'ENTOURAGE' MUSIC SUPE
SCOTT VENER TALKS TOUGH

CARTOON NETWORK
ADULT SWIM DIVES DEEP INTO MUSIC

DESIGN Hits!
CEO ANJULA ACHARIA-BATH ON BOLLYWOOD MUSIC BOOM

ITUNES. IPHONE. THE CLOUD
JOBS STEPS ASIDE—WHAT'S NEXT AT APPLE?

ARENA TOUR
SOCIAL MEDIA MASTER PLAN
TEAM SPIRIT
COUNTRY'S SEXIEST SUCCESS STORY IS BACK
LADY ANTEBELLUM

Beirut
NEW WORLD [MUSIC] ORDER

Lindsey Buckingham
GOES [ALL THE WAY] DIY

Cobra Starship
[NOT] A HOT MESS

BUTCH WALKER & THE BLACK WIDOWS
JAKE OWEN
THE GLITCH MOB
EMELI SANDE
TRIAD MUSIC FEST
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.

Join us for the Vegas Spin-Off, a live showdown where seven up-and-coming artists will compete Monday, September 26th at Marquee Nightclub and Dayclub. Winner will receive a guest DJ appearance at Surrender Nightclub.

Details at VisitLasVegas.com/Spinoff.
“Ain’t nothing like the real thing...”

There was no one like Nick Ashford, an iconic songwriter and artist, whose loss to his family and music fans around the world is immeasurable.

Rest in peace, Nick

To Valerie, Nicole, Asia and the rest of the Ashford & Simpson family

From your EMI Music Publishing family
The resignation of Apple CEO Steve Jobs marks the end of an era not only for Apple, but for the digital music industry that he played a crucial role in shaping.

Why is the timing of this move so important? By any standard, Jobs is the chief architect of the modern digital music business. But that business is on the cusp of fundamental shifts—ownership to access, a personal experience to a social one—and it’s far from clear whether Apple with or without Jobs will lead this transition or merely go along for the ride.

Apple wasn’t the first to market with an MP3 player, a digital music store, podcast downloads, smartphones or mobile apps. But under Jobs’ leadership, the company made those once-fledgling services and devices part of the consumer mainstream, opening up new revenue streams for a music business struggling to make the transition to a digital marketplace.

In fact, since the launch of the iTunes Music Store in 2003, Jobs has served as the recording industry’s de facto chief digital strategist, prevailing over initial label reservations to push the market toward 99 cent pricing for digital tracks, the ability to download songs individually and—in exchange for giving in to label demands for variable pricing—stripping digital rights management restrictions from music downloads.

Recording artists who initially refused to let their music be sold as singles eventually relented to the iTunes way. Even the Beatles finally came around and are still only available for digital sale on iTunes, now the largest retailer of music in the United States.

“We have our arguments with Steve,” EMI Group CEO Roger Faxon says. “But in the end what we’re arguing about is how is about how to build the best future for music. There is a commonly held belief that all music is to Apple and to Steve is a vehicle to sell devices. I think it’s exactly the reverse.”

More recently, the success of the iPhone has transformed how smartphones are made and, perhaps more important, how content is delivered to them, becoming a key factor in the success of such music services as Pandora, Slacker and even Spotify.

But the digital music business is entering a new phase, and Apple has yet to show it can have the same impact on this direction. Music is becoming more social, an area where Apple has struggled to date. Its music-centric social network, Ping, fell flat due to a lack of Facebook integration.

There are also signs of a shift toward cloud-based access over ownership of digital media. While Apple’s iCloud looks like the best of the available music locker services, it’s not clear whether the company will roll out a full featured subscription streaming service.

And finally there’s the movement toward bringing digital entertainment to the living room. Jobs famously described the Apple TV as “the first sub-$1000 TV.” But the company will need to offer something more if it is to establish a significant presence in the emerging market for “leanback” digital entertainment options.

Rumors are rampant that Apple is working on a TV to revolutionize this space. These next steps will be led without Jobs as CEO. He’ll certainly have a great deal of influence in his new role as chairman, but his widely publicized health struggles raise questions of how active—and for how long—he’ll be involved in key decisions.

So all eyes now turn to incoming CEO Tim Cook. According to industry analysts, Apple’s product road map extends about five years out, providing Cook with the opportunity to execute on plans already in place—something he’s already proved adept at doing during Jobs’ extended absences from the CEO suite.

And to Apple’s edge in product innovation, Cook won’t be alone. The senior management team at Apple includes design guru Jonathan Ive, who is largely credited for the sleek look and feel of the company’s devices; software wizard Scott Forstall, who oversees the iOS platform; and Eddy Cue, who handles all of Apple’s Internet services, including iTunes.

But even the best teams can’t replace an icon. Jobs’ charisma, brilliance and sheer force of will have transformed the music, mobile and computing industries forever. His absence may eventually do the same for Apple, and not necessarily for the better.
Billboard, Billboard Korea Launch K-Pop Hot 100 Chart

Billboard and local partner Billboard Korea have launched the Billboard K-Pop Hot 100 chart, the first of its kind in the South Korean marketplace. The chart will rank the country’s top songs based on digital sales at leading websites and downloads from mobile services. It makes its debut this week on Billboard Korea’s website (Billboard.co.kr), the international chart section of Billboard.com and Billboard.biz and on page 51 of this issue. The first act to top the ranking is girl group Sistar’s latest single, “So Cool.”

The chart is modeled after Billboard’s U.S.-based Hot 100 and Billboard’s other Asian tally, the Japan Hot 100. Rankings are determined using an industry-standard formula and the most credible music data sources within that country. Billboard Korea’s chart offerings will soon be expanded to include various genre lists, product types and Korean artist popularity charts.

“The launch of the Billboard K-Pop Hot 100 chart is a milestone event, as it will provide the Korean music market with what we believe is Korea’s most accurate and relevant song ranking.” Billboard director of charts Silvio Pietroluongo says. “We’re excited to be expanding Billboard’s globally recognized Hot 100 chart franchise into this country, and look forward to enhancing the K-Pop Hot 100 in the near future with additional data as well as creating new charts that showcase the breadth of Korean music.”

The Billboard K-Pop Hot 100 has the backing of the Korean Entertainment Producers Assn., which represents Korea’s top music labels. KEPA plans to use the chart as the global measure of success for Korean music.

“KEPA’s support of the K-Pop Hot 100 chart further proves the local music industry’s need for an accurate and objective chart, which has been a key missing element in the growth of the K-Pop genre.” Billboard Korea chairman Jung Dae Ahn says. “By working with Billboard, we hope to expose Koreans to a greater spectrum of international music while simultaneously introducing and popularizing Korean music to a much broader international audience.”

MAZZACANO NAMED ASSOCIATE PUBLISHER OF BILLBOARD

Jeff Mazzacano has joined Billboard as associate publisher, consumer. He is based in New York and reports to Billboard publisher Lisa Ryan Howard.

In his new role at Billboard, Mazzacano will be responsible for driving the continued revenue growth of Billboard.com and Billboard magazine. He will also oversee the sales efforts for some of Billboard’s other key businesses, including consumer events and the newly launched Billboard chart and touring apps.

Mazzacano joins Billboard from Viib, where as publisher he helped relaunch the brand as a bimonthly magazine and digital network. At Viib, he brought in blue chip advertisers like Ford, Heineken and Diageo and created integrated programs for them across the brand’s print, digital, event and mobile properties.

Prior to Viib, Mazzacano held integral leadership positions at Hoopt.com, Russell Simmons’ Oneworld magazine and Giant magazine.
With Great Sadness
Sony/ATV Music Publishing
Honors our Friend and Partner, Jerry Leiber

His Lyrics
His Humor
His Insight
And his Legacy

Of inspiring a new generation of music.

“If that's all there is my friends, then let's keep dancing…”

Sony/ATV
MUSIC PUBLISHING
Jerry Leiber
1933 - 2011
With co-writer Mike Stoller, the lyricist composed songs that helped define early rock’n’roll

He was rock’n’roll’s first Shakespeare. Jerry Leiber took everyday expressions and turned them into rock’n’roll poetry, just like his songwriting partner Mike Stoller spun melodies out of street music that would stand the test of time. Together, they both helped transform the blues into rock’n’roll.

The duo didn’t just write songs together (and occasionally with other partners). They wrote rock’n’roll history: “Charlie Brown,” “Hound Dog,” “Jailhouse Rock,” “Kansas City,” “Love Potion No. 9,” “Poison Ivy,” “Yakety Yak,” “Young Blood” and perhaps their most immortal song, “Stand By Me,” to name but a few.

Leiber, who died Aug. 22 in Los Angeles at the age of 78 due to cardiopulmonary failure, had been writing with Stoller since 1950. Together they became one of the most celebrated songwriting duos in all of popular music.

But beyond their renowned ability to write songs, Leiber & Stoller also had a head for business in the early days of rock’n’roll, carving out a key role for themselves in the recording studio by establishing themselves as producers.

After not receiving any payment for composing “Hound Dog,” an R&B hit in 1953 for Willie Mae “Big Mama” Thornton, they decided the following year to start their own label, Spark Records.

But shortly after forming Spark, Atlantic Records lured them to work for the label, after Leiber struck up an acquaintance with Atlantic executive/producer Nesuhi Ertegun, according to their 2009 book (with David Ritz), “Hound Dog: The Leiber and Stoller Autobiography.”

“We would make records that Atlantic would release and promote,” Leiber recalled in the book. “For that they’d pay us a royalty. We would co-publish the songs we wrote and, of course, Mike and I would get our writers’ royalties…Our deal was fair. In fact, it was even historic; we became the first writer-producers to get a freelance arrangement with a label.”

While their earliest songs were sung by blues artists like Thornton, Jimmy Witherspoon, Charles Brown and Little Willie Littlefield, soon the Coasters, Drifters, Ben E. King and even Elvis Presley were recording their tunes.

Stoller related to Billboard in 2007 that he and his wife had gone to Europe for three months in 1956. They came back by boat and were met at the New York docks by Jerry Wexler, who told them that “we had a big hit with ‘Hound Dog.’ And I said, ‘You’re kidding, Big Mama Thornton?’ He said, ‘No, some white kid named Elvis.’”

Following his hit version of “Hound Dog,” Presley recorded two dozen Leiber & Stoller songs, most written specifically for him, including “Jailhouse Rock,” “Loving You,” “Love Me,” “Don’t” and “(You’re So Square) Baby I Don’t Care.”

While initially based on the West Coast, Leiber & Stoller helped establish New York’s Brill Building sound, placing their offices there in the early ’60s. Leiber & Stoller continued to write hit songs into the ’60s, right up through Peggy Lee’s existential 1969 hit, “Is That All There Is.”

Leiber described the duo’s production technique to Billboard in 2007: “We go into a rehearsal hall for about 10 days and put the songs and the musicians through an obstacle course,” he said. “We do the arrangements and the rhythm pattern, and then we record them.”

In the ’80s, industry accolades started rolling in. The duo was elected to the Songwriters Hall of Fame in 1985, the Record Producers Hall of Fame in 1986 and the Rock and Roll Hall of Fame in 1991.

Even with their hitmaking years behind them, Leiber & Stoller’s creative legacy continued to prove its timeless appeal. In 1995, “Smoky Joe’s Café,” which featured 39 of their classic songs, opened at the Virginia Theatre (now the August Wilson Theatre) in New York and became the longest-running musical revue in Broadway history, closing in January 2000 after 2,036 performances.

And through the years, successive generations have become familiar with the duo’s classic songs through their frequent synch usage in TV, movies and advertising. Latin pop artist Prince Royce, one of the genre’s breakout artists of the past year, first made his mark with his 2010 bilingual cover of “Stand By Me,” a top 10 hit on Billboard’s Hot Latin Songs chart.

In 2007, Sony/ATV Music Publishing purchased the Leiber & Stoller catalog for a reported $40 million-$50 million, leaving the two with their writer’s share of the compositions.

“The songs they wrote are as relevant today as they were when first penned,” Sony/ATV chairman/CEO Martin Bandier says. “Jerry was a master at the art of lyrics; he was humorous, insightful and fun. There was great partnership between he and Mike, and their music will be enjoyed by generations to come.”

Leiber is survived by sons Jed, Oliver and Jake, and granddaughters Chloe and Daphne.
tributes poured in following the Aug. 22 death of singer/songwriter Nick Ashford, the word “legend” was frequently invoked.

It’s a fitting salute to a talented artist who, together with his wife and writing/starring partner Valerie Simpson, penned some of the most iconic songs in popular music, including “Ain’t No Mountain High Enough,” “I’m Every Woman,” “You’re All I Need to Get By” and “Reach Out and Touch (Somebody’s Hand).” As Ashford & Simpson, the pair also found success in front of the mic with such R&B hits as “Solid” and “Found a Cure.”

“Nick had the rare ability to not only craft indelible music, but to make an indelible impression on everyone he met,” Warner Music Group chairman Edgar Bronfman Jr. says. “As a composer and as a performer, he captured the essence of human emotion to make soulful music that was passionate, romantic, uplifting and unforgettable.”

That creative legacy ignited a spate of Twitter tributes after the 70-year-old Ashford’s death from throat cancer at New York’s Presbyterian Hospital was announced by friend and former publicist Liz Rosenberg. Among those sharing their condolences and thoughts were Lenny Kravitz, Raekwon and Living Colour’s Vernon Reid, who tweeted, “No body did it better.” Stephen Hill, president of music programming and specials at BET, summed up Ashford’s essence in three words: “lover of love.”

Born on May 4, 1941, in Fairfield, S.C., Ashford grew up in Willow Run, Mich., where he began honing his skills as a singer and songwriter while working with the gospel choir at the local Baptist church. After moving to New York in the early ’60s, Ashford met writing partner and future wife Simpson at Harlem’s White Rock Baptist Church.

The pair partnered with former Ike & Tina Turner “Jo” Armstead and began writing songs for Florence Greenberg’s Scepter/Wand label, including Maxine Brown’s “One Step at a Time” and Ronnie Milsap’s “Never Had It So Good.”

In 1966, Ashford, Simpson and Armstead scored a No. 1 R&B single with Ray Charles’ “irrelevant turn on their “Let’s Go Get Stoned.” That success prompted Motown Records chief Berry Gordy to sign Ashford & Simpson as staff writers and producers. With love as the central theme, the pair penned a string of melodic, gospel-influenced soul-pop gems that helped elevate another emerging duo, Marvin Gaye and Tammi Terrell. Beginning in 1967 with “Ain’t No Mountain High Enough,” the foursome reeled off such additional classics as “You’re All I Need to Get By,” “Ain’t Nothing Like the Real Thing” and “Your Precious Love.”

