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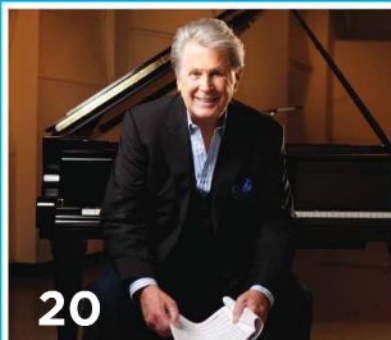
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360 DEGREES OF BILLBOARD

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At this conference, set for Oct. 27-28 in Los Angeles, attendees can submit a demo to a panel of film/TV music supervisors and see how they react to your work live from the stage. More at filmandtvmusicconference.com.



MITCH MILLER

1911-2010

He Taught Us All To Sing Along



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Pioneering A&R exec Mitch Miller dies at 99



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>>> SIRIUS XM EYES STERN RENEWAL

Sirius XM Satellite Radio hopes to have an update on the future of jock Howard Stern—whose contract is up at the end of this year—before its next earnings conference call in about three months. That comment came at the end of an earnings call Aug. 4 as president/COO Scott Greenstein reminded CEO Mel Karmazin to mention the latest developments; in that context, the comment hinted at optimism that Stern would extend his relationship with Sirius.

>>> RDIO LAUNCHES TO THE PUBLIC

Music streaming service Rdio opened to the public Aug. 3 with additional distributors' content and availability in Canada. It had been in private beta release since early June. Rdio added the Independent Online Distribution Alliance to the content it has already licensed from all four majors as well as IRIS, the Orchard and Finetunes. The company says its catalog is now up to 7 million songs. The service offers a social take on listening to and discovering music.

>>> GUNS N' ROSES LINE UP U.K. DATES

Guns N' Roses announced a three-date U.K. arena tour, the band's first U.K. indoor shows since 2006. The AEG Live-promoted tour begins Oct. 13 at the London O2 Arena. The other dates are Birmingham LG Arena (Oct. 17) and the Manchester Evening News Arena (Oct. 18). The band is also set to headline two shows at the dual-site Reading and Leeds festivals Aug. 27-30.

UP FRONT

TV BY ANN DONAHUE

HERE COMES THE JUDGE

'American Idol' Slots Pose Career Risks As Well As Opportunities

Goodbye, Simon Cowell. Goodbye, Ellen DeGeneres. Hello, Judge to Be Named Later.

Amid the past week's flurry of rumors about who would fill the two vacant judge slots on "American Idol"—Jennifer Lopez, Steven Tyler, Harry Connick Jr. and Chris Isaak among them—one fact remained unspoken: Being an "Idol" judge presents almost as many risks as it does opportunities.

The paycheck is outstanding—according to the Hollywood Reporter, Cowell earned \$36 million per year—and with Nielsen Media Research's tally of more than 20 million viewers twice per week, the promotional platform is unequaled on TV.

But signing on to a TV institution—especially one in flux—is a loaded proposition both professionally and personally. "Here's the thing about TV: The good news is, it makes you real famous," Crush Management founder Jonathan Daniel says. "The bad news is, it makes you real famous. You're much more famous on television than you are as a musician—the fame of it could be distracting. Look at how huge Bret Michaels is from his TV stuff—more so than when he was the lead singer of Poison."

The two leading candidates for the job appear to be Tyler and Lopez.

"Jennifer Lopez is an entertainer first, so it makes a lot of sense," Daniel says. "Steven Tyler is not an obvious choice—but he's an awe-

some personality and maybe this, in his mind, is something where he can be real outspoken and interesting."

"Steven Tyler is a step in the craziest dimension," a senior major-label executive says. "It's quite good for J. Lo.—her record career is probably pretty much over now, anyway."

Lopez is clearly at a turning point in her career—earlier this year she was dropped by Sony's Epic Records and recently signed to Def Jam. Her last song to chart on the Billboard Hot 100 was "Do It Well," which reached No. 31 in 2007; the track is from the album "Brave," which has sold just 166,000 copies, according

to Nielsen SoundScan.

Her most recent film release, "The Back-Up Plan," made an underwhelming \$37.4 million at the box office, according to BoxOfficeMojo.com. Moreover, Lopez now faces a music market that is often challenging for 40-something female pop stars.

And while Tyler's currently on a U.S. tour with Aerosmith that wraps Aug. 14, the sniping within the band—including threats of litigation—have been aired for months, and he too seems ready for a change in direction. Indeed, guitarist Joe Perry told the Boston Herald that the band was blindsided by the news that Tyler

might be an "Idol" judge.

Although there's a question as to whether young fans would embrace a 60-something rocker as an "Idol" judge, the show could potentially provide the charismatic Aerosmith frontman and his band a way to convert those viewers into a new generation of listeners not readily familiar with "Sweet Emotion" or "Walk This Way." Besides, at this point in his career, there would appear to be little risk for Tyler of appearing to be "selling out."

"For people who think Steven Tyler and Aerosmith should keep the legacy of 'Seasons of Wither,' it's too late for that," Daniel says.

The time commitment of "Idol" forces all other endeavors to the back burner for several months out of the year, and extracurricular music projects of "Idol" judges have been hit-and-miss during their time on the show.

Randy Jackson's 2008 album, "Randy Jackson's Music Club Vol. 1," has sold a lackluster 35,000 units in the United States, according to Nielsen SoundScan. Paula Abdul's single from that album, "Dance Like There's No Tomorrow," has sold 407,000 track downloads, but her follow-up stand-alone single, "I'm Just Here for the Music," has sold only 80,000 downloads, according to SoundScan.

In other "Idol" news, 19 Entertainment said Aug. 3 it was aligning with Universal Music Group to develop, market and distribute "Idol" artists on Interscope Geffen A&M. The move severs 19's almost decade-long deal with Sony Music Entertainment, which failed in recent years to come up with an "Idol" sales blockbuster on par with Carrie Underwood or Kelly Clarkson.

The induction of Interscope Geffen A&M into the "Idol" family inevitably raises the question of whether its chairman and famed record producer, Jimmy Iovine, might join the show as one of the judges. A representative for the label says executives involved in the 19/UMG deal were traveling and unavailable for comment. ●●●



Walk a mile in my shoes (from left): STEVEN TYLER, 'American Idol' judge RANDY JACKSON and JENNIFER LOPEZ

>>> MEMORIAL SET FOR LATE MANAGER AUCOIN

A memorial is set for Aug. 11 at the Hard Rock Cafe in New York for longtime manager Bill Aucoin, who died June 28. Aucoin, who discovered Kiss and helped the rock group become a merchandising giant, died in Aventura, Fla., of complications from prostate cancer. He was 66. The memorial is scheduled for 6:30 p.m. RSVPs are requested and can be sent to Carol Ross-Durborow at crd9138@aol.com or 610-346-6266.

>>> WEEZER SIGNS TO EPITAPH

After spending 16 years on major label Geffen, Weezer has gone the indie route and signed to Epitaph Records for new album "Hurley," due Sept. 14. Epitaph owner Brett Gurewitz announced the signing on Twitter Aug. 4, writing, "Rivers, Pat, Brian and Scott, Welcome to Epitaph homies!" Frontman Rivers Cuomo confirmed the announcement and tweeted the album title and release date later that night. Epitaph's roster includes such rock veterans as Rancid and Social Distortion.

>>> KAZAA RELAUNCHES IN THE CLOUDS

Former peer-to-peer music service Kazaa has relaunched as a cloud-based streaming service with access to 1.6 million songs and 1 million song lyrics. There's a seven-day free trial, after which a monthly fee of \$15 kicks in. Kazaa was founded by Janus Friis and Niklas Zennstrom, both of whom are now backing the newly launched Rdio cloud-based subscription service.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Jason Lipshutz, Glenn Peoples, Richard Smirke and Georg Szalai.

OBITUARY BY ED CHRISTMAN

Mitch Miller

1911-2010

The 'Sing Along With Mitch' Host Was Pivotal A&R Executive

Mitch Miller, who died July 31 in New York at the age of 99, was a pioneering recording industry executive who later transformed himself into an entertainment star in his own right as host of the '60s TV show "Sing Along With Mitch."

Miller was "a man of courageous liberal politics, great intelligence and rare erudition," his close friend Jerry Wexler recalled in his 1993 autobiography, "Rhythm & the Blues: A Life in American Music" (co-written with David Ritz). "Beyond that, he was also the first modern A&R director in the history of American music."

Wexler noted that before Miller's time, record producers were primarily responsible for finding material and making sure musicians showed up for recording sessions.

"Mitch turned all that upside down," Wexler wrote, citing Miller's production work for Frankie Laine, Rosemary Clooney

and Patti Page. "He was years ahead in his use of harpsichords, steel guitars and percussion; he was a bold innovator, a model of the producer as artist rather than traffic cop."

By all accounts, Miller was a complex yet affable man whose influence was felt far and wide within the music business. He was one of many executives who initially denounced rock-'n'-roll in its infancy, a judgment that would haunt his legacy. But to his industry contemporaries, he was also the man with ears of gold who convinced Tony Bennett and Clooney to record "Because of You" and "Come On-a-My House," respectively—songs the singers resisted initially but which proved to be the records that would establish them as stars.

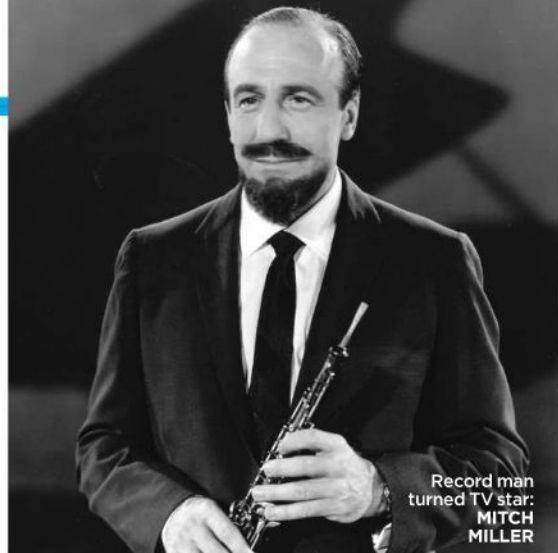
Other artists Miller signed and/or produced after he joined Columbia as director of singles in 1950 were Page, Laine, Johnnie Ray, Ray Conniff, Jo Stafford,

Guy Mitchell, Dinah Shore, Percy Faith, Doris Day, Jimmy Boyd and Johnny Mathis.

"Miller was an absolute genius in dealing with vocalists," says Stan Kavan, who was VP of merchandising at Columbia during the '50s. "He was a magician, unmatched in terms of creating the great popular singers of the day."

Kavan notes that one of Miller's biggest regrets was that he never clicked with Frank Sinatra, who was at the tail end of his career at Columbia when Miller joined the label in 1950.

In the '50s, middle of the road was "the bulk of the income that we had coming into the label because his releases sold very well," recalls Morris Baumstein, who was Columbia's director of advertising and sales promotion at the time. "He made Columbia the No. 1 label in the 1950s, knocking off Decca and RCA. If it hadn't been for Miller, Columbia



Record man turned TV star: MITCH MILLER

wouldn't have had money to spend on jazz and cast albums."

Ironically, Miller's production work also helped ease Columbia's transformation into a rock-'n'-roll label, says long-time Columbia executive Dick Asher, who went on to become deputy president of CBS Records.

During the '60s, "the most substantial part of our income at that time still came from LP sales of Johnny Mathis, Andy Williams, Tony Bennett, Barbra Streisand, Ray Conniff and Percy Faith," Asher says.

Although then-Columbia president Clive Davis sparked the label's embrace of rock, "Mitch's legacy supported the company through the transition to rock music and provided significant income for many

years thereafter," Asher says.

The "Sing Along With Mitch" TV show, which ran on NBC from 1961 to 1966 and was based on a popular series of albums Miller had recorded, catapulted him into a household name.

"After the TV series success, he became Mitch Miller, in the sense that he didn't need Columbia Records anymore," Kavan says.

"What gets me is they all talk about 'Sing Along With Mitch'—the least of his accomplishments," says legendary jazz producer George Avakian, who was Columbia's director of albums and the international department for most of the '50s. "But I guess it was his most popular one." ■■■

RADIO BY CORTNEY HARDING

Please Mr. DJ

Repeat Spins On Syndicated 'After MidNite' Lift Unsigned Artist To Chart Debut

Fans of Blair Garner's syndicated country music show, "After MidNite," heard a curious thing in the wee hours of July 27—a song by unsigned artist Sarah Marince, played six times throughout the course of the overnight radio program.

Marince's song, "In the Meantime," bows this week at No. 59 on Billboard's Hot Country Songs chart, despite not receiving any other plays outside of Blair's show. "After MidNite" is syndicated on about 260 radio stations, 46 of which Nielsen BDS monitors to compile the chart.

Given the central role that radio continues to play in promoting country music releases, the incident has left some Nashville recording industry executives livid.

"We spend all this time and money trying to break acts, and out of nowhere this demo is suddenly all over the show," a Music City label executive who asks to remain anonymous says. "Usually, you have to get a song to the top 30 before you can even talk to Blair, and now this track just comes out of nowhere."

Well, not entirely nowhere. If Marince's name sounded familiar to radio industry insiders, that's because her father is Arbitron VP of programming services Gary Marince. None of the sources that Billboard contacted said they believe the connection suggested anything improper.

"In the Meantime" was produced by singer/songwriter Victoria Shaw, a close friend of Blair's. In an interview, Sarah Marince says she thinks Garner responded to the song's message of cutting yourself some slack for teenage decisions. She adds that since the song aired, she received inquiries from labels interested in possibly releasing the track. Neither party tried to keep the airplay under wraps: Garner's website posted an item about Marince being a "featured artist of the week" on "After MidNite," while Marince wrote a Facebook update about being played on the show.

When Garner was contacted for comment, Premiere Radio Networks, which syndicates Garner's show, responded in a statement: "Blair is committed to helping new and emerging artists in various ways. . . 'In the Meantime' by Sarah Marince was a song that particularly moved him, and one he felt would touch his listeners as well."

Industry sources say Marince's chart debut highlights problems related to the weighting of overnight plays.

The Billboard chart is audience-based; when a song is played, Nielsen BDS cross-references estimated audience for that station at that hour, based on Arbitron data. As a result, a song play during an overnight show would be weighted less than one during a daytime show if the latter commands a larger audience. But other prominent charts give equal weight to all spins, no matter when the song is played.

"This is the perfect example of why overnight spins should not be weighted as equal to any other daypart," Capitol/EMI Nashville senior VP of promotion Steve Hodges says.

Others also thought the uproar would bring to light

the problems faced by unsigned acts in Nashville, who are often shut out of radio. "Radio gets bashed for not developing artists," a radio programming executive in Nashville says. "Blair was well-intentioned and didn't think about the ramifications of his efforts."

But some programmers dismiss complaints about the chart placement of "In the Meantime" as sour grapes. "It's real airplay and it's what they really played, so Nashville should shut up and deal with it," a PD at an East Coast country station says. "Everyone on Music Row would love to trade places with her and would if they could." ■■■



New kid on the block: SARAH MARINCE

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LABELS BY ED CHRISTMAN

EXECUTIVE DECISION

As Universal Embarks On The Grainge Era, Sony Faces Possible CEO Succession As Well

The two largest record labels in the United States by market share find themselves at a critical moment of transition, pointing to far-reaching changes at both.

Market leader Universal Music Group is in the midst of a changing of the guard at the top, with Lucian Grainge now serving as co-CEO with Doug Morris until January, when the latter will relinquish his post, while remaining UMG chairman.

During this interim period, Grainge is believed to be mapping out what sources expect will be sweeping changes next year in UMG's corporate structure that could include additional layoffs.

Meanwhile, Sony Music Entertainment also faces a potential leadership change. Sources say Sony Corp. chairman/CEO Howard Stringer is searching for a successor to CEO Rolf Schmidt-Holtz, whose contract is set to expire in the early part of 2011. While it isn't yet certain who will lead Sony Music, that appointment is also expected to presage significant changes at the major.

After being appointed head of Universal Music Group International in 2005, the highly regarded Grainge built Universal into a powerhouse in Europe and flattened the competition," a senior executive at a rival major says. "If Schmidt-Holtz leaves, Sony will have to counter it with naming a top-notch executive, or Lucian will eat everyone's lunch."

Universal is the largest music company in the world, and in the United States, while Sony ranks second in the States, although it has been closing the gap during the last three years. Universal's U.S. market share based on sales of albums and track-equivalent albums (where 10 digital tracks equal an album) was 30.3% during the first six months of this year, down from 30.7% in full-year 2009 and 31.5% in 2008, according to Nielsen SoundScan. Sony's U.S. market share stood at 27.8% for the first half of 2010, little changed from 27.9% in full-year 2009 but up from 25.2% in 2008, according to SoundScan.

Regardless of market share, the new CEOs at both Universal and Sony will likely have to slash overhead, even as they compete for new signings. Grainge and Schmidt-Holtz couldn't be reached for comment, while spokesmen for Universal and Sony declined to comment.

Grainge may have started out as an A&R executive but through the years he has developed a strong business acumen, according to executives at Universal and other labels. "At heart Lucian is a music guy," one executive familiar

with Grainge says. "That's what drives him . . . He gave more clout to the creative people, the ones who could deliver artist and hits."

At Sony Music Entertainment, company employees are more focused on who will succeed Schmidt-Holtz than what will happen afterward.

"People don't realize, Bertelsmann, where he comes from, has a retirement age of 60 and he is 63," an executive familiar with the situation says. "I don't think he is vying to stay in the same role, but he wants to exit in a good way."

The German native is described as a talented CEO who can make tough decisions. Moreover, executives in the Sony camp point to two key benchmarks that speak favorably to Schmidt-Holtz's leadership: In addition to its recent market-share gains, the major has been profitable for several years in a row.

If Sony does make a change at the top, sources suggest that both Columbia/Epic Label Group chairman Rob Stringer and RCA/Jive Label Group chairman Barry Weiss are likely to be leading candidates for the top job, should Sony corporate choose to look internally. While Columbia/Epic Label Group has a larger market share than RCA/Jive, executives in the Sony camp say that the latter has been more consistently profitable.

"The two labels are intensely competitive and I wonder if it's because they are in the same building," one executive familiar with the situation says. "But it's a problem when the two labels in the same company won't share best practices because they are too busy competing against one another."

Some in the Sony camp fear that the next CEO could come from outside the industry, arguing that what the major needs most is someone from the creative side. Schmidt-Holtz's background was in TV and publishing before he assumed the helm of Bertelsmann Music Group in 2001 and the subsequent Sony BMG joint venture.

"We will never be able to compete if they pick a non-music CEO," an executive in the Sony camp says, arguing that a seasoned label executive would be best-positioned to deal with lingering integration issues following Sony's 2008 takeover of Bertelsmann's 50% stake in their music joint venture.

After the appointment is made, the new CEO should move the company to "a much more centralized structure," which would not only yield greater synergy and cost savings, but also deal with the last vestige of where the Sony vs. BMG tension remains, that executive adds.



Top of the pops: Universal Music co-CEO LUCIAN GRAINGE (above); Sony Music CEO ROLF SCHMIDT-HOLTZ.



'If Schmidt-Holtz leaves, Sony will have to counter it with naming a top-notch executive, or Lucian will eat everyone's lunch.'

—A SENIOR MAJOR-LABEL EXECUTIVE

Dig The New Breed

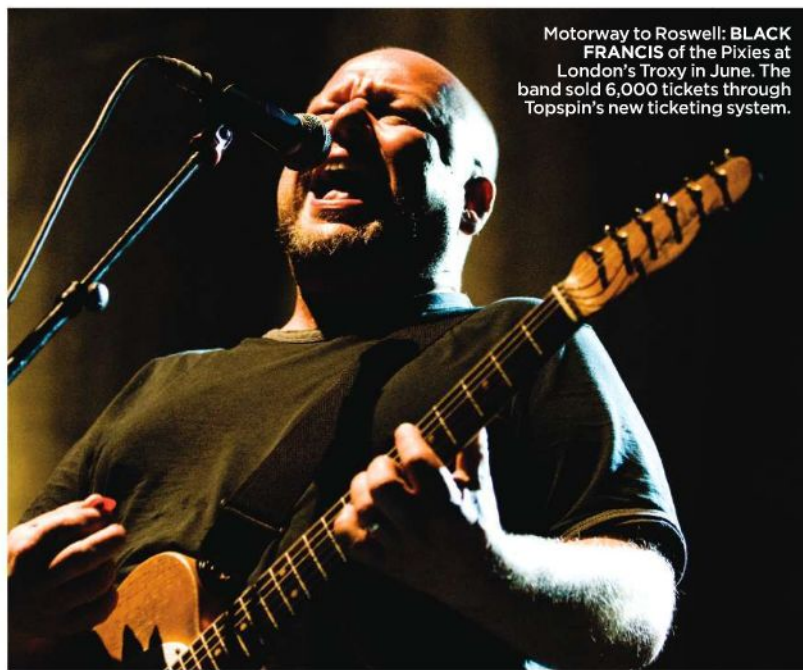
Concert Listings Sites Give Acts Another Way To Reach Live Music Fans

This year's decline in touring business revenue has caused the music industry to take a hard look at how it approaches concert promotion, pricing and scheduling.

That's good news for the many tour-related startups that emerged back when it looked as if touring was going to single-handedly save the music business. Rather than hurting their chances for success, the changing touring landscape is instead giving them a chance to shine.

According to Billboard Boxscore, North American box-office dollars totaled \$886 million in the first half of 2010, down \$250 million, or 22%, from the same period last year. There are a number of factors behind this decline, all of which play into the hands of these new companies taking a digital approach to the touring business. With the economy such that it is, music fans are becoming more selective in their purchasing decisions.

Additionally, the downturn in music sales has led to more bands touring to make up for the lost revenue, and that's led to a glut of tours. Concert ticket aggregator Eventful has 383,552 events scheduled for August, while last year it had 276,844 listed for the month. That's a 28% increase in available shows. And to top it all off, it's the top-tier acts and larger



Motorway to Roswell: **BLACK FRANCIS** of the Pixies at London's Troxy in June. The band sold 6,000 tickets through Topspin's new ticketing system.

venues that are feeling the most pain. Club-level venues that typically host more emerging acts are experiencing less of an impact.

All of this bodes well for services like Eventful, Bandsintown, Songkick and JamBase, which are designed to help fans find and

buy tickets. They offer a one-stop shop for music fans, aggregating hundreds of thousands of current and upcoming tours put on by a variety of promoters with links to any ticketing platform they use. And they offer more listings of smaller, cheaper gigs

than those found through Ticketmaster.

Consider the recent move by direct-to-fan platform Topspin. It quietly launched a ticketing system that lets artists sell concert tickets through their e-mail and Twitter lists. For instance, the Pixies sold 6,000 tickets through the system, let fans print them out at home and then scanned the tickets at the venue using iPhones.

"[Live Nation] on average has roughly 15,000 upcoming events listed while we have anywhere from 150,000 to 200,000," says one digital aggregator who requested anonymity due to relationships with Live Nation.

"We're just aggregators. So the more competitors that are around, the better it is for us."

Take Eventful. It has 15 million registered users that use the site to discover upcoming concerts and link to buy tickets. According to CEO Jordan Glazier, the site registers more than 1 million "buy" links, which is a 50% increase from this time last year. Those links only lead users to the option to buy, and it can't tell how many of those clicks result in an actual sale. But it does illustrate

how many potential sales Eventful is sending to its various ticketing partners.

