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YOUR DAILY ENTERTAINMENT NEWS UPDATE

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Chance The Rapper Takes Aim at Record Labels on Be Encouraged Tour

BY ASHLEY PICKENS

We all know Chance The Rapper is no fan of labels, but on the first night of his Be Encouraged Tour, the artist made sure the labels knew, too. During the San Diego, Calif., stop this past Monday (April 24), the indie rapper made a bold statement amidst his “No Problem” set. On a screen behind Chance and his band were projected two handfuls of mocked label names.

There was a negative spin on some of the biggest label imprints from Atlantic Records as “A Titanic” Records, Aftermath Entertainment spun as “Can’t Do Math Entertainment,” and Def Jam Recordings as “Don’t Join Recordings.” Clearly playing off of the lyrics of the song, the Grammy-winning rapper sandwiched eight satirical label logos between images of three Grammy award statues — rubbing salt on the already humiliating wound with his historic wins.

Chano’s opposition towards labels is nothing new and was never just a hook to a song. Back in 2013, upon the announcement for his first headlining tour around Acid Rap, the rapper admitted he’s too “tunnel-visioned” to take any of the labels up on their offers. “I try to distance myself from [offers]

right now, other than pushing this free album,” the “people’s champion” began. “There’s a lot of people who are super thirsty right now. It’s dope people want to partner up, but I’m a very tunnel vision guy. I have so much sh-t on my plate all the time that I try and focus on one thing at a time.”

Recently, in his “World’s Best Dad” cover story with Complex, he revealed just exactly what labels have done to try to stop him: “Push me out of headline positions, so their artist can perform or not cleared songs.” Throughout the four explosive years following Acid Rap, the “Angels” rapper has managed to maintain and propel his spot in the game despite the hate that came from a decline of backing to “n—s wanting to make money off of him.”

Chancellor’s strategy has proved to reign supreme for the artist as a source revealed to XXL “he’s making too much on his own... He was turning down \$5 million advances, and now it’s like \$10 million.” Not to mention, he’s received support from some of the biggest artists in the industry from Jay Z and “Auntie Yonce” to Kanye West and Lil Wayne, who spits a verse on the “No Problem” track.

(continued)

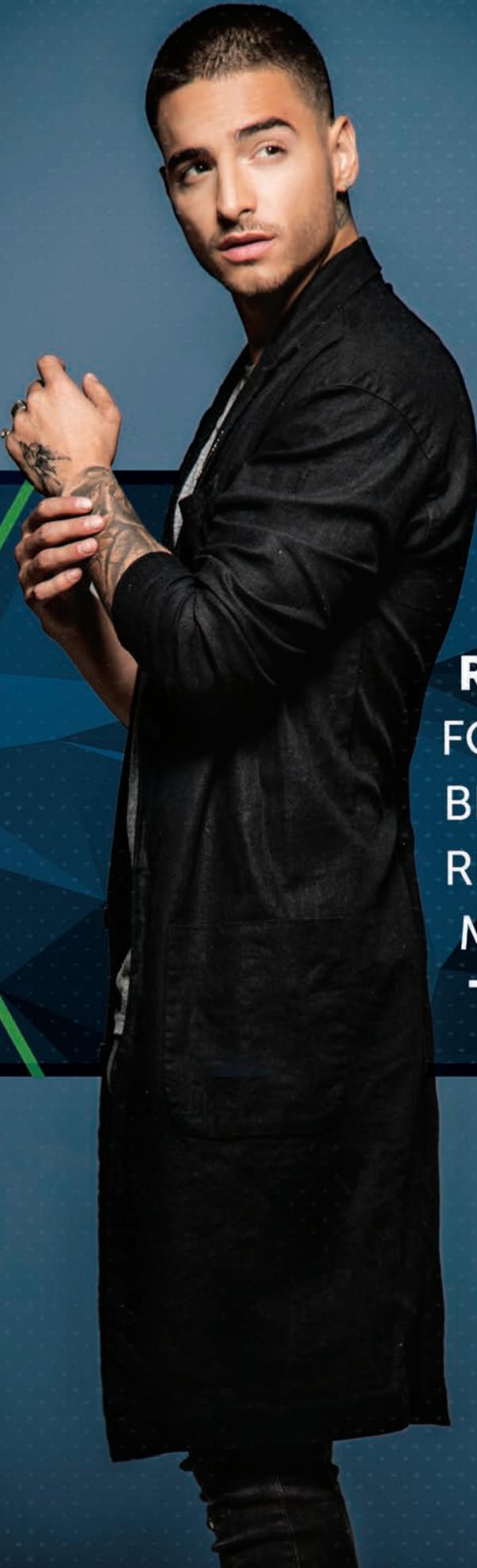
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**SOUNDEXCHANGE'S NEW
SPANISH-LANGUAGE
REGISTRATION IS A BIG STEP
FORWARD FOR LATIN ARTISTS
BECAUSE IT SIMPLIFIES THE
REGISTRATION PROCESS AND
MAKES IT EASIER THAN EVER
TO COLLECT ROYALTIES.**

MALUMA

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He's managed to utilize his platform to advocate for his hometown of Chicago. After a disappointing meeting with Governor Bruce Rauner on the public education system, Chance donated \$1 million to the deficit the city accumulated. It's safe to say Lil Chano's trajectory has proved to excel without the backing of a label, so why not put his true feelings on a big screen for everyone to see?

https://twitter.com/RESPECTMAG/status/856996038418288641?ref_src=twsrc%5Etfw&ref_url=http%3A%2F%2Fwww.billboard.com%2Farticles%2Fcolumns%2Fhip-hop%2F7775287%2Fchance-the-rapper-record-labels-be-encouraged-tour

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Twitter First-Quarter Earnings, User Growth Beat Estimates

BY ETAN VLESSING

Twitter on Wednesday beat analysts' expectations for its first-quarter earnings and revenue before the opening bell.

The San Francisco-based social media company, led by CEO Jack Dorsey, reported earnings of 11 cents per share on revenue of \$548 million, down 8 percent from \$595 million in the year-ago period. Both figures exceeded Wall Street consensus estimates.

Analysts expected Twitter, the 140-character messaging service often used by U.S. President Donald Trump, to report earnings of 1 cent per share, compared with 15 cents per share in the first quarter of 2016, on revenue of \$511.9 million.

Despite the company's quarterly revenue loss, Twitter saw its shares rise nearly 9 percent to \$15.94 in early pre-market trading on the New York Stock Exchange on the strength of its earnings beat.

User growth as well as accompanying advertising revenue - which dipped 8 percent to \$474 million year-over-year - were on the minds of investors Wednesday morning ahead of the company's earnings conference call. Twitter said its monthly active user count, a key metric for any social media company, rise by 9 million to 328 million, exceeding projections of a gain of 2 million.

Daily active usage grew 14 percent year-over-year, but Twitter didn't reveal a daily active user number. Elsewhere, U.S. revenue fell 13 percent to \$341 million, while international revenue rose 2 percent to \$208 million.

For the current second quarter, Twitter forecast financials below analyst estimates. But the first-quarter earnings surprise drew cheers from investors as the stock was up 11 percent at around 7:30 a.m. ET, a couple of hours before the stock market opening.

The social messaging app has been trying to improve its user experience and keep people more engaged, a challenge now that the dramatic U.S. election campaign is over. "We're proud to report accelerating growth in daily active usage for the fourth consecutive quarter, up 14 percent year-over-year," Dorsey said ahead of an analyst call.

