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Appeasing Piracy

Net Neutrality Proposals Would Finder Anti-Piracy Efforts

By RICK CARNS

An internet where all file transmissions are treated equally while their legality is impossible to determine will continue to be a disaster for songwriters. The Internet as it's currently configured isn't "neutral." It's a thieves' paradise.

Unfortunately, this is precisely the regulatory regime proposed this week by the Federal Communications Commission in its draft rules regarding "net neutrality." The principle that Internet users should be able to surf the Web free of any restrictions imposed by their Internet service provider (ISP).

The Songwriters Guild of America has long had the remarks of the participants at an earlier FCC-hosted workshop on the role of online content in the broadband ecosystem. Some participants expressed a fear that unless the commission imposed "net neutrality" by law, customer privacy and speech freedoms would be compromised. This isn't only inaccurate but also represents a back-door attempt by some technology companies to enhance their competitive positions while rationalizing the theft of their private property for their own benefit.

The most prominent purveyors of this line of thinking was Gigi Sohn, co-founder/president of the network group Public Knowledge, who tried to equate "net neutrality" with avoiding content regulation. But in order to make such an argument, Sohn needed to downplay the rampant looting of copyrighted works on broadband networks. She did so by stating that "claims of damage to the industry were suspect" and that there wasn't sufficient data on the topic.

Nothing could be further from the truth. According to the RIAA, the value of U.S.-recorded music shipments totaled $8.5 billion in 2008, down 18.2% from $10.4 billion in 2007 and down 41% from $14.3 billion in 2000. According to the U.S. Bureau of Labor Statistics, songwriter income dropped 32% between 2003 and 2006 alone. Every major music publisher I have contacted tells me they have laid off at least half, and sometimes all, of their songwriters in the 10 years since piracy began to decimate the music industry. The level of damage isn't "suspect.

The unfortunate reality of the digital world is that online piracy of music is rampant and has deep and materially harmed the songwriter community. Yet Public Knowledge explicitly asks the

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Battle Tested

Music Publishers Emerge Winners From Royalty Tussles

During the past year-and-a-half, as the recording industry grappled with the critical task of establishing new royalty rates for music, the negotiations were fraught with risk for the National Music Publishers’ Association (NMPA). But looking back on the resulting string of negotiated settlements and Copyright Royalty Board (CRB) rulings, it’s clear that the NMPA and its president/CEO David Israelite have navigated these potentially treacherous waters with uncommon skill and savvy.

Along with the RIAA and the Digital Media Assn., the NMPA benefits from the historic settlement that all three groups reached in June 2008 to set royalty rates for interactive streams and tethered downloads. But the NMPA also secured important victories in the CRB’s broader ruling in October 2008 that set mechanical royalties for digital and physical music. That decision incorporated the terms of the settlement on interactive streams and tethered downloads but also set a 24-cent statutory mechanical royalty rate on master tone ringers and imposed a 1.5% late fee on the payment of mechanical royalties, crucial gains for music publishers that are being appealed by the RIAA.

More recently, the NMPA capitalized on the leverage it gained from the late-rate ruling to secure another big win for music publishers, negotiating an agreement with the RIAA that will deliver publishing companies a windfall of more than $264 million in mechanical royalty payments composed of pending and unmatched royalty money held by the four major labels (Billboard, Oct. 17).

As a result of the settlement, the labels will change business practices that have been frustrating publishers, such as withholding all song royalties on an album when the royalty split for a single song is the subject of a dispute among songwriters. Also, the major labels agreed to stop withholding an album’s digital royalties when there’s a dispute involving CD mechanicals for that album.

While RIAA chairman/CEO Mitch Bainwol downplays the late fees as a “secondary issue,” music publishers are convinced that they were the main reason why the NMPA was able to get the majors to the negotiating table.

They have had some of that money for more than 10 years,” says a senior executive at an independent publishing company. “If they really wanted to pay it out, they would have figured something before now."

The changes should help ensure that labels will properly license compositions before they release CDs or digital downloads. In exchange, publishers who join the settlement will help resolve song splits and will agree to waive late-rate penalties as long as labels are putting forth their best efforts to abide by the new set of business practices.

Besides extracting concessions that publishers have long wanted from the labels, the NMPA’s Israelite was equally astute in navigating the political minefields of the music publishing landscape. By incorporating an opt-in component to the RIAA settlement and setting it up so that all participating parties will be able to see what they’ll get beforehand, publishers don’t feel like they’re having anything shoved down their throats. Even better, if publishers don’t like their share of the settlement and opt out, they’re still free to pursue whatever means they currently have at their disposal to get what they think is their due.

Beyond that, Israelite shrewdly avoided triggering the concerns of independent publishers by not picking the Harry Fox Agency (HFA) to oversee the disbursement of settlement payments and instead hiring “special master” Kenneth R. Feinberg, who administered the Sept. 11 Victim Compensation Fund and is currently administering TARP bailout funds for the U.S. Department of the Treasury.

Some indie publishing companies have long viewed the music licensing clearinghouse, right or wrongly, as being more focused on the concerns of major publishers.

“David did a tremendous job,” an indie publishing executive says. “I have no doubt his intentions are right. Hiring Feinberg to oversee this is a real honest effort to give this settlement impartiality. I would lose my mind if Fox was administering this settlement.”

Still, when Israelite attended a recent meeting of the Assn. of Independent Music Publishers to explain the terms of the settlement, he used the occasion to remind indie publishers that HFA played a key role in bringing it about, by providing financial support that enabled the NMPA to effectively litigate the CRB royalty hearings and secure the late-rate ruling that brought labels to the settlement table.

The only benefit NMPA is seeking for itself is setting up the settlement is requiring publishers who opt to join to the settlement to join the trade group. Given everything that the NMPA has recently accomplished for its members, Israelite is certainly justified in asking for that.


At the helm: NMPA president/CEO David Israelite

By AYALA BEN-YEHUDA

Dialing It Up

Recording Academy Court Manager Support Of Performance Royalty

The Recording Academy has begun enlisting the support of artist managers in its efforts to gain passage of the Performance Rights Act, which would require FM radio stations to pay artists and labels performance royalties on recordings they air. In a Sept. 15 meeting in Santa Monica, Calif., the academy asked national managers on its artist advocacy efforts. Manager representative Chris Klein of a radio group that has a forum of its own,” academy president/CEO Neil Portnow says. “Not everybody was as deeply informed as you might think, so it was a good chance for everybody to get some detailed information and let them ask questions and understand where we’re going.”

Veteran manager Simon Renshaw says the meeting made it clear that there’s a global dimension to the issue. U.S. artists won’t get paid radio royalties they’re owed in other countries until stateside radio reciprocates with payments to overseas collecting agencies. “They’re holding far more money from American artists than we’re holding for a lot of those international artists,” Renshaw says.

By the end of this year, the academy expects either floor votes in the House and Senate on the act or negotiations with the National Assn. of Broadcasters to shape the legislation. The Senate Judiciary Committee passed the act Oct. 15, putting a radio performance royalty law closer to passage than it’s ever been in 80 years of efforts to secure such compensation.

Managers and partners: Attending the Recording Academy’s Sept. 15 meeting on the Performance Rights Act were (from left) artist managers DEBORAH KLEIN, PAT MAGNARELLA, RON LAFITTE, MATHEW KNOWLES and SUSAN MARKHEIM; Recording Academy president/CEO NEIL PORTNOW; and artist managers PETER LEAK, SIMON RENSHAW, DAN FIELD, MICHAEL LIPPMAN, IRVING AZOFF and ROB MCDERMOTT.

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### ASCAP at the Ryman

**CONGRATULATIONS TO OUR 2009 COUNTRY AWARD WINNERS**

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<tr>
<th>Artist / Publisher</th>
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<td>JD Souther</td>
<td>Golden Note Award</td>
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<td>Alan Jackson</td>
<td>Songwriter/Artist of the Year</td>
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<td>Gary Overton</td>
<td>Publisher of the Year</td>
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<td>Ashley Gorley</td>
<td>Songwriter of the Year</td>
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**SONG OF THE YEAR:** **"YOU'RE GONNA MISS THIS"**
Written by: Ashley Gorley
Published by: Songs of Combustion and Bug Music/Windswept

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**Song List:**

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<tr>
<th>Title</th>
<th>Writer(s)</th>
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<td>All I Ever Wanted</td>
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<td>Don't Think I Don't Think About It</td>
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<td>It Won't Be Like This For Long</td>
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**CONGRATULATIONS TO ASCAP MEMBERS:**

- **CRAIG WISEMAN** - NSAI Songwriter of the Decade 1999-2009
- **DON SAMPSON** - Writer of NSAI's Song of the Year "Watin' On A Woman"

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**Links:**

- [American Radio History](www.americanradiohistory.com)
Subscription Renewal

New Round Of Online Music Services Try Their Hand At A Struggling Model

How risky is the ad-supported music business? So risky that the next generation of online music services is opting to take another stab at the still-struggling monthly subscription model instead.

While the knee-jerk reaction among digital entertainment pundits is that any monthly subscription music service is doomed, the digital music landscape has changed enough in the past year to warrant new experimentation with a payment model that industry executives hope will play an important role in the future.

By Thanksgiving, the music blogging site MOG, led by founder/CEO David Hyman, plans to launch a full-song streaming service, charging $5 per month for unlimited streams and five downloads per month. Kazaa, Skype and Joost founders Niklas Zennstrom and Janus Friis are launching a music subscription startup called Rdio. Daniel Ek, co-founder/CEO of the ad-supported music streaming service Spotify, is focusing Spotify and BSkyB are each launching their initiatives with a large installed user base to which they can market and sell other products and services. In addition, Napster, MOG and BSkyB include MP3 downloads, but unlike digital rights management in plans that cost about the same as those downloads alone would cost at iTunes. By doing so, they’re hoping to separate the cost of the service from the value of the music in the consumer’s mind. And because those DRM-downloads, but their Windows-based-incompatibility with the iPod dooms these efforts from the start.

With the emergence of a mass market of smartphone and Wi-Fi-enabled devices, subscription services can simply let users stream their music from their device of choice—including the iPhone—much like they stream music online. No clumsy file transfer necessary.

But new subscription services still have to determine how to communicate their value to consumers who are used to owning music outright and downloading it for free from peer-to-peer networks. The newcomers also face the same licensing headaches as other music services. While labels have grown more open to innovative models, they still look for the lion’s share of revenue stemming from online music. For music services shouldering the cost of marketing, technological innovation and customer relationship management, the need to quickly scale their subscriber base will remain a constant challenge.

With that in mind, it’s unclear whether the $5-per-month model proposed by MOG and Napster is actually sustainable. Industry sources say Napster, for one, doesn’t plan to maintain its $5 monthly price indefinitely. While the low price point looks appealing, history suggests that price alone isn’t enough to draw skeptical music fans to the subscription model. The now-defunct Yahoo Music Unlimited once offered a streaming-only plan that offered roughly the same monthly rate with the purchase of an annual subscription. When it launched, the low-price plan seemed a bold move that would provide badly needed momentum to the subscription music model. It didn’t.

But the most promising way to expand music subscriptions to a larger market is bundling access to unlimited music with another service, such as an Internet subscription or mobile data plan. Spotify has taken a few steps toward that end in Europe, and BSkyB can bundle its service as an option for its existing satellite TV offering. The first subscription service to successfully strike that kind of deal on a mass scale could be the first to prove the potential of the model. Until then, it’s just all potent...
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Kid Rock
Yo Gabba Gabba! Live Offers A Different Spin On Family Shows

It’s party time. Yo Gabba Gabba! is the latest Michael Cohen venture that looks like a winner.

Yo Gabba Gabba! Live: There’s a Party in My City, the first live U.S. touring show for the popular Nick Jr. TV show “Yo Gabba Gabba!,” is going to be a hit, as well as perhaps the newest staple in the profitable family entertainment genre.

Conceived by the animation/entertainment company WildBrain and produced and promoted by Cohen’s Miami-based $2BN Entertainment, Yo Gabba Gabba! Live puts doubles on sale in New York, Chicago and Los Angeles and sold them out immediately, adding more dates in all three markets. The tour begins Nov. 14 at L.A.’s Shrine Expo Hall, then heads to New York’s Beacon Theatre Nov. 21 and the Rosemont Theatre outside of Chicago Dec. 5.

Cohen is best known as the progenitor of the Rolling Stones’ world tours since 1989, and he was a key player in orchestrating Live Nation’s mega-deals with acts like Madonna, U2, Jay-Z and Shakira. Cohen resigned as chair of Live Nation and CEO of Live Nation Artists in June 2008 and launched $2BN later that year.

Overseeing Yo Gabba Gabba! Live for $2BN is Mike Luba, the company’s president of music and family entertainment. Luba founded the artist management/marketing firm Madison House (String Cheese Incident, Drive-By Truckers), then left to join Cohen at Live Nation Artists two years ago. When Cohen split with Live Nation, Luba followed him, eventually bringing “Yo Gabba Gabba!” to his attention.

Luba says he heard about the show from friends with children. “I have a 3-year-old who actually saw it and went totally mental,” Luba says. “Then I saw it on TV and went kind of mental.”

The 2-year-old TV show, which was conceived by Scott Schulte and Christian Jacobs, stands apart from other kids’ programming thanks to the surprisingly hip mix of acts it has featured, including MGMT, The Roots, Mates of State, The Shins and the Ting Tings.

“Christian is the front guy for the Aquabats, so the show has a kind of punk rock sensibility to it,” Luba says. “When I first saw it, I said that of like, ‘Holy mackerel, this could be the Sesame Street for my generation.’ Not only something that a kid really loves, but something I love for a whole different set of reasons.”

Yo Gabba Gabba! Live jumps into a lucrative but competitive family entertainment field that annually fields longtime winners like Dora the Explorer, Sesame Street Live, Clifford the Big Red Dog and others. Luba thinks the rock sensibilities, and the expertise at $2BN, offer a different spin on the genre.

The tour will have a major video element and rock show production values, with former Neil Young lighting director Mike Baldaarsi designing the lighting rig. “There’s a movable portal which kind of frames it with lights, a giant LED screen which splits in two and moves around, and the rest of the time it’s singalong and dance along with what’s going on onstage,” Luba says. “It won’t look like most kids’ shows, and it won’t feel like Broadway. It will feel like a party.”

Luba says the target demographic for the tour ranges from “newborns all the way up to probably 6 or 7.” That type of demo provides the opportunity to market to both kids and parents and to sell four tickets instead of two. Prices range from $23 to $75.

“Yo Gabba Gabba!” from DJ Lance Rock will be on hand for the tour, as will be the show’s characters Muno, Foofa, Brobee, Toodie and Plex, as well as yet-unnamed musical guests.

“It’s up to us to not only let people know the show’s coming, but to educate people as to what it’s all about so they know what to expect, and then to blow their minds when they get there,” Luba says.