That's prompted more artists to use Eventful to help promote their events. Eventful has highly localized information on its users—such as age, gender, city and music preference—which it uses to customize tour recommendations. Glazier says more managers are now either including Eventful in their early marketing plans or reaching out for help when ticket sales are hurting.

"More and more artists are looking to the data of where they're in demand to make the right decisions about where to tour in the first place," he says.

Eventful's "demand it" feature lets users submit a request to their favorite acts to schedule a stop in their town. Last July, 68,869 acts participated in the program. Last month, more than 80,000 did—a 17% increase.

One of the most common reasons why some gigs don't attract larger crowds is because fans simply don't know about them. New concert-focused websites could go a long way toward addressing that problem.



Digital Domain

ANTONY BRUNO

TAKE IT TO THE BRIDGE



Getting digital music into the living room is an on-going challenge, and the latest company hoping to bridge that gap is Grace Digital. Its new Tuner Wireless Radio & Media Player can stream music from up to 30,000 Internet radio stations, including Pandora, iHeartRadio and Sirius XM. It works with digital music lockers like MP3Tunes and can stream music stored on a home computer as well. But it's not a stand-alone device—users have to connect it to their existing stereo system to access all of the features.

The Tuner Wireless Radio & Media Player retails for \$220. —AB

BITS & BRIEFS

IN-STAT SAYS WI-FI TO DRIVE SALES OF ELECTRONICS

Touch-screen displays are all the rage, but what's really driving consumer electronics sales is Wi-Fi connectivity, according to a recent In-Stat report. The analyst group predicts the number of Wi-Fi-enabled devices to grow from 500 million in 2009 to nearly 2 billion by 2014. Much of this growth will focus on living room devices, like Blu-ray players and digital TVs. That's good news for cloud-based music services looking for a way into users' homes. But mobile devices with Wi-Fi will remain the dominant category, with 750 million units expected to ship by 2013. Other devices include e-readers and digital picture frames. While only 3% of e-readers are Wi-Fi-enabled, In-Stat predicts 88% will be so by 2014. And 53% of the 29 million digital picture frames expected to ship in 2014 will have Wi-Fi, the company says.

MUSIC XRAY PAIRS SONGS WITH LICENSING DEALS

Add another entry to the

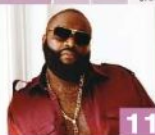
growing list of digital song licensing services. Music Xray matches songs uploaded to its system to licensing opportunities. The automated process uses music analysis technology to match the appropriate song to the requested license and alerts participating artists when matches are made. More than 100,000 acts are already in the system, the company says.

LIVE365 OVERHAULS WEBSITE

Internet radio service Live365 has unveiled a revamped website with new features. Highlights include an embedded audio player that's accessible from every page of the site, new recommendation tools, sharing features, an updated station directory with customizable sorting and genre-based station presets that allow users to quickly find their favorite type of music. It also integrates content sharing via Facebook and Twitter. Changes for advertisers include the ability to take over sections of the site with custom skins, geo targeting, pre-roll video and targeted in-stream audio ads.

HOT MASTER RINGTONES™ AUG 14 Billboard 2010

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	#1 LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
2	2	11	NOT AFRAID	EMINEM
3	4	15	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
4	3	11	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
5	16	6	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
6	6	8	YOUR LOVE	NICKI MINAJ
7	5	8	RIDIN' SOLO	JASON DERULO
8	12	6	GOT YOUR BACK	T.I. FEATURING KERI HILSON
9	7	17	OMG	USHER FEATURING WILL.I.AM
10	14	4	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
11	24	2	B.M.F. (BLOWIN' MONEY FAST)	RICK ROSS FEATURING STYLES P
12	9	45	SMILE	UNCLE KRACKER
13	8	10	BILLIONAIRE	TRAVIS MCCOY FEATURING BRUNO MARS
14	10	6	PRETTY BOY SWAG	SOULJA BOY TELLEM
15	17	18	THERE GOES MY BABY	USHER
16	11	16	UN-THINKABLE (I'M READY)	ALICIA KEYS
17	13	45	NEED YOU NOW	LADY ANTEBELLUM
18	19	4	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT
19	18	6	PRETTY GOOD AT DRINKIN' BEER	BILLY CURRINGTON
20	21	5	DYNAMITE	TAIO CRUZ



Rick Ross looks set to pick up his third top 10 and first in more than two years as he cruises 24-11 with "B.M.F. (Blowin' Money Fast)." The song, which features Styles P, is also up 12-8 on Hot Rap Songs and 14-10 on Hot R&B/Hip-Hop Songs, becoming his sixth top 10 on that tally.

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

Based on master ringtones sales data reported by Nielsen Ringtones, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



6 QUESTIONS

with LIONEL RIDENOUR

by GAIL MITCHELL

After 40-plus years of specializing in Southern blues and gospel, legendary label Malaco Records widened its scope last year. That's when the Jackson, Miss.-based company recruited veteran senior promotion executive Lionel Ridenour (Virgin, Arista) to head its new urban music division, which is focused on contemporary R&B and hip-hop through alliances with established and new independent labels. Since then, BeBe & CeCe Winans' B&C/Malaco album "Still" has sold 277,000 units in the United States since its October release, according to Nielsen SoundScan, and peaked at No. 2 on Billboard's Top R&B/Hip-Hop Albums chart. So So Def singer/songwriter Dondria's "You're the One" peaked at No. 14 on Hot R&B/Hip-Hop Songs in late June. Malaco's most recent signing is producer Warryn Campbell's My Block label, which recently released Kelly Price's first single, "Tired," from her upcoming fall album.

1 What prompted Malaco to move into the contemporary urban arena?

[Label co-founder] Tommy Couch Sr. and [GM] Tommy Couch Jr. saw an opportunity in what labels like Koch and Fontana were doing. Look at how many labels have been downsized or have gone away in the last 20 years. This changing climate left a lot of good artists without deals. And strong records were popping up out of the South that were being picked up by others. Naturally, there are some differences between us, Koch, Fontana and what EMI is doing with its distributed models. But the main thing we all offer is a different approach for new and established artists without deals who are trying to break through and do it their way, a chance for entrepreneurs who are trying to build their own LaFace or Bad Boy.



2 How many labels have you signed in the last year?

Some have been one-off situations, while others are ongoing. But I'd say we've done somewhere in the neighborhood of seven to 10 deals thus far. These include the guys from CKB in Dallas and Jermaine Dupri's So So Def in Atlanta, both of whom have been strong partners in helping us get this started.

3 How big is your staff?

There is no staff based here. Everybody is on retainer. We work with a lot of highly qualified industry veterans, who were also casualties of major-label downsizing. They're being brought in to handle video, marketing, radio promotion and publicity. It's really an a la carte situation, with the labels choosing which services they want to use.

4 What other advantages do you offer versus a major label?

Obviously we don't have the same kind of budgets the majors have. But in some instances, I think we're able to move quicker on

certain things and can also work records longer. We also have the capacity to pick up records when we see something happening. We're not so tied into a machine that we can't move quickly when it comes picking up another single. There's always going to be a major-label system in one way, shape or form. But you'll see more people and more artists having success coming out of the Kochs, Fontanas and Malacos of the world in the future. There's just a lot of good music out there as well as great artists who have the capacity to sell 50,000-300,000. You can still sell those kinds of units and make money.

5 What's happening at Malaco on the hip-hop front?

We're currently working on projects with rappers Supa Blanco on the Zero to Sixty label out of New Orleans and Dat Boy Hot on the What's Heat label out of Chicago. There isn't a mandate that says, "OK, we want to have this many of this and that many of

that." We're just trying to find the right music and the right situations. There are some deals we won't do because those involved are looking to be coddled as at a major label. They're not trying to develop their business into a label. They're basically one-off artists, and that's not the business we're really into.

6 What major challenges does the industry face in the next three to five years?

The biggest challenge is finding good music. No matter what issues rise up, good music trumps everything. The playing field has been leveled a bit because of myriad ways to directly reach the consumer and you don't have to be a major to do it. When you're starting from where we're starting up, there are a lot of opportunities to be had; different ways to look at the doors that have been closed to artists and label executives, and at other ways for people to hone their skills and be able to be a part of helping break great music.

"WE PLAYED SO THEY COULD PLAY."



"We had always talked about playing overseas for the troops and when the opportunity came, we agreed immediately. The least we can do is give them a day off to let loose and enjoy some rock-n-roll.

We support everything they do for us and our country and to give them a break from their everyday routine was an honor. We really didn't know what to expect on the tour, but we were treated like family. Our feelings of honor and respect, seeing how these people put their lives on the line for our country, it's really difficult to describe in words."

— Joe "Blower" Garvey, Hinder guitarist



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>>> U.K. LABELS GROW SECONDARY INCOME

U.K. labels group the BPI says British record companies' secondary revenue—generated outside of CD/digital sales—totaled £193.5 million (\$305.8 million) in 2009, up 6.6% from 2008. That boosted overall recorded-music industry revenue to £1.12 billion (\$1.8 billion), up 2.3% from £1.09 billion (then \$1.6 billion). The largest source of secondary revenue in 2009 remained public performance and broadcast licensing, at £72.1 million (\$114 million), despite falling from £78.4 million (\$115 million) in 2008.

>>> NEW OWNER FOR SHOCK IN OZ

Regency Media, one of Australia's largest independent manufacturers and distributors of CDs and DVDs, has acquired the assets of leading Melbourne-based distributor/label group Shock. Financial details weren't disclosed. To cope with a downturn in business, Shock shuttered three of its companies in early June, including Shock Music Publishing (Billboard.biz, June 8). Regency and Shock will both continue operating under their own names. Following the transaction, Shock chairman David Williams will serve as CEO, while co-founder Frank Falvo will remain in a consulting role.

>>> BULGARIAN PIRATE SITES CLOSED

Four Bulgarian websites accused of illegally distributing music, films, games and software have been shut down following an investigation by Bulgarian police. The probe resulted from complaints brought to the authorities by IFPI-affiliated Bulgarian Assn. of Music Producers. Of the four sites closed, Nanoset was a peer-to-peer platform, while RapidAdd, 4storing and Afasta were file-hosting and -storing sites, offering downloads and streaming of unlicensed music and films.

Reporting by Lars Brandle and Richard Smirke.

GLOBAL BY PAUL SEXTON

MIXED SIGNALS

Despite 6 Music Win, Doubts Persist About U.K. Digital Radio Transition

LONDON—The U.K. radio sector is hoping that the BBC Trust's decision to block the planned closing of 6 Music can help jump-start the industry's transition to the digital audio broadcasting standard.

Following a March BBC policy review recommending the closure of DAB-only alternative station BBC 6 Music, the station's listening audience surged, with audience measurement group RAJAR reporting its weekly reach hitting a new peak of 1 million listeners in first-quarter 2010, up 50.2% from the same period in 2009. Total listening through digital platforms in the first quarter also increased to a record 24%, up from 20.1% a year earlier.

RAJAR figures for the second quarter were due Aug. 5, with 6 Music expected to at least maintain its newfound popularity. But it will take several such surges for the radio sector to achieve its goal of a changeover from analog to digital broadcasting.

Still, the decision by the BBC Trust—the public broadcaster's governing arm—to issue a stay of execution for 6 Music (Billboard.biz, July 5) is raising hopes that the strong public support that emerged for the station could

help push along the transition to DAB.

Digital radio advocates are especially counting on such support after a July 8 speech by the new coalition government's culture minister Ed Vaizey, who indicated that the analog switch-off won't take place until 50% of all radio listening is digital.

Vaizey's remarks were widely perceived as a step back from the previous government's target of completing a digital changeover by 2015. But Ford Ennals, CEO of Digital Radio U.K., the group set up in 2009 by the BBC and commercial radio to oversee the switch, says Vaizey is "committing firmly that the future of radio in the U.K. is digital. What it means is that we have to, in the next two or three years, double digital listening."

Meanwhile, the feeling persists in the music business that more needs to be done to highlight DAB's benefits.

"The message is still not clear enough for the average consumer," says Parlophone/EMI VP of promotion and press Kevin McCabe, a key figure in the "Save 6 Music" campaign. "Digital radio services have huge audience potential, but they have to convey how easy it is to acquire DAB. It's frustrating that the awareness of 6 Music has not been [accompanied] by a whole DAB marketing push."

The government's new Digital Radio Action Plan, published July 8, does commit stakeholders to a marketing and communications strategy to raise awareness of the benefits of digital. And BBC 6 Music editor Paul Rodgers claims the station will now be "a crucial element of the BBC digital radio strategy going forward."

"The listeners and the BBC Trust have recognized the great value of the music that's played on the sta-



Tuned in: 6 Music broadcast truck; Digital Radio U.K.'s FORD ENNALS (inset, top) and U.K. culture minister ED VAIZEY.

tion," he adds. "So we need to harness this support to continue to build the story of both 6 Music and digital radio."

McCabe also cites the importance of swiftly establishing in-car digital listening. Ennals notes that the automobile industry—represented on Digital Radio U.K.'s board by trade group the Society of Motor Manufacturers and Traders—is committed to fitting all new cars with DAB as a standard feature beginning in 2013.

Although figures for in-car DAB penetration aren't available, RAJAR reported that 34.5% of adults owned a DAB set in the first quarter, up from 32.1% in the same period in 2009. According to research firm GfK, more than 114,000 digital radios were sold in June, a record for the month.

Despite the relatively slow progress, Ennals takes heart from his previous experience as chief executive of Digital U.K., overseeing the United Kingdom's changeover from analog to digital TV, due to be completed in 2012.

"Back [in] 2004, we were hearing the same things," Ennals says. "People were very concerned about it, but as it happened, it went very smoothly. Market competition brought down pricing—I think we'll see the same conditions here."

GLOBAL BY TOM FERGUSON

Conjuring Clicks

Licensing Efforts By Rights Group Merlin Pick Up Momentum

LONDON—After a lean spell, independent digital rights licensing group Merlin is making headway in cutting deals with music services.

Merlin—which estimates it represents up to 15,000 labels, including those covered by deals with distributors—has struck a deal with Gainesville, Fla.-based streaming service Grooveshark, giving 1 million registered users access to the 1.5 million-track repertoire Merlin represents.

Grooveshark is Merlin's ninth licensing pact since its launch in January 2007. It follows an agreement in May with German streaming service Simfy and a December 2009 pact with U.K. streaming/downloads service Sky Songs.

And there's more to come. While Merlin CEO Charles Caldas declines to comment on speculation that Merlin is nearing a deal with a major telco, he adds that he hopes to strike an agreement with music video service Vevo "in the coming months." He says Merlin is also "a long way down the path of negotiating" with cable company Virgin Media regarding its U.K. streaming/

downloads service, which is due to launch later this year.

Grooveshark launched its streaming service in April 2008, but its use of unlicensed product attracted copyright infringement lawsuits from EMI Music and Universal Music Group. EMI dropped its May 2009 suit five months later when it struck a licensing deal with Grooveshark; Universal's suit, filed in January, is still pending.

A Grooveshark deal "was a priority for us," Caldas says. He declines to give financial details, but says the deal includes a settlement payment to cover its previously unauthorized use of music from Merlin member labels.

Merlin "can offer services like Grooveshark a very compelling central license point to be able to build their business," Caldas says. "We're trying to build something rather than kill something."

In a statement, Grooveshark CEO Sam Tarantino said the company would work "closely with Merlin's affiliated labels to provide new promotional opportunities and expanded fan bases for their artists."

As Merlin continues to negotiate licensing deals for access to its member labels' music, it still runs into occa-

sional rough patches. Speculation is rife among U.K. label executives that Merlin's standoff with new U.S. streaming music service Rdio could escalate into a repeat of its previous dispute with MySpace Music.

Rdio formally launched Aug. 3 with a catalog of 5 million songs from the major labels and some digital aggregators—but not Merlin.

"We don't as yet have a deal," Caldas says, declining to disclose specific details about the talks. "It seems absurd to

me," he says, "that any new digital music service would come into the market and, for the sake of undervaluing independent repertoire, be willing to put an inferior product into the marketplace."

Rdio representatives declined to comment.

Caldas says Merlin members are, however, beginning to see payments flow through from MySpace Music, after a November 2009 deal ended a lengthy licensing dispute (Billboard.biz, Nov. 20, 2009).

Martin Goldschmidt, managing director of Merlin member Cooking Vinyl, says getting "an equitable deal and a good commitment to the independent sector" was a big step forward for Merlin, "given that [MySpace's] starting position was very much, 'Here's a crap deal, take it or leave it.'"

Goldschmidt confirms that revenue is now beginning to flow through from Merlin. Caldas declines to comment on whether revenue is meeting expectations, but claims sharp year-on-year growth means that Merlin's member labels will collect at least £3 million (\$4.7 million) in licensing fees in 2010.

Caldas remains bullish on the prospects for future growth.

"We're tending to have the discussions with new services much earlier than we'd have expected in the past," he says.



Making deals: Merlin chief CHARLES CALDAS

Beats International

As It Preps For Chicago Fest, Barcelona's Sonar Eyes Further Expansion

MADRID—Barcelona, Spain-based electronica/dance music and arts festival Sonar is out to prove Chicago is its kind of town.

On Sept. 10-11, the Windy City will host what's intended to become Sonar's third annual festival franchise, the inaugural Sonar Chicago—part of an international strategy of staging events that can also raise the profile of the original festival.

"In Europe, we have London, and in the U.S., we'll have Chicago," Sonar director Enric Palau says of the brand's two current offshoot festivals, adding that other annual events are under consideration in Latin America and Asia.

Sonar launched in 1994 in Barcelona, capital of Spain's Catalonia region. Palau says this year's Barcelona festival, held June 17-19, drew some 87,000 paying customers who attended various venues around the city to see performances by such acts as LCD Soundsystem, Roxy Music and the Chemical Brothers, as well as DJ sets, movies and modern art exhibits.

Since 2002, Sonar has also staged some 25 smaller events overseas, from Hamburg (2002-06) to Seoul, South Korea (2006). Palau says they've been used to scout out possible permanent bases and set up a "two-way stream" whereby Catalan acts gain overseas exposure and vice versa.

Such shows, some of them free, are largely collaborations with the state-funded Institut Ramon Llull, which promotes Catalan culture. IRL's 2009 New York event, Catalan Days, for example, featured a Sonar day of free showcases in May, while a ticketed Washington, D.C., show later that month was held in conjunction with IRL, the Spanish Embassy and the Mexican Cultural Institute.

Sonar's most enduring international event is London's Taste of Sonar, launched in 2002, which Palau calls "a very effective warm-up" for Barcelona. This year's event, held March 5-6 at the 3,000-capacity Roundhouse, featured U.S. hip-hop innovator Doom and French DJ Laurent Garnier as headliners.

Palau says that most of Sonar's overseas events have been successful, without generating enough interest from local partners/sponsors to justify long-term commitments.

In Tokyo, Sonar partnered with local label Third Ear for events in 2002, 2004 and 2006. Third Ear president Masakazu Hiroishi says the three-day SonarSound Tokyo 2006 gath-

ering attracted 7,000 people with a 40-act bill that included De La Soul. However, "because it was so art-based, [SonarSound] was extremely expensive to produce. It was hard to continue," Hiroishi says. "In Europe, the arts are supported by public money. In Japan, we have no such luxury."

SonarSound Hamburg, meanwhile, was staged as part of the annual Schleswig-Holstein Music Festival—a mostly classical event—until a change in its artistic direction removed Sonar from the lineup after 2006.

While the local dance community largely welcomed Sonar, Hamburg-based Edel GM Bernd Hocke suggests it failed to establish itself because "it wasn't a stand-alone event for dance and electronic fans."

Palau says Sonar opted for Chicago as its long-term U.S. home, despite positive experiences in Washington and New York, because "so much—avant-garde, experimental jazz, house music—was born there."

Although aiming long term for a financially viable paid event like the one held in London, what Palau calls Chicago's "discreet first-year launch" will be built upon free shows.

The 2009 New York and Washington events attracted 900 and 300 people, respectively, but Palau anticipates higher attendance at the Chicago Cultural Center's various rooms and galleries, which range in capacity from 50 to 800.

Knoxville, Tenn.-based AC Entertainment and Sonar are co-promoting the Chicago event, with funding from IRL.

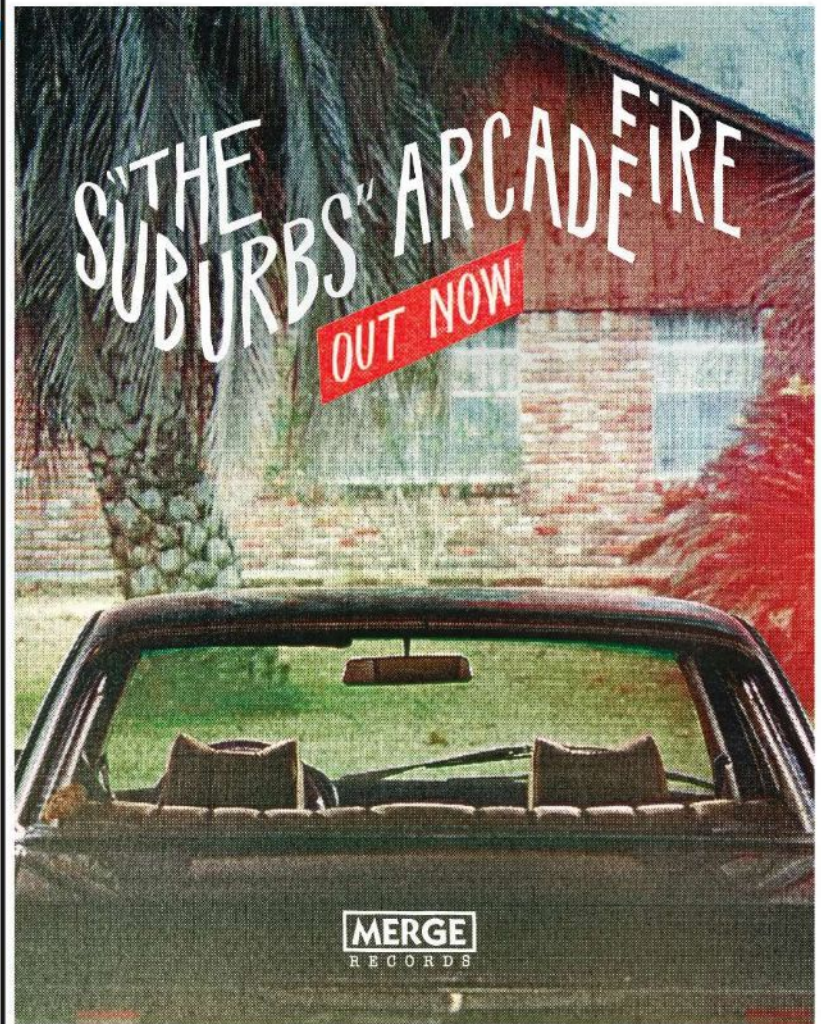
In addition to the Cultural Center shows, AC Entertainment president Ashley Capps says other events will be held at the 400-capacity Empty Bottle and Millennium Park. The initial lineup unveiled July 27 included Canadian DJ Kid Koala's new electronic act the Slew, Australian experimental music artist Ben Frost and Los Angeles-based electronica/hip-hop act Nosaj Thing.

Despite being a relatively modest affair, the first Sonar Chicago will be "very true to the Sonar brand," Capps says. "Long term, the intention is to grow the event into something larger."

Additional reporting by Tom Ferguson in London, Rob Schwartz in Tokyo, Wolfgang Spahr in Hamburg and Ray Waddell in Nashville.



'In Europe, we have London, and in the U.S., we'll have Chicago.'
—ENRIC PALAU, SONAR



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A Sad Farewell

Music Retailer Ritmo Latino Closes Its Doors

Ritmo Latino, once the biggest Latin music chain in the United States, has quietly shuttered the last of its stores, marking the final chapter for a company that for years defied the woes of the marketplace.

