TRAVELIN' BLUES
Visa Enforcement Raises U.S. Tour Worries

THE LONG TALE?
Even Online, Hit Singles Still Matter

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ON THE COVER: Alicia Keys photographed by Yu Tsai

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New and exclusive on Billboard.com: Footage of Alicia Keys' video shoot and an on-camera interview with her. Plus, we are backstage with Mary J. Blige at the Hollywood Reporter/Billboard Film and TV Music Conference.

HOMEFRONT
360 DEGREES OF BILLBOARD

On the Charts

ON THE CHARTS

ALBUMS
THE BILLBOARD 200
TOP INDEPENDENT
TOP DIGITAL
TOP INTERNET
HEATSEEKERS ALBUMS
TOP COUNTRY
TOP BLUEGRASS
TOP R&B/HIP-HOP
TOP CHRISTIAN
TOP GOSPEL
TOP DANCE/ELECTRONIC
TOP TRADITIONAL JAZZ
TOP CONTEMPORARY JAZZ
TOP TRADITIONAL CLASSICAL
TOP CLASSICAL CROSSOVER
TOP WORLD
TOP LATIN

SONGS
THE BILLBOARD HOT 100
HOT 100 AIRPLAY
HOT DIGITAL SONGS
HEATSEEKERS SONGS
MAINSTREAM TOP 40
ADULT CONTEMPORARY
ADULT TOP 40
ROCK SONGS
ACTIVE ROCK
HERITAGE ROCK
HOT COUNTRY SONGS
MAINSTREAM R&B/HIP-HOP
RHYTHMIC
ADULT R&B
HOT RAP SONGS
HOT R&B/HIP-HOP SONGS
CHRISTIAN SONGS
HOT CHRISTIAN AC SONGS
CHRISTIAN CHR
HOT GOSPEL SONGS
HOT DANCE CLUB SONGS
HOT DANCE AIRPLAY
SmoOTH JAZZ SONGS
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Lessons From Down Under

South Africa Should Use The 2010 World Cup To Promote Its Musicians

BY PHIL TRIPP

In 1983, the crew of the Australia II embraced Men At Work’s hit “Down Under” as their theme song for its successful run at the America’s Cup championship. Nearly two decades later, another sporting event—the 2000 Summer Olympics in Sydney—brought Australian artists and music to the world’s attention.

The recording industry and the Australian Trade Commission embraced both events as export-promotion opportunities for the renewable resource of intellectual property (i.e., music and artists), reaching out to overseas markets through mass media coverage and post-event marketing.

Now a major sporting event is poised to provide many of the same benefits to another country’s artists. When South Africa hosts the FIFA World Cup in 2010, its contemporary music scene will have the chance to bask in the global spotlight. The tournament will provide a brief but potentially valuable window of opportunity.

South Africa has a vibrant contemporary music culture that sings in English and indigenous tongues. While Johnny Clegg and Juluka may be the most familiar to overseas music fans, other acts like the hard-edged Seether and new stars BLK JKS have also made inroads into new markets. Plenty more diamonds are waiting to be unearthed and exported. But it’s not going to happen by chance. It must be propelled by a synergy of government and industry using this event to gain critical mass.

We’ve seen it before in Australia, with trade missions and government subsidies for attendance at trade fairs like MIDEM and South by Southwest, touring support and other programs to bring Australian music onto the world stage.

And you can witness similar public-private partnerships in the presence of the Dutch and the Scandinavians at MIDEM: the Brits, Irish and Scots at SXSJ; French, Spanish and Brazilian contingents at SXSJ and Popkomm; and the Canadians seemingly everywhere.

Speaking on this topic at the sanguine Moshto Music Conference in Johannesburg in September, I was blown away by the diversity and quality of the performances at the live showcases. But I also learned of the obstacles that South African artists face in trying to reach a larger, international audience, including post-apartheid political and societal challenges and the perception of their home as a “third world” country.

South Africa’s contemporary music scene, like those of Australia, New Zealand and even Hawaii in the past, can sometimes be overshadowed by its traditional roots. Australia’s most recognizable and memorable hits before the ’80s were “Tie Me Kangaroo Down Sport” and “Waltzing Matilda,” much as hula dancing, falsetto singing and ukuleles largely defined Hawaiian music for foreign audiences before the emergence of such acts as Jack Johnson, Pinkpop, Fiji or even Israel Kamakawiwo’ole. Sometimes it’s harder to break through the cultural tourism market when you shouther rather than chant, rock rather than strum and appeal to youthful ears rather than nostalgic memories.

South Africa has an opportunity to prevail over such challenges by using the World Cup to raise the international profile of its artists and musicians. The tournament will provide ample chances to do so, including opening ceremonies broadcast to billions and local concerts that could entertain millions of tourists.

Before global media outlets turn their attention elsewhere, South Africa’s recording industry should enlist the support of the government to make hay while the sun shines on this country and set in motion a perennial harvest of its rich music. ---

Phil Tripp is managing director of IMEDIA, publisher of the Australian Music Industry Directory.
BEATLES REMASTERS HEADED TO USB
Apple Corps and EMI Music are issuing the Beatles remasters on a limited-edition, Apple-branded USB drive in time for Christmas. The release marks the first time the Beatles’ catalog has officially been sold as digital files separate from the CDs. Vinyl versions of the reissues are expected soon. The USB drive will be released Dec. 7 in the United Kingdom and Dec. 8 in North America.

NO DOUBT SUES ACTIVISION
No Doubt sued the videogame publisher Activision Blizzard over the use of its likeness in the company’s new “Band Hero” title. The lawsuit, filed in Los Angeles Superior Court, accuses Activision of fraudulent inducement and breach of contract. In a statement the company said: “Activision believes it is within its legal rights with respect to the use and portrayal of the band members in the game and that this lawsuit is without merit.”

EMI TO SELL LIVE RECORDINGS AT SHOWS
EMI Music announced plans to launch Abbey Road Live, a new live music recording and instant production service. Headquartered at Abbey Road Studios in London, the service will enable concertgoers to purchase live recordings just minutes after a show they’ve attended. The recordings will be available in a variety of formats, including CD, DVD and USB, or through digital delivery.

UPFRONT

TALK RADIO
Labels, Stations To Face Off On Performance Royalties

With the passage of the Performance Rights Act by the U.S. House and Senate judiciary committees, the recording industry has come closer than ever to having the issue of radio performance royalties reach the floor of Congress. Before the bill reaches that stage, however, representatives from industry trade group the musicFirst Coalition and the National Assn. of Broadcasters are scheduled to hold two weeks of talks from Nov. 17 to Dec. 1 at the request of judiciary committee members, including House Judiciary Committee chairman John Conyers Jr., D-Mich., and Senate Judiciary Committee chairman Patrick Leahy, D-Vt. The talks will be led by members and staff of the two judiciary committees.

“We are confident that an acceptable and mutually beneficial resolution to this longstanding disagreement can be found,” the committee members said in a letter to musicFirst and NAB. That level of optimism is almost surely misplaced, given that labels and artists have tried in vain for nearly seven decades to get U.S. radio stations to pay master copyright owners and performers for the music they broadcast.

Still, a failure by the two sides to reach some level of mutual accommodation or even the postponement of a full House or Senate vote on the legislation isn’t likely to mark the end of the recording industry’s efforts to eventually secure radio performance royalties.

“We are pleased to have gotten this far, but we are not looking for any moral victories,” RIAA chairman/CEO Mitch Bainwol says. “We will keep our foot on the gas until it is the law of the land.”

While the NAB says it is willing to talk with Congress about the bill, it isn’t clear if it would negotiate with musicFirst to shape the terms of a fee structure or any other aspect of the bill.

New NAB president/CEO Gordon Smith, a former two-term U.S. senator from Oregon, is seen in Washington, D.C., circles as a moderate with a smooth, polished approach that contrasts sharply in tone from the bombast of his predecessor David Rehr, who abruptly left his post in May after less than three and a-half years at the helm.

Rehr’s now infamous proclamation during a July 2008 radio industry conference—“I’d rather slit my throat than negotiate”—created public-relations headaches for the NAB and rubbed some lawmakers the wrong way.

“The fact that we are willing to sit down reflects that there has been a change in leadership and a change in style with Gordon’s approach versus his predecessor,” NAB executive VP Dennis Wharton says.

But there doesn’t appear to be a change in position. At the NAB’s annual radio convention in September in Philadelphia, broadcasters made it clear to Smith that defeating the Performance Rights Act should be his top priority. Still, refusing a request by powerful members of Congress to discuss the topic could get Smith off to an awkward start as he tries to convince lawmakers that imposing new fees would jeopardize radio’s ability to serve the public.

Moreover, the NAB says 252 House lawmakers and 27 U.S. senators have signed a nonbinding resolution stating that “Congress should not impose any new performance fee, tax, royalty or other charge relating to the public performance of sound recordings on a local radio station.”

Prominent recording artists have gone to Washington to speak out in favor of performance royalties, including Tony Bennett, Sheryl Crow, Sheila E. and Billy Corgan. While a majority of House members have signed the NAB-supported resolution, the RIAA’s Bainwol says its nonbinding status renders it “essentially meaningless.” He points out that the resolution is out of date, since the proposed legislation has been altered to address the radio industry’s concerns that it would cripple smaller stations and their ability to serve local communities.