Other Motown acts to record Ashford & Simpson songs were Gladys Knight & The Pips, Smokey Robinson & The Miracles and the Marvelettes. One of the acts that performed early Ashford & Simpson compositions was the 5th Dimension. For

**‘NO WINTER’S COLD CAN STOP ME, BABY’**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>YEAR</th>
<th>CHART(S)</th>
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<tbody>
<tr>
<td>“Let’s Get Stoned”</td>
<td>Roy Charles</td>
<td>1966</td>
<td>No. 1 R&amp;B</td>
</tr>
<tr>
<td>“Ain’t No Mountain High Enough”</td>
<td>Marvin Gaye &amp; Tammi Terrell</td>
<td>1967</td>
<td>No. 3 R&amp;B</td>
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<tr>
<td>“Your Precious Love”</td>
<td>Marvin Gaye &amp; Tammi Terrell</td>
<td>1967</td>
<td>No. 2 R&amp;B, No. 5 pop</td>
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<tr>
<td>“Ain’t Nothing Like the Real Thing”</td>
<td>Marvin Gaye &amp; Tammi Terrell</td>
<td>1968</td>
<td>No. 1 R&amp;B</td>
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<tr>
<td>“You’re All I Need to Get By”</td>
<td>Marvin Gaye &amp; Tammi Terrell</td>
<td>1968</td>
<td>No. 1 R&amp;B</td>
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<tr>
<td>“Reach Out and Touch Somebody’s Hand”</td>
<td>Diana Ross</td>
<td>1970</td>
<td>No. 7 R&amp;B</td>
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<tr>
<td>“Ain’t No Mountain High Enough”</td>
<td>Diana Ross</td>
<td>1970</td>
<td>No. 1 pop, R&amp;B</td>
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<tr>
<td>“Stuff Like That”</td>
<td>Quincy Jones</td>
<td>1978</td>
<td>No. 1 R&amp;B</td>
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<tr>
<td>“I’m Every Woman”</td>
<td>Chaka Khan</td>
<td>1978</td>
<td>No. 1 R&amp;B</td>
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<tr>
<td>“Solid”</td>
<td>Ashford &amp; Simpson</td>
<td>1984</td>
<td>No. 1 R&amp;B</td>
</tr>
<tr>
<td>“I’m Every Woman”</td>
<td>Whitney Houston</td>
<td>1993</td>
<td>No. 5 R&amp;B, No. 4 pop</td>
</tr>
<tr>
<td>“I’ll Be There For You/ You’re All I Need to Get By”</td>
<td>Method Man feat. Mary J. Blige</td>
<td>1995</td>
<td>No. 1 R&amp;B, No. 5 pop</td>
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</tbody>
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The real deal: NICK ASHFORD and VALERIE SIMPSON performing in New York circa 1978.
Long before Lady Gaga fans took over the term, Kevin Lee—son of Monster founder/CEO Noel Lee—was known as “the little monster,” and his father “the head monster.”

Now, the younger Lee is looking to establish his own place in the consumer electronics landscape with the launch of his own company, SOL Republic. Its first mission is to make and market a line of high-quality headphones at an affordable price.

If that sounds a lot like the Beats by Dre line, that’s because Lee oversees the partnership with Beats Electronics as Monster VP of marketing and product development. In an interview with Billboard, Lee talks about SOL’s initial priorities, his reasons for leaving Monster and how his father feels about him striking out on his own.

Why are you starting SOL Republic?
Beats by Dre was my main big project at Monster. As soon as I launched that, I went to my dad and said I wanted to continue my passion around that. The goal was to bring good-sounding headphones to everybody. And I wanted an opportunity to do my own thing. So that’s what this is. It’s an opportunity for me to build a special company of great people and culture and define the vision of everything, like my dad did 35 years ago when he created Monster.

I’m very excited about the success of beats because it’s a proven concept that people will care about sound, especially young kids. With that proof of concept in place, I looked at the marketplace and said, “there’s still a huge missing element, which is great sound at a midprice point.” Look at every consumer group out there; there’s always a low, middle and highend. There really isn’t in headph

What kind of products are you making?
We’re making headphones for the 18-19-year-old music fanatic, the 21-year-old scenester and the 25-year-old DJ. We went through about 60 different design ideas. Consumers’ No. 1 complaint about headphones is that they break too much, and that’s because there’s so many moving parts. I wanted to create a headphone where the headband has zero moving parts, so I can make it cheaper and more durable. I haven’t broken one yet. The headband is a single piece of polymer, and the speakers [ear cups] can slide completely off. So now I can exchange different kinds of speakers for different kinds of sound or quality, and change out my style. We also developed some sound technology that gives this product a lot of bass and kick. And you can control the high, because people like to turn up their music.

Will you release any artist-branded headphones like Beats by Dre?
We can build product and bring it to retail, but we can’t deliver the message around the importance of music and sound the way artists can. From a marketing standpoint, we’ve reached out to a lot of people, especially in the DJ world, to help spread that message around.

Are you only making headphones, or will you do other things?
The grand plan is to be a lifestyle electronics company that relates to music culture. So yes, it’s beyond headphones. It’ll be anything that makes sound. We’ve defined ourselves around music discovery and experiences. We’ll do a lot on our website and Facebook with promotions around discovering music. A lot of these “saviors of sound” are going to talk about discovering their music. We’ll be partnering with other people that have content and music discovery services. You can definitely expect us to get into speakers for the home.

Why are you doing this on your own, rather than with Monster?
We could have easily done this at Monster. The main reason was personal. This is an opportunity for me to do something on my own from scratch: define the brand and culture and vision. If I want to get kids to step up to $30 earbuds, it has to be more than just sound and style. It has to be an emotional connection to the brand. To have that kind of connection, the brand needs to be hyper-focused around something. And that’s why I wanted a company that was hyper-focused around music, youth, headphones and style.

How does your father feel about you starting a company that’s competing with Monster?
I have the full blessing and support of my father. On the business side, the market opportunity is just huge. We’ve just touched the surface there. There’s going to be different aesthetics in brand and headphone types. Monster has a lot going on in headphones and will do very well. On the personal side, I wanted to do it on my own. My father has been tremendously supportive of my doing exactly that. This isn’t some kind of sin-leaving-dad thing. It still maintains a senior executive role at Monster on strategy and stuff, but I’m pretty much focused 100% on this new company.

FOR THE RECORD
A story in the Aug. 20 issue incorrectly reported that Natalia Kills’ single, “Free,” featuring Will.I.am, contains a sample of Kate Bush’s 1978 song “Wuthering Heights.” “Free” doesn’t contain any samples, according to Kills’ label, Cherrytree.
JERRY LEIBER
1933 - 2011
SONGWRITER. FRIEND. INSPIRATION.

There goes our dear friend, Jerry Leiber, movin' on down the line.
One of the greatest songwriters of our time.
We'll miss you. Rest in peace.

With love,
Gerry Goffin and Carole King
Generation Next
Fresh faces lend newfound vitality to regional Mexican

While mostly familiar faces continue to dominate Latin pop, tropical and urban music, regional Mexican has been a dynamic genre buoyed by new acts.

Consider the finalists for Billboard's inaugural Regional Mexican Music Awards, who are led by Gerardo Ortiz, Larry Hernandez and Espinoza Paz (see story, below). Of the 32 artists listed as finalists, 10 (including two featured artists) charted for the first time in either 2009 or 2010. By contrast, the finalists of the 2011 Billboard Latin Music Awards included only five new acts outside of regional Mexican, of which two were featured artists on tracks by superstars (F.Cata with Shakira and Lucenz with Don Omar).

Everyone in the business agrees that the main reason behind the disparity is radio. It's no secret that in the wake of the rollout of Arbitron's Portable People Meters (PPM), U.S. Spanish-language airwaves have become increasingly tight-fisted when it comes to playing new artists, or even new music by established acts.

But many regional Mexican stations haven't been hampered by the same fears. While the exact reasons are hard to pinpoint, key PDs in the genre appear to enjoy considerable autonomy in programming decisions, perhaps helped by the existence of multiple regional Mexican stations in several markets, which encourages diversification of playlists.

"The regional Mexican programmer takes more risks—after controlled risks—and is less corporate," says Alberto Del Castillo, the longtime VP of promotion at Fonovisa who now runs his own promotion company, InMotion.

Regional Mexican is still a realm where one can walk into some stations, get a programmer excited about a track and have him play it almost immediately, without even taking it to research.

Del Castillo, for example, is promoting "Intentional," the new "tribal music" track by DJ collective SBall MTY featuring regional Mexican singer El Bebeto on vocals. Although there's isn't an album attached to it and the track isn't yet available on iTunes, it's already playing on key regional Mexican stations, like KBBE (La Que Buena) Los Angeles.

Despite the advent of the PPM, KBUE PD Pepe Garza "has always been very aggressive and hasn't changed his strategy," says Gustavo Lopez, executive VP of brand partnerships, business development and digital for Universal Music Latin Entertainment.

Several PDs like Garza are key tastemakers in regional Mexican, including Juan Carlos Hidalgo of Spanish Broadcasting System in Chicago and Los Angeles, Jose Luis Gonzalez of KSOL San Francisco, Rafael Bautista of WOJO Chicago and Arturo Buenrostro of KROC Dallas-Fort Worth. "They have the power to influence several stations," Lopez says.

The current wave of new music on regional Mexican radio has been developing for more than a year now, with a slew of emerging norteño and banda acts climbing the charts. These new acts and their fresh take on the genre have helped hook a new generation of listeners who aren't interested in the legacy acts that had dominated regional Mexican radio for many years. Apparently, many tropical and pop programmers haven't gotten that memo.

LEILA COBO

Regional Mexican's Finest
Gerardo Ortiz leads finalists for inaugural Billboard Mexican Music Awards

A trio of young acts with bicultural appeal and formidable online followings are the leading contenders for the inaugural Billboard Mexican Music Awards (Premios Billboard de la Musica Mexicana), which will air Oct. 27 on Telemundo.

The awards mark the first time a major U.S. TV network has produced and aired a show dedicated to regional Mexican music, the top-selling genre of Latin music in the United States.

Leading the charge is Gerardo Ortiz (Del Records/Sony), who didn't debut on Billboard's Top Latin Albums chart until June 2010, but is a finalist in 10 categories. The norteño country singer, who narrowly survived an ambush in Colima, Mexico, in March, is a contender for artist, new artist, album (for Ni Hoy Ni Manana) and download artist of the year, among other categories. In the norteño album of the year category, Ortiz's 2011 album Morir y Existir: En Vivo and 2010's Ni Hoy Ni Manana are two of the four finalists.

Up for nine awards each are Larry Hernandez (Mendelta/Fonovisa), who like Ortiz sings highly engaging narco-corridos in a "progressive" norteño format, and Espinoza Paz (Fonovisa/UMLE), a romantic banda singer who has also established himself as a leading songwriter in regional Mexican music. The two artists will compete for artist, male artist and songs artist of the year.

Yet another new act, Julion Alvarez y Su Norteno Banda (Disa/UMLE), is up for eight awards, while two among veteran artists is La Arrolladora Banda El Limon (Disa/UMLE), up for six awards. Incalculable and Vicente Fernandez (Sony) are each up for five awards, while El Trono de Mexico, Jenni Rivera (Fonovisa/UMLE), Voz de Mando (Disa/UMLE) and Los Bukis (Fonovisa) are vying in four categories each.

The list of finalists reflects the recent success of new artists in regional Mexican (see Latin Notes, above). And underscoring the growing importance of digital distribution and promotion to the genre, digital track sales are being factored into the formula for determining the finalists for all artist and song of the year categories, a first for a Billboard awards show on Telemundo.

Billboard Mexican Music Award finalists are determined by chart performance as chronicled in Billboard magazine and on Billboard.com during the eligibility period of Aug. 28, 2010, through Aug. 20, 2011. Award categories are based on sales data provided by Nielsen Soundscan and radio airplay monitored by Nielsen BDS.

Reflecting the wide range of regional Mexican music, awards will be given in 32 categories, including overall artist of the year, song of the year and album of the year categories, as well as categories in the banda, norteño, mariachi/ranchera and dungeon/secundero subgenres. In addition, Billboard will also honor the top labels, publishers, producers and songwriters of the year.

The awards, presented by State Farm, will take place at Los Angeles' Orpheum Theatre. For a complete list of finalists, go to billboard.com/mma.

—Leila Cobo
C

coming off a couple of challenging years for the touring industry, success in generating sponsorship revenue hasn’t been easy, especially at a time of continued corporate belt-tightening. Thankfully, for touring artists, music events are hot with brands.

Making sure that Live Nation Entertainment maximizes those opportunities is Russell Wallach, president of Live Nation Network, who says, “We’ve always been a part of the touring giant’s sponsorship programs portfolio and have been through some of the biggest challenges.”

“Every brand wants to be a part of the concert tour experience,” Wallach says. “They want to be involved in music for the reasons that we know: universal appeal; it reaches audiences that professional sports don’t touch; we reach women and young people better than anyone in the world.”

This year, Wallach’s team has focused on new product categories. He cites as an example a promotion between Gulf Oil and the Concert Center in Mansfield, Mass., called “The Ride’s on Us.” The first 1,000 people to purchase two or more tickets to a participating event at the Concert Center (the last eligible event is Sept. 17 Toby Keith concert will receive a $20 gift card from Gulf.

That satisfies two goals: providing relief from high gas prices and boosting concert attendance. “When we can add value to the artist, help sell tickets, provide value to the fan and get a sponsorship, it’s a win/win,” Wallach says.

Brands have also been exhibiting greater interest in experiential music marketing, providing their customers with one-on-one encounters with top artists. Live Nation has collaborated with Carnival Cruise Lines to set up artist meet-and-greets in cities where the company sponsored Live Nation venues and has worked with Starwood Hotels to organize auctions for Starpoints loyalty club members, offering them the chance to bid on recording sessions from Natasha Bedingfield or Blue’s “Sail.”

“Today’s fans are more sophisticated in their expectations,” Wallach says. “They’re looking to take part in the music industry, to experience what it’s like to be an artist on the tour.”

For the industry at large, the tools in the promotional toolbox are more varied and specialized than ever before. And that’s particularly true for Live Nation.

“We’re doing things we never did before, building Facebook apps for our clients, programs with FourSquare,” Wallach says. “All these happenings in the marketplace that we’re now able to incorporate into our programs. Every conversation we have with bands is more interesting and different than it would have been two years ago, when it would have been, ‘I want a couple of signs and I want a couple of tickets.’

Wallach and his team are also putting together creative programs with blue chip companies like Coca-Cola, which boosts one of the largest loyalty programs in the world with My Coke Rewards.

“The key is, how can we utilize that huge audience to help artists market shows? He asks rhetorically.

Live Nation found a way with rock band Taking Back Sunday, which was being supported by Coke radio promotions in 25 markets around the country, sound check promotions and myriad online, mobile and social media tie-ins. With so many more tools now, there’s not a conversation that we can’t have with a band where we can’t find a solution, that’s exciting from where it sits,” Wallach says. “If a client is not interested in a venue or a particular artist, but they’re interested in a particular music fan, we can develop a digital/mobile/social promotional program for them. It just gives us a lot more opportunities to work with different companies in different ways and get them involved in music.”

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**Upfront**

**A Bigger Tool Box**

The head of Live Nation Network talks about growing the tour giant’s sponsorship portfolio.
Five years ago, Anjula Acharia-Bath was working as a senior partner at the London-based executive search firm Forsyth Group.

Today, she runs an entertainment/lifestyle website focused on South Asian (Desi) culture called Desi Hits! (deshits.com), has an imprint with Universal Music Group (UMG) and counts Interscope Geffen A&M chairman Jimmy Iovine and Lady Gaga manager Troy Carter among her trusted business partners.

The last few years have been a whirlwind for the Buckinghamshire, England, native, who launched Desi Hits! in 2006 with her husband Ranj Bath and his cousin Arun Sandhu as an outgrowth of their popular South Asian music podcast Desi Hits Radio.

By January 2007, the site completed a series A funding round with investments from venture capital firm Draper Fisher Jurvetson and venture capital/private equity firm Trident Capital. And a year later, it announced a second round of funding totalling $5 million from DFJ, Trident and investment firm D.E. Shaw Group.

In addition to its business-savvy founders, Desi Hits! has attracted the interest of investors and recording industry big shots thanks to the sprawling size of the global Desi diaspora, the commercial potential of the Indian market and the increasingly frequent incursions of South Asian culture into the West, as evidenced by the success of the movie “Slumdog Millionaire,” the music of M.I.A. and the Bollywood influence heard in the production work of Timbaland and RedOne.

The latest venture from Desi Hits!: signing Bollywood star Priyanka Chopra to a recording contract with an eye on crossing her over to a global audience.

In an interview with Billboard, Acharia-Bath discussed the strategy behind Desi Hits! and the lessons it holds for artists and labels hoping to connect with new international music fans.