"I never gave up until the last moment," says founder/owner **David Massry**, who in 2008 had 53 stores nationwide. "Even in 2007 I opened up new stores. The truth is, I was in denial."

Even as other retailers shut down or floundered, Ritmo Latino continued to expand, helped by locating its stores in predominantly Latin areas with heavy foot traffic. Founded 20 years ago, the chain became one of the most important players in Latin retail because it stocked Latin

music with a depth and breadth not found in the mainstream marketplace. When the market shifted,

Ritmo was ahead of the curve, installing listening stations and diversifying its product. And as recently as 2008, the chain partnered with bilingual channel MTV Tr3s to launch branded sections in stores nationwide.

"The Ritmo stores were fun to be in," Venetian Marketing Group CEO **Jeff Young** says. "Lots of listening stations, endcaps, features. I always remember during NARM and other conferences [Massry] would take out a busload of us to visit a new store or a refurbished store that incorpo-

Latin Notas

LEILA COBO



Happier times: A mariachi band plays in front of a Ritmo Latino store in South Gate, Calif., in 2007.

rated the latest retail ideas of the moment."

But circumstances finally caught up with Ritmo.

"It was a combination of everything," Massry says. "People stopped buying music because they were downloading, the immigration problem, the economy, and the truth is, the people who run the music labels didn't help. It's hard to say what had the most impact."

Ritmo's final shutdown, which took place in the last month, took no one by surprise. Some of the majors hadn't done business with the chain for more than a year.

Still, "losing [a retailer] that specifically serviced the genre is a major blow," Sony Music

senior VP **Guillermo Page** says. "Unfortunately, I believe they could not adapt their business model quick enough in a challenging environment. It became worse as the economy and immigration issues accelerated the perfect storm the Latin business has been in for quite some time."

Sales of Latin music in the United States continue to plunge. According to Nielsen SoundScan, sales of Latin music albums totaled 6.4 million units in the first six months of 2010, down from 8.9 million in the corresponding period last year.

Massry faced an additional problem because the costs associated with running stand-

alone music stores like his were much higher than those of mass merchants that can spread costs across different lines of businesses.

In addition to signaling the loss of a leader in Latin music retailing, the closure of Ritmo, a champion of new acts, will make breaking developing artists at retail that much more of a challenge.

As for Massry, he has liquidated his inventory and converted a few of his locations into T-Mobile stores, with no immediate plans to return to music retail.

"I'm completely out of the business," he says.

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

EN BREVE

DEL, INGROOVES INK DISTRIBUTION PACT

Regional Mexican label Del Records will distribute its catalog digitally beginning Aug. 3 through an agreement with INgrooves. The Los Angeles-based label, whose roster includes corridos acts Goyo Gastelum, Noel Torres and Grupo Escolta, will distribute titles that aren't licensed to majors at iTunes, Amazon's MP3 store, eMusic, AT&T and other online and mobile outlets. The label is also home to **Gerardo Ortiz**, whose material is already distributed physically and digitally by Sony Music Latin.

RETAILER TO FEATURE BISBAL IN MARKETING

Spanish singer **David Bisbal** has entered a marketing partnership with Central American department store chain **Almacenes Siman**. Beginning in October, a six-month TV advertising campaign will feature Bisbal and his song "Mi Princesa." Bisbal will make appearances at Siman stores, which will give away 50,000 CDs to customers. The eight-track CDs will include previously released songs and music from his current Universal release, "Sin Mirar Atras." The campaign covers Guatemala, El Salvador, Nicaragua and Costa Rica. Bisbal is managed by his label's Global Talent Services.

PEERMUSIC ADMINISTERS SONGS FOR 'DOS Y DOS'

Peermusic will administer the publishing catalog of **Puzzle Tone Music**, the music division of Latin American Multimedia. The latter company produces bilingual music-based children's show "Dos y Dos," which has a stable of writers in English and Spanish. The program airs on LATV and, beginning in August, on Telemundo in Puerto Rico. The multiyear worldwide agreement covers nearly 200 songs used in the show. "Dos y Dos" producers are planning to take the program to other markets and are seeking distribution partners for CDs and DVDs.

—Ayala Ben-Yehuda

Take My Music, Please

Spain's Pinker Tones Give Away Their Latest Album

Already battered recorded-music sales in Spain sank another 12.3% in value during the first half of 2010 from the same period a year earlier, according to labels group Promusicae. So it'd be hard to blame a band for throwing up its hands and giving away its latest album, just to make sure people heard it.

That's exactly what the Barcelona, Spain-based Pinker Tones did with their new indie release, "Modular." The alternative-pop duo hired newspaper distributor Transportes Boyaca to give away 50,000 CDs at 28 subway stations throughout Spain June 4. The free version of the album carried a code that led to an area of the band's website with a link to buy a bonus track on iTunes, accompanied by an explanation from the Pinker Tones that the purchase would help defray the costs of making more music.

"Modular" then went to retail June 8 in a paid version, which comes with a code that allows buyers to access seven

bonus tracks.

The message of the giveaway was, "We don't need you to pay us a huge amount

of money for the record, but we do need you to pay us something," says the Pinker Tones' manager **Mark Davyd**, who adds that "it was cheaper for us to give away 50,000 records than to try to promote a record and sell 4,000 or 5,000 copies." Davyd puts the cost of the giveaway at €10,000 (\$13,000).

"For the one track you download from iTunes, we receive 3 cents more than we would if a customer bought the entire physical album from a major record label," Davyd says.

Since the giveaway, physical sales of "Modular" in Spain have been comparable to those of the Pinker Tones' last album. Given the continued decline in overall music sales, "I think we

could say this is actually selling better given the market conditions," Davyd says. The band, which is signed in the United States to Nacional Records, also doubled its Facebook friend count to more than 2,000 in the month after the giveaway and increased its iLike fan count by nearly that much to more than 5,000.

With the Pinker Tones' steady touring schedule—which included opening for the Black Eyed Peas at Barcelona's Cornella-El Prat stadium July 3—the band is perhaps in a secure enough position to give away its music and make a statement at the same time.

"The only thing we are getting from musicians in Spain is, 'Oh, poor me, piracy is killing me,'" says Pinker Tones member **Salvador Rey**, aka Mr. Furia. "It's obvious that music can't be 100% free, but there must be a formula to put things right."

—Ayala Ben-Yehuda



Two of a kind: THE PINKER TONES

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,546,190 (\$1,670,510) \$106.69/\$91.45	ROD STEWART S.E.C.C., Glasgow, Scotland, July 23-24, 26	26,500 three sellouts	AEG Live
2	\$1,170,625 \$180/\$25	REVENTON SUPER ESTRELLA: ENRIQUE IGLESIAS & OTHERS Staples Center, Los Angeles, July 24	13,518 sellout	KSSE, AEG Live/Goldenvoice
3	\$966,889 (\$1,070,984 Australian) \$224.80/\$89.39	WINTERBEATZ: NE-YO, T-PAIN, BIG BOI, FATMAN SCOOP & OTHERS Acer Arena, Sydney, July 28	9,707 10,344	Paperchase Touring & Entertainment, Entourage Management, Urban Agent
4	\$601,667 \$150/\$110/\$95/ \$75	JERRY SEINFELD, TOM PAPA The Colosseum at Caesars Palace, Las Vegas, July 23-24	5,738 7,231 two shows	Caesars Palace, AEG Live
5	\$555,613 \$36/\$33	VANS WARPED TOUR Comerica Park, Detroit, July 30	16,884 25,000	Live Nation
6	\$550,289 (\$65,768 Australian) \$196.03/\$75.23	WINTERBEATZ: NE-YO, T-PAIN, BIG BOI, FATMAN SCOOP & OTHERS Rod Laver Arena, Melbourne, Australia, July 29	6,334 6,847	Paperchase Touring & Entertainment
7	\$451,175 \$99.50/\$54.50	SCORPIONS, CINDERELLA Nokia Theatre L.A. Live, Los Angeles, July 31	6,882 sellout	AEG Live
8	\$423,125 (\$473,473 Australian) \$84.81	THE STROKES, GYPSY & THE CAT, THE LIKE Hordern Pavilion, Sydney, July 29	5,381 sellout	Secret Sounds
9	\$421,405 \$125/\$85/\$65/ \$45	WILLIE NELSON & FAMILY, LEVON HELM BAND Radio City Music Hall, New York, July 28	5,863 sellout	The Bowery Presents, MSG Entertainment
10	\$398,178 \$66	STARRY NIGHT BENEFIT: KEITH URBAN, THE AVETT BROTHERS UCLA Tennis Center, Los Angeles, July 23	6,033 sellout	AEG Live, Grammy Foundation
11	\$387,345 \$80/\$65/\$50/ \$40	RINGO STARR & HIS ALL STARR BAND Radio City Music Hall, New York, July 7	5,967 sellout	MSG Entertainment, Live Nation
12	\$385,514 \$76/\$57/\$37	HARRY CONNICK JR. Chicago Theatre, Chicago, June 22-23	5,621 6,657 two shows	Jam Productions
13	\$382,500 \$45	FLIGHT OF THE CONCHORDS, EUGENE MIRMAN Hearst Greek Theatre, Berkeley, Calif., May 26	8,500 sellout	Another Planet Entertainment
14	\$380,883 (706,400 reales) \$161.76/\$48.53	DEMI LOVATO Via Funchal, São Paulo, Brazil, May 28	5,285 sellout	Evenpro/Water Brother, Mondo Entretenimento
15	\$374,698 \$50.75/\$26	SUGARLAND, JAKE OWEN, DANNY GOKEY Comcast Theatre, Hartford, Conn., May 23	11,718 24,087	Live Nation
16	\$373,775 (\$393,066 Canadian) \$167.36/\$48.50	STING John Labatt Centre, London, Ontario, July 21	4,291 6,539	Live Nation
17	\$373,674 (687,078 reales) \$217.54/\$54.39	CHRIS BROWN Credicar Hall, São Paulo, Brazil, May 20	3,913 6,520	T4F-Time For Fun
18	\$372,548 \$50.75/\$26	SUGARLAND, JAKE OWEN, DANNY GOKEY PNC Bank Arts Center, Holmdel, N.J., May 22	11,690 16,937	Live Nation
19	\$369,220 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Spokane Arena, Spokane, Wash., May 30	7,618 sellout	AEG Live
20	\$368,203 (\$411,350 Australian) \$76.06	LCD SOUNDSYSTEM, HOT CHIP Hordern Pavilion, Sydney, July 26	5,254 sellout	Modular Touring
21	\$367,500 \$62.50	TOOL, WOVENHAND Lakefront Arena, New Orleans, June 19	5,880 sellout	Beaver Productions
22	\$366,285 \$51.50/\$31.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Sun National Bank Center, Trenton, N.J., June 24	7,523 sellout	AEG Live
23	\$364,468 \$76.50/\$56.50/ \$36.50	CONAN O'BRIEN, REGGIE WATTS Chicago Theatre, Chicago, May 19-20	6,912 two sellouts	Jam Productions
24	\$364,055 \$55/\$10	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Rupp Arena, Lexington, Ky., June 13	8,267 8,534	AEG Live
25	\$361,258 (669,797 reales) \$204.96/\$51.24	DEMI LOVATO HSBC Arena, Rio De Janeiro, Brazil, May 27	4,367 4,700	Evenpro/Water Brother, Mondo Entretenimento
26	\$357,168 \$91/\$71	AMERICAN IDOLS LIVE Mohegan Sun Arena, Uncasville, Conn., July 13	4,168 4,659	Live Nation, in-house
27	\$353,823 (\$363,468 Canadian) \$60.35/\$40.89	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA MTS Centre, Winnipeg, Manitoba, June 18	6,418 6,660	AEG Live
28	\$353,637 (\$370,629 Canadian) \$63.45/\$34.83	SUGARLAND, GEORGE CANYON, STEPHEN KELLOGG & THE SIXERS John Labatt Centre, London, Ontario, June 3	6,116 7,274	Live Nation
29	\$351,196 \$99.50/\$29.50	DIANA ROSS Nokia Theatre L.A. Live, Los Angeles, June 9	5,397 5,728	AEG Live
30	\$346,178 \$75.50/\$60.50/ \$50.50	GEORGE LOPEZ, BRYAN KELLEN, SUEDE Radio City Music Hall, New York, June 25	5,942 sellout	MSG Entertainment, AEG Live
31	\$345,947 \$36.50	WIDESPREAD PANIC Chicago Theatre, Chicago, July 15-17	9,478 three sellouts	Jam Productions
32	\$345,602 \$54/\$34	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Nokia Theatre L.A. Live, Los Angeles, July 20	6,673 sellout	AEG Live
33	\$344,063 (\$237,715) \$54.28/\$26.78	MARK KNOPFLER LG Arena, Birmingham, England, May 23	6,608 6,800	3A Entertainment, Kennedy Street Enterprises
34	\$340,356 \$250/\$55	NEIL YOUNG, BERT JANSCH Hanover Theatre, Worcester, Mass., May 21	2,300 sellout	Live Nation
35	\$338,836 \$54.50/\$34.50	JUSTIN BIEBER, SEAN KINGSTON, JESSICA JARRELL, THE STUNNERS Planet Hollywood, Las Vegas, July 24	6,808 sellout	AEG Live



"The model has changed so much": Fans at the Mississippi Coast Coliseum in Biloxi during a Carrie Underwood performance in 2008.

Trying Times

Small-Market Venues Face Unique Challenges In A Down Market

Touring is an expensive endeavor, so when agents are routing tours, they want to make each date count and give promoters a better chance to recoup their expenses.

The money is generally better in bigger markets. So if a band is going to go out for three or four months, it makes perfect sense to look first at the top 40 markets that can support a higher ticket price, where there is a larger population base to tap into and the chances for a big gross are better.

All of this has left small-market venues feeling squeezed out, particularly in trying to attract shows from big promoters like Live Nation and AEG Live. Deals have tightened up, forcing buildings to give way on such things as their percentage of merchandise revenue (which has dropped from as much as 35% in the '90s to as low as the single digits today), ticket rebates back to the promoter and coughing up previously untouchable revenue from food and beverage sales, which was unheard of just a few years ago. Some bands even want a piece of the building revenue pie.

"The model has changed so much," says **Matt McDonnell**, assistant executive director of the Mississippi Coast Coliseum in Biloxi, where **Keith Urban** and **Carrie Underwood** played in 2008. "And with the fact that it's harder to get shows in smaller markets, we're having to consider doing things that we weren't having to do a few years ago."

McDonnell says he's only getting a couple of shows per year from the big promoters, and even the regional independents have "pulled back and retrenched and come into a situation where they want to primarily consider larger markets," he says.

At the International Assn. of Assembly Managers' recent VenueConnect convention and trade show, a panel discussing the problems of small-market venues drew a capacity crowd and offered tips on how to boost business. Today, small-market arena event bookers and GMs need to take every phone call. And when the big promoters are passing your market by, look to the independents.

Several panelists stressed the importance of developing young promoters, while acknowledging that the challenge lies in figuring out who can deliver what they promise. "Separate the guys that want to be promoters

but have no idea how from the ones that are capitalized and can pull it off," said **Todd Hunt**, director of the Bancorp South Arena in Tupelo, Miss. "Live Nation's not going to bring me eight shows a year. Same thing with AEG. So we have to develop these other folks as best we can, or do it ourselves."

Arenas often become promoters or co-promoters these days, and large arenas in major markets generally have more capital to play with when it comes to taking risk on shows. But sometimes smaller-market venues need to ante up so they can get in the game as well. Hunt said the optimal situation is renting out his venue and letting the promoter back the show. "We will partner," he added, "and taking it on ourselves is the avenue of last resort. We do what we have to do."

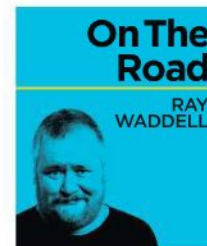
McDonnell says his building can and will promote, "but we don't want to knock promoters out. We want to keep promoters whole, particularly the regional guys, because it seems they're willing to take more risk and give small markets more of a look," he says. "If they're not competing for the major tours in the major markets, then

they've got to be doing shows somewhere."

When the big promoters do call, buildings shouldn't make promises about their market that the market can't deliver. Event bookers need to be honest with national promoters and agents, even if it means losing a show. "If they call about a show and you don't think it will work, tell them," Hunt said. "That may be painful, but if a show loses the promoter \$200,000, that promoter's not coming back."

When an act that tours frequently has gone to the major-market well several years in a row, the smaller markets offer opportunity with less heavy traffic and a higher profile for the big shows when they do come in. Nearly all secondary and tertiary markets have modern buildings capable of staging most touring productions. If capacity is a little lower, that shouldn't be a negative in the currently challenged ticket-selling environment.

"How many of these artists are filling up the big arenas?" McDonnell asks rhetorically. "Capacity shouldn't even be part of the equation."



On The Road

RAY WADDELL

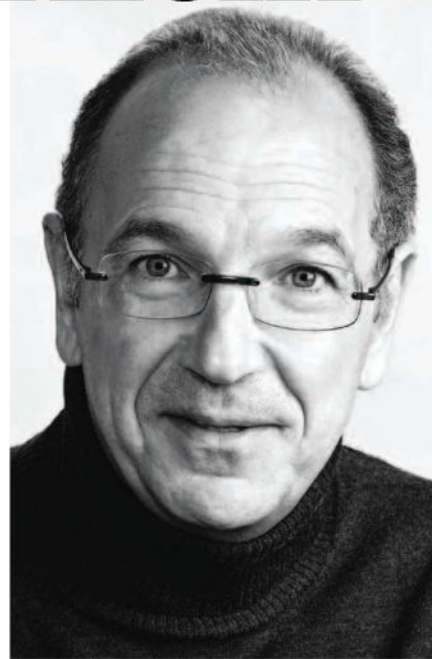
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EMUSIC
PRESIDENT/
CEO

Adam Klein

The longtime digital media executive talks about coming changes to the subscription download service.



In the early days of the digital music wars, eMusic was one of the few services able to survive in the shadow of Apple's iTunes. It did so by focusing on independent music, a download-to-own membership model and an insistence on selling only tracks free of digital rights management (DRM) restrictions.

But the digital music landscape has changed radically since then, and eMusic needs to adapt if it's to remain a relevant contender. To that end, the New York-based company has hired digital media veteran Adam Klein as its new president/CEO (Billboard.biz, Aug. 3). He succeeds Danny Stein, who will remain eMusic chairman/CEO of parent company Dimensional Associates.

Klein boasts an unusually varied résumé, with experience in the music business and in digital entertainment and marketing. In addition to serving as executive VP of strategy and business development at EMI Music from 2004 to 2006, he has been president of online advertising network Videoegg, executive adviser to then-MTV Networks chairman/CEO Tom Freston, president/COO of search engine AskJeeves.com and executive VP/president of global marketing for toymaker Hasbro.

In his new post, Klein will oversee the planned launch next year of a new cloud-based "locker" where members can store music they can stream on their computer or mobile phone, an overhaul of the eMusic website to make it more appealing to prospective members and securing licensing deals with other major labels.

In an interview with Billboard, Klein sheds some light on these initiatives.

What brought you to eMusic, and what's on your to-do list?

There's a lot of pieces that are in the process of coming together that could [make] eMusic one of the most exciting platforms for people who love music. It's not for everyone. We're not taking on people who want to spend 99 cents a [track], and we're not in the Pandora streaming market. We have to emphasize this is a membership environment. We have to focus heavily on the perceived value to members.

Members have said they want a broader repertoire, so that's going to come up. If you come to our website as a new user, the paywall is a complete turnoff because you have to throw down a credit card before you even see what's behind the curtain. That doesn't work in today's environment and we're changing that. The mobility you get from a locker service—we're working on that so you will be able to [access your music] on any device you want.

All of this [will exist] against the backdrop of a very strong editorial function and culture here

that's not just about playing the music, but [also about] the history of the artist.

What kinds of changes are you making to your website?

We're finalizing those details at the moment. Not only do we have to have access to 100% of the repertoire out there, but [we'll also have] a strong editorial backbone. Membership has its privileges. But it has to be a substantial experience [for nonmembers too] and not just a teaser.

How much of this content is developed internally, as opposed to pulled in from other sources?

We've got a strong editorial voice. What we put out has got to have a high-level experience, so it'll have to be other voices that are consistent with ours.

When you say you want access to 100% of the available repertoire, does that mean we'll soon see hit artists like Lady Gaga and Katy Perry at eMusic?

It means we're going to have everything available. But what it doesn't

mean is that we're going to be in the business of trying to sell one-off tracks to people. We will continue to be a membership club where the value is having access to everything and strong editorial [content]. Within the membership, there are going to be those that are still very much rock-oriented or indie rock-oriented and those who want a combination of other elements.

It sounds like quite a shift for eMusic, given that it has long positioned itself as a place to discover artists and albums that weren't getting the same level of attention at more mainstream outlets.

And we will absolutely protect that. The people who are members and who will become members of eMusic are interested in extending their involvement with new artists and genres. And that's our value proposition.

You already have licensing deals with Sony Music Entertainment and Warner Music Group. Where do things stand in terms of

adding music from Universal Music Group and EMI Music?

Danny [Stein] has been leading those conversations and those conversations are advancing nicely. So let's just let him finish his work.

Are you planning any changes or adjustments to your membership plans?

The value of membership is absolutely core. We'll be working very assertively to define that so it's easily understood, valued and appreciated. Consumers understand artists need to get paid. They understand the value of getting more information, more history, more [information about] relationships between artists.

Can you explain what this cloud-based locker service will look like?

If you buy music through our service as a member, you own it—you want to be able to hear it whenever, wherever.

Will members be able to stream only songs that they own? Or

will they be able to stream other tracks as well?

We want to be sure that people are able to explore and learn about music, and that involves streaming. But the details on that are still being worked out.

What kind of licensing are you pursuing?

You don't mess with the rights-holders—you work with them around these issues. There's huge interest from their side. Everything is still being pulled together.

Are your plans for a cloud-based locker a response to the various streaming subscription services that have launched during the past year?

No, absolutely not. What you need to understand about us is that there has been a focus on changing the company for some time now. It has taken us several years to negotiate some of these contracts with the music companies. It's taken us some time to focus on what will become the next iteration of eMusic.

eMusic is no longer the only service that sells DRM-free tracks. How do you differentiate the company in today's more crowded market?

We're making radical changes here. We're going to carry 100% of the repertoire out there. That is a big deal for us and a big deal to people who love music. We will add to that, as we have done in the past, the editorial value that people who love music really care about.

Don't confuse us with the guys selling music at 99 cents a pop or those who are streaming music. We are in a market that targets people that want to own their music and learn more about music. There are very few sources that allow you to do that, and we're in the position to superserve that audience. ...