For example, the act requires annual fees of $100 for stations with less than $50,000 in annual revenue, $500 for stations with between $50,000 and $100,000, $2,500 for stations with revenue of $100,000-$500,000, and $5,000 for stations with revenue of $500,000 to $1.25 million.

That covers 80% of U.S. stations, leaving only the remaining stations with annual revenue in excess of $1.25 million to negotiate a rate, according to SoundExchange executive director John Sinnon.

The head of one of radio’s largest groups, speaking to Wall Street analysts during its Nov. 2 earnings call, said that performance royalties are a “whack-a-mole” issue. “It’s going to be brought up every year,” Cumulus Media CEO Lew Dickey said, “so we are going to be talking about this for a long time.”
TUNING IN TO TUNES

Film And TV Music Confab Highlights Power Of Syncs

The overarching theme of the Hollywood Reporter/Billboard Film and TV Music Conference was that it isn’t just music supervisors who recognize the value of music in TV and film—it’s now common knowledge among creative talents, producers and network executives. During the conference, held Oct. 29-30 at the Beverly Hilton in Los Angeles, executives from Fox and Columbia joined “Glee” music supervisor P.J. Bloom, curmudgeon Lea Michele and the show’s music producer Adam Anders to discuss what’s driving sales of millions of “Glee” song downloads and enthusiasm for two forthcoming soundtrack volumes.

Rather than keeping the “Glee” pilot a secret, Fox presented it to as many music publishers and record labels as it could to get them onboard for clearances from the get-go, according to 20th Century Fox Television head of music Geoff Bywater.

Now that “Glee” is a hit, Bloom said the show is fielding sync pitches from artists who don’t normally allow their music to be used on TV.

Bywater said a key evangelist for the show has been Columbia/Epic label group chairman Rob Stringer. “He looked at the trailer—not the pilot, but the trailer—and said, ‘Let’s get the attorneys on the phone.’” Bywater recalled. “How many shows going into their eighth episode have sold 2.5 million downloads? He had the commitment, the energy, the expertise. It was pure genuine enthusiasm.”

Mary J. Blige, who addressed the conference about her original song for the forthcoming film “Precious: Based on the Novel ‘Push’ by Sapphire,” also credits a strong evangelist for convincing her to play a role: director Lee Daniels, who, she said, “made me pull every single thing from my guts.”

“Hey, I know you have it in you,” Blige recalled. “I finally got to the point where the very next day I just went in and threw up on the record.”

Blige added that she was interested in pursuing other film projects and said she would “put my all” into a long-discussed Nina Simone biopic.

On a much lighter note, music supervisor Alexandra Patsavas told the audience about pulling together the soundtrack to “The Twilight Saga: New Moon.” She said that the fact that the artists featured on the soundtrack could easily share a bill together was a key part of the album’s success.

“There’s definitely a cohesion within the music of the movie,” she said.

Chop Shop owner Patsavas also served as a producer of the “New Moon” soundtrack, which features exclusive tracks from Thom Yorke, Bon Iver & St. Vincent, Lylele Li and Sea Wolf, among others. In addition, she produced the soundtrack to the previous “Twilight” movie, which has sold 2.2 million copies in the United States, according to Nielsen SoundScan.

Finally, actor Sacha Baron Cohen and his brother, composer Ernan Baron Cohen, filled the room with laughs as they discussed their collaborations on “Da Ali G Show,” “Borat” and “Bruno.”

The keynote began with stories about the Cohen brothers’ humorous childhood antics, which included Friday-night skits for their 90-year-old neighbor, where Ernan would provide Yiddish tunes on the piano with Sacha singing along in a chicken voice. The discussion then moved to their film and TV collaborations in recent years.

Sacha described his alter ego Ali G as “probably the first comedy character in England who saw himself as a musician—but obviously he had no talent as a musician. So the challenge for Ernan was to come up with the music of Ali G.” At the time of the HBO program, drum’s bass was popular, so Ernan used elements of the genre and mixed it with “fan” noises and other odd sounds.

“It was funny but also real,” Sacha said. “You listened to it and said, ‘All right, this guy is one of these dreadful wannabes.’” In addition, Cohen noted that Ernan is “great at making something real but comic at the same time, which is what we were trying to do with the shows and characters.”

MADONNA TAKES TOP HONORS AT BILLBOARD TOURING AWARDS
Madonna’s Sticky & Sweet tour was both the biggest and the most successful of any artist in the world in 2009, according to Billboard magazine’s annual list of the Top 10 Tours.

The 2009 Billboard Touring Awards are based on worldwide sales data reported to Billboard Boxscore for the period Oct. 1, 2008, through Sept. 30, 2009. Madonna’s Sticky & Sweet tour was the biggest and the most successful of any artist in the world in 2009, according to Billboard magazine’s annual list of the Top 10 Tours.

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LONDON—Tour managers and producers are warning that stricter enforcement of U.S. immigration regulations is complicating efforts by overseas artists to schedule live gigs in the States.

The U.S. Citizens and Immigration Services outlined in October a more restrictive interpretation of its application procedures for entertainers seeking "O" and "P" visas—temporary work visas issued to solo acts and groups, respectively. Many solo performers had become accustomed to obtaining "O" visas for up to three years, while groups had customarily obtained "P" visas for up to a year. But in recent months, USCIS has begun embracing a stricter approach to entertainment visas, limiting the term of a visa to the specific length of a tour and stipulating that applicants must provide extensive documentation detailing their itinerary.

In an e-mail advisory earlier this month to managers, booking agents and other clients, the New York-based visa and immigration services agency Traffic Control Group recommended that "amist management immediately begin to proactively organize and prepare as much supporting paperwork regarding confirmed itineraries as possible including contracts, deal memos or any other documentation ... in order to avoid delays in the adjudication of all new visa petitions."

While it doesn't mark a change in existing regulations, USCIS' new approach could make it more difficult for artists, particularly emerging acts, to build grassroots support by hampering their ability to schedule follow-up visits soon after a successful debut tour. "It's going to get harder for new acts to build a fan base in the United States," says Ian Watt, whose London-based firm Machine Management co-manages Mika and represents U.K. alt-rock act Lightseeped Champion. Fruit Pie Music Productions in London, which represents singer/songwriter Imogen Heap, almost had to postpone Heap's full U.S. tour because details of USCIS' more restrictive approach—which had been quietly introduced during the summer—only emerged at the last minute, according to Kamar Kamalagharan, director of touring at Fruit Pie, which has also worked with Razorlight, Feeder and Jack's Manneus.

After negotiating with USCIS' immigration authorities, Heap eventually obtained the three-year visa she had applied for months in advance and is set to begin her U.S. tour Nov. 8 in Sana Barbara, Calif. But Kamalagharan remains gloomy about the impact that USCIS' stricter enforcement of visa rules will have on other performers. "I don't think we'll be able to afford to send acts to the next [South by Southwest (SXXW) conference] because of these stupid rules," he says, adding, "If aspiring artists, the lifeblood of the industry, can't afford to go to the U.S., how will they cope?" Tighter enforcement has also had "tremendous impact" on Latin American touring acts, says immigration attorney Michael M. Felix of Santa Fe Springs, Calif., whose clients include regional Mexican artists. Although the law for adjudicating these cases is the same, Felix claims that USCIS representatives in California have "chosen to selectively enforce the law very, very tightly on all these performers."

USCIS representatives didn't return calls seeking comment. The new approach regarding "O" and "P" visas also affects local musicians and groups, respectively. "We are choosing to selectively enforce the law very, very tightly on all these performers," says USCIS spokesperson Mike Trace.

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"O" and "P" visas also affect how artists apply for them. For either visa, a U.S.-based "sponsor," such as a manager, label or promoter/booking agent, has been needed to file a petition to USCIS through an attorney. But according to the Traffic Control Group advisory, USCIS has begun "severely limiting" who may submit a visa petition on behalf of performing artists, taking a narrower view of who it views as a qualified "agent."

Failure to submit the proper documentation or to use a proper agent to file a visa application could result in additional processing costs that would have to be paid on top of standard visa charges, which vary from $2,000 to $6,000, depending on the size of the entourage. Several U.K. artists scheduled to play at the CMJ Marathon in October in New York pulled out at the last minute, citing problems with the new visa guidance. They included 2009 Mercury Prize winner Speech Debelle and singer/songwriter VV Brown, both clients of the Windish Agency in Chicago. Company president Tom Windish says CMJ and other U.S. shows would've been an ideal way of introducing Debelle while her Mercury win was still fresh and would've helped build momentum for shows around SXXW next March.

"SXXW would've been great for Speech Debelle," Windish says, adding that he now faces the prospect of starting from scratch, as "the excitement and attention from the Mercury Prize would have worn off in four or five months' time." CMJ Network VP of artists and events Matt McDonald also expresses frustration. "[When] artists who make plans well in advance still get denied at the last minute," he says, "it means there isn't time to replace them, and the venue/promoter suffers from the lost revenue."

Performing arts organizations in the United States, including the League of American Orchestras in Washington, D.C., are working to roll back USCIS' stricter enforcement of visa rules.

The league's VP of advocacy Heather Noonan says, "Canceled tours have an economic impact on U.S. venues, on U.S. artists performing alongside international artists and on disappointed ticket-paying audiences."