Options for touring North America in 2010 are being weighed, and the global touring opportunity for Yo Gabba Gabba! Live seems obvious, given Cohen’s background as a global producer.

“The family entertainment market plays right to our strengths,” Luba says. “We’re glad that we found one that we all really feel passionate about and one we think has a really big run ahead of it.”

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**Kings Of Bachata**

**Aventura Is The Latin Music Success Story Of The Year**

When members of the urban Bachata group Aventura taped a mini-special at the White House last week, they started to explain their music to President Barack Obama. According to Aventura manager Johnny Marines, Obama said, “You guys are like I don’t know what Bachata is.”

These days, even if many people still don’t know what Bachata is, they know Aventura, the group that’s taken the traditional music of the Dominican Republic, modernized it with touches of R&B and tropical music and made it the hottest-selling Latin music in the U.S. This week, Aventura’s new album, “The Last” (Premium Latin), notches its 151st week at No. 1 on Billboard’s Top Latin Albums chart (see En Breve, right) and is the top-selling Latin album of the year so far. The group recently sold out the first of three January shows at Madison Square Garden in just three hours. It also sold out Los Angeles’ Staples Center and has added a second show there.

The Aventura phenomenon—the sales, the touring, the exposure in both mainstream and Latin media—makes the group the biggest Latin success story of 2009; on par with Daddy Yankee in 2005. Which begs the question: What is behind the group’s success and what can be learned from it? According to the music industry, the group’s success is a result of a combination of factors, including the group’s dedicated fan base, the success of their albums, and the group’s ability to connect with audiences through radio and television appearances.

Latin Notas

**LEILA COBO**

**Aventura**

has risen to prominence in the last four years, but the group has been together for more than a decade. Long signed to the indie label Premium Latin, Aventura developed the sound known as “urban Bachata,” which other artists have emulated without the same level of success. Early on, Aventura took the Backstreet Boys route to stardom, making it big in Europe first, where its hit “Obsesion” topped pop charts in 2004. Then, when Sony picked up the group for distribution in 2005, U.S. sales exploded. In addition to being a hit with kids, Aventura has connected with women, who like its lyrics about love and romance, while men admire its sense of style and tailored outfits, according to Angelo Schipilli, national director of live performance for SBS Entertainment, which is presenting the group in New York, Los Angeles and Miami.

“They have charisma; they have the talent; they have something that is urban, but not that urban—they’re still traditional,” says David LaPointe, owner of LP Marketing & Promotions in Miami Beach. “They have a broader appeal and it combines traditional bachata with popier elements.”

And like Marc Anthony, Aventura’s members hail from the Bronx, giving them a home-grown U.S. fan base, according to Sony Music Latin senior VP of commercial and sales Guillermo Page. The group hasn’t been shy about reaching out to new audiences, as it did when it toured last year with Enrique Iglesias. But Aventura has also made sure to stay close to its core fan base. For example, in 2007, after selling out Madison Square Garden the first time, the group embarked on a club tour dubbed La Gira del Pueblo (The Tour of the People) to give back to fans who followed on the club circuit for years. Even now, Aventura’s arena tour, which kicks off in November, is affordable priced, with tickets beginning at $39. "I just think it’s the combination of these four guys who were able to come together," says LaPointe. "They’re able to make this music that just can’t be matched."

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

**BRAND AID**

**Moderatto, Syntek Star In Mexican Branding Campaigns**

Two new branding campaigns in Mexico—one with the rock band Moderatto and the other with the pop star Aleks Syntek—are taking the concept of product integration quite literally. And they’re offering the artists and labels more than just free promotion.

To coincide with the Oct. 22 worldwide launch of Microsoft’s new Windows 7 operating system, Moderatto will release its new single, “Zodiaco/W7” to radio and include it as a bonus track on its forthcoming hits EP. Listen closely, and you’ll hear Windows tags (such as e-mail alerts) incorporated into the song.

“The idea is to accompany the radio promotion with everything that has to do with the promotion of Windows,” says EMi Music Mexico marketing director Alfredo Delgadillo. “It gives us the opportunity to grow the exposure of the song in all its formats, physically and digitally.”

Microsoft bought 120,000 downloads of the song from EMi to give away to consumers at Windows.com.mx and will sponsor a concert by the band early next year, according to Christian Moya, director general of BIR Music Group, the agency that brokered the deal. Moderatto’s manager Fedrero Poncè de Leon says the deal also included money to produce the song as well as a fee for the band. Another one of his clients, Syntek recorded a song for a Ferrero Rocher chocolates holiday campaign and taped a commercial to air from the end of October until January 2010.

Los Concorde, another act Poncè de Leon manages, licensed two new songs for a Doritos campaign in Mexico, with each song used for two months. “I’ll come out with it on the album next year but two songs are already paid for,” he says. “Our position is that brands need us too. A lot of people just give away the track... but my artists are of a certain level.”

Even so, Poncè de Leon says, “How many [brands] can do deals like this? Few of them, and that’s the reality.”

Of course, candy makers and software companies can’t undersell the entire music industry. But there are brands for everyone, says BIR’s Maya, whose 2-year-old company works with major labels and indie artists.

“There are brands like Microsoft that have a budget for a band like Moderatto, and those with less money to spend who can work with developing acts, he says. “There has to be a way for [new acts] to be heard too and a way for them to get some income.”

**PERFORMERS NAMED FOR LATIN GRAMMYS**

The Latin Grammys will be held on November 13 with performances of some of the biggest names in Latin music. According to the National Academy of Recording Arts and Sciences, the 8th annual awards ceremony will be held at the Mandalay Bay Events Center in Las Vegas. The winners will be announced on November 13 at the Mandalay Bay Events Center in Las Vegas, and the event will be broadcast live on Univision from Las Vegas’ Mandalay Bay Events Center.

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Cannes, France
**UN SONG STARS**

Effort To Organize Bollywood Playback Singers Stumbles

BANGALORE, India—The singers behind India’s Bollywood musicals appear to have lost another chance to establish a collective voice.

In mid-September, Indian media reported the launch of Performers Syndicate Ltd., which had planned to lobby on behalf of “playback” singers to secure them royalties long denied them by the Indian entertainment industry. Playback singers provide vocals for Bollywood musical stars.

But just weeks later, PSL looks dead in the water. The initiative “has been called off due to internal differences between its members,” says prominent playback singer Kunal Ganjawala, one of PSL’s founders.

Ganjawala insists PSL was never a formal entity, something no one but a couple of us discussed over the phone creating a syndicate for such causes, but were yet to formally meet.”

PSL CEO Shahid Rafi—the son of one of India’s best-known playback singers, the late Mohammed Rafi—didn’t respond to requests for comment. A prominent singer involved in the effort, who asked to remain anonymous, says press coverage portraying the PSL as fighting for performers’ rights has strained his relationship with labels.

Even in piracy-ravaged India, Bollywood soundtracks sell millions of copies annually, accounting for 77% of India’s $140 million in recorded-music sales in 2008, according to an industry group the Indian Music Industry. But for a handful of large stars, playback singers receive one-off recording payments from film companies, which strike their own soundtrack deals with labels.

PSL hoped to win singers royalties from record sales and payment for their recordings’ public performance. At present, that performance right isn’t covered by India’s 1957 Copyright Act. But if introduced, such a provision could open up new revenue streams for international and Indian artists alike.

Atul Churamani, VP of the leading Indian label Saregama, insists record companies can do nothing unless the law changes. “How much is to be paid to the singers has [never] been spelled out,” he says.

“We already buy the music from producers at a high cost—and selling the product is it self a challenging task in today’s market,” says Adarsh Gupta, CEO of another leading label, Times Music. “So sharing revenue with the singer doesn’t arise.”

But others disagree. Kulmeet Makkar, CEO of BIG Music & Home Entertainment, which releases Bollywood soundtracks and videos, says, “Why should record labels oppose this move? If the [legal] position changes, I don’t see labels having any issue with direct payment to their rightful owners.”

While a 1995 amendment to the 1957 act established performers’ rights to block the release of unauthorized recordings, it didn’t set out any provision for paying royalties. Nevertheless, “the current setup vis-à-vis performers’ rights largely has a lot to do with how the industry is set up rather than the act itself,” says Ameeta Dutta, a senior advocate with copyright experience at the law firm Luthra & Luthra in New Delhi.

Dutta adds that the situation reflects the lack of a strong association “that can collectively withstand the film producers/music company lobby.”

PSL was the second attempt in recent years to do just that. In 2006, leading Bollywood singer Sonu Nigam set up the Singer’s Assn. of India, but internal rifts meant that project was also stillborn.

“Film producers and music companies are powerful (and) taking advantage of the situation,” says Nigam. “Whatever contract singers enter into with film producers, [they] must get their share of royalties.”

The idea garnered the lead singer’s widespread enthusiasm for a lobbying organization. “We should have a common platform to raise our issues,” says Shilpa Rao, a leading young playback singer.

“But this platform should also ensure that, if we take the protest path, there should be no loss of business.”

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**Know Your NME**

British Music Weekly Goes Multiplatform

British music weekly NME has been the top 10 in Billboard’s recent Maximum Exposure survey of the United Kingdom’s most successful platforms for music promotion (Billboard, Sept. 26). But Murray says the brand remains “absolutely influential,” citing its early support for acts like Lou Roux and Florence & the Machine.

NME’s McCabe says declining circulation is an issue for marketing and promo departments, but he praises Murray’s “close relationship.” It’s “about making the point side relevant again,” he says. “If we can get the feature writing right, then they’ve got a shot.”

Murray, meanwhile, maintains that the magazine’s appeal remains as strong ever. “If you ask bands what they’d choose if they could be on the cover of any magazine in the world, it’s always NME,” she says. “It’s the one that means the most to people.”

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**GLOBAL BY AHIR BHARIB BORTHAKUR**

**DOMINO COLLECTS ECHO**

Tenor Plácido Domingo collected a lifetime achievement award at the German record industry’s 15th annual ECHO Klassik awards held Oct. 18 at Dresden’s Semperopera venue. Other key award winners included mezzo-soprano Elina Garanca, baritone Christian Gerhaher, violinist Anne-Sophie Mutter and pianist Daniel Barenboim. A jury selected the record industry plus selected political, cultural and media figures chose the winners. Organizers say 18 million viewers watched a delayed telecast by ZDF TV that evening.
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Jonathan McHugh
The film/TV music vet says budget constraints are pushing music supervisors into new roles.

When it comes to finding TV music, Jonathan McHugh has a dream résumé. He worked on the soundtracks to “Empire Records” and “Austin Powers: International Man of Mystery.” He was the music supervisor for cult indie films like “Roger Dodger” and “Roadie.” He even played a label executive in a bit part in Snoop Dogg’s 2006 film “Hood of Horror.”

In recent years, however, as “head chef” of his own company, Song Stew Entertainment, McHugh has found himself moving away from traditional film/TV music jobs. He got that cameo in “Hood of Horror,” for example, because he was also the film’s writer/producer. He also produced the 2008 film “Repo! The Genetic Opera” and the reality show “Battleground Earth: Ludacris vs. Tommy Lee,” which aired on Discovery’s Planet Green channel.

One reason for moving to film and TV production, he says, is adapting to the economic times. With the music industry in a slump—and film studios and TV networks putting more pressure on music budgets for major productions—expanding to new jobs is a necessity.

McHugh will speak at the Hollywood Reporter/Billboard Film and TV Music conference, held Oct. 29-30 at the Beverly Hilton in Los Angeles, about his journey from music supervisor to movie producer. In an interview, he explains why he anticipates more of his colleagues will follow in his footsteps by diversifying their skills.

Why did you branch out into writing and producing?
My mother was a novelist, my father is a wood sculptor. My brother is still, to this day, a 30-plus-year-old folk singer. So I grew up in this really creative family. As I became an executive and got out of college and got into college radio and radio syndication—always promoting other people’s things—I started writing scripts and I got a movie made (“Hood of Horror”). It was like, all of a sudden, you realize you can do both—you have the left brain and the right brain. You can promote other people’s stuff and keep promoting your own stuff.

And this is what independent people need to do now to survive.
Look, I love music supervision, I love putting songs to pictures, but what I also love is producing, where you help create something from conception—not just the music, but the whole process. Once you’ve built up 25 years of relationships and skills, it’s really not that hard. It’s a question of finding the gigs that gets you in there. That’s why reality TV is interesting, because it moves so quickly. When you love a lot of different things, you want to keep doing them. You have to build up and have different skill sets.

When you love a lot of different things, you want to keep doing them. You have to build up and have different skill sets.
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Down/Jay Sean Feat. Lil Wayne/Cash Money/Universal Republic
Break Up/Mario Feat. Gucci Mane & Sean G./3rd Street/J/RMG
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‘New Moon’ Rising

‘TWILIGHT’ GOT TEENAGE BLOOD PUMPING. NOW ATLANTIC GOES IN FOR THE KILL WITH A SEQUEL’S SOUNDTRACK FEATURING DEATH CAB FOR CUTIE AND THOM YORKE

BY ANN DONAHUE • PHOTOGRAPH BY RYAN RUSSELL

Just in case you’ve been in a sight-, sound- and Twitter-deprivation tank for the past two years, here’s the lowdown on the “Twilight” franchise: It’s a series of four books written by Stephenie Meyer about Bella, a human girl who hearts Edward, a vampire boy. This is awkward, due to Edward’s predilection for snacking on platelets, but also because high school relationships are invariably angsty and messy. • The first of the series, “Twilight,” became a feature film starring bed-headed porcelain heartthrob Robert Pattinson, and made almost $400 million last year at box offices around the world for its fledgling movie studio, Summit Entertainment. The accompanying soundtrack, featuring Paramore, Muse, Linkin Park—and a rather lovely track by Pattinson himself—sold 2.2 million copies, according to Nielsen SoundScan.

On Nov. 20, the adaptation of the second book in the series, “The Twilight Saga: New Moon,” hits theaters. But more than one month before—on Oct. 16—Atlantic/Chop Shop Records released the soundtrack, bumped up from Oct. 20 after the album leaked on the Internet. In its first three days of sales, the soundtrack sold 115,000 copies, according to Nielsen SoundScan, landing it at No. 2 on the Billboard 200.

For the next three months, Atlantic wants to make the “New Moon” soundtrack inescapable. The label is teaming with teen lifestyle all-stars to promote the album: Hot Topic, MTV and MySpace. For those too old to wear black nail polish, the soundtrack also will be sold at Whole Foods, Nordstrom’s, Hallmark and Hollywood Video.

But besides its omnipresence, there’s a secret weapon the label is deploying for “New Moon.” The soundtrack features tracks from Thom Yorke, Bon Iver & St. Vincent, Lykke Li and Sea Wolf, among others—and they’re all exclusive to the album.