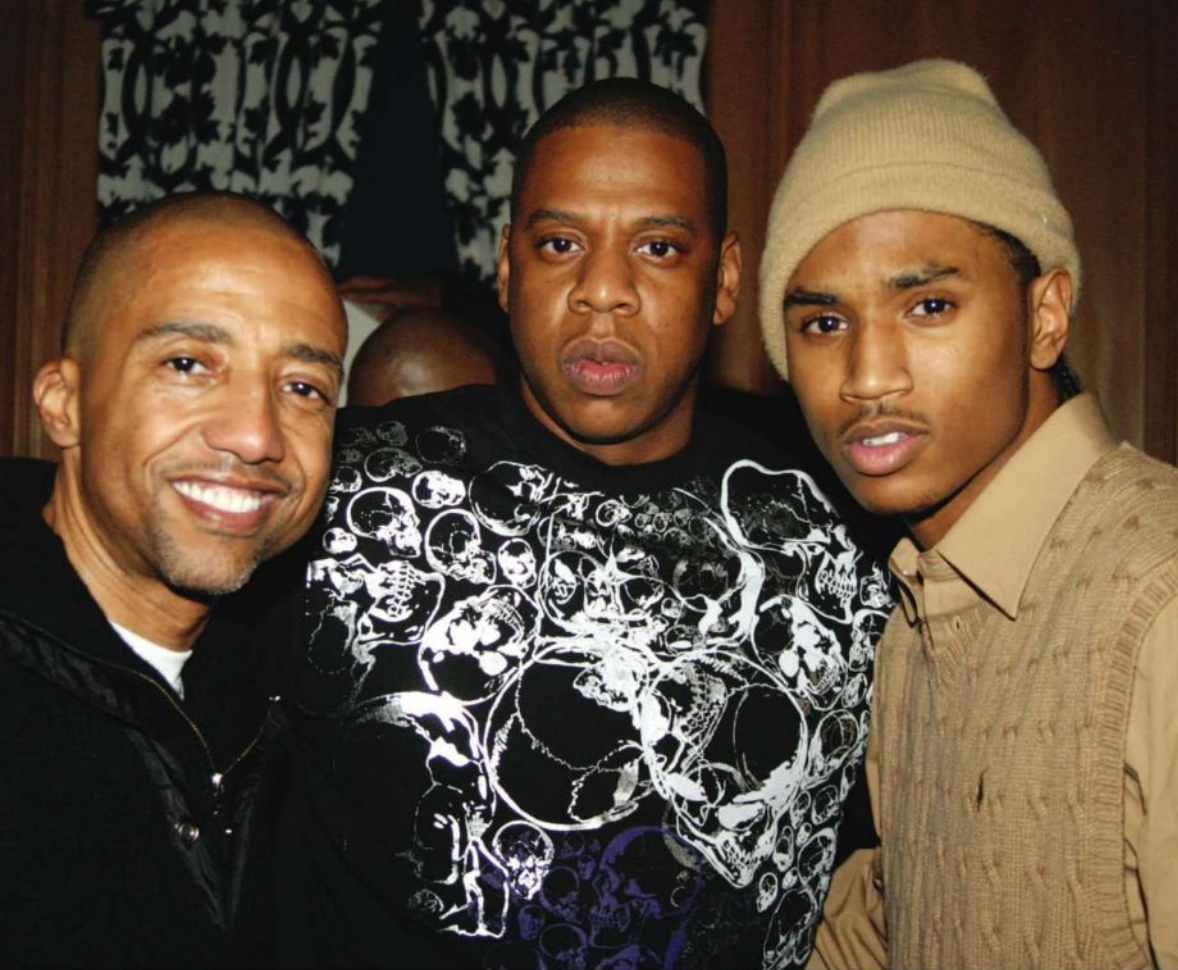
Within the membership, there are going to be those that are still very much rock-oriented or indie rock-oriented and those who want a combination of other elements.

Bringing Sexy Back



R&B Stud **TREY SONGZ**
May Be Best-Known For His
Outrageous Bedroom Boasts,
But It Took Some Serious Artist
Development And An Appetite
For Reinvention To Get Him
To The Top Of The Charts

BY MARIEL CONCEPCION
PHOTOGRAPH BY CHRISTIAN LANTRY



Hair today . . . From left: KEVIN LILES, JAY-Z and TREY SONGZ in February 2007; Songz gets groomed before a BET '106 & Park' taping in April 2007; inset: a post-makeover Songz makes the ladies say 'Aah' at WQHT New York's Hot 97 Summer Jam in June 2010.

Five years ago, a newly signed Trey Songz couldn't afford to hire a traveling barber to braid his hair. Instead, he had to resort to locals to keep up his tresses—a circumstance he wasn't exactly pleased with.

"I couldn't maintain one person to do it all the time," Songz recalls. "I had to find people around town and most of the time I wouldn't even like them."

Today, not only is his long hair gone, but Songz' budget allows for a groomer *and* a personal stylist to hit the road with him, among other perks. This is in large part due to his sexually charged 2009 album, "Ready," which has sold 778,000 copies in the United States, according to Nielsen SoundScan; spawned five hit singles; and drew favorable comparisons to the past decade's two most enduring and influential R&B stars, Usher and R. Kelly.

Now, with the release of new album "Passion, Pain and Pleasure," due Sept. 14 on Songbook/Atlantic Records, the 25-year-old Songz has positioned himself to not only make a run for the crown of King of R&B, but to enjoy the sort of crossover success that consistently and frustratingly eludes so many male R&B singers.

I WANNA SEX YOU UP

Before Songz became an arena-touring, multiple-hits-tallying, tossed-panty-attracting star, he was working hard just to get noticed by consumers. The Virginia Beach, Va.-born singer's debut album, 2005's "Gotta Make It," has sold 395,000 U.S. copies, according to Nielsen SoundScan, and 2007's "Trey Day," which gave him his first No. 1 hit, "Can't Help but Wait," has moved only 344,000 units.

The success of "Ready" came about in part because of the groundwork Songz laid down by steadily touring the country. "By the time he wrote for 'Ready,'" Atlantic Records Group chairman/COO Julie Greenwald says, "he was an accomplished touring artist who knew what audiences wanted from him. His confidence was way up."

Moreover, Songz was willing to submit himself to the kind of wholesale reinvention that's usually the provenance of single-named female pop stars: He changed his look from head to toe—lopping off those braids, for starters—put crooning about love on the back burner and started singing about sex. Lots and lots of sex.

"The public likes generic more than they like to admit, so that's what I gave them—I gave them sexual singles and they ate it up," Songz says about the string of blatantly sexed-up hits from "Ready." "I gave them two whole albums before this one—on one I talked about a mother's love for her son and a father not being there, and on the other I made a song about safe sex. They were well accepted but not as much as the records on 'Ready.' The singles were purposely very sexual to capture people's attention."

"Trey directed his lyrics," Greenwald says. "No one gave them to him or said, 'This is what you should do.' We can't take any credit for that. We helped expose him, but he wrote what he wanted to write."

Songz didn't find it compromising to peddle sex to become a bigger star. In fact, he feels "Ready" wasn't any more sexual than his previous albums.

"People say this album was highly sexual, but the first two albums were just as sexual," he says. "If you listen to the 'Ready' album, there's 'Love Lost,' 'Black Roses,' 'Yo Side of the Bed'—all songs that had nothing to do with sex, but were overlooked because they weren't the first few singles."

Songz' world's-greatest-lover persona didn't catch on until the summer 2009 leak of the hilariously boastful "I Invented Sex," on which he sang, "Girl when I get you to the crib, upstairs to the bed . . . when I pull back them sheets, and you climb on top of me/Girl you gonna think I invented sex." And to think the track wasn't

even supposed to be a single.

"We wrote the song and sent it over to [Songz] because I thought the song was a hit and a good fit," songwriter Carlos "Los DaMystro" McKinney says. "He demoed it, but because of politics and bullshit, [the song wasn't going to be released]. It actually leaked, and after they saw the reception it got, that's when they decided to add it."

"Certain people at the label didn't believe in the record," Songz explains. "It was said the chorus was complicated and wouldn't do well in research at radio. We were asked to change the chorus so that the line 'I invented sex' came earlier. I wanted it to be a single and the label wasn't onboard with that until after the record began to move on its own."

And that's when the strategic array of singles began. In March 2009 the heartfelt "I Need a Girl," which reached No. 6 on Billboard's Hot R&B/Hip-Hop Songs chart and sold 247,000 downloads, was released. The playful and catchy "LOL:," featuring Gucci Mane and Soulja Boy Tell'Em, followed, charting at No. 12 and selling 260,000 digital copies. Then came the string of "Cinemax After Dark" singles: "I Invented Sex," which peaked at No. 1 with 46,000, followed by "Neighbors Know My Name," about Songz' partners' screams during their love-making ("While I'm banging on your body they be banging on our wall/While they dreaming you be screaming, now they banging on our door"). "Neighbors" reached No. 4 and sold 256,000 copies.

In between, Songz released the club banger "Say Aah," which hit No. 3 and has sold 1.5 million downloads.

"I knew 'I Invented Sex' was career-defining. After that leaked, the rough mix started playing on radio," Songz says. "I prepared for 'Say Aah' to be a big record—I knew it would be huge. So when it came to shooting the video for 'I Invented Sex' I split the budget for 'Say Aah.' I think those steps were imperative to the success of this album."

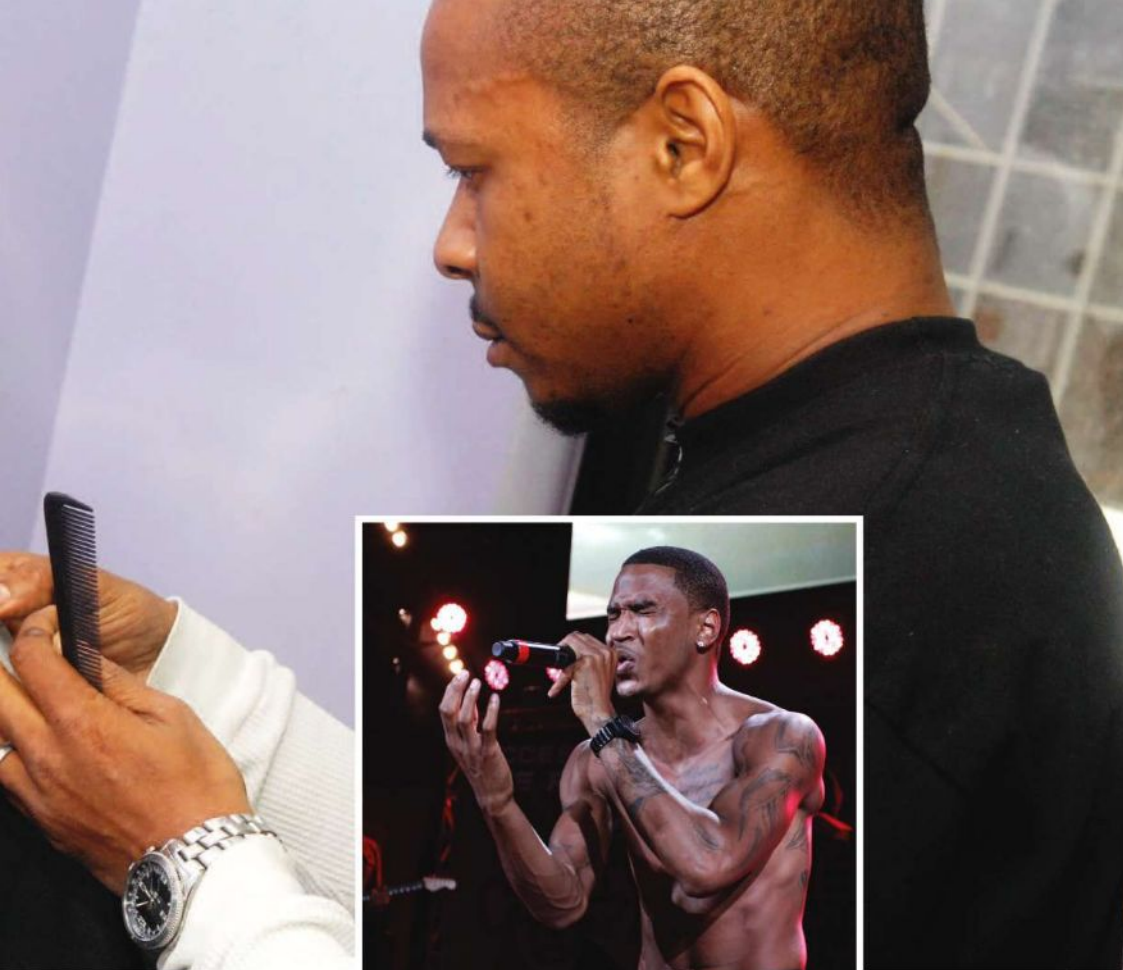
Other factors played roles as well. Between albums, Songz

TREY DAY

Trey Songz has racked up nine top 10 singles on Billboard's Hot R&B/Hip-Hop Songs chart since his arrival on the April 16, 2005, tally with "Gotta Make It." He notched his first No. 1 with "I Invented Sex" last December. Thanks to his strong showing on the list, he's one of the chart's most successful male singers of the past five years. Here are the chart's top five male singers, based on accumulated chart performance, from Dec. 4, 2004, through Aug. 7, 2010.

RANK	ARTIST	NUMBER OF CHART HITS
1	Ne-Yo	32 (12 top 10s, two No. 1s)
2	Chris Brown	25 (11 top 10s, two No. 1s)
3	Usher	22 (11 top 10s, two No. 1s)
4	TREY SONGZ	28 (nine top 10s, 1 No. 1)
5	T-Pain	40 (17 top 10s, 2 No. 1s)

NOTE: Artists who share credit on songs get partial point credit toward their ranking in this list.



went through a fairly dramatic physical makeover. He chopped his braids down to a low cut and traded his baggy jeans, white-on-white Nike Air Force Ones and tank tops for custom-fitted suit pants, button-ups and hard-bottom shoes. He also began hitting the gym and bulking up, building definition in his arms and torso, which he decorated with tattoos. When "Ready" came out, he looked less like a high school boy and more like a man.

Lyor Cohen, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the United Kingdom, "would call and say, 'Do you want a rapper or an R&B singer? Tell him to cut his fucking braids off!'" Atlantic executive VP/head of urban music Mike Kyser recalls with a laugh. "We never told him to cut them off, it just so happened that Trey reached that point on his own."

Songz' R&B peers were also going through some rough career patches at the time. Both Chris Brown and Usher were facing sticky personal issues—a domestic violence charge and a public divorce, respectively—that translated into declining album sales and a decrease in their popularity, leaving an opening for Songz to step in and take the lead.

"There was a lot of traffic in the highway when I first came in. There were a lot of cars on the road, and if I would've stepped in then, I might've caused an accident," Songz says about the

competition. "Everyone has their time—it just wasn't my time with the first few albums. It's just a testament to believing in yourself and never giving up, working hard and

knowing what you want. The fact that I had the lane to myself for a while definitely plays a major part in where I am now."

In addition, Songz opened for Jay-Z during the second leg of his Blueprint 3 tour earlier this year, which he considers a major co-sign. "Jay-Z tells people what car to drive, what clothes to wear, even what champagne to drink. Bringing me on tour is him telling you what R&B artist to listen to. It was definitely a validation at such a pivotal point in my career," he says.

To top things off, Songz enlisted music mogul Kevin Liles as his manager and signed on to his recently launched KWL Enterprises at the top of the year. He parted ways with former manager Delante Murphy from D2 Management late last year and managed himself for a handful of months before settling on Liles.

"Kevin comes from a record background and knows the ins and outs of the record business," Kyser says. "Most of us started with Kevin at Def Jam—myself, Julie, Lyor—and then we all came to Warner. Kevin's been around for Trey since album two, which he executive-produced. He knows the grind Trey's been on—he didn't just jump in and grab on to the momentum. He was part of the momentum prior to Trey blowing up."

PATIENCE AND PERSISTENCE

In the current singles-dominated paradigm of the music business, it's rare for an artist to break through on his third album. Labels no longer have the patience or commitment to nurture and develop artists the way they once did, especially in the fickle worlds of R&B and pop. But five years after Songz' debut, Atlantic's determination has paid off, and the artist is ready to become the face—and abs—of male R&B.

"Trey did it the old-fashioned way—one fan at a time," Kyser says. "If you're a real artist, people will wait for you. He put so much work into that it's now paying off."

With "Passion, Pain and Pleasure," common sense would dictate that Songz double up on crooning winking pick-up lines. ("I Perfected Sex"?) Instead, Songz has opted to tone down the material and work in a less prurient vein—a ladies man, sure, but one who might still be there the following morning.

While the new album's lead single, "Bottoms Up" featuring rap starlet Nicki Minaj—No. 23 on Hot R&B/Hip-Hop Songs—is good-natured club fun, most of the other songs recorded thus far for the album are more heart-pounding than arousing. "Love Faces" is a piano-based ballad produced by Troy Taylor and written by Tremaine & ChefTone (with whom he's collaborated on "I Invented Sex" and "Say Aah"). The nostalgic "Please Return My Call" finds Songz longing for a lost love, as does second single "Can't Be Friends," produced by Mario Winans.

"I do feel I can give people what they enjoy while still building what I want to build," Songz says. "Because, the truth is, as much as I'm a business man and as much success as I had with the last album and as much as I'd love to duplicate and surpass that, I am an artist, and creativity is what's most important to me. As artists, we sometimes have to sacrifice success for creativity."

KWL Enterprises senior manager Jojo Brim agrees. "Nothing serves you greater than your own truth," he says. "It's this honesty about Trey that's kept him steadily going this entire time."

Before "Passion, Pain and Pleasure," Songz released a new album every two years. But part of the plan behind keeping the momentum going this time around is to release "Passion, Pain and Pleasure" only one year after the release of the still-active "Ready." "I couldn't release it before because I still have records in rotation on radio from 'Ready' that won't go nowhere anytime soon," Songz says. "But I didn't ever want to wait two years in between any album. I don't want to do this at a slow pace. You only have a window, one moment, and someone else can take my moment. I'm not about to allow that."

Timing is of the essence, says Dionne Harper, Songz' product manager at Atlantic. "In this new climate, you can't be too dormant," she says. "You worry about oversaturating, but we felt, timing-wise, this made sense with all the things he's got going on, from tours to TV shows and hit singles."

At press time, the album still wasn't finished—"He's one of those guys who records up to the minute you start manufacturing," Greenwald says—but Songz has already begun promoting "Passion, Pain and Pleasure" through his BET docu-series "My Moment," which will air on the network until week of release. He's also embarking on a short arena tour, kicking off in August and running through release week. R&B singers Monica and Dondria will be joining him on the road.

"I want to keep performing and making my stage show better," Songz says. "These days, if you can pack a venue, then you're considered successful. So I want to keep a strong touring base by becoming a strong touring artist."

Songz is also launching Trey's Angels Fan Club in September, Harper adds, "which will reactivate the whole ultimate fan experience, offering members exclusive access to Trey."

In addition, Songz, along with Melanie Fiona, are the new faces of Jay-Z's Rocawear "Next" campaign. And, in conjunction with the "Bottoms Up" track, "Bottoms Up" shorts will be made available to fans through his official site, TreySongz.com, along with other merchandise.

Cliché or not, Songz has proved that slow and steady wins the race and that good things come to those who wait.

"I'm having a very special moment—I'm at the best point of my career now and it's only going to get better," Songz says. "I have people's attention now. This is the fun part for me." ■■■

'Lyor Cohen would call me and say, "Do you want a rapper or an R&B singer? Tell him to cut his braids off!"'

—MIKE KYSER, ATLANTIC RECORDS

the *Gray* Album

DISNEY RECORDS TAKES AIM AT THE SUSAN BOYLE SET WITH THE NEW 'BRIAN WILSON REIMAGINES GERSHWIN' PROJECT

BY MIKAEL WOOD

In 2004, Brian Wilson scored a critical and commercial victory by releasing a completed version of "Smile," the legendary "Pet Sounds" follow-up he'd originally begun work on in 1966. Six years later, the Beach Boys mastermind is reaching even further back in time for his latest project, "Brian Wilson Reimagines Gershwin," due Aug. 17 from Walt Disney Records.

"When I was 2 years old, my mom would play 'Rhapsody in Blue' for me, and I just loved that song," he says while relaxing at his home in Beverly Hills. Wilson, 68, singles out George Gershwin's orchestral-jazz classic as one of his three favorite compositions. (The others are Frank Sinatra's "Strangers in the Night" and "Be My Baby" by the Ronettes). "Later on, a friend of mine who was an expert on Gershwin asked me, 'How'd you like to play the main theme on piano?' and I said, 'Sure!'" Wilson continues. "It took us about two weeks: I'd play a little bit from the Leonard Bernstein recording, then I'd go to my piano, then back to Bernstein, then back to my piano, until I got the whole thing down."

"Brian Wilson Reimagines Gershwin" opens with a lush, stacked-harmony rendition of "Rhapsody" and closes with a brief reprise. In between, Wilson and his longtime backing band tackle such well-known standards as "They Can't Take That Away From Me," "I Got Rhythm" and "Someone to Watch Over Me," as well as a mini-suite of material from "Porgy and Bess,"

Gershwin's groundbreaking 1935 opera. The 14-track set, which Wilson produced in three weeks at Los Angeles' Ocean Way Recording, also includes a pair of new songs Wilson based on unfinished fragments Gershwin left behind after the composer's death in 1937. In the more familiar selections, Wilson adheres faithfully to Gershwin's vocal melodies (and brother Ira Gershwin's lyrics) but brings a fresh sensibility to the arrangements, presenting "S Wonderful" as a laid-back bossa nova and "I've Got a Crush on You" as a '50s doo-wop number, and giving "They Can't Take That Away From Me" a jolt of surf-rock energy.

"One thing we really wanted to avoid was schmaltzing this stuff up," says Paul Mertens, who plays saxophone in Wilson's band and spearheaded the musical direction on "Reimagines." "I don't want to name names,

but there have been some very successful [standards-oriented] records over the last few years that have been incredibly lazy in that regard. We were trying to play the songs as if they were Brian's music, and Brian did them in the way only he could."

At the same time, Mertens adds, the musicians were careful to honor Gershwin's original conception of the music. "Miles Davis is one of the most important artists of the past century, but when he did the 'Porgy and Bess' record with Gil Evans [in 1958], I'm sorry, but I don't hear the songs in there. I hear Miles and Gil Evans launching outward from that music. With Brian, he's doing the song, and what comes through is the sincerity of his performance."

According to his manager, Jean Sievers, Wilson had been mulling over the idea of a Gershwin collection for years, and when Walt Disney Records then-president David Agnew signed Wilson to a two-album deal last year (following Capitol's 2008 release of "That Lucky Old Sun"), "it seemed like a perfect opportunity for Brian to move forward with it."

"From time to time we love to have different artists come in and reinterpret classics from the vast Disney catalog," label GM Jim Weatherson says. "We approached Brian about doing an album geared to children with his signature sound." Weatherson points to 2009's "Los Lobos Goes Disney" and to this year's "Disney Reggae Club" (which features Steel Pulse and Ziggy Marley, among others) as examples of similar projects.

"Brian said, 'I'm eager to talk about that, but my next record is going to be something I've thought about for many, many years.' And he told us about the Gershwin idea. At first blush you sort of scratch your head—like, 'Wow, I don't know...'



