,000 units. In 2009, the silver-haired singer—who first found fame as co-founder/in-house producer/recording artist for legendary U.K. punk label Stiff Records, before scoring an international hit in 1979 with the top 20 Billboard Hot 100 hit “Cruel To Be Kind”—played his biggest ever solo show at London’s Royal Albert Hall. Well-received reissues of Lowe’s long-unavailable solo albums, 1978’s The Jesus of Cool (originally titled Pure Panic for New People in the United States) and 1979’s Labour of Lust, have also helped ignite an Indian summer that shows no sign of cooling.

“I knew it would take time for people to come with me on this journey, but it’s very encouraging to see signs of it working,” says the laid-back and highly genial artist, who will release the follow-up to Age, prophetically titled The Old Magic, on Sept. 12 in the United Kingdom and Europe on London-based Proper Records. Its U.S. bow follows a day later on Yep Roc.

“If you hang around long enough, eventually you go from clapped-out old loser to suddenly this great grand old man—a tremendous survivor,” says Lowe, seated in a quiet corner of a genteel London pub near Kew Gardens. “But it does help if you have at least one decent tune you’re trying to flog.

Recorded in the Camden, north London, studio of co-producer Neil Brockbank, and RAK Recording Studios, also in the British capital, Magic contains gems in abundance. The 11-track record mixes wistful rockably ballads, touching torch songs and jazzy acoustic blues to beguiling effect.

“Checkout Time,” a jaunty Johnny Cash-inspired meditation on mortality, and an exquisite cover of Elvis Costello’s “The Poisoned Rose” are among its many highlights.

“He’s doing his best work ever,” says Glenn Dicker, co-founder of Yep Roc, which has represented Lowe in North America since The Convincer in 2001. Dicker calls Lowe Yep Roc’s “foundation artist,” and credits his reinvention from new wave rock star to a country-style crooner, which began with 1994’s The Impossible Bird, as central to his critical and commercial renaissance. “Sometimes his audience wasn’t thrilled about his new direction,” Dicker says, “but he stuck to his guns. He’s been able to create a special thing for himself.”

“I work hard until I think I’ve got rid of all the elements of me in a song—until I think that I’m actually singing a cover,” says Lowe, who modestly describes his extensive catalog as “80% totally forgettable; 15% has some merit, and 1% is really pretty good stuff.”
WITH THIS RING
The father-in-law in black

In 1979, Nick Lowe married country singer Carlene Carter, daughter of June Carter Cash and step-daughter of Johnny Cash. Despite the marriage ending in 1990, Lowe remained close to the family, and his one-time father-in-law in particular. Cash was equally fond of Lowe, covering his songs "The Beast in Me" and "Without Love." "I absolutely loved him," the singer says of the Man in Black. Here, Lowe shares some other remembrances:

People talk about flaws when they talk about Johnny Cash but they mean some nonsense about him popping a few pills or spending the night in jail ... He wasn't really like that. He was a bit un-cool, actually, which is why I liked him. He was just like me. That's why I loved him and that's why everyone loved him, because they really did think he was just like them.

He was a beautiful bloke and I miss him still, and June. June was the greatest. I'm very, very proud of my connection with them. He was so nice to me ... very encouraging at a time when I was very, very gloomy. In that family, once you got your feet under the table that was it, you were one of them. And I was a good son-in-law. Lord knows there were a few right old Charles in that outfit. I used to tell [Johnny and June] that as well. But June would slope her eyebrows and say, "Oh, you know, he's a great guy really. He's just a little bit mixed up right now." Mired up? You want to count the bloomin' spoons. He's got his hand in your back pocket!

But they were absolutely lovely. It made not a scrap of difference that it hadn't worked out between me and Carlene, and right until the very end I used to talk to him. They were wonderful, wonderful people.

—As told to Richard Smirke
Angelo -
From the legendary city of San Juan, Puerto Rico you have reached out to the world and made it a richer place. It's a testament to your vision. You have our admiration and our respect. Most of all, we treasure our friendship. CONGRATULATIONS!

From all of us at AEG Live
For the second consecutive year, leaders of the Latin music industry are honored with a Billboard Power Players report that recognizes this vital and important part of the music industry.

The Billboard Power Players series highlights the achievements of executives who drive our business forward with their artistic and business vision.

As with our previous Power Players reports, we began this project by inviting our readers worldwide to submit nominations through Billboard.biz. We promoted the nomination process in print, online and through email. Executives in all sectors of the Latin music industry were eligible.

A team of Billboard editors then reviewed every nomination, numerically ranking the nominees on the measure of their achievements in the past 12 months and their leadership in the broader industry.

In contrast to the Billboard Latin Music Awards bestowed each spring, we consider both chart performance for a 12-month period (ending July 2) and Latin market-share data from Nielsen SoundScan (as of July 24). We gave weight to executives whose primary responsibility is within the United States and who have broad oversight in their roles.

Certainly, many very accomplished nominees didn't make this list. But the choices here represent the collective ranking and judgment of Billboard's editors.

Represented here once again are leaders of record labels, publishing companies and rights societies, live entertainment leaders, major Latin media companies and more.

The executives profiled here once more reflect the strength of the Latin music industry amid challenging times. We congratulate them all as we present this year's Billboard Latin Power Players report.

—Leila Cobo
**Power Players**

1. **Jesus Lopez**  
   Chairman, Universal Music Latin America/Iberian Peninsula

   Jesus Lopez oversees Universal Music Latin's label operations in Spain, Portugal, Latin America and the United States. In the States, Universal Music Latin Entertainment is the Latin market-share leader, commanding 41.2% of the market as of midyear, according to Nielsen SoundScan. Although the number was a drop from 47.1% in 2009, it still far outpaces any competition. Perhaps most impressive, UMLE’s market share comes not from licensing or distribution deals but from artists it has directly signed. Through it all, Lopez is singularly hands-on, keeping abreast of seemingly every artist, release and marketing plan.

   UMLE scored the top-selling Latin album of 2010, Enrique Iglesias’ bilingual Euphoria (also the top-selling release of the past 12 months), managing to straddle multiple markets and audiences at a time in which the U.S. Latin consumer is breaking down language barriers.

   Lopez’s other artist-driven achievements include signing Alejandro Sanz, a major international artist who further consolidates Universal’s roster: sales of Cristian Castro; Los Tigres del Norte’s MTV Unplugged; promoting Chino y Nacho region-wide; and Brazilian Paula Fernandes, who has sold more than 800,000 copies of her live album in Brazil, according to Lopez.

   Beyond the music, Lopez has been steadily working toward unifying UMLE as a single business unit for the United States, Mexico and Central America, which led to changes in the management structure and the creation of a new executive post dedicated solely to new business.

   “We clearly need to continue evolving and changing our structures to get closer to the consumer and design new business models that solidify us not only as a music company, but an entertainment company,” Lopez says.

   Short-term plans, for example, call for growing management service division GTS hand in hand with reality TV show “La Voz” (The Voice), which begins airing in Mexico in September.

2. **Raul Alarcón Jr.**  
   President/CEO/chairman, Spanish Broadcasting System

   Few heads of media conglomerates are as actively involved in day-to-day operations as Raul Alarcón Jr., the charismatic president/CEO/chairman of Spanish Broadcasting System. The company, which owns and operates 20 Spanish-language radio stations in the top Latin markets in the United States, has expanded its reach with the growth of SBS Entertainment and Mega TV. Most recently, the company acquired its third Mega TV station, KTBU-TV in Houston, in a bid to “reuplicate and augment” its radio footprint. Since its launch five years ago, the network has expanded distribution with over-the-air affiliates in seven cities plus cable distribution. Through Mega, SBS is also upping its production of original content, which it continues to cross-promote on radio and online through LaMusica.com, which links to individual websites—and live streaming—for all SBS stations. These include WSKQ-FM New York, the top-rated Spanish-language station in the country. SBS also utilizes all its properties to aggressively cross-promote its own events and content, of which the vast majority is music-driven, staying true to the company’s roots as a music radio company.

   “Our strategic vision of integrating our radio, TV, entertainment and online properties is in full swing,” Alarcón says, “as we continue to seek out unique growth opportunities with a clear eye on capturing the U.S. Hispanic consumer.”

3. **Afo Verde**  
   President of Latin region, Sony Music

   Afo Verde took over the reins of Sony’s entire Latin operation—including the United States and Latin America—in October 2009. Since then, he has been intent on establishing the label as “a company that offers creative services and new business opportunities to all its artists.”

   Sony’s year was undoubtedly boosted by Shakira’s global success, but also by the regional achievements of Camila in sales, radio and touring, and by the strong return of Chayanne, whose Latin American tour was supported by Sony as a partner.

   “We feel we’ve accomplished our objective not only by having successful projects in sales and radio charts, but also for our achievements in new business, like concerts and partnerships with brands throughout the continent,” says Verde, who was key in securing the Chayanne concert deal and has since expanded Sony’s “Music Ticket” concept, where tickets to shows include bonus material and music.

   In the United States, Sony Music Latin’s market share rose from 25.9% in 2010 to 28.3% at midyear 2011, according to Nielsen SoundScan, thanks to established acts and the success of franchises like Premios Fela. In the next 12 months, a key project will be the new solo album from Anthony Romeo Santos, “who honored us by choosing us as the label for his solo project when he was at the height of his career as the lead singer of Aventura,” Verde says.

   Verde was recently named chairman of IFPI for Latin America.

4. **Cesar Conde**  
   President, Univision Networks

   Nearly two years after his appointment, Cesar Conde’s impact as president of Univision Networks is clearly felt. The company includes not only the Univision network (the top-rated Spanish-language TV network in the country, according to Nielsen), but also TeleFutura, Galavision and Univision Networks.

   In the last 12 months, Conde has brought in Luis Fernandez as president of Univision Entertainment and Studios and Isaac Lee as president of Univision News, among others. Under his helm, Univision has replaced longtime on-air personalities and made sometimes dramatic programming changes, including the recruitment of mainstream celebrities for flagship shows and permitting some English in Spanish-language programming.