What kind of entertainment programming is your audience most interested in?

We wanted more than just Bollywood or just Western music. There’s a lot of people like me. The South Asian demographic is one-fifth of the world’s population. They’re all over the world, and they’re eclectic, they’re bicultural. And they’re not just interested in one type of content. I don’t think there was anything out there that allowed them to really experience that in one place.

So myself growing up I had a South Asian born and raised in the U.K., I’d go to Indian sites for my Indian content, and I’d go to American sites or English sites for my Western content and I had to put it all together in my head somewhere and there was nowhere I could go that gave me all of it. We wanted to create content for that demographic and that demographic is global. It’s in the U.K., it’s in South Africa, the Middle East, Malaysia, India, Canada, the U.S. One of the things that we’ve really built is the following of people that want to see big stars, whether it’s Lady Gaga, Britney Spears, Nicole Scherzinger, 50 Cent, whoever. They want to see big stars, great content, all related to them. I could be sitting in India or I could be watching an interview with—but let’s just say Lady Gaga—and Lady Gaga would be talking to a host and they’ll be asking them about what’s important to them. But there’s no who’s sitting there asking Lady Gaga, “Well, have you thought about India?” or “What are your thoughts on this or anything that relates to me as a brown person?”

I think having content which addresses you and having those stars address you—and actually talk to you in a way that really resonates with you—is very powerful. It’s like BET. They’re serving a black audience. There’s a lot of crossover there—I watch BET, I have for years. You know when you’re watching as a black person, it’s made for you. I think Desi [Hits!] is made with a brown person in mind. But like BET, it has a lot of crossover opportunity.

And I think if I’m a fan of Lady Gaga, for example, and I see her do something Bollywood or different, that’s interesting to me whether I’m Indian or not because it’s her and I love her.

What’s your business model?

When it started off we were thinking very much around advertising and sponsorship and being a typical content company and licensing our content, and it has sort of evolved in different directions. Now we’re also involved in our music label. To be honest with you, we’re not focused on selling records. We leave that to Universal to do. What we’re focused more on is building massive opportunities for our artists around touring and things and getting them into movies. Bollywood is a huge film industry and it’s all musical. The opportunities for music artists are immense.

Our recent signing of Priyanka Chopra, I think, is going to be really trend-setting in India because up until now, it’s been a different world out there. You’ve got singers and you’ve got Bollywood stars. Actors lip sync to the real singers and you’ve never had someone that’s been a major Bollywood actress evolve and actually be a great singer. It’s a really exciting time.

Has Priyanka Chopra recorded music before?

She’d done some demos. The way we found her was she was working with two producers called Salim and Sulaiman, who we’ve done some Gaga remixes with. She’d recorded a couple of tracks with them in their studio and those tracks would come over to me through our India office and I was like, “Wow, she can sing.” She’d done one English song and one Hindi song. I was surprised and really excited. Myself and David Joseph, who is chairman/CEO of Universal Music U.K., went out to meet with her and we heard more of her music and that’s when we realized we wanted to sign her.

There’s never been a Bollywood star that has done this—come from Bollywood to Hollywood to be a Sha-
Chopra is recording her debut right now. Is she collaborating with anyone that we know?

It’s too early to say at this moment in time but I definitely think there’ll be collaborations. The amazing thing about Priyanka is that whoever collaborates with her, she opens a whole new audience for them. I mean huge. And vice versa—whenever she works with her opens a huge audience for her too.

What kinds of artists are you looking to sign to your label?

Anyone that has roots in South Asia that we think can be a global act. We’re not interested in creating niche artists. We’re interested in big global acts, whether it’s someone like M.I.A. or Jay Sean or Priyanka.

Are you looking to launch acts who will appeal beyond the Desi audience?

We’ve absolutely looking for universal artists, we’re not looking for artists that just hit the South Asian demographic. We just want to be a platform for those artists that come from that world to go out to the whole rest of the world.

How did your partnership with Jimmy Iovine come about?

Jimmy Iovine was actually introduced to me by a fund that we didn’t end up getting funded by. There’s a fund called Greycroft and there was a gentleman there called Drew Lipsher. I pitched Drew a couple years ago, and we didn’t end up moving forward with them. But Drew was like, “You have to meet Jimmy, he’ll totally get this.”

Other people didn’t get us at all. I would meet people at UMG and they would just look at me blankly. And then I met Jimmy and I thought it was going to be another “I don’t know what the hell you’re talking about” conversation. I ended up spending the whole afternoon with him. We talked music and we talked India and he picked my brain.

We talked for hours about crossing artists over in Bollywood and this massive film industry that he was really intrigued by and understanding the economics of it and the fact that it was all musicals. And we talked about the whole U.K. demographic and how it’s different and the remedies and how they’ve really developed their own subculture.

(Jay-Z and Kanye West) were the industry leaders of the mid-90s. Because the ads featured toll-free numbers that consumers could call to order an album, retailers were angry that the albums appeared to be selling at cost. But then they realized that TV marketing was actually driving more fans to their stores.

Bartels is predicting that same phenomenon will happen with the buzz generated by digital sales marketing. But this time, I think it’s wrong. iTunes isn’t just a great marketing platform—it’s the largest retailer of music in the United States.

While retailers were angry about the way the releases were handled (Billboard, August 6), they have done little to dissuade other artists and labels from doing the same. Except, that is, for Trans World Entertainment, which not only got the attention of Universal Music Group but also sales executives at other majors when it refused to take in developing artist releases from UMG for a few days during the release week of Watch the Throne.

It was the shot heard 'round the (sales) world. Distribution and sales executives say that if large numbers of retailers responded like Trans World did, it would stop all exclusive sales windows dead in their tracks. But retailers don’t like to take such stances because they say it would be unfair to customers who may come into their stores looking for such albums. They say it’s bad enough that the labels treat fans so poorly by limiting where they can shop for a new release, they don’t want to be guilty of the same thing.

But retailers could still respond. The next time a major label or a superstar artist hands iTunes or a big-box retailer an exclusive sales window, they could opt against stocking the album and offer to special order it for their customers from a one-stop.
If You Can’t Beat ’Em...
Labels turning to distribution partners to ease digital transition

Record labels traditionally have had three core responsibilities: produce music, market music and distribute the music.

But what happens if one of those duties is taken away?

It’s an interesting question to ponder in the digital age, as more labels outsource digital distribution—that is, hire a third party to deliver digital songs and albums to digital retailers and streaming services like iTunes, Amazon, Rhapsody and Spotify, and supply mobile operators with services like iPhone, iPad, iPod Touch and Android devices.

The ramifications are more than just cost savings. They could also affect the very future of the digital music business, potentially for the better.

The most significant milestone in this transition came in June, when Universal Music Group replaced its entire digital distribution system with that of INgrooves in North America, a company in which it is also an investor.

With Sony Music Entertainment and EMI Music using Sony DADC for digital distribution, that leaves Warner Music Group as the only major to do things in-house.

Why would UMG do this?

Cost is certainly a factor, as it’s cheaper to pay another company to build and manage a distribution platform that’s used by other clients than to build and maintain one yourself. (INgrooves also handles the digital distribution activities of several independent labels like Razor & Tie, Nettwerk and Fat Possum and is the back-end provider of ReverbNation’s artist distribution features.)

But this is more than a dollars-and-cents comparison. Compared with the logistical challenges of shipping, storing and tracking CDs, digital music delivery might seem relatively simple. But it comes with unique challenges that require a robust delivery platform. There are price variables, multiple formats and bit rates to contend with. There are also varying international rights to consider, as well as metadata and multiple royalties to keep track of—all of which need to be automated in a database that can quickly adapt to new formats and technologies.

Digital distribution “is not viewed as a core competency for the labels, although they’ve done an admirable job,” INgrooves CEO Rob McDaniels says. “It’s been progressively difficult for them to keep up with the pace of innovation in the marketplace.”

TuneCore, which is best-known as a digital distribution solution for DIY acts, also provides distribution for several indie-label clients.

“If you’re going to be a music company, you need to have the efficiency of digital distribution,” TuneCore CEO Jeff Price says. “You do it in a very fast and on-the-fly manner. I can get something live for them within a half an hour, and they can’t do that with their own systems.”

Here’s where it gets more interesting. Digital distributors like INgrooves and TuneCore aren’t just interested in label and artist deals. They’re chasing publishers and songwriters, too. For instance, in late July INgrooves struck a digital distribution deal with performance rights organization SESAC. Last September, TuneCore teamed with ASCAP. Expect to see more such pairings in the future.

“The goal here is to condense the various rights associated with selling or streaming music into one system, a one-stop shop for digital services to obtain all the legal agreements needed to add music to whatever they plan to offer fans,” Price says.

“I’m more interested in someone that controls all their rights, as opposed to a limited number of rights, because we’re interested in doing direct licensing, so you can come to one place and get the master, the performance, the mechanical,” Seagram’s format.

Price says. “You can circumvent (performing rights organizations). You can pay people more quickly with more money.”

This would be a boon for digital services struggling through the music licensing process, often choosing different rights-holders to sign the necessary deals. Aggregating both recorded music and publishing rights into one platform would make the licensing process significantly easier.

But more labels and artists would have to start using these digital platforms for that to have any significant scale. UMG, the largest record label in the world based on market share, is already largely there. Time will tell if other labels will follow.

“When you look at where they are today versus 10 years ago, one of their main functions is now something they’re comfortable outsourcing,” McDaniels says. “That’s a pretty dramatic shift.”

SCION Launches Web Radio Station

Scion AV, the creative arm of Toyota’s music-loving car division Scion, has unveiled Scion AV Streaming Radio. The Internet radio service is a collection of 17 stations that stream underground and indie music. Among the stations: Vice Radio, which plays the music of Vice Records; Dope on Plastic, hosted by DJ Rob Swift; and in the Red, hosted by label founder Larry Hardy. The Scion AV widget, powered by Live365, can be found at the Scion AV Facebook page and at ScionAV.com.

INgrooves, Rightsflow Partner

INgrooves has expanded its partnership with royalty service Rightsflow by including the company’s LimeLight mechanical licensing service for physical releases. Previously, INgrooves’ distribution clients had access to LimeLight only for digital releases. LimeLight offers a simple, online process for obtaining mechanical licenses required to release a cover song. The artist enters the song details, pays $15 as well as royalty fees through PayPal and then receives the license. LimeLight handles payment to songwriters and publishers, and oversees mechanical licenses for digital downloads, interactive streams and ringtones.

STINGRAY UNVEILS SUBSCRIPTION MUSIC SERVICE IN CANADA

Montreal-based Stingray Digital has launched Galaxie Mobile, a subscription mobile music service for Canadian residents. An extension of Stingray’s Galaxie music service for cable and satellite customers, Galaxie Mobile provides access to 45 commercial and talk-free channels with the ability to skip songs. The service is accessible on the iPhone, iPad, iPod Touch and Android devices. After a free seven-day trial, the service costs $4.99 Canadian ($5.05) per month or $39.99 per year.

COMPACT SOUND

Scoosch Industries’ boomCAN portable speaker provides a compact way to boost the sound of a smartphone, laptop or tablet. About the size of a shot glass, the boomCAN contains a 40-millimeter driver and a rechargeable lithium battery, and is compatible with most media players with a 3.5-millimeter audio jack. There’s a two-step volume control at the bottom of the unit and an audio output jack that allows for connection to another boomCAN for bigger sound. The speaker comes with an audio cable that also has a USB port to recharge the battery. Scoosch’s boomCAN is available for $25.

For 24/7 digital news and analysis, visit billboard.biz/digital.
Congratulations on your incredible new album, *Own the Night*. We’re proud to have you as part of the SESAC family.

Hillary Scott and SESAC proudly support the Brent Gambrell Ministries and their Haiti relief effort. www.brentgambrell.com
The members of Lady Antebellum are excited and eager to talk.

In a small lounge at Starstruck Studios, a leading Nashville recording studio, singer Charles Kelley stretches his tall, lanky frame across the carpeted floor. Hillary Scott, the trio’s other lead singer, sits on an L-shaped leather couch facing a large TV and a menacing pair of speakers. Instrumentalist and backing singer Dave Haywood has pulled up a chair to be close to the conversation. With not a single mobile device in sight, the conversation is flowing.

Pop success hasn’t changed Lady Antebellum’s direction or attitude. The trio, formed in 2006, is staying true. They’ve tasted big-time mainstream success, but they won’t let it sidetrack them. “We can’t feel like we’ve got to live up to that every time,” says Kelley, the most philosophical of the three. “Because it just happened out of nowhere.”
The "it" Kelley refers to is 2009's "Need You Now," the career-making single written by Lady Antebellum and Josh Kear. It propelled the group into another stratosphere of the music business. The song spent five weeks atop Billboard's Hot Country Songs chart at the end of 2009 and peaked at No. 1 on the Billboard Hot 100 in February 2010. It helped make the album of the same name the second-best-selling set of 2010 and made Lady Antebellum one of the brightest acts in any genre of music. A mix of country tradition and pop accessibility, with a rare blend of male and female singers, Lady A's music transcends geography and generation.

The tenacious nature of the music business helps drive Lady Antebellum's work ethic and intensifies the trio's appreciation of success. Scott's mother, country singer Linda Davis (a soloist and one-half of Skip & Linda) won a Grammy Award for the 1993 duet with Reba McEntire "Does He Love You," but has seen the highs and lows of the business. "I've watched my mom get signed and dropped by three or four different labels my whole life," Scott says.

Lady Antebellum's third album, Own the Night, out Sept. 13 on Capitol Nashville, has the difficult task of following up its predecessor. Released on Jan. 26, 2010, Need You Now shocked the industry with first-week sales of 481,000 units, according to Nielsen SoundScan. The title track, pushed Need You Now to sales of 3.1 million units in 2010, second that year only to Eminem's Recovery, and 3.6 million units through Aug. 14 (plus another 5.7 million digital tracks). More impressive than the sales numbers were the five Grammy Awards, including record and song of the year, the act took home in February.

Haywood leans forward in his chair, elbows on knees, and recalls the impact of those Grammys. "We definitely put a little pressure on ourselves to want to go back in and make sure we make this great," he says.

But the awards and sales don't drive this trio, says Gary Borman, the group's manager and principal at Borman Entertainment. "They are hardworking people. But they're driven not by an ethic to work. They're driven by a passion to work."

Five weeks before street date, Capitol Nashville chief Mike Dungan is delighted about the way that Own the Night is setting up. "The demand for this album is really strong," he says with excitement.

He, of course, understands the expectations. "Are we going to hit that number again? I don't know," Dungan says. "But any fraction of that number would be a crime if that's seen as a letdown, because that was an absolutely spectacular moment that comes around rarely." But there are indications that Own the Night will come out of the gate strong. The album's first single, "Just a Kiss," released May 2, rose to the top of Billboard's Hot Country Songs chart in mid-August. Pop radio is onboard, too. The song is No. 22 on the Hot 100 and No. 23 on the Hot 100 Airplay chart. "You could tell it was a big song from the beginning," Dungan says.

A second single, the album's title track, was released Aug. 15 and debuted at No. 40 on Hot Country Songs. During the week of release, the group will do a flurry of TV appearances—both morning and late-night shows—and will appear on "Saturday Night Live" on Oct. 1.

And Lady Antebellum's ace in the hole could be its digital marketing.

From its beginning the trio has been active on social media. All three members post messages to their nearly half a million Twitter followers and 5.6 million Facebook followers—the fourth-most for a country act behind Taylor Swift, Johnny Cash and Carrie Underwood. The group is almost always with a videographer, and the resulting clips show up most often as a part of Lady A's "Welcome Wednesday" series. It's now 163 episodes deep. Posted on the band's website and Facebook and Twitter pages, the brief videos allow the members to show off their personalities. The clips take viewers into the recording studio, as well as backstage, for a glimpse of life in the group.