“We had offers from artists that were incredibly wonderful and incredibly commercial, and it would have been easy to say, ‘Oh, let’s go for it because we’ll sell more records—but it wouldn’t have been true to the project,’” says Paul Katz, founder/CEO of Eye2Ear Music, which consults with Summit Entertainment on music; Katz produced the soundtrack album and has been involved since the script stage to determine where music could fit into the film.

The track list mediates the one bit of risk to the “Twilight” series: So far, the franchise owes its popularity to the capricious crushes of teenage girls. Getting “Twihards” who love virtuous vampires to buy the soundtrack is easy—but getting Radiohead fans to plunk down cash for a little bit of the “New Moon” universe will be a coup.

Keeping it as a combination of obviously great artists—but making it interesting for people to discover—was a very carefully considered view,” Katz says.

HE WOLF

As “New Moon” opens, there’s a complication in the story of our star-crossed lovers: While Bella may love Edward forever and ever—Edward thinks it’s best to take a break. Enter boy-next-door Jacob, who—in the grand narrative tradition of mystical Native Americans—is a werewolf.

This love triangle forms the plot of “New Moon,” and accordingly the soundtrack is moody and wistful, but with an undercurrent of strum und drang machismo. Each song is exclusive to the soundtrack, as-yet-unreleased, and most were written specifically for the movie, remixed or given new lyrics to fit the film’s themes. “I was very inspired by the John Hughes movies of the ‘80s, which made me listen to indie rock bands that probably weren’t meant for 13-year-olds,” Yorke, the Psychedelic Furs, New Order, says music supervisor Alexander Patsavas, who also produced the album, as she did for the soundtrack to “Twilight.” “I hope we can create a similar moment in time for 2009 teenagers.”

Patsavas received coffins and Dracula pictures in her South Pasadena, Calif., office from bands trying to get her to listen to their tracks for inclusion on the “New Moon” soundtrack. “The big difference between the last album and this album is that the last album we really had to go out there and beg and plead for the first album and for this one, it was completely the reverse,” Katz says.

The first single is Death Cab for Cutie’s “Meet Me on the Equinox,” currently No. 15 on the Alternative chart. The song debuted on MTV.com Sept. 13 in tandem with the Video Music Awards; the music video, a sepia-toned intermingling of the band with footage from the movie, debuted Oct. 7. “With Death Cab we felt like they were hip enough, they were cool enough, and they were musical enough and broad enough without being super commercial super pop,” Katz says. “And one thing Summit is cognizant of, when we choose an artist—and they choose us, it’s a mutual thing—is that we want enough

And Death Cab is nothing if not enthusiastic about discussing the travails of Bella, Edward and Jacob (see story, page 21). It can follow in the footsteps of the singer of the “Twilight” soundtrack’s first single: Paramore’s Hayley Williams, who blogged relentlessly about the series on the band’s Web site, posting pictures of herself holding the books and attending the movie premiere. Her fan-girl joy caught on; the “Twilight” soundtrack significantly boosted Paramore’s profile with its single from the album, “Decode,” selling 927,000 copies, according to Nielsen SoundScan.

“Paramore did a fantastic job for us—and for them,” Katz says. “We want somebody who will feel really good about being involved in the project and talk it up.”

But the plan is to work “New Moon” like a traditional album, with several singles being released. Two contenders for the next single slot are Lykke Li’s “Possibility,” which is the longest musical take in the movie and played over a pivotal scene in the film as Bella pines for Edward, or the Killers’ “A White Demon Love Song.”

Patsavas has a longstanding relationship with Atlantic—her imprint, Chop Shop Records, is affiliated with Atlantic, and “New Moon” artist Anya Marina is signed to it—but ultimately the soundtrack’s tone was a group effort. Marina, for instance, was selected by director Chris Weitz after Patsavas, looking to boost the number of female vocalists on the soundtrack, sent him a compilation CD with 15 female artists. Marina’s cover of T.I.’s “Whatever You Like” won her over.

“[Patsavas] doesn’t get forced priorities to follow because they’re going to be big songs,” says Livia Tortella, GM/executive VP of marketing and creative media at Atlantic. “She starts with the feeling of the film and then she creates a mood around it. I can’t tell her, ‘Oh, you’ve got to use this band because it’s a priority.’ I’ve got to give her a band that’s going to fit the mood she’s creating and also has a bit of a base so I can open up the film. They’re about the mood, about the feeling of it, and that’s really exciting because it’s really creative.”

The Yorke track came about after Patsavas established the relationship by licensing the Radiohead track “15 Step” for the end credits of “Twilight.” “Early on in the summer I was speaking quite a bit to [Bryce Edge, Yorke’s manager] and he said Thom had something already recorded that would be appropriate for the movie,” Patsavas says. “I was thrilled.”

Patsavas’ credentials are well-estab- lished—she’s the music supervisor for “Gossip Girl” and “The OC”—but the music for the “Twilight” series also receives invaluable support from Meyer, the book’s author. The fourth novel in the series, “Breaking Dawn,” is dedicated to Muse, which appears on both soundtracks. “They are super important to the ‘Twilight’ family,” Patsavas says.

Meyer writes on her blog at StephenieMeyer.com about what music she listened to while writing the novels. Her site now includes streams of her suggested songs, as well as links to purchase ringtones. “You start out with a [reading] experience that
people are so excited about and she's such a passionate lover of music, so it has her stamp all over it," Tortella says. "The music is like a character with a life of its own, and Stephenie gave birth to that."

Since Meyer wrote "Twilight" in 2005 and started singing the praises of Muse, the band has seen steady sales in the United States, according to Nielsen SoundScan; when the track "Supermassive Black Hole" was placed on the "Twilight" soundtrack, the band's popularity jumped. In the six months leading up to the release of "Twilight," Muse's 2006 album "Black Holes and Revelations" sold 41,000 copies, according to SoundScan. In the six months following the film's U.S. bow, the set sold 73,000—up 78.3% compared with the pre-"Twilight" week.

"Supermassive Black Hole" had already peaked on the Alternative radio airplay chart at No. 6 in September 2007. In the track's two-and-a-half years of release before the "Twilight" film's debut, it had sold 154,000 downloads. In the 11 months since the film hit screens, the track sold another 310,000.

"Some time ago, when the band was playing in Arizona, we invited (Meyer) to a show," says Muse's manager, Q Prime's Cliff Burnstein. "Twilight" director Catherine Hardwicke wanted to use "Supermassive" in a very long scene, with not a lot of dialogue in the foreground. We thought, 'This is fun; this is a nice woman who writes these books, she's a fan of ours, let's get involved in this.' No one was really thinking at the time, 'This is a huge opportunity.'"

The "New Moon" soundtrack features a remix of Muse's "I Belong To You" that was rerecorded to emphasize the track's guitars and takes out the French opera interlude in the original version. "The band loved the change they made, Chris [Weitz] was really pleased, Alex was really pleased, and at the last minute we were able to get it into the movie," Burnstein says.

The soundtrack also features a track by score composer and multiple Academy Award nominee Alexandre Desplat. (The score from "Twilight" was by Carter Burwell on Atlantic, and sold 182,000 copies, according to Nielsen SoundScan. A fantastical sales number for a score; it's the 11th-biggest-selling soundtrack of 2009. A label deal for the "New Moon" score is still pending.) Weitz asked Desplat for a sweeping, romantic score—along the lines of what Maurice Jarre did for "Doctor Zhivago."

"There is a central love theme for Bella and Edward, but Chris felt that we didn't want to put that front because in the film Bella and Edward are separated through much of it," Desplat says. "You don't hear that theme in its full treatment until the end of the movie. For the soundtrack album it's an arrangement of that melody but just for piano."

Katz is nulling hiring a songwriter and an artist to create a soundtrack,song and record lyrics to the piece, and then release it as a single—much like the teaming of Bryan Adams, Mutt Lange and composer Michael Kamen on the 1991 film "Robin Hood: Prince of Thieves."

It all speaks to a broader theme of the soundtrack: It's more than just a souvenir of the movie—it's an album that can be worked to radio along the lines of a traditional artist release. "We see the soundtrack as an entity in its own right, which obviously you can't say about every soundtrack," he says.

YOU'RE SO VEIN

It's hard to overemphasize the impact the "Twilight" series has had on the cultural conversation. In recent days, Ryan Seacrest has been doing dramatic readings of sections of "New Moon" during his morning radio show and posting the videos of his cuddle performances on his Web site.

It makes the soundtrack a safe bet as a slam-dunk—digital sales already launched Anya Marina to No. 22 on Billboard's Heatseekers Songs chart, as her "Satellite Heart" was offered as an immediate download from the soundtrack with a pre-order from iTunes—but it also makes its success hard to replicate. "With "Twilight" and "New Moon," people are buying into the whole experience," Tortella says. "They want to own it."

Of the 2.2 million copies of the "Twilight" soundtrack sold in the United States, 1.7 million were physical CDs and 521,000 were digital downloads, according to Nielsen SoundScan. (Except for the Paramore track "Decode," the tracks on the album weren't available a carte on iTunes.) Part of the reason for the popularity of the physical format among young buyers may be the goodies that were packed into each CD—and Atlantic is repeating that strategy for "New Moon."

Each CD will contain a poster of the film's characters, and there will be different editions that contain a variety of bonus tracks of songs in the film that didn't make the album, including Lufe Fiasco's "Solar Midnite," the Magic Numbers and Amadou & Mariam's "All I Believe in" and two classical tracks.

There will be CDs available with merch—look for "New Moon" T-shirts for your gothy teen at any this holiday season and, for the first time, the soundtrack will be available for $2.99 as a USB drive sculpted into the family crest of the Cullens, Edward's vampire family.

Besides placing the soundtrack in nontraditional retailers to take advantage of the holiday season, the label is unveiling a Hot Topic tour Nov. 6, with various bands from the soundtrack making appearances during a 15-market trek. Besides performances, the tour includes signings in Hot Topic and Q&A sessions in the mall where the stores are located.

"The first volume really centered a lot around Paramore," Tortella says. "This one is really about showing the depth of it and the mood of it by having a bunch of artists participate in events."

Death Cab will appear on "Jimmy Kimmel Live!" and at MTV's Woodie Awards. In addition, the soundtrack will be promoted in onscreen advertising in movie theaters and a prime-time TV campaign during Thanksgiving weekend.

Online, MySpace is the soundtrack's key partner, delivering the soundtrack/listing, Marina's single and then streaming the soundtrack in full. The film's first trailer also premiered on the site—and received 4.2 million views in the first 24 hours.

The "New Moon" soundtrack will also receive a push internationnally, with Spain, France, Germany, Australia, Japan and Mexico getting bonus tracks from local artists in their native language on the soundtrack. In Mexico—where "Twilight" is known as "Crepusculo"—the soundtrack to the first movie went to No. 5 on the Mexican albums chart and west gold, selling at least 40,000 copies, according to the Mexican labels association Ampromif.

"The fun part about having a franchise like this is it's the experience of the music and the experience of the film that really drives a lot of the ideas," Tortella says.

FANS FOR THE MEMORIES

As for the film itself, there's more music in it than "Twilight." It features roughly 20 cues, Weitz says. "The movie has a lot of spots for music and a lot of spots for score, and we're trying to ride a very delicate balance and not make it wall-to-wall carpeting," he says. "I think there is a threat to modern film in that there's not enough silence. And so it's very rare you actually get to hear the entire song played out." The one song that does play in full during the film, he says, is Yorke's "Hearing Damage," which underscores a fight scene.

Weitz is well-known for pushing music in his movies; he was a producer on last year's "Nick & Norah's Infinite Playlist" and he was nominated for an Oscar for best adapted screenplay for the 2002 music-intensive film "About a Boy." "He's got good musical taste and he's very into it," Katz says. "He wasn't just like he was the director out there; he was part of the team." To add to the question流感ing in a million teenage girl hearts: Why does Pattinson not make an appearance on the second soundtrack?

The answer: He didn't want to. "(Sorry, girls.) We asked if Rob wanted to do it, but his music is kind of his private stuff in a way—as opposed to this huge public dazzle on him on the moment," Katz says. "We wanted to respect that. If he comes to us on the third one and he wants to do something, then we would obviously be delighted."

Right now Pattinson is filming "Eclipse"—the third book in the "Twilight" series—in Canada in preparation for a release in summer 2010. Katz and Patavas are back onboard for the soundtrack album, and while a deal with a record label isn't finalized yet, Katz says, "We would like to work with Atlantic again."

The plot of "Eclipse" provides more rich sonic territory, including a vampire versus werewolf battle and lots of chaste "ragged breathing" between Bella and her supernatural boy toys. In other words, it adheres to the same formula that has sold 70 million copies of Meyer's books worldwide, according to the publisher, Hachette Book Group—an alchemy of hormones and horror that spawned films and soundtracks to feed off the stories' success.

There's no illusion that it wasn't the "Twilight" phenomenon that helped make it so successful," Katz says. "While the music is great, if it came out by itself, it wouldn't have the same impact at all."

Additional reporting by Jeff Bond and Keith Caulfield.
THE BILLBOARD Q&A:

Chris Walla

BY CORTNEY HARDING

Chances are, most tweens watching the video for Death Cab for Cutie’s “Meet Me on the Equinox,” the first single from the “New Moon” soundtrack, will fast forward right past the band to get to the scene of Robert Pattison sans shirt. But it’s their loss, because they’ll be missing out on one of the band’s practically patented heartbroken indie rock ballads.

Guitarist Chris Walla and his bandmates (frontman Ben Gibbard, bassist Nick Harmer and drummer Jason McCerr) have had a hell of a trip. Founded in the late ’90s in Bellingham, Wash., the group captured a solid indie following before becoming the unofficial soundtrack for sensitive dudes everywhere on “The OC” and signing to Atlantic Records.

Stints on “Saturday Night Live” and a chart-topping album, the 2008 “Narrow Stairs,” followed in due course. Now the group is part of one of the most highly anticipated soundtracks in recent history, appearing on “New Moon” alongside the Killers and Thom Yorke. Walla chatted about his love of the campy, vampy novels, as well as his current production work.

Did you write “Meet Me on the Equinox” specifically for the soundtrack, or was it something you had laying around that you thought would work well with the film?

A bit of both. The song was already written, and then it got tweaked a bit more to make it work for this. When we first started working on this, Ben (Gibbard) sent about 10 demos he thought might work, and while nine of them ended up not feeling quite right, one was eerily perfect.

That said, it definitely needed retouching, and there was a real concern about the timing. Ben just got married, Nick was in the middle of a cross-country move, and Jason has a year-old he’s barely seen because we’ve been on tour so much. We came to the conclusion that we were going to devote three days to this, and if it worked, great. And we figured if it didn’t work, at least we had a great song for the next record. But it has worked out beautifully—it’s really been kind of perfect.

You’ve read some of the books. Why do you think the “Twilight” series has taken off in such a massive way?