At the same time, the Twitter boss said the company continued to face "revenue

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headwinds.” Analysts were lukewarm on Twitter’s prospects heading into the quarterly results, underlining significant revenue headwinds.

Wedbush analyst Michael Pachter forecast anemic user growth offset by hard-won engagement gains. “The ubiquitous presence of tweets across news headlines further dilutes the need for new users to actually join the site, while digital ad budgets remain concentrated among larger peers,” Pachter wrote in a recent note.

Analyst Brian Wieser at Pivotal Research Group agreed that Twitter remained a key player in the social media field, but in his own investors note cautioned “benefits don’t look like they will be realized by investors any time soon.”

This article was originally published by The Hollywood Reporter. ●

Kendrick Lamar Heading for Second Week at No. 1 on Billboard 200; Incubus Set for Top 10 Debut

BY KEITH CAULFIELD

Kendrick Lamar’s DAMN. will likely score a second week atop the Billboard 200 chart next week, according to industry forecasters. The set could earn around 220,000 to 240,000 equivalent album units in the week ending April 27, easily granting it another week at No. 1. DAMN. debuted atop the tally dated May 6, earning 603,000 units in the week ending April 20, according to Nielsen Music — the largest week for an album in nearly a year.

The Billboard 200 chart ranks the most popular albums of the week based on multi-metric consumption, which includes traditional album sales, track equivalent albums (TEA) and streaming equivalent

albums (SEA). The top 10 of the new May 13-dated Billboard 200 chart (where DAMN. is set to notch a second week at No. 1) is scheduled to be revealed on Billboard’s websites on Sunday, April 30.

With DAMN. seemingly a lock for No. 1, what will the rest of next week’s top 10 look like? Pretty familiar, actually. The only album that seems on course for a top 10 bow is Incubus’ 8, with perhaps 55,000 to 60,000 units. If the album arrives in the top 10, it will grant the rock band its seventh top 10 effort. The act’s last charting set, 2015’s Trust Fall (Side A) EP, debuted and peaked at No. 6. (They’ve logged one chart-topper: 2006’s Light Grenades.)

Other albums that are on course for sizable debuts next week, but just not necessarily in the top 10, include: Blackbear’s Digital Druglord (with around 35,000 units), the Guardians of the Galaxy, Vol. 2 soundtrack, and Brad Paisley’s Love and War (the latter two might clear 30,000 units). ●

Instagram Boasts 700 Million Users and a Quickened Path to a Billion

BY MARC SCHNEIDER

Instagram took a mere four months to add 100 million monthly active users to its base, which now exceeds 700 million, the company announced Wednesday. That speedy growth rate is compared to the six months it took for Insta to hit 600 million and the nine-month intervals between milestones for 500, 400 and 300 million over the last two-and-a-half years.

Even if it just maintains this current rate of growth, Instagram will soon join other Facebook apps Messenger and WhatsApp in having a billion users. Facebook boasts 1.8 billion users, which tops social media rivals like Snapchat (375 million) and

Twitter (328 million).

Earlier this month, Instagram announced it had 200 million daily users for its Snapchat-like Stories feature. By comparison, Snapchat’s total daily users is 161 million, though that number should rise when it delivers its first earnings report next month.

An Instagram spokesperson told TechCrunch that its growth was driven by improved connectivity, including a simplified sign-up process. The company also said that 80 percent of IG users reside outside the U.S., with Brazil at No. 2 with 45 million users.

“We’ve made it even easier for people across the globe to join the Instagram community, share their experiences and strengthen connections to their friends and passions,” the company said in a blog post. “With new features like stories, live video and disappearing messages in Direct, people now have more ways than ever to express themselves and feel closer to what matters to them.” ●

Spotify Hires a Group of Blockchain Developers

BY MARC SCHNEIDER

Spotify has acqui-hired Brooklyn-based Mediachain Labs, a group behind a blockchain open-source protocol to deliver a decentralized network for sharing data critical to getting creators paid. According to Spotify, the Mediachain team will aid their “journey towards a more fair, transparent and rewarding music industry for creators and rights owners.”

Mediachain was launched in 2016 with backing from Andreessen Horowitz and Union Square Ventures. Terms of the acquisition were not disclosed.

When applied to the music industry, blockchain technology resembles a

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secure-but-shared ledger that connects data “blocks” containing data about every song and its rights holders. The ledger is ownerless, with multiple participants able to contribute.

“A shared data layer is key to solving attribution, empowering creators and rights owners, and enabling a more efficient and sustainable model for creativity online,” Mediachain said in a blog post announcing the move. “The opportunity to join an organization that shares this vision comes at a crucial time, when the relatively nascent blockchain community has few bridges to mainstream consumers, creators or the platforms they use to interact.”

By onboarding this team of blockchain experts, Spotify is speeding up efforts to apply the technology to the music industry — long plagued by messy and incomplete metadata — which if solved could transform and streamline publishing and royalty payments to artists and rights owners.

Other companies developing blockchain technology include PeerTracks, Ujo and DotBlockChain, which announced in February it was partnering with Canadian performing rights org SOCAN, CD Baby, Songtrust and others to build a working model for the industry.

https://twitter.com/jessewldn/status/857223401588568064?ref_src=twsrc%5Etfw&ref_url=http%3A%2F%2Fwww.billboard.com%2Farticles%2Fbusiness%2F7775245%2Fsotify-mediachain-blockchain •

YouTube Announces ‘Best. Cover.Ever’ Show With Ludacris, Demi Lovato, Jason Derulo

BY ANDY GENSLER

Ludacris, Demi Lovato, Backstreet Boys and Jason Derulo will all appear on YouTube’s new competition series “Best.Song.Ever” where winners compete to duet on cover songs with established artists which will premiere on YouTube.

The series, which is slated for later this year, is produced by Ryan Seacrest Productions and Endemol Shine North America. The new show will announce other participating artists in coming weeks.

Each episode will be hosted by Atlanta’s own Ludacris and will feature different superstar artists who will challenge musicians to perform a cover of one of their songs. Lovato, Derulo and BSB will kickoff the first submission phase, which begins today (April 26) and lasts through May 19.

Fans are encouraged to cover specific hits by these artists, including: “As Long As You Love Me” (Backstreet Boys), “Confident” (Demi Lovato) and “Trumpets” (Jason Derulo). In advance, each artist will create a video encouraging aspiring contestants to submit their cover versions online (see Derulo’s below).

Fans can upload their video, follow submissions, and watch the series by subscribing to the Best.Cover.Ever. channel on YouTube, and can learn more by going to TheBestCoverEver.com

“Best.Cover.Ever. will encourage these artists to go for their dreams alongside the best in the business,” said Susanne Daniels, Youtube’s global head of original content, in a statement. “We’re thrilled that Ryan Seacrest will give new talent

the opportunity to shine in front of over 1 billion fans around the world.”

For YouTube, the series showcases the platform’s unique ability to discover new — something Justin Bieber, Tori Kelly, Pentatonix, Andra Day and Alessia Cara among many others can attest to.

What the show doesn’t do, however, is address the music industry’s frustration with YouTube’s “value gap,” which is the term the business uses to summarize the video platform’s inadequate compensation for artists and others in the industry for their work.*

According to the IFPI’s new Global Music Business Report 2017, user-uploaded video streaming services operating under safe harbor legislation returned \$553 million to rights holders in 2016 from a global audience of over 900 million users. The disparity between that return and the \$3.9 billion that rights holders received globally from streaming services in the same 12 month period is enormous — especially considering that streaming has far lower user base of around 200 million.