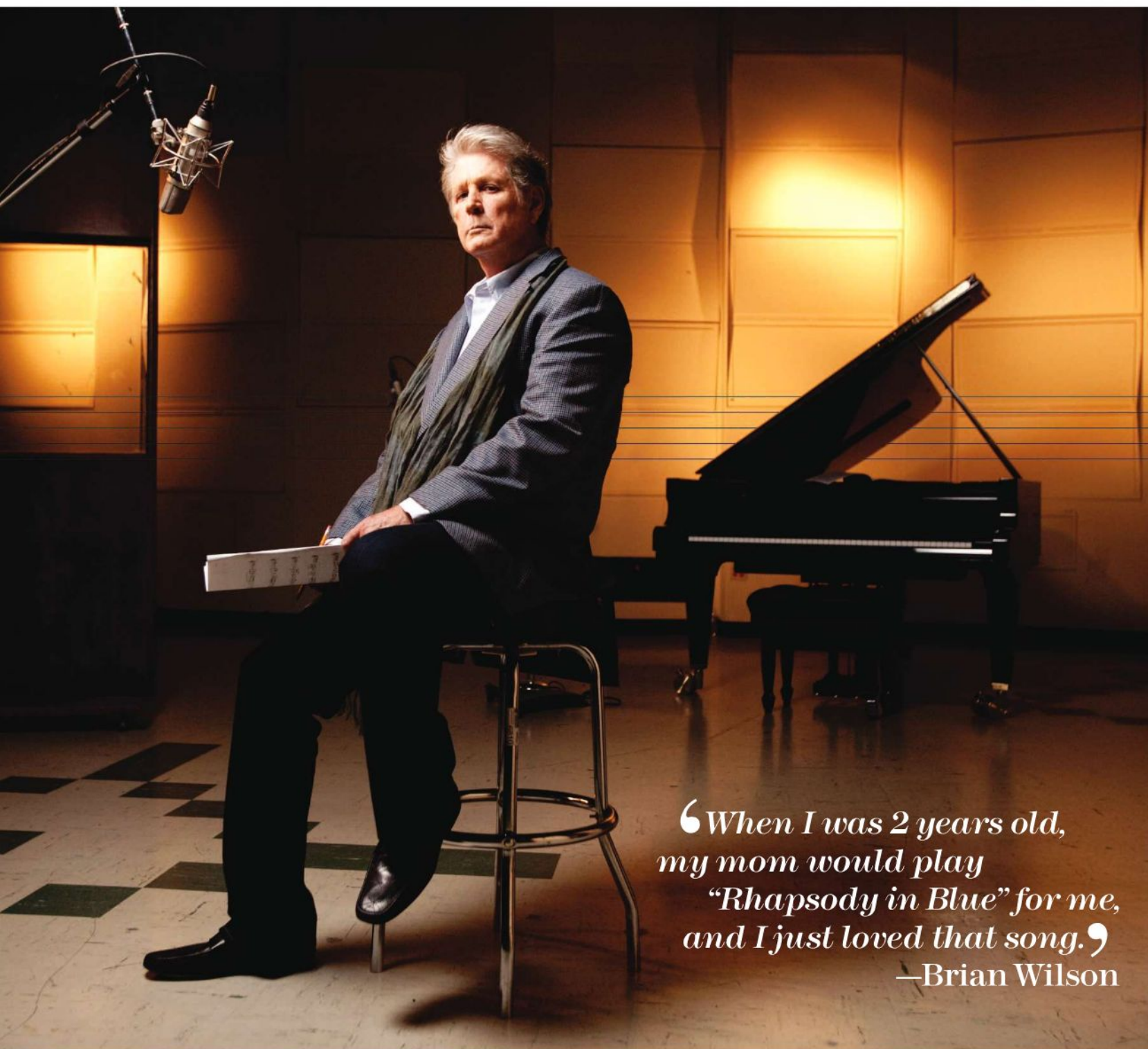
Spirit of America:
BRIAN WILSON

But we decided to do that and signed Brian to a deal that allows him to do this record and then later on to do the other one."

Wilson says he and Mertens decided which songs to record based on which ones made sense for Wilson's register. "I wanted to sing the songs appropriately," he says, "and do justice to the music."

Once Wilson had begun work on the project, Warner/Chappell senior VP of catalog development and marketing Brad Rosenberger contacted Sievers about a trove of more than 100 unfinished Gershwin compositions, of which the company had recently made solo-piano demos.

"They were all between 50 seconds and a minute-and-a-half," Rosenberger says. "I asked the Gershwins, 'Would you guys allow me to send this music to Brian Wilson in the hopes that he can do something with it?' They said, 'Absolutely.' They got it right away." Rosen-



“When I was 2 years old, my mom would play “Rhapsody in Blue” for me, and I just loved that song.”
—Brian Wilson

berger burned a couple of CDs for Wilson with the song fragments, and Wilson selected two to flesh out: the wistful ballad “The Like in I Love You” and “Nothing but Love,” a bouncy pop-rock tune.

Weatherson says Disney allowed Wilson complete creative control. “He went off into the studio and kind of secluded himself during the recording process,” he recalls with a laugh. “We didn’t have ears on the project out of respect for him. Frankly, we didn’t know what we were going to get.” When Wilson played the label’s executives the finished product, Weatherson says, “it was one of those things where within 10 seconds we knew it was special. And it held up the entire time. [Disney Music Group chairman] Bob Cavallo and I walked out and he went, ‘Oh, my God, what are we going to do with this? It’s better than I even imagined.’”

What the label is hoping to do with “Reimag-

ines”—which it’s releasing as part of its adult-gear Disney Pearl series—is connect the album with the same listeners who turned Susan Boyle’s “I Dreamed a Dream” into a triple-platinum blockbuster.

“Every year one or two records seem to reach that older demographic,” Weatherson says. “Radio doesn’t drive those records and the Internet doesn’t drive them. It’s about reaching out to a number of outlets—AARP, Parade magazine, ‘Charlie Rose,’ ‘60 Minutes’—and getting Brian in front of those consumers. He’s a familiar, iconic name. All they need is a reason to look and they’ll find the record.”

To that end, Walt Disney Records marketing VP Rob Souriall says the label is buying TV advertising on boomer-friendly networks like Biography, AMC, BBC America and the Hallmark Channel and is testing with such news outlets as CNN and MSNBC. In the retail realm, Souriall is “having conversations” with Costco,

Whole Foods and Nordstrom about stocking the record. Disney also “took a hard shot” at Starbucks. “I really thought that if ever a project made sense for them, this was it,” he says. “But they took in a Katy Perry record over ours. That was a disappointment.”

Indie retailers will be supplied with an autographed lithograph based on the album’s packaging, while the iTunes edition of “Reimagines” is set to include an exclusive bonus track, “Let’s Call the Whole Thing Off.” Amazon, Souriall adds, is a “natural partner by virtue of the fact that adults who aren’t living and breathing on Twitter and Facebook, the one thing they’re comfortable with online is Amazon.”

On July 28, Disney hosted an album listening party in Los Angeles for “movers and shakers in all facets of the industry,” Souriall says, though the label is being selective about TV appearances. “We don’t want to put Brian in situations where he won’t be comfortable,” he says.

Sievers says Wilson’s booking agents are in the early stages of planning a tour for 2011 on which the artist will perform “Reimagines” in its entirety, similar to his recent “Smile” and “Pet Sounds” concerts. According to Souriall, the first live performance of the Gershwin material is tentatively slated for October or November at Los Angeles’ Disney Hall. It’s “very likely” that the performance will be filmed for a future PBS special.

In spite of the finely focused nature of Disney’s marketing plan, Mertens insists that such thoughts had “no impact” on the creative process while he, Wilson and the rest of the musicians were in the studio.

“When it came down to making the record, it was just about, ‘How does it sound?’” he says. “Brian was nervous going in because he took the responsibility so seriously. But after the first day I remember he said, ‘OK, this is going to work. It’s gonna be cool.’”

Cult Of Pers

Twitter Sensation **AMANDA PALMER**
Has A Rabid Fan Base That Allows
Her To Chart Her Own Course—
Outside The Traditional Label System

BY CORTNEY HARDING



sonality

Oh, Mandy: AMANDA PALMER in Hermosa Beach, Calif., in July 2009.

By traditional standards, Amanda Palmer is something of a nonentity in the music business. But traditional standards are useless because we are not living in traditional times.

Her highest-selling album, a self-titled 2004 release with her punk-cabaret band Dresden Dolls, has sold 149,000 copies; none of her subsequent albums (two more Dresden Dolls records, a solo release and an album by a project called Evelyn Evelyn) crossed the 100,000 mark, according to Nielsen SoundScan. She was dropped from her label, Roadrunner. Her tours do well in midsize clubs but rarely break out into bigger venues.

Palmer, 34, can't sell lots of albums in a record store. But she can spend a few hours on a Friday night in front of her computer, drinking wine and tweeting, and wind up rallying her followers to drop \$11,000 on T-shirts. (The numbers Palmer reports are all gross, but even so, 440 \$25 T-shirts less production and shipping costs is still a nice number.) She can spend a few more hours in front of Twitter and auction off postcards and miscellaneous junk from around her home and bring in another \$6,600. And she can release an album of Radiohead covers played on her ukulele and gross \$15,000.

So is Palmer just a lucky outlier, blessed with talent, pluck and a devoted and sometimes high-profile support base? (Her fiancé is writer Neil Gaiman.) Or is she the harbinger of a new DIY model?

CHATTER, TWITTER

One thing is certain—Palmer likes to talk. In an hour on the phone, she barely takes a breath, covering everything from her unhappy undergrad experience at Wesleyan University to former label Roadrunner to her feelings about Lady Gaga. The verbosity has served her well. Palmer believes she wouldn't have built such a rabid fan base if she weren't willing to spend hours talking to them.

Palmer isn't just a prolific Twitterer. After every show she plays, she spends at least an hour signing autographs and talking to fans. "She really does love it," her project manager Beth Hommel says. (Palmer is self-managed but has a staff of three.) "I'll be trying to round her up to get her on the bus, and she'll just want to stay and keep the conversation going."

Her affinity for fan interaction isn't new, either. Palmer has insisted on spending time with fans after every show since the Dresden Dolls started performing eight years ago. "My fan base is not huge per se, but they are devoted. People come back again and again," Palmer says. "I get people coming up to me after shows and just handing me money because they want to support my work."

In an age when bands come and go quickly, Palmer says her staying power is mostly due to her fans. "I am constantly telling younger artists to take care of their early fan bases," she says. "There is still a stigma about hanging out with your fans and showing gratitude. I've seen it a lot—when Dresden Dolls was first coming up, I'd go see bands and wonder why they were big and we weren't, and then a year later they were gone, because their fans just moved on."

RUNNING FOR IT

Palmer's fans have proved to be loyal. When she posted that Roadrunner had cut shots of her midsection from a video and speculated that it was because she wasn't a size zero, her fans started what they dubbed a "re-belly-on" and sent pictures of their own stomachs to the label.

While her relationship with Roadrunner was fraught toward the end, she says that everything started out copacetic. "Roadrunner was the only label that was interested in Dresden Dolls," she says. "I sent out packages to everyone—name a label, and I sent them something. In my mind, we were the dream band—self-sufficient, with an audience already."

Unlike some of her formerly major, now-indie contemporaries who simply spew venom at majors, Palmer says she gives credit where credit is due. "They did a fabulous job on the first record," she says. "And I have no doubt we got a huge boost out of it. People think it's weird I signed to a metal label, but in my mind, I looked at the bigger picture and saw that Roadrunner was working with weird bands, non-pop bands, bands with

hardcore followings, and it made sense."

With the second Dresden Dolls album, the relationship began to unravel. "The straw that broke the camel's back was when I went in to meet with the head of the label and he asked me to make a mainstream pop record," she says. "Now, I'm a good pop songwriter, and I might well make a pop album someday. But if I do, it'll be on my own terms."

She campaigned, very publicly, to be dropped, and after a period of time the label realized it wasn't seeing eye to eye and accommodated her request to go on her own, a source close to the situation says. Roadrunner does retain the rights to future Dresden Dolls releases.

HAPPY CAMPER

When it came time to release her Radiohead covers album, Palmer decided to team up with Bandcamp, a relatively new e-commerce platform for musicians. Palmer says she calculated the minimum she would need to break even on each album, including paying publishing to Radiohead and covering her own costs, and arrived at a base figure of 84 cents.

She advertised that number as the base donation, adding that buyers were free to contribute more. She also sold vinyl copies of the album for \$20 and devised a number of other fixed-price packages, including T-shirts for \$20; a \$35 pack with vinyl, a shirt and buttons; and a \$250 pack with vinyl, a shirt, a ukulele hand-painted by Kayla Oberlin, a signed photo, a mai tai glass, poster and other goodies.

In addition, she put together a \$1,000 package with vinyl, a shirt, a ukulele hand-painted by Palmer, a phone call with Palmer, an original song by Palmer based on the buyer's suggestion, a signed photo, glass and poster. She also created a second package that contained all the content in the \$1,000 pack, plus a one-of-a-kind iPhone 3GS with exclusive content, that also cost \$1,000. Within 24 hours, everything was sold out save for the shirts and one of the \$1,000 packages.

Even though 84 cents was the minimum, Palmer says the average donation was about \$5 per EP. "Once you type in 84 cents, it looks like such a paltry number, and people want to bump it up," she says. "They know the money is going to me, and that makes it easier to increase the amount."

She adds that for previous albums, she has been open about telling her fans to simply find her music for free online and support her by buying merch and coming to shows. "People come up to me at shows and say they downloaded my album or got it from a friend, and then they hand me money," she says.

While Bandcamp is not the only service that provides an e-commerce platform for bands, co-founder Ethan Diamond says the site is well-suited for artists like Palmer. "We provide fulfillment of digital audio, and we can provide different kinds of audio files," he says. "We are like Etsy in that we provide the interface for sales of physical product and then artists can choose to contract out the fulfillment or do it themselves. And artists can see the data we collect on a dashboard."

Bandcamp takes a 15% commission on digital sales and 10% on physical sales.

"Amanda has been successful using this platform, but that doesn't mean smaller artists can't also do well," says Sean Francis, Palmer's director of new media, marketing and promotion. "The real danger comes when someone sees what Amanda is doing and decides to just follow the model. Things work for different people in different ways, and the worst thing you can do is just blindly follow a model because it has worked before. The smartest thing any band can do is throw out the rules and just listen to their fans."

Palmer says that she's content with where her fans have led her. She's currently preparing for a performance as the MC in a production of "Cabaret" at Boston's American Repertory Theater that will run in September and October. She adds that while she's not getting rich, she's able to pay her bills with the income from sales and touring.

"People have asked me about Lady Gaga, and while she's great, I have no desire to do that," she says. "People need to get out of this old mind-set about fame being some sort of game you can win and look at ways for musicians to make sustainable, middle-class incomes. I'm focused on my audience and art, not being a flash in the pan." ■■■

'People need to get out of this old mind-set about fame being some sort of game you can win.'

—AMANDA PALMER



A GRAND DON'T COME FOR FREE

What does \$1,000 get an Amanda Palmer fan? From left: a T-shirt, a ukulele hand-painted by Palmer, a vinyl copy of her album of Radiohead covers, buttons, a signed photo, a poster and a glass. Not pictured: a song written by Palmer for the buyer, a phone call from Palmer and, in some packages, an iPhone 3GS with exclusive Palmer-related content.





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Safe as houses:
RAY LaMONTAGNE
(second from left) with
THE PARIAH DOGS

FOLK BY COURTNEY BALDASARE

DOG DAYS

Ray LaMontagne Takes The Reins For 'God Willin' & The Creek Don't Rise'

When it was time for Ray LaMontagne to begin recording his fourth album, the location he chose came as a surprise to absolutely no one. Long known as something of a recluse who prefers the comforts of his home in western Massachusetts to hitting the road, LaMontagne summoned his backing band the Pariah Dogs to his 23-room farmhouse and spent two weeks recording "God Willin' & the Creek Don't Rise," due Aug. 20 on RCA.

LaMontagne also took over production duties, but that doesn't mean he takes full credit for the album—he's releasing the record under the name "Ray LaMontagne and the Pariah

Dogs," another first.

Mick Management founder/president Michael McDonald, who has managed LaMontagne from the beginning, believes all the changes are for the best.

"To me, the biggest difference is his approach to the record, and really the confidence that he's shown on this to produce it himself, to do it at his house, to write all the material, present it to the band and record it soon thereafter," he says. "He's breaking new ground for himself with the melodies that he's singing, but also the way he's using his voice."

According to Nielsen SoundScan, LaMontagne's first studio album, "Trouble" (2004), has sold 529,000 copies, and the follow-up, 2006's "Till the Sun Turns Black," 296,000. His most recent release, "Gossip in the Grain" (2008), has sold 345,000.

"What's exciting to watch is people discovering him on the second album, and then going and rediscovering the first album. Or people finding out about him on the third album and then being able to rediscover the catalog," McDonald says. "It's such a treat when you find an artist a few albums into their

career, and then go back and see what you missed when it was current and to have such a bulletproof body of work."

"God Willin' & the Creek Don't Rise" is a continuation of the raw, rustic folk-blues that has earned LaMontagne much praise. Some tracks, including first single "Beg Steal or Borrow" and "New York City's Killing Me," wouldn't have sounded out of place on earlier efforts. But other songs, including "Old Before Your Time" and "Devil's in the Jukebox," are more twangy and showcase the Pariah Dogs' contribution.

LaMontagne will hit the road in mid-August with David Gray, but fans shouldn't expect much of a dog-and-pony routine between tracks. "I always felt, as a listener at a show, that when there was too much banter between the artist and the audience that it detracted from the show," he says. "I more enjoyed shows where the guys came out and they just played."

McDonald says the pairing with Gray makes sense, and despite this summer's troubling touring numbers, he's optimistic about the turnout. "Both of them have such devout fan bases that I think most fans are aware of the

other. I think we'll do well, because we've got two incredibly talented artists and a totally reasonable ticket price," he says.

According to RCA senior VP of marketing Aaron Borns, the label has significant plans to market the album, including a redesign and relaunch of RayLaMontagne.com. "His websites, in the past, have been more sort of purely informational, and now we're looking to have it be a hub and an opportunity for fans to post themselves about their passion for Ray," Borns says.

Borns adds that the label is relying on LaMontagne's skills as a storyteller to sell the album. "With him, it's less a question of targeting and more just telling the story of what this particular record means to him," Borns says.

"Every song is different. Some songs are more visceral and personal and some aren't," LaMontagne says. "And some just have bits and pieces of personal truths. But really, what matters is the emotional truth of the song. If it's honest, if it's real, those are things you can't fake. I'm just trying to craft a song that will last."

MARK SELIGER

LATEST BUZZ

>>>'GLEE' REVEALS MUSIC FOR NEW SEASON

Susan Boyle and the music of Paul McCartney will be featured in the new season of TV musical comedy "Glee," joining a growing list of performers eager to be associated with the hit show. "Glee" creator Ryan Murphy said Aug. 2 that Boyle—who found unexpected fame on the show "Britain's Got Talent" last year—would appear in a Christmas-themed episode. She is expected to play a high school lunch lady. (Boyle is reportedly recording a Christmas album.) Murphy also said that McCartney had written the show suggesting his music be included on "Glee," which features a bunch of misfits in a high school choir. "I received some fantastic mixed tapes from Paul McCartney a couple of weeks ago," Murphy said. "I thought I was being punked."

>>>GAGA ADMITS TO DRUG USE

In the cover story for Vanity Fair's September issue, Lady Gaga says that she occasionally does cocaine. The singer admits that she uses the drug "a couple of times a year" but doesn't condone drug use to her fans because it has "led to disaster" for her in the past. Gaga also reveals that she avoids having sex for fear of losing her creative drive. "I have this weird thing that if I sleep with someone they're going to take my creativity from me through my vagina," she says.

>>>T.I., DJ JAZZY JEFF MARRY LONGTIME LADIES

Rapper T.I. wed longtime girlfriend Tameka "Tiny" Cottle July 31 in Miami. After the wedding, the couple celebrated their nuptials in two more cities, Atlanta and Las Vegas. Also, Philly rap legend DJ Jazzy Jeff (real name: Jeffrey Arnold Townes) married fiancée Lynette Jackson July 31 in Jamaica, tweeting afterward, "Yeah to Mr n Mrs Townes."

Reporting by Jason Lipshutz and Reuters.



Love story:
JENNY & JOHNNY

ROCK BY JILLIAN MAPES

The Weather Outside Was Frightful

But The Result Of Jenny & Johnny's Winter Collaboration Is Delightful

When indie rock lovebirds Jenny Lewis and Johnathan Rice went into the studio together last winter, they were killing time and trying to stay warm during the worst winter Omaha, Neb., had seen in 123 years. But what began as a lark grew into a full-fledged album—and came as a pleasant surprise to their label, Warner Bros.

"Nobody told us to make this record, nobody told us to start a new band, and nobody even knew we were doing it," Rice says. "We just wanted to record some songs together, and if we were underwhelmed by the results, we would just keep it to ourselves."

But they wound up being overwhelmed by the outcome, and now the couple's folk-meets-surf-rock album, titled "I'm Having Fun Now," will see the light of day Aug. 31 under the name Jenny & Johnny. News of the collaboration emerged online in late May, but it came as no surprise to fans. Lewis, originally of Rilo Kiley, and Rice spent the latter half of the 2000s touring together and playing on each other's solo records.

"People know Jenny Lewis and Johnathan Rice, but they didn't know that Jenny & Johnny are those two people," Warner Bros. Records marketing director Brant Weil says. "Once we established that, we started marketing Jenny & Johnny as its own entity while still drawing from their separate fan bases."

Reaching existing fans is a struggle when artists take on side projects, but instead of beating fans over the head with it, Warner Bros. took an approach that seems as serendipitous as the album itself.

"We want to pique people's curiosity by keeping a casual feeling," Weil says. "Our approach was to say to fans, 'Here's a website, here's a

song or two, now here's the whole album.' The title of the record really says it all."

Fans got a taste of this strategy in late June when Lewis announced via Twitter that the duo would give away a limited number of 7-inch singles at a Los Angeles barbershop. The location was a wink at the single's title, "Scissor Runner." A second single, titled "Big Wave," arrived two weeks later, as did a new giveaway—several hundred cassettes (the act chose the format just for fun) were distributed July 10 at Mollusk Surf Shop in Venice Beach, Calif.

With a no-pressure artistic approach and a marketing strategy to match, it's fitting for "I'm Having Fun Now" to sound as breezy as a drive down California's Pacific Coast Highway. While the birth of "I'm Having Fun Now" occurred in Conor Oberst and Mike Mogis' ARC Studios in Omaha during a blizzard last winter, Lewis says the album's conception traces back to her and Rice's West Coast home base.

"We started recording in L.A. with Pierre de Reeder from Rilo Kiley, who just started a little studio out in the [San Fernando] Valley," Lewis says. "We set the tone of the songs out here and took it with us on our road trip to Omaha, where we realized this was actually an album."

Lewis and Rice enlisted the help of longtime friends like de Reeder and Mogis (who engineered the album), but "I'm Having Fun Now" is self-produced. As for the future of Jenny & Johnny (the band, not the couple), the future is, like everything else, casual.

"Autonomy is very important in the life of a songwriter," Lewis says. "There are no rules in our collaboration, so we'll just see how it unfolds." ■■■

COUNTRY BY DEBORAH EVANS PRICE

MEET MARTY

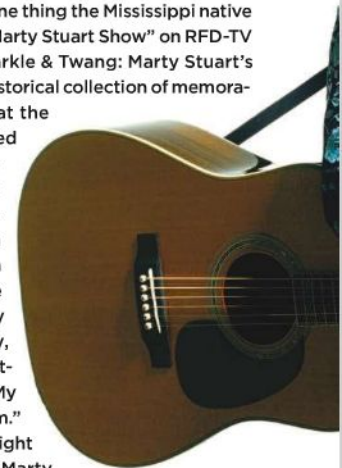
The Multitalented Marty Stuart Returns To His Roots

After four decades in country music, Marty Stuart has every right to just kick back. Instead, he's striking more deals than ever, making sure his new project, "Ghost Train: The Studio B Sessions," out Aug. 24 on Sugar Hill Records, is everywhere from TV to bookstores to museums.