Borman says it was Lady Antebellum's digital presence that helped its 2008 self-titled album debut at No. 1 on Billboard's Top Country Albums chart. "They did it without a hit," he says. The act's first radio hit was its third single, "I Run to You." The April 2008 album moved 44,000 units that week and has sold 1.9 million to date, according to Nielsen SoundScan.

The presence of Cameo Carlson helps, too. The former Universal Motown Republic Group executive VP (before that, she was at Apple as manager of label relations and music programming) and prior to that, the rock and alternative music director for AOL Music because Borman Entertainment's head of digital business development at its Nashville office in April.

Carlson says she loves that Lady Antebellum is so digitally active and willing to try out new technology. "Country music sometimes tends to follow in the digital space," she says. "We don't want to follow."

Two of the band's digital marketing partners for the new album's launch are companies not normally associated with country: PandorA and Spotify. The group recorded an interview series with Pandora that premieres Sept. 9. For Spotify the act will set up a Lady Antebellum user account and share a playlist featuring songs selected by the members. "They really do live in this space," Carlson says. "It's easy to bring in partners because of that."

In mid-August, the act rolled out an online game called "Own the Board," a scavenger hunt that requires fans to visit various partners—such as Shazam, GACTV.com and country site the Boot—to search for clues. Fans can win such prizes as a trip to Las Vegas for a special event with the group, as well as iPads, iTunes gift cards and autographed CDs.

Jay Frank, outgoing senior VP of music strategy at CMT, calls Lady A's approach to digital content the part of the puzzle that often goes overlooked. "They have done that every single step of the way."
"IN THE CONTEXT OF THE LIVE MUSIC BUSINESS, I'M VERY BULLISH ABOUT LADY ANTEBELLUM."  

JOHN HUIE, CREATIVE ARTISTS AGENCY

"Own the Night" is the result of the same process and elements that created Need You Now. The album was recorded in the same studio, Warner Studios, in Nashville. Producer Paul Worley and engineer Clarke Schleicher returned for the sessions. And the group narrowed down 25 candidates for the 12 final songs with the same musicians in the same Nashville rehearsal space. "We went with what felt like home," Scott says.

A group of returning songwriters is a thread that links the band's albums. Tom Douglas (Miranda Lambert's "The House That Built Me") co-wrote the album closer, the sweeping, piano-driven "The Heart of the World." Monny Powell (Keith Urban's "Days Go By") co-wrote "As You Turn Away" and "Wanted You More." Hillary Lindsey (Carrie Underwood's "Jesus Take the Wheel") had a hand in "Cold As Stone." Rivers Rutherford (Kenny Chesney's "Living in Fast Forward" co-wrote "Singing Me Home."

Lady A wrote or co-wrote 10 of the 12 songs, inflating their experience for relatable songs. "Over our lives we've had heartbreak, been in love, out of love, back in love, had some great times and some low times," Kelley says. "So we feel like we're pretty normal just like everybody else.

But the album also has new blood. Dallas Davidson, who has penned No. 1 hits for Blake Shelton and Josh Turner, among other Nashville notables, co-wrote the title track, "Just a Kiss" and the bittersweet ballad "Dancin' Away With My Heart." Rose Falcon, Eric Paslay and Rob Crosby penned the rollicking "Friday Night.

Although the songwriting has clearly matured, listeners will instantly recognize themes, sounds and melodies. The songs on Own the Night are a mixture of tempos and emotional stances. "Now more than ever in our career we've developed what we feel is our sound amongst the three of us," Haywood says.

The rare difference as far as process?

"We carved out a lot of time," Haywood says. "We wanted to spend more time on this record than we did on the first two. And even after we came back from the Grammy Awards, we felt more passionate about doing that as well. We canceled a couple of things to spend more time in [the studio] to get the music right."

"Own the Night" extends Lady Antebellum's pop-leaning approach to country music without misplacing the group's identity. "The goal is to make great music and make it for their audience, and their audience is primarily a country audience," Borman says.

Dungan insists that focus won't change. "We have received a lot of radio on the pop side. But this band makes no bones about their origin and their home base—and it is a country radio." The next step in Lady A's career is a big one: its first arena headlining tour. But the act will play large venues in secondary markets this fall—from the Knoxville (Tenn.) Coliseum on Nov. 11 to the WVU Coliseum in Morgantown, W.Va., on Dec. 18.

The arena tour will start the last week of January and hit 60-65 cities through the end of June, says agent John Hui, who books the band for Creative Artists Agency out of Nashville. Huie says the fall run will help build momentum for 2012, and he sees the band benefiting from the overall strength of the country music genre. "In the context of the live music business," he says, "I'm very bullish about Lady Antebellum."

The details of the stage show are still being worked out, but Carlson says it will reflect the band's digital nature. "We're working on an interactive element to be part of the show. The videographer will be on the road with Lady A, and the members will be in constant discussion with fans on social networks, she adds.

And although the group's focus right now is on North America, Huie and Dungan point to serious demand in Europe and as far away as South Africa. "Hopefully," Huie says, "long range we're going to have a chance to spread our wings and touch a lot of different countries that a lot of country artists haven't made yet."

Now the group needs to perform like a headliner. The live show had "kind of a wall" with two albums' worth of songs, Scott says. With new material in tow, the act used the summer's fair and festival circuit to prepare for the fall tour, figuring out what songs to add, which to drop and working on song-to-song transitions.

"Normally we would end our show with 'Need You Now' as an encore at the last song," Haywood says. "To be able to position that differently, and have some of this new material help take somebody through a show in a different journey, it's something we're probably most excited about."

Borman has no doubt the group will figure out the jump to arenas. "For this band at this stage in their career, that's all they need to do: Stay real, stay honest, stay connected, and it will take care of itself.

As for the group members, they're more excited than anxious. "We've been wanting to do a big headlining tour," Haywood says. "We want to play arenas."

In just five years Lady Antebellum has gone from playing Nashville clubs to headlining arenas. It achieved success by connecting with fans through memorable songs about everyday life. That realness will remain the group's cornerstone.

"Not to get too deep," Haywood says, "but I feel like with all the crazy stuff going on in this world, people long for something that's real and genuine."
COOL POINTS

FROM TALKING HEADS TO KREAYSHAWN—HOW SCOTT VENER, MUSIC SUPERVISOR OF "ENTOURAGE," "HOW TO MAKE IT IN AMERICA" AND "90210," MAKES HIP SYNCHS HAPPEN

BY JASON LIPSHUTZ
Anything that is currently charting, if it’s been in our show, it’s because I had it first, and it wasn’t charting when I locked the music in.

How did you move from MTV to soundtracking “Entourage”? [Show creator] Doug Ellin has been a close friend of mine forever, and he was showing me the pilot before it was picked up. They had temp music in there, and he was like, “Why aren’t you laughing?” I was like, “The music’s so bad that I can’t really pay attention to the jokes.” After we watched it, he gave me a copy of it and I pitched a few ideas, and he used them. And the next couple episodes, when it became them asking me as a job instead of just my opinion, I said, “Why don’t you guys make me a music consultant on the show and I’ll help out?” I was a music consultant, and then by the third season I started to take it more seriously, and do it myself.

Where do you find the songs you use on the show? I pretty much eliminate any songs that are being pitched to me, because that just means there are 20 other music supervisors in town that are probably playing with those same songs. Specifically on “How to Make It in America” and “Entourage,” there’s a different tone than on other shows…because we’re trying to set the bar for what we think is cool. Anything that is currently charting, if it’s been in our show, it’s because I had it first, and it wasn’t charting when I locked the music in.

Back up a second—you never take pitches? It’s rare. There are companies that’ll say, “You’ll be the first person to have this,” and I will. And it’s not like I don’t like the particular song—I just don’t like being in the position where it’s on my show this week and then a CW show that we’re working on simultaneously…Like the Weekend, for instance—I don’t think most music supervisors were on that, and that was something I discovered from watching people talk about it on Twitter and music blogs. The people who have the best taste in music are the music blogs that I go to on a daily basis—and they don’t even know they work for me.

In episode three of this season’s “Entourage,” James Blake’s “The Wilhelm Scream,” a pretty downbeat song, played during the final scene and end credits. But on your Tumblr, you said that you almost used Biggie Sigel’s remixed-up rap “One Shot Deal” instead. How often does a shift like that happen? Frequently. When you’re not exactly sure what way you want to take a scene. That’s where the showrunner plays an important role. I’ll send three different tones for the scene, like, “What exactly is it you’re trying to convey?” I’ll pick one, and maybe that’s not the right song, and they’ll say, “I need it more like this particular song you did.” And if we all don’t agree that that’s the home run, we go back to the drawing board and pick maybe three more.

How often do you face licensing problems? We have licensing problems every week. And as far as a lot of the early-90s hip-hop stuff, where nobody ever cleared samples, getting those songs is tough because there’s no agreements on the music. I’ve wanted to use De La Soul stuff that I’ve never been able to, because there’s so many different samples in the song, we’ve only been turned down once: the Beatles.

Has it been an odd process shifting gears to “How to Make It in America,” and to a network show like “90210”? “Entourage” and “America” are similar in taste musically. “90210” is skewed to a different audience—maybe more female—and more singer/songwriter stuff, which I never get to use on “Entourage” but is cool for me because I really do like that stuff. On “90210,” the [song] uses are longer, because it’s an hour-long show. They let the music play under dialogue, which doesn’t really happen on half-hour shows.

I’m sure HBO offers you more freedom in song selection. It’s unique for two reasons: You can use proficiency, and HBO spends money on the music. They’re one of the few networks that will pony up and spend, and they stay out of your way and let you do what you want to do—as long as the showrunner is cool with it. I got put in a unique spot where they trust me to do whatever I want in the show, within reason. If one thing over time has made the music cool, it’s probably because there’s a singular voice being represented. I work on a network show, and the [music] has to go through so many different filters…it’s too hard to make everybody happy, and to find music that makes everyone happy, may not always be the most unique music.

The Twitter updates and “show mixtapes” posted on your Tumblr have really set you apart as a music supervisor. I signed up for Twitter because my mother told me about it—she was using it to get information and feedback on some TV show. And being as vain as possible, I was like, “I wonder what people think about the music on “Entourage,” and searched “Entourage music.” And I saw that people were commenting more than I ever thought they would, and I was fascinated by what stuff they liked and what they didn’t like.

The reason I started my blog was similar: People kept asking me to make them mixes of songs on the show. I was getting tired of burning CDs for people, so I was like, “I’ll make a music blog.” I’ll post songs pretty frequently, and when my friends ask me to make them a music mix, I’ll send them to this site and they can get whatever songs they want off of there.” The next thing you know, I was getting like 2,000 hits a day on my blog. It all happened organically, and it’s pretty awesome.

Is the “Entourage” movie definitely happening? Yeah. There’s definitely going to be a movie. All that has to happen is for Doug to write the script. I don’t think anything will stop the story from being made, especially if Mark Wahlberg has anything to say about it, because he wants that movie to happen more than anyone. I’m actually going to do Doug’s next show, “40,” which is going to be on HBO with Michael Rapaport and Ed Burns. And I do a lot of commercials and promo spots for trailer companies.

Do you have a personal favorite musical moment on “Entourage”? “In My Lifetime Remix” by Jay-Z [in season six] has to be one of my favorites. The second one would be my brother Josh, who made a track called “Phone Bill Money” because he wanted to pay his phone bill. He literally made it on Garage Band on a keyboard, and he probably got paid about $250 for it. That might have been in season two.

How did you get away with that? It was good. It worked perfectly for the scene, and instead of paying someone thousands of dollars, he made like 250 bucks and was happy.

JASON LIPKUTZ (@JASONLIPKUTZ) works for Billboard.com and edits single reviews for Billboard magazine.
DIFFERENT
STROKES

RELEASING BIG DEATH METAL ALBUMS. MAKING COOL PUNK ALBUMS. CREATING RECORDING STARS FROM CARTOONS. LOVED BY 18-34 MALES. WORKING WITH KIA MOTORS. POSSIBLY GETTING IN BUSINESS WITH JAY-Z. ADULT SWIM IS MAKING A MASSIVE SPLASH.

BY REGGIE UGWU
ILLUSTRATION BY DANNY HELLMAN

At this spring's TV upfronts, the annual gathering in New York where networks attempt to woo and wow advertisers with sneak peeks of their upcoming season of programming, the most sensational development wasn't the unveiling of a new musical or blockbuster sci-fi series—but the arrival, on a drizzly evening, of Jay-Z.

The global rap star put on a memorable, hourlong performance as the special guest of Adult Swim—the Cartoon Network's nightly oddball animation and comedy block that Nielsen consistently rates No. 1 on cable among 18- to 49-year-olds. If Jay-Z and Adult Swim seem like an odd pairing, it won't be long. The network, which has owned and operated its own record label since 2007, is leaving an increasingly conspicuous footprint on the music industry.

At first glance, Williams Street Records is diminutive. The label, housed in the shadow of the Turner Network campus in Atlanta, at Williams Street Studios—the Cartoon Network-owned production company behind Adult Swim—has all of three official employees, each of whom has day jobs working in other capacities on what they call "the kids side." But such balancing of disciplines among a tiny, impassioned staff is indicative of the collaborative, open-door ethos to which the label owes both its success and existence.

In 2004, Jason DeMarco was working as associate creative director for a Cartoon Network afternoon showcase called Toonami, for which he was responsible for writing promos and finding music to play alongside action-packed cartoons for adolescents. One of the producers he worked with to provide original music was a local artist going by the name of DJ Danger Mouse. Before he went on to become a Grammy Award-winning super-producer and one-half of hitmaking act Gnarls Barkley, Danger Mouse was riding high thanks to buzz from an illegal but influential bootleg of mashed-up Jay-Z and Beatles songs that he made called The Grey Album. The producer came to DeMarco with the idea of doing a different kind of mashup project—this time pitting the vocals of Toonami characters against underground hip-hop hero MF Doom over his own production. DeMarco liked the idea, but knew there was a better option.

"Why don't we take it over to Adult Swim?" he suggested.

Brass at the late-night programming block, then in its third year, were already big fans of left-field hip-hop, having frequently used beats from artists like J Dilla and Madlib to soundtrack their signature "bumps" between commercial breaks. Mike Lazzo, head of Williams Street Studios, agreed to contribute funding to the project, which became known as Danger Doom: The Mouse and the Mask, and was released in 2005 on Epitaph. The album featured guest appearances by characters from popular Adult Swim shows like "Aqua Teen Hunger Force" and "Space Ghost Coast to Coast," and was promoted heavily in the network's bumps. On release, it debuted at No. 2 on Billboard's independent albums chart and received largely positive reviews from critics. DeMarco and Lazzo began to think they were onto something.

"After Danger Doom, we started to have the conversation," DeMarco recalls. "If we can put out records for other companies, could we possibly do it ourselves?"
Because we have a TV network at our disposal, we can...
Rather than dealing with signing artists to a one-song deal, or facing roadblocks from working with certain acts because of pre-existing contracts, the Singles Program is done as a promotional series made possible by a corporate sponsorship with auto manufacturer Kia.

"Appealing to the youth market is important to us," says Tim Chaney, director of marketing communications for Kia Motors America, which uses the Singles Program to promote its youth-oriented Soul SUV. "Partnering with a top cable network is the perfect way to reach our target audience."

The funding from the partnership allows Williams Street to step in and take care of the logistics of realizing the songs where necessary, whether that means paying for studio time, mastering the recording or anything in between.

"Whatever we need to do to help them get it done, we do," DeMarco says. "Each year it almost breaks me, but it's totally worth it." Chaney says that Kia, for its part, is "pleased with the results."