*Following publication of this article a YouTube rep requested we include the following statement: “YouTube has paid over \$1 billion to the music industry in the last 12 months just from advertising alone.”

https://www.youtube.com/watch?time_continue=1&v=zbnCXNAqmb8 •

Bruno Mars Ties Justin Timberlake for Most Pop Songs No. 1s Among Male Soloists

BY GARY TRUST

Bruno Mars scores his eighth No. 1 on Billboard’s Pop Songs airplay chart, as “That’s What I Like” lifts 2-1 on the tally

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dated May 6.

With the ascent, Mars matches Justin Timberlake's mark for the most No. 1s among male soloists in the 24-year history of the chart, which encompasses airplay on 167 mainstream top 40 stations, as measured by Nielsen Music.

Mars and Timberlake now share fifth place among acts with the most Pop Songs No. 1s. Katy Perry and Rihanna each boast 11, followed by Maroon 5 and P!nk, with nine apiece.

"Like" is the second single from Mars' third LP, 24K Magic. The title cut hit No. 5 on Pop Songs in December.

Here's a recap of Mars' eight Pop Songs No. 1s:

"Nothin' On You" (B.o.B feat. Mars), one week, May 22, 2010

"Just the Way You Are," three weeks beginning Oct. 30, 2010

"Grenade," five, Feb. 5, 2011

"It Will Rain," one, Feb. 4, 2012

"Locked Out of Heaven," five, Dec. 29, 2012

"When I Was Your Man," three, April 13, 2013

"Uptown Funk!," (Mark Ronson feat. Mars), six, Feb. 7, 2015

"That's What I Like," one (to date), May 6, 2017

Timberlake tallied his eighth Pop Songs No. 1 with "Can't Stop the Feeling!," which led for three weeks beginning June 18, 2016. He first reigned as a soloist with "Rock Your Body," for four weeks in 2003. Overall, he's made 10 trips to No. 1 on Pop Songs, having first led with *NSYNC on "Bye Bye Bye," for 10 weeks, and "It's Gonna Be Me," for two, both in 2000.

Mars, meanwhile, has topped Pop Songs nine times total, including his output as a writer: he co-penned Flo Rida's two-week 2009 No. 1 "Right Round," before ruling as an artist. And, he's co-produced and co-written all eight of his Pop Songs No. 1s as a performer. Timberlake has also co-written all eight of his Pop Songs leaders and, like Mars, co-authored one for another act: The Black Eyed Peas' "Where Is the Love?," a seven-week No. 1 in 2003; he's co-produced six of his eight No. 1s.

Mars' "Like" bullets at No. 3 on the all-

format airplay, streaming and sales-based Billboard Hot 100, after four weeks at its No. 2 high. It's up 6 percent to 160 million in all-format airplay audience, its best weekly total, in the week ending April 23.

"Like" additionally leads Billboard's Hot R&B Songs chart for a 10th week, after topping Hot R&B/Hip-Hop Songs for four, marking Mars' first No. 1 on each survey. 24K Magic has ruled Top R&B/Hip-Hop Albums (where it's also his first No. 1) for eight weeks and ranked in the top three each week since its Dec. 10 debut at the summit. ●

Digital Roundup: Merlin Drops Admin Fee, Hires Helen Alexander; Chris Harrison Named DiMA CEO; Jerry Gold Joins LiveXLive

BY ED CHRISTMAN

The latest Digital Round-up includes Merlin's double announcement, Digital Media Association hires a new CEO and Jerry Gold is named LiveXLive's new EVP and CFO.

MERLIN DROPS ADMINISTRATION FEE

Merlin, the global rights licensing and digital collection agency for independent labels, says it has paid out \$300 million in the past 12 months and as a result, it is dropping its administration fee to 1.5 percent of revenue. Previously, the agency charged 2 percent of revenue.

Merlin already had the lowest administration fee for collection organizations prior to the latest reduction. Its royalty payouts have grown from \$36

million in 2012, when it was charging an administration fee of 7 percent.

"On the back of our new agreement with Spotify, I am proud to announce yet another reduction in our administration fee," Merlin CEO Charles Caldas said in a statement. "Together it means Merlin continues to deliver maximum value to our members' digital business, and highlights our ongoing commitment to provide ever greater efficiencies.

...AND HIRES HELEN ALEXANDER

In another move, Merlin has hired Helen Alexander to serve as finance director. Previously, she was director of operations and business development for the Warner Bros. post production facility in Soho, London.

Alexander "brings with her a wealth of experience and, at a time of explosive global growth in our market, will ensure that all internal finance, reporting and operations processes continue to run smoothly," Caldas added.

CHRIS HARRISON NAMED DIGITAL MEDIA ASSN. CEO

Chris Harrison, formerly a senior executive with Sirius XM, Pandora, and DMX, has joined the Digital Media Assn. as CEO, replacing Lee Knife, executive director who left the organization late last year.

DiMA is a Washington, D.C.-based trade group that represents digital services and digital distributors of music, movie and books. It sometimes serves as the partner to the content owners, like record labels and music publishers; and sometimes as an adversary, depending on which legislation is being discussed in Congress; or what rates are being discussed.

"The innovative member companies that comprise DiMA and enable access to the greatest diversity of content are a critical part of the creative industry's value chain, paying billions of dollars in royalties and license fees to content creators each year," Harrison said in a statement. "As the pace of innovation continues to increase, it's more important than ever that all stakeholders work together, and I look forward to leading that effort and ensuring consumers continue to enjoy and engage

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meaningfully with creative content.”

Harrison has a long history of working with digital services and was most recently at Sirius where he was VP of music business affairs, although he made his biggest mark on the industry while at Pandora, where he was VP of business affairs and assistant general counsel.

[The DiMA board issued a statement on Harrison’s hiring; ““At a time of unprecedented growth in the digital media industries and huge customer demand for an ever-increasing selection of creative content, we look forward to Harrison’s leadership to help further technological innovations and the fair, equitable consumption of digital content.”

JERRY GOLD JOINS LIVEXLIVE AS EVP/CFO

Jerry Gold, formerly the CFO of the Warner Music Group, has joined LiveXLive as executive VP/CFO, reporting to the company’s CEO/founder Rob Ellin.

“Jerry brings tremendous experience, an unparalleled network and financial expertise to LiveXLive, and we are thrilled that he has joined full-time,” LiveXLive’s Ellin said in a statement. “The live music streaming industry is massive and fragmented.”

Ellin noted that in addition to Gold, the company also gets strategic advice from Phil Quartararo, a former top label executive. Ellin said that Gold and Quartararo’s “will be invaluable to LiveXLive as we execute on our intent to be a consolidator in the space.”

LiveXLive is a subsidiary of Loton Corp., which intends to deliver around the clock live music to fans. It plans on offering music fans access, via any connected device, to music festivals as well as unique concerts around the world. The company has already streamed performances by artists like Katy Perry, Rihanna, Radiohead, Rod Stewart, Metallica, Sam Smith, Elton John, and John Legend, according to the company’s announcement.

“LiveXLive is reinvigorating the music business by filling the gap between live and accessible music experiences, with a sharp focus on mobile,” Gold said in a statement.

Having spent much of my career in the global media and entertainment industry, I understand the passion, and increasing demand, for live music and am excited to join the movement.”

TUNECORE SIGNS UP WITH LYRIC FINANCIAL

TuneCore musicians and songwriters will now have the option of tapping automated advances on their future earnings, thanks to a deal the company has signed with Lyric Financial.