   While the four major TV networks saw their ratings decline for the current season to date (Sept. 20, 2010, through July 31, 2011), Univision’s rose, according to Nielsen. With an average household rating of 1.9 during prime time, it’s the fifth-most-watched broadcast network in the country. And, according to the network, in 2011 it saw an increase of 47% in the number of nights it has outperformed ABC, CBS, NBC or Fox in the adults 18-49 demo compared with 2010 (156 nights vs. 106 nights). That increase was felt in music-themed programming like awards shows Premios Juventud and Premios Lo Nuestro and in new programs like “Pequenos Gigantes.”

   Conde, a Harvard grad with an MBA from Wharton who was born and raised in Miami, doesn’t mince words about his goals.

   “Our challenges include to continue to compete and outperform our English-language peers, including ABC, NBC, CBS and Fox, in an increasingly competitive media landscape,” he says, “and to drive growth and innovation across our platforms.”

5. **Ruben Leyva**  
   President, Sony Music U.S. Latin

   Thanks in part to releases by artists like Shakira, Marc Anthony and Chayanne and distribution of such acts as Daddy Yankee and Aventura, Sony Music U.S. Latin’s share of the U.S. Latin market rose to 25.9% in 2010 from 20.8% the year before, and hit 28.3% at midyear 2011, according to Nielsen SoundScan. Leading Sony’s domestic efforts is Ruben Leyva, who in the past 12 months also signed Aventura lead singer Anthony “Romeo” Santos and was key in closing the deal that led to Pitbull’s first Spanish-language album, Armando (distributed by Sony). Sony also led Billboard’s Latin Pop and tropical albums recap for the 12 months ending July 2, thanks to strong showings by artists like Franco De Vita, whose Primera Fila is the latest in a franchise launched under Leyva.

   According to Sony, the label held 35.5% of the Latin digital market share for the period ending May 1. For Leyva, born and raised in the United States and bilingual, reaching a bilingual, multicultural marketplace is key across genres, as is creating strategic alliances. For that reason, Leyva has placed renewed interest in Sony’s regional Mexican roster, which has languished in recent years, striking a distribution deal with indie Del Records (home to Gerardo Ortíz) and signing other young acts like Los Cuates de Sinaloa.
"Crear música es como crear vida...y amigos como el equipo en ASCAP te motivan a seguir haciéndolo."
- Nahuel Schajris

"Gracias por abrirme las puertas y dejarme ser parte de la gran familia de grandes compositores. Gracias por guiarme hacia el mejor camino, por valorar mi trabajo, por su honestidad, por su atención, por su apoyo, por tomarme en cuenta. Gracias ASCAP."
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Power Players

6. Ilígio Zabala
President, Warner Music Latin America

Although Warner Music’s U.S. Latin market share remains smaller than that of its competitors—at midyear 2011 it stood at 6.2%, according to Nielsen SoundScan—the label’s boutique size and major-label distribution allow it to work its acts exhaustively and for the long term.

Zabala’s top accomplishment of the past 12 months includes Maná’s Drama y Luz, the top-selling Latin album of 2011 so far (132,000 copies sold through July 3, according to Nielsen SoundScan). In releasing the album, Warner also orchestrated a complex strategy that involved premiering the first single simultaneously on radio stations around the world, resulting in a No. 1 record in multiple territories, the United States included, at the same time.

Other high points include the successful and ongoing consolidation of Warner’s 360-degree structure in Mexico, now in its second year, and its artist development across the region with acts like Carlos Baute and Marco di Mauro.

“Looking forward, Warner will continue its efforts in consolidating digital business models in Latin America,” Zabala says, noting that the label will launch its first social media-based avatar game for Mana. “Additionally, we are focused on the ongoing development of our 360-degree structure in Brazil as well as the breaking of new and developing acts in the region like Sie7e and M.R.,”

7. Lucas Piña
Senior VP, SBS Entertainment

Lucas Piña enters the Latin Power Players list for the first time this year based on the growth of SBS Entertainment—the management and live entertainment division of Spanish Broadcasting System. Piña’s numbers are up for events, attendance and revenue.

SBS has almost doubled its business from last year. While it produced 22 shows in 2010 that drew 143,210 people, in the first six months of 2011, the division produced 21 shows that drew 122,364 attendees, projecting a year-to-year attendance increase of 69.4%.

Piña, a former label executive who’s been at SBS since 2003, took over the helm of the unit in 2009 and has diversified its scope and operation. Using the slogan “We see you, we hear you, we speak your language,” Piña has solidified SBS’s brand events like Los Angeles’ urban radio show Calibash (15,167 paid attendees) and launched new events like Puerto Rico’s first Mega Electronic Fest (attendance: 12,232) and a series of four new regional Mexican events at Pico Rivera Arena in Los Angeles, cross-promoting across all SBS platforms, including TV, radio and online.

“Our mind-set is to produce events that are accessible to all. The economic crisis has made us reinvent the formula of how we sell tickets,” says Piña, who this year will serve for the first time as a national promoter for key Latin artists.

Beyond live events, SBS includes merchandising, TV development, sponsorship, publishing and interactive divisions, plus a management arm that handles Alexia & Fido and Olite Bermudez, among others. Piña’s goal is to consolidate SBS as “a 360-degree management unit. That’s where the future is.”

8. Rebeca Leon
VP of Latin talent, AEG Live/Goldenvoice

From the four Maná sellouts at Los Angeles’ Staples Center—a record for a Latin act—to the newly announced Enrique Iglesias/Pitbull/Prince Royce tour, Rebeca Leon has run the gamut from the traditional to the innovative as head of the Latin touring business for AEG Live/Goldenvoice.

Leon has promoted multiple shows by major stars, including Ricky Martin, Vicente Fernandez and Wisin & Yandel. But aside from traditional touring, Leon has developed event promotion partnerships with SBS Entertainment (for the Calibash festival) and KBIA-KUBE-FM Los Angeles (for multiple Nokia Theatre shows), among others.

Leon also co-founded several co-branded series including Miller Coors at Nokia Theatre, the Cox Latin series at Valley View Casino in San Diego and the Pepsi concert series nationwide, as well as a Corona sponsorship for Wisin & Yandel in more than 12 markets and Metro PCS for Iglesias.

Leon has also solidified AEG’s venues as Latin destinations in Los Angeles, with a 25% increase in show volume at the 7,100-seat Nokia in the last 12 months, including regional Mexican shows (which are rarely performed in theaters) by such acts as Espinoza Paz, Jenni Rivera and Banda El Recodo. AEG also registered a 66% increase in Latin show volume at Club Nokia and nine times more concerts at the Staples Center.

According to Leon, 90% of those shows have been sold out or were profitable. A connection with fans, Leon says, is crucial for the success. One of her major goals in the coming months is “to get more immersed in digital marketing in an effort to have better direct dialogue with our customers.”

9. Victor Gonzalez
President, Universal Music Latin Entertainment

Victor Gonzalez makes the Latin Power Players list for the first time months after being appointed president of Universal Music Latin Entertainment. The nod acknowledges the importance of Gonzalez’ newly created post and his prior success as president of Universal Music Mexico, where he increased label market share and negotiated major deals, including David Bisbal’s World Cup campaign with K’Naan for Coca-Cola.

Gonzalez now oversees operations of all of Universal’s U.S. Latin labels—Disa, Fonovisa, Universal Music Latino and Machete—a job previously divided between two presidents, plus Universal Music Mexico and Central America. Each of those labels has its own GM.

“My job is to consolidate strategies,” Gonzalez says. “First of all, we need to take advantage of our structure. Having two linked territories allows us to develop artists or strategies for both territories.”

The dual-territory approach applies to both artist development and A&R as well as to new business deals, says Gonzalez, who in the past year developed multiplatform business deals with HP and American Express to both promote and sell music.

In the coming months, Gonzalez will face the challenge of also targeting the ever-challenging U.S. Latin consumer.

“It has to do with points of sale, but the digital arena hasn’t fully exploded, so we need to really understand the mentality of the consumer,” Gonzalez says. “And we are placing more emphasis on the bilingual market.”

10. Kate Ramos
Senior VP of touring, Live Nation

Kate Ramos has responsibility for all of Live Nation’s national Latin tours of arena and amphitheater acts. In the past 12 months, these have most notably included Shakira and Luis Miguel, who are exclusively represented by Live Nation. Miguel was the top-grossing Latin act for the past 12 months—with 27 shows and a gross of $14.7 million, according to Billboard Boxscore, while Chayanne, who Live Nation co-promoted with Cardenas Marketing Network—was second with 19 performances and a gross of $11.9 million. Shakira was third with 10 shows and a gross of $10.8 million.

Although Latin touring has been affected by economic concerns, Ramos’ business has been strong as she focuses on acts able to play at least 10 dates. “Sometimes less is better, and our year has been busy,” she says.

Booking the right tour at the right price has been Ramos’ main concern at a time when the economy in general and the Hispanic marketplace in particular have been hard-hit. Live Nation’s upcoming Haciendo Historia tour, for example (produced in tandem with CMN), will feature co-headliners Marco Antonio Solís and Ana Gabriel at an affordable price.

“The audience gets double the value without double the price,” says Ramos, who has also presented shows by Maná, Juanes and Marc Anthony, among others. “The next 12 months are all about offering entertainment that people will enjoy without it costing an arm and a leg.” This means some tours may be left on the table, but, Ramos says, “the trick for the future is to buy right.”
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SESAC is proud to congratulate our own J. J. CHENG Associate Vice-President of SESAC Latina, on being named one of Billboard’s Latin Power Players – 2 years in a row!
Power Players

11. Eddie Fernandez
Senior VP, Universal Music Publishing Group Latin America

Eddie Fernandez enters the list for the first time on the strength of his company’s performance for the past 12 months. Universal Music Publishing is the leading Hot Latin Songs publisher in the world. Fernandez negotiated Emilio and Gloria Estefan’s FIPP catalog for representation in the United States and Canada, and renewed deals with major writers like KC Porter and Rudy Perez. Fernandez, a pianist, arranger and longtime major-label A&R executive, has a keen ear for hits, and his relationships with writers and musicians enable him to engineer charting collaborations.

“He is the real deal,” FIM Productions president Fred Mantilla says, referring to Fernandez’s lengthy experience. “He supports his writers by introducing them to Universal executives nationwide and, in doing so, creates synergies that ultimately create growth.”