Additional reporting by Leila Colio.
BSkyB Enters Growing U.K. Music Subscription Market

LONDON—The Pay-TV giant BSkyB’s launch of its music subscription service Sky Songs is expected to increase the pressure on a host of rival U.K. companies that are due to roll out competing products in the coming months.

BSkyB, which is partly owned by Rupert Murdoch’s News Corp., dominates U.K. and Ireland pay TV broadcasting with 9.4 million customers, making its entry into music subscriptions a move watched closely by labels.

“Very much look forward to seeing what [an Internet service provider (ISP)] of this caliber is going to be able to bring to the music business,” says Eric Daugan, senior VP of digital business at Warner Music Europe. “The more people there are to sell music, the more likely we will grow the pie.”

Repertoire comes from all four majors, plus Beggars Group, PIAS, the Orchard, the Independent Online Distribution Alliance and VidZone Digital Media. Sky Songs GM Justin Moodie says the launch followed lengthy negotiations to develop a business model that satisfied the labels.

“We want to make an affordable digital music option for everybody,” he says, declining to provide revenue splits.

First announced in July 2008, the Oct. 19 beta launch of Sky Songs comes as other ISPs, including BT and Virgin Media, are preparing to offer competing music subscription services. In addition, the free, ad-supported streaming service Spotify already markets an ad-free subscription service and Spotify now offers BSkyB’s customers access to more than 4 million tracks for download and ad-free streaming. For £6.49 ($10.75) per month, customers get unlimited streaming and the option to download either a £6.49 album or 10 digital rights management-free tracks. An additional £7.99 ($13.20) plan offers unlimited streaming and a £7.99 album or 15 tracks.

BSkyB’s launch of Sky Songs gives customers access to more than 4 million tracks for download and ad-free streaming. For £6.49 ($10.75) per month, customers get unlimited streaming and the option to download either a £6.49 album or 10 digital rights management-free tracks. An additional £7.99 ($13.20) plan offers unlimited streaming and a £7.99 album or 15 tracks.

BSkyB’s ability to “market aggressively and across multiple channels” will be a key factor in Sky Songs’ performance, says Adrian Pope, director of digital and business development at the distributor/label group PIAS.

The satellite broadcaster excels at “defining a price point or a pricing mechanism” that appeals to consumers, Pope says. “They’re [also] very good at getting incremental revenues out of their customers.”

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When I Write The Book

Amoeba Music Co-Founder Pens Record Store Novel For Teens

While label executives occasionally write books about the record business, it's far rarer to see someone from music retailing knock out a tome about record stores.


"The Vinyl Princess" is about a 16-year-old girl named Allie who works at a struggling music store called Bob and Bob Records and has a passion for collecting vinyl.

The book "is like 'High Fidelity' for teens—that's the story I started out to write," Prinz says, referring to the 1995 Nick Hornby novel about a London record store owner. "Nobody has the inside track of working on a record store like I do. I felt very qualified to write this book."

She may have a point. First, she boasts an enviable music retailing pedigree, having co-founded Amoeba in 1990 with her husband, David Prinz, Marc Weinstein, and Mike Boyder. Today, Amoeba is one of indie music retailing's most beloved chains, with California locations in Berkeley, San Francisco and Los Angeles.

Although the publisher wanted the latter book first, "I thought the vinyl book should hit now and they let me have it this way," Prinz says. "The timing was good because a lot of cool bands are putting their stuff out on vinyl now."

To write "The Vinyl Princess," Prinz says she drew upon her five years of experience working as a cashier at the original Amoeba store on Telegraph Avenue in Berkeley. Like "High Fidelity," Prinz's book tries to capture the feel of an indie record store, including colorful neighborhood personalities based on the customers who came to shop at Amoeba.

"Berkeley has an incredible street scene, homeless scene and drug scene," Prinz says, noting that they all found their way into Amoeba and informed her book.

Now that she's written a novel about a teenage vinyl collector, what does she think about the resurgence of the format? "People are going back into stores, albeit not in huge numbers," she says, noting that Amoeba is "not counting on vinyl to save the store. We have always sold vinyl and their sales haven't increased for us."

To help promote the book, Prinz has assumed the identity of the Amoeba character at TheVinylPrincess.com, where she blogs as her book's protagonist. Most of the blog posts are reviews of vintage albums like "The Velvet Underground and Nico" and "the Byrds' Mr. Tambourine Man."

One post from earlier this year was titled "And Now a Word About Censorship," featuring Prinz/Allie railing against Wal-Mart for not carrying Green Day's "21st Century Breakdown." The Vinyl Princess blogs: "That Wal-Mart would suggest to a recording artist that they require them to edit the content of their art in order for it to be acceptable in their soulless mega-monster stores, which profit off the backs of slave labor in developing countries, is beyond absurd."

That wasn't quite a fair criticism of Wal-Mart, which doesn't ask artists to change their lyrics but simply maintains a policy of not carrying CDs that come with warning stickers. When I pointed this out to Prinz, she responded, "But I am writing as a 16-year-old girl who hates the corporate world."
Now that is how you close a building.

The venerable Philadelphia Spectrum, one of the arenas that built arena rock, will be demolished early next year, two shows to Billy Joel and Bruce Springsteen, final games by the Philadelphia Flyers and the 76ers, and innumerable trips down memory lane.

Among the highlights of the campaign were the creation of the RememberTheSpectrum.com Web site, a commemorative book in partnership with the Philadelphia Daily News and the TV documentary "Building a Memory" that aired on Comcast Spectacor.

Comcast-Spectacor president Peter Luukko says, "Cool, yes, but not as profitable. "We all make more money at the center," Luukko says. "Which shows you really how special the Spectrum was to these artists, because they were certainly willing to take a little less money to play there again."

The Spectrum had long ago passed the torch to the Wachovia Center, just as legendarily arenas like Chicago Stadium, the "Fabulous" Forum in Inglewood, Calif., and the Boston Garden have passed from the scene or become overshadowed by shinier settings. The decision was made last year on the demolition of Shea Stadium in New York and the pending demise of Giants Stadium in East Rutherford, N.J., which closed out their runs with concerts by Billy Joel and Springsteen, respectively.

The closing of these historic rock venues affects the artists that made their homes at these locations. "Obviously, the end of the Spectrum, with its narrow backstage corridors, shortage of space and wonderful feel and great audiences, is filled with emotion," Springsteen's longtime manager Jon Landau says.

The show's designers and special effects have a lot of work ahead of them to try to capture the energy and spirit of the Spectrum. Luukko says, "Frankly, if we didn't have this [Philly Live] development, we would have thought of a million excuses to keep the building open because of the emotion involved."

Pearl Jam's Halloween show was the last event at the Spectrum. "We'll start gutting the building from the inside out, then start tearing out seats and various platforms for charity and to offset demolition costs," Luukko says. The bulldozers won't arrive until next spring.

For all the fond tributes paid to the Spectrum, the market will be fine with bidding it farewell because the Wachovia Center is a more comfortable, fan-friendly building and because it's more profitable with its luxury suites, twice as many concession points of sale and other amenities. "The general experience at the center is so much better," Luukko says. "But the memories of the past can never be replaced."

**South Philly farewell: Confetti rains down on fans at the Wachovia Spectrum as Pearl Jam wraps up the venue's final concert on Oct. 31.**

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**Boxscore Concert Grosses**

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<tr>
<td>U2</td>
<td>The Black Eyed Peas</td>
<td>Wells Fargo Center, Philadelphia, Oct. 24</td>
<td>57,031</td>
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<tr>
<td>U2</td>
<td>The Black Eyed Peas</td>
<td>FedExForum, Memphis, Oct. 22</td>
<td>14,794</td>
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<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Wachovia Center, Philadelphia, Oct. 27</td>
<td>13,508</td>
<td>$1,927,387</td>
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<td>METALLICA, LAMB OF GOD, GO/JIRA</td>
<td>Wachovia Center, Philadelphia, Oct. 28</td>
<td>13,077</td>
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<td>Pearl Jam</td>
<td>Verizon Center, Washington, D.C., Oct. 31</td>
<td>14,625</td>
<td>$2,333,843</td>
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<tr>
<td>Pearl Jam</td>
<td>O2 Arena, London, Oct. 30</td>
<td>14,725</td>
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**On the Road**

-ray waddell

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Big-Box Bonus

An Exclusive Retail Deal Leads To A Massive Hit In Colombia

Colombia’s current top-selling artist doesn’t have a record label.

Instead, Carlos Vives released his new album, “Clásicos de la Provincia II,” exclusively through Grupo Exitó, the Colombian equivalent of Wal-Mart. In less than a month, the set—retailing at 14,000 pesos (approximately $7), less than half of what front-line releases usually cost there—has sold 200,000 copies, according to Exitó. That makes Vives a 10-times-platinum seller in a market where platinum now translates to 20,000 copies shipped.

Vives’ success has attracted attention from journalists, talk show hosts and even politicians who are marveling at his ability to sell music in a country full of artists whose legal music sales are plummeting.

An editorial in Colombia’s leading daily, El Tiempo, said: “[His] sales are a record as well as a vote of confidence in the legal marketplace.”

Vives is a superstar in Colombia, where he rose to fame in the early ’90s with his role in the soap opera “Escalona” and his album “Clásicos de la Provincia,” a collection of traditional Colombian vallenatos performed with a signature fusion of rock, pop and even jazz.