TuneCore says the deal makes it simple for artists to access advances at their convenience, 24/7 and on their own terms, without giving up control of their music, or signing longer contracts. For an undisclosed, one-time fee, qualifying TuneCore artists can request a cash advance directly from their TuneCore Balance Page, which is repaid directly from future sales and automatically deducted from streaming and download earnings.

“This is a one-of-a-kind integrated offering that gives artists a hassle-free, reliable way to access their future earnings quickly and easily, eliminating the difficulty often associated with obtaining advances,” TuneCore CEO Scott Ackerman said in a statement. “We are deeply invested in the careers of our artists and are committed to ensuring they have the tools and resources needed to succeed.”

In order to qualify for an advance, TuneCore artists must be with the service for two consecutive years; and eligibility for advance is based on historical, current and forecasted earnings. Advance totals range from a \$250 minimum to a \$25,000 maximum.

TuneCore Direct Advance was developed in partnership with Lyric Financial Founder and Chief Executive Eli Ball to give independent artists the ability to budget and access their royalties and licensing income at their convenience. Lyric Financial, based in Nashville, was founded by Ball, who has worked in both the music industry and the financial services industry.

“For the last two years, we have worked to automate what has historically been a cumbersome manual advance process

in the music industry,” Ball said in a statement. “TuneCore Direct Advance is a simple, easy-to-use application that provides creatives with a clear view of their current and forecasted earnings, allowing them to request advances in less than a minute. These basic tools will be invaluable to any music industry professional in budgeting and managing the ups and downs of their cash flow.”

Frampton Comes Alive On Capitol Hill With ASCAP’s ‘Stand With Songwriters’ Advocacy Day

BY ANDY GENSLER

“For all the streaming companies that played ‘Baby I Love Your Way’ — some 56 million times — I got \$3,000,” says an incredulous Peter Frampton about his hit single from the 1976 smash album Frampton Comes Alive! “That’s not going to even cover the mortgage payment... well maybe one mortgage payment.”

Frampton is on Washington D.C.’s Capitol Hill for his first lobbying trip sponsored by ASCAP with songwriters Rob Thomas, Eric Bazilian, Rob Hyman, Ledisi, Jimmy Jam, Terry Lewis and Paul Williams (who is also the PRO’s chairman and president) as part of the organization’s “Stand With Songwriters Advocacy Day” (April 26).

The ASCAP initiative is looking to redress what it feels is an inequitable and unjust royalty system for songwriters based on consent decrees created more than 75 years ago that have failed to keep up with technological changes such as streaming.

“The market place has changed rapidly,” says the 67-year-old guitar hero, “and the work of all American songwriters is

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completely undervalued. We're most the regulated small business there is. 70 percent of what we earn as songwriters is regulated by the Federal Government. There isn't any other artistic industry that's regulated like that. The consent decrees are outdated, they began in 1941 and the last update was in 2001. These are the things we need changed and updated."

Read more: [Changing Strategies and Bipartisanship \(Gasp!\) at ASCAP Expo Legislators Panel](#)

For the past three years the PROs have been trying to reform the consent decrees and federal rate court system through the Department of Justice, but to no avail. At the recent ASCAP Expo in L.A., the PRO said it had changed its strategy, doubling (or perhaps tripling down) down on fomenting change through congress.

Yesterday Frampton and his ASCAP cohorts performed an awareness concert called "We Write the Songs" at the Library of Congress, sponsored by The ASCAP Foundation. Here, Frampton performed with Gordon Kennedy ("Baby I Love Your Way" & "Change the World"); Rob Thomas (of Matchbox Twenty) ("Smooth"); Eric Bazilian & Rob Hyman (of The Hooters) ("One of Us" & "Time After Time"); Ledisi ("Pieces of Me"); Raul Midón ("Keep on Hoping"); and ASCAP Foundation Award-winning young jazz composer, singer and musician Camille Thurman.

As part of its Capital Hill mission, ASCAP released an infographic (below) showing popular support for reforming songwriter's compensation. The group's study found that nearly two-thirds (64 percent) of American voters believe the free market should determine how much songwriters are paid instead of the federal government with results that cut across party lines. The study also found two-thirds say licensing regulations should reflect how people listen to music and that U.S. music licensing regulations should ensure songwriters have the ability to achieve fair compensation for the public performances of their work.

Frampton says he feels lucky because he remains an in-demand performer

who regularly tours both acoustically with Kennedy and with a band (he has an upcoming summer tour with The Steve Miller Band), which gives him a steady revenue stream beyond songwriting royalties. Being on Capitol Hill and speaking with legislators, he says, isn't about him.

"It's not so much for me anymore," Frampton says. "It's for new songwriters who are coming along — otherwise who wants to be a songwriter?"

For now the former Humble Pie guitarist (who it should be noted also recorded on George Harrison's All Things Must Pass and went to high school and was friends with David Bowie throughout his life) is ready to meet legislators. "Today we hit the halls of Congress, which I've never done before," he says. "It's time to get rid of these regulations." ●

SiriusXM Says First Amendment Protects Decision Not to Air Ads for Escort Sites

BY ERIQ GARDNER

SiriusXM is looking to have a California judge reject a lawsuit over its decision not to accept advertisements for escort services. On Monday, the satcaster brought First Amendment arguments in its legal fight with InfoStream Group.

InfoStream was founded by an MIT grad, and its websites including [WhatsYourPrice.com](#) and [SeekingMillionaire.com](#) have gotten a lot of press for unapologetically connecting "sugar daddies," or wealthy men, with "sugar babies," or younger women. Between 2011 and 2014, the company advertised on SiriusXM channels including MSNBC, CNN, Fox News and Howard Stern, but the relationship ended when Sirius revised its Standards and

Practices policy. InfoStream subsequently filed legal claims.

According to InfoStream's complaint (read [here](#)), SiriusXM has breached the covenant of good faith and fair dealing by applying its Standards and Practices in a "dishonest and unfair manner, singling out InfoStream for termination while allowing others in similar businesses to continue to advertise."

The company considers the websites it operates as online dating sites and sees the satellite radio company's decision as "pretextual," making the suggestion that SiriusXM cut ties "in order to garner favor from Sirius' Preferred Customers, who would be more apt to pay increased broadcasting fees if they did not have to share the airwaves with InfoStream."

In reaction, SiriusXM looks to use California's SLAPP statute to kill a suit it argues is premised on its First Amendment activity.

The defendant says "the broadcast of radio advertisements is a classic form of speech protected by the First Amendment," and it doesn't matter that what's in question is commercial speech. "Moreover, the First Amendment plainly protects not only SiriusXM's affirmative broadcast of radio advertisements, but also its decision not to air InfoStream's ads."

After pointing to a number of news articles about InfoStream's websites and addressing why this is a matter of public concern, SiriusXM argues why InfoStream is unlikely to prevail on its claim. Specifically, the plaintiff says InfoStream is not entitled to benefits because there's no operative contract between the parties nor can there be deemed any "right of renewal" to the expired advertising contracts.

"In addition, SiriusXM is not a 'common carrier,' and thus has no obligation to allow 'members of the public' to 'transmit [content] of their own design and choosing,'" adds SiriusXM's papers (read [here](#)).

SiriusXM also contends that the "pretext" issue is phony because it "did not need an excuse to terminate the Agreements — those contracts had

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already expired by their own terms,” and as far as whether it has applied standards “unevenly,” SiriusXM says it is under no obligation to apply them evenly.