Fernandez has seen revenue growth in the past tough three years but admits to being “more cautious . . . more concentrated in signing composers who are generating singles and being very aggressive in generating synchronizing and advertising deals.” In the past year, Fernandez’s publishing division directly negotiated deals including an advertising campaign for Puerto Rico’s Banco Popular using music by Ruben Blades and one for Lexus using tracks by DJ Nesty.

12. Angelo Medina
CEO, Angelo Medina Group

The Latin music business includes precious few top artist managers. Among them, Medina stands out as someone who can navigate superstars like Maná, established artists like Ednita Nazario and Manny Manuel, alternative acts like rappers Calle 13 and Black Guayaba, and respected singer/songwriters like Tommy Torres and Robi “Draco” Rosa. In addition, as a longtime, respected concert promoter, Medina has the know-how and contacts to book his acts’ tours, a crucial competitive edge in today’s environment.

The past 12 months have been particularly sweet for Medina, who as Maná’s manager was integral in orchestrating the debut of the group’s new single, “Lluvia al Corazón,” at No. 1 on Billboard’s Hot Latin Songs chart and the album Drama y Luz at No. 1 on Top Latin Albums as well as negotiating and booking the group’s current U.S. tour, including four sellout dates at Los Angeles’ Staples Center.

“He makes things happen,” Maná lead singer Fher Olvera says of Medina, who negotiated the group’s deal with AT&T. Medina has also expanded the reach of Calle 13 in Europe, co-managed Aventura and now, lead singer Anthony “Romero” Santos, whose first radio single debuted at No. 1 on the Hot Latin Songs chart. Medina is working on the release of Santos’ solo debut as well as an upcoming album by Nazario.

“We’ve had to reinvent ourselves,” says Medina, whose offices are in Puerto Rico. “We have to increase the dosage of perseverance and optimism, but also be more selective in choosing projects.”

13. Jorge Mejía
Senior VP of Latin America/U.S. Latin, Sony/ATV Music Publishing

With 45 charting titles on Billboard’s Hot Latin Songs chart in the past 12 months, Sony/ATV Music Publishing continues its streak of hits, second only to Universal in a year-to-date recap of top publishing corporations. Jorge Mejía, a pianist/composer who has led the company for the past five years, says his biggest challenge has been “finding alternative sources of revenue to combat the ongoing and unrelenting decline in the mechanical market.”

In performance royalties, Sony/ATV has delivered, taking home ASCAP’s Latin publisher of the year award for the ninth consecutive year, thanks to the work of writers that include Enrique Iglesias, Claudia Brant and Mario Domm. The publisher also scored a coup signing Pitbull, Dominican El Cata, who co-wrote Shakira’s hits “Rabiosa” and “Loca”; and renegotiating with Tito “El Bambino,” who won ASCAP’s Latin songwriter of the year honor. Outside the United States, Mejía reports an increased market share across Latin America through several subpublishing agreements, including administration of such catalogs as BMG Rights/Cherry Lane (the Black Eyed Peas, John Legend, Quincy Jones), What a Publishing (David Guetta) and Dipuntos (Wilhelm). Perhaps most important, he has taken a proactive stance in spearheading new initiatives to license publishing rights for digital use across the rest of the region and recently delivered a speech at IFPI’s Latin America meeting asking for all countries to work toward stronger copyright legislation.

14. Julio Vega
VP of Latin purchasing, sales and marketing for music, movies and books, Anderson Merchandisers

Walmart is the biggest seller of Latin music in the United States, and the man who heads those marketing efforts, via Anderson Merchandisers, is Julio Vega. “He has been the voice for Latin music within Walmart for many years,” Venetian Marketing Group CEO Jeff Young says. “Largely because of him, Latin artists have been available to the masses.”

In the past year in particular, the retailer’s multicultural department has more aggressively supported Latin acts, with more Latin artists featured in “Accesso Total,” the acoustic performances filmed for in-store and online play.

Vega’s success stories include Maná, whose album Drama y Luz has been the top-selling Latin title so far this year, according to Nielsen SoundScan, and indie act Intocable, which struck a distribution deal directly with Walmart and offered its album at an aggressive $8 retail price.

Beyond established acts, Walmart has been crucial in taking newer acts like Prince Royce and Gerardo Ortiz to different sales levels. These are artists who “are aimed beyond first-generation Hispanic music fans,” Vega says. “The bilingual consumer, the multigenerational consumer—those are the people we need to be more conscious of.”

For now, Vega’s biggest challenge is the decline in the number of new Latin titles. “Your new releases are the lifeline,” he says. “We need the support of the industry to develop new artists, but we’re releasing hardly anything and it’s showing.”

15. Delia Orjuela
VP of Latin writer/publisher relations, BMI

A look at Billboard’s Latin charts confirms the importance of BMI’s signing of Pitbull to its roster, underscoring Delia Orjuela’s strong ties to her songwriter clients. Orjuela scored other high-profile signings with Chayanne, Luis Fonsi, Chino y Nacho, regional Mexican group Calibre 50 and Francisca Valenzuela.

BMI has also enjoyed No. 1 hits by affiliated writers including Don Omar (with “Danza Kuduro”), Prince Royce, Ricky Martin, Shakira and Sergio Valdini (Maná), as well as regional Mexican writers Luciano Luna and Horacio Palencia. Overall, BMI had a healthy lead on Billboard’s tally of top Latin publishers during the time period, based on overall audience impressions for all tracks for which they received credit.

In the past year, Orjuela also increased the number of BMI’s Latin showcases by 33%, and struck a partnership with the Levitt Pavilion in Los Angeles for a six-date summer concert series featuring acts like Ximena Sariñana and Toy Selectah. BMI also hosted workshops in various cities on topical subjects, including the digital arena and the indie marketplace.

A major accomplishment, Orjuela says, was “La Gota de la Vida,” a theme song written by BMI songwriter Arthur Hanlon to benefit City of Hope and recorded by nearly 50 stars. “To be able to be part of the conceptual idea of the project and to see it become a reality has a lot of meaning,” she says.
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YA TU SABE
16. Alexandra Lioutikoff
Senior VP of Latin membership, ASCAP

In a year in which the music business in general has changed dramatically and sales in the Latin music business have continued to sharply decline, Alexandra Lioutikoff’s biggest challenge in her role at ASCAP has been educating certain sectors on the value of songwriters’ contributions “and convincing them that songwriters should not have to give away their songs, or part of their rights of authorship, to be able to make a living from their art,” she says.

The goal underscores the clout of songwriters and collecting societies in a time of dwindling sales. Performances of ASCAP songs have “definitely increased in the past year,” says Lioutikoff, thanks in part to new signings like Claudia Brant, Lucero and Noel Schajris; a growing number of Spanish-language radio stations; and an increasing number of Latin songs performed in mainstream media. Aside from increasing royalty payments, Lioutikoff has reinforced ASCAP’s relationships with foreign performance rights organizations—including Panama’s SPAC, Cuba’s ACDAM, the Dominican Republic’s SGADOM, Colombia’s SAYCO and Mexico’s SACM—and developed new creative opportunities for her writers. These include regular showcases in ASCAP’s Latin markets, including Puerto Rico, New York, Miami and Texas. And, Lioutikoff says, “I am really excited about our Song Camps, which we expanded to give our writers multigenre collaboration opportunities that created cuts for several different albums.”

17. J.J. Cheng
Associate VP, SESAC Latina

The adjective that most frequently crops up next to J.J. Cheng’s name is “passionate.” For SESAC Latina, she’s a tireless advocate of her roster of writers, which may be smaller than that of the two other rights societies but is always growing. Cheng devotes time and energy in nurturing them and bringing possibilities to the table, including pitching songs to recording artists.

Cheng has grown SESAC’s roster of affiliated writers by 31% in the past 12 months and has increased SESAC’s song roster by 21%.

New signings include Carlos Baute, TV star/songwriter Jencarlos Canela, urban/pop artist Ricky Rick (formerly of Kumbia All Starz), urban pop singer/songwriter Joey Montana, Pedro Guzman of Palomo and Venezuelan trio Grupo Teo. They join a roster that includes Samo (of Camila), Aleks Syntek and Erika Ender.

Beyond signings, Cheng’s promotion of her artists includes SESAC Latina’s co-sponsorship of the 2010 Machete Music tour—which included a stop at New York’s Madison Square Garden—and its partnership with Miami venue the Blue Piano for monthly showcases of SESAC Latina songwriters. Cheng is also an advocate of educating songwriters and the industry in general on all areas of the business. “Everyone who wants to survive and stay current in this business should try to grow and learn as much as they can about all sides of this ever-evolving business,” she says.

18. Gustavo Lopez
Executive VP of brand partnerships, business development and digital, Universal Music Latin Entertainment

Gustavo Lopez capped his last year as president of Universal-owned Disa and Fonovisa (the position has since been eliminated) solidifying his labels’ dominance in regional Mexican music and beyond. For the 12 months ended July 2, Fonovisa was Billboard’s Top Latin Albums imprint with 54 titles, followed by Disa with 65. Lopez helmed successful releases by such superstars as Marco Antonio Solís, Jenni Rivera and Pedro Fernandez in addition to launching new acts like Larry Hernandez, Roberto Tapia and Voz de Mando.

His most rewarding project? Los Tigres del Norte’s MTV Unplugged—which has sold 200,000 units in Mexico, according to Lopez, and topped Amprofon’s chart—and the tremendous growth of regional Mexican music sales in the digital arena.

Now, in his newly created post, Lopez supervises all digital development, brand partnerships, business development and live shows for Universal Music Latin Entertainment in the United States, Mexico and Central America.

Digital growth, in particular, has been noteworthy, with UMLE digital revenue—including digital sales, streaming and mobile content—up 30% since the beginning of the year. “I haven’t been this excited about the business in years,” says Lopez, who is also close to sealing several long-term, multi-artist deals.

The challenge, he says, is “connecting the right brands with the right content and making sure the right value is placed on our music and artists.”