Signed in Colombia to the indie Factoría, Vives went on to strike an international deal with EMI Latin and became a global superstar and Colombia’s first major musical export. But after his EMI contract expired five years ago, Vives wasn’t able to reach an agreement with a major. “It was a moment of transition for the industry where no one wanted to bet on anything,” says Manuel Riveira, Vives’ manager and business partner since 1992. “And since no one seemed interested in Vives’ project, we did it on our own.”

Rivera and Vives decided to return to their roots. Instead of recording new material, as Vives had done for his last several albums, they dug through Colombia’s traditional songbook of vallenatos and selected 15 tracks. They recorded them in Miami, as they usually do, flying Vives’ band up for the sessions, and again attempted to close a deal with a major. When a deal couldn’t be reached, Rivera took a page from Target and its music deals in the United States—approached Exitó.

The result is the most successful album in Colombia in years. “Clásicos de la Provincia II” reportedly sold 42,500 copies its first day, a record for the country. At the same time, the first single, “Las Mujeres,” sent to radio after the album’s release, remains at No. 1 on Colombia’s airplay chart after four weeks.

Rivera and Vives own their catalog and masters in Colombia. They made a deal with Exitó that encompasses album releases, an eight-city stadium tour that kicks off Nov. 19 and multiple promotional and marketing campaigns featuring Vives aimed at driving store traffic.

Exitó has to purchase at least 320,000 Vives CDs—220,000 copies of “Clásicos” and 100,000 from his catalog—that will be available exclusively to the chain for a year. Exitó purchases directly from Vives, who in turn directly manufactures the CDs, which keeps costs down for all involved and fuels sales. This week, the chain ordered another 50,000 copies of the album.

To prevent exports of the album—deals outside Colombia haven’t yet been negotiated—customers can buy only two copies of the CD.

Neither the album nor its tracks are available digitally, and Vives and Rivera haven’t yet negotiated any deals for digital rights.

With Vives’ momentum showing no sign of abating, Rivera is now weighing his options in the United States, deciding whether to sign with a major or an indie, or to look for a similar business model state-side, where he and Vives also own the masters to two of his previous albums—“Clásicos de la Provincia” and “La Tierra del Olvido.”

Generally, the story of big acts belongs to a label,” Rivera says. “The success of this deal is in that Vives owns his rights and can go straight to retail.”

Fast, Cheap And In Control

UMLE Offers An Inexpensive Sample Of Several Artists

A sprinkling of bang for a handful of bucks. That’s what Universal Music Latin Entertainment has planned for the fourth quarter, with a new EP series designed to capture the noncommittal hit-seeker.

Beginning Nov. 17, “6 Super Hits” will offer six songs by one act on each EP, from Akwido, La Factoría, Luis Fonsi, Xtreme, Paulina Rubio, Gloria Trevi, Makano, Cristian Castro, Eddy Lover and Fanny Lu. The suggested retail price for the CD is $5.99 (though the digital price could be lower). “If it goes well, we’ll introduce several key regional Mexican titles,” says Machete Music GM Mickey Hernandez, who is heading up the project.

Unlike most hits packages, “6 Super Hits” will feature current or very recent singles, and in some cases new songs or remixes not already included on an album. La Factoría’s and Makano’s EPs contain the new songs “Amiga” and “Su Nombre En Mi Cuaderno,” respectively. Fanny Lu contains the current single “Celos’; a version of the song with reggaetoners J. King & Maximian; her last single, “Tu No Eres Para Mi;” a remix of the song with Angel & Khvris; her breakout hit, “No Te Pido Flores;” and a cut from her last album.

“We’re trying to capture the customer that isn’t inclined to buy a whole album for $10 or $11 or isn’t that familiar with the artist,” Hernandez says. “Fans are going to go buy the full album, but people who might like one or two songs, we’re telling them, ‘This artist is good,’ ‘You can only find this remix here;’ or ‘These new songs will be featured on the album five months from now.’”

Universal’s non-Latin labels released a set of three Best Buy-exclusive EPs last year. Weezer’s “Six Hits” (25,000 copies, according to Nielsen SoundScan), 3 Doors Down’s “Six Pack of Hits” (28,000) and Nelly’s “6 Derrty Hits” (14,000). Unlike those titles, however, “6 Super Hits” isn’t exclusive to one retailer. And with most of the marketing planned around-in-store displays, Hernandez is focusing on physical sales.

With the margins on current music smaller than on deep catalog, budget collections like Sony’s “Diez de Colección” series, which feature older tracks, can typically retail for 10 tracks for about the same price as “6 Super Hits.” “We try to stay away from fourth-quarter catalog projects because it’s a quarter dominated by big songs,” says UMLE’s senior VP of commercial sales Guillermo Page.

Meanwhile, EMI Mexico is offering “Exitos de la Factoría,” a collection of five hits for 50 pesos (less than $4). The label’s U.S. catalog team is looking into the series for release under a different name.

—Ayala Ben-Yehuda

COORS SPONSORS DADDY YANKEE EVENTS

Coors Light will sponsor a series of intimate appearances by reggaeton star Daddy Yankee promoting his new single, “Grito Mundial,” as a prelude to the release of a new album, called “Daddy Yankee Mundial,” in February.

Coors Light will present Yankee at six events, billed as “En Exclusiva” (In Exclusive), beginning Nov. 18 in Orlando, Fla., the other cities are: Houston, Dallas, Chicago, New York and Philadelphia. Each event will be open to approximately 200 people, who will gain access through a cell phone texting campaign and radio promotions created for each market.

“This is a way to get closer to the fans and it builds up buzz for the release of his album,” Yankee’s publicist Mayna Maldonado says.

Coors sponsored Yankee events last year and Coors Light associate brand manager Pamela Palacios says the partnership was a happy one.

Yankee is currently negotiating a distribution deal for his new album.

—Leila Cobo

BISBAL A BIG DEAL IN SPAIN

Spanish singer David Bisbal has registered this year’s biggest first-week album shipment in Spain at more than 120,000 copies, or double-platinum, with 36,000-plus retail sales, according to the Media Control albums chart, where he debuted at No. 1 Oct. 28.

Bisbal also enjoyed his first No. 1 on Billboard’s Top Latin Albums chart Nov. 7 with “Sí Mirás Atras” (Universal/Vale Music). This week the set is No. 3.

The artist presented his new album in three countries on either side of the Atlantic in 36 hours Oct. 20-21. He started at Madrid’s Barajas Airport, where the Spanish airline Air Europa named an aircraft after him, and then flew to Cancun, Mexico, and the United States. “It’s the album’s first push,” Bisbal’s rep Clavo De Sus Besos,” is in its third week at No. 1 on Hot Latin Songs.

—Howell Llewellyn
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By The Dashboard Light
Digital Music Services Find New Ways To Crunch User Data

Step up: YouTube’s Content ID feature helps labels track user-generated content that contains their music, like the viral video hit ‘JK Wedding Entrance Dance’ (above), which featured Chris Brown’s song “Forever.”

Just about every digital music service is offering artists and labels some insight into how users access their music. This often takes the form of “artist dashboards” that automatically compile traffic statistics and user information for songs, videos and other content.

But other than flashy charts and innovative interfaces, are these metrics programs providing useful information? They are if they’re offering more than just a list of the most-streamed songs and the data is generated by a service with a user base large enough to make assumptions about the rest of the market.

“Data, by the pound, doesn’t really have any actionable value,” says Eric Garland, CEO of the analytics company BigChampagne. “The value is in organizational tools, management of information, analysis, deduction and recommendations.”

Jeremy Welt, senior VP of new media at Warner Bros. Records, notes that some digital music services provide only basic data, such as the number of streams generated by a music video. But he adds that labels also want more detailed information on their fans, such as their age and where they live.

“There’s a difference between market intelligence and just trending data,” Welt says. Welt points to the recently launched MySpace Music analytics dashboard as an example of the kind of data that labels need. It provides detailed information on how often an artist’s music is accessed on MySpace, along with age, gender and location information on the MySpace members interacting with that same content.

Hand in hand with this detail is scale. Givens the number of MySpace members and the number of streams that MySpace Music generates, artists and labels can use this data as a window into the minds of fans beyond MySpace and inform far broader marketing and promotional campaigns.

“To take what’s happening on MySpace and start to have a connection with the artist development process in a deeper way, you can do a much better job of making smart decisions and combining it with other data sources,” Welt says.

“You can share that with other departments like radio and sales people, and it becomes more real than just knowing what a few people on the Internet are doing.”

For example, Warner Bros. used data collected through the MySpace dashboard in its marketing and promotional strategy for the physical retail release of “The Listening,” by the singer-songwriter Lights. It then closed the loop by promoting a Target campaign on the artist’s MySpace profile.

YouTube is another example. The video portal’s free Insight tool provides running tallies on the number of streams a video gets and the location of users who are streaming it. But new possibilities emerge when this information is coupled with YouTube’s Content ID feature, which helps labels track user-generated content that contains their music. And streaming services that link to iTunes for a la carte sales can’t provide sales tallies because Apple doesn’t share that information with them. These services can tell artists how many times users clicked on an iTunes link, but they don’t have any insight into how many of those clicks resulted in a sale.

Apple’s stinginess with data partly drives competing digital services to offer free data and analytics programs as a point of differentiation. But the primary goal remains a desire to drive more sales and traffic by empowering artists and labels to help themselves. The effectiveness of this strategy will depend not only on the quantity of the data, but how well it’s used.