Promoting the album is just one thing the Mississippi native has on his plate. He hosts "The Marty Stuart Show" on RFD-TV and has earned kudos for "Sparkle & Twang: Marty Stuart's American Musical Odyssey," a historical collection of memorabilia that has been displayed at the Tennessee State Museum. A noted country music historian, Stuart's photography book, "Country Music: The Masters," features a powerful cover image of Johnny Cash shot just days before his death in 2003. He is also going to be the subject of a documentary directed by Jason Hatley, whose previous work was the critically acclaimed "Ain't It for My Health: A Film About Levon Helm."

"So much of our marketing right now depends on visibility, and Marty understands that and has been cultivating that in his own career already," says Molly Nagel, Sugar Hill Records senior director of artist development. "He came to the table ready and armed with things like RFD-TV and 'Sparkle & Twang,' his visibility in the media as an expert on country music and all those elements."

For Stuart, "Ghost Train" represents a homecoming in several ways. It reunites him with Sugar Hill, the label that released 1982's "Busy Bee Cafe." He also recorded his new album in



SOUNDTRACK BY ANN DONAHUE

Pilgrim's Progress

Beck, Broken Social Scene Provide New Music For 'Scott Pilgrim' Soundtrack

Pity poor Scott Pilgrim.

He's met the girl of his dreams, even though the fact that she changes her hair color without warning is a little disconcerting to him. But now he has to defeat her seven evil exes in order to win her heart. Worse yet, his lady troubles are causing drama with his band.

The soundtrack to the Universal film "Scott Pilgrim vs. the World" (ABKCO) is due Aug. 10, three days before the film's release. (The score, composed by Nigel Godrich and also released by ABKCO, will street the same day.) Based on the

graphic novels by Bryan Lee O'Malley, the movie is the summer's most music-oriented offering, with action taking place in the bars, clubs and other-worldly battle-of-the-bands outposts of Toronto.

"This soundtrack, in my opinion, has more potential than a lot of movies I've seen lately to move some records," says Mike Knobloch, Universal Pictures president of film music and publishing. "[ABKCO] really got it and would commit to not just doing a standard job of releasing a soundtrack concurrently with the release of



Back to his roots: **MARTY STUART**

Nashville's historic RCA Studio B, where he recorded his first session at age 13 after starting his career a year earlier.

"Ghost Train" is also a return to his traditional country roots after exploring Delta gospel on 2005's "Soul's Chapel," Native American sounds on 2005's "Badlands: Ballads of the Lakota" and bluegrass on 2006's "Live at the Ryman," all released on his own Superlatone Records.

"It's not about the past," he says of the traditional country fare on "Ghost Train." "It's about writing a brand-new chapter."

The album, which he recorded with his band, the Fabulous Superlatives, also includes a duet with his wife, Grand Ole Opry star Connie Smith, on "I Run to You." He first met Smith when he was 12 and told his mom he was going to marry the famous singer. "It took 25 years to figure it out, but it worked," he says.

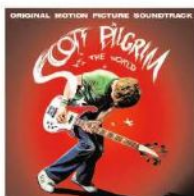
The album also features "Hangman," a song he wrote with Cash mere days before he died. Stuart had just taken a private tour of Folsom Prison, where Cash recorded his landmark live album. "I started talking about what a rotten job it must have been to be a hangman," Stuart says. "We got to talking about the misery that a man in that position would take home with him at the end of every day."

Stuart's new release will also gain exposure from a deal with Nashville's Davis-Kidd Booksellers. He'll serve as a country music "curator" for the retailer, including recommending the top 100 country albums of all time.

"It's wonderful when country radio is on-board but when that goes away, I've had to find any way possible to get the message out," Stuart says. "Davis-Kidd is really giving traditional country music full [exposure] and I get to pick out all my favorites, all the essentials that I would recommend to somebody that had never heard of country music before. It's pretty awesome and I'm going to take a photo exhibit down there, put up a few costumes and really trick the place out." ...

the film theatrically, but to actually put together the most commercial record possible."

Promotion for the film and the soundtrack ramped up with a "Scott Pilgrim" panel July 22 at Comic-Con in San Diego. A "Scott Pilgrim Experience" room was unveiled at the Hilton Hotel in the city's Gaslamp Quarter



adjacent to the convention center, in which DJs spun while director Edgar Wright and stars Michael Cera, Mary Elizabeth Winstead and Anna Kendrick customized T-shirts for fans. The outside of the Hilton was wrapped with a multiple-story "Scott Pilgrim" billboard that was visible to passengers in planes landing at Lindbergh Field, five miles away.

Despite frequently confusing "music" with "noise," the songs for Scott Pilgrim's down-

trodden band, SEX BOB-OMB, were written by Beck, while Broken Social Scene wrote the tunes for competing speed metal band Crash & the Boys.

"It's very much in the raw, garage rock, three-piece sort of sound," Wright says of SEX BOB-OMB. "When Beck recorded his tracks we sent him lots of artwork from the books so he could put it around his studio and get the vibe of the characters."

The 19-track soundtrack includes four songs by Beck-as-SEX BOB-OMB, but in the film, the actors sing the vocals because Beck's voice was too distinctive, Wright says.

Broken Social Scene-as-Crash & the Boys contribute two songs to the soundtrack, and the Toronto natives appear in the movie. "I think they

really enjoyed the challenge doing something that was completely different," Wright says. "They do, like, dreamy rock anthems, and these are like 14-second songs."

Other cuts on the soundtrack include Frank Black's "I Heard Ramona Sing," the Rolling Stones' "Under My Thumb" and an unreleased track by Metric, "Black Sheep."

"Even though there's a bazillion people involved in this process, every single song is absolutely what Edgar wanted," says Kathy Nelson, the film's music supervisor. "A lot of the directors I've had the privilege to work with have been really intense music lovers, whether it was Jonathan Demme, Ridley Scott or Spike Lee—these guys and Edgar are on the very top of the list. He goes to see these bands, he wants to meet them, he e-mails with them. Most of my job was keeping up with him." ...

6 QUESTIONS

with **PHILIP SELWAY**
by **MICKY NOONAN**

Following in the footsteps of Ringo Starr, Dave Grohl and Phil Collins, Radiohead's Philip Selway is the latest big-name drummer to step out from behind his kit and make a solo record, trading in his drums for a guitar and a mic. His debut album, "Familial"—set for release Aug. 31 on Nonesuch Records in the United States and a day earlier in the United Kingdom on Bella Union—features collaborations with Lisa Germano, Soul Coughing's Sebastian Steinberg and Wilco's Glenn Kotche and Patrick Sansone.

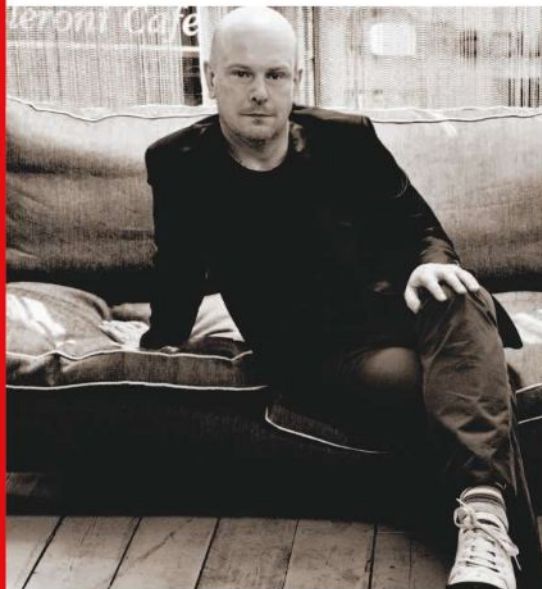
"It's a world apart from what I do in Radiohead," Selway says of the album's pared-down, acoustic sound. As he prepared for solo dates in August and September, he spoke with Billboard about the record—and Radiohead's future.

1 Why record a solo album now?

It's had a very long gestation period. It's something that grew out of stuff I was writing on the road and in my own bedroom, going back about seven or eight years. These fragments of music gained a head of steam, and I reached a point where I came to see their potential as a collection of songs that I couldn't see working for Radiohead.

4 Was there anything you found problematic about solo songwriting?

My first attempts at singing didn't marry up with what I thought I was doing. There was a lot of trial and error, finding something that was musical and conversational at the same time. Also, when I was writing the tunes, I didn't hear drum parts. It was a bit worrying; it made me question my credentials as a drummer—"Why can't I think of drum parts?!" But Glenn had ideas and that freed me up to concentrate on the songwriting side of things.



5 Radiohead famously fell out with EMI, so why put your solo record out on a major in the United States?

My overriding sense of signing with Nonesuch is that they're music lovers and they have an amazing roster—it felt like a very good home for the music. When we released "In Rainbows" on our own as a download, we went in with the intention of doing something that had a very fast turnaround, and that felt exactly like the music we'd produced. In no

2 How did you get Lisa Germano and your other collaborators onboard?

Both me and [Radiohead bandmate Ed O'Brien] were invited to be part of Neil Finn's project, 7 Worlds Collide, in 2001. In 2008, he invited loads of songwriters and musicians to put together a show as a fund- and awareness-raiser for Oxfam, so I got to know Lisa through that, and Sebastian and Glenn.

way could we have foreseen the way the idea took off.

3 Did you enjoy collaborating?

It was brilliant actually. Left to my own devices, I wouldn't have taken the album where it is. I wanted to keep that intimacy and space but keep it from being sentimental or twee—one of the worst crimes in music. Working with Lisa and Seb and Glenn and Pat brought these very distinctive voices but kept the delicacy of the music.

6 It's been almost three years since "In Rainbows" was released. What is Radiohead up to at the moment?

We're working on new material, but we're not rushing and not sure when it will be finished. We work for fairly intense chunks of time, then step away from it in order to come back with fresh ears. Those times away from each other definitely help the process. For so many years, our reference points were just each other, which is the nature of being in a band, really. But it's good to go and have the experience of playing with other musicians; it opens your eyes to different techniques and approaches to music. ...

ALBUMS

LATIN

IVY QUEEN

Drama Queen

Producers: various
Machete

Release Date: July 13

Ivy Queen is the reigning diva of reggaeton—in fact, she's the only female in the genre who's a household name. In a male-dominated field filled with booty talk and braggadocio, Ivy Queen alone has carried the banner for pissed-off, heartbroken and betrayed females. While her latest album, "Drama Queen," isn't much of a departure in subject matter for her, the set presents a more diverse range of musical styles, from bachata to R&B to even a poppy ballad ("Cuando") that's filled with a longing more honest than most of what's heard on commercial Latin radio. Highlights include "Cansada," where Ivy Queen's alto singing voice and nimble rapping are shown to best effect, and "Aya Aya," an otherwise conventional dembow beat flanked by the sounds of a sitar.—*ABY*

ENRIQUE IGLESIAS

Euphoria

Producers: various

Universal Republic/Universal Music Latino

Release Date: July 6

Enrique Iglesias' first almost fully bilingual album, "Euphoria" (the standard version includes six tracks in Spanish and four in English), is a cohesive set within the confines of two languages and a vast array of collaborators. They range from Pitbull in the ubiquitous dance single "I Like It" to Akon in the reggae-tinged "One Day at a Time" to Juan Luis Guerra in the romantic, bachata-laced Spanish lead single, "Cuando Me Enamoro." For production, Iglesias taps longtime collaborator Carlos Pautar and RedOne to deliver an international club sound. Although Iglesias is known in many circles as a crooner, here he jumps into dance with both feet—even "No Me Digas Que No" (featuring Wisin & Yandel) eschews the duo's reggaeton in favor of uptempo club beats. Even when Iglesias gets introspective (on the sparse track "Dile Que," sung mostly over acoustic guitar) there is a sweet innocence to the interpretation, and the end



IRON MAIDEN

The Final Frontier

Producer: Kevin Shirley
UMe

Release Date: Aug. 17

Iron Maiden knows how to make up for lost time. Four years after "A Matter of Life or Death"—the longest wait for a new album in the British metal heroes' 35-year history—the sextet delivers its longest outing yet (more than 76 minutes), a loosely thematic 10-song opus that features some of Maiden's most ambitious and intricate work. Recorded at Compass Point Studios in the Bahamas, where the group also made some early favorites, its latest set, "The Final Frontier," boasts just one track that runs less than five minutes and five that weigh in at more than eight. Those include the suite-like bookends "Satellite 15 . . . The Final Frontier" and the epic album closer "When the Wild Wind Blows," based on an apocalyptic graphic novel by Raymond Briggs. The delicately crafted "Coming Home" is Maiden's most effective power ballad ever, while "The Man Who Would Be King" delivers a slice of medieval mayhem. And the jam section during the cut "Isle of Avalon" suggests a metal take on the Grateful Dead. With all that, "The Final Frontier" boldly goes where few metal bands have gone before.—*GG*



result of the song—and the album—feels light, but not superficial. "Euphoria" aims unabashedly for all-out fun, and that's why it works.—*LC*

POP

TRACY BONHAM

Masts of Manhatta

Producer: Tracy Bonham
Engine Room Recordings

Release Date: July 13

After some success in the mid-'90s and a five-year wait since her last album, Tracy Bonham returns to listeners' radars with her fourth set, "Masts of Manhatta." The album opens with "Devil's Got Your Boyfriend," a tango on which Bonham takes the role of a modern, sultry female singer/songwriter. But the song, which focuses on twisted romance, is the only distally themed cut on the set. The remaining lyrics reflect the recent maturation of Bonham's personal life, most notably finding such feelings are manifested on "When You Laugh the World Laughs With You," a smooth track full of catchy vocals that show off Bonham's violin prowess. And her conflict between fast- and slow-paced living is evident on the sobering number "We Moved Our City to the Country," an ode to the

woes of urban life that's littered with references to Home Depot, ringtones and bitmaps. Full of attractive instrumentation and unflinching charming lyricism, Bonham's collection brings a sophisticated quirkiness to the femme alt-pop table unseen for quite some time.—*CB*

ROCK

GREAT BIG SEA

Safe Upon the Shore

Producers: Steve Berlin,
Great Big Sea
Great Big Sea

Release Date: July 13

On Canadian folk-rock act Great Big Sea's 10th studio album, "Safe Upon the Shore," the nearly 18-year-old band rediscovers its Newfoundland musical roots with accent-ridden anthems of nostalgia and relationships. "Dear Home Town" is a catchy, poppy ode to the things that may have once been important, but got lost in the shuffle of a fast-paced life, while "Follow Me Back" is a Canadian drinking lullaby with airy vocals and lovesick lyrics threaded with simple, sweet guitar. "Safe Upon the Shore" is an inviting, home-grown album, but certain songs overstep their sentimental boundaries. In the unconvincing cut "Yankee Sailor," lead vocalist Alan Doyle falls back on 10-

cent lyrics like, "If I could see you across the water/I'd say America is beautiful tonight." The set also boasts lyrical contributions from actor Russell Crowe (a friend of Doyle's) on the country-soaked song "Hit the Ground and Run." Ultimately, "Safe Upon the Shore" satisfies the balance between modern and traditional Celtic sounds, but doesn't offer anything out of the ordinary.—*CB*

ALEJANDRO ESCOVEDO

Street Songs of Love

Producer: Tony Visconti
Fantasy

Release Date: June 29

Given Alejandro Escovedo's struggles in the early '00s with near-fatal health problems, we should be grateful that the man is simply alive, much less making music as vibrant as what's found on his



M.I.A.

Masks of Manhatta

Producers: Rusko, Diplo, Blaqstarr,
M.I.A.

N.E.E.T./Interscope Records

Release Date: July 13

Anticipation was feverishly high for M.I.A.'s third album, "Masks of Manhatta," and why shouldn't it have been? Aside from finally breaching the U.S. pop charts with "Paper Planes" in 2008, Maya Arulpragasam has founded her career on a seamless pattern of musical innovation. If 2007's "Kala" rearranged the jungle beats of 2005 debut "Arular" into a sweaty stomp, "Masks of Manhatta" blasts M.I.A. into outer space and lets her explore otherworldly electronic arrangements. "Tequilla" is a seven-minute raver full of violent blips and vocal snippets, while "Born Free" commits to straight-faced rock and a screw-you attitude. There are flashes of brilliance throughout, notably the bouncy single "XXXO" and the Diplo-assisted pop track "Tell Me Why." But most of the album's production is so abrasively busy that it pummels M.I.A.'s vocals into the background. "All I ever wanted was my story to be told," her echoing voice confesses on the song "Story to Be Told." Although "Masks of Manhatta" is an undeniable testament to M.I.A.'s inventiveness, the set is so jam-packed with beats that any statement that she's making gets lost in translation.—*JL*



CROWDED HOUSE

Intriguer

Producers: Jim Scott, Neil Finn
Fantasy

Release Date: July 13

The urgent rocker "Saturday Sun" is a rousing, if somewhat misleading, way to open Crowded House's sixth studio album. A collection of moody, meditative numbers that gradually reveals its charms after successive spins, "Intriguer" feels far removed from the more radio-ready fare of the band's early years. But that'll suit frontman Neil Finn's core fan base just fine, particularly those who treasure his introspective solo work and his Finn Brothers projects with sibling Tim. "Archer's Arrows" throbs with righteous anger, while songs like "Falling Dove," "Twice If You're Lucky" and "Even If" evoke a sense of yearning and loss, without veering toward despair. And on the stand-out track "Isolation," Finn duets with his wife, Sharon, for a subdued meditation on solitude before the whole thing gives way to a cathartic fade-out featuring stinging guitar lines from son Liam. Through it all, Finn's durable songcraft never fails to enthrall.—*LH*

THE BILLBOARD REVIEWS

SINGLES

latest album. An exhilarating, life-affirming blast of no-bullshit rock'n'roll, "Street Songs of Love" features Escovedo reteaming with famed David Bowie/T. Rex producer Tony Visconti, who also manned the boards for his arresting 2008 album, "Real Animal." Remarkably, "Street Songs" manages to top that earlier effort and includes Escovedo's most accessible work yet. The set is anchored by a trio of hard-driving anthems: "This Bed Is Getting Crowded," "Tender Heart" and "Faith" (featuring Bruce Springsteen), all of them bristling with defiant energy. Other high points include the beautiful ballad "Down in the Bowery" (with Ian Hunter sharing lead vocals) and hook-filled songs like "Silver Cloud" and "Undesired," which will find a home at rock radio if there's any justice in the world.—*LH*

FOLK

SUN KIL MOON Admiral Fell Promises

Producer: Mark Kozelek
Caldo Verde Records
Release Date: July 13
Sun Kil Moon principal member Mark Kozelek takes a stripped-down approach on the band's latest album, "Admiral Fell Promises," using only a nylon-string guitar to deliver the 10-song set. The slow drawl and masterfully rendered progression of the song "Sam Wong Hotel" is proof enough that Kozelek should go down as a modern folk legend. The artist slips in a few vocal tricks during the 60-minute set, sometimes dropping his voice to a mumble or whisper, as heard on the track "The Leaning Tree." Kozelek's voice disappears before the end of a line in the song

("Scattered relics of your loves/Lying around your dusty . . ."), leaving the remaining words open to interpretation. His Bob Dylan-esque voice combined with the hauntingly beautiful arrangement of the classical guitar throughout "Admiral Fell Promises" is hypnotic, trapping listeners in a melancholy spell of wonder.—*MV*

RAP

BIG BOI Sir Lucious Left Foot: The Son of Chico Dusty

Producers: various
Def Jam
Release Date: July 6
For years, Big Boi has played second fiddle to OutKast partner Andre 3000. So Big Boi did what anyone in his position would do: make his presence known. After years of setbacks, splitting with former label Jive Records and facing contractual issues that prevented Andre 3000 from making guest appearances on the new album "Sir Lucious Left Foot: The Son of Chico Dusty," Big Boi delivers an inventive, high-spirited set full of synth-funk signifiers, talk-box flair and snares. The Atlanta rapper combines rock, electro, hip-hop, dubstep, rumba and even classical on tracks like the Scott Storch-produced single "Shutterbugg." The song "General Patton" begins with a sample of an opera performance and showcases Big Boi's bravado as he raps over the loud production, "Get the South dick up out your mouth." And the cut "Tangerine" (featuring T.I. and Khujo Goodie) includes a country-like guitar as tambourines randomly quake throughout, while a breathy Jamie Foxx sings the hook on "Hustle Blood," a smooth R&B jam.—*MC*

POP

BRUNO MARS Just the Way You Are (3:40)

Producers: *The Smeezingtons, Needlz*
Writers: various
Publishers: various
Elektra/Atlantic
Bruno Mars already melted listeners' hearts with cameos on Travie McCoy's "Billionaire" and B.o.B's "Nothing on You," but the 24-year-old Hawaiian takes his dreamy soprano to the next level on "Just the Way You Are," the first single from his upcoming debut album. Over a breezy piano and vaguely hip-hop breakbeat, Mars professes his love for a beautiful girl who occupies his dreams: "When you smile, the whole world stops and stares for a while/Cause girl you're amazing, just the way you are." Mars pens lyrics that aim to make female listeners feel nothing short of perfect in their own skin. With its steady, danceable pulse and singalong chorus, Mars has created a feel-good jam that should establish him as a solo contender in his own right.—*MV*

COUNTRY

DANNY GOKEY I Will Not Say Goodbye (3:50)

Producer: *Mark Bright*
Writers: *L. White, C. Cannon, V. McGehee*
Publishers: various
19/RCA
"American Idol" viewers be-

ANBERLIN Impossible (4:02)

Producer: *Brendan O'Brien*
Writers: various
Publisher: *Primary Wave Music Universal Republic*
From the first note that ripples through "Impossible," Anberlin hooks the listener with the warm-up single from its new album, "Dark Is the Way, Light Is a Place" (Sept. 21). While all of the band's signature flourishes—poignant lyrics propelled by intense drumbeats and multilayered, roaring guitars—are on lock, its talent for exhilarating melodies keeps the formula fresh. That's why "Impossible" sounds so ebullient, even when frontman Stephen Christian chastises a lover whose emotional indifference has shattered his heart to the point of numbness. (A point well-illustrated in the track's stylish video, in which a woman slumps comatose in a chair as her man brutally crashes to the floor next to her.) "Make my teeth clench and my hands shake/Do you ever see what you do to me?" Christian asks before howling his defeat: "Take what you want from me/It means nothing now." As it earns the Hot Shot Debut on Billboard's Rock Songs chart and scales Alternative Songs, "Impossible" just might break the barrier between Anberlin and wider mainstream stardom.—*CT*



DANCE

FLO RIDA FEATURING DAVID GUETTA Club Can't Handle Me (3:52)

Producer: *David Guetta*
Writers: various
Publishers: various
Poe Boy/Atlantic
Flo Rida and David Guetta had just one thing in common before their collaboration on "Club Can't Handle Me"—a penchant for making shamelessly catchy club bangers. The product of their partnership is infectious, so much so that it was selected as the lead single for the soundtrack to dance movie "Step Up 3D." Guetta provides an escalating beat—not unlike the one for the Black Eyed Peas' "I Gotta Feeling"—while Flo Rida delivers the sort of dependable party lyrics that put him on the map. What gives the track an added boost is an unnamed female vocalist, who adds a nice touch by harmonizing with the rapper during the chorus and peppering the track with melodic ad-libs. Considering that Flo Rida's last uncredited featured artist turned out to be Ke\$ha, listeners would be wise to pay attention.—*GL*

came familiar with Danny Gokey's story last year: The young artist's wife, Sophia, died in 2008, shortly before his audition for the show. Gokey now channels that pain and grief into an emotionally riveting performance on this poignant single and the second offering from his debut album, "My Best Days." He sings, "I don't want to feel better/I don't want to not remember/I will always see your face in the shadows of this

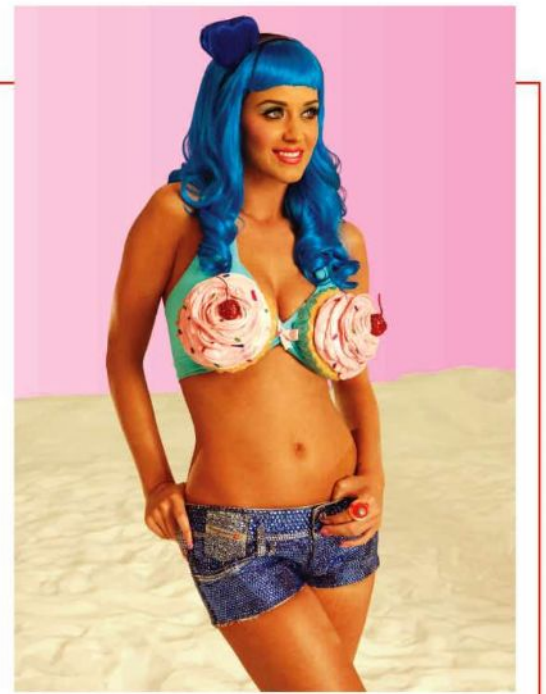
haunted place/I will laugh, I will cry/Shake my fist at the sky, but I will not say goodbye." Gokey knows the meaning of those words all too well, but he delivers a performance that is heartfelt and personal without being maudlin. This beautifully crafted song gives him the chance to share his soulful voice in an especially moving way.—*DEP*



KATY PERRY Teenage Dream (3:47)

Producers: *Lukasz "Dr. Luke" Gottwald, Benny Blanco, Max Martin*
Writers: various
Publishers: various
Capitol

After posting the longest-running No. 1 of the summer with "California Gurls," Katy Perry is in a prime position to release her sophomore pop album, "Teenage Dream." The hitmaker trifecta of Dr. Luke, Benny Blanco and Max Martin is back at the helm on this guitar-driven title track and next single, which brings the rock punch that made Kelly Clarkson's "Since U Been Gone" and Pink's "So What" global anthems. The lyrics allude to young love in its purest form, as Perry goes from cooing sweet verses ("You think I'm pretty, without any makeup on/You think I'm funny when I tell the punch line wrong") to a no-holds-barred chorus: "I'mma get your heart racing in my skintight jeans/Be your teenage dream tonight." Listeners won't need to take much of a chance on this track, as "Teenage Dream" is the latest surefire hit to emerge from Perry and her collaborators' winning formula.—*MM*



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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POP BY GAIL MITCHELL

The New 'Hotel California'

Nightbird Studios Is One Of Los Angeles' Best-Kept Secrets

What do Eminem, Drake, Enrique Iglesias, Ke\$ha, Carrie Underwood and Mike Posner have in common? They and other artists currently in the upper reaches of the Billboard Hot 100 are clients of one of Los Angeles' best-kept secrets: Nightbird Recording Studios.