“Moreover, InfoStream is wrong that SiriusXM continues to advertise for ‘escort business’ after ‘terminating its relationship with InfoStream,’” continues SiriusXM attorney Daniel Petrocelli. “InfoStream presumably is referring to Ashley Madison.com — a different online dating website whose advertisements SiriusXM has previously broadcast and against whom InfoStream has frequently litigated. But Ashley Madison is not an ‘escort service’ at all, nor do members pay women to go on dates with them, as is the case with InfoStream’s services. Instead, Ashley Madison is a traditional dating website, like Match.com, for people who are in relationships and looking to have a discreet relationship with others who are also in relationships. There is no commercial exchange between the daters. That distinction makes the difference under SiriusXM’s internal standards and practices set forth.”

This article was originally published by The Hollywood Reporter. ●

Scott Borchetta on ‘The Launch,’ His New A&R-Based Artist Discovery Show

BY KAREN BLISS

Think you can sing the next hit song? That’s the question on The Launch submission page, open to singers around the globe.

Big Machine Label Group’s Scott Borchetta, who spent two seasons as a mentor on American Idol, including the final last year, is back at it with the launch of The Launch, which is his spin on a

familiar artist discovery format.

The man who guided Taylor Swift’s career from unknown to superstardom calls it “game-changing” and an “A&R-first mission.” The focus is the song—finding the right artist for the right song, versus the Idol process of a one-size-fits-all song ready to go to radio for whichever top contender won.

Partnering with Bell Media in Toronto, the global music TV talent search will air sometime in 2018. Contestants meanwhile can upload their audition videos until the May 10 deadline to ctv.ca/thelaunch, where all the FAQs, including eligibility requirements and release agreements can be found.

The series was co-developed by and is produced in association with BMLG’s Borchetta, Paul Franklin of Eureka (Masterchef), and Bell Media, in partnership with Toronto-based Insight Productions (The Juno Awards, The Amazing Race Canada, Canadian Idol). The format will be available for distribution globally by Bell Media Original Programming and Big Machine Label Group.

Billboard spoke with Borchetta in Toronto about the new partnership and show concept.

Billboard: Why Bell Media. Why cross a border to do something like this?

Scott Borchetta: Bell Media has the platform to do the kind of reach that I think you need to have to launch something like this — no pun intended, the ability to have TV, radio, mobile, Internet. It’s such a loud world out there, so it’s important to be able to be ubiquitous across formats. Because everybody is saying, “Well, if Idol comes back, is it on digital? How will these shows be in the future?” I think we have a great opportunity to build the model for what the next great competition show will be.

You have a relationship with Randy Lennox from his years as president and CEO of Universal Music Canada. He’s done remarkable things in the short time he’s been at Bell when it comes to music expansion. Is he key to all this?

My relationship with Randy goes back

to when we first started Big Machine and came into Canada and he’s been a brilliant partner ever since. It was very easy to pitch him on the show because he completely understood it. Being on the record side of this and the challenges that we had and to show this idea on how we can completely turn it on its head and have the ability to plug into all the new things that he was doing—the timing could not have been better.

You were on Idol for two seasons, but it seems like people were getting fatigued with the show. In Canada, we had Popstars and then Canadian Idol for five seasons (ended 2008), whose most successful artists didn’t win—Jacob Hoggard from Hedley and Carly Rae Jepsen. So when American Idol ended, it seemed it was time, but it’s only been a year and now you’re coming back with another show.

But it was still hugely rated.

How will this be different?

I think the fact that we’re starting with a song. That’s the game-changer. The reason that Kelly Clarkson and Carrie Underwood worked is because the songs they did on the finale were not the hit singles. The singles from the albums and properly A&Red were the hits, so we’re going to add the A&R first. It’s an A&R-first mission. Great production team, great song and very specific genre, celebrity mentor. Because we’re going to do multiple genres, so we might have one show that’s country, one show that’s pop, one that’s urban and one that’s rock because it’s six shows and all closed-ended. So we’ll launch a single from every episode. All six episodes we’ll launch a single.

So we don’t see the audition process?

You’ll see them perform a song in front of us and we’ll choose two of them to record the single.

What are contestants uploading?

Upload a video of them singing. It can be an original song; it can be a cover song, but it’s really personality too. ●

Steps, Clean Bandit Challenge Ed Sheeran for U.K. Chart Crowns

BY LARS BRANDLE

Sheerios, brace yourselves: Ed Sheeran could get bumped from the summit of both the U.K. singles and albums charts later this week.

According to midweek data published by the Official Charts Company, reunited pop outfit Steps is a step ahead of Sheeran for the albums chart title, while Clean Bandit is posing a real challenge for the singles crown.

Steps' *Tears On The Dancefloor* (Steps Music), the five-piece pop group's first album of new works in more than 15 years, is in pole position on the Official U.K. Albums Chart Update with a lead of more than 4,000 combined units over Sheeran's *Divide* (Asylum), which has led the tally for the last seven weeks.

One of Britain's favorite pop groups in the late '90s and early 2000s, Steps clocked up three No. 1 albums in their heyday, and 14 top 10 singles, including three chart leaders.

Irish singer-songwriter Imelda May is on target for a third top 10 album with *Life Love Flesh Blood* (Decca), which bows at No. 3 on the midweek chart, while Rag'n'Bone Man's former chart leader *Human* (Best Laid Plans/Columbia) is at No. 4 and Texas starts at No. 5 with *Jump On Board*. New releases from English metalcore act *While She Sleeps*, British alternative rockers *Maximo Park* and the posthumous release of *David Bowie's Cracked Actor* (Parlophone), a previously unavailable live recording from 1974 which dropped in time for Record Store Day, all crack the top 10.

On the midweek singles chart, Clean Bandit could snatch the singles chart title with "Symphony," featuring Zara Larsson. The follow-up to the trio's smash

multi-platinum hit "Rockabye" is about 4,000 combined sales ahead of Sheeran's "Shape Of You," which has logged 14 non-consecutive weeks at the top but dips to No. 2 on midweek data. Clean Bandit (with "Rockabye") and Sheeran are two of only three acts to experience life at the singles chart summit in 2017 (Harry Styles also reached the top for a week with "Sign of the Times" via Atlantic).

Shawn Mendes' "There's Nothing Holdin' Me Back" (EMI) has the strongest debut at the halfway point of this week's chart cycle. It's new at No. 5 on the U.K. Singles Chart Update.

The Official Charts Company's weekly tallies are published late Friday, local time. ●

Rapper Jay IDK Announces Adult Swim Partnership: Exclusive

BY ASHLEY LYLE

Maryland rapper Jay IDK has partnered with Adult Swim to produce visual content in conjunction with the release of his upcoming album, he tells Billboard exclusively.

Adult Swim has been delving heavily into the hip-hop space. Last year, the late-night Cartoon Network programming block rolled out its sixth annual installment of the Singles program — which releases a series of singles from underground artists — featuring music from Mike Will Made-It, Vince Staples, Earl Sweatshirt, and Run the Jewels.

Jay IDK emerged on the scene with his 2015 debut album *Subtrap* — home to the gritty standout "God Said Trap" — and followed up the conceptual album with the full-length project *Empty Bank*, released last September independently via his own HXLY label. Fast forward a year later, and the MC's buzz earned him a spot on tour with rapper Isaiah Rashad for his Lil

Sunny tour in the U.S. Jay's aggressive yet conscious style of rapping has put him on the map as a lyricist to watch coming out of the DMV.

Billboard recently spoke to Jay on his Adult Swim partnership, working with Mike Dean, and what he hopes listeners take away from his music.

Did you watch Adult Swim growing up? What were your favorite shows?

Yeah, I did. Robot Chicken was one of my favorite shows. Wonder Showzen too.

How did the partnership with Adult Swim come about?