MOTHERSHIP CONNECTION
Roku, the maker of the SoundBridge adapter that lets users stream music on their computer through their stereo system, has rolled out two new video players. The Roku SD and Roku HD-XR enable users to stream movies from Netflix and Amazon’s Video On Demand on their TV set. The SD is a budget, non-high-definition version of the company’s existing Roku HD player. The HD-XR adds new wireless Internet connection options.

The company is also preparing the launch this fall of a Roku Channel Store, where users can access such content as digital music services and Internet Radio.

The Roku SD is priced at $80 and the Roku HD-XR at $130.

5" AB

BITs & BRIeFS
EX-YAHOO MUSIc EXEC ACHIEVEs MICROSOFT
Former Yahoo Music executives Dave Goldberg and Bob Roback are returning to the digital music business with their acquisition of mSoft, a provider of digital asset management systems for entertainment companies. After purchasing mSoft through their private investment vehicle Twain Media, Goldberg and Roback have renamed the company Dashbox, which will offer a synch-licensing subscription service that links ad agencies and music supervisors with the proper rightsholders. Roback will be CEO of Dashbox, while Goldberg will serve as chairman.

METALLICA TEAMs WITH ‘TAP TAP REVENGE’
Net content to let “Guitar Hero: Metallica” be its sole foray into the gaming space, Metallica has joined with the mobile game developer Tapulous to create a band-centric version of the popular “Tap Tap Revenge” mobile music game. In addition to Metallica-themed gameplay, the title is the first to feature a Bluetooth-based battle mode where two users can compete with each other from their respective handsets. It also features a Metallica news feed and public message board, as well as 10 songs, including “Enter Sandman,” “Master of Puppets” and “For Whom the Bell Tolls.”

MOCOSPACE, NELLMYSTER PLAN MOBILE MUSIc
The mobile social network MocoSpace has teamed with the mobile developer Nellymoser to create a mobile music application that will let fans sample music, buy ringtones and view concert photos. Artists with profiles on MocoSpace can use the app to preview new music, post video interviews and issue news alerts. The app will be available later this fall through as-yet-unnamed wireless operators.

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PowerTo The People

Legislation Backing More Low-Power FMs Clears Key Hurdle

In this age of satellite and Internet radio, it’s easy to underestimate the importance of small, noncommercial terrestrial radio stations to independent artists.

“There is a real disparity between people who can access the Web and satellite radio and those who can’t,” musician Erin McKeown says. “There are also a lot of people who listen to the radio in their cars out of habit, and it’s easier for them to flip to a new channel than convert to satellite.”

McKeown and others who say they owe their careers to small, noncommercial stations are celebrating a recent victory. On Oct. 15, the U.S. House Energy and Commerce Committee passed the Local Community Radio Act of 2009, which eases requirements on channel separation between low-power and full-power FM stations, paving the way for more LP FMs to appear on the radio dial. The legislation will now go before the House of Representatives for a full floor vote.

LP FMs—which typically have a range of three to seven miles with transmitters of up to 100 watts—have long been an important vehicle for ethnic, religious and local community programming. And LP FMs, especially those affiliated with colleges and universities, have provided vital exposure for niche music genres and independent artists.

Getting the bill out of the House committee represents a huge step forward, according to Michael Bracy, policy director at the Future of Music Coalition.

“We had success getting the legislation through the Senate before, but this is the first time we’ve got it past the House committee,” Bracy says. “There was a lot of consensus and not a lot of debate, either, which bodes well. I feel pretty optimistic it will pass the House in the next month and get through the Senate and signed by the end of this session. If all happens, the licensing window would be late 2010 or early 2011.”

Bracy is quick to add that the creation of more LP FMs isn’t the solution to the growing homogeneity and move away from local content at commercial stations.

“Low-power FM is about creating opportunities and forcing the big broadcasters to compete,” he says. “People have a huge desire for these stations. They want to feel like the radio station they are listening to is part of their community.”

Local community support is especially important for indie musicians, who have fought without much success for airplay on commercial stations.

“Obviously, one of the best places for any musician to build their following is on a local level,” says Amy Ray of Indigo Girls. “Think about the Athens [Ga.], Seattle or Austin music scenes. The bands from these scenes were served by a bastion of independent resources—radio stations, record stores and indie media.

“It’s all tied together. If any of these elements start to fall out of the picture, they are all affected.”

Musician Nicole Atkins, who spoke on a panel about the importance of LP FMs at the Future of Music Coalition’s Policy Summit in early October, says she got her start because of such a station. “A small college station in New Jersey was the first place to play my music,” she says. “It was a huge boost for me.”

Rep. Mike Doyle, D-Pa., who introduced the legislation, imagines a world where even more college stations could break new artists.

“A campus station in my district, WMPF the Roar at Penn State University, Greater Allegheny, is currently webcast only, but it’s student-run, covers their sports teams and plays a diverse variety of music,” he says. “In short, it’s a quintessential college station. If my bill passes, that station would be able to serve an area in my urban Pittsburgh-area district that’s too often forgotten and doesn’t have local voices on the airwaves.”

A key goal of supporters of LP FMs is ensuring that a wide range of parties has access to new licenses.

Bracy says he envisions a transparent application process with an eye toward collaborations among diverse parties.

“The last thing the FCC wants to do is pit the Catholic Church against the local college and against the local arts organization,” he says. “The groups who show that they can work together will have a great chance at getting licenses.”

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d6 QUESTIONS

by MITCHELL PETERS

For the past three decades, Vlad Meller has mastered albums for acts like Miles Davis, Frank Sinatra, Duran Duran, Metallica, Beyoncé and Kanye West. In 2007, the Sony Music veteran joined Universal Music Group as senior mastering engineer at Universal Mastering Studios-East in New York, as part of an effort by the major to open up a new revenue stream by serving outside clients.

Meller oversees all of the studios’ projects in New York and will help coordinate operations at a new facility that will open at Hanna-Barbera Studios in Hollywood in early 2010. In an interview, he discusses his craft and the state of the mastering business.

1. After Sony Music closed its studio in New York, why did you decide to join Universal?

All my life I worked for the big labels. So it was my first choice to come to Universal, because this is the biggest label. They had mastering already and I came to visit the facility. I fell in love with the room. It’s a first-class, first-rate studio.

2. What have you been doing to attract new clients to Universal’s mastering facilities?

In mastering, it’s really longevity that counts. I’ve done it for over 35 years. I’ve worked with everyone from [Barbra Streisand] to the Red Hot Chili Peppers and people in between. We cater to everyone.

Mastering is still a very profitable part of the recording business. You’ve seen studios shutting down left and right since the mid-’90s. But mastering is actually flourishing. You can record an album in any country with any engineer, but eventually you have to master it. And there are very few places that will do it, or do it right. If you look at the records over the last 25 or 30 years, you’ll see the same names over and over. It’s a repeat business. If you work with a client and they like what you do for them last year or five years ago, they’ll come back and work with you again.

3. Has label cost-cutting posed a challenge for your business?

No, because if the client liked results with me four years ago and hit the charts and sold millions of records, and is coming out with a new album, why would they go somewhere else? They’ll follow you anywhere you go. If I was in Oshkosh, Wis., with someone else, they’d just go there. And mastering is still one area where labels will pay top dollar. When you talk about recording, everybody has Pro Tools. But when it comes to mastering, it has to be done at a professional studio.

4. Why is mastering such an important element?

Mastering is the last stage in the recording process, where the whole picture comes together. You can record an album with 12 songs, with three done in L.A., one in London, one in Paris and one in Tokyo with three different producers, and then the whole thing has to come on CD and sound like a complete record. So the mastering guy takes over. We’re the guys who put it together. It’s like a puzzle. We sequence, cross-fade, edit the songs, enhance the sound and make the sound specific to the artist.

5. Do most Universal artists use your facility, or can they choose others?

Artists are allowed to go anywhere they want. This is where the artist will decide which sound they like. What’s been happening over the past three or four years is there’s always a shotgun. They’ll send one song to one, one song to L.A. and one song to another mastering person in New York or Nashville. And they’ll pick the one they like.

6. With improvements in technology, will amateurs eventually be able to handle mastering?

The technology is there. I still think for probably another five to seven years that it will be a very unique specialty job. But it’s a possibility in seven or eight years that people will start doing it at home. But I’m not sure the labels would agree to that. If somebody goes home and masters it and something goes wrong after the CD ships to the stores, there could be a disaster for the label. It’s almost a security check at the end. It doesn’t matter where you record or who produces it, you’ll go to a professional mastering studio to finish the job. That will never die, because very few people would take that responsibility.

www.americanradiohistory.com
Donald Passman
The author of 'All You Need to Know About the Music Business' updates his classic.

When attorney Donald Passman was teaching a course on the music business at the University of Southern California in the late '80s, he realized that his class notes for that year would make a pretty good outline for a book.

Writing a book was something Passman had always wanted to do. And he felt that there was a need for one about how to make it in the music business. Now, nearly two decades later, Free Press is about to publish the seventh edition of "All You Need to Know About the Music Business" Nov. 17. Its various editions have sold more than 150,000 copies in hardcover, according to his Web site.