I didn’t have a clue how big this was until I told my 18-year-old cousin and she was like, “OMG! OMG! OMG!” It was amazing. It was nuts. Part of what makes the books great is that they have this teenage-girl diary quality to them; it’s strangely believable and it works. [Author] Stephenie Meyer really got in touch with her inner 17-year-old to make it happen. I think that’s part of the reason why it works for boys too, it’s a weird instructional manual in a way.

Is this the first movie soundtrack you’ve worked on?

You’ve been part of TV soundtracks, but why have you held off on film until now?

Right, we have never done a film. When the “OC” thing happened a while back, we went through a whole host of emotions. When we got the first request for that, they hadn’t even aired the pilot, and we said, “Sure, why not.” It was one of the first licensing things we did and we didn’t think it would be a big deal. For a while after it got huge, we thought, “God, we’re the ‘OC’ band forever, stuck in this box.” But we realized it was only a chapter in the band’s history, and we had albums and a fan base and it wouldn’t be the only thing we ever did.

In terms of “New Moon,” part of it was the fact that Nick [Harmer] and I were clued in to this, and I really love the series, and there’s some real enjoyment to be had from being part of something that is such a part of the cultural zeitgeist. But I’ll also say I’m a little weirded out about being a 31-year-old man heading into this teenage, tweezy promo campaign.

Are you going to have to hang out at Hot Topic for five hours while teenage girls rip your hair out?

Well, we’re not starring in the film, so I feel a little safer, but I guess there is a level of guilt by association. We will be doing some promo, I’m sure. Part of me is excited because being in a big band, I’ve been able to do some really awesome stuff, but I want to make sure we’re not signing up for anything too bizarre. We’ve gotten some requests that sound excellent, and some of them are like, “Oh, God, no, we’re never doing that.”

Like what? Are you going to be on a lunch box?

There is a lot of product placement and retail tie-ins, although I don’t think we’re going to be on a lunch box. [Laughs] I think the thing that’s most exciting for me is the fact that being part of this, I’m able to feel like I’m 15 again and think back to some of the soundtracks that were really big for me.

The way they are building this whole franchise is really one of those modern, 360-degree cultural assaults. So if “Meet Me on the Equinox” winds up in the credits, or as part of a very pivotal scene, it will remind whoever loves the movie of that moment every time they hear it. That’s great for us and it’s good for the movie.

Is there a full Death Cab album coming soon?

It’s downtime right now, but at some point early next year I think we’re going to dive in and start working on stuff. We’re going to be more laid-back about it; while all our other albums have been recorded on a strict schedule, for the next one, we’ll get together for a week-and-a-half or two weeks and we’ll be in the studio and kind of see what happens. We’ve never done it before, but we feel like we finally have the luxury to do that.

You also did production on the new Tegan & Sara album, and you’ve released solo projects in the past. Are you working on any other personal projects?

It’s all record-making, all the time right now. I’m working with lots of bands who are kind of just starting out, or have made one record, or haven’t even made a full-length album. I’m really loving it, because I remember what it’s like to be starting out, and it’s really cool to be around that kind of energy. I’m going to do a record with this band called the Lonely Forest. From Seattle. They’re an awesome, really blue-collar rock band with a Superchunk vibe and great energy onstage.

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Behind The Music Placements

MUSIC SUPERVISORS AND EXECUTIVES TELL THE STORIES BEHIND THE YEAR'S TOP 10 SYNCHS • BY ANN DONAHUE

Getting a song placed in a TV show or film takes a certain kind of serendipity: The right song needs the support of the right music supervisor and executive to end up in the right storyline at the right time—and then, well, the rights have to be available and affordable. • 2009 was a year when the film/TV music industry took some chances—and saw some big payoffs in terms of creative accolades and sales. Here's a list of the film/TV music teams whose choices made the most impact.

MUSIC SUPERVISOR: PJ BLOOM

Executive: Executive producer Ryan Murphy // Song: "Don't Stop Believin" // Songwriters: Jonathan Cain, Steve Perry, Neal Schon // Show: "Glee"

Every Wednesday night after "Glee" airs, digital sales of the tracks featured on the show explode, and at least two songs are featured in every episode. The potential for the show's music to become a digital sales success was apparent immediately after its premiere following the "American Idol" finale in May. "Once Ryan [Murphy] committed to making 'Don't Stop' our signature song for the pilot, we needed to engage the process of turning one of the greatest pop/rock songs of all time into one of the soon-to-be greatest 'Glee' songs of all time," Bloom says. "Since we hadn't cast our actors yet, this resulted in no less than 20 different demo versions created by two different producers for everyone from the top session vocalists in town to Journey cover band frontmen. In the end, our 'Glee' über-producer Adam Anders managed to create exactly what we needed—which in turn was sung by our exceptional cast. The rest is show choir history." So far, the 'Glee' cast's version of "Don't Stop Believin" has sold 503,000 digital copies, according to Nielsen SoundScan.

(TIE) PERFORMED BY: KRIS ALLEN

Song: "Heartless" // Songwriters: Jeffrey Bhasker, Malik Jones, Benjamin McCallum (Mr. Hudson), Scott Moscoso (Kid Cudi), Kanye West, Ernest Wilson // Show: "American Idol" // Artist: Kris Allen

One performance can make someone the favorite to win "American Idol"—and lead to extraordinary digital sales. Here's how song selection works on the program: Contestants are provided with a list of songs that have been cleared for use on the show. If they don't click with one immediately, they can suggest a song that the show's staff will then try to get cleared. Ultimately, however, it's the contestants that make the final choice as to what they perform on Tuesday nights. For Allen, doing a cover of West's "Heartless"—a tinge of how the song was covered by the Fray—launched him from the cute, competent contestant in the glitter glare of Adam Lambert to the front-runner. Digital sales of the song back it up: 304,000, according to Nielsen SoundScan.

(TIE) PERFORMED BY: ADAM LAMBERT


Showcasing Glambert's softer side won him new fans and showed why "American Idol" is still relevant. Up until he performed a rendition of "Mad World"—more of an homage to Gary Jules' haunting version than Tears for Fears' poppy slow burn of a tune—Lambert had his pipes turned up to 11, week after week. By tuning it down, he kept the audience surprised and underscored what's so compelling about "American Idol": It's a reality show that makes great TV out of actual artist development. Sure enough, the ratings for "Idol" rose the week after Lambert's unexpectedly subdued performance, from an average of 22.8 million for the week of his performance to 24.2 million for the week after, according to Nielsen.

MUSIC SUPERVISOR: ALEXANDRA PATSAVAS

Executives: Executive producers Josh Schwartz and Stephanie Savage // Artists: Sonic Youth, the Plasticines, Albert Hammond Jr., Lady Gaga // Show: "Gossip Girl"

Getting screen time on a show that's all about flash and glam makes artists memorable. Out of the first 10 episodes of "Gossip Girl" this season, four of them will feature acts on camera: Sonic Youth, the Plasticines, Albert Hammond Jr. and Lady Gaga. The week that Sonic Youth appeared—admittedly, as part of a ratings-boosting wedding episode—the number of "Gossip Girls" viewers rose from 2 million the week prior to 2.5 million, according to Nielsen. Making frequent opportunities for artist appearances is part of the show's design, Patsavas says. "It always comes about when Stephanie and Josh outline the episode and we work in the live performances," Patsavas says. "Lady Gaga shot yesterday—and I can talk about the set, but it is spectacular." (The Gage episode will air in about a month.) It's Patsavas' talent for matching the tone of film/TV project with the tenor of the music that has won her devoted fans: "I'm a complete square and a musical illiterate for the most part, so I was kind of a blank slate that she could sort things out," says Chris Weitz, director of "New Moon" (see story, page 19).
EXECUTIVES: MICHAEL BENSON AND MARIA PROVENCIO, CO-EXECUTIVE VPS OF MARKETING, ABC ENTERTAINMENT GROUP

Song: “You Found Me” // Songwriters: Joseph King, Isaac Slade // Show: “Lost”

Sometimes the sound of a band can help define a network. It all started when the Fray’s “You Found Me” was placed on ‘Grey’s Anatomy.’ The group’s sound resonated with ABC viewers, and Michael Benson developed a plan to incorporate its music into a number of shows, as well as the network’s online properties. Soon, the Fray was the centerpiece of a campaign promoting the return of “Lost,” and the band has received significant exposure on ABC’s Web sites. “What we have to offer from a music and television standpoint gives the audience that much more,” he says. And the deal is reverberating throughout the industry—Benson says labels are now presenting ABC with artists months in advance in hopes of incorporating them into its programming.

EXECUTIVE: KATHY NELSON, HEAD OF MUSIC, UNIVERSAL

Song: “Virtual Diva” // Songwriters: William Omar Landron (Don Omar), Jose Armando // Film: “Fast & Furious”

Using Latin music in the right vehicle (pun intended) can expose artists to a crossover audience. The soundtrack to “Fast & Furious”—the fourth installment in the series featuring fast cars and fast villains—was revved up by Latin artists like Pitbull and Don Omar alongside the production services of the Neptunes. (The previous installment in the series, “Tokyo Drift,” featured a NERF®D track. “She Wants to Move,” by Pharrell Williams, was a hit.) “As with all of the ‘Fast’ movies, music was one of the elements that I really do think propelled the movie.” “Fast & Furious” went on to tally $135 million at the domestic box office, according to Box Office Mojo. The “Fast & Furious” soundtrack has sold 45,000 copies, according to Nielsen SoundScan, while Omar’s “Virtual Diva” from the soundtrack has tallied 90,000 digital downloads.

EXECUTIVES: DARREN HIGMAN, EXECUTIVE VP OF MUSIC, WARNER BROS.; DOUG FRANK, PRESIDENT OF MUSIC OPERATIONS, WARNER BROS.

Song: “Desolation Row” // Songwriter: Bob Dylan // Film: “Watchmen”

Smart musical decisions can help make fan boys even more obsessed about genre movies. The key audience for comic book films isn’t the one that sits in the theater: It’s the one that reads about the film ahead of time on the Internet. Bad prerelease word-of-mouth can kill a genre film, and among fan boys, every decision from casting to the colors used in the ad campaign is scrutinized. For the music of “Watchmen,” Warner Bros. did it right, enlisting My Chemical Romance for a cover of Bob Dylan’s “Desolation Row” in a crucial scene. “My Chemical Romance’s Gerard Way is a big graphic novel fan—he has his own series, ‘Umbrella Academy,’” Higman says. “And he’s a big Watchmen fan. For him and [director] Zack Snyder, it was a mutual love of graphic novels that brought them together.” And it’s that passion for the source material, Higman says, that resonated with fans on the Internet. (And Dylan’s work is mentioned in the graphic novel on which the film is based.) “Watchmen” earned $107 million at the domestic box office, according to Box Office Mojo, and the digital version of “Desolation Row” has sold 77,000 copies, according to Nielsen SoundScan.

EXECUTIVE: BEAR MCCREARY


A smartly marketed score can have just as much impact as a well-placed song. For the past 18 months, Bear McCreary has been performing selections from his “Battlestar Galactica” scores at clubs and venues, and show fans have turned out in droves. “A lot of people associate the music with the specific scenes and characters, and have said, ‘If I close my eyes, I can relive the whole season,’” McCreary says. “For others, it’s an emotional reaction rather than a narrative connection—these melodies conjure up an emotional connection to Battlestar.” An emotional connection to a sci-fi show? Definitely. “Bear McCreary’s music was an integral part of the reinvigoration of ‘Battlestar Galactica.’ Its complexity, depth and breadth helped elevate the series beyond a simple ‘space opera,’” says Mark Stern, Syfy Channel executive VP of Original programming and Universal Cable Productions. McCreary’s shows reached their peak this year at Comic-Con in San Diego and became a buzz-generating showcase. “The set was twice as long, and we had almost the entire cast of the show,” he says. “The fan response was incredible. It was a delightfully surreal experience.”
Close Harmony

HOW FOX AND COLUMBIA USED 'GLEE' TO REWRITE THE SCRIPT ON TV MUSIC  BY MONICA HERRERA

When Tony Soprano finally—all right, possibly—got whacked to the sounds of Journey's "Don't Stop Believin'" in June 2007, America had mixed reactions. But the show's viewers all agreed that TV's greatest mafia boss and music's shiniest power ballad were linked for life, seared into pop culture consciousness. *If* someone had predicted that two years later, a prime-time comedy about a high school choir would revive Journey's biggest hit yet again, they would have been laughed off the lot. **But** here we are in 2009, and "Glee"—a new prime-time comedy on Fox about singing and dancing social outcasts—daft jocks, pregnant cheerleaders and divas in training—has done just that. The show's pilot episode, which premiered May 19, not only introduced viewers to Rachel Berry (Lea Michele), Finn Hudson (Cory Monteith), Mercedes Jones (Amber Riley) and the rest of the show's choir gang, but also to their recording of "Don't Stop Believin'," which replaces Steve Perry's epic yelps for Monteith's boyish croon.

Then it got viewers to buy that recording on iTunes: Through the week ending Oct. 18, the "Glee" version of the song has sold 522,000 downloads, according to Nielsen SoundScan. In the week following its TV debut, it sold 177,000 downloads and entered the Billboard Hot 100 at No. 4—higher than Journey's version ever charted.

Several TV shows move music fans to buy songs they hear, but "Glee" gets them to buy new versions by the program's cast. Columbia sells the recordings on iTunes, and the label has had a striking amount of success. "In all the years that I've been in the business, I've never worked on anything quite like this," says Geoff Bywater, head of the music department at 20th Century Fox Television. "It's a real cultural phenomenon that you can just feel. We've got people who are going to have great acting careers and recording histories for themselves in the future."

Collectively, 20 titles by the "Glee" cast have sold 1.8 million digital tracks, with 1.3 million of those downloads occurring since the week ending Sept. 13, according to SoundScan. At press time, "Glee" has aired just eight episodes and released 23 songs for purchase, with iTunes getting the music a week in advance of other digital outlets and mobile carriers. Eleven titles have subsequently entered the Billboard Hot 100—four from the show's pilot, three from "Somebody to Love" and Avril Lavigne's "Keep Holding On." (The original song gets a sales boost, too.) Downloads of the Journey track increased by 48% in the week following the show's premiere, and "Somebody to Love" raced from 2,000 to 6,000 downloads in the week that ended Oct. 4.

Twentieth Century Fox and Columbia Records, the network's label partner for marketing and distributing the music of "Glee," now project a minimum of 4 million digital downloads by Christmas. "We knew that once the show started rolling it would be great," says Columbia/Epic Label Group chairman Rob Stringer, who signed Columbia's deal with Fox this spring. "But to be honest, I didn't think it would be this big this quickly. I thought it would take a moment to catch up, but the reaction has been instant."

In the three months since the show's premiere, and a cast tour is planned for summer 2010. There's also the possibility of releasing solo albums by individual cast members in the future.