It was an idea I had in terms of finding a new way to drop my album. I did a conceptual album previously [with Subtrap] where it's important to understand the story, and I just thought it would be great to paint a picture visually and then have a TV component. And even before that, I was getting my project together and taking beats that sounded like it could be on Adult Swim. Actually, I had the Adult Swim logo as my screensaver. I was seeing it everyday, putting it in my mind. Law of attraction. So then, that's how I came up with the idea.

Why Adult Swim?

I just like their music a lot — their music on their commercials. There's something to it that no other channel has. It feels like late-night TV.

How did you get in touch with them?

I reached out, but what's crazy is Jason DeMarco, SVP/Creative Director of Adult Swim, saw my album *Empty Bank* when it dropped and tweeted about it. So then I reached out to him. I didn't know him at first but knew he worked at Adult Swim. I was like 'Yo, I really like Adult Swim'. He said thank you, and we just kept in touch. So when the idea came about, I was making my album sounding like Adult Swim, not thinking about him or thinking about trying to hit him up. I was just thinking about the project. But I remember he said if you ever want to drop a visual with us, let me know so I always kept that in the back of my mind. So when I came up with the idea, I hit him up.

When you say sound like Adult Swim, what is that sound?

It's hard to explain it. It's nothing you

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really can explain. Everyone who watches Adult Swim knows there's a sound to it, a feeling that's nostalgic sometimes but then it's also different and outside the box. They play a lot of J Dilla and stuff like that.

What are the terms of this deal? Is Adult Swim apart of the creative process or just funding the project?

It's definitely for my next album, but it's multiple components. I'm going to work with their creative team to come up with certain visuals to paint the picture we're trying to paint for the album. That's all I can say for now.

Where are you in the process of recording the album?

We've recorded about 40 songs so far to date, and I'm doing two to three [songs] a day. I'm looking for records to help tell the story I want to tell then I'll start planning out days.

I saw a picture of you working with Mike Dean in the studio. How did you link up with him?

Someone wanted to do an interview with me from a publication that didn't really listen to rap that much. But he really liked my music, and I didn't know, but he happened to be friends with Mike Dean. So he was playing my music one day and Mike asked who was it, and he said it was me. From there, Mike was like, "I want to meet him. I like his music." Literally after that, we met up at his pop-up show. I performed there and he liked the performance. And then we just built a relationship from there.

What story do you want to share in your music?

It's the story of my life as a kid and growing up. Coming from a middle class home, parents going to college and having education but then me going to a school where if you don't go to a private school, you're going to go to a bad school even if you live in a decent neighborhood. I just went to a bad school and went a different path than my parents so I'm going to talk about that.

What do you want people to take away from your music?

I want people to understand balance. I might make a banger and that's the way that I feel and then I may want to make a

song that's really deep. It's a representation of my name, Ignorantly delivering knowledge. If you also see on my social media, my name is Baby Scale. That scale represents balance.

<https://www.instagram.com/p/BPQ5aHGDxm7/> •

Ella Fitzgerald at 100: Late Legend's Birthday Marked with Grammy Exhibit

BY ASSOCIATED PRESS

The Grammy Museum is putting rare Ella Fitzgerald memorabilia on display for what would have been the singing legend's 100th birthday.

The museum's "Ella at 100: Celebrating the Artistry of Ella Fitzgerald" exhibition includes the first Grammy Award that Fitzgerald won - the first awarded to an African-American woman - as well as some of her gowns, sheet music and personal telegrams.

Fitzgerald died in 1996 at 79 from complications with diabetes and left few possessions beyond personal notes, but the exhibit puts a focus on what made Fitzgerald a star - her voice.

Grammy Museum curator Nwaka Onwusa says she wants visitors to be captivated by her singing, so the exhibit includes video and audio of her early performances with jazz greats Count Basie or Duke Ellington.

The exhibit is one of several celebrations of Fitzgerald's birthday on Tuesday. New York City declared it Ella Fitzgerald Day and the Smithsonian has also opened a special exhibit, while Starbucks stores in the United States played her music.

"Ella Fitzgerald's is probably the single most important voice in American history," said recording artist Miles Mosley. "If

you're going to start with any song before 1970, her version is the one you start from. That's the ground floor. That is the most representative version of what the composer themselves wished their songs would sound like."

Over the course of her career, she sang swing, bebop, pop, jazz. Among her best-known works are a 1938 novelty smash, "A-Tisket, A-Tasket," which she co-wrote, and a series of eight album sets, each dedicated to an American songwriter or songwriting team. In addition to being best sellers, those albums helped establish the long-play record as a platform for deeper, more serious musical exploration.

Twenty-plus years after Fitzgerald's death, the rave reviews keep pouring in.

Celebration of Fitzgerald's 100th actually began March 31, as Dianne Reeves held a Fitzgerald tribute concert at the Library of Congress, which serves as home to Fitzgerald's personal library. A day later, Smithsonian's National Museum of American History, which has long hosted a Fitzgerald exhibit, opened a new display, "First Lady of Song: Ella Fitzgerald at 100," kicking off Jazz Appreciation Month.

Onwusa said Fitzgerald's exhibit was not an easy display to put together, noting that the relatively new Grammy Museum, which opened in 2008, could not compete with the long-established Smithsonian and Library of Congress, which have long been collecting Fitzgerald memorabilia.

But the Los Angeles-based Ella Fitzgerald Charitable Foundation and Fitzgerald estate came through with enough items to make for an attraction, including gowns Fitzgerald wore in performance, rare photographs, sheet music, newspaper articles, concert programs. Securing performance footage proved more challenging, but was critical for Onwusa.

"When you come to Ella at 100, immediately we want visitors to be captivated by her voice," she explained. "That's what draws you to Ella."

To that end, there are viewing and listening stations, where exhibit visitors can watch and hear Fitzgerald performing in various points in her career. She was an

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active professional performer for some 65 years, going in semi-retirement in 1994, after having both of her legs amputated below the knee due to the effects of the diabetes.

For those just being introduced to Fitzgerald, Verve/UMe has just released a career-spanning primer, the four-CD set 100 Songs for a Centennial. For hardcore fans, there's the lavish six-album vinyl limited-edition Ella Fitzgerald Sings The George and Ira Gershwin Song Books, which is newly packaged with lithographs, a book and a bonus track. Numerous other releases and events are planned throughout the year.

But once the celebration ends, it's fairly clear that the Fitzgerald legacy will continue.

Grammy Museum executive director Scott Goldman singled out a relative newcomer such as Andra Day as a perfect example. "(Here's) a young African-American artist who is blurring the lines between jazz and soul and R&B," he noted. "If you listen to Andra Day, you'll hear a little Ella Fitzgerald. And I think many artists carry that. I think that's what makes Ella Fitzgerald so special. She lives."

The exhibit runs through Sept. 10.

<https://www.facebook.com/thegrammymuseum/posts/10155208380364603> •

Iggy Pop Signs Global Licensing Deal With Sony Music JV Artist Legacy Group

BY ANDY GENSLER

Iggy Pop, the original punk, has joined forces with Sony Music's joint venture with Artist Legacy Group who will represent the iconic artist's "global brand." The news was announced today by Artist Legacy

Group CEO Ashley Austin.

The deal will "spearhead new license extension opportunities for Iggy Pop's name and likeness across multiple product categories and media platforms," according to a press release issued today.

Iggy Pop, in an uncharacteristically terse statement about the new deal simply said, "Sounds like fun!"