In a career that has lasted more than 30 years, Passman has been involved in some of the biggest artist contract negotiations in the industry, including Janet Jackson's switch from A&M to Virgin in 1994 and the 1996 mega-deal that re-signed R.E.M. to Warner Bros. Records. He has also been involved in new-media deals and has represented publishers, record companies, managers, producers and other music industry players. These experiences have helped inform his book, which he revises every three years.

Passman has practiced law with Gang, Tyre, Ramer & Brown for the past 35 years. In his spare time, he writes fiction and has published two mysteries for Warner Books: "The Visionary" and "Mirage."

In an interview with Billboard, Passman talks about some of the recent changes in the music business that will drive demand for new editions of his book.

What changes in the music business did you have to address in the new edition of your book? The biggest changes are in the digital area and the 360 deals. Now the labels want a piece of nonrecord income. It started with the pretense you would get more for it, like you will get a better deal with a share of the profit and a higher royalty. But all of that has gone away.

The other big change is in digital. We have much more settled how digital rights get treated. Now we are handling things that didn't exist three years ago, like the user-generated content that you find on YouTube and MySpace.

Have 360 deals become the norm at all major labels? And how much pushback are they getting from managers and lawyers? There is pushback. But unless you have negotiating power, it's just a reality you are going to have to deal with. Again, everything is more difficult nowadays.

What do you think of the digerati belief that artists no longer need labels? It depends on who you are. If you are a niche artist, you may not need a label. If you are a mainstream artist and you want to break through, no one has done it without a label. That will obviously change in the future but for now you need help, and likely money, to break through all the noise. But the next question becomes, "What's a label?" Look at Irving Azoff, who is building a management infrastructure that is arguably as powerful as some labels.

How is the industry's evolution, particularly the decline in CD sales, affecting smaller artists? It's harder to get CDs into stores, even for the majors. It's harder now than back in the day when the majors had more muscle.

With digital tracking now possible for all kinds of performances, will performance data measurement shift to a census method, or will sampling continue to determine royalty payouts? Certainly on terrestrial radio you will continue to see for some time the use of statistical sampling. In digital, the census method is obviously preferable because it's a really accurate accounting.

The book is very specific about CD wholesale costs and even mentions digital downloads. But why doesn't it explain the business model behind subscriptions or interactive streaming? Because the terms I know about are through confidential deals and I wasn't comfortable giving away those details. Besides, all the deals are different and that space hasn't settled into an industry norm yet.

Are U.S. music publishers right to remain firm on mechanical royalty rates, or should they be more flexible during this transition away from the CD? The rest of the world outside the U.S. and Canada, the mechanical rate is a percentage of wholesale. U.S. publishers have always refused to adopt something like that, but I am going to guess they may have to because the profit margins on CDs will generally shrink. But I don't think it will be an easy sell to publishers.

Looking at digital music in terms of a life cycle, where is the music industry right now? In terms of digital downloads, we are at the adolescent stage to the young 20s. In terms of digital delivery, we are still at the toddler to preteen stage. Sure, you can download music to your cell phone and computer. But eventually there will be some digital device capable. I think, of serving as a very robust cross-platform so you can get music anywhere you want it. That is sort of the ultimate model.

How much longer will the CD survive? I think it becomes what vinyl is, limited to a few specialty stores. Vinyl is the ultimate irony in that turntables now come with USB ports. The CD is being propped up and is on life support. On the other hand, the CD is still the majority of the business—at some labels it is 70% of volume. Today, the problem isn't the labels. It is the retailers—the floor space is becoming scarce.

Will the industry eventually have a diverse account base with a host of digital service providers selling music? Or will it remain a narrow channel with only mega-sites like iTunes and Amazon dominating the market? It's going to be much more diverse. There will be a lot of niche players, just like now you have so many cable channels but on those channels you have many people making shows. There are more people in the television industry today making more money than ever before, but it's very diffuse, with people making programs for the cooking channel, the golf channel and the fishing channel.

In terms of where indie and majors stand vis-a-vis the evolution of the industry, are their businesses becoming more closely aligned or is the gulft widening? The advantages that the majors had in the past are going away. Back then, you could only get into premium retail space with major-label clout. Now the retail stores don't exist and big boxes carried limited titles. So while majors are still important there are too few spaces, [the gulf between the two camp] isn't the issue it used to be. For example, the majors used to control radio. Now radio is such a narrow channel, with a smaller playlist and playing less music, so [radio] is less of an issue. That has forced labels and artists to find new ways to get their music to the public.
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IN ASSOCIATION WITH:
AFTER THREE MULTIPLATINUM RELEASES, ALICIA KEYS HAS THE CLOUT TO MAKE AN ALBUM THAT PUSHES BOUNDARIES. HERE'S HOW SHE FOUND HER 'FREEDOM.'

THE ELEMENTS OF STYLE

BY GAIL MITCHELL
An unseasonal gust of wind greets Alicia Keys as she steps out of a doorway behind a Beverly Hills hotel on a late-October afternoon. Decked out in a black leather vest and black leggings brightly accented by turquoise suede knee-high boots and a hint of matching eyeliner, the Grammy Award-winning artist gets surprised by the chilly blast as she ducks into a waiting black sport utility vehicle. Commenting on the wind's force, the singer laughs when it's suggested the quick dust-up is a forecast of the whirlwind activity cranking up on behalf of her latest studio album, "The Element of Freedom."
On this particular afternoon, the singer/songwriter/producer/musician was whisked off to CBS Studios to perform her second single, “Try Sleeping With a Broken Heart,” for an episode of “Dancing With The Stars” that will air Nov. 17. From there, she hopped on the freeway—in rush hour traffic—to neighboring Long Beach, Calif., where she spoke and closed California first lady Maria Shriver’s annual Women’s Conference with a rendition of her hit “Superwoman.”

Super woman, indeed. That same night Keys boarded a plane back home to New York to prepare for her and Jay-Z’s rocking Yankee Stadium performance of “Empire State of Mind” during Game 2 of the World Series. Just two weeks prior, Keys hosted her sixth annual Black Ball at New York’s Hammerstein Ballroom, where among the 1,000 guests were Chris Martin, John Mayer and David Bowie. The benefit was for the nonprofit AIDS organization the singer co-founded, Keep a Child Alive, which helps families in Africa and India—and it raised $2.4 million. In between all of this, the indefatigable artist launched a new company, AK World-wide—prepping a new Web site and jewelry line as part of that endeavor—and began recording more music for her fifth album, “The Element of Freedom.”

Originally slated for Dec. 1 (World AIDS Day), the MBK Entertainment/J Records project is now set for a simultaneous worldwide release Dec. 15. “She had a couple of more things in the oven and she wants this to be right,” says Carolyn Williams, senior VP of urban marketing for J. “So we gave her the additional time she needed. We also get a second look into the market to build a stronger awareness campaign.”


Keys’ live NYU performance is airing on “Yahoo! Pepsia Smash” this week. After a Nov. 5 appearance at the Latin Grammy Awards, upcoming performances by the singer include the American Music Awards (Nov. 22), the “Today” show’s outdoor concert series (Nov. 24), the U.K. program “The X Factor” (Nov. 29), the “Christmas at Rockefeller Center” special (airing Dec. 2), a headline stint at the 2009 Cayman Jazz Festival (Dec. 3-5), “Late Show With David Letterman” (Dec. 14) and “The View” (Dec. 16).

Additional marketing anchors include Keys’ free concert on World AIDS Day. Tying in with all of New York radio, the event will also treat Facebook contest winners to a lineup of surprise guests.

BET turns over its “106 & Park” show to a two-hour special, “106 & Keys,” Dec. 16. Dedicated to all things Alicia, the broadcast will feature a countdown of her videos, a QA and a live performance.

At retail, an exclusive deluxe version of the album will be available at iTunes and Target that includes a DVD featuring exclusive live studio footage and two more bonus tracks. A direct-to-consumer Fan Pak Deluxe (in the $25-$30 range) is also available; it features a standard album in special packaging, two more bonus tracks, audio from last year’s Clear Channel “Striped” program and such add-ons as an autographed T-shirt and—for anyone who pre-orders the Fan Pak—a chance to win one of 88 autographed keys from a Yamaha piano.

When Billboard caught up with Keys again earlier this week, the tireless super woman was finally “taking a small respite” for few days before the promotional juggernaut kicked into gear. “Music is my first love,” she says. “But what drives me is the excitement and challenge of trying new things, stretching myself creatively on as many different levels as possible.”

Why did you decide to go back into the studio to record more songs?

It was just a natural progression. While we were mixing the last couple of songs, it felt like we would have been rushing for no reason to put the finishing touches on songs that deserved one more week or so to do properly. So we gently moved the album back.

You’ve now released two singles, “Doesn’t Mean Anything” and “Try Sleeping With a Broken Heart.” What other sonic hints can you share about the new album?

This album is really just about growth and freedom. Sonically, the sound is grand and massive. It feels emotional and vulnerable but there’s also a kind of freedom in it. I can’t quite find a better word than freedom to really describe it. Even though every song has touches of different textures and sounds, the overall sense of freedom is the thing that grounds it. It’s definitely the theme of where I am in my life.

Another song example is the track “Love Is Blind.” Some people say the piano on it sounds like something from Marvin Gaye or Bob Marley. We’ve been using a lot of different keyboard sounds on this album. This particular song used the CP 70 keyboard. It looks just like a piano but has a different tone, more of an electric sound. The song has a jazzy tone to it and the beats get real heavy. But then the vocals are very soulful and bluesy.