"I don't know whether our estimate of 4 million downloads by Christmas increases the possibility of the soundtrack doing well or decreases it," Stringer says. "That's why I'm so keen to get it out. Not only will we learn from how the physical marketplace responds, but also from what happens when the album goes up on iTunes."

It's clear that digital track sales are just the start of what promises to be a lucrative strategy for Fox and Columbia—and a new model for how the music industry can generate cash from TV shows. "I'm not sure other labels saw it as dramatically as we did. People saw the show and loved it, but because the songs were cover versions, I think they honestly didn't think that the potential for the music was as great as we thought it was," Stringer says.

FINDING A HAPPY PLACE

Like most people, Ryan Murphy loves to sing in the shower, and the co-creator/director of "Glee" is open-minded when it comes to his music playlists. On "Glee," "Cabaret" show tunes, Celine Dion tearjerkers and Color Me Badd jams all make the cut.

After the success of his cutting-edge FX show "Nip/Tuck," Murphy decided he wanted to channel the love of music into his next project. "Everybody thinks I'm the dark prince of television," Murphy says by phone from Bali, where he is filming the movie adaptation of "Eat, Pray, Love." "But I was at a point where I wanted to do something light. I've always been
very into music, and I wanted to show that.”

In early 2008, Murphy came across an independent screenplay by Ian Brennan titled “Glee.” The movie was dark and not necessarily up his alley, but Murphy found himself hooked on the title, a word that he defines as “malicious optimism.” Murphy convinced Brennan to redo “Glee” as an acidic teen comedy, and along with co-writer Brad Falchuk, they pitched the show to Fox executives in spring 2008.

The network quickly jumped onboard, and soon Fox began screening a four-minute trailer of “Glee” for major-label executives in the hopes of securing a partner to market and distribute the show’s music. “We wanted to get somebody in the record business onboard early,” Bywater says. “As it turned out, there was quite a bit of competition for a show that hadn’t even broadcast yet.” The contenders were narrowed down to four labels but Fox ultimately chose Columbia, and Murphy says it was because of Stringer’s conviction that “Glee” would succeed.

“Everyone else said, ‘Oh, this could do really well,’” but Rob says, “I don’t think you know what you have,” Murphy says. “He always had a plan and a passion.”

Columbia has assembled a team for “Glee” to complement the one at Fox, with counterparts in publicity, A&R, marketing and sales. The label now releases the songs it feels most strongly about on iTunes up to two weeks before they air on “Glee.” While the bulk of downloads are purchased in the 18-hour period following a new episode, consumers are increasingly buying advanced tracks as well.

“Whatever really sells is that we use these songs in all of our ads,” says Fox senior VP of marketing Laurel Bernard. “It’s all coming back to us as additional marketing. The show pushes the music, and the music equally pushes the show.”

SHOW TIME
A “Glee” preview aired on Fox May 19 and benefited from a massive lead-in of “American Idol” viewers during finale week. As the show was advertised relentlessly during the summer and the cast went on a tour of Hot Topic stores, the hype grew leading up to the Sept. 9 season premiere.

Since then, “Glee” has averaged 7.2 million viewers across 5.1 million homes, according to Nielsen, with 1.7 million of them female viewers ages 18-34. According to Fox, “Glee” has lowered the network’s median age of viewers—an all-important statistic for advertisers—down three years, from 44 to 41.

Meanwhile, loyal fans (who call themselves “Gleekers”) have been treated to new versions of Jasmine Sullivan’s “Bust Your Windows,” Ne-Yo’s “So Sick,” and Kanye West’s “Gold Digger” and even “Defying Gravity” from the Broadway musical “Wicked.”

“Ryan Murphy’s brain is iTunes,” says 23-year-old Lea Michele, a seasoned Broadway soprano who plays the aspiring super-star Berry. “I’ve never met anyone with a music vocabulary as incredible as his … in the 13th episode, I go from singing a Barbra Streisand song into a Rolling Stones song into Kelly Clarkson song,” she says, clearly elated.

“If ‘Glee’ were just ‘High School Musical’ on steroids, I don’t think it would have been as successful,” Bywater says. “What makes the show work so well is the storyline, the comedy and the music choices, which are perfect for the ‘Rock Band’ generation. There’s something for almost everybody in any given week.”

Once Murphy chooses a song, music supervisor P.J. Bloom has to clear the rights with its publishers and music producer Adam Anders then rearranges it for the “Glee” cast. Numbers are rehearsed and choreographed if necessary, and then recorded in the studio. The intensive process begins six to eight weeks before an episode tapes and can end the day before.

“In 24 you would have the special effects budget—.in ‘Glee’ you have a music budget,” Bywater says. “Music is our special effects.”

Seeking a promotional boost of their own, artists are increasingly angling to have their songs featured on the show. “Billy Joel has called and said, ‘I love the show. Please use my music.’” Bywater says. In early 2010, an entire episode will be devoted to the music of Madonna.

Though “Glee” has only featured covers until this point, Murphy plans to use original music in the spring. “We’ve had a lot of calls from songwriters, to the point where it’s kind of embarrassing and ridiculous,” he says. “So we’re writing an episode called Original Song where the teacher asks the kids to write their own piece of music. Diane Warren is going to do two big ballads, and if it works, we’ll see what happens … but we won’t do it all the time.”

HOLIDAY CHEER
Now that the show’s download surges have established a weekly rhythm, Stringer and Bywater can focus their attention on the release of “Glee: The Music Volume 1,” the first in a series of soundtracks featuring music from the show. The 17-song set will feature some of the most popular numbers from the season’s first half. Columbia and Fox hope to attract casual buyers as well as the show’s rabid fans.

“We think there will be a huge population of passive buyers walking through stores during the holidays and saying, ‘Oh, I’ve seen “Glee,” and picking up the record,” Bywater says. “I think we’ll see considerable sales in the Wal-Marts, Targets and Best Buys of the world.”

In addition to the soundtracks, a cover of Wilson’s “Last Christmas” will be recorded by the cast, and although it won’t air on the show, the song will be released as a single by mid-November.

As for long-term plans, a much-hyped cast tour is now in the initial stages of planning. It will likely occur in summer 2010, and Murphy will direct the show. A deal with a concert promoter is pending, he says, noting, “We’re going to sit with them all in a couple of weeks and feel out the best vibe.”

Another less-talked-about component of Columbia’s deal with Fox is that the label has the option to sign members of the “Glee” cast to solo deals. But Stringer says the label isn’t rushing to do this anytime soon, as it’s committed to the show for more than one season.

“Glee” isn’t even anywhere near where it will be in a month or year’s time,” he says. “The show will be five times bigger than it is now, just from word-of-mouth, so we’re not in any panic or rush to overplay things, because there’s plenty of time.”

That said, it appears that one of the show’s brightest stars has at least been sitting with label executives to discuss what her own material might sound like. “Lea has tried different songs and already thought, it’s not like I’m doing rock,” Murphy says. “Her album is not going to be Broadway stuff. She’ll sit with producers and come up with her own concept.”

As for whether any other cast members have had talks with Columbia, Michele will only say, “I have no idea, but all I know is that as soon as Amber Riley [who plays Mercedes] makes her album, I’m going to be the first one buying it.”

However popular “Glee” becomes in the near year, or two, or three—that’s as many as Murphy has mapped out so far—it’s clear the show has legs in more than one sector of the entertainment business. And through its partnership with Fox, Columbia knows that it’s landed on a winning formula.

“I’d like to have 10 ‘Glees’—my life would be a lot easier,” Stringer says. “So do I want to continue in this business? Absolutely.”

NEW DIRECTIONS
The digital single sales of “Glee” serve as a promotional platform for the show and its upcoming soundtrack albums.

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<thead>
<tr>
<th>Song</th>
<th>141,000</th>
<th>126,000</th>
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<tbody>
<tr>
<td>“Somebody to Love”</td>
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<td>“Don’t Stop Believin’”</td>
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<td>“Take a Bow”</td>
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<td>“It’s My Life/Confessions Part II”</td>
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<td>“Taking Chances”</td>
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<td>“Alone”</td>
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<td>“Halio/Walking on Sunshine”</td>
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<td>“Bust Your Windows”</td>
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<td>“Gold Digger”</td>
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<tr>
<td>“Maybe This Time”</td>
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Note: The top-selling digital songs performed on “Glee” since Sept. 13, in parentheses are the sales of titles released before the show’s Sept. 9 premiere.

SOURCE: NIELSEN SOUNDSCAN
NOW THAT THE ROOTS ARE ON TV FIVE TIMES A WEEK, WILL THE EXPOSURE TRANSLATE INTO ALBUM SALES?

BY MARIEL CONCEPCION • PHOTOGRAPH BY BEN WATTS

For the past seven months, Questlove has been on the run. The Roots drummer, whose driver's license reads "Ahmir Thompson," wakes up every day between 6 and 7 a.m. to catch an 8 a.m. train from his hometown of Philadelphia and usually doesn't return home until 11 p.m.

That's because at the top of the year, the band accepted a job as the house band for "Late Night With Jimmy Fallon," which premiered in March on NBC. "My friend ["Chappelle's Show" producer] Neal Brennan asked me who I was thinking of for a house band, and I said that I didn't know," Fallon says. "You should ask the Roots," he said. "The Roots? You think they'd do it?" "No," he said. "But maybe they'd know someone."

"Back in the day, we were young and fresh out of school, had no families and no responsibilities—the sky was the limit. But, fast forward, and you've got wives, kids, ballet recitals, football practices, first day of middle school, flu shots, and it gets harder every year," Thompson says. "We just wanted to be in one place, and the only job that can give us that comfort without us seeing a dip monetarily was doing a residency. For us to be in one place and make the same amount of money made a lot of sense."

His harrowing commute is paying off, though. While the gig is time-consuming, the show has an average of 1.7 million viewers, according to Nielsen, which means the Roots are likely gaining a slew of new fans. While sales of previous albums haven't increased meaningfully, many close to the band believe that
sales of its forthcoming album will reflect its new platform.

The idea that a new fan base might be the result of the residency is a surprise to Thompson, he says his biggest concern when he took the "Fallon" gig was that he would alienate the group’s current fans.

“We put on a whole pile of extracurricular work to fend off bloggers and press people that were ready to say we sold out for taking the job,” Thompson says, adding that the Roots re-instituted their Jam Sessions—weekly concerts that the group staged in 1999 and are now held at New York’s Highline Ballroom—in February (the series ends in November) because they wanted to prove to themselves “that we weren’t getting lazy. We were so busy thinking about the bullets we were going to be fired that we discounted this could actually benefit us. We didn’t think we could grab new fans; we just wanted to be in one place. One thing we didn’t bank on was the show being a success and our profile raising five times more than before the show.” (At $10 per ticket, all Jam Sessions have sold out, and most sell out in advance.)

But the act hasn’t broken the 1 million sales mark with any of its albums since its 1993 inception—the group’s latest set, 2008’s “Rising Down,” has sold 171,000 copies in the United States, and its biggest seller is the 1999 “Things Fall Apart,” with 921,000, according to Nielsen SoundScan—and it plans to release its next album, “How I Got Over,” at the top of next year. Will the exposure translate into album sales?

According to Roots manager Richard Nichols, that remains to be seen. “I don’t know if the new fans are the same music fans from before,” he says. “People that watch late night are older and more along the lines of middle Americans. So, it’s definitely a fan, but you have fans that don’t buy your product and don’t come to a show.”

“Fallon” music booker Jonathon Cohen says the Roots are gaining new fans every day, especially among other artists who perform on the show. “We’ve had numerous artists who were more serious about meeting the Roots than about their own performance on the show,” he says. “People are in awe of them, for good reason. More people than ever are aware of what an amazing band they are. My hope is that because of the show, a lot of new fans will pick up the album when it comes out.”

“It’s a great opportunity for them to expand their brand and showcase their level of artistry,” says Chris Atlas, senior VP of marketing at the Roots’ label, Def Jam. “They are taking their art to another platform and that’s what hip-hop is about. To me, they should be praised for continuing to expand their boundaries.”

Thompson, who calls his nightly appearances a “blessing in disguise,” one-hundred percent, hopes new and old fans alike will pick up the band’s new project. “We have a slew of new fans,” he says, “not to mention the creative juices that are flowing from us interacting and playing with other artists on the show,” including Michael McDonald, Tom Jones, Smokey Robinson and Eric Idle, to list a few. In addition to music, the Roots are responsible for creative segments on “Fallon” like “Slow Jam the News,” during which Fallon and Roots MC Tariq “Black Thought” Trotter re-enact the day’s events as R&B singers, and “Freestylin’ With the Roots,” for which Fallon randomly picks members of the audience, asks them three questions about themselves and has the Roots rap on the spot incorporating their answers.

Although it doesn’t yet have a release date, the album is technically finished, according to Thompson. Because the band spends so much time working on the show, it will be the first album since the group’s debut, “Orgyanix,” that the members recorded together. For other releases they recorded their parts separately and mix them together later.

“This will mark the first time since then that we’ve written and created songs in front of each other in the same room,” Thompson says. “That’s because having this job forces you to create music three to five hours a day.”

“This is the most songwriting I’ve ever done in my life,” he adds. “Since March, I think we have about 723 jams in the can. There is a difference between a performance if you play with musicians that are in synch rather than doing it isolated and alone—there’s just a different energy when we do it this way.

Thompson, who first calls the album the “light at the end of the tunnel,” goes on to name spirituality and the recession as two main lyrical themes, isn’t worried whether the band’s new gig leads to sales. “We’re the last group making art records on a major label for rappers. If there’s a world for Bob Dylan and Joni Mitchell—prestige artists under rock mentality—then those same standards should apply to us as well,” he says. “Hip-hop acts should be able to put out art records without having to worry about putting their lives on the line or not releasing anything unless they don’t sell millions.”

At the very least, they’re already innovators in their own right for what a modern-day TV band should be, according to Cohen. “I can’t really imagine another band being able to pull this off so well. They are tearing up the playbook for what a TV band is supposed to be and coming up with something totally new,” he says.

Thompson agrees. “To complain about what we don’t have might be a moot point, because who are we? for 17 years after the fact? Conventional wisdom says selling a million albums is what keeps labels from dropping you. But we are 11 albums in and we haven’t gotten dropped,” he says. “People care, they respect the Roots. Others that don’t care, they are indifferent. But the cool thing is that, because of the show, they might’ve just discovered us.”

—-

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FLOWER CHILD

Big Kenny Goes Green On New Solo Album

John Rich likes to make his politics loud and public, writing songs in praise of John McCain and the fiery populist anthem “Shut Up Detroit Down.” But his Big & Rich co-founder, Big Kenny, prefers to make his statements a little more subtle. While his new album, “The Quiet Times of a Rock and Roll Farm Boy,” due Nov. 10 on Glotown/Love Everybody/Bigger Picture, doesn’t have any scorching tracks about saving the planet, it contains a message about the importance of conservation right in the package. Each CD is encased in cardboard stuffed with ready-to-plant wildflower seeds.