Pre-figuring 70s punk, Iggy Pop has gone from outcast with a relatively small cult following to music icon as generations have discovered his stone-cold classic catalog that includes —three Stooges albums, The Stooges, Funhouse and Raw Power and solo albums The Idiot and Lust For Life (co-written and produced by David Bowie).

His other albums, also filled with classic tracks, include New Values, Zombie Birdhouse, Blah Blah Blah, Brick by Brick and American Caesar. Pop's most recent album, 2016's Post Pop Depression, his 17th studio album, was recorded with Queens of the Stone Age's Josh Homme and reached No. 1 on Billboards Top Rock Albums and Alternative Albums charts.

Pop's music has also been featured in an array of motion pictures, including Trainspotting, T2: Trainspotting, Gold and Kong: Skull Island, as well as in commercials for Royal Caribbean International, Guinness, Captain Morgan, Toyota, Chrysler, Audi and Volkswagen.

Additionally, Iggy has appeared in various film projects, including The Color of Money, Cry-Baby, Tank Girl, Blood Orange, Song to Song and Coffee and Cigarettes — a film by Jim Jarmusch, who recently directed Gimme Danger, a documentary about The Stooges.

The singer's TV appearances include The Adventures of Pete & Pete, Star Trek: Deep Space Nine, The Venture Bros and Once Upon a Time in Wonderland.

In 2010, Iggy and The Stooges were inducted into the Rock and Roll Hall of Fame.

"Iggy Pop is punk rock personified and a perfect fit for brands looking to add authentic edge to their product lines and advertising campaigns," ALG's Austin said in a statement. "He is an unstoppable creative force and it is a privilege to

be working alongside him to identify innovative initiatives that cement his status as a global icon."

Artist Legacy Group's other clients include The Zombies, Max's Kansas City, Mick Rock and The Rocky Horror Picture Show among others.

No word, however, on if shards of glass to roll on or easy-on-easy-off clothing for exposing yourself have been licensed. •

Rolling Stones Win Album of the Year at U.K.'s Jazz FM Awards

BY RICHARD SMIRKE

The Rolling Stones were the surprise guests of honor at the U.K.'s Jazz FM Awards, where the veteran rockers walked away with two prizes, including album of the year for comeback set Blue & Lonesome.

"We started off a very long time ago in London trying to play clubs, and those clubs were jazz clubs," recalled Mick Jagger, collecting the publicly voted prize at London's Shoreditch Town Hall alongside bandmates Ronnie Wood and Charlie Watts earlier Tuesday evening (April 25).

"We used to try and play these jazz clubs and they used to kick us out for playing blues. So this sort of feels full-circle," the 73-year-old singer went on to say before thanking listeners of Jazz FM for voting.

After collecting the prize, Blue & Lonesome co-producer and Blue Note Records president Don Was paid tribute to the veteran four-piece via a video message, in which he called them "the most hard-working and talented musicians to ever step in front of a microphone."

"When they kick into gear, the whole becomes far greater than the already gigantic sum of the parts. The whole room catches fire, and that's exactly what happened during the making of Blue & Lonesome," Was rhapsodized about the

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covers collection, which was recorded over three days in London and topped the U.K. albums chart when it was released last fall. In the U.S., it debuted at No. 4 — the group's 37th top 10 entry on the Billboard 200 chart.

The Stones also collected the award for blues artists of the year, with Jagger thanking the band's label Universal — and U.K. chairman and CEO David Joseph, in particular — for supporting the project from start.

"We were making another record, and we made this [one] sort of in between," recalled Jagger, who admitted having some initial reservations about releasing *Blue & Lonesome* until his label convinced him otherwise. "I said, 'It's a bit of a minority niche thing,'" the vocalist recalled. "They [Universal] were the ones that said, 'This sounds really great. We want to put it out... Everyone's going to love it.' So I want to thank them for pushing it and helping us and everyone for listening to it."

Lifelong jazz fan Charlie Watts was also presented with a Jazz FM Gold Award in recognition of his contribution to jazz and blues from his friend and British musician Evan Parker. "I should be giving this to him," the ever-humble drummer said upon collecting the prize.

Other notable winners of the night included American saxophonist Donny McCaslin, who memorably featured on David Bowie's final studio record, *Blackstar*, and collected the award for international jazz artist of the year and performed at the ceremony. He dedicated the prize to Bowie.

"When we did *Blackstar* together, you blew our minds, because you are a one-take guy," the record's producer and longtime Bowie confidante Tony Visconti enthused in a congratulatory video speech. "You would just play live in the studio and that would be the take. David and I were not used to such professionalism. If it wasn't for you, *Blackstar* wouldn't be the success that it is."

La La Land and *Whiplash* director Damien Chazelle was also honored, receiving the Impact Award.

"I've been jazz-obsessed my whole life.

As a former wannabe jazz musician, I was never quite good enough to make it, so I decided to film jazz musicians instead and try to put jazz onscreen," the filmmaker said via video speech. "I truly believe in the marriage between jazz and cinema, and I hope to play a small tiny part in keeping that tradition alive."

Earlier in the evening, British singer Laura Mvula won soul artist of the year, which she followed up with a stirring live performance of "The Man I Love" in tribute to Ella Fitzgerald, whose 100th birthday coincided with the awards show.

Van Morrison was also in attendance, presenting British rhythm, blues and jazz singer Georgie Fame with the Lifetime Achievement Award. Fame closed the show, backed by a four-piece band that included trumpeter Guy Barker.

The full list of winners is as follows:
 Breakthrough Act of the Year (sponsored by Yamaha)
 Yussef Kamaal
 International Jazz Artist of the Year (sponsored by Oris Watches)
 Donny McCaslin
 Vocalist of the Year (sponsored by PRS for Music)
 Norma Winstone
 Instrumentalist of the Year (sponsored by Rathbones)
 Nikki Yeoh
 Blues Artist of the Year (sponsored by The Piano Bar Soho)
 Rolling Stones
 Soul Artist of the Year (sponsored by RC S)
 Laura Mvula
 Jazz Innovation of the Year (sponsored by Mishcon de Reya)
 Jaimeo Brown
 Digital Initiative of the Year (sponsored by Pollitt & Partners)
 Gilles Peterson - Worldwide FM Album of the Year (public vote) (sponsored by Arqiva)
 Rolling Stones - *Blue & Lonesome*
 UK Jazz Act of the Year (public vote) (sponsored by Grange Hotels)
 Shabaka Hutchings
 Live Experience of the Year (public vote)

Orphy Robinson All Stars – The Bobby Hutcherson Songbook
 Ppl Lifetime Achievement Award
 Georgie Fame
 Impact Award
 Damien Chazelle
 The Gold Award
 Charlie Watts ●

Jenni Rivera's Family on New Telemundo Series, Univision Lawsuits and More at BB Latin Music Conference

BY ELAINE DE VALLE

Celia. Selena. Jenni.

Their first names are all we need to know who they are. But there is so much more to their lives that we are still telling their stories years after their deaths.

Biopics about Latin musical artists are not new. Three decades ago, Lou Diamond Phillips portrayed Ritchie Valens in *La Bamba*, released in 1987. But it seems that we are seeing these type of biographical productions more often. Telemundo's *Celia* series was such a success — it debuted in the U.S. in October 2015 with 2.38 million viewers — that Netflix has decided to program all 80 episodes with English subtitles. And while the movie about her life came out in 1997, a TV series on Selena based on her widower's book, "To Selena, With Love," started production last year.

Coming soon: Expect to see biopics on Luis Miguel, Don Omar and even Pitbull. Perhaps now that Ednita Nazario has finished her book, "Una Vida," we may see something about her on the screen.