DeMarco's biggest challenge by far was the Jay-Z booking. It started last year, when Lazzo and Adult Swim VP of program development Nick Weidenfeld asked him to pull out all the stops for their next upfront showcase. In 2008 Kanye West performed; in 2010, M.I.A. "They said they wanted someone really, really big—Jay-Z level," DeMarco says. "I said, 'Well, we'll never get Jay-Z, so forget about it. But they told me, 'You have to try.'"

DeMarco had a contact with Jay-Z's business partner/manager John Meneilly, and reached out to him to discuss a possible appearance from the superstar, who at the time had 11 No. 1 albums. "All in all, he says negotiations took 'about a year.'"

"Jay was interested in a deeper relationship than just playing a show," he says. Speculation has circled that the serial entrepreneur was after a development deal with the network, but DeMarco won't confirm precisely what the two parties are up to. Whatever terms were reached, the negotiations were clearly a success. The superstar's packed set at New York's Roseland Ballroom was sprinkled with knowing Adult Swim references. "He has to finish his Watch the Throne stuff, but hopefully we'll be doing more with Jay soon," DeMarco says.

For the near future, Adult Swim already has a pair of other high-profile music collaborations up its sleeve. The network has ordered TV pilots from rising firebrands Odd Future and Diplo's globe-trotting, neo-dancehall act Major Lazer. At Williams Street Records, DeMarco is realizing a new compilation of unreleased music from U.K. dubstep and electronic artists called Unclassified, which will feature songs by Burial, Actress, Kode9, Skream and others. The project will be released for free in September thanks to a partnership with car marque Scion.

Next year, along with new albums from Cerebral Ballzy and Dehcklok, the label plans to put out a full-length record from Atlanta-based underground hip-hop hero and former OutKast affiliate Mike Bigga (formerly known as Killer Mike). The album, titled R.A.P. Music, is being produced entirely by El-P, a former member of influential '90s rap group Company Flow. The veteran producer/ MC is also the founder of iconic independent hip-hop label Definitive Jux, which collaborated with Williams Street on one of its first compilations, Definitive Swim. "Musicians love what Adult Swim does," El-P says, recalling his experiences working with the company. "They kind of just let us do whatever the fuck we wanted to do."

Reggie Ugwu (@ocugwu) writes for Complex and Billboard magazines, among other publications.

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Swim good (clockwise from left): BEST COAST, CURRENSY and YOUNG DRO performing on this year's Bagpipe of Jollification tour.
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LEAVING TOWN FOR DESSERT IS COOLER.

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It's been an interesting month for Dionne: The aspiring singer shot up the Uncharted chart into the top 10 following the untimely death of her godmother, Amy Winehouse. Though her social activity has suffered from temporarily waning interest as the 24-hour news cycle rolls on, she's clearly found a few new fans—No. 12 ain't too shabby.
"NINE DAYS AND 43 INTERVIEWS," SAYS SAM JACBERN, ONE HALF OF THE UP-AND-COMING DUO THE JUNE JUNES.

The band—whose other half is Max, Sam's teenage twin brother—has just returned from a massive publicity tour throughout Mexico, hitting radio and TV stations to promote their new single, "She's The Latest One," as well as their upcoming record, which they hope to release later this year. While drawing comparisons to the infamous telenovelas, he adds, "It's fun because the Mexican talk shows have so much more drama than the American ones." At just 19, Max and Sam are fraternal twins who brandish nearly identical musical ambitions.

Though born in Monterey, Mexico, they grew up in Texas, and, drawn to artists like Weezer and Keane, picked up guitars at 11. And while they played in local bands with friends in Texas, they didn't start exclusively writing songs together until they moved to Los Angeles: "We moved for music," says Sam "L.A. offered different opportunities. It's where the music is, where the entertainment world is."

And those opportunities have undoubtedly presented themselves. Last year, the June Junes scored several opening gigs for Rooney, and after a chance encounter, they got two of their songs featured in the film When Harry Tries To Marry, a recent independent rom-com. The band has also scored promotional deals with companies such as Guess, Kohl's, Champs Sports, Foot Locker, and others who are showcasing the video for "She's the Latest One" in their stores. Moreover, Sam says the band was able to strike up quite a sweet deal with Gibson Guitars: "I go into their showroom and it's like a candy store. I pick a guitar and use it. They've been there for us since we started four or five years ago."

While on the surface it may seem like the June Junes have simply found themselves in a few right places at the right times, their endless promotional schedules and undeniable dedication suggest otherwise. Max and Sam are active online and make it a point to respond to all fans personally, while also posting behind-the-scenes videos and pictures on their website as a way to further connect with their audience.

In part, Sam credits the video's success to the band's push to share it wherever possible—"They found us," Sam says a few times of the various partnerships. "The brothers each take an equal hand in the songwriting process, which produces their unniably infectious pop tunes, both finely crafted and universally accessible.

"You have to have a really strong pitch, and fortunately we think we have that," says Sam. "He admits that it's tough to reach an audience in America as it is simply "more congested," but that's not necessarily why they've turned to promotion in Mexico.

"I like to think that our music is for everyone that loves alternative rock," Sam says. "If you're 12 or 53 and can identify yourself with a song or a phrase or a melody, as a band you've automatically captivated that person—and that's what we look to do when we share our music with the world."

—Jon Blistein
T. MILLS
Los Angeles, CA
Rap/singer-songwriter
This LA-based rapper/singer-songwriter made a dent in the charts this month after dropping a new single, "F*ck Em (With My Vans On)," which racked up more than 15,000 SoundCloud plays in a week. His fans' appetites sufficiently whetted, Mills then posted all of his new record, "Leaving Home," online the following week.

ROSA DE SARON
Campinas, Brazil
Metal/Christian
You may not know them, but the Brazilian metal band Rosa De Saron has made a name for itself since 2009, pioneering the "white metal" genre (defined by its various metal influences and Christian-themed lyrics) in their home country. The band recently released their "Siete Caminos" EP (their first release since 2009), which brought an increase in MySpace plays over the past month.

THE JEZABELS
Sydney, Australia
Indie Rock
After three successful EPs, this Aussie band is set to release their debut record, "Prisoner," Sept. 16. The Jezabels have built a strong fanbase over the past few years, thanks to online buzz (primarily via Last.fm and SoundCloud) and radio play in both Australia and the U.S. Following their album release the band will hit the road, with some U.S. dates in November.

TOP 5 BY FACEBOOK FANS*

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<tr>
<th>ARTIST</th>
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<th>UNCHARTED REACH W/K</th>
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*New fans during recall period, July 31 through Aug. 16
HOW TO: TAKE CARE OF YOUR GUITAR ON THE ROAD

EARNIE BAILEY, THE FORMER GUITAR TECH FOR NIRVANA AND THE FOÓ FIGHTERS, HAS NEVER KNOWN A DULL DAY ON THE ROAD.

“I recall one instance with Nirvana; we had two shows ... in South America and at the end of the first show, Kurt [Cobain] took his guitar and smashed it through the speaker of almost every cabinet he had,” says Bailey. “We had maybe three or four spares that we carried on a routine basis, but I think we needed more than 20 after that night ... I spent the entire next day tracking down that many of the same type of speaker in the States and having them shipped down overnight, and the cost was astronomical.”

While most artists don’t have issues to parallel one of the most notorious grunge bands ever, a number of simple tips and universal lessons for on-the-go guitar and amp fixes apply across the board. (If you want to keep the costs down, save that face plant into the drum kit for the last night of the tour.)

KNOW THINE INSTRUMENT

If something goes wrong on the road, it can be hard to scrounge up time and money to have it professionally repaired while motoring to the next venue. While quick fixes can be done easily, the best place to find a solution on the move is your own know-how.

“Go out and get a cheap guitar and dismantle it, go at it with a chisel, just get a really good idea of how it’s constructed,” says Bailey. “Once you have that in the back of your mind, you’ll have a better understanding of what you’re dealing with when problems pop up. It’s not always best to rely on second-hand advice.”

Popping out the fret board, taking out the frets, digging into the electronics and understanding how it’s all put together can make the difference between a simple tweak and a new guitar. And with all kinds of books on the subject and the Internet overflowing with information, it’s easier than ever to achieve that level of expertise. “It also helps when you’re having conversations with other people about [repairs],” says Bailey. “It’s nice to know what they’re talking about when they describe ‘the inside lining of a truss rod cavity,’ you know?”

BITS AND PIECES

Once you have a grasp on how your instrument works it can be easy to go “mad scientist” on your guitars, swapping in parts from other instruments when needed.

“If some repairs are really extensive, like if half the guitar is unusable, you can save the other half and mix and match parts until you have a complete guitar again,” says Bailey. “It looked like Kurt had a lot of guitars, but a good number of them were just the same ones recycled over and over from different components—just the same ones rebuilt and resuscitated.”

In similar fashion, carrying an extra amp or two on the road with you will quickly solve any backline issue that comes up.

ELECTRONICS, ELECTRONICS, ELECTRONICS

If the electronics on your guitars and amps start to go to the middle of a show, you can find yourself calling for help from a sinking ship. Show love to the juiced-up aspects of your gear and they’ll pull through when you need them the most. “Pickup failure is common; sometimes they’ll go out abruptly, sometimes they can go out subtly, and usually they require weekly cleaning and lubrication,” says Bailey.

“Whenever you get a band that sweats a lot, those [electronics] are prone to a limited lifespan.”

Input jacks on guitars and amps can also prove troublesome. “A lot of [jacks] - even on a commercial or professional level - aren’t built with abuse in mind; it doesn’t take much to jar them loose,” says Bailey. “And every time you get a small problem in a pro touring situation, it amplifies into a massive problem... What’s okay for the practice stage is not necessarily okay for Reading.”

RIGHT IN TUNE

But the most detailed gear fixes can also prove the simplest of issues: failing to stay in tune.

“Tuning issues are critical, because it’s job one for a guitar tech,” says Bailey. “You can send an art to winding strings, pulling them on, stretching strings, and tuning a guitar to eliminate problems.”

And for any guitar tech, keeping things in tune is the simplest way to keep your artists happy. “You can have a bunch of good equipment, but if you always hand your client a guitar that’s dead on and in tune, they tend to look past other things.”

Put another way, keeping an instrument in tune leads to a happier band and a different sort. “I knew a lot of excellent techs who just knew the basics, but the best part of their job was just traveling on the road with their friends and keeping them happy,” says Bailey.

SUMMER NIGHTS

BATTLE OF THE BANDS WINNER ROCKS BILLBOARD SUMMER BLOWOUT

On August 11, Billboard hosted its Summer Blowout (presented by HP, Intel, Microsoft, and Chevrolet) on Pier 36 in New York. Recent Billboard and Chevy Battle of the Bands winners Gentlemen Hall rocked the stage with LMFAO, Estelle, and Swizz Beatz, performing for the hundreds of fans that lined up to see the free secret show (its location was kept under wraps until hours prior), not to mention some of the industry’s key tastemakers. Left to right: Jacob Michael (vocals/guitar), Röy Given (bass).
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All-World

Pulling from a wide range of influences, Beirut has become a verb in Brazil and a trendsetter in the States. On its third album, the act claims its global sound as its own.

Zach Condon, the singer-songwriter and mastermind behind Beirut, may be just as famous for his music as for the cultures that have influenced it. Beirut’s debut, 2002’s Gulag Orkestar, played like an old-world village party in the Balkans. Follow-up The Flying Cup Club found Condon obsessed with French chanson; 2009 EP March of the Zapotec took cues from Mexican funeral brass bands.

So when Condon explains Beirut’s latest I.P, The Rip Tide, out Aug. 30 on his own Pompeii Records, he knows what fans may be thinking: “The cliché is, ‘What country is he going to do next?’” Condon deadpans. “But before I even started this album, I wanted to dig into the Beirut sound as far as I could go. I was trying to write a pop album.”

To cut to the core of his sound, Condon, a Santa Fe, N.M., native, needed isolation. In the fall of 2010, he packed up a broken-down Saab, rented a woods-enclosed farmhouse in upstate Berlin, N.Y., and brought a neighbor’s beagle for company. “Writing in the city provides too many distractions,” says Condon, who immersed himself in his work, waking early to chop wood for the stove and taking breaks to “whack golf balls into the trees.” In the process, he sharpened a sound that was all his own. After all, Condon says, becoming a musical atlas of influences was never the idea. “It’s more playful than people may expect,” he says of the roots of his wide-ranging sound. “I just liked to play with the fantasy of places, to be cinematic and romantic. It was musical escapism. It did dig me into a little hole, actually. I found myself an ambassador of cultures that didn’t belong to me.”

The Rip Tide may not shake that perception of Condon, but the album does sound distinctly like Beirut. Its lack of an obvious, singular cultural touchstone may be the nine-song set’s strongest quality—Condon’s delicate voice, set aloft by Beirut’s usual assortment of brass instruments, orchestral percussion and quivering accordion (Beirut tours as a six-man band), is reminiscent of prior releases, but The Rip Tide is a tighter, more focused whole. All Zach Condon, and little like anything else.

Though Condon may fight against any “world music” label, his music has achieved a unique popularity around the globe. Beirut is bigger in countries like Belgium (“We went gold there. We didn’t really go anywhere else,” he says) and Brazil than at home. “What the world knows of Brazilian music is this in-your-face funk. I’ve figured we’d never get [popular] there,” Condon says.

The exact opposite turned out to be true. After Beirut’s “Elephant Gun” became the theme song of “Capitu,” a 2008 Brazilian TV miniseries, a new genre was born—Beirutando—of wildly popular, nationwide, Beirut cover bands. Beirut’s re-selling 2009 tour of the country only fanned the flames. “Apparently, [in Brazil] we can now be used as a verb. ‘We’re going Beirut-ing,’” Condon says. “It’s incredibly flattering. I’m almost scared to go back now. I don’t want to disappoint.”

The band’s influence in the States, though, is nothing to scoff at. Like Animal Collective and the throngs of neo-laze bands that followed, Beirut has helped usher in a wave of global influence: American acts ranging from Afropop to gypsy punk.

“I hope what people are taking from this record is the art of song craft through different musical approaches, but I’m also seeing to it go the way of a bad fading,” Condon says. “I don’t want this to be the decade of world music.”

Still, Condon says, “If you like a melody, it shouldn’t matter where it came from, as long as it comes across as earnest. I don’t like fundamentalism in music. That’s such a silly way to approach an all-encompassing art form.”

Very little about Beirut isn’t earnest—including his approach to the business of the music he creates. The Rip Tide is being released on Condon’s Pompeii Records, with distribution through Revolver, without any help from a major label.

“As a self-release, this record is a different challenge,” Beirut manager Ben Goldberg says. (Gulag Orkestar and The Flying Cup Club were released on Ba Da Bing! and 4AD, respectively.) “There’s no major-label involvement anywhere. We’re not relying upon a system enacted day after day. We’re carving out our own system; it’s a new methodology.”

Condon insisted on breaking from any major-label ties. “I always felt responsible to please the middle men,” he says. “That was the breaking point. I don’t want to feel responsible for anyone but myself and my immediate band and family.”

Goldberg is confident that, even independently, Beirut can attain and maintain its already impressive level of indie success: “It’s a well-known, but not quite the Decemberists or My Morning Jacket. The Rip Tide was released digitally through iTunes on Aug. 2 in response to a leak and entered the Billboard 200 at No. 88. The album was also made available for streaming on NPR.com prior to its release. With a fall tour through Europe and North America booked as well, Beirut isn’t going anywhere. But, Goldberg says, ubiquity isn’t the objective.

[Beirut’s] goal isn’t celebrity, but to live playing music,” Goldberg says. “It’s embarrassing how much of an attempt there is [by some bands to attain mainstream success], but others exploit their sound and don’t lose any fire. There’s something really graceful about that.”
New York pop-punk dance band Cobra Starship is coming off its biggest release to date. The group's third album, Hot Mess, released in 2009 by Decaydance/Fueled by Ramen, debuted at No. 4 on the Billboard 200. It was powered by the smash lead single, "Girls Go Bad," which featured "Gossip Girl" actress Leighton Meester and peaked at No. 7 on the Billboard Hot 100 with more than 2 million copies sold, according to Nielsen SoundScan. But the success came with a price.