As with most of Big Kenny’s ideas, he sees this initiative as part of a bigger picture. “We call it Flower Power Packaging because there is nothing in here to waste,” he says. “You can take this cardboard wrapper, soak it in water and plant it.” He has got 26 different varieties of wildflowers that are his favorites. “We asked people to take pictures of their flowers and built a system to track the pictures come from. Wherever the biggest flower power glow is coming from, we are going to go there and play a show there for that community. We are going to keep the University of Creativity.”

The “University of Creativity” is Big Kenny’s name for his home, state-of-the-art studio and offices. But this University is no ivory tower, and Big Kenny is eager to get the word out about his music. “I feel like I was able to cover myself and what I do musically through the span of those 10 songs,” he says. “It’s the first I have put together—my musical influences from 70s rock ’n’ roll to good old country and to where I found my middle ground in between.”

When execs at Warner Bros. didn’t like his solo music, he managed to extricate himself from “label slavery” and launched his own Glotown/Love Everybody label, partnering with Bigger Picture Group for sales and marketing. (He’s still distributed through Warner.) He assembled a team that includes Creative Artists Agency for booking and publicity with Wortman Works, and oversees a staff of 10.

“The situation that I have built is all about passionate partnerships,” he says. “It is like being the captain of a pirate ship, and you take along the crew that you need for that voyage.”

Big Kenny and his crew have already filmed videos for every song on the album, including one for the first single, “Long After I’m Gone,” which was filmed on the family farm he was raised on in Culpepper, Va. The opening track, “Wake Up,” which Big Kenny co-wrote with Jon Nicholson and J Doors Down's Brad Arnold, features Native American vocals from the Blackfoot Confederacy and is accompanied by a video that Big Kenny shot in Canada when the Confederacy invited him for a special ceremony to receive his blood name.

“Kenny is one of the most prolific artists that I’ve had the opportunity to work with,” says Bob Cahill, a partner in Bigger Picture Group. “The messages that he conveys are very positive and I think that need to be heard in tough times but not every time. The situation that we’re facing now,”

Fans can preorder the album on his Web site, BigKenny.com, and he’s creating his own iPhone app as well. Cahill says they’re also alerting consumers through an extensive e-mail blast campaign. “We’re hitting the various lists that Kenny fans participate in,” he says. “We have several thousand names on Big Kenny’s list. We have the Muzik Mafia list. Warner Bros. has been very cooperative in letting us use the Big & Rich list, which has grown to a very substantial number.”

Big & Rich have been on hiatus while the two of them recorded their solo albums.

“...like being the captain of a pirate ship, and you take along the crew that you need for that voyage.”

—BIG KENNY

The situation that I have built is...
Ego Tripping
Juvenile Returns After A Three-Year Hiatus

Long before Lil Wayne was topping sales charts, Juvenile was selling albums and laying the foundation for Cash Money Records, the label that eventually launched the tattooed rapper to superstardom.

As part of the Hot Boy$ along with rappers Turk, B.G. and Lil Wayne, Juvenile released three albums and sold 1.4 million copies in the United States, according to Nielsen SoundScan. As a solo artist Juvenile has released seven albums, including 2006’s “Reality Check,” which debuted at No. 1 on the Billboard 200, and sold 9.4 million copies. He’s also had a number of hit singles, like “Slow Motion,” which reached No. 1 on the Billboard Hot 100.

Now, after a three-year hiatus, Juvenile is bringing his Southern bounce back to the mainstream with his eighth solo album, “Cocky and Confident,” due Nov. 17 on UTP/Atlantic Records/E1. “The album is kind of like a bragging thing: Just me doing my thing,” says Juvenile, born Terius Gray. “The entire album is basically all about Juvie. I’m trying to focus on what everybody else isn’t doing right now. I just wanted to bring my part of hip-hop back.”

To do so, Juvenile worked with a number of producers from his native New Orleans, including S-Bo, Lu Balz, C’Smith and Mouse. Pleasure P, Bobby Valentino, Rico Love, B.G., Kango Slim, Dorough, Shawty Lo and Q Corvette make guest appearances.

To reintroduce his sound, two singles were released simultaneously: the braggadocio-filled “Gotta Get It,” which is No. 67 on Billboard’s Hot R&B/Hip-Hop Songs chart, and the up-tempo, flirty “Hands On You.”

Other tracks on the album include the bass-heavy club song “We Be Getting Money”; “Listen,” which was produced by Juvenile and is dedicated to his son; and the upbeat “I’m Feeling Right Right Now.”

Although there isn’t yet a set date, Juvenile says a Hot Boy$ reunion album is still under discussion, and that he and former Cash Money head Bryan “Baby” Williams recently had a sit-down about it and “settled our differences” (Juvenile left the label due to what he says were “money and contractual issues.”)

To promote “Cocky and Confident,” E1 senior VP of marketing John Franck says video blogs will be released to key urban sites leading up to the release of the album, in which Juvenile “tells his story, going back to Hot Boy$ and all the way to what he’s been up to in the last few years.”

Three singles from the album will be sold digitally before their retail releases, and ringtones for all album tracks will be available on all major mobile carriers 10 days prior to the album’s release date.

A promo tour, which will begin two or three weeks before the release, is also in the works: Franck also hints at a national tour.

“We Be Getting Money,” featuring Dorough and Shawty Lo, will be released as the third single in the coming weeks, and an accompanying video is slated to be serviced concurrently.

Juvenile reveals that he’ll release a follow-up album in the next year and continue to sign artists to UTP and run his club and studio in his hometown.

Right now, I’m trying to make one of the biggest things,” he says, “All guns are on me. I’ll be coming back up with an album real soon. It won’t be another two or three years before you hear from me again.”

Global Pulse

Edited by Tom Ferguson

Say Anything Anything To Break Through The Static

In a way, the story of Say Anything is really a meta-story about the music business. The band, led by founder Max Bemis, has a few things that set it apart, most notably Bemis’ public struggles with bipolar disorder and drug addiction.

But those issues aside, Say Anything is almost an any-band. It has a decent size and committed—though not massive—fan base. Its 2005 album, “Is A Real Boy,” sold 230,000 copies; the follow-up, the 2007 “In Defense of the Genre,” sold 119,000, according to Nielsen SoundScan. It played the Vans Warped tour and toured with contemporaries like Dish-
board Confessional and Hellogoodbye. And as Bennis and company prepare to release a third, self-titled album Nov. 3 on RCA, all involved parties are wondering the same thing: How do we break out of the pack?

Plenty of bands spend their careers selling a few hundred thousand copies, content to be big but not huge. But Bennis makes no bones about wanting to cross over to the mainstream. "His goal is to be big on a Blink-182, Foo Fighters level," manager Jordan Kuiland says.

In addition to releasing standard versions of the album, RCA is putting out an $89 deluxe edition, which features vinyl, download cards, denims, posters, a shirt and lyric sheets. While the price point might seem high for a band with a young fan base, RCA senior VP of marketing Aaron Borns contends that fans will see value in getting so much product all at once.

Say Anything also recorded a series of acoustic concerts for various online outlets and Bennis dutifully tweets and blogs up a storm. A single, the cheerfully titled pop-punk anthem "State Everyone," was promoted to modern rock radio Sept. 15, and Kuiland says progress has been slow and steady.

"Every week we get messages that one or two more stations have added the song," he says. "We know that this is a crowded time, and we're hoping to make a bigger impact in the new year."

Kuiland, who has been working with Say Anything for six months, speculates that the band's lack of a hit single has kept it from breaking through. Its highest-selling digital single, a track called "Wow, I Can Get Sexual Too," was released in 2006 and has sold 217,000 downloads.

In the meantime, Borns says RCA is focusing on licensing tracks from the self-titled album, a fairly new strategy for Say Anything. "In the past, his songs were so specific and pointed that they didn't really work for commercial use," he says. "But the lyrics on this record are more open to interpretation, and we've had a better response."

Borns says that the more general lyrics represent his recovery from his past mental illness and drug problems. "The songs are still very personal, but I can see more broad themes and social issues, too," he says.

And if the album doesn't take off, Bennis has a fallback plan in place.

"For the past few years, I did this thing called Song Shop, where I did custom songs for $150 each," he says. "I've seen the effects of the industry falling apart, and these songs are something you can't pirate. I've written songs about a third-grade class and a birthday party and a dog. I figure I can always go back to doing it."

Scott, who scored a pair of U.K. top 40 hits in 2004 and 2005, says the licensing revenue has "let us not have to get into contact with anyone to try and sell it. Everyone's come to us. The Graffiti 6 sound is a very syncable one."

—Paul Sexton

>> XX RATED

The members of the U.K. alt-rock act the XX may have only just left their teens, but the fresh-faced quartet is already causing a stir on both sides of the Atlantic.

The XX will play three New York shows Oct. 20-23, booked by the Windish Agency, before returning stateside Nov. 11 to play five headlining concerts and a 14-date nationwide tour with XL Recordings act Friendly Fires. The band also has two swatches of European dates lined up this fall, booked by Coda.

The Universal Music Publishing-signed band's debut studio set, "XX," was released Aug. 17 in the United Kingdom on XL's Young Turks imprint and has sold 18,000 copies, according to the Official Charts Co. In the States "XX" was soft-released digitally Aug. 25 on iTunes, entering the Billboard 200 at No. 125, a physical release followed Oct. 6. U.S. sales stand at 14,000 copies, according to Nielsen SoundScan—93% of them digital. Total worldwide sales are approximately 70,000, says band manager/Young Turks founder Cailin Paisnon, who credits being able to respond instantly to the hype surrounding the band as key to its success.

"None of the buzz ran too early," he says. "As soon as there were people talking about the XX there was an album to hear. You didn't have to wait six months.—Richard Smirk

>> FUNKY MEDINA

Denmark's biggest hit of the past 12 months looks set to become an international one. Medina's "Kun For Mig" was released in Denmark on SC Entertainment's Labelmede imprint in September 2008, spending four weeks at the top of the IFPI/ Nielsen chart. Domestic sales stand at 75,000 copies and a video for the dance track has been viewed 2 million times on YouTube, SC managing director Thomas Berresen says.

An English-language version, "You & I," got a U.K. release Oct. 12 through a licensing deal with Parlophone/EMI and has already been added to playlists by BBC top 40 Network Radio 1. EMI plans to release the track globally, Berresen adds. "It's been a fantastic project," he says. "EMI has been very swift in setting everything in motion."

SC released Medina's album "Volkovem Til Medina" Aug. 31 in Denmark, and Berresen says it sold 15,000 copies.

SC partners Rasmus Stabell and Jeppe Federspiel (also known as the production team Providers) produced the song and co-wrote it with Medina, the English version was adapted by Adam Polwers and Julie Steincke. The single was released by Youmade Publishing and Warner/Chappell; Sunshine Music Publishing and Sony/ATV Scandinavia share in the English-language version.

Berresen says an English-language album will be released in first-quarter 2010. SC also handles Medina's booking. —Charles Ferro

Carl Simon recorded her new album, "Never Been Gone" (Iris Records/RED, Oct. 27), at her Martha's Vineyard compound, and she delivers intriguing twists on songs from her storied career ("You're So Vain," "Anticipation"), as well as two new tunes. A portion of the album's proceeds will go to the Cambridge Music Therapy Initiative, a collaboration between Simon and the Berklee College of Music.

"Never" also helped Simon work through despair and anger over her 2008 Hear Music release, "This Kind of Love." She's seeking unspecified damages in a lawsuit she recently filed against Starbucks, saying the company's now-defunct music venture didn't promote the album (Billboard.com, Oct. 13).

Along for Simon's restorative trip down memory lane was a host of family and friends, including son Benjamin Taylor and his Iris Records partner Larry Ciancia, daughter Sally Taylor, godson John Forte (the former Fugees producer pardoned for a drug trafficking conviction in 2008), singer/songwriter David Saw and engineer Frank Filippetti. "It was like people were talking until morning," Simon says. "They knew my disappointment."

Moving beyond disappointment, the singer is gearing up for a series of promotional appearances and—unbelievably—her first overseas tour early next year, with DJ Logic in tow.

1. Why did you decide to record this album? After what happened with "This Kind of Love," I was devastated. It felt like carrying a child to term and then having it die in childbirth. But Ben and Larry said, "Let's not sit around and waste time. You've got these incredible songs you've written. Let's rethink some of them and have fun." And "fun" was the operative word.

We all got together in the same room and started rethinking my songs. When I say rethinking, I don't mean in an intellectual way. I mean, we all had a couple of glasses of wine or beer and just started having a good time.

2. What made you decide to record these new songs specifically for the album? "No Freedom" is a lyric I wrote a few years ago. Ben and singer/songwriter David Saw wrote a melody to it. It had originally been a folk song, but I woke up one morning and said, "It's got to be in 2/4 time like [Elton John's] "Bennie and the Jets." Ben did an absolutely amazing job on the production; it's a great song to dance to. The album ends with "Songbird," which I wrote in 1970 but never finished. I have hundreds of songs on cassettes around the house. I was listening to one when I heard this song and said, "Wow." The first verse actually came from a different song, I had obviously written the songs around the same time. I also remembered there was a songbird that used to come to my landing when I lived in a little New York apartment on 35th Street, and I'd try to get melodies from its singing. You couldn't do better than a bird.

3. What is it like to work again with your godson, John Forte? I'm so happy John is free and able to do his music. He's a great poet who raps and sings beautifully. He doesn't sound like anyone else, which is key. He's his own man. I asked John to work with me on "You Belong to Me" and he's going to perform it on TV. It's a hip-hop version with a little George Benson feel in the guitar solo.

4. Did you find that your songs stand the test of time? There were some songs that didn't and others for which we couldn't figure out a new feeling or arrangement—for instance, "Jesse" and "Haven't Got Time for the Pain." And the songs we did do weren't necessarily hits, like "It Happens Every Day" and "Never Been Gone." I've always loved "Never" and the decision to make it a barroom version is one that happened so naturally.

5. Looking back at your career, is there anything you'd change? Maybe I would have been a bit more careful about who and what I was getting involved with because my enthusiasms can sometimes be my downfall. Some things are both your greatest assets and your biggest detriments. I think my greatest enthusiasm for doing things has caused me to perhaps not do the I's and cross the T's as well as I should have.