In today's increasingly do-it-yourself world, commercial studio closings have become the norm thanks to the proliferation of inexpensive digital audio software programs like Pro Tools and GarageBand, allowing artists to churn out their own recordings. But not only is Nightbird Studios staying busy—catering to a growing pop, country and R&B/hip-hop clientele—it's in the midst of expanding its space in the parking garage one floor below the lobby of one of the city's more private, high-end hotels: the Sunset Marquis.

Despite digital audio software's increasing advances, Nightbird founder/owner Jed Leiber says there's still no replacement for the unparalleled

sound quality one can achieve in an actual studio. "As far as I'm concerned," Leiber says, "there are only two schools: bad and good school. Yes, you can do everything at home. But you still need to get outside of there to maximize your creativity, to work with others. The quality is always better then. I am my father's son in that regard."

Dad in this instance is Jerry Leiber. Leiber Sr. and partner Mike Stoller comprise the legendary songwriting/production team behind such classic hits as "Hound Dog" and "Stand by Me." A keyboardist/songwriter/producer in his own right, the younger Leiber has worked with such artists as Aretha Franklin, Jeff Beck and Hall & Oates' John Oates.

In fact, it was a 1993 late-night jam session between Leiber and guitarist Beck in the latter's Sunset Marquis upstairs suite that served as the catalyst for Nightbird. After the guests next door complained they couldn't sleep, hotel GM Rod Gruendyke suggested the pair move their session to the underground garage next to the laundry room. Leiber recalls that the "great vibe" down there sparked the idea of



Making hits: JAMIE FOXX and DRAKE



Sound investment: Nightbird Studios

building a full-fledged studio at the hotel. "I told Rod, 'If you give me some parking spaces, we can make this a wonderful place.'"

Nightbird has since grown into two main suites, Studio A and B, plus an adjacent A room that houses a Yamaha nine-foot Concert Grand Pro/Mark IV Disklavier. All the rooms were designed by noted Hollywood Bowl acoustician George Augspurger. A \$500,000 modernization in 2007 included the addition of mahogany wall coverings ("The most important thing is the sound of the room," Leiber says) and a 120-inch projector screen.

The state-of-the-art studios—paired with the hotel's reputation for privacy plus such amenities as 24-hour room service and massage/spa treatments—has attracted such acts as Green Day, Lil Wayne, Usher, Trey Songz, Mary J. Blige, Madonna, Jamie Foxx and Heart (for a live podcast). Nightbird has also hosted such producers as Dr. Luke and No I.D. and actor Forest Whitaker, who recorded voiceovers for an IBM commercial.

While Leiber declines to divulge specific studio rates, he says potential clients can build their own budgets. "It used to be that studios had book

rates," he adds. "But with today's economy and the state of the music industry, you need to be flexible."

Despite those issues, Leiber is forging ahead with his expansion plans. He's looking to add a video editing room, smaller production rooms and possibly separate lounges for artists who may not want to go upstairs to the hotel. Down the road, he'd love to add another amenity: broadcasting on a frequency so an artist lying at the pool can listen to a mix and then relay his or her thoughts to the engineer.

Leiber says, "That would be the 'Hotel California,' next chapter." ●●●

BRIGHT LIGHTS

Pop/rock band Neon Trees shines bright this week on the Billboard charts as its single, "Animal," claws its way up various tallies.

This week, the track not only debuts at No. 38 on the Mainstream Top 40 chart but also rises 70-54 on the Billboard Hot 100 and 63-47 on Hot Digital Songs. With 31,000 sold last week, according to Nielsen SoundScan, that marks the track's best sales frame yet. So far, the song has sold 346,000 downloads since its January release.

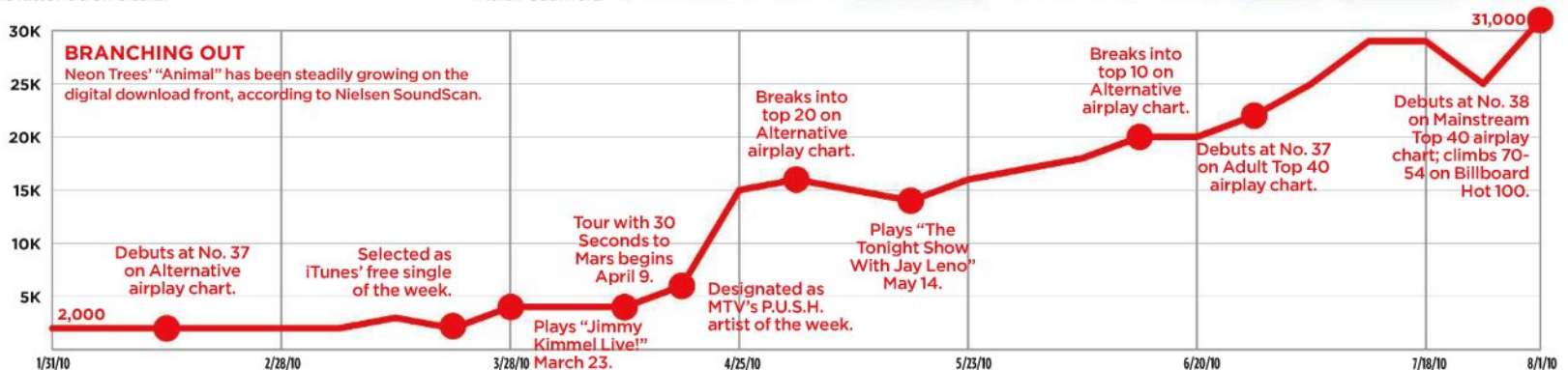
The tune first dented a Billboard chart in February, when it entered the Alternative airplay tally at No. 37. This week it rises to a new high of No. 3. It concurrently breaks into the top 20 on the Adult Top 40 list, inching up 23-20 in its sixth week. In addition, the band's "Habits" album sees its best sales week since April, as it shifts nearly 3,000 copies (up 2%) and rises 7-5 on Heatseekers Albums.

Neon Trees has been touring all year and will rejoin 30 Seconds to Mars for the latter's trek Oct. 2.

—Keith Caulfield



Animal magnetism: NEON TREES



When Worlds Collide

'Leverage' Actor Christian Kane Draws Attention To Bigger Picture Debut

When an actor/singer's two worlds collide, it often spurs chart action. And Christian Kane is the latest example. The country rocker performed "Thinking of You" on the July 18 episode of his TNT series "Leverage" and watched the ballad bounce up to a No. 22 peak on Billboard's Country Digital Songs chart. His self-titled EP stands at No. 67 this week on Top Country Albums.

"I've been playing music longer than I've been acting," says Kane, who co-stars on "Leverage" as Eliot Spencer. He also acted and sang on another TV series, "Angel." Though he says country radio programmers are sometimes reluctant to embrace actors entering the format, the Oklahoma native views his dual career as a plus.

"I've been given a gift—a 6 million-person billboard on Sunday nights. Most [artists] can't reach that many people," says Kane, who co-wrote "Thinking of You" with Blair Daly. "To be able to showcase both of my careers in one episode was great. It boosts everything."

Kane is signed to Nashville-based Bigger Picture Group and EMI Music Publishing. His self-titled, five-song EP was released in March; a full-length, yet-untitled album is slated for Oct. 26 through WEA. Kane's debut set was produced by rock legend Bob Ezrin, known for his work with



Double duty: CHRISTIAN KANE

Pink Floyd, Aerosmith and Peter Dinklage, and Jimmie Lee Sloas, whose credits include Garth Brooks and Keith Urban.

Kane will wrap the third season of "Leverage" Aug. 14 in Portland, Ore., and immediately hit the road on a radio tour in support of official lead single "The House Rules." Academy Award winner and "Leverage" co-star Timothy Hutton is directing Kane's new video.

The singer says "The House Rules" is more representative of his style than the ballad he performed on the series. "I was living in Los Angeles playing country music," he recalls. "When you play the Viper Room on country night and sing a ballad,

you lose the crowd. You've got to keep rocking. So my music is not your normal country; it's got a little rock'n'roll. It used to be frowned upon, but Jason Aldean and Big & Rich kicked open the door."

Bigger Picture partner Bob Cahill says the "Thinking of You" exposure will help set up Kane's new single. "When you have an opportunity to be in front of millions validating a guy's performance skills, obviously you want to do it," he says. "TNT and the show's producers felt that track was appropriate for the episode's storyline. We were happy just to have the opportunity, and it worked. His social networking numbers are off the charts as a result."



TURNING GREEN

DJ culture isn't inherently green. Its artists shuttle about in jet planes, fans produce millions of empty water bottles, and there's no unplugged option. But Italian-born DJ/producer Benny Benassi is challenging the status quo with an ambitious concept: He'll play five California cities in 10 days, using only a bicycle to travel.

The environmental message is obvious. However, Benassi and his team are also using the 500-plus-mile journey to "change how artists engage fans on a tour," says Joe Rosenberg, tour coordinator at AM Only, Benassi's booking agency.

The Benny Benassi Bike tour will kick off Sept. 10 at San Francisco's Ruby Skye, hit Santa Cruz's Catalyst Club, Santa Barbara's Tonic and Los Angeles' Music Box before ending Sept. 19 at San Diego's On Broadway. Benassi's fifth album, "Spaceship" (Ultra)—with guests Kelis, Gary Go and the Black Eyed Peas' apl.de.ap—will follow Sept. 24.

Fans can join the DJ on the road, at the venues and online. AM Only has contacted local biking groups to meet Benassi outside city limits and ride into town with him. They're exploring placing bike valets at the venues, making it easier for fans to take two wheels to the shows. Fans will be able to track Benassi in real time via an active stream of images on a custom microsite with a GPS feature. A separate film crew—also on bikes—will shoot a documentary film of the tour.

"Traveling by plane all the time, I wanted to see what touring would be like from another point of view," lifelong cyclist Benassi says. "I thought it would be a challenge and, at the same time, give me the opportunity to promote cycling and healthy living. It's eco-sensitive too, and that means a lot to me."

Benassi's career has been on a steady ascent since 2002's "Satisfaction," a robotic interpolation of the Rolling Stones classic that rocked the clubs and landed in a Burger King TV spot. His unmistakable electro-crunch style and affable nature helped him become hot on the touring circuit. He won the Grammy Award for best remixed recording in 2008 for Public Enemy's "Bring the Noise." Benassi also co-produced two tracks on Kelis' new "Flesh Tone" set.

"Fans want something that's authentic, and Benny is the poster child for authenticity," Rosenberg says. "He's doing this tour because he loves biking and wants fans to have a new experience." —Kerri Mason

BUILDING BLOCKS

On the road for the last two years, Stereo Skyline! is watching its hard work pay off. The Long Island, N.Y., pop-punk band's first album, "Stuck on Repeat" (Columbia/Sony), debuted at No. 4 on Billboard's Heatseekers Albums chart, selling 4,000 copies in its first week, according to Nielsen SoundScan. "Repeat" is the follow-up to the group's 2008 self-titled EP.

"I didn't want our fans to be disappointed in any way, but I wanted them to grow with us," lead singer/guitarist Kevin Bard says of the group's first full-length album. He and bandmates Rob Michaelson (drums), Brian Maddox (bass) and Clayton Johnson (guitar) collaborated with producers S*A*M & Sluggo, Blake Healy of Metro Station and Adam Schlesinger of Fountains of Wayne.

To promote the album's sunny, tweeny vibe, Columbia/Sony sought "key partnerships," according to Columbia VP of marketing Milo Pacheco. MySpace held a video and

album premiere, while clothing retailer Hot Topic hosted 12 in-stores. The video was also promoted on Vevo and Fuse. Columbia is currently talking with various teen TV shows regarding placements for the single "Tongue Tied" as well as another track, "A Little More Us." But the heaviest attention is being directed

toward building the group's visibility as a strong touring act.

Stereo Skyline! will go through two more touring cycles before hitting the international market in 2011. Recent highlights include the 2010 Bamboozle Roadshow and its own headlining tour, which began July 28 and wraps this month.

Bard describes the group's shows as more of a "big hangout" versus a performance, thanks to the act's on-

going focus on building a direct relationship with fans. Beyond regularly tweeting and blogging, the band will suggest a post-show meeting spot where the members can chat with fans and ask for their thoughts on the group and that night's concert. "There's no separation between us and our fans," Bard says. "We don't mind hanging out with every single person."

—Gabriella Landman

Blondie is a group: STEREO SKYLINE!



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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



IT'S UNUSUAL

>>With the arrival of Tom Jones' "Praise & Blame" at No. 79 on the Billboard 200, the iconic singer captures his highest-charting set since 1977's "Say You'll Stay Until Tomorrow" peaked at No. 76. The new album also enters at No. 4 on Top Christian Albums.

GONE COUNTRY

>>Actress Gwyneth Paltrow earns her second hit single on a Billboard chart: She bows at No. 55 on Hot Country Songs with "Country Strong," the title track from her upcoming film. She hit No. 1 on the Adult Contemporary chart in 2000 with her Huey Lewis duet, "Cruisin'."



FEEL THE LOVE

>>Kylie Minogue celebrates her fourth No. 1 on the Hot Dance Club Play chart as "All the Lovers," the first single from her recently released album "Aphrodite," rises to the top. It's the diva's first chart-topper since 2004's "Slow."

CHART BEAT

>>Jarrod Niemann's "Lover, Lover," which rises 3-1 on Hot Country Songs (see page 41), marks the composition's second go-round on a Billboard chart. Rock group Sonia Dada introduced the track under the title "You Don't Treat Me No Good." While the original version never reached a songs survey on its own, it did chart as part of the album "Sonia Dada," which hit No. 29 on Heatseekers Albums in 1993.

>>Lady Gaga has fashioned some creative outfits, but none like her latest likeness. The animated YouTube series "Annoying Orange" recently unveiled "Lady Pasta," a high-carb caricature of the singer. The track of the same name, a parody of "Bad Romance," debuts at No. 22 on Comedy Digital Songs.

Read Chart Beat every week at billboard.com/chartbeat.

Billboard CHARTS

Avenged's First No. 1; Dizzying Debut Discussion

Avenged Sevenfold garners its first No. 1 on the Billboard 200 as "Nightmare" arrives atop the list, bumping **Eminem's** "Recovery" to No. 2 after a five-week reign. Avenged begins with 163,000, according to Nielsen SoundScan, trumping "Recovery" (159,000, down 15%) by fewer than 4,000 units.



"Nightmare" is the rock band's highest-charting set, surpassing the No. 4 debut and peak of its 2007 self-titled effort. That album also earned the group's previous best sales week of 94,000 when it arrived.

With 163,000 sold, "Nightmare" marks the best sales week for a hard rock album (defined as those that have charted on the Hard Rock Albums chart) since **Pearl Jam's** "Backspacer"

arrived with 189,000 on the Oct. 10, 2009, list.

"Nightmare" easily beat initial sales projections, as some prognosticators thought it would move between 120,000 and 130,000 copies. But those early forecasts were tossed aside after the album had a couple of days of strong sales under its belt.

DEBUT NEWS: With only "Nightmare" bowing in the top 10, it's the first time this few debuts have appeared in the region since the March 13 chart, when **Johnny Cash's** "American VI: Ain't No Grave" was the lone top 10 debut at No. 3.

Overall, there are just 13 new entries on the chart this week, which is an unusually low number. Last issue, the chart welcomed 22 bows.

But don't let those seemingly small numbers mislead you.

We researched the Billboard 200's weekly activity going back to 1992—the first full year that the tally used Nielsen SoundScan data—and the findings are pretty stunning.

So far this calendar year, we've had 562 debuts on the Billboard 200. And in 2009, there were a staggering 1,121—the most going back to 1992. Since

then, the number of debuts has grown in every year but one. It's too early to tell if 2010's debut sum will surpass the 2009 tally.

In 1992, we had 403 new entries on the chart, out of 618 charting titles. The latter number includes re-entries or holdovers from the previous year.

In 2009, however, the number soared to 1,121 debuts among the 1,438 charting sets housed on the list (again, the most since 1992). Generally, the difference between the number of debuts and the total charting titles each year is anywhere between 200 and 300.

The number of debuts has increased rapidly since 2006, moving from 858 that year to 940 in 2007, 1,029 in 2008 and 1,121 last year.

The rise of new entries seems to go hand in hand with how the sales threshold at the bottom of the chart has been shrinking.

Last year, the average number of copies that the title at No. 200 moved was 3,150, while in 2008 it was 3,534. Scroll back to the years between 2004 and 1992 and an album would have to sell between 6,000 and 7,000 to reach No. 200.

While an artist doesn't have to

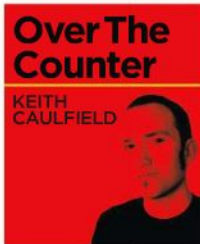
sell as many albums as he or she used to in order to enter the chart, we've noticed that the chances of an album sticking around for any significant amount of time on the tally is pretty slim.

The 1,121 debuts of 2009 spent an average of just 7.5 weeks on the list, while 381 of those albums spent only one week on the chart.

Even if you backed out the one-weekers, the average life span of the rest of the debuts would only rise to 10.9 weeks. Any way you slice it, that's still a ways off from the average 24.9 weeks that the debuts of 1992 spent on the chart.

Perhaps the fast succession of debuts and exits on the chart is owed in part to an ever-increasing number of new albums brought to market each year. SoundScan reports that 98,000 albums bowed in 2009 versus 38,000 in 2003—an increase fueled by the rise of digital retail.

Also, one could theorize that in this digital age, consumers are reacting faster to new releases—ensuring sizable first weeks and inevitable fast slides down the chart. Thus, when long-running albums like **Lady Gaga's** "The Fame" (92 weeks and counting) or **the Black Eyed Peas'** "The E.N.D." (60 weeks) comes along, it's a cause for celebration. ♦♦♦



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,213,000	1,480,000	20,698,000
Last Week	5,292,000	1,480,000	21,042,000
Change	-1.5%	0.0%	-1.6%
This Week Last Year	5,964,000	1,295,000	21,222,000
Change	-12.6%	14.3%	-2.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	199,209,000	174,922,000	-12.2%
Digital Tracks	685,114,000	681,263,000	-0.6%
Store Singles	997,000	1,169,000	17.3%
Total	885,320,000	857,354,000	-3.2%
Albums w/TEA*	267,720,400	243,048,300	-9.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES



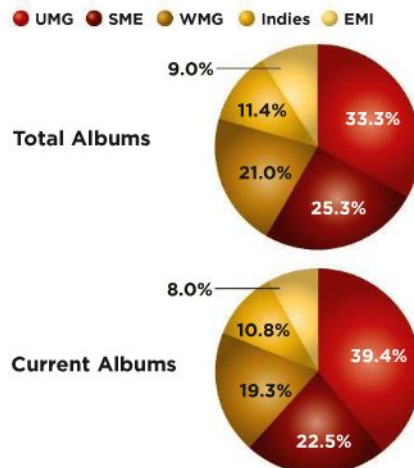
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	155,213,000	125,199,000	-19.3%
Digital	42,556,000	48,180,000	13.2%
Vinyl	1,403,000	1,522,000	8.5%
Other	36,000	20,000	-44.4%

For week ending Aug. 1, 2010. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by



Distributors' Market Share: 06/28/10-08/01/10



Main Billboard 200 chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Avenged Sevenfold's 'Nightmare' at #1, Eminem's 'Recovery' at #2, and Rick Ross's 'Teflon Don' at #3.



It's the best rank and sales week yet for the album (11,000, up 39%). The increase was likely caused by Best Buy's \$7.99 sale tag and the band's earmark as a VH1 You Oughta Know artist.



The indie pop/rock act, led by Bethany Cosentino, enters with its first full-length, selling 10,000. The group was profiled July 25 on NPR's 'All Things Considered' and the album's 'Boyfriend' was iTunes' free Discovery Download last week.



A re-airing of the singer's January segment on 'The Oprah Winfrey Show' last week (July 28) pushes a gain of 91%. The same show also featured a performance from Adam Lambert (No. 60, up 5%).



Much attention and promotion from iTunes last week for the act's new single, 'Melancholy Hill,' drives sales for the band's full-length, which is up 44% and 101% in downloads.



A \$1.99 pricing for Target-exclusive set spurs the album's re-entry with a 458% gain. The title has been absent from the chart since February; its highest rank was in June 2009.

Continuation of the Billboard 200 chart table, showing entries from #51 to #100. Top entries include The-Dream's 'Love King' at #51, Michael Buble's 'Crazy Love' at #52, and The Roots' 'How I Got Over' at #53.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

TOP POP CATALOG™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, CERT. List of pop catalog albums including Journey's Greatest Hits, Katy Perry's One Of The Boys, and Michael Jackson's Number Ones.

A deluxe reissue of Stevie Ray Vaughan & Double Trouble's 1984 album, "Couldn't Stand The Weather," returns the act to the Billboard 200 for the first time since 2002. It re-enters at No. 174 with 3,000 copies sold...