"My job became my world," Cobra Starship frontman Gabe Saporta says of the aftermath of Hot Mess. "That caused me to lose my girlfriend, who I had been with since before Cobra started.

On Aug. 29, Cobra Starship (Saporta, along with guitarist Ryland Blackmon, bassist Alex Scorzetti, drummer Nate Novarro and keytarist Victoria Asher) returns with Night Shades, arriving on Decaydance/Fueled by Ramen. Led by the polished Euro-pop single "You Make Me Feel..." featuring Sals - released May 10 and peaking thus far at No. 19 on the Billboard Hot 100 - the 11-song set plays to the band's commercial strengths, swinging from club anthems like "(Nite)" to the reggae-tinted "Fool Like Me" and slow jam "Anything for Love."

There are multiple singles on this album," Fueled by Ramen president John Janick says. "They delivered an album that has the Cobra sound but delivers those radio records."

In the past, the "Cobra sound" has hinged on Saporta's sassy pop-culture-commentary lyrical style, but Night Shades eases off the attitude and allows listeners to be privy to Saporta's romantic turmoil. "This record might be the most commercial record, but also our most honest," Saporta says. Saporta led late-'90s New Jersey punk band Midtown before launching Cobra Starship in 2005. The act's 2006 Decaydance/Fueled by Ramen debut, White the City Sleeps, We Rule the Streets, became a viral hit of sorts thanks to its catchy lead single, "Snakes on a Plane (Bring 'Em)," which was featured in the 2006 comedy horror film "Snakes on a Plane." The band's sophomore project, Viva La Cobra! (Decaydance/Fueled by Ramen), made noise as well. But it was Hot Mess, which teamed Starship with producer and former "American Idol" judge Kara DioGuardi and found the band working with Bruno Mars and B.o.B (pre-"Nothin' on You"), in addition to Weezer, that pushed the group into the mainstream.

For Night Shades, the band has been engaged in a staged rollout, offering fans sneak peeks into the finished project through prerelease tracks starting with "(Nite)" on July 26. "(Poor Like Me)" on Aug. 9 and "Middle Finger" on Aug. 23. The songs are available exclusively through iTunes, where fans will be able to collect them with the option to complete the album on release date for the remainder of the $9.99 album price. Fueled by Ramen also has three separate preorder options: a premium bundle that includes a hoodie, "shirt and white "night shades" for $75; a shirt/album package for $25; or a CD for $10.

"It's about getting to the kids and doing the grassroots marketing, then moving on to bigger things like radio," Janick says.

Cobra Starship will spend October supporting Justin Bieber on a swing through South America before returning stateside for more promotion and a tentative tour early next year. It also will perform as part of a pre Video Music Awards show that'll air on MTV on Aug. 28.

"I always said a band can only have three good records," Saporta says. "Trends and styles change and fans get stuck. But we took our time to make sure that doesn't happen to us..."
Doin’ My Thing

As his third album arrives, Jake Owen is riding his biggest hit

With an opening slot on Keith Urban’s Get Closer tour and a hot single in hand, Jake Owen is well-primed for the Aug. 29 release of his third RCA album, Barefoot Blue Jean Night.

“It’s a huge platform for me to launch from,” Owen says of the lead single, which is also the album’s title track and currently sits at No. TK on the Billboard Hot 100. “Barefoot and Blue Jean Night” is really the driving force behind all of this. I’ve never had a gold record before and we’re almost up to around 700,000 downloads on the single. I’m hoping that it will be around platinum by the time the record comes out.

Writers by Dylan Altman, Terry Sawchuk and Capitol Records newcomer Eric Paslay, “Barefoot and Blue Jean Night” signals a different approach for Owen, who wrote or co-wrote everything on his first two albums—2006’s Startin’ With Me and 2009’s Easy Does It, which peaked at No. 2 on the Top Country Albums chart.

“I really wanted to sit back, turn around and find songs and take that pressure off of having to write,” says Owen, who only wrote on one song on the new album, “The One That Got Away,” which he penned with Dallas Davidson and Jimmy Ritchie. “I realized, too, that I wasn’t using the tools that this town gives you with all these amazing songwriters. By recording all of these outside songs, people feel like they have a vested interest and they are pulling for me. I don’t know if I had that before because I was keeping everything in house.”

Barefoot Blue Jean Night also finds Owen working with a new set of producers. Gone is Jimmy Ritchie, who produced Owen’s first two albums and who Owen credits with helping him get a deal. In come Tony Brown (George Strait, Reba McEntire, Vince Gill), songwriters Rodney Clawson ( Strait’s “I Saw God Today,” Big & Rich’s “Lost In This Moment” and Jason Aldean’s “Amarrillo Sky,” “Johnny Cash” and “Crazy Town”) and Joey Moi (Nickleback, Hinder).

“It was really hard for me to venture away from Jimmy Ritchie,” says Owen, a Vero Beach, Fla., native who took up guitar while recovering from shoulder surgery following a wakeboarding accident in college. “My whole life has been going with my gut instinct. My gut told me to drop out of college and move to Nashville. It was the same feeling I got when I felt like I might not need to move on and find someone else to help me speak my truth.”

Sony Music Nashville CEO Gary Overton says that once again, Owen’s gut steered him right. “The producers did such a wonderful job of capturing Jake’s voice,” Overton says. “I’m very, very happy with this record, and for him to be out in front of Keith Urban right now, it’s a perfect crowd. He’s done a phenomenal job and the reaction is wonderful. We’re selling 65,000 downloads of the single every week.”

Owen has also taken advantage of social media, especially Twitter, to develop a strong rapport with his fans. In the past, he’s used Twitter to spontaneously invite Nashville fans to ride on his boat and extend a free dinner offer to one lucky Dalsan fan.

“I’ll say, ‘Hey, I’m going to be at this bar, if anyone wants to come and join me,’ Owen says of his tweets. ‘Someone will walk in and you can tell they are looking at you like, ‘Holy cow! He’s here!’ I’ve had more and more people tell me, ‘Jake, you need to have some sort of mystique and mysteriousness to you.’ I’ve never had that. I like being in the bar with people having beers. I don’t want to be the guy hiding on the bus.”

6 QUESTIONS
with LINDSEY BUCKINGHAM
by JIM ALLEN

Fleetwood Mac had already been a band for eight years before Lindsey Buckingham joined the group in 1975 (along with then-girlfriend Stevie Nicks), but it was Buckingham’s voice, guitar and pen that helped make the band one of the best-selling rock acts of all time. With Buckingham onboard Fleetwood Mac cut such era-defining, chart-topping, multiplatinum monsters as Fleetwood Mac (Reprise, 1975) and the monumental 1977 follow-up Rumours ( Warner Bros.). The latter produced four top 10 hits, including the No. 1 single “ Dreams,” “Don’t Stop”—later the theme song for Bill Clinton’s first presidential campaign—and “Go Your Own Way.”

But it’s the left turns of Buckingham’s solo career, which began with 1981’s Law and Order ( Warner Bros.) and often finds him working as a one-man band, that mark him as a musical maverick. His sixth solo album, Seeds We Sow, continues that tradition as Buckingham explores a broad spectrum of sounds from intense, drum-machine-driven grooves to solo-acoustic splendor and even a cover of the Rolling Stones’ “She Smiled Sweetly.” On Sept. 6, Buckingham will self-release the album, the first indie set of his 38-year recording career.

1. How do your Fleetwood Mac duties and your solo career fit into your life?
   You could say that Fleetwood Mac was the mainstream big movie, and the solo thing was the independent film. If you have the choice to be able to do both, it becomes clear that it’s the independent film that’s going to be your source of growth, where you’re going to be able to tap into your higher aspirations as an artist, whereas the other thing eventually will become more about upholding the brand.

2. Have you ever wished you could just be Lindsey Buckingham?
   It would certainly make things a lot easier. But just because it’s easier doesn’t mean it would be more enriching. One of the things that makes [ Fleetwood Mac] very interesting is that we don’t necessarily belong in the same band. We have a set of reference points as individuals that aren’t necessarily the same, and it’s the differences that come together and make something that’s interesting.

3. How many songs did you write?
   I’m getting there, I guess. It’s not just about writing songs, it’s about finding the right songs. It’s about finding the right songs for the right person. It’s about finding the right songs for you. It’s about finding the right songs for the band. It’s about finding the right songs for the producer. It’s about finding the right songs for the label. It’s about finding the right songs for the fans. It’s about finding the right songs for the critics. It’s about finding the right songs for the investors.

4. How did you go from lifelike major-label artist to self-releasing Seeds We Sow?
   My deal with Warner Bros. had expired. Trying to shop this album was kind of like starting over. I actually started [shopping] with Warner Bros. [chairman] Rob Cavallo, who is a friend of mine and is in this new position over there. Rob liked it a lot, and then he had to go back and deal with the people in Burbank [Calif.], and when I talked to him on the phone, he started talking about the numbers he had to make quarterly, and I thought, ‘Well, that’s the end of that.' I didn’t talk to a few independent labels and finally decided that what they were doing was something I could probably just as easily do myself.

5. Bill Hader recently played you in a recurring “Saturday Night Live” sketch, and “Glee” did a Rumours tribute. What’s behind the sudden TV interest?
   Your guess is as good as mine. When I heard about [ “SNL”], my initial reaction was, “Gee, that’s kind of obscure.” I can only assume someone in the cast was a big fan. I did a walk-on at the end of the season. Irving [ Azoff, Buckingham’s manager] and I were talking about how funny it would be to just show up on the sketch, and we called Lorne [Michaels], and I guess one thing just led to another. “Glee” I knew ahead of time they were going to do it. I’ve never seen the show—my guess is, it’s probably not my cup of tea—but there was no reason to say “no.” It’s a compliment, to be sure.

6. After 38 years of making records, how do you keep the process fresh?
   If you make choices that help you remember who you are and you got into this in the first place, and if you maintain your idealism and your sense of wanting to keep growing, you have the potential of hitting a stride fairly late in your career. You may hit a certain point where any number of things suddenly comes to fruition. And I feel like that kind of happened with this album.
REMEmBERING AALIYAH

Singer's influence still strong 10 years after her untimely death

Ten years ago on Aug. 25, Aaliyah Haughton was killed in a plane crash after filming the video for her hit single “Rock the Boat” in the Bahamas. The R&B singer/dancer/actress was only 22 years old. A month prior to her death, Aaliyah had released her self-titled third album, which peaked at No. 1 on the Billboard 200.

Though her career was cut short, Aaliyah remains an inspiration and influence. “Her purity of voice was incredible,” singer/songwriter Estelle says. “When she was singing, she let it fall out of her.” R&B artist Monica adds that Aaliyah’s music “was a great reflection of her.”

Aaliyah’s former boyfriend, veteran music industry executive Damon Dash, believes her career at the time knew no boundaries, that the sky was the limit.

“If she was around right now, I think she would be running things,” Dash says. “She was on her way, very intelligent and with a lot of swag. What most people may have considered the peak, I feel she considered just the beginning. Her aspirations were beyond R&B or any particular format. She was like a rock star to me, a triple threat. Ten years later, I can only imagine how much she would have evolved.”

—Erika Ramirez

For more on Aaliyah, go to Billboard.com.

AA LIYAH’S TOP 10 R&B/HIP-HOP SONGS

<table>
<thead>
<tr>
<th>RANK</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>PEAK YEAR</th>
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<tbody>
<tr>
<td>1</td>
<td>“One in a Million”</td>
<td>1 (eight weeks)</td>
<td>1996</td>
</tr>
<tr>
<td>2</td>
<td>“Are You That Somebody?”</td>
<td>1 (one week)</td>
<td>1998</td>
</tr>
<tr>
<td>3</td>
<td>“Back &amp; Forth”</td>
<td>1 (one week)</td>
<td>1994</td>
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<tr>
<td>4</td>
<td>“Miss You”</td>
<td>1 (one week)</td>
<td>2003</td>
</tr>
<tr>
<td>5</td>
<td>“Rock the Boat”</td>
<td>2 (two weeks)</td>
<td>2001</td>
</tr>
<tr>
<td>6</td>
<td>“Try Again”</td>
<td>2 (two weeks)</td>
<td>2000</td>
</tr>
<tr>
<td>7</td>
<td>“I Don’t Wanna”</td>
<td>3</td>
<td>2000</td>
</tr>
<tr>
<td>8</td>
<td>“At Your Best (You Are Love)”</td>
<td>3</td>
<td>1994</td>
</tr>
<tr>
<td>9</td>
<td>“If Your Girl Only Knew”</td>
<td>3</td>
<td>1996</td>
</tr>
<tr>
<td>10</td>
<td>“More Than a Woman”</td>
<td>7</td>
<td>2002</td>
</tr>
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*Ranks determined by peak position on the Nielsen BDS-based Mainstream R&B/Hip-Hop radio airplay chart. Ties were broken by number of weeks spent at peak positions.

Channel surfing: Wavves

NATHAN WILLIAMS

### ‘Heaven’ On Earth

Emeli Sandé trades medicine for music; lands No. 2 U.K. single, Twitter praise from Alicia Keys

Slightly more than two years ago Emeli Sandé was nearing the end of an intensive six-year degree program in medicine at Scotland’s Glasgow University, specializing in clinical neuroscience. Now the Scottish-born singer is lighting up the U.K. charts and being tweeted about by Alicia Keys, who endearingly called her a “BAAAAADD girl!”

“It would have been a great job to be a doctor, but my first love was always music,” says 24-year-old Sandé, who relocated to London in 2010 after landing an artist deal with Virgin Records/EMI.

“I made the decision to walk away from a really stable career that I loved doing. So when I came to London I thought, ‘I can’t muck around. This isn’t a game. This is my whole life that I have gambled.’ There was a lot of pressure to work really hard and make it happen.”

The hard work has undoubtedly paid off. Backed by strong industry buzz and growing press coverage, Sandé’s debut single, “Heaven,” entered the U.K. singles chart at No. 2 with first-week sales of 64,000, according to the Official Charts Co. The soulful dance track, which pays homage to the early-90s British trip-hop sound, was narrowly beaten to No. 1 by “Don’t Go” (Levels/Ministry of Sound) by U.K. grime/rap star Wretch 32. “Don’t Go,” featuring Jyoti Kumra, moved 76,000 units, according to the OCC.

“For my first single to do that well . . . I’m over the moon,” says Sandé, whose striking appearance—she wears a towering, permed mohawk and sports a large tattoo of artist Frida Kahlo on her right forearm—matches her powerful, blues-infused vocals. Prior to scoring a hit with “Heaven,” Sandé was featured on the U.K. top 10 hits “Diamond Rings” by Chipmunk (2009) and “Never Be Your Woman” by Wiley (2010).

Working in collaboration with her songwriting partner/producer Shahid “Naughty Boy” Khan, Sandé has also landed writing credits on albums by Time Tsemah and Susan Boyle. She is published by Stellar Songs/EMI Music Publishing.

“There is a real appetite out there at the moment for artists that deliver emotive songs that connect lyrically, and Emeli absolutely delivers,” Parlophone & Virgin A&R Labels president Miles Leonard says. He adds that Sandé’s breakthrough as a solo artist is “not about gimmicks or marketing” but due to “a great song, a very special voice and great imagery.”

The support of national top 40 station BBC Radio 1, along with commercial radio networks Kiss and Capital, was, nonetheless, a key sales driver for “Heaven,” Virgin Records A&R director Glynn Aikins says. Sandé—who Aikins calls “one of the best lyricists of her generation”—also performed a live session for BBC digital urban station 1Xtra during release week.