19. Joshua Mintz
Senior executive VP, Telemundo Entertainment

Promoted to his current post in January, Joshua Mintz is the person responsible for Telemundo’s overall entertainment development and programming strategy. This includes oversight for the hit soap opera “La Reina del Sur,” whose production Mintz oversaw in his prior post as VP of strategic development for Telemundo Studios. The soap, the most-watched in the network’s history, according to Telemundo, gave the network its best quarter ever during the second quarter of this year.

Mintz, who has an extensive background in production and programming, is focused on creating new content. This includes two new, music-driven specials that will premiere this year. The Premios Billboard de la Música Mexicana, devoted to regional Mexican music, will be the only network award show devoted to the top-selling genre of Latin music in the country. And Premios tu Mundo, where fans will vote on multiple categories, will also give music a major role.

In addition, Mintz says, “On the novela production side, we are opening the doors to work with new musical composers on the principal theme songs for our prime-time [productions].” Telemundo also continues to produce the Billboard Latin Music Awards, and has expanded its relationship with Billboard for online, music-driven content in both English and Spanish.

20. Jose Valle
President, Univision Radio

Since his appointment in March, Univision’s Jose Valle has taken on responsibility for the largest Spanish-language radio network in the country, with 70 owned and operated stations in 17 markets. According to Valle, Univision stations rank either No. 1 or No. 2 among Spanish-language stations, leading in markets like Los Angeles (with KLVE-FM), Miami (WRTO-FM) and Chicago (WOJO-FM), according to Arbitron numbers.

Valle has considerable experience in multiple areas of radio and TV, and although he hasn’t yet announced specific changes at Univision, his influence is evident. Most recently, Univision launched the bilingual Univision Radio app that’ll allow listeners to access 45 local stations and purchase music they hear through iTunes.

While allowing listeners to tune in anywhere, Valle says, “Our clients will benefit from an efficient advertising platform that enhances their traditional radio campaigns.”

Valle also streamlined radio operations and changed programming heads at several key stations.

“I want Univision Radio to continue winning by providing the best and most relevant content to audiences while delivering effective, results-driven alternatives to current and new advertisers,” he says.
Anderson Merchandisers would like to congratulate the Latin Industry and all artists with a special thank you to JULIO VEGA and the entire Latin Team for their tremendous efforts.

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T-Mobile®
Trouble Man

As his fourth album arrives, Game tangles with the law and causes a stir

For about two hours on a recent Friday in August, the Compton, Calif., sheriff's station was bombarded with calls. But the flurry of activity wasn't due to a catastrophic emergency. It was due to a tweet.

At 5:23 p.m. on Aug. 12, a tweet was sent from the account of Los Angeles-based rapper Game (@thegame). He encouraged his followers to call a certain number if they were interested in an internship with him. The number was in fact for the "help line" at the Compton Station of the Los Angeles County Sheriff's Department. While the sheriff's department explores its legal options, Game, who has a Los Angeles Dodgers logo tattooed on his face and more than 580,000 Twitter followers, has denied responsibility, claiming that his Twitter account had been hacked at the time of the tweet. It was just the latest squall of controversy in Game's stormy career.

A month before the Twitter fiasco, Game released his Hood Morning (No Type) Candy Corn mixtape, a precursor to his fourth studio set, The R.E.D. Album (Aug. 23, Geffen). The mixtape featured the song "Uncle Otsa," a scratching-disk track that piggybacked on the buzz for "Otis," the lead single from Jay-Z and Kanye West's chart-topping collaborative album, Watch the Throne. In "Uncle Otsa," Game verbally assaults longtime partner Jay-Z and name-checks a laundry list of stars, more than half of whom he's previously collaborated with: West, Big Sean, Kelly Rowland, viral sensation Kreeshauny, DJ Khaled, Odd Future's Tyler, the Creator, Lupe Fiasco, Jennifer Lopez, Marc Anthony, Morris Chestnut, Nicki Minaj, Frank Ocean, Wiz Khalifa, and Amber Rose.

For Game, the name-dropping and trash talking are all part of his MO. "What kills me is that people pretend or act like they don't know what Game is about," says the rapper, born Jayceon Tayloro. "I'm never changing. The only thing that will change is that I evolve as a man, and get [wise], become more full of life as far as my family and everything is concerned, and maybe a more seasoned MC. But the core of who I am is not changing. So the shot in the dark at Jay or whoever on 'Uncle Otsa,' you might get another one in six months or a year."

Just three weeks later, Game released "500 Bars," a 20-minute freestyle in the tradition of his earlier 200-, 300-, and 400-bar marathon rap sessions (bars being individual rap couples) calling out about as many names as he could fit into rhyme.

Game earned his audacity the hard way. After attracting the attention of Dr. Dre with a string of impressive mixtapes in 2004, he landed a deal with Dre's Aftermath Entertainment and a billing as a member of 50 Cent's G-Unit. But shortly after dropping his 2005 debut The Documentary (G-Unit/Aftermath/Interscope), Game was ousted from G-Unit for what 50 termed "disloyalty." And yet, Game survived the rift, fan base intact, and his subsequent albums, 2006's Doctor's Advocate (Geffen) and 2008's LAX (Geffen), both of which featured numerous guest appearances, would debut at Nos. 1 and 2 on the Billboard 200, respectively, and go on to sell a combined 1.8 million units, according to Nielsen SoundScan.

The rollout for The R.E.D. Album has also been rocky. Initially rumored to be a holiday 2009 release, the album has had its release date repeatedly pushed back for reasons that remain unclear.

Today, Game says the delays were deliberate. "I was working on [the album] for a long time but I kept delaying it because I wanted to drop right in the middle of Watch the Throne and Lil Wayne's Tha Carter IV," he says. "That's my own ingenuous plan."

But the delays haven't been the only problem. The album's first single "Red Nation," produced by Cool & Dre and featuring Lil Wayne, and extolling the virtues of life as a member of the Bloods gang, failed to chart, and the song's highly stylized, apocalyptic video was rumored to have been banned by BET and MTV. Follow-up single "Pot of Gold" has fared only slightly better. Produced by the Futuristik and featuring Chris Brown, "Gold" adheres dutifully to a growing trend of hip-hop acts using singles to lument the intangible woes of fame. Over the chorus' meditative guitar plucks Brown sings, "The spotlight is not for me." The song is No. 62 after five weeks on Billboard's Hot R&B/Hip-Hop Songs chart.

Still, despite the delays and the lack of a hit single, Interscope director of marketing Jason Sangerman points to Game's connection to his fans as the thing that sets him apart. "The R.E.D. Album has been in the works for a long time and Game's fan base has remained loyal, so we want to make sure they get what they deserve," he says. "Game's fans are loyal to him because he is loyal to his fans."

Game says he feels the same love in the music industry. "I got a good rapport with most hip-hop artists and I just been such a real dude my entire career [that] it's nothing for me to reach out to get a [16-bar verse] or a hook," he says.

True to his word, The R.E.D. Album is packed with guests including Lil Wayne, Drake, Snoop Dogg, Young Jeezy, Rick Ross and Nelly Furtado. Most surprising, though, is a guest verse from Dr. Dre on the DJ Khalil-produced West Coast anthem "Drug Test" (also featuring Snoop). Although earlier rumors suggesting that The R.E.D. Album would appear on Dre's Aftermath proved untrue, the song marks the first time Dre has rapped alongside Game on any of the latter's albums.

And yet, despite the high-profile guests and fan adoration, Game says he still feels like he's at square one. "When I hit the studio now, I hit the studio like a dude that ain't got a deal," he says. "I be so happy and hungry to get on the mic and really just do my thing, and sometimes sparks in me and I get all over-excited again.

And I'm back full throttle, like it's the beginning."
THE JOY

After winning NBC's 'The Sing-Off,' Committed delivers uplifting debut

When Thierry Thomas talks about the music his vocal group Committed has been singing since winning the second season of NBC's Sony-produced music competition show, "The Sing-Off," he calls it "positive thought music." While still rooted in the music that the cappella sextet sang as students at Oakwood University, a historically black Seventh Day Adventist school in Huntsville, Ala., the collection that appears on the group's self-titled Epic Records debut (due Aug. 30) leans toward the secular: "I don't think it's that much of a stretch," says Thomas, the third of four tenors in the group, of the shift away from the spiritual. "We're still inspiring people. These are songs about love and heartbreak, issues that are downplayed in gospel, but Christians have heartbreak and experience love. We have our spirituals—Soon It Will Be Done—but our goal is to inspire through music."

Committed arrives as part of the 'Sing-Off' prize package, which included $100,000 and a trophy. In addition to a Sony recording contract. Only one member, the Al Green hit "Let's Stay Together," made it from the show and onto the album, which includes a cappella versions of Stevie Wonder's "As," Maxwell's "Pretty Wings" and Chris Brown's "Forever." The first single is the spiritual-leaning "Break Free," an original song that Thomas co-wrote.

The group—Thomas, Dennis Baptiste, Tommy Gervais, Ceston Pierre, Robert Pressley and Maurice Staple—began singing together in 2003, inspired by another cappella group that originated at Oakwood, Take 6. (Committed covered two Take 6 songs on the new album.) Thomas and Presley say Take 6's smooth and soaring harmonies and gospel roots have influenced them their entire lives, and in recent years members of Take 6 have become mentors to the group as well. Although Committed's members are often asked about the connective tissue among Oakwood's faith, Take 6 and their sound, they struggle to explain it thoroughly: "It's just a normal thing for us—nothing specific," Thomas says. "Singing is a big part of our worship, hymns and spirituals, and we sing in quartets and choirs. It plays a big role in our worship. Now we're trying to get more knowledge, studying more about music [in general]."

Gervais studied music, theory and composition in college and arranged most of the album's 13 tracks, which were selected one song at a time through group votes. Producer Deke Sharon and co-producer Ed Boyer, both of whom worked on the "Sing-Off" tracks and recorded the band in Connecticut, Nashville and Atlanta, brought songs to the group's attention, as did Epic A&R executive Jim Edmunds. "We wanted it to be a clean album," says Presley, the "tenor four" and vocal percussionist, "and we went through the pop songs that we thought would be good."

Once the members recorded the tracks they had to figure out how they would perform them. "There's a lot of vocal stacking, so there's more than just six voices on some of the songs," Presley says. "We have live versions of them all—the sound is more organic."
on to his latest music.