6. Will you reissue "This Kind of Love"? Anything is possible at this stage of the game. I'm not closing the door to anything. It was the first time in 10 years that I'd done an album of original songs. It took almost two years to prepare. That's why it hurt so much. My previous album of original material, "Bedroom Tapes," got lost in the mixup when Clive Davis left Arista. So I bought that album back. I've got no idea when, where or how, but the songs I wrote for those two albums are going to get a second life—whether another artist records them or the albums are re-released. —Gail Mitchell
JOE NICHOLS
Old Things New
Producers: Brent Rowan, Mark Wright
Universal South
Release Date: Oct. 27

It's no stretch to say that Joe Nichols is country music's finest vocalist at least a generation. That's not to diminish the often stunning vocal work of his immediate predecessors—what elevates Nichols above his peers in terms of vocal chops is that he's a natural singer. This was evident on his 1996 debut and it's fully realized on his sixth album, "Old Things New." The set's title track evokes the primal pain and loneliness of George Jones during his Billy Sherrill-produced '70s heyday, while Merle Haggard's influence is displayed on the bone-chilling "This Bed's Too Big." Playful moments emerge on "Gimmie That Girl!" and "Cheaper Than a Shrink," the latter exuding the painkilling virtues of good whiskey (though Nichols has successfully battled his own demons recently). The haunting "An Old Friend of Mine" finds the 32-year-old Nichols reciting words of sober resolution, while communicating with tortured forebears. It looks like his honky-tonk forefathers—Haggard, Jones, Lefty Frizzell and Gene Watson, to name a few—were effective tutors.

THE GOSSIP
Music for Men
Producer: Rick Rubin
Columbia Records
Release Date: Oct. 6

The androgynous face of Gossip drummer Hannah Billie cops an intense stare on the cover of this electro-punk outfit's newest album, "Music for Men." With a quaffed confidence a la Morrissey, the photo personifies the cool poise that the Gossip has always maintained. With its overblown synth sounds and powerful beats, the album has been harder for the mainstream audience to swallow the image of Gossip front woman Beth Ditto, whose onstage nudity and outraged persona have earned her respect among the gay and lesbian community. But on "Music for Men," the band's devotion to being itself has finally found a place in the mainstream. The dark single "Heavy Cross" features rugged guitars accompanied by Ditto's sharp velvet voice, while the feminist-leaning "Love Long Distance" is supported by a swaggering bassline. On "Dimestore Am- bition," Ditto employs all of her hard-edged sexiness and manages to charm with an appealingly intimidating allure.

LOU BARLOW
Goodnight Unknown
Producers: Lou Barlow, Andrew "Mudrock" Murdock
Merge Records
Release Date: Oct. 6

Lou Barlow's latest release, "Goodnight Unknown," incorporates the aggressive guitar, angst-ridden lyrics and low-fi sensibilities of his other projects.

KINGS OF CONVENIENCE
Declaration of Dependence
Producers: various
Virgin Records
Release Date: Oct. 20

On their first album in five years, the Norwegian duo Eirik Ree and Erlend Øye—who record under the name Kings of Convenience—have returned with more atmospheric folk-pop to soothe the soul. Percussion is nowhere to be found, the group's latest release, "Declaration of Dependence," and the band's Simon & Garfunkel-esque harmonies are lost in the mix. But there are still plenty of bright spots. Kings of Convenience's melodies range from the brisk and robust—as heard on the angular "My Ship Isn't Pretty" and the brooding "Renegade"—to the disarming catchy. On the standout tracks "Mrs. Cold," Beggars and Graces and "The Love Song," the band's acoustic guitars complement with a kind of bossa nova rhythm and R&B. The band's debut, "What Will We Be?" was recorded with the same collaborators who graced his 2007 "Smoky Rolls Down Thunder Canyon." This time the quintet held up for two months in a Northern California cabin, and the resulting collection from the idiosyncratic singer-songwriter is intimate, experimental, and ultimately accessible. The first single, "Baby," is a breezy yet bass-heavy love song about "learning to let in all the laughs," while "Chin Chin & Muck Muck" is something of a vanguard mini-review, changing acts between swinging jazz, cabaret torch and a twinking chant. Barhant's Venezuelan childhood peers through with Spanish lyrics on "Angelikas" and "Brindo," and "Rats" is a full- fledged psychedelic-rock jam. Throughout the set, Barhant's expressive vocals are the real pleasure point, the artist may be known for his self-supported aura of knowing peculiarity, but his voice carries a frankness that—save some well-applied reverberation—is gratifyingly free of modern affectation.
bands (Dinosaur Jr. and Sebadah), while maintaining the sweet sophistication of his 2005 solo release, "Emoh." Recorded last year between tours with the two aforementioned acts, "Goodnight Unknown" is layered with subtle distortion and commanding percussion, combined with Barlow's confidant, sometimes contemplative vocals. The set opens with the gritty "Sharing," then later takes a lighter turn with the playful acoustic cut "Take Advantage," on which Barlow charmingly sings, "Love me like a pancake." But the album is strongest when he combines elements of folk and noise-rock, as on the title track and the stomp ing "One Machine, One Long Fight," where heavy percussion builds energy behind his determined vocals.—K5

WORLD

SHAFAQ HUSAYN

Shafig En' A-Free-Ka
Producer: Shafig Husayn
Plug Research
Release Date: Oct. 6

Most hip-hop artists shout out major U.S. cities on their albums, but Shafig Husayn covers far more extensive territory. "Senegal, Portugal, lot's go! Mexico and Japan, Kosovo and Sudan, U.S. and Pakistan!," he sings on the song "U.N. Plan." As one-third of the progressive hip-hop outfit Sa-Ra and a collaborator on Erykah Badu's album "New Amerykah: Part One," Husayn has long cultivated an ear for the bold and experimental. On his latest release, "Shafig En' A-Free-Ka," he continues the sonic innovation, cullying from influences as diverse as Afrobeat and drum' n' bass and bearing traces of Timbaland (the reggae-tinged track "Ninam" and Andre 3000 of the psychedelic "Major Heavy"). When French lyrics and an accordion appear on the smooth "Le Star" and then dissolve into a coppedo of synths, it's not jarring at all—it's just another trip into Husayn's wonderfully open musical mind.—MM

BAD

FAT JOE

Jealous Ones Still Envy
(J.O.S.E. 2)
Producers: several
Terrord Squad/EMI
Release Date: Oct. 6

Fat Joe's lyrical flow has never been groundbreaking, but on his ninth studio album, "Jealous Ones Still Envy (J.O.S.E. 2)," the Bronx bred rapper again proves that he's got a knack for infectious beats. Take for example the flirtly "Winding on Me" (featuring Lil Wayne and producer Ron Browz), with its slow-paced, slyly production infused with eratic drums. On the boastful "Alola" (starring Pleasure P and Rice Love), Fat Joe brags over muffled snares and synthesizers about being "super duper fly" and how he "parties up at Diddy's house." Meanwhile, with its static piano and drum pattern, "Congratulations" can compete with any R. Kelly step track, "Ice Cream" (alongside celebrated rapper Raekwon) gives a nod to the mesmeric Johnson, Moll & King song of the same title, and the electric guitar-heavy "Joe Don't Do It" adds an element of rock'n'roll to the set.—MC

COUNTRY

THE BELLAMY BROTHERS FEAT. THE BACON BROTHERS

Guilty of the Crime (3:42)
Producer: David Bellamy

Writers: F. Miller, J. Williams
Publisher: not listed

Bellamy Brothers Records
Two pairs of veteran country siblings come together with impressive results on this tune. "Guilty of the Crime" was featured on the Eagles' 2007 album "Long Road Out of Eden" and is revived for an intriguing collaboration between Howard and David Bellamy and Kevin and Michael Bacon. The song is now featured on the Bellamy Brothers' "Anthology, Volume I" and its new production is skillfully understated, focusing on what feels like an effortless blend of the duos' voices. Their solid vocal delivery is what gives "Guilty of the Crime" its man appeal. Though country is its most obvious radio home, the song has a chemistry that could appeal to multiple formats.—DEP

POP

ANGEL TAYLOR

Like You Do (3:15)
Producer: Mikal Blue

Writers: various
Publishers: various
Aware/Columbia

Up-and-coming Angel Taylor's new single sounds like Colbie Caillat for a reason. The song was produced by Mikal Blue and co-written by Blue and Japon Reyes, who first patented breezy, sentimental pop with their work on Colbie Caillat's breakthrough single, "Bubbly." What Taylor offers, though, is a slightly sassier tone, as the 20-year-old singer/songwriter takes zestful jabs at the object of her blossoming affection.

"Boy you know it's bad when you do that, but you don't care" Taylor sings. "Holding out exactly what I want, but you won't share/And I've never had a taste before/But now you've got me wanting more." Set to a fairly generic, foot-tapping beat, the lyrics are striking in their assertion of conflicted desire—they may not be edgy, but at least they feel honest.—SM

NORAH JONES

Chasing Pirates (2:40)

Producer: Jacquire King
Writer: N. Jones
Publishers: Muthajones Music
admin. by EMI Blackwood Music

(EMI)

EMI/Blue Note

Due Nov. 17, Norah Jones' fourth studio album, "The Fall," will incorporate more rhythm and guitar, but it won't be a 180-degree transformation. In fact, both of these elements are introduced with subtlety and care on the album's first single, "Chasing Pirates." Floats along with Jones' breathy, sensual vocals over a stream of guitar effects and a new wave-esque groove, courtesy of producer Jacquire King (Kings of Leon, Tom Waits). The lyrics are somewhat obscure but still manage to achieve a winning simplicity, as Jones sings of her preoccupied dream state: "Well the man in there swings, while the silliest things fippin' around in my brain/And I try not to dream but then they come around, wanna drown me in synch." While her jazzy, piano-driven hits have always been rich in songwriting and arrangement, Jones' experimentation with tempo and instrumentation on her new material is a welcome one.—MM

LEGENDARY DISH

EDITED BY MITCHELL PETERS

(Albums) and MONICA HERRERA (Singles)

CONTRIBUTORS: Marla Cancio-Cho, Gary Kraft, Norica Herrera, Wade Jensen, Saman M/P, Tony Kervin, Michael Menachem, Esh Nealy, Deborah Evans Price, Benjamin Sheehan, Kelly Stadler, Lavinia Jones, Wright

CRITICS' CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.

PICK: A new release predicted to hit the top half of the chart in the corresponding format.

* * *

THE BILLBOARD REVIEWS

SINGLES

TIMBALAND FEATURING SOSHI

Morning After Dark (4:05)
Producers: Timbaland, Jermaine "Jroc" Harmon

Writers: various
Publishers: various
Mosley/Interscope

Timbaland is nearing the release of the second installment in his "Shock Value" series, and from the sounds of the first single, "Morning After Dark," the producer is back in stride. Much like the material on his first set, the song heaves with massive sub-bass and weighty kick drums. "You talk about taking it slow/I'm talking about taking it wild/Don't wanna be too upfront/no/Baby you know it's my style," Timbaland flirtatiously harmonizes over a galactic-sounding, double-speed piano and thumping beats. "When the cats come out, the bats come out to play," he croons on the catchy hook, which features his new label signee, SoShy. While comparisons to the 2007 cut "Return the Favor" are undeniable—lacking shock value on that end—this club banger will send shockwaves through your speakers nonetheless.—MC

"Morning After Dark" by Timbaland, Jermaine "Jroc" Harmon.

"Morning After Dark" by Timbaland, Jermaine "Jroc" Harmon.
From ‘Break Up’ To Breaking Records
Mario Earns His Second-Biggest Chart Hit Since ‘Let Me Love You’

The last time Mario saw the pinnacle of Billboard’s Hot R&B/Hip-Hop Songs chart was in 2005. That’s when ‘Let Me Love You’—from his 2004 second album, ‘Turning Point’—reached No. 1. Four years and two albums later, the Baltimore crooner finds himself close to reclaiming that zenith.

This week, ‘Break Up’ logs its 11th week at No. 2 on the tally. Featuring Sean Garrett and Gucci Mane, it’s the lead single from Mario’s fourth album, “D.N.A.” Debuting this week at No. 9 on the Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums, the J Records/RCA Music Group set was released Oct. 13. “Break Up” also gives Mario his fourth top five R&B hit, joining predecessors “Just a Friend,” which reached No. 4 in 2002, and the Ne-Yo-penned “Let Me Love You” and “Crying Out for Me,” which peaked at No. 5 in 2008.

‘Break Up’ was originally created for someone else, but I beat it out of Sean [who co-wrote and co-produced the track] until he eventually gave it to me,” Mario jokes. “A lot of this album is about featuring females that I know what it is they go through sometimes in relationships. So this song was like a conversation that I had to have with my fans.”

Picking up where the singer’s 2007 album “Go” left off, “D.N.A.” finds an introspective and maturing Mario shedding even more light on heart-related matters. “This is a very important album for me—a lot of it was about finding myself and figuring out the makeup of who I am now as opposed to who I was when I started,” he says. “Throughout the recording process, I learned so much about myself. Thus the songs became more in depth—digging out much more of myself. The fans know who I’ve been up to this point, but now I want them to know who the changed Mario is.”

In addition to “Break Up,” the album’s track list includes the wishful “Don’t Walk Away,” written with songwriter producer C. "Tricky" Stewart; the melancholic “Depression;” and “Something I Did Wrong,” which Mario describes as reminiscent of Michael Jackson’s "Human Nature” and “Ooh Baby” and is “the sexiest song on the album.”

Currently making its ascent on Hot R&B/Hip-Hop Songs is the second single, ‘Thinkin’ About You.” Produced by the Runners and Rico Love, the song is No. 53 this week. In addition, Mario guests on another sultry track that’s climbing up the chart: Hurricane Chris’s “Headboard.” The song, which also features Poozie, is No. 71 on the list.

Now hitting the road in support of “D.N.A.” Mario is co-headlining a “106 & Park” tour with Trey Songz. With a lineup that includes Garrett and Day 26, the tour is the first of a recently announced partnership between Live Nation and BET. It kicked off Sept. 27 at the House of Blues in Los Angeles and wraps Nov. 23 in Las Vegas.

Mario will also perform at the Powerhouse ’09 concert presented by New York radio station WWPR (Power 105.1). The Oct. 27 lineup includes Chris Brown, the-Dream and Keri Hilson. A live mixtape by Mario—recorded with a live band—is also in the works.

Selling 32,000 copies its first week, according to Nielsen SoundScan, “D.N.A.” didn’t receive the same warm welcome that greeted “Break Up.” However, Mario remains confident of the album’s long-term success.

“I can’t say why I don’t get my just due, but it only makes me hungrier,” he says. “I want to continue challenging myself and making incredible music that will connect with fans around the world. I plan to keep creating a distinctive lane for myself. ‘D.N.A.’ with the help of ‘Break Up,’ does just that.”

FLIGHT PLAN

Consumers continue to wise up to Owl City. The single “Fireflies” posts its 12th straight gain, while the “Ocean Eyes” album enjoys its ninth weekly sales gain and best week yet.