TOP DIGITAL™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, BB 200 RANKING, CERT. List of digital albums including Avenged Sevenfold's Nightmare, Eminem's Recovery, and Rick Ross's Teflon Don.

TOP INTERNET™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, Title, BB 200 RANKING, CERT. List of internet albums including Avenged Sevenfold's Nightmare, Tech N9ne's The Gatos Mixed Plate, and Eminem's Recovery.

LIKE LIBRARIES: MOST ADDED

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. List of albums most added to libraries, including Love The Way You Lie by Eminem featuring Rihanna.

AOL RADIO SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. List of the week's most-streamed songs on AOL, including I Never Told You by Colbie Caillat.

TOP HARD ROCK ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. List of top hard rock albums including Nightmare by Avenged Sevenfold, Korn's Remember Who You Are, and Scream's Ozzy Osbourne.

TOP POP CATALOG: Reissues (throughout chart) older than five albums. If an album's column reflects combined weeks charted, the Billboard 200 chart reflects the album's total weeks on chart. TOP INTERNET: Includes digital-only albums. AOL RADIO SONGS: Includes digital-only songs. Data for week of AUGUST 14, 2010. © Global Media, LLC. All rights reserved.

THE BILLBOARD HOT 100

Table with columns: WEEK, LAST WEEK, 2 WEEKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Contains chart data for weeks 1 through 55.

7 Download sales increase by 119% to 183,000 (11-4 on Hot Digital Songs), while radio audience nearly doubles (up 97%) as song jumps 75-39 on Hot 100 Airplay with 29.5 million impressions.



Title is his 16th top 10, tying him with Rod Stewart, Hall & Oates, George Michael and Ludacris for 18th among all acts in the history of the Hot 100, which launched 52 years ago this month.



Band posts its best chart ranking since "Wake Up Call" rang up a No. 19 peak in October 2007 as new track shifts a single-week high of 65,000 downloads (up 18%).



Track moves 33-27 on Mainstream Top 40 chart as pop radio play drives a download surge (up 73% to 33,000), resulting in the largest positional leap on the Hot 100.

96 Song already ranks at No. 11 on Hot Country Songs in only its third week on that chart. Expect a big Hot 100 jump next issue as first-week download sales will figure into the song's ranking.

Table with columns: WEEK, LAST WEEK, 2 WEEKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Contains chart data for weeks 56 through 100.

BETWEEN THE BULLETS SWEET & STICKY



Sugarland lands the best Billboard Hot 100 entry for a country duo or group as "Stuck Like Glue" claims the Hot Shot Debut at No. 20. The prior best opening was Dixie Chicks' "Not Ready to Make Nice," which started at No. 28 in the May 6, 2006, issue. "Glue" previews the fall arrival of the duo's fourth studio album, "The Incredible Machine," and shifts 93,000 downloads, according to Nielsen SoundScan. Among country acts, only Taylor Swift, Carrie Underwood and Rascal Flatts have opened with higher download totals, though unlike Sugarland, all three had previously achieved pop crossover success at the time of those debuts. —Silvio Pietrolungo

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan, are listed in the chart. See Charts Legend on billboard.biz for rules and explanations. © 2010, US Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 CALIFORNIA GURLS (KATY PERRY FEAT. SNOOP DOGG) (CAPITOL).

HOT DIGITAL SONGS™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 LOVE THE WAY YOU LIE (EMINEM FEAT. RIMANA) (WEB/SHADY/AFTERMATH/INTERSCOPE).

ROCK™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 HEY, SOUL SISTER (TRAIN) (COLUMBIA).

COUNTRY™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 STUCK LIKE GLUE (SUGARLAND) (MERCURY).

R&B/HIP-HOP™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 LOVE THE WAY YOU LIE (EMINEM FEAT. RIMANA) (WEB/SHADY/AFTERMATH/INTERSCOPE).

LATIN™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 WAKA WAKA (THIS TIME FOR AFRICA) (SHAKIRA FEAT. FRESHLYGROUND) (EPIC/SONY MUSIC LATIN).

CHRISTIAN™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 OUR GOD (CHRIS TOMLIN) (SIXTEEN/SPARROW/EMI CMG).

LATIN RHYTHM™

Table with 3 columns: Rank, Title, Artist. Top entry: #1 I KNOW YOU WANT ME (CALLE OCHO) (PITBULL) (ULTRA).

HOT 100 AIRPLAY: 1,000 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, blues, jazz and Latin formats, as electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. HOT DIGITAL SONGS: Digital Songs, the top-selling overall and genre-specific downloaded tracks, as compiled from Internet sales reports collected and provided by Nielsen SoundScan. HOT 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2010, US Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 EMINEM LOVE THE WAY YOU LIE.

Eminem logs his fifth Rhythmic No. 1 as "Love the Way You Lie," featuring Rihanna, skips 2-1. For the rapper, "Love" is his first chart-topper since his guest role on Akon's "Smack That" in 2006.



MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 THERE GOES MY BABY USHER (LAFACE/JLG).

BETWEEN THE BULLETS

TECH N9NE TO FIVE



TECH N9NE

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 LOVE THE WAY YOU LIE EMINEM FEAT. RIHANNA (WEB/SHADY/AFTERMATH/INTERSCOPE).

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 UN-THINKABLE (I'M READY) ALICIA KEYS (MBK/J/RMG).

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 YOUR LOVE NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN).

Tech N9ne shines on Top R&B/Hip-Hop Albums with his highest chart position to date as his Collabos set, "The Gates Mixed Plate," bows at No. 5, selling 17,000 copies, according to Nielsen SoundScan.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. THE MAINSTREAM R&B/HIP-HOP, THE RHYTHMIC, THE ADULT R&B and HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT R&B/HIP-HOP SONGS

Table with 15 columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Cert., Peak, Position. Includes songs like 'There Goes My Baby' by Usher, 'Un-Thinkable (I'm Ready)' by Alicia Keys, 'Find Your Love' by Drake, etc.



The singer notches her 12th top 10 on Hot R&B/Hip-Hop Songs while posting her fifth overall top 10—and first set to go back to back—at Adult R&B (12-10). Previous single "Everything to Me" rose to No. 1 on both lists in the spring.



Ross links his sixth top 10 while featured star Styles P scores his first top 10 outside of the Lox and D-Block.



The track is one of eight new songs featured on the double-disc reissue of "Raymond V. Raymond," slated for Aug. 24. Tune enters with 4.4 million listener impressions.



Radio powerhouse Wycle Duple ramps up rotation to 47 spins from eight the prior week, serving 62% of the song's 2.6 million impressions.



Remake of the Harold Melvin & the Blue Notes classic is the first single from the John Legend & the Roots collaboration album, due Sept. 21.

Table with 15 columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Cert., Peak, Position. Includes songs like 'Grown Woman' by Kelly Rowland, 'Love Like This' by Donell Jones, 'Super High' by Rick Ross, etc.

BETWEEN THE BULLETS USHER 'GOES' STRAIGHT TO NO. 1



Usher extends his lead for the most Nielsen-era No. 1s on Hot R&B/Hip-Hop Songs as "There Goes My Baby" becomes his 11th trip to the summit. Unseating Alicia Keys after 12 weeks at the chart's peak, Usher widens his margin over second-place holder R. Kelly, who has nine chart-toppers. However, Kelly has 11 career No. 1s—though two came prior to the chart's conversion to Nielsen data in December 1992. At 30 weeks, "There Goes My Baby" makes the third-longest Nielsen-era journey to No. 1 after Lloyd's "You," featuring Lil Wayne (31 weeks in 2007), and Kelly's "Step in the Name of Love" (43 in 2003).

The most popular songs, according to R&B/Hip-Hop ratio audience impressions, measured by Nielsen Broadcast Data Systems and sales from Nielsen SoundScan, are listed below. See Charts Legend on Billboard.com for full details and explanations. © 2010, © Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Includes #1 'OUR GOD' by Chris Tomlin.

Veteran singer Fred Hammond enlists help from various gospel artists for "Life in the Word," a compilation of scriptural narrations and songs...



TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Includes #1 'OUR GOD' by Chris Tomlin.

A low sale price at the Family Christian bookstore chain sends Francesca Battistelli's "My Paper Heart" to No. 1 on Top Christian Albums...



HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Includes #1 'OUR GOD' by Chris Tomlin.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Includes #1 'CASTAWAY' by Chasen Ino.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / NUMBER / DISTRIBUTING LABEL, CERT. Includes #1 'OUR GOD' by Chris Tomlin.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Includes #1 'THE BEST IN ME' by Marvin Sapp.

See Charts Legend on billboard.biz for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 95 all-format Christian stations, including 58 Christian AC stations...

HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 ALL THE LOVERS by Kylie Minogue.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 LADY GAGA.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 BETTER THAN HER by Katy Perry.

TOP TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 MICHAEL BUBLE.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 KENNY G.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 FUN IN THE SUN.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 ANDRE RIEU.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 STING.

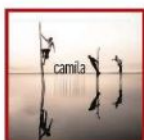
TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 CELTIC WOMAN.

HOT LATIN SONGS

Table of Hot Latin Songs chart. Columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, CERT.

Camila picks up its second No. 1 on Latin Pop Airplay as "Alejate de Mi" steps 2-1 with 9.8 million listener impressions...



TOP LATIN ALBUMS

Table of Top Latin Albums chart. Columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, CERT.

La Arrolladora Banda el Limon debuts at No. 2 on Regional Mexican Albums with "Todo Depende de Ti" (4,000 copies)...



REGIONAL MEXICAN ALBUMS

Table of Regional Mexican Albums chart. Columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, CERT.

TROPICAL ALBUMS

Table of Tropical Albums chart. Columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, CERT.

LATIN POP ALBUMS

Table of Latin Pop Albums chart. Columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, CERT.

LATIN RHYTHM ALBUMS

Table of Latin Rhythm Albums chart. Columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, CERT.

BETWEEN THE BULLETS PRINCE ROYCE'S RECORD CLIMB



Thirty-seven weeks after it debuted on Tropical Airplay—where in the interim it crossed over to the Latin Pop and Rhythm charts—Prince Royce's remake of Ben E. King's "Stand by Me" finally hits No. 1...

143 (Yoonas Studio) BM/Robby Bankers Publishing...

A

AIN'T LEAVING WITHOUT YOU (WB Music Corp.)...

B

AMARIE LA ANTIGUA (Universal Music Inc.)...

C

CALIFORNIA GIRLS (When I'm Rich You'll Be My Bitch)...

D

DAVID (Dorothy Music Publishing Company)...

E

EL DIABLO LO NUESTRO (Arpa Musical, LLC)...

F

FAMILY MAN (Inchicolas of Biggie Beats)...

G

GET BIG (Dorothy Music Publishing Company)...

H

HALF OF MY HEART (Sony/ATV Music Inc.)...

HEAVENLY SATCHER MUSIC (BMJ), HL, CS 57

HEY DADDY (Daddy's Home) (Rico Love & Sill A Rapper)...

HOLD THAT THOUGHT (Universal Music - MGB Songs)...

I

I AM (Universal Music Corporation)...

J

JAZZ (Young Jeezy Music Inc.)...

K

KEEP THE CHANGE (Hours of Sex Style Music)...

L

LA COMPLICIDAD (La Mafafa Publishing)...

M

MAGIC (Cash Money Publishing)...

N

NINA BONITA (Universal Music Latina Publishing)...

LETTING GO (DUTTY LOVES) (Eyes Above Water LLC)...

LOVE LIKE THIS (Shariah Cyntina Music)...

LOVE LIKE THIS (Shariah Cyntina Music)...

O

OH MY HEAVEN (Young Jeezy Music Inc.)...

P

PHONE # (Aligning The Stars)...

Q

QUE BUENA TU TA (Hot Lick)...

R

RAIN IS A GOOD THING (Planet Peanut Music)...

S

SECRETS (Multiple Mtronic Music)...

T

TAKE IT OFF (Dynamite Cop Music)...

THE WAY YOU FEEL (Young Jeezy Music Inc.)...

THE WAY YOU FEEL (Young Jeezy Music Inc.)...

THE WAY YOU FEEL (Young Jeezy Music Inc.)...

U

UNDO IT (Cameo Music)...

V

VALENTINE (Shariah Cyntina Music)...

W

WAKA WAKA (THIS TIME FOR AFRICA) (Aim Music LLC)...

X

XO (The Roots)...

Y

Y COMO ES EL (Scream Green)...

YOU'RE THE ONE (Shariah Cyntina Music)...

YOU'RE THE ONE (Shariah Cyntina Music)...

YOU'RE THE ONE (Shariah Cyntina Music)...

Z

Z (The Roots)...

Z (The Roots)...

Z (The Roots)...

Z (The Roots)...

AA

AA (The Roots)...

AB

AB (The Roots)...

AC

AC (The Roots)...

AD

AD (The Roots)...

AE

AE (The Roots)...

AF

AF (The Roots)...

AF (The Roots)...

AF (The Roots)...

AF (The Roots)...

AG

AG (The Roots)...

AH

AH (The Roots)...

AI

AI (The Roots)...

AJ

AJ (The Roots)...

AK

AK (The Roots)...

AL

AL (The Roots)...

Chart Credits: (A) Inoki Studio; (B) Robby Bankers Publishing; (C) Yoonas Studio; (D) Universal Music Inc.; (E) Arpa Musical, LLC; (F) Inchicolas of Biggie Beats; (G) Dorothy Music Publishing Company; (H) Sony/ATV Music Inc.; (I) Universal Music Corporation; (J) Young Jeezy Music Inc.; (K) Hours of Sex Style Music; (L) La Mafafa Publishing; (M) Cash Money Publishing; (N) Aligning The Stars; (O) Hot Lick; (P) Planet Peanut Music; (Q) Shariah Cyntina Music; (R) Multiple Mtronic Music; (S) Aim Music LLC; (T) Dynamite Cop Music; (U) Cameo Music; (V) Shariah Cyntina Music; (W) Aim Music LLC; (X) The Roots; (Y) Scream Green; (Z) The Roots; (AA) The Roots; (AB) The Roots; (AC) The Roots; (AD) The Roots; (AE) The Roots; (AF) The Roots; (AG) The Roots; (AH) The Roots; (AI) The Roots; (AJ) The Roots; (AK) The Roots; (AL) The Roots.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group International names **George Ash** president of Australasia. He was managing director at Universal Music Australia.

RCA Music Group promotes **Mika El-Baz** to executive VP of publicity. She was senior VP.

Mercury Music Group promotes **Paul Adam** to managing director for Mercury's **Vertigo** label and ups **Jamie Nelson** to director of A&R for Mercury. Adam was senior director of A&R at Mercury, and Nelson was head of A&R at Parlophone.

Warner Music Nashville appoints **Lou Ramirez** Southeast regional promotion manager. He was Southeast promotion manager at **Golden Music Nashville**.

Stoney Creek Records names **Stacy Rogers** manager of regional promotion for the West Coast. She was director of West Coast promotions at **Golden Music Nashville**.



DISTRIBUTION: Universal Music Group Distribution appoints **Randy Malinoff** VP of direct-to-consumer e-commerce. He co-founded **That's It Media Group**.

TOURING: Facility management company **VenuWorks** names **Kandice Nelson** director of marketing and development of the **Burnsville (Minn.) Performing Arts Center**.

MANAGEMENT: Dreamcatcher Artist Management promotes **Jason Henke** to director of creative services. He previously handled management and tour marketing.

RADIO: Sirius XM Radio appoints **John Marks** senior director of country music programming. He was PD of **KSON-FM San Diego**.

RELATED FIELDS: The Recording Academy's Philadelphia Chapter Board elects **David Ivory** president, **Matt Cappy** VP and **Lori Landew** secretary. Ivory owns and operates **Dylanava Studios** in Philadelphia, Cappy is a session trumpeter and arranger, and Landew is an entertainment attorney.

—Edited by Mitchell Peters

GOODWORKS

'DIRTY DANCING' DEMOS TO BENEFIT CANCER RESEARCH

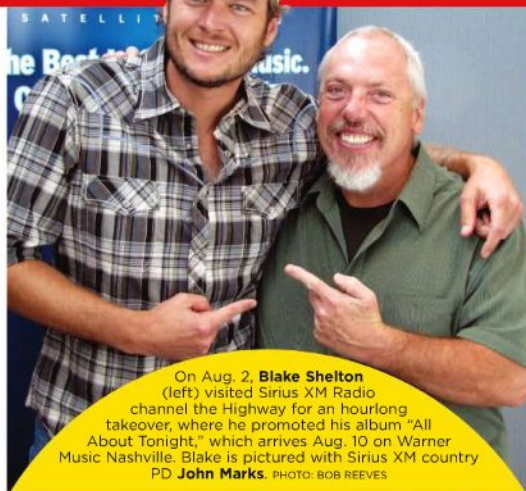
Nearly a year after Patrick Swayze's death from pancreatic cancer last September, the writers of such "Dirty Dancing" hits as "(I've Had) The Time of My Life" and "Hungry Eyes" will digitally release demos from the 1987 film in an effort to raise money for cancer research.

On Sept. 8, songwriters Franke Previte, John De Nicola and Don Markowitz will release the four-song "Dirty Dancing: The Original Demos" through digital retailers. In honor of Swayze, the writers will donate a large portion of the sales proceeds to the Patrick Swayze Pancreas Cancer Research Fund at Stanford Cancer Center in California. "The more copies people download, the more we can give to pancreatic cancer, which is such a horrific disease," Previte says. "Patrick was such a good guy."

The EP, priced at \$3.69, will contain previously unreleased versions of "Hungry Eyes," "Someone Like You" and two versions of "(I've Had) The Time of My Life," one of which is a remix by original producer Michael Lloyd.

Previte says there are discussions to simultaneously promote the EP and the "Limited Keepsake Edition" DVD on QVC. The songwriters will also push the EP at the Dirty Dancing Festival set for Sept. 17-18 in Lake Lure, N.C. —Mitchell Peters

BACKBEAT



On Aug. 2, **Blake Shelton** (left) visited Sirius XM Radio channel the Highway for an hourlong takeover, where he promoted his album "All About Tonight," which arrives Aug. 10 on Warner Music Nashville. Blake is pictured with Sirius XM country PD **John Marks**. PHOTO: BOB REEVES



Warner Music Nashville hosted the Pickin' on the Patio party July 22 on the WMN Patio. More than 200 guests were in attendance as Atlantic Records artists **Jesse Lee** and **Brett Eldredge** performed music from their upcoming releases, including Lee's song "Like My Mother Does" and Eldredge's track "She Calls Me Raymond." From left: **Tom Storms**, manager at Sanctuary Artist Management; Warner Music Nashville president/CEO **John Esposito**; Eldredge, Lee; and Violator Mainstar Entertainment manager **Brad Kennard**. PHOTO: TREE PAINE



In the midst of a sold-out three-night run at Colorado's Red Rocks Amphitheatre the String Cheese Incident paused for a photo backstage July 24. From left: SCI manager and Madison House co-founder **Mike Luba**; **Chuck Morris**, president/CEO of AEG Live for the Rocky Mountain region; Madison House booking agent and SCI manager **Jesse Aratow**; SCI guitarist/violinist **Michael Kang**; Madison House co-founder and SCI manager **Nadia Prescher**; **Kevin Morris**, Sci Fidelity Records president; Madison House partner and SCI manager; **Keith Moseley**; **Don Strasburg**, VP/senior talent buyer of AEG Live for the Rocky Mountain region; SCI guitarist **Bill Nerishi**; percussionist **Jason Hann**, pianist/accordionist **Kyle Hollingsworth** and drummer/percussionist **Michael Travis**; and Madison House partner and SCI manager **Jeremy Stein**. PHOTO: MITCH KLINE



Allison Iraheta and **Orianthi** performed on "So You Think You Can Dance" July 29 during an episode that also featured a performance by the "Step Up 3D" dancers and the elimination of contestants Jose Ruiz and Billy Bell. Pictured after the show are (from left) Iraheta, "So You Think You Can Dance" co-creator/executive producer/judge **Nigel Lythgoe** and Orianthi. PHOTO: FRANK MICELI/OTTA/FOX



Nielsen Music account executive for the West Coast **Jon Peck** presented **Tim McGraw** with a plaque commemorating more than 7.9 million radio spins of McGraw's hits, the most airplay of any artist from 2000 to 2009. PHOTO: BILLY INGRAM



Prior to his July 20 show at Nokia Theatre L.A. Live, Island Def Jam artist **Justin Bieber** received a plaque from AEG Live staff to honor the sold-out event. From left: Nokia Theatre L.A. Live assistant GM **Don Graham**; Concerts West co-CEO **Paul Gongaware**; AEG Live executive VP **Larry Vallon**; Nokia Theatre L.A. Live GM **Lee Zeldman**; Bieber and his manager, **Scooter Braun**; AEG Live president/CEO **Randy Phillips** and senior VP **Debra Rathwell**. PHOTO: WENDI KAMINSKI



Carlos Santana visited the Sony Club in New York July 19 following a sold-out show at Long Island's Nikon at Jones Beach Theater. He was presented with a plaque commemorating more than 1 million copies sold worldwide of his greatest-hits collection "Ultimate Santana." Enjoying the moment are (from left) RCA Music Group executive VP/GM **Tom Corson**, RCA/Jive Label Group chairman/CEO **Barry Weiss**, Santana and Sony Music Entertainment chief creative officer **Clive Davis**. PHOTO: LARRY BUSACCA/WIREIMAGE



BET NETWORK'S RISING ICONS

On July 27, Grey Goose Entertainment celebrated the second season of "Rising Icons," hosted by "106 & Park" personality Terrence J. "Rising Icons" recognizes eight of the most influential up-and-coming artists. This season it focuses on B.o.B, ELEW, Estelle, J. Cole, Jay Sean, Jeremih, Laura Izibor and Melanie Fiona. It will air this summer on BET Network. PHOTOS: MARION CURTIS/STARPIX

ABOVE: Arriving at the celebration are honorees **J. Cole, Estelle, Melanie Fiona and Laura Izibor** (from left).

BELOW LEFT: Grey Goose brand manager **Chauncey Hamlett** (left) and Pussycat Doll **Melody Thornton** on the red carpet before the event.

BELOW RIGHT: Honoree **Melanie Fiona** (right) chats with Universal Motown president **Sylvia Rhone**.

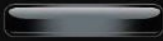


REO Speedwagon co-headlined a show with Pat Benatar at the Greek Theatre in Los Angeles July 31 as part of the Love on the Run tour. Before going onstage, the band met with Greek Theatre and Nederlander Concerts executives. From left: Nederlander Concerts CEO **Adam Friedman** and COO **Alex Hodges**; REO Speedwagon vocalist/guitarist **Kevin Cronin**, keyboardist **Neal Doughty** and lead guitarist **Dave Amato**; Greek Theatre GM **Rena Wasserman**; REO Speedwagon drummer **Bryan Hitt** and bassist **Bruce Hall**, and Nederlander Concerts talent buyer **Paola Palazzo**. PHOTO: RANDALL MICHELSON



On Aug. 1, Tom Petty & the Heartbreakers were in Philadelphia for two shows at the newly renamed Wells Fargo Center in support of their new record, "Mojo," released by Reprise Records July 12. From left: Live Nation director of marketing **Jim Sutcliffe**, bassist **Ron Blair**, Global Spectrum event manager **Chris Lawrence**, guitarist **Mike Campbell**, Live Nation Philadelphia president **Geoff Gordon**, singer/guitarist **Tom Petty**, drummer **Steve Ferrone**, Global Spectrum regional VP **Tim Murphy** and event manager **Joe Sheridan**, guitarist/harmonica player **Scott Thurston** and keyboardist **Benmont Tench**. PHOTO: ROD SNYDER

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