“It's not difficult to promote someone with such different fans—it's easier,” Bernstein says. “Malkmus is hard to pigeonhole. Punks like him, Deadheads like him, university professors like him... It’s fun to try and hit all the potential audiences that might love this record.”

Malkmus, however, approaches the proposition of earning new fans a bit more apprehensively.

“Sometimes it is hard to draw in new people if they know your story in this age,” he says. “Unfortunately, new fans are not really going to come from rock radio. Any of this interest is going to have to come from Internet outlets and Internet buzz, or some kind of synch-license agreement where more people would hear you. I don't really see it happening just from touring, and it being on K-Rock [KROQ Los Angeles]... something.”

The album's first single, “Senator,” a bumpy beach-party jam that finds Malkmus singing, “I know what the senator wants/What the senator wants is a blow job,” certainly isn't K-Rock-ready. Matador is holding a contest, open through the album’s release date, for fans to replace the senator's wants with something more radio-friendly, for a September release.

The band is scheduled to perform “Senator,” in some incarnation, on “Late Night With Jimmy Fallon” on Aug. 30, and NPR will stream the album in its entirety the week prior to street date as part of NPR’s “First Listen” program.

“We’re doing what we can,” Malkmus says. “When you put so much effort into making an album, you definitely want to try and get as many people as you can to hear it.”

Looking good: STEPHEN MALKMUS & THE JICKS

where things come from. When you do what you’re supposed to be doing, you flourish at it. It’s the coolest feeling ever.

After gaining a following in her home state, Sweeney signed with Big Machine and released her debut, Heartbreaker’s Hall of Fame, in 2007. That project produced three singles, all worked locally in Texas: “We did exactly what we wanted with that record, which was to grow my fan base,” Sweeney says. “I made a ton of fans and I am so proud of that record. I love the song choices.”

Sweeney scored her first top 10 hit with “From A Table Away,” the lead single from Concrete. The song initially appeared on a self-titled digital EP released in January. “Staying’s Worse Than Leaving,” which also appeared on the EP, went to country radio in May.

“The song’s about my divorce,” Sweeney says. “I had a marriage that dissolved over the course of the last couple of years and it’s really hard. When I was in Los Angeles, I had a lot of time to reflect. I was looking at a lot of things, enjoying the music, and it just seemed like something that was right.”

Sweeney spent time in theater and as a comedian before applying her talents to music, and she's developed a reputation as a compelling traditional vocalist with a unique perspective as a songwriter. “The lyrics of a lot of the songs are really tough, and that’s one thing that I pride myself on—telling real, strong stories,” she says.

As for the album title, “I didn’t want something like butterflies and dandelions, something real soft,” she says. “I wanted a strong word. Then I started thinking, ‘Concrete’ is actually used to build a foundation. All of this stuff in my past has built this foundation for me to have a much more positive future, so I just thought it was a cool, tough, simple title.”

Sweeney will perform in her hometown of Longview on Aug. 22 with a string of Texas dates to follow in San Antonio (Aug. 23), Austin (Aug. 24), Dallas (Aug. 25) and Katy (Aug. 26). “We have set up CD release parties during the first two weeks of release at various clubs in key markets,” says Kelly Rich, Big Machine VP of marketing, sales and interactive. “Sunny is in her element when she performs so there is no better place for her to be on street week.”

With his butterfly collar, chin-length hair and a mustache that made Sonny Bono look like a schoolboy, Kourosh Yaghmaei, aka “The Godfather of Iranian Psychedelic Rock,” had the look to match the sound and the reputation. From 1973 to 1979, Yaghmaei earned international accolades and devotion thanks to his impressive output, including his signature works Goleh Yakh and Sibeh Neghran. Yet, by the end of the decade, the political upheaval of the Islamic Revolution had silenced the beloved artist.

Banned from recording or performing for more than 20 years, Yaghmaei continued to create, recording children’s stories with accompanying music, often under a pseudonym. Today, those recordings form the fundamental foundation between Iranian folkloric music and Western melodies. On Aug. 23, Now-Again Records will release Back From The Brink: Pre-Rock Revolution Psychedelic Rock From Iran 1973-1979, a sprawling collection (two CDs, three LPs and a 4-inch-by-7-inch boxed set of singles) of Yaghmaei’s early work—the only licensed collection of songs documenting pre-revolution Iranian rock’n’roll. Yaghmaei spoke to Billboard from his home in Tehran. [Editor’s note: The interview was conducted in Farsi.]

1 Iranian and foreign media reported your death two years ago. What happened?

A family member, who was a poet, became very sick and was in the hospital. Since we were related, our name and features were very similar to one another, even though he was much older than me. When he died, the hospital mistakenly documented that it was me. The BBC and VOA separate cultures of each. First of all, the Earth doesn’t have an east or a west; it’s round. These ideas are contracts or perceptions, which societies create for themselves. I don’t agree with the idea that the West has infiltrated the East; or that one has an advantage over the other. Indo, for example, has had a great influence on Western music. In the case of Iran, the question isn’t about how did the West influence Iran, but rather how did Iran influence the West? We invented a lot of the instruments being used today. But in the end it’s music, and it belongs to humanity.

2 What was it like to create a new genre of music in 1970s Iran?

Musical instruments were always very hard to come by. I either couldn’t find it or it just didn’t exist. Because instruments were so expensive, I had to rent them. So I rented something only to find that it was broken. I couldn’t even find strings for the guitar. Some of the songs I recorded using a cassette four-track. It’s laughable, but I did it. Once we got in the studio, we had to get the songs in one take since we didn’t have much money. If we messed up, we’d clear out of the studio.

3 What is your perception of East vs. West? Everyone speaks of this East vs. West and the

declared me dead without bothering to check if it was true, which it obviously wasn’t. My poor son and my brother who lived overseas had heard the news and it gave them quite a fright.

5 Many of your fellow artists left Iran—You stayed. Why didn’t you leave?

Any artist has to understand his or her own history and cultural identity, you have to have a sense of identity. My love for Iranian history is a sort of illness. Everything we Iranians have musically comes from our folkloric roots. For Iranians, music is created from art and passed down through our oral traditions. These are beautiful songs that are not on paper but passed down from father to son. The loss of each of these artists is akin to losing a mountain. If I had left Iran, I am sure I would be playing music internationally, but then again, I likely wouldn’t be doing it in Farsi.

6 You’ve been banned from performing or recording your work in Iran and on for almost 30 years. What is that like?

I suppose a lesser man would not be able to endure the silencing of their work and the over-shadowing of their dreams—there are no words. Imagine a bird, raised by your own hands. That bird has to fly so that it does not forget it’s a bird, and yet, the bird is never allowed to fly. There are no words to express that loss. I only wish it never happens for someone else.
The helpful subtitle of Barbra Streisand's follow-up to her surprise 2009 hit Love is the Answer is Barbra Streisand Sings the Lyrics of Alan and Marilyn Bergman. And so she does, offering up performances of 10 songs she previously hadn't recorded by the Bergmans, who wrote some of the singer/actor's signature numbers, including "The Way We Were" and "You Don't Bring Me Flowers." (A two-disc deluxe edition contains 10 of those classics.) Many of the tunes are familiar from other renditions, of course. "The Windsmill of Your Mind," which Streisand partly sings a cappella, won an Academy Award in 1968 and appeared on Dusty Springfield's Dusty in Memphis (1969); and Michael Feinstein tackled "The Same Hello, the Same Goodbye" for 2008's The Sinatra Project. As always, though, Streisand sings the material like it was written expressly for her, elevating phrases at will and slowing most of the tempos to a luxuriously Old Hollywood crawl. What matters most? Bab's bliss.—MW

TRIVIUM

In Waves
Producer: Colin Richardson
Roadrunner Records
Release Date: Aug. 9
Three years in the making, Trivium's fifth album, In Waves, is the musical homecoming that the metal band's fans have been waiting for. After the stylistic stretches of The Crusade (2006) and Shogun (2008), the Orlando, Fla., group returns to the more straightforward melodic thrust of 2005's The Empty Shadow, albeit with a precision and aggression that are more refined and pronounced this time around. Sharpened by Shogun's intricate mathem-atics, guitarist Matt Heafy and Corey Beaulieu are in harmonic lock step, driving Trivium through such crush- ing tracks as "Inception of the End," "Dusk Dismantled" and "A Skyline's Reverence," as well as the tricky changes of "Caustic Are the Ties That Bind." Songs "Watch the World Burn" and "Black," a mainstream-friendly metal complete with vocal harmonies, while "Of All Those Yesterdays" braips close to power ballad territory. Trivium is back in its comfort zone on In Waves, but it clearly benefited from spending time outside it, too.—GG

O.A.R.
King
Producers: Matt Wallace, Gregg Wattenberg
Wind-up Records
Release Date: Aug. 2
"Sometimes I just wanna get a little crazy," O.A.R.'s frontman Marc Roberge proclaims not long into the band's Wind-up Records debut, King. And if that's true, the singer must be getting his ya-yas out elsewhere, as there's little delirium to be found on the seventh studio disc by this college-fave jam-rock act. Indeed, most of these strummy feel-good ditties—a-shucks song titles include "Gotta Be Wrong Sometimes" and "Taking On The World Today"—make Jason Mraz sound like some kind of avant-garde noisemaker. That lack of adventure doesn't mean that O.A.R. (whose name, as it happens, stands for Of A Revolution) comes up empty on King. "The Last Time" rides a head-nodding reggae groove and features some nice work by the group's sax man, Jerry DePizzo, while catchy lead single "Heaven" suggests what might result from an after-hours jam on Mraz's current tour with Train. Anyone looking to get a little crazy, though, should consider hitting up the new set by that wildman Gavin DeGraw.—MW
Beat Poet
Music
punk
Publishers: Universal

SINGLES

SUPERHEAVY
Miracle Worker (4:07)
Producers: Dave Stewart, Mick Jagger
Writer: SuperHeavy
Publishers: various
A&M