But what's most anticipated this year is

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the other Jenni Rivera story, Telemundo's "Mariposa del Barrio" series. Based on the book "Unbreakable," the show is still in production and expected to start airing this summer. But Jenni's daughter and sister talked about it Tuesday at the Latin Billboard Conference in Miami—promising unreported details about la reina de la banda's life.

This is the other story because Jenni Rivera's family, now managing Jenni Rivera Enterprises, has sued Univision for \$10 million after it began to air a series based on her on-again, off-again manager Pete Salgado's book, "Her Name Was Dolores, The Jenn I Knew." Rosie Rivera, the Mexican singer's younger sister, told the Billboard crowd that they would have worked with Salgado if he had respected their wishes to keep certain things private and wait a bit after her shocking death in 2012 in a plane crash.

Soon after, TV network executives began courting the family to tell her story. "For us, it seemed a natural," said Glenda Pacanins, senior vice president of programming and content for Telemundo. "Our mission is to go after the big, iconic story. We really wanted to honor her spirit and do it in a way that is authentic and true." They approached the family in 2013 about a series.

"Everybody wanted a Jenni Rivera series," Rosie Rivera recalled. "The family just wasn't ready. And Telemundo was so patient. The children had to heal." What they didn't realize was that the production of the series would become part of that healing.

Chiquis Rivera, born to a teenaged Jenni Rivera before she became a big star, said she cried when the writers started asking questions about her mother and she was transported to her past when she visited the set that was supposed to be her grandmother's house. "I was seven years old again and I could smell los frijoles en la olla and the Pine Sol."

The details are what make the series, both of the Rivera women said. And it was hard work getting there. Rosie admitted that she may have requested too many changes. "I would say, 'Oh no, she would

say it like this,'" she said, telling producers to add "more bad words" because Jenni wasn't shy. "I don't want my sister to look perfect. She was perfectly imperfect."

Rosie Rivera said that this official biopic series will not hide some of the ugly chapters of Jenni's life – including the teen pregnancy, domestic violence and some of the mistakes she made. "It's going to be the good, the bad, the ugly and the pretty. It wouldn't be doing her justice just to paint a rosy picture."

The series is more about Jenni as a child as a sister as a mother than as a musician and her daughter said she learned things about her mom when her aunt or grandmother were being interviewed by the writers. "I want to watch the series because there are things I didn't know," she said. "We are 15 years apart. We sort of raised each other."

They also say that the details were wrong in the Univision series and Jenni Rivera Enterprises and the family is suing Salgado for \$10 million. Not only does the book and series defame the late star, they say, but the ex manager also violated a non-disclosure agreement spilling family secrets.

In response to a question from the audience, Rosie Rivera said "if Pete Salgado would have come to the family, we would have said okay. All I asked for was to give my parents and her children some respect." And, of course, to treat her sister's memory with care. "But because of other situations with Pete, I kind of knew it wasn't going to be an honor," Rosie Rivera said. "It's an injustice to the truth."

When producers first pulled up to the house that would serve as Jenni's childhood home for the series, a Jenni song started to play on the radio. "It felt at the moment that this is right and we felt she was with us," Pacanins, the Telemundo exec said. "We worked with her brothers and sisters, her kids, her mom and dad. That helped us stay true to the story."

"It definitely has Jenni's blessing."

In another panel discussion afterwards, Luis Balaguer, founder and CEO of Latin World Entertainment – which co-produced Univision's "Her Name Was Dolores" series – said that Hispanic biopics do well

around the globe because the culture is so intense.

"We as a race are so passionate about music, about life," Balaguer said. "It's incredible how they are so welcoming of our culture and how they see it as a very happy, very lively culture. A wedding reception without Pitbull and Ricky [Martin] is a funeral."

Added Nazario: "We Hispanics, we are very transparent." ●

Katy Perry, Haim & LCD Soundsystem Lined Up as 'SNL' Musical Guests

BY LAUREN TOM

SNL is kicking off their May lineup with a bang, announcing musical performances by LCD Soundsystem, Haim and Katy Perry on Wednesday (April 26).

Beginning May 6, Chris Pine — who is set to star in the upcoming Wonder Woman film — will host alongside musical guest LCD Soundsystem. The following weekend (May 13), Melissa McCarthy will no doubt reprise her Sean Spicer impression as host, while Haim is set to perform — hopefully with new music since they recently released a teaser announcement of a second album coming out and possible debut date. Finally, Dwayne "The Rock" Johnson will take on the hosting gig with Katy Perry at his side as the musical act on May 20.

All eyes will be on the "Chained to the Rhythm" singer, who caused a fan frenzy this week when she posted "The World's Best Cherry Pie" recipe as a teaser for her next track "Bon Appétit." Maybe she'll be cooking up something sweet for us that includes the debut of the mysterious single.

Who else can't wait for May?

https://twitter.com/nbcSNL/status/857306278229618688?ref_src=twsrc%5Etfw&ref_

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url=http%3A%2F%2Fwww.billboard.com%2Farticles%2Fnews%2Ftelevision%2F7775295%2Fsnl-katy-perry-haim-lcd-soundsystem-musical-guests

Prince's Former Toronto Home on Market for \$13 Million: Report

BY GIL KAUFMAN

Prince's former Toronto home is reportedly back on the market for \$13 million. The 14,500 square foot compound the late rock star lived in from 2001-2006 features purple carpets, a pool and the singer's famous glyph embossed on glass doors, according to a photo gallery posted by TMZ. The house — which was reportedly listed for just under \$9.5 million two years ago — was where Prince lived with wife Manuela Testolini and the seller reportedly pulled it off the market after the singer's death last year.

Based on pictures from Forest Hill Real Estate — which Billboard has reached out to for additional comment at press time — the home has a grand entrance with classical columns, a formal dining room, a plush lounge with deep burgundy carpets, at least one massive closet with plenty of room for shoes and other accessories, a home gym with sauna and a tennis court.

Click here to see the gallery.

<http://www.tnz.com/2017/04/26/prince-former-toronto-house-for-sale/>

Portugal. The Man Lands First Adult Alternative Songs No. 1 With 'Feel It Still'

BY KEVIN RUTHERFORD

Portugal. The Man earns its first No. 1 on a Billboard airplay chart, as "Feel It Still" rises 2-1 on the Adult Alternative Songs airplay ranking (dated May 6).

Rising to No. 1 in its sixth week, "Feel" completes the quickest progression to the chart's peak since Kings of Leon's "Waste a Moment" needed only four frames to top the tally dated Oct. 22, 2016. "Feel" marks the fastest flight to No. 1 for an act's first Adult Alternative Songs No. 1 since Mumford & Sons' "I Will Wait," which reached No. 1 in its third week (Sept. 8, 2012).

Additionally, Portugal. The Man earns its first top 10 on both the Alternative Songs and Rock Airplay charts, as "Feel" pushes 12-10 and 14-8, respectively, with 5.6 million audience impressions (up 21 percent) on the latter list, according to Nielsen Music.

Previously, the group had charted as high as No. 25 on Adult Alternative Songs with "People Say" in 2011. On Alternative Songs, it had risen to a No. 15 best with "Purple Yellow Red and Blue" in 2013.

The band, which hails from Wasilla, Alaska (29 miles northeast of Anchorage; Sarah Palin served as mayor from 1996 to 2002), released its first album, Waiter: "You Vultures!," in 2006. The act's eighth studio album, Woodstock, is due June 16. Its predecessor, 2013's Evil Friends, debuted and peaked at No. 9 on the Alternative Albums chart with 12,000 in first-week sales.