Who is the producer on that track?

On “Love Is Blind” and “Try,” I worked with Jeff Bhasker. He plays beautiful keyboards and piano. We definitely had a great time playing together.

You worked again with longtime collaborator Kerry “Krucial” Brothers. Who else are you collaborating with on “Freedom”?

The album mainly features me. There are one or two more songs I’m working on now that it would be really exciting to tell you about. But I’d like to finalize everything before I start spreading the word.

What triggered this whole freedom feeling?

The process began with “As I Am.” I was trying to find the way to totally be myself and what that meant; figuring out what choices I wanted to make and not make in order to truly honor myself. That was the beginning of learning how to do that. And now it’s culminated into “The Element of Freedom”: the ability to have nothing holding you back; to be totally brave enough to be completely yourself in all of its glory.

You worked with Whitney Houston on her current single, “Million Dollar Bill.” Are there any other outside projects on your plate now?

Whitney is an artist who inspired me from the time I was a little girl. Fast-forwarding to now and being able to work with her to help create this song that took off was fun. We had a lot of laughs; it was like being with a long-lost friend. Although I’m staying focused now on my project, I definitely see myself working with more artists as time goes by and moving more into the writer/producer lane. It’s another interesting and fun way to express my thoughts, ideas and feelings in another style.

Do you also envision having your own label?

I don’t really have a desire to do my own label, to be honest with you. It’s like a pain in the ass [laughs], because you’ve got to deal with all this irrelavent stuff. To do like I’m times six or seven other people, I don’t know. I might really lose it. I have more of a desire to bring talented people to the forefront and help support them. That’s why I see myself doing more of the writer/producer thing. But not necessarily running a label because labels are dying, it’s a whole different world.

You could feel the fun you were having performing “Empire State of Mind” with Jay-Z during the World Series. What jazzes you about being onstage?

One of my favorite things is experiencing the spontaneous moment that only happens once. No matter how many times
you perform, you never have the same moment twice. And I love that. I love the magic of that one moment in that one place shared only by myself and all the people who attended that night. It’s our special connection. There’s nothing like the energy, communication and unity that happens through music. Even if you don’t speak the same language, you understand music.

In the meantime, you’ve established a new company called AK Worldwide. How did you come up with its slogan:

“The business of inspiration”?

AKW is the home base for everything I’m involved in presently and want to become involved with in the future. [Her AKW team includes managing director Erika Rose and director of operations DJ Walton.] And its slogan means a lot to me. When I first started in this business, I was really young and trying to figure out how to balance and make everything work. It wasn’t until about 18 months ago that it all made sense to me. That for me—through my music and the various ventures I’ve done so far—there’s a certain inspiration aspect that goes along with the kind of businesses I want to be involved in.

I’d always wondered why I was so attracted to the model of Oprah Winfrey, and I realized it’s because she’s able to do things in an incredible way that somehow touches your life and makes you think about things in a whole new way. There’s a lot of inspiration in what she does and gives to the world.

And that’s where I feel comfortable, working with what feels natural and authentic. There’s enough in the world that focuses on the other side. I’d like to focus on what can lift us up as a people, help us learn and be open to new things.

Besides your philanthropic endeavors, Keep a Child Alive, what other AKW ventures are being planned?

A new partnership I’m involved with is a jewelry line called the Barber’s Daughters. I met a designer, Georgia Thivaidou in Toronto who makes gorgeous jewelry. I was just so shocked and stunned by her work. Not only is it all done by hand, but it’s also hand-engraved with beautiful words and phrases. Being a lyricist, I love words. And every word written on this jewelry gives you something to think about, to strive for or lift you up on your journey. You can feel the words on your skin as if it’s your own personal mantra. Keys will debut the collection Nov. 23-24 at a public event at Collette Blaithardt Gallery in New York.

When will you introduce the jewelry line?

We just did a piece for my Black Ball—beautiful dog tags with the quote: “The best way to find yourself is to lose yourself in the service of others.” It’s from Gandhi. We’re gearing up now for the formal launch of our first collaborative line in 2010.

My other AKW venture is an idea I’ve had for a little while now, an online inspirational site called IAmAStarWoman.com. It will launch Dec. 15 along with my album. It’s going to be a great lifestyle place for people to visit...ultimately, in essence, an online magazine. A place where you can get overall advice on financial matters, beauty and fitness as well as tips and thoughts on other subjects. I want to engage wonderful women from all walks of life to share their experiences, who can bring specialized knowledge to different areas on the site. It will be a place where people can come and talk about what’s on their minds, what’s going on in the world politically and socially.

Any movie or TV projects on your horizon?

On the acting side, there is one main role that I very much want to tell you about, but I can’t. I know that sucks (laughs). I can say it’s an action film. But it all comes together, that would really, really be my goal of the year.

Outside of that, my manager/partner Jeff Robinson and I are working on a TV show for NBC that’s coming along well. And we’re working on a film with Miramax about a female DJ. I personally want to get involved with Broadway. I have some great ideas in terms of developing new pieces as well as helping to bring other strong projects to Broadway.

If you weren’t in music, what would you be doing?

I definitely love people and being a part of people’s lives. I guess I’d be involved in people in some way. Still on my list of things I want to accomplish is creating charter schools.

Looking back on your career, has the journey been what you thought it would be?

This industry is difficult to break into. Like anything you want to do, you have to love it and be completely focused on it. Nothing can divert or distract you. It’s not going to happen quick, it’s not going to be real easy. It’s not going to be the answer to all your problems or like some Cinderella story. There’s no such thing.

I look back and see where I started from and, in my eyes, I’m just starting. Honestly, all of it is one big surprise. The many accomplishments that I’ve been able to be a part of...I feel extremely humble, grateful and excited to continue on that path. It’s all one big "wow."

SUPERWOMAN

ALICIA KEYS’ STRENGTH LIES IN HER SALES—AND HER CONSISTENCY

SOURCE: The Billboard 200 through the Nov. 14 chart; Sales through the week ending Oct. 25

| Song/Award | Week | Date
|------------|------|------
| "Fallin'" | 6 | 11/4/03
| "My Boo" | 6 | 12/2/03
| "Don't You Don't Know My Name" | 7 | 12/2/03

Alicia Keys has two of the top 100 best-selling albums in the Nielsen SoundScan era (1991-present) with "Songs in A Minor" (6.2 million) and "The Diary of Alicia Keys" (4.6 million).

Keys and Britney Spears are the only two female artists to have their first four charting albums all debut at No. 1 on the Billboard 200.

Keys has racked up 18 Billboard Hot 100 hits, with nine of those reaching the top 10. She’s had three No. 1s: "Fallin'" for six weeks; "My Boo" (with Usher) for six weeks; and "No One," for five weeks.

Keys’ chart history is just as impressive on the Hot R&B/Hip-Hop Songs tally, where she’s notched six No. 1s: "Fallin’," "My Boo," "No One," "Don’t Know My Name," "If I Ain’t Got You" and "Like You’ll Never See Me Again." - Keith Caulfield
Don’t Bury The Blockbuster Yet. The Most Popular Digital Tracks Account For More Sales Every Year

By Glenn Peoples
The great hope for digital music was that it would make the recording industry more egalitarian—that up-and-coming bands with pluck and a knack for promotion would be able to get their work to the masses without the backing of record labels. According to “The Long Tail: Why the Future of Business Is Selling Less of More”—a 2006 book by Wired magazine editor in chief Chris Anderson—hits dominated the market mostly because shelf space in stores was limited. Digital retail and online media would exponentially increase the choices available to consumers, who would then use online tools to discover products that appealed to them more than the biggest hits.

Anderson’s “Long Tail” idea comes from a sales graph that looks like the letter “L” with a curve instead of a corner. On the left are the hits, the 5,000 best-selling titles that would typically be carried by a national chain; on the right, further down the curve, are less popular titles that sell fewer copies. In the physical world, few stores have space for these niche titles, which don’t sell well. But in the digital world, where space hardly matters, Anderson suggested, these titles would collectively account for a far greater percentage of music sales—and of movies, books and other consumer products. The ways we think about popular taste, he writes, “are actually artifacts of poor supply-and-demand matching—a market response to inefficient distribution.”

For an industry that coined the term “hit parade,” this would amount to nothing short of a revolution.

So far, at least according to Nielsen SoundScan data on U.S. music sales from January 2004 through October 2009, that revolution hasn’t arrived—although the demand for albums has changed. Sales of albums, especially digital ones, became significantly less concentrated around hit releases.
since 2004. But sales of digital tracks—which this year account for 56% of digital sales by track volume—have grown more concentrated in hits during the same time period. Essentially, hit songs are becoming more important while hit albums are becoming less so.

Although "The Long Tail" discusses the waning prominence of hits, Anderson would prefer to look past the top of the head of singles at a larger group of tracks to gauge broad shifts in demand. "In short, this isn't enough data to draw any proper 'Long Tail' conclusions about," he wrote in an e-mail, "since it doesn't use Head and Tail the way the theory does.