To further build on the success of “Heaven,” Sandé will be featured on the forthcoming Professor Green single “Read All About It,” due for U.K. release in October. Her second single, titled “Daddy,” will drop in November with an official street date to be confirmed. To promote the release, the singer will embark on a headlining U.K. tour, booked by London-based Coda Agency. The tour will commence Nov. 1 at Glasgow’s O2 Academy. Several big-name support acts are also being lined up. Leonard says, although he declines to reveal details.

Sandé’s debut studio album, Our Version of Events, is nearing completion for its January U.K. bow. An international rollout will follow in 2012, according to Leonard, who says the artist has already generated an “enormous” response from EMI’s international departments. “This is very much a priority for EMI on a global campaign basis,” he adds, identifying Sandé as a singer with “the ability to become a huge album-selling artist.”

“I’d love to take the music as far as I can,” Sandé says when asked about her long-term ambitions. “I’d love to get out in Europe and America, so I can hopefully raise the British flag with good, honest music.”
A Glitch In Time

Synch powerhouse Glitch Mob cultivates adventuresome music—and complete artistic control

To know the Glitch Mob isn’t necessarily knowing how to describe the Glitch Mob.

“We get people calling us all kinds of different genres,” band member Justin Boreta says. “Electro band, dubstep band, electronica, glitch-hop, laser bass … the list goes on. It’s a simple way for people to wrap their heads around the music.”

Perhaps the most accurate is Boreta’s own tag: “adventure dance music.” The Los Angeles-based three-piece—Boreta, Ed Ma and Josh Mayer—creates predominantly instrumental electronic tracks that sound like battle marches; epic calls to bass-booming arms that have the gritty spirit of grunge and the synth-driven power of dance.

The band’s debut LP, 2010’s Drink the Sea on its own Glass Air label, peaked at No. 15 on Billboard’s Electronic Albums chart. It has sold 19,000 units, according to Nielsen SoundScan. Follow-up We Can Make the World Stop, a three-song EP, was released July 12.

But as with many young bands, the Glitch Mob story isn’t about sales. The band is a synch powerhouse, with numerous high visibility placements across different platforms. And the trio is quickly becoming one of the most in-demand live acts on the electronic circuit, with a kinetic stage show that goes well beyond dudes hiding behind laptops.

“Unfortunately, no one is moving a ton of units anymore,” says manager Kevin Wolff of Shoot to Kill Music. “But the band owns their masters and publishing. Sales are important, but not nearly as important as cultivating your fan base, perception and awareness; delivering strong and unique product and, most importantly, having complete artistic control.”

Glitch Mob tracks have popped up in trailers for major films like “Captain America” and Tim Burton’s “9,” as well as TV show trailers for FX’s “Damages” and Starz’ “Spartacus.” A Fiat commercially currently airing across the world features the EP track “Warrior Concerto.”

However, Glitch Mob’s most memorable placement was on NBC’s “America’s Got Talent.” Finalist Fighting Gravity—a troupe that breakdances in black lights, suspended from the stage—performed on several Glitch Mob tracks throughout the competition.

“When we saw it, we were absolutely blown away,” Boreta says.

Glitch Mob’s stage show is an audiovisual onslaught of its own, with an eye-popping light show synched to the music, and the band manipulating hardware—like drum pads—as well as software to create the sounds live. The show was designed by Bionic League, the team behind Kanye West, Daft Punk and Nine Inch Nails’ latest tours.

The Glitch Mob just completed a 35-city tour, which sold out large venues like San Francisco’s Regency Theatre and New York’s Terminal 5, as well as buzzed-about festival sets at the Electric Daisy Carnival in Las Vegas, Lollapalooza in Chicago and Ultra Music Festival in Miami. The trio will tour Europe throughout October and November.

“We Can Make the World Stop is being released digitally, as well as in five different bundles through independent retailers and the band’s website. The offerings include a $5 limited-edition set boasting an exclusive 18-inch-by-24-inch screen print, a T-shirt, 10-inch vinyl record, two wallpaper packs and a digital download of the EP. Smaller collections of those items are available at lower price points.

“Fans and consumers want tangible products that they can hold, play, share, put on their wall, give as a gift or wear,” Wolff says. “Vinyl has always been a key part of electronic music’s culture. Today there is a terrific resurgence and demand for it. Being able to make limited runs of vinyl with bold and beautiful artwork, mastered specifically for play on a turntable, is a must for us.”

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NEW FESTIVAL IN TOWN

Triad Music Fest hopes to become North Carolina’s own Lollapalooza

If organizers have their way, the forthcoming Triad Music Fest will become North Carolina’s own version of Lollapalooza, Coachella and Bonnaroo.

Launching as a one-day event on Sept. 3, the festival will take place noon-10 p.m. at NewBridge Bank Park in downtown Greensboro, staged in the 8,000-seat stadium that’s home to the city’s minor league baseball team the Grasshoppers. Headliner Lupe Fiasco rounds out a lineup that includes Fuel, Lee Brice, Miguel, the New Boyz, Carolina Chocolate Drops, Hope and Outasight. Adding to the festival atmosphere will be concessions selling food, merchandise and music. And in a nod to the economy, tickets cost $25 and $50.

“Plenty of concerts and tours come through here,” festival producer Chris Bragg says, referring to the three cities that comprise the Triad area: Greensboro, Winston-Salem and High Point.

“But we wanted to put together a diverse music festival that would ultimately have a huge economic impact on this part of North Carolina to create our own niche here and bring in quality, family-friendly entertainment with an affordable ticket price.”

The “we,” Bragg is referring to includes his fellow festival partner and music lover, entertainment attorney Jeffrey Jones. The pair began conceptualizing and organizing the event last fall. Bragg, a former A&R and marketing executive with Motown and other labels, also doubles as Fiasco’s tour manager.

In addition to utilizing online (triadmusicfest.com), TV and other grass-roots efforts, the festival’s marketing campaign incorporates the tag line “For the love of music” and includes tie-ins with local Clear Channel stations WMKS (top 40), WVBZ (rock) and WTQR (country).

Within the next three years, organizers hope to expand the Triad Music Fest into a three-day affair that will also encompass reggae, smooth jazz and Latin acts.

—Gail Mitchell

DANCE BY KERRI MASON

In demand: THE GLITCH MOB

MTV MAKING WAVES

Indie rockers sign on to score new scripted series

Nathan Williams, who leads the band Wavves, will compose songs and write the score for MTV’s new scripted series “I Just Want My Pants Back.” In turn, MTV will virtually promote the San Diego-based alternative rock band. It’s the network’s first deal of its kind in which MTV will actively promote new music connected with a series.

Set to launch in 2012, the pilot will air immediately after MTV’s Video Music Awards telecast on Aug. 28. The debut includes the new Wavves song “I Wanna Meet Dave Grohl,” which MTV will offer as a free download on its soundtrack blog (soundtrack.mtv.com).

Taking the title of “guest composer,” Williams says he quickly wrote 20 songs in two days after seeing the pilot, some brand-new and others from unused demos. He agreed to do the show after hearing the title and “understanding it as a work of fiction, not necessarily characters I could relate to.” As for Grohl, Williams is quick to point out that the song is a piece of fiction involving two people, though he is genuinely interested in meeting him. “I do like the bands he’s been in,” he says.

“I Just Want My Pants Back,” which follows the activities of a collection of post-college 20-somethings living in Brooklyn, will have about 20 original compositions from Williams as well as songs from Wavves’ upcoming EP Life Sux. The band will release the EP, which includes “Grohl,” on its Ghost Ramp label on Sept. 20.

Wavves, whose three albums have earned critical praise, was referenced in an early script for the pilot, and a deal to bring Williams into the fold was sealed just as the show was going into production, says Joe Cuello, MTV senior VP of creative music integration.

“This type of collaboration is new for us,” Cuello says. “It speaks to the quality of the show—it’s an attempt to tell the story of the coolest crowd. And you really want an affirmation from the people who provide the soundtrack.” Based on David J. Rosen’s novel of the same title, the series is “saturated with hipster music and how it relates to these people,” Cuello says. Doug Liman (“Swingers”) is the producer of the series, and Nic Harcourt is the music supervisor; Rosen wrote the pilot.

“Having Nathan puts us in a position to introduce our audience to new bands and put [their music] in context,” Cuello adds, noting that the playlists will be kept secret until they’re posted on the soundtrack blog each week. “We’re committed to giving away music on the soundtrack blog and doing real-time tweeting to push out links to get downloads while the show airs.”

—Phil Gallo
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, IMS, 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 the 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
- Seek 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 or 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 in equivalent work experience required

**Tools Used**

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- Soundscan
- PrimeMover
- Database
- Trade Show Objects
- Excel
- Access
- PowerPoint

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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.”

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TAKE A BOW

* Academy Award-winning actor Jeff Bridges makes his Billboard chart debut as a singer as his self-titled album arrives at No. 10 on Top Country Albums and No. 29 on the Billboard 200. The Blue Note set was produced by 12-time Grammy winner T Bone Burnett.

BUSH BOUNDS

After a five-song surge from the top 10 on Alternative, Bush returns to the region with the "Sound of the Wilder" Rising 16-9. The cut is from the band's Sept. 13 release, The Sea of Memories, its first studio set since 2001's Golden State.

SALE SPIKES

This week's list of 83 cont singles fires up a number of gains this week. The Fray's "You Found Me" (up 10%) and "Come Away With Me" (up 21%) by Norah Joffs (Lobovol) start at No. 1 for the first time on the Critics/Online Singles and Jazz Digital Songs charts, respectively (see page 46).

‘Throne’ Still Tops; Foster Flies; ‘Grind’ Vaporizes

It's a quiet week in the top 10 of the Billboard 200, where Jay-Z and Kanye West's Watch the Throne holds at No. 1 for a second frame with 177,000 sold, according to Nielsen SoundScan (down 59%), and just two albums bow in the region. Cumulative sales for Throne now stand at 613,000.

Unlike last week, when digital sales made up the lion's share of the opening week for Throne (74% of its overall 436,000 start), this week, digital purchases comprised 35% of its sales. Not surprising, since its bow was powered mostly by digital sales. It was available exclusively through iTunes Aug. 8-11 before going on sale at all digital and physical retailers on Friday, Aug. 12. Thus, this week reflects its first full chart week of physical and digital sales combined.

However, it doesn't account for the widespread release of the physical deluxe edition, which was exclusive to Best Buy Aug. 12-21. Other brick-and-mortar retailers had to make do with the standard edition during that period until being serviced with the deluxe package to set selling Aug. 22 (see Retail Track, page 1).

It will be interesting to see what kind of results such a quirky release strategy yields for Throne next week. That'll be when sales of all versions of the set—standard and deluxe, both digital and physical—will be reflected on the chart.

One has to wonder how many consumers who were going to buy the deluxe version by passing the opportunity to either purchase through iTunes or Best Buy. If you're that big of a fan and wanted the deluxe, were you going to sit around and wait for two weeks? Of course, there are people who don't have a Best Buy in their area, nor do they have a desire to buy from iTunes or BestBuy.com.

Foster 'Pumps' Up Chart: Kudos to the breakthrough act of the summer, Foster the People, which sees its Torches album rise 15-11 with 22,000 and a gain of 6%. It's the set's sixth straight weekly increase and marks both its best sales frame and chart position since its debut at No. 8 on June 13 with 33,000. The album has shifted 199,000 since its lead single, "Pumped Up Kicks," has tallied 1.2 million in download sales. It holds at No. 3 on Hot Digital Songs this week, while climbing 8-7 on the Billboard Hot 100.

On Alternative, "Kicks"—which spent five weeks at No. 1—slips 3-4 in its 31st week on the chart while new single "Helena Beat" rises 29-24 in its fifth frame on the list.

Fast Escape for 'Slow Grind': Amid all of last week's madness surrounding Watch the Throne, we overlooked a notable achievement by a former top 10 album. The various-artists compilation Slow Grind became the first album in Billboard 200 history to debut in the top 10 and then fall off the chart in its second week.

The Razor & Tie set bowed at No. 9 on the Billboard 200 two weeks ago with 32,000 and then shifted just 3,000 (down 92%) in its sophomore frame. Its healthy start was inflated by preorder, which were fulfilled during street week. Without such sales at boost its second week, the set evaporated from the tally.

A similar (but not quite as tragic) fate befalls Razor & Tie's multiact rock set The Edge last year. It started at No. 4 on the April 10, 2010, chart—again, thanks to preorders—but then fell hard to No. 81 in its second week. It spent a meager five frame on the list.

Keeping Tabs: At No. 200 this week, Lynyrd Skynyrd's 10th LP sells nearly 3,000. If that figure wasn't rounded to the nearest thousand, it would mark the second-lowest sales total at No. 200 this year. Only the title at No. 200 on the Jan. 29 chart was smaller (244 fewer units).

There have been 21 smaller weekly totals at No. 200 since the Billboard 200 started using Nielsen SoundScan data on May 25, 1991. And all 21 have occurred since 2009.

The good news? There is yet to be a week where the No. 200 album sold fewer than 2,000—though it's come close. On Aug. 29, 2009, the lowest No. 200 frame in the SoundScan era, the title just squeaked past 2,000 copies.
London rock act Bombay Bicycle Club has 24-16 on
Uncharted, with the biographies becoming about its
album A Different Kind of Fix, due Aug. 30. On
SoundCloud, the group’s lead single, “Shuffle,”
has garnered 383,000 views since being uploaded
two months ago. The act’s last two plays were
jumped considerably has
Uncharted,
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189,000 plays generated 189,000 plays.
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<tr>
<th>Hot 100 Airplay</th>
<th>Digital Songs</th>
<th>Jazz</th>
<th>R&amp;B/Hip-Hop</th>
<th>Latin Pop</th>
<th>Country Songs</th>
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</thead>
<tbody>
<tr>
<td>Title</td>
<td>Artist (Imprint/Promotion Label)</td>
<td>Title</td>
<td>Artist</td>
<td>Title</td>
<td>Artist (Imprint/Promotion Label)</td>
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<tr>
<td>1</td>
<td>AWAY FROM ANGEL</td>
<td>LAST WEEK #1</td>
<td>LEXIS</td>
<td>1</td>
<td>LMFAO</td>
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<tr>
<td>2</td>
<td>GRANDMA'S HOUSE</td>
<td>MACKLEMON</td>
<td>COUNTRY</td>
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<td>KENNY CHESNEY</td>
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<td>LIL WAYNE</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ATOMIC</td>
<td>DEAN MARTIN</td>
<td>4</td>
<td>BLEU</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DON'T MAKE ME OVER</td>
<td>DANA</td>
<td>5</td>
<td>BOB MARLEY</td>
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<tr>
<td>6</td>
<td>SHE'S GOT YOU</td>
<td>TINA TURNER</td>
<td>6</td>
<td>TIM McGRAW</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>DON'T YOU WISH IT WAS ME</td>
<td>TINA TURNER</td>
<td>7</td>
<td>NICK JOEWS</td>
<td></td>
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<tr>
<td>8</td>
<td>YOU DON'T WORK ME</td>
<td>DANNY O'KEEFE</td>
<td>8</td>
<td>JAMES BAY</td>
<td></td>
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<tr>
<td>9</td>
<td>I'M TAKING MY BABY BACK</td>
<td>BILL WITHERS</td>
<td>9</td>
<td>LUKE BRYAN</td>
<td></td>
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<tr>
<td>10</td>
<td>I WANT TO BE YOUR MAN</td>
<td>THE BEATLES</td>
<td>10</td>
<td>KENNY CHESNEY</td>
<td></td>
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Data for week of September 3, 2011 | For chart reveals all 3,493,400
### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1 | "Last Friday Night (T.G.I.F.)" | Georgia 