The first official offering from the supergroup SuperHeavy goes out to "all the lovers who might be thinking about breaking up...or making up"—at least according to the group's Damian Marley. "Miracle Worker" introduces the well-credited trio of reggae luminary Mista Savona, apara's most recent serious- ness while maintaining a bit of the group's lable imma-

ture. Here's hoping that the next Neighborhoods single has more of the latter.—GB

 babes: "This is nothing wrong with grooves, its lat-

mated power

ROCK

BLINK-182
Up All Night (3:21)
Producer: Blink-182
Writer: Blink-182
Publishers: Universal
Music/No My Name Is Mark, Beat Poet Music/EMI April
Music. Jolly Old Saint Dick
Music (ASCAP)
Geffen/Interscope

The song's main
arrangement of '80s
vocals and percus-
sion is perfectly
suited for the group's
classic hyperactive
disko sound, hop-
ing along a garage groove as Marley
and Joss Stone trade off vocals (she sings, he toasts)
before Mick Jagger swoops in for the bridges. The
Rolling Stones frontman plays a "surgeon of love"
("There's nothing wrong with you I can't fix/I'll come
a-runnin' with my little bag of tricks!") ready to make
everything alright—albeit with a wink and a leer.
The song's group-sung chorus has a smoother, more
rhythmic pop flow, and such details as horn stabs and
Eastern-flavored strings (presumably A.R. Rahman's
contribution) add nuance to the spirited blending of
genres, influences and sensibilities.—GG

EVANESCENCE
What You Want (3:40)
Producer: Nick Raskulinecz
Writers: A. Lee T. Balsamo, T. McCord
Publishers: various
Wind-up Records

Evanescence's melodrama
is taken to new heights in
"What You Want," its lat-
est single that announces,
"This is the opening number on our next sold-out arena
tour." The group proves that, after a five-year hiatus
marked by multiple lineup changes, singer Amy Lee and
the rest of the band still have the flashiness it takes to attract
new listeners. Hard rock fans will no doubt relish the floor-
tom heavy anthem, but "What You Want" lacks the stellar
songwriting that the band received critical acclaim for on its
2003 debut, Fallen. Reverb-heavy production and bravado
take precedence over the earniness that drove previous
singles "Bring Me to Life" and "Call Me When You're Sober.
"What You Want," the first taste of the group's self-titled
third album, is dominating yet ultimately cavernous.—DM

YOUNG JEEZY
Shake Life (3:21)
Producer: Lil' Lody
Writers: J.W. Jenkins, A. Kearney, D.F. Peich
Publishers: various

Youth Jeezy creates his own
distinct probe for the latest single from his long-awaited TM 103 album. Despite mention
of war-torn Libya and the suspect media, Atlanta's beloved Snowman is all about keeping things
positive—"I know it looks bad, it's gon' be all right/keep them bottles coming, we gon' be here
all night," he raps. Jeezy's music is regularly pigeonholed as trap rap, but the motivational
message of "Shake Life" proves that the rapper can navigate outside of a subgenre characterized
by glorifying drug dealing. After being pushed back multiple times, TM 103 now looks like
its best chance to hit stores Sept. 20 and officially make Young Jeezy's Thug Motivation series a trilogy.—CW

POP

COBRA STARSHIP FEATURING SABI
You Make Me Feel... (3:36)
Producer: Steve Mac
Writers: S. Mac, J. Wrildsen
Publishers: Rokstone
Music, PRS/Peermusic
(U.K.), PRS/P&P Songs
(BM)

Cobra Starship could've
evolved into obscurity after
its novelty "Snakes on a Plane" theme song, "Bring it (Snakes on a Plane)," was released in 2006.
Five years later, the synth-pop collective has scored an infec-
tious hit with 2009's "Good Girls Go Bad" and is lining up another
with "You Make Me Feel..." from forthcoming album Night Shades.
Cobra Starship's knack for creating simple but massive
hooks: its latest single features a chorus that says, "You make me
feel so/La la la la," but the rol-
licking melody turns the lyrical
absurdity into an afterthought.
The feisty guest spot by Sabi,
featured on Britney Spears' Female Fatale album, also acts as
cold support for Gabe Sa-
porta's straightforward lead
call. "You Make Me Feel...
't isn't as intoxicating as "Good
Girls Go Bad," but with the single
recently entering the top half of
the Billboard Hot 100, it may be
just as ubiquitous in time.—JL

LEGEND & CREDITS

EDITED BY MITCHELL PETERS
(ALBUMS) AND JASON LIPSHUTZ
(SINGLES)
CONTRIBUTORS: Jon Binstein,
Phil Carli, Gery Craft, Jason
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Angeles, CA 90036 and singles
review copies to Jason Lipshutz
at Billboard, 770 Broadway,
Seventh Floor, New York, NY
10003, or to the writers in the
appropriate bureaus.
FULFILLING 'PROMISES'

Dubstep duo Nero poised to overtake Adele, Jay-Z & Kanye West on U.K. albums chart

London-based duo Nero is the latest act to score a mainstream commercial hit with the once-underground dance genre of dubstep. Its "Promises," a thunderous mesh of beats, heavy bass, prog-rock hyst erics and a towering chorus sung by Alana Rivalland, debuted at No. 1 on the U.K. singles chart with first-week sales of 46,700, according to the Official Charts Co. (OCC).

Signed to MTA Records, the label imprint of British dance act Chase & Status—operated in conjunction with Mercury Records/Universal—Nero comprises in-demand remixer/producer/DJs Dan Stephens and Joe Ray. "Promises" marks the act's third successive hit of 2011. It follows "Me & You" and "Guilt," which peaked at Nos. 15 and 8, respectively. At press time, Nero's debut studio set, Welcome Reality, was poised to overtake Adele's 21 for the No. 1 U.K. albums crown and also surpass sales for Jay-Z and Kanye West's Watch the Throne.

"It's been a really organic build," Mercury Records product manager Michael Rivalland says. "Nero comes from a credible background and really earned their stripes as club DJs." Now, Rivalland says, Nero is "the premier act in the dubstep scene [and] writing the biggest hits of that ilk."

"They have just blown it out of the water," MTA co-founder William Kennard adds. He's also one-half of Chase & Status, whose sophomore set, No More Idols (Mercury Records/Universal), debuted at No. 2 earlier this year. "Apart from the obvious stuff of just being phenomenal producers and songwriters, Nero has this whole retro-futuristic appeal to their music and their artwork. They have really carved out their own identity," Kennard says.

In line with the act's sci-fi-influenced aesthetic, the video for "Promises" is set in a futuristic dystopian landscape. The Ben Newman-directed clip has been viewed more than 4 million times on Vevo. Radio support from national top 40 station BBC Radio 1 has also helped drive sales, Rivalland says. He credits a four-track Promises EP, featuring remixes by Calvin Harris and Skrillex, as well as the previously unreleased Nero track "New Life" with further ramping up the act's download numbers. The digital-only EP has moved almost 5,000 units, according to Mercury.

"That really helped our single position," Rivalland says. A deluxe iTunes version of Welcome Reality, featuring video and audio from the act's "Dubstep Symphony" gig—where it teamed with the BBC Philharmonic Orchestra for a one-off live show in Manchester earlier this year—has also proved popular. It hit No. 1 in the U.K. iTunes store.

"It just shows that if you put a nice deluxe package together, then you can do really well with it," says Rivalland, who envisions the campaign stretching well into 2012. To that end, Nero, published by EMI Music Publishing, will begin a nationwide U.K. tour on Oct. 8 at the Manchester Warehouse Project. Singer Watson will also join Nero on the 10-date trek booked by William Morris Endeavor.

The international rollout is also beginning to heat up with Universal working "Guilt" to radio. The hard-hitting club track is playlisted on Triple J in Australia and making waves in Europe, according to Mercury.
**Upward Bound**

**Mat Kearney posts a surprising career best with ‘Young Love’**

Ask Mat Kearney how he netted a No. 4 debut on the Billboard 200, and he searches for a specific reason.

“I don’t know how you can quantify why something does well,” the Nashville singer/songwriter says about the best opening of his career last week with third studio album Young Love (Aware/Universal Republic). “You never know how to gauge that stuff.”

Bowing at No. 4 on the Billboard 200 with first-week sales of 44,000, according to Nielsen SoundScan, Young Love represents another career building block for Kearney. His 2009 sophomore album, City of Black & White, debuted and peaked at No. 13 on the Billboard 200, while 2007’s Nothing Left to Lose reached No. 109. With those releases and non-studio outings like 2007’s Acoustic Kearney has amassed total album sales of 723,000.

One key indication of Kearney’s current success can be attributed to Young Love’s digital impact, including holding the top spot on iTunes. That was a possibility not even his manager foresaw.

“You don’t get good surprises in the music business anymore,” manager Greg Latterman of Aware Music says. “By no means did we think we were going to be No. 1 for the week. If you were like, ‘Hey, what are the odds?’ I would have told you zero.”

In addition to an earlier preorder option for Young Love on iTunes, the label posted videos of song performances and of Kearney working in the studio.

“People now can preview a minute-and-a-half of a song,” Kearney says. “They can decide if they like the album very quickly. It felt like people were really excited.” Among that group were Britney Spears, Lady Antebellum, LeAnn Rimes and Michelle Branch, all of whom sent supportive tweets during the week of release.

For aspiring for a sound that’s a combination of Paul Simon and Kanye West, Kearney also finds his music resonating with the Christian community. Young Love is in its second week at No. 1 on Billboard’s Top Christian Albums chart.

“I’ve always been the kid who wrote about his faith, life and friends. But all my friends are these crazy, drugged-out hippies. So it wasn’t just meant for this subsection of America; it was meant for everyone,” he says. “My faith has always been a huge part of what I write about.”

Prepping for a headlining tour that starts Sept. 14, Kearney is enjoying his unforeseen achievement. “It’s amazing when you work so hard on something, and all of sudden you get to see it received really well,” he says. “That’s incredibly gratifying.”

---

**LEAN ON ME**

Sly Stone finally resurfaces with a little help from friends

It’s definitely been a momentous week. Jay-Z and Kanye West ascended to the top of the Billboard 200, posting the second-largest sales week of the year for an album. Katy Perry became the first woman to send five songs from an album to No. 1 on the Billboard Hot 100—a feat equalled only by Michael Jackson (see pages 8 and 45). And another music pioneer also hit the news this week: Sly Stone.