FLIGHT PLAN

“Fireflies” Track Rank

“Ocean Eyes” Album Rank

Owl City’s “Fireflies” continues to light up Billboard’s sales and airplay charts. The electronic pop/rock song from the act, which consists solely of singer/songwriter Adam Young, takes the runner-up spot this week on the Hot Digital Songs chart with sales of 156,000 copies (up 13%). The title has sold 681,000 digital downloads, according to Nielsen SoundScan. The song’s 9-7 rise on the Billboard Hot 100 is also fueled by its continued radio airplay. On Adult Top 40, “Fireflies” bounds 37-26 with Greatest Gainer honors (up 288 plays, a 100% improvement over last week). On Mainstream Top 40, the track rises 20-15. The song soars 61-42 on Hot 100 Airplay with an all-format audience of 27 million (up 35%). On the Billboard 200, Owl City’s debut Universal Republic album, “Ocean Eyes,” jumps 32-20 (21,000 copies, up 14%), surpassing the previous peak (No. 27) it achieved in its debut week in August. The set has sold 155,000 copies to date, according to SoundScan.

—Gary Trust
Seavest's KIIS-FM Los Angeles morning show. Featuring R&B singer Robin Thicke, the song is already off to a solid start with 162 spins at top 40 radio and 7,000 digital tracks sold through the week ending Oct. 18, according to Nielsen SoundScan.

"I have a crazy, strange life and I work a lot, so the song is about me not getting any," Meester says. "I like that it's electronic but still lyrically driven. It's a very sexy track, and Robin really brought something different to it."

"Somebody to Love" follows "Good Girls Go Bad." Meester's collaboration with Cobra Starship that reached No. 7 on the Billboard Hot 100 during the summer. Universal Republic believes these two songs should assuage anyone who raised an eyebrow when the label announced her signing in April.

"There was some skepticism, but now there's no," says Universal Republic executive VP of A&R Tom Mackay. "As the Cobra record went up the chart, we got better and better material from songwriters. That song immediately validated the project.

Mackay also notes that the vision for Meester's album was clear from the start. "She wanted to make a sophisticated pop record that could work in the clubs and in the international market. And this first single is nothing else if not sophisticated pop."

Although it isn't yet finished, Meester's debut album is tentatively slated for late 2009 or early 2010. She's spent most of the year juggling studio sessions with taping two feature films and the CW network's "Gossip Girl." About 25 songs have been completed, however, and collaborators include producer Mike Caren on "Somebody to Love," Stuart Price on "I Feel Everything" and J.R. Rotem on "Lights Out." Meester also plans to showcase her vocals on more downtempo tracks like "Your Lies Are the Truth."

Universal Republic and CW are also discussing how to promote Meester's album on "Gossip Girl," with short-term ideas ranging from a synch placement of "Somebody to Love" to an exclusive premiere of her music video. "We would be foolish not to utilize the show," Mackay says.

Meanwhile, Meester remains focused on channeling her singing idols—from Madonna and Debbie Harry to Santigold and Li-] and the time to get her solo material just right. "I never wanted to pay attention to the business side of acting, and it's the same with music," she says. "I love being creative. As I come up with more stuff, I keep topping myself... and this is the perfect time for me to do it."
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FOUR BY FOUR
> Lady Gaga’s “Paparazzi” earns the Greatest Gainer/ Airplay honors on the Billboard Hot 100 for a fourth straight week. It’s the first time a song by a solo female artist has achieved that feat since Beyoncé’s “Irreplaceable” did the same for four straight weeks in November and December 2007.

SOUNDS GREAT
> All 13 of the tracks on Bublé’s new “New Moon” set bow at No. 2 on the Billboard 200; the album and its No. 1-peaking predecessor mark the first soundtracks from a theatrical release and its sequel to reach the chart’s top two positions.

HITS ON OUR LIST
> Now scaling Hot Country Songs as guests on Jimmy Wayne’s “Fara Smile,” Daryle Sing and John Oates return to the Billboard 200 (No. 83) for the first time since 2004. The duo’s first boxed set contains four songs, including their 16 Hot 100 top 10s, six of which reached No. 1.

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**Market Watch**

A Weekly National Music Sales Report

**Weekly Unit Sales**

**Year-To-Date**

<table>
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<th>Album Name</th>
<th>Sales</th>
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<tr>
<td>Week 3</td>
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| Week 1 | 6,357,000 |
| Week 2 | 6,357,000 |
| Week 3 | 6,357,000 |

| Week 1 | 6,357,000 |
| Week 2 | 6,357,000 |
| Week 3 | 6,357,000 |

**Weekly Album Sales (Million Units)**

| Week 1 | 30 |
| Week 2 | 25 |
| Week 3 | 20 |
| Week 4 | 15 |
| Week 5 | 10 |
| Week 6 | 5 |
| Week 7 | 0 |

**ALBUM SALES**

| Week 1 | 2009 |
| Week 2 | 2009 |
| Week 3 | 2009 |
| Week 4 | 2009 |

**SALES BY ALBUM FORMAT**

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**ALBUM UNIT SALES**

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**ALBUM UNIT SALES CHANGE**

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**YEAR-TO-DATE SALES BY ALBUM CATEGORY**

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**CURRENT ALBUM SALES**

| 2008 | 161.6 million |
| 2009 | 149.6 million |

| 2008 | 136.7 million |
| 2009 | 125.9 million |

**CATALOG ALBUM SALES**

For the week ending Oct. 11, 2008. Figures arerounded. Compiled from a database of over 6,500 retail and radio sales reports, controlled and processed by Nielsen SoundScan.

Go to www.billboard.biz for complete chart data.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>The Twilight Saga: New Moon 2</td>
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<tr>
<td>Crazy Love</td>
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<td>Capitol</td>
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<td>Fearless</td>
<td>Taylor Swift</td>
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<td>Walt Disney</td>
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<td>Like a Star</td>
<td>Faith Evans</td>
<td>Epic</td>
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**THE BILLBOARD 200 ARTIST INDEX**

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<td>David Archuleta</td>
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<td>The Fray</td>
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<td>The Flaming Lips</td>
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<td>Mariah Carey</td>
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<td>Do My Thing</td>
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<td>Life Starts Now</td>
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*Data for week of October 31, 2009*
## HOT COUNTRY SONGS

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## TOP COUNTRY ALBUMS

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<td>EMI Nashville</td>
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## TOP BLUEGRASS ALBUMS

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**BETWEEN THE BULLETS: URBAN MAKES 'WAY'**

Keith Urban’s “Only You Can Love Me This Way” tops Hot Country Songs with 36.1 million impressions—his 11th No. 1 on that list—placing him in a tie for ninth place with Clint Black among artists with the most chart-toppers during the Nielsen BDS era (which began in January 1990). In the current decade, Urban moved to sole ownership of fifth place, breaking a tie with Rascal Flatts for the most No. 1 since January 2009. The new No. 1 is Urban’s first since he spent the first two weeks of the month at the summit with "Sweet Thing" on the March 14 chart. —Wale Jones
BETWEEN THE BULLETS

CALM BEFORE THE Q4 STORM

While Whitney Houston, Mariah Carey and Jay-Z have all notched No. 1s, Top R&B/Hip-Hop Albums has been relatively quiet leading into the fourth quarter. Which isn't unusual, since labels hold back major releases until the holiday shopping season. Sales volume on the chart is down nearly 10% from last week despite top 10 debuts from Mari (No. 2) and Kevin Edmonds (No. 9), as well as albums from Snoop Dogg (No. 22) and D'Angelo (No. 25).

Looking ahead, Michael Jackson's "This Is It," due Oct. 26, will certainly make an impact. Rihanna and 50 Cent will roll into Thanksgiving with their Nov. 23 releases, and December kicks off with albums from R. Kelly and Alicia Keys.

Raphael George
### HOT DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<td><strong>Arms</strong></td>
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<td><strong>Virgin</strong></td>
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### HOT DANCE AIRPLAY

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### TOP TRADITIONAL JAZZ ALBUMS

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### TOP CONTEMPORARY JAZZ ALBUMS

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### TOP WORLD SHORTS

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### Europe

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### Billboard Europe Albums

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### Billboard Europe Singles

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</table>

The pop/raid singer Alexandra Amoros's full-length debut album hits #1 in the UK albums chart for a second week. It's her second #1 of the year following the "Shipit" EP.
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: RCA/Jive Label Group promotes Bill Burrs to senior VP of rock music promotion. He was VP of rock music promotion at RCA Label Group.

EMI appoints Michael Abbattista to VP of new channel development in North America. He was VP of content and label relations at Liquid Digital Media, a division of Anderson Merchandisers.


Golden Music Nashville names Becky Withers promotion coordinator. She was an executive assistant at RLM/Mission Management.

PUBLISHING: BMI promotes Wardell Malloy to senior director of writer/publisher relations. He was director.

TV/FILM: NBC Local Media names Greg Scholl president of local media platforms, effective Nov. 2. He was president/CEO of the Orchard.

RELATED FIELDS: The Recording Academy names Chris Willsee executive director of its San Francisco chapter. He founded Youth Movement Records, a nonprofit recording company.

The full-service music production company Music Collective (formerly Alan Ett Music Group) appoints artist/composer Alec Puro VP. He has composed music for a number of films and TV shows.

The recording/management/publishing company Last Gang Entertainment names Mark DiPietro VP of creative. He was VP of special projects at Emerge Entertainment.

—Edited by Mitchell Peters

FIGHTING CANCER DIGITALLY

The philanthropic organization Pioneers for a Cure has one primary mission: to fight cancer with song downloads.

Earlier this year, the group launched “The Postcard Project: The Songs That Built Israel,” a collection of songs written by Israeli musical pioneers and performed by contemporary artists. The tracks are available for download on the group’s Web site (pioneersforacure.org), with proceeds going to a cancer charity of the artist’s choice, including the American Lung Assn., the Breast Cancer Research Foundation and the Lymphoma Research Foundation. Songs can be purchased in increments of $1.99, $2.99 and $9.99. Pioneers for a Cure hopes to raise $100,000 by the end of the year.

“As an artist myself, I didn’t want to be in a position where an artist would feel in any way led by me to make a decision about their song, performance or designation for the charity,” says Pioneers for a Cure co-founder Ricky Orbach, who also founded the nonprofit Joodayah, the fiscal sponsor of Pioneers for a Cure. “So 95% of the artists were extremely involved in making this decision. They carefully researched where their song would go.”

In 2010, Pioneers for a Cure plans to release an album of American pioneer music (blues, jazz, spiritual), with performances by Suzanne Vega, Bill Evans, G.E. Smith, Ben E. King, Tom Chapin and others. The musical aspect of the organization is overseen by musician/composer Greg Wall.

“As we move forward and begin to invite other countries,” Orbach says. “I believe that this has the potential to become something global.”
Billboard's fourth annual Regional Mexican Music Summit, held Oct. 7-9 at the Hyatt Regency Century Plaza in Los Angeles, was a star-studded event with an emphasis on new business models, revenue streams, musical trends—and new artists. Highlights included the Billboard QA with Alejandro Fernandez and the Rivera Dinasty panel that brought together the entire Rivera family. The challenges of artist development were at the center of almost every panel discussion, from radio to touring, and new artists were present at showcases and at the "New Wave of Corridos" panel. Event sponsors included Don Cardona, Ramex Records, Frontera Music, OTH Enterprises, Pink Horses and A&R Records. Photos: Courtesy of Albert Chau/TSMEBERT.COM

artists discussed the revival of corridos at the "brave new groups" panel, which assembled some of the genre's top-selling acts. Panelists included latina superstar jessie morales (from vr) Frontera music agency president and moderator felix castillo, artist Larry Hernandez, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo, performer Oliver Ochoa (BMI assistant vp of Latin music), Dania Orjuela and featured performers: Santis Díaz, la marrón, and la santa Cecilia. Gloria Estrada, the front row left, la santa Cecilia miguel Ramirez, Hugo Vargas, Jose Carlos and alicia bindana.

An array of regional and national promoters discussed the challenges of breaking new acts in today's economy during the panel. From left: Live Nation's vp of ethnic programming touring Manuel Moran, Fias Entertainment & Marketing Group president, Rafa Fuentes, Latin Group owner Ralph Hererra, Mexico Music president and moderator javier rivera, La Noa Entertainment vice president, Fernando Lozada and Hispanic America Entertainment president Cesar Rodriguez.

The BH event sponsors: BMI "noche mexicana" showcase opened up the Regional Mexican Music Summit. in the back, from left: featured performer Cesar Briuala billboard executive director of content and programming for Latin music and entertainment Leila Cobo, performer Oliver Ochoa BMI assistant vp of Latin music Dania Orjuela and featured performers: Santis Díaz, la marrón, and la santa Cecilia. Gloria Estrada (in the front, from left, la santa Cecilia miguel Ramirez, Hugo Vargas, Jose Carlos and alicia bindana.

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KEYNOTE INTERVIEWS WITH

MARY J. BLIGE

R&B legend Mary J. Blige discusses her career and contributions to film and TV music, including the preview of the song she wrote for Lianagal's new movie "PRECIOUS." Based on the novel "Push" by Sapphire. "PRECIOUS" will be in theaters beginning on November 6, 2009, and Blige's next album will be released this fall.

SACHA BARON COHEN & ERRAN BARON COHEN PRESENTED BY ASCAP

Moderator: DAN KIMPEL, Author and Journalist
Actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen, discuss their collaborations on "Da Ali G Show," "Borat," and "Bruno!"

THE ANATOMY OF A FILM SCORE: "FAME" PRESENTED BY ASCAP

Moderator: MICHAEL TODD, Sr. Director of Film & TV Music, ASCAP
Speakers: MARK ISHAM, Composer, "Fame"
KEVIN TANCHAROEN, Director, "Fame"

SOUNDTRACK CASE STUDY: "THE TWILIGHT SAGA: NEW MOON"

Speakers: PAUL KATZ, CEO and Founder, eye2ear Music; Music Consultant, Summit Entertainment
ALEXANDRA PATSAVAS, Owner, Chop Shop Music Supervision
LIVIA TOJISTELLA, GM/EVP of Marketing & Creative Media, Atlantic Records

BACKBEAT: THE ANATOMY OF A TV SHOW FOX'S "GLEE"

Speakers: ADAM ANDERSON, Music Supervisor, "GLEE"
PJ BLOOM, Music Supervisor
GLEN BRUNHAN, Soundtrack Consultant, Columbia Records
GEOFF BYWATER, Head of Music, 20th Century FOX Television
WARD HAKE, VP of Music, Fox Television
LEA MICHELE, Grammy Award Winner and Drama Desk Nominee

COLLABORATORS: THE MUSIC FROM HBO'S "TRUE BLOOD"

Speakers: JACE EVERETT, Singer/Songwriter/"Theme Song: "Bad Things"
NATHAN JARR, Composer
GARY CALAMAR, Music Supervisor

CASE STUDY: THE MUSIC OF "BATTLESTAR GALACTICA"

BEAR MCCREARY, Composer

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