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Rolling in the Deep</td>
<td>Adele</td>
<td>Sony BMG Music Entertainment (US)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Edge of Glory&quot;</td>
<td>Avril Lavigne</td>
<td>RCA/PopLife</td>
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### ROCK SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;The Adventures of Rain Dance Maggie&quot;</td>
<td>Switchfoot</td>
<td>EMI/Capitol</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Bigger Than the Sun&quot;</td>
<td>The Script</td>
<td>Atlantic</td>
</tr>
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### ACTIVE ROCK

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Low Life&quot;</td>
<td>The Adverts</td>
<td>Virgin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Who You Make Me Feel&quot;</td>
<td>Switchfoot</td>
<td>EMI/Capitol</td>
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### HERITAGE ROCK

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Sail&quot;</td>
<td>Passenger</td>
<td>Fueled by Ramen/CP/Philips</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Heart of the Country&quot;</td>
<td>Hank Williams Jr.</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

**Notes:**
- This chart is based on sales through the week of September 3, 2011.
- The chart is divided into four main categories: Mainstream Top 40, Adult Contemporary, Rock Songs, and Active Rock.
- Each category lists the top songs along with the artist and label.
- The chart reflects the popularity of songs in various formats, including radio airplay, streaming, and downloads.
- The chart is updated weekly to reflect current trends in music.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
<th>No. 7</th>
<th>No. 8</th>
<th>No. 9</th>
<th>No. 10</th>
</tr>
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<tbody>
<tr>
<td>AM I THE ONLY ONE</td>
<td>Brad Paisley Duet With Carrie Underwood</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>22</td>
<td>6</td>
<td>8</td>
<td>10</td>
<td>11</td>
<td>13</td>
<td>16</td>
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<tr>
<td>COUNTRY ROAD</td>
<td>George Strait</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>16</td>
<td>9</td>
<td>11</td>
<td>12</td>
<td>14</td>
<td>17</td>
<td>19</td>
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<tr>
<td>IN THE COUNTRY</td>
<td>Randy Travis</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>18</td>
<td>10</td>
<td>12</td>
<td>13</td>
<td>15</td>
<td>18</td>
<td>20</td>
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<tr>
<td>IT'S A MILLION DOLLAR CAR</td>
<td>Keith Urban</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>21</td>
<td>11</td>
<td>13</td>
<td>14</td>
<td>16</td>
<td>19</td>
<td>21</td>
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<tr>
<td>YOU BETCHA撐 ZIPPER</td>
<td>Billy Currington</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>22</td>
<td>12</td>
<td>14</td>
<td>15</td>
<td>17</td>
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<td>22</td>
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<tr>
<td>BREATHE</td>
<td>Jason Aldean</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>23</td>
<td>13</td>
<td>15</td>
<td>16</td>
<td>18</td>
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<td>SINGLE TOWN</td>
<td>Tim McGraw</td>
<td>8</td>
<td>9</td>
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<td>16</td>
<td>17</td>
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<tr>
<td>THE ONLY ONE</td>
<td>Lady Antebellum</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>25</td>
<td>15</td>
<td>17</td>
<td>18</td>
<td>20</td>
<td>23</td>
<td>25</td>
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<tr>
<td>THE BUS</td>
<td>Jennifer Nettles</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>26</td>
<td>16</td>
<td>18</td>
<td>19</td>
<td>21</td>
<td>24</td>
<td>26</td>
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### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
<th>No. 7</th>
<th>No. 8</th>
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<tbody>
<tr>
<td>Luke Bryan</td>
<td>Crash My Playbook</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Jason Aldean &amp; Associates</td>
<td>Postmodern Jukebox</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>Eli Young Band</td>
<td>Life Is A Dance</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
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### BLUEGRASS ALBUMS

<table>
<thead>
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<th>No. 7</th>
<th>No. 8</th>
<th>No. 9</th>
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<tbody>
<tr>
<td>Papo Arcaia</td>
<td>Blackwater</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Eli Young Band**

Eli Young Band claims its best Billboard 200 and Top Country Albums chart ranks (and its fastest Nielsen SoundScan week) with fourth full-length set Life Is A Dance (25,000 copies sold) taking double Hot Shot Debut honors at No. 3 on the country chart and No. 6 on the big chart. The group's previous best showing: third album at Black Jack Stain bowing with 16,000 at No. 10 on Top Country Albums and No. 30 on the Billboard 200. Current single "Crazy Girl" bullets at No. 13 on Hot Country Songs and No. 11 on Country Digital Songs (40,000 downloads). — Wade Jenny
Mainstream R&B Albums

1. Jay Z - "La La"
2. Usher - "Flawless"
3. Jordin Sparks - "This Girl"
4. Nicki Minaj - "Starships"
5. Rihanna - "Diamonds"

Rhythm & Hi-Hop Albums

1. Drake - "Take Care"
2. Lil Wayne - "Joyner Lucas"
3. Kanye West - "My House"
4. Justin Bieber - "Boyfriend"
5. Rihanna - "Birthday Cake"

Adult R&B

1. Brandy - "Run It" feat. DaBaby
2. Chris Brown - "No Guidance"
3. The Weeknd - "Blinding Lights"
4. DJ Khaled - "Father of Asahd"
5. Ariana Grande - "7 Rings"

BETWEEN THE BULLETS

Slaine's 'WORLD' ARRIVES

Mixtape-friendly Boston-born rapper Slaine's long-delayed album *A World With No Sky* 2.0 debuts at No. 33 on Top R&B/Hip-Hop Albums and No. 22 on Rap Albums (the latter list available at billboard.biz/chart-data). With north of 2,000 copies sold, according to Nielsen SoundScan. Slaine's emergence from the underground rap scene comes after watching multiple suburban Noize labelmates do the same, as Saigon, Kottonmouth Kings and Potluck debuted titles on Top R&B/Hip-Hop Albums earlier this year. Saigon charted *The Greatest Story Never Told* at No. 15 in March, the same month that Kottonmouth Kings bowed at No. 47 with Nervous System. Potluck's Rhymes and Resins debuted at No. 52 in July — Karinna Santiago

Lil Wayne sets the pace for most No. 1s on the Mainstream R&B/Hip-Hop chart as "How to Love" (Grand Hustle) 2 to become his 13th chart leader. The rapper was locked in a three-way tie with R. Kelly and Usher prior to his current ascent. 
<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>VARIOUS ARTISTS</td>
<td>YOU</td>
<td>ENFADADOS (LABEL)</td>
<td>6</td>
<td>1</td>
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<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>ME</td>
<td>LOS BUDOS (LABEL)</td>
<td>4</td>
<td>3</td>
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<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>AVENTURAS</td>
<td>ENFADADOS (LABEL)</td>
<td>8</td>
<td>5</td>
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<td>4</td>
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<td>TEN BANDAS</td>
<td>ENFADADOS (LABEL)</td>
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<td>6</td>
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<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>UN VIAGOR</td>
<td>NUEVO DIA (LABEL)</td>
<td>8</td>
<td>7</td>
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<td>RAPIDOS</td>
<td>NUEVO DIA (LABEL)</td>
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<td>ENFADADOS (LABEL)</td>
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<td>Chart Title</td>
<td>Date</td>
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</table>

Data for week of September 3, 2011 | For chart reprints call 212.493.4023 Go to www.billboard.biz for complete chart data |
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Big Machine Label Group names Jackie Campbell director of strategic partnerships. She was manager of integrated programs and event marketing at CBS Radio's WUSN Chicago.

PUBLISHING: Rondor Music Publishing promotes Kevin Hall to executive VP of creative. He was senior VP of urban music. BMI in Nashville names Ali Suroval director of corporate communications and media relations. He was communications specialist for PR company Porter Novelli.

TOURING: Venue Coalition promotes Eric Gardner to booking OM. He was booking coordinator.

DIGITAL: Pandora appoints Steven Kritzman senior VP of advertising sales. He was director of sales for the New York and Mid-Atlantic region.

The Orchard names Peter McCarthy senior VP of marketing. He was VP at Random House.

TV/FILM: CMT taps Leslie Fram as senior VP of music strategy. She was PD/morning show co-host at Merlin Media's WRXP New York.

RADIO: Clear Channel Radio appoints Michele Laven executive VP of strategic partnerships and names Tom Poleman president of Clear Channel's national programming platforms. Laven was senior VP of distribution and development, and Poleman was senior VP of programming.

RELATED FIELDS: The National Assn. of Broadcasters appoints Christopher Ornelas COO and Joy Whitlow CFO/executive VP of finance.

Vinyl pressing plant Gotta Groove Records names Matt Earley director of sales. He was account manager at Alliance Entertainment.

—Edited by Mitchell Peters

GOODWORKS

TOP MERCH COMPANIES PARTNER FOR CITY OF HOPE

Music merch companies Live Nation Merchandise and Bravado International have partnered to raise funds for cancer research and treatment center City of Hope.

The two companies will collaborate on the charitable program Hope, Love and Rock & Roll that features collectible T-shirts from such acts as Lady Gaga, John Lennon, Green Day, Shakira and Jay-Z. The shirts sport the City of Hope logo on the back and were made available for purchase in late July through City of Hope's Web store for about $22.

"We've all gone to the City of Hope dinners over the years and know about the great work they've done, so to a certain degree it was an element of camaraderie," Live Nation Merchandise CEO Dell Furman says of the company's partnership with Bravado. "This is a chance for us to raise some significant money."

Sales have so far topped $50,000, and half of that sum will go to City of Hope. "I expect we'll hit $400,000 or $500,000 by the end of the year, and our target is to hit $1 million in sales next year," Furman says.

Furman adds that the program will soon expand to include other acts who'd like to participate. "Our plan is to roll it out to as many different artists as we can, to make it really big and have it go on for many years and raise a lot of money," he says. "This is just the beginning."

—Mitchell Peters

APOLLO THEATER BENEFIT

On Aug. 20, Apollo Theater trustee Ronald O. Perelman, chairman Dick Parsons and Jon Bon Jovi hosted a dinner and private concert at Perelman's East Hamptons home on New York's Long Island to benefit the venue. The evening featured special performances by Bon Jovi, Alicia Keys, Jamie Foxx, Ben E. King and Bettye LaVette and raised more than $1.2 million to support the Apollo's artistic and educational outreach programs. PHOTOS: KEVIN MAZUR

ABOVE: Jon Bon Jovi and Bettye LaVette had a fabulous time performing together for the audience before joining the rest of the evening's talent in a rendition of "Stand by Me."

LEFT: Pharrell Williams (left) was in attendance to show support for the Apollo. Here he poses with Ronald O. Perelman (center) and Dick Parsons.

BELOW LEFT: Apollo president/CEO Jonelle Procope poses here with Jamie Foxx, who in true comedic fashion performed the hit "Gold Digger" for the deep-pocketed attendees.

BELOW RIGHT: Left, producer/director Brett Ratner, Apollo president/CEO Jonelle Procope and Ronald O. Perelman enjoy the live performances while feasting on an impeccable menu created by renowned chef and Apollo trustee Marcus Samuelsson.

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Sony Music’s latest sensation, 2Cellos, took a break from their tour with Elton John on Aug. 3 when they stopped by Yahoo’s Music Room for performance. Before running out the door for a fun-filled day of promotion, the duo (and their bassist cellist) pose for a picture with (from left) Sony Masterworks associate director of digital marketing Elisa Palmer and senior director of marketing, New Products, and publishing, Angela Barkun, Yahoo Music head of programming and artist relations John Lesac, (2Cellos) Stjepan Hauser, Yahoo Music music director Robert Kantor, Angelina Barlak, Yahoo Music head of programming and artist relations John Lesac, (2Cellos) Stjepan Hauser, Yahoo Music music director Robert Kantor, 2Cellos, Luka Sulic, Yahoo Music director of programming Gina Juliano and media programming manager/proj. manager Tom Valasek.

Jordis Sparks (center) surprised eager fans in New York’s Times Square on July 28 with a free concert to benefit the VHI Save the Music Foundation, which, in partnership with Energizer, is distributing grants to schools in need of music instruments. Sharing the stage with Sparks is her former last Places member of “The Next” and event host Nick Brown, the Energizer Bunny, foundation executive director Paul Cotton and Energizer spokeswomen Lisa Rolves.

Above: On Aug. 11 in Warsaw, Poland, Decca Classics launched the latest release of Polish soprano Alexandra Kurzak, complete with an evening of solo and reception hosted by Universal Music Poland. She performed three arias from the Giselle album to an audience of celebrities, politicians and media at a party in the city. Posing for a photo in celebration of their collaboration are (from left) Universal Music Poland classics project manager Inga Christolewska and jazz project manager Karolina Majewska Kurzak. Decca Classics managing director Paul Mosley and Universal Music Poland classics/art director/Plato Reecezyka.

Left: At the East West Studios in Hollywood on Aug. 5, British artist Joss James Pictom (left), soul legend Backer T. Jones (middle) and producers/musician Malas Ho collaborated on tracks for Pictom’s debut album, due in early 2012. Bign Music assembled the three artists (all of whom are on its roster) for the sessions. Photo: Stephen Philips.

ABOVE: On Aug. 16 during the 26th annual Image Awards in Los Angeles, bilingual cable channel mun2 took home the best Web series prize for its original online program “Chismex.” The show honors the positive portrayal of Latino culture in entertainment. To be awarded the mun2 are (from left) Alex Rodrigue, mun2 executive producer, Gina Hymes, VP of brand marketing, Alejandro Alonso, executive producer Gloria Hymes, digital media producer Francisco Gonzalez, human resources manager Lusa Britzlov and director of development and current programming Helen Nitz. Photo: Kevin Mazur.

Nederlander Concerts, which operates the Greek Theatre in Los Angeles, induced the Go-Go’s into the venue’s new RockWalk; Hark to commemorate its 50th anniversary and celebrate the 30th anniversary of the band’s Beauty and the Beat debut album. The Aug. 17 event culminated with a surprise celebration for longtime Belinda Carlile fans and the group’s sold-out performance that evening. Celebrating the plethora of milestones are (from left) Carlile, Nederlander VP of operations Greek Theatre GM Renee Wasserman, Go-Go’s members Charlotte Caffey and Jane Wiedlin, Nederlander CEO Alex Hodges, the band’s Gina Schock, Directing Director of the Greek Theatre Samit Bird (right) and Nederlander board member Kathy Valentine and Nederlander VP of talent Paula Palazzo. Photo: Michael Yama.

Sony Music senior VP of label marketing Lenola Mergel and digital media producer Alexandra Kurzak, complete with an evening of solo and reception hosted by Universal Music Poland. She performed three arias from the Giselle album to an audience of celebrities, politicians and media at a party in the city. Posing for a photo in celebration of their collaboration are (from left) Universal Music Poland classics project manager Inga Christolewska and jazz project manager Karolina Majewska Kurzak. Decca Classics managing director Paul Mosley and Universal Music Poland classics/art director/Plato Reecezyka.

Jordis Sparks (center) surprised eager fans in New York’s Times Square on July 28 with a free concert to benefit the VHI Save the Music Foundation, which, in partnership with Energizer, is distributing grants to schools in need of music instruments. Sharing the stage with Sparks is her former last Places member of “The Next” and event host Nick Brown, the Energizer Bunny, foundation executive director Paul Cotton and Energizer spokeswomen Lisa Rolves.

Above: On Aug. 11 in Warsaw, Poland, Decca Classics launched the latest release of Polish soprano Alexandra Kurzak, complete with an evening of solo and reception hosted by Universal Music Poland. She performed three arias from the Giselle album to an audience of celebrities, politicians and media at a party in the city. Posing for a photo in celebration of their collaboration are (from left) Universal Music Poland classics project manager Inga Christolewska and jazz project manager Karolina Majewska Kurzak. Decca Classics managing director Paul Mosley and Universal Music Poland classics/art director/Plato Reecezyka.

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