Arriving to considerably less fanfare on Aug. 16, I’m Back!/Family Friends (Cleopatra Records) was initially slated for release last summer. Touted on its cover as the “first full album of new recordings in more than 2 decades . . . aided by a cast of today’s music superstars,” the 14-song set comprises rerecorded versions and bonus mixes of Stone classics as well as three originals. Heart’s Ann Wilson joins Stone on “Everyday People,” one of the album’s more potent re-interpretations. Additional guests include Carmine Appice and Ernie Watts on “Stand!,” Jeff Beck on “I Want to Take You Higher,” Bootsy Collins on “Hot Fun in the Summertime” and the Doors’ Ray Manzarek, who sneaks a taste of his group’s own gem—“Light My Fire”—into album opener “Dance to the Music.”

Although Stone stands on his own for the remake of “Family Affair,” his raspy vocals resemble a shadow of his former funky self. More often than not, Stone comes off as being sandwiched between the cameos and instrumental riffs to the point where he sounds like a guest on his own album. Reviews, as a result, have been fair to middling.

Still, fans should get a kick out of the three previously unreleased tracks: “Plain Jane,” gospel standard “His Eye Is on the Sparrow” and “Get Away.” Among some 20 songs that Stone recorded between 1968 and 1988, these tracks provide a truer glimpse of the R&B/funk icon’s heralded magic.

Unavailable for an interview, Stone pleaded not guilty in June to possession of cocaine rocks following an April I arrest. In between runs with the law in the ’70s and into the ’80s, the enigmatic artist released several projects, including his first solo album: 1975’s High on You. Subsequent releases since then, some billed under the Sly & the Family Stone name, include 1976’s Heard Ya Missed Me, We’re Back in 1979’s Back on the Right Track and 1982’s Ain’t But the One Way. Stone was also on the guest list for fellow musician George Clinton’s 2008 album George Clinton and His Gangsters of Love.

Before Stone’s abrupt appearance at the 2006 Grammy Awards, Epic/Sony released the Family Stone tribute album Different Strokes By Different Folks, featuring the Roots and Will.I.am, among other acts. The set has sold 69,000 copies, according to Nielsen SoundScan.

—Gail Mitchell
HELP WANTED

Director of Business Analysis and Development
Alliance Entertainment
Coral Springs, Florida

Overview
The Director of Business Analysis and Development works with the purchasing, finance, VMI, marketing and sales teams on better understanding of business trends, opportunities and ultimately helps create new business opportunities with the data.

Responsibilities
- Analyze account P&Ls
- Analyze vendor P&Ls
- Analyze product cost trends
- Analyze industry trends
- Help build customer presentations to support company proposal
- Analyze and provide reporting on promotions and trade funds
- Provide suggestions on improvements to buying behavior
- Interpret daily, weekly, monthly, quarterly and annual reports
- Forecast sales for promotions, events and spiking titles
- Ad Hoc statistical analysis and reporting requests

Skills/Qualities Required
- Possess strengths in analysis, statistics, and logic in developing and interpreting data
- Possess sense of curiosity to identify sales/margin opportunities and take initiative to execute plans to maximize them
- Excel at communicating information and building strategic relationships with internal and external customers.
- Understand Excel, Soundscan, Video Scan, BDS/Insight, PrimeMover and general database querying
- Able to develop statistical tools using analysis that will enhance sales efforts
- Possess solid understanding of financial data and retail
- Seeks out new business opportunities and monitor industry conditions pertaining to overall business.
- Communicate regularly with internal departments within the organization which are critical to the success of business
- Continually review business practices with increased sales, profitability and cost reduction in mind
- Must have capacity to identify and cultivate new business development opportunities
- Follow-up with internal and external customers to provide additional product/services information
- Strong organizational and multi-tasking skills are required.
- Must have high attention to detail, and must display professionalism at all times.
- Strong verbal and written communication skills are required.

Education/Experience
- Bachelor's Degree or equivalent work experience required

Tools Used
- Video Scan
- Soundscan
- PrimeMover
- Database
- Business Objects
- Excel
- Access
- PowerPoint

To apply for this position please send resumes to resumes@aent.com.

About Alliance
Alliance Entertainment offers an extensive product inventory (including CDs, DVDs, videos, video games and related merchandise), e-commerce fulfillment capabilities and innovative technology and support services for today's marketplace, including third party logistics services. Founded in 1990 in Coral Springs, Florida, Alliance Entertainment built its business as a one-stop and distribution source for music retailers. Its continually expanding array of products and services have won awards and accolades from Forbes, Yahoo! Internet Life, Microsoft, The Blues Foundation, and music industry trade groups Midem and The National Association of Recording Merchandisers. The complementary offerings of its two operating units—The Distribution & Fulfillment Services Group and the Information Services Group—deliver a full range of commerce solutions, from distribution and fulfillment to infrastructure, for brick-and-mortar and Web-based retailers.

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44 | BILLBOARD | AUGUST 27, 2011
Jay-Z and Kanye West's "Watch the Throne" arrives, as expected, at No. 1 on the Billboard 200, selling 436,000 copies, according to Nielsen SoundScan. It's the second-largest sales week of the year for an album, behind only the 1.1 million start of Lady Gaga's "Born This Way" (on the June 11 chart).

Though SoundScan doesn't disclose retailer-specific sales figures, sources say the album broke iTunes' one-week sales record—with nearly 290,000 digital copies sold through the retailer. That surpassed the previous iTunes record, set when Coldplay's 2008 album "Viva La Vida Or Death and All His Friends" shipped 282,000 in its first week.

Some industry prognosticators had projected "Throne" to move more than 500,000. However, predicting the album's first-week sales was difficult because of its staggered release. Usually, albums are available at all retailers on Tuesdays, but "Throne" secured a Monday street date—and only through iTunes. Thus, normal projection models—based on all versions of an album hitting retailers on Tuesday—were thrown for a loop.

"Throne" also earns Jay-Z his 12th No. 1 and West his fifth. For Jay, the achievement extends his record as the solo act with the most No. 1 albums in history. Only the Beatles, with 19 No. 1s, have more.

Consequently, Jay-Z has been part of the three most recent collaborative albums that have topped the Billboard 200. Before "Throne," he joined Linkin Park for "MTV Ultimate Mash-Ups Presents: Collision Course" and R. Kelly on "Unfinished Business," both of which debuted at No. 1 in 2004.

Not that many collaborative sets have toppled the Billboard 200: Only nine have done so in the chart's history. Previous to the three from Jay-Z, there was one more hip-hop all-star No. 1: The From. The Nature of Foxy Brown, AZ and No. Never on Aug. 8, 1997. It was the first No. 1 collaboration album in 17 years, since 1980's "Double Fantasy," by John Lennon and Yoko Ono.

Jay-Z's last solo studio set, "The Blueprint 3," bowed at No. 1 with 476,000 in 2009 while West's previous effort, 2010's "My Beautiful Dark Twisted Fantasy," also launched at No. 1, but with 496,000.

Some observers may wonder if "Throne"’s opening week seems smallish compared with the two superstardom's previous debuts. One could conclude that "Throne"'s digital exclusivity for a portion of its first week may have affected sales, or that the two major artists don't always equate to a must-buy album. The true test of "Throne"’s sales will come in its second week, when it'll have a full chart week's worth of both physical and digital sales under its belt.

DON'T STOP BELIEVIN': There was a bit of talk about how "Glee: The 3D Concert Movie" did at the box office in its opening weekend. Some view its combined $6 million opening at the U.S. and Canadian box offices over the Aug. 12-14 Frame as a disappointment.

Those same folks might also look to the film's soundtrack, which debuts at No. 15 with 20,000 sold on the Billboard 200, as a sign of the "Glee"-pocalypse. After all, this is the first "Glee" album, following 11 earlier sets, that didn't debut in the top 10.

But hold on a minute. First, "Glee 3D" is a niche product that had a limited potential audience to begin with. (Mind you, this is coming from a "Glee" fan who saw the opening night of the show's concert tour in Las Vegas. Even I wasn't willing to see the movie.)

And, therefore, the sales of its companion soundtrack were probably going to be on par with how the movie was received, so we shouldn't be that surprised that it missed the top 10.

Besides, it's an album's worth of live renditions of covers that most "Glee" fans already owned. One can only repackage and rerelease these as-seen-on-TV tracks so many times...

**Market Watch**

**Weekly Unit Sales**

<table>
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<tr>
<th>Week Ending</th>
<th>Number of Copies Sold</th>
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<tr>
<td>This Week</td>
<td>5,956,000</td>
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<tr>
<td>Last Week</td>
<td>5,670,000</td>
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<td>Change</td>
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**Weekly Album Sales (Million Units)**

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<tr>
<td>2010</td>
<td></td>
</tr>
<tr>
<td>2011</td>
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**ALBUMS'** **SALES BY ALBUM FORMAT**

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<th>2011 Sales</th>
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<td>CD</td>
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<tr>
<td>Digital</td>
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<td>Vinyl</td>
<td>1,639,000</td>
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<tr>
<td>Other</td>
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**ALBUMS'** **CURRENT ALBUM SALES**

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<tr>
<td>10</td>
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<tr>
<td>11</td>
<td>100.5 million</td>
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**CATALOG ALBUM SALES**

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<th>Week</th>
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<tr>
<td>10</td>
<td>82.1 million</td>
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<tr>
<td>11</td>
<td>88.9 million</td>
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"Watch The Throne" Arrives; 'Glee' Stumbles
**THE BILLBOARD 200 ARTIST INDEX**

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<tr>
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<td>NOW 39</td>
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<td>My Kinda Party</td>
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<tr>
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</tr>
<tr>
<td>Colbie Caillat</td>
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<tr>
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<tr>
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<tr>
<td>Soundtrack</td>
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<td>Bruno Mars</td>
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**THE BILLBOARD 200 SONG INDEX**

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### Social/Streaming

#### Uncharted

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HOT 100

HOT DIGITAL SONGS

ROCK

COUNTRY

LATIN

R&B/HIP-HOP

BLUES

HOT 100 AIRPLAY

TITLE | ARTIST | LABEL | DATE
--- | --- | --- | ---
"[Title]" | "Artist" | "Label" | "Date"

SALES Data | COMPILATION by Nielsen SoundScan

SALES DATA

Music and Media Information

TODAY'S TRACKS

THEMESONG

MONITORED

AIRPLAY

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2. "[Title]" | "Artist" | "Label" | "Date"
3. "[Title]" | "Artist" | "Label" | "Date"
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5. "[Title]" | "Artist" | "Label" | "Date"

SALES Data | COMPILATION by Nielsen SoundScan

SALES DATA

Music and Media Information

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Music and Media Information

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AIRPLAY

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Rihanna's "Cherry (Drink to That)" ranks 50-25 on the Billboard Hot 100, eclipsing the No. 37 peak at price single "California King Bed." "Cherry" concurrently charts 25-16, with Greatest Hot 100, is the third on Mainstream Top 40, where it matches the peak that "California" achieved in its seventh frame. The first three singles from Rihanna's album "Only One" (Oct. 14) "you're Got the Love," "What's My Name," featuring Drake, and "S&M" all topped the Hot 100; "S&M" and "S&M" each topped on Mainstream Top 40 while "Rude" reached No. 48. "Cherry," which samples Avril Lavigne's 2002 Mainstream Top 40 No. 1 "I'm With You," breaks 20-17 on Hot 100 Airplay (40 million audience impressions, up 13%), according to Nielsen BDS and 35-25 on going Song (100,000 downloads, up 100%, according to Nielsen SoundScan).

With its Hot 100 steaks, "Cherry" marks Rihanna's 21st single as a lead act, and promoted to radio, to reach the chart's top 35-25 her entire career output.
With his 12th chart-topper on Top R&B/Hip-Hop Albums, "King of the Bullet" JAY-Z, with the most No. 1s among solo acts in the 46-year history of the chart. R. Kelly is second, with 11 leaders. Among all acts, only the Temptations have more, with 17 between 1965 and 1975. Throne partner Kanye West's Top R&B/Hip-Hop Albums history remains flawless: All six of his entries have reached No. 1. JAY-Z first led the chart with Vol. 2...Hard Knock Life (1998) and did so most recently with The Blueprint 3 (2009). Each reigned for six weeks, representing his longest stays at the top. All of Hova's 14 studio albums (he's had 21 charting sets overall) have reached the top three, with only Reasonable Doubt (No. 3) and In My Lifetime, Vol. 1 (No. 2) missing the pinnacle.

-Karín Santiago
TROPICAL AIRPLAY

REGIONAL MEXICAN AIRPLAY

LATIN POP AIRPLAY

LATIN RHYTHM AIRPLAY

BETWEEN THE BULLETS

PATRULLA 81'S TOP FIVE STREAK

Patrulla 81 posts its third straight top five debut (No. 5) on Regional Mexican Albums with Coro El Fenix. The group has charted 19 albums since first reaching the chart in 1985 with Tu Miseria. It took nearly 19 years for the band to return to the chart with Coro Pade Enamorame de Ti, its first top 10, in 2004. On Top Latin Albums, Fenix debuts at No. 14, one song shy of the No. 13 entry of its last album, Te Pido Perdon, which started at No. 4 on Regional Mexican Albums.—Karla Santiago

Marc Anthony grabs his 15th top 10 on Latin Pop Airplay (and 17th in a row) as Pitbull's "PnA" tops the chart. Meanwhile, "Amor" holds at No. 1 on Latin Pop Airplay and ascends 2-1 on Tropical Airplay, the band's second No. 1 on that chart and first in five years.

Musa extends its record for most No. 1 by a band on Hot Latin Songs as "Amor Caribeño" becomes its 15th No. 1 on the chart. Meanwhile, "Amor" holds at No. 1 on Latin Pop Airplay and ascends 2-1 on Tropical Airplay, the band's second No. 1 on that chart and first in five years.

Data for week of AUGUST 27, 2011

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EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic and Island Def Jam Motown tap Brandon Crews as an A&R consultant to both companies. He manages Bruno Mars and songwriters/producer team the Smeezingtons (Mars, Philip Lawrence and Ari Levine).

Sony Music Entertainment Germany, Switzerland & Austria appoints Philip Ginther CEO. He was GM of Sony Music Austria in Vienna.

PUBLISHING: Combustion Music promotes Chris Van Belkom to VP. He was senior creative director.

TOURING: AEG names Bryan Perez president of digital, ticketing and media. He was senior VP/GM at NBA Digital, a joint venture between the National Basketball Assn. and Turner Sports.

DIGITAL: Music technology/information firm Gracenote names Stephen White president. He was senior VP of product and content management.

Mobile Backstage appoints David Hazan chief marketing officer. He served in the same role at UGG.

RELATED FIELDS: The Gospel Music Assn. taps Jackie Patillo as executive director. She was VP of A&R and artist development at Verity Music.

Music marketing agency Giant Step names Ben-David Fenwick director of public relations. He will continue working with longtime clients Q-Tip, Cheap Trick and Naughty by Nature.

RightsFlow promotes Michael Kauffman to senior VP of corporate communications and content and Chris Lydle to VP of sales and marketing. Kauffman was senior VP of sales and marketing, and Lydle was VP of business development for the company’s religious and academic customer verticals.

—Edited by Mitchell Peters

GOODWORKS

MÔTLÈR CRÜE, JACK DANIEL'S AUCTION WHISKEY FOR CHARITY

A much made in rock’n’roll fund-raising heaven? Jack Daniel’s and Motley Crüe have partnered to auction special bottles of Crüe-branded whiskey with proceeds going to the Skylar Neil Foundation.

During the Sunset Strip Music Festival’s tribute night, held Aug. 18 at Los Angeles’ House of Blues, Motley Crüe received the Elmer Valentine Award for its contributions to the Strip since the ‘80s. About 210 bottles of whiskey were available during a silent auction for a minimum bid of $100. The bottles—containing a single barrel whiskey selected by Jack Daniel’s master taster Jeff Norman—provided a medallion and the band’s name etched on the side.

“Consumers can buy a bottle of Jack Daniel’s single barrel off the shelf, but this one is from that was selected specifically for Motley Crüe,” Jack Daniel’s PR manager Andreas Duvall says. “They actually visited the distillery in Lynchburg, Tenn. [and] met with the master taster … so it’s a very unique barrel.”

The amount raised during the event wasn’t known at press time. Crüe singer Vince Neil launched the foundation following the 1995 death of his daughter, Skylar, who had a long battle with cancer. The organization helps fund research for cures for AIDS, cancer and other diseases.

The band will headline the fourth annual festival with an outdoor performance on Aug. 20, the event’s closing night. Other performers include Bush, Public Enemy, Mar & Kim, Escapethe Fate, the Dirty Heads and Cobra Starship.

—Mitchell Peters

BILLBOARD’S SUMMER BLOWOUT

On Aug. 11, Billboard held its Summer Blowout—presented by HP, Intel, Microsoft and Chevrolet—at Pier 36 in New York. The event, whose location was kept secret until the day of the show, hosted LMFAO, Swizz Beatz, Estelle and Gentleman Hall as well as industry tastemakers and hundreds of rabid music fans who received free tickets to the event by following @BillboardDotcom on Twitter or liking Billboard on Facebook.

ABOVE LEFT: Gentlemens Hall, winner of the 2011 Billboard Chevrolet Battle of the Bands contest, kicked off the Chevvy Camaro after kicking off the Summer Blowout with a high-energy set. From left are band members Gavin McDavitt, Bradford Alderman, Seth Hachen, Jacob Michael, Phil Boucher and Rory Given.

BELOW LEFT: Attendees got to sample Beats Audio on HP laptops that were scattered around the venue.

BELLOW: Billboard biz editor Jem Aswad (center) backstage with Britto Agency president/CEO MarVel Britto (left) and the evening’s surprise guest: Estelle.
On Aug. 3, BMI held its latest Noche Bohemia showcase at Nick Chavez Salon in Beverly Hills. The evening’s powerhouse lineup helped raise awareness for the Muer de Fe Foundation, which promotes fiscal empowerment. Among the attendees are (from left) Muer de Fe Foundation founder and award-winning singer/songwriter Paulina Aguirre, celebrity hairstylist Nick Chavez, featured performer Angelese Ochoa. BMI VP of Latin writer/publisher relations Delia Orijuela, featured performers Cristina Abaroa, Erika Vidrio and T Lopez, and BMI associate director of Latin writer/publisher relations Marissa Lopez.

He wears his sunglasses at night. Acting all tough in the studio on July 14 while recording new single "I Don’t Love Me" are (from left) Justin Bieber, producer David Banner and Chris Brown.

On Aug 2, BMI honored country songwriter Ronnie Dunn (second from left) at a reception held at its Nashville offices on Aug 4. Dunn’s friends, colleagues and associates were on hand to celebrate as Dunn received multiple BMI Million Air awards for songs that have accumulated at least 1 million performances. Joining Dunn are (from left) BMI VP of writer/publisher relations Jody Williams, Sony Music Nashville associate director of sales Caryl Karns and BMI VP of writer/publisher relations Michael Fink.

At Converse Rubber Tracks in New York on Aug 2, Grammy Foundation senior director of education David Sears (left) and Converse chief marketing officer Geoff Cottrill (right) flank "Glee" star Matthew Morrison, who performed an acoustic set during the open-mic night at the seventh annual Grammy Camp.

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Fresch off their smashing presence at Lollapalooza, rising stars Fitz & The Tantrums (FATT) were on hand Aug 15 at the Mophonics studio in New York for a taping of Billboard’s Tastemakers Series. The band members played these songs and discussed how they’ve reached their current level of success. Pictured here on the building’s rooftop are (from left) Mophonics creative director Josh Brochhausen, V&R executive producer of music and creative content Jessica Diezman, Mophonics partner Adam Podrat, FATT’s John Wicks, tour manager Peter Hill, FATT’s Michael Fitzpatrick, Good Cop PR publicist Maggie Poulet, FATT’s Jeremy Ruzumna and Noelle Scaggs, Good Cop PR publicist Andy Bean and Scott Pollack, FATT’s Joseph Karns and James King, and Mophonics producer Amanda Fink. More shows soon.

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