Since the publication of "The Long Tail," some studies have confirmed the book's thesis, while others have cast doubt on it. In a 2008 paper, Harvard Business School associate professor Anita Elbers found that hit titles still dominated sales even though some consumers were venturing further down the tail. This year, two researchers at the Wharton School of the University of Pennsylvania, Tom F. Tan and Serguei Netessine, examined Netflix user data from 2000 to 2005 and found that new titles are appearing faster than customers can discover them. Perhaps more surprisingly, a study by PES for Music chief economist Will Page and BigChampagne CEO Eric Garland found that the demand for songs on file-sharing services—which offer users almost unlimited choice—closely mirrors that of purchased tracks. Only 5% of songs accounted for 90% of downloads, resulting in what the authors called a "hit-heavy, skinny-tail distribution.

One thing that hasn't changed since the publication of "The Long Tail" is how hard it is for artists to sell a meaningful amount of music—whether or not they're signed to a label. From 2004 to 2008, the number of new albums released per year has more than doubled. And although digital retail is taking market share from the most popular titles, the sheer number of unpopular albums available means that each of those titles doesn't benefit much from their collective increase in market share. The millions of units that are shifting from a few titles at the head of the tail are migrating to a few hundred thousand at the end of it—each of which doesn't sell much more.

**The Power of Hit Songs**

Since digital retail is less about albums than individual songs, which account for 57% of all purchased tracks so far in 2009, and in the last five years, track sales have become increasingly more concentrated, so that hit matter more every year. This trend was first noticed by Elbers, who pointed out that it was happening even as the number of tracks available continues to increase.

The change is significant. From 2004 through October 2009, the most popular tracks have steadily and consistently grabbed more market share—and tens of millions in unit sales—from less popular songs. The growth is slight at the top of the chart and more noticeable further down. The top ten increased 3.1% from 2.1%. The top 40 increased to 8.1% from 5.9%. And so on. The top 200 tracks—that's just 0.002% of the nearly 9 million currently listed at Amazon—have a market share of 18.7%. In 2004, their share was 14.5%.

At a time when more music is available than ever before, why do so many consumers buy the same few songs? It may be because popular taste tends to reinforce itself, especially in an online world. Or it may be because buyers of single tracks tend to be casual fans who are more inclined to buy songs they hear on the radio and TV.

"One aspect of word-of-mouth online is that it can be an effective discovery technique, driving demand to titles that don't have traditional marketing," Anderson said. "But the other side of it is that it can lead to herd behavior, with 'winner take all' effects. It's possible for both to work at the same time, with some word-of-mouth boosting niche acts, while other word-of-mouth creates bigger hits at the very top of the curve."

Weekly sales figures show just how important hits have become. Since iTunes launched variable pricing in early April, the top 200 tracks have retained their market share even as the number of tracks purchased each week has fallen by about 6%. (Some of this decline may be due to a midyear weakness in digital track sales.) From April to July, the top 200 averaged 24% of each week's total track sales. In the same period in 2008, the top 200 averaged just 22.2% of each week's track sales, even though most of the top 200 songs were less expensive.

Although higher prices have depressed sales of hits—in terms of units, not revenue—consumers haven't been spending their money on other songs. "The Long Tail" suggests that consumers will use increasingly sophisticated digital tools to discover, sample, and buy music that appeals to them more than the biggest hits. But in the case of digital tracks, that hasn't happened. Consumers who are turned off by a $1.29 price point for the track they came to buy don't seem to seek out less popular alternatives. In other words, many music fans aren't shunning hits because they don't like them but because the price rose by 10 cents. And if they don't find the hits they want, they forgo a music purchase altogether.

**The Long Tail of Albums**

Overall, album sales don't look that different from five years ago, at least in terms of the demand curve. The most significant change has been the overall decline in album sales: 32% from 2004 to 2008. As everyone in the industry knows, it's tough all over.

As "The Long Tail" predicts, the most popular albums fared the worst, losing market share to less popular titles. From 2004 to 2008, sales of the 5,000 albums that make up the head of the demand curve dropped 40.3% while sales of the million-plus albums that make up the tail declined 27.4%. And not only did sales of popular albums decline more than those of others, the most popular ones declined the most. Unit sales of the top 1,000 albums of 2008 dropped 41.7% from their 2004 levels. The second thousand most popular albums dropped 36.6%, the third thousand fell 33.2%, the fourth 31.2% and the fifth 30.9%. Five years ago, the top 5,000 albums represented 74.4% of total sales; in 2008 they accounted for 70.2%. Some of this comes from the sheer number of albums that now make up the end of the tail. The marketplace for digital albums is also taking shape according to the theories in "The Long Tail." At a time when the big-box retailers that now account for so much of the CD market have cut the shelf space they devote to music, the number of tracks available from online services keeps rising. And digital retailers make it easier for consumers to sample music and use various other filters and discovery tools that "The Long Tail" predicted would attract them from the hits.
In 2008, the top 5,000 albums accounted for 64.7% of digital album sales, as opposed to 70.2% of album sales overall. And the market share of the top 5,000 digital albums is shrinking as niche products take away sales from more popular titles. But the rate of change is slowing—the head lost three percentage points in 2007 and 2008 after shedding more than six points in 2006, which means that the demand curve could settle in something close to its current shape.

Within the head of the demand curve, which represents a wide range of popularity, albums have been affected very differently. In 2006 and 2007, the most popular 100 albums lost the most market share in absolute terms. The three percentage points of market share they lost represented about 1 million units. In 2008, albums from No. 101 to No. 200 lost the most share in absolute terms. But in relative terms, the albums in the middle of the head fared the worst in terms of losing share. From 2004 to 2008, albums from No. 301 to No. 400 lost the greatest percent of their market share—34%. From 2005 to 2008, Nos. 401-500 suffered the most—22%. From 2006 to 2008, albums as far down as No. 4,000 lost a greater percent of their market share (7%) than the top 100 ranks (5%).

As “The Long Tail” predicted, sales will disperse across a wider range of titles as consumer choice increases. Within the tail of digital albums, the truly obscure albums seem to be pulling sales away from those that are merely unpopular. In 2008, even as the head of the tail shrank more slowly than in previous years, albums as unpopular as those around No. 8,000 gave up market share to titles that were even less popular.

**LIFE IN THE TAIL**

Life in the long tail can be difficult for any individual artist. One such album—former Afghan Whigs frontman Greg Dulli’s “Live at the Triple Door”—sold 1,400 digital copies in 2008 and ranked at No. 6,736. As “The Long Tail” would have predicted, an album with that sales rank benefitted from the effects of widespread digital distribution. But during the past three years the gain for an album at No. 6,736 was nil: around 75 additional copies.

Dulli is the type of artist who might be expected to benefit from the economics of the long tail. Signed to a major label in the early ’90s, the Afghan Whigs released some moderately successful albums, and Dulli has enjoyed similar success as a solo artist. But now Dulli and artists like him now face more competition, simply because so many more albums come out each year—“Live at the Triple Door” was one of 50,000 digital-only albums released in 2008. Even if Dulli keeps cracking the top 10,000 albums, his market share is likely to be smaller than what it is today. And market share is important because it influences other revenue streams, such as touring and merchandise sales.

In terms of overall album sales—not just those of digital albums—the greatest changes may be taking place in what might be called the middle class: albums ranked from No. 200 to No. 2,000 in terms of sales. Many of these are catalog titles that benefited from year-round price-and-positioning programs at retailers like Virgin Megastore and FAO Schwarz. Sales of these albums dropped as much as 34% from 2006 through 2008, compared with the 27% decline in overall sales.

Most likely because so many music stores closed, catalog chestnuts like the Phil Collins collection “Hits” have stayed close to their overall sales rank while selling far fewer units. In 2006, “Hits” sold 116,000 copies, enough to rank at No. 699 among the best-selling albums of the year. By 2008, “Hits” sold 82,000—a 29% drop—but ranked at No. 703.

In the digital world, which relies less on merchandising programs, “Hits” is all but absent. It hasn’t cracked the list of the top 10,000 digital albums since 2006. Bargain catalog makes an appealing impulse buy at physical stores, and since many retailers can’t carry all of Collins’ albums, they focused on a hits collection. In the digital world, consumers have many more options for Collins’ catalog. In addition to “Hits,” shoppers can choose from his studio albums like “No Jacket Required” (No. 3,273) and “But Seriously” (No. 9,652) or buy their favorite tracks individually.

**HIT TRACKS ARE GAINING GROUND**

In the last half decade, sales of the most popular songs have sold better relative to total track sales. The top 200—out of about 10 million—account for nearly one in five purchases.

**HIT ALBUMS HAVE LOST GROUND**

In the last half decade, the most popular albums have sold slightly worse relative to total album sales. The market share of the top 200 fell until this year when it has increased so far.

**HIT DIGITAL ALBUMS HAVE LOST GROUND**

In the last half decade, the most popular digital albums have sold worse relative to total digital album sales. But that trend has slowed in the last three years.
ARE THERE RICHES IN NICHEs?

So how can music companies adapt to this new world? "The Long Tail" urges businesses to "think niche." Since the future is "selling less of more," it makes sense to make available every product possible. And since niche titles are rarely discounted, Anderson argues, online retailers like Amazon and Netflix, which sell physical goods. For years big-box retailers like Wal-Mart have used popular CDs as loss leaders to drive sales of more expensive, high-margin products. So far, however, pure digital retailers work differently, and iTunes, which typically has the highest prices of any online music store, still has the highest market share. (iTunes also sells more expensive versions of some albums.) And as long as the most popular titles command the highest prices, as they now do on iTunes, retailers would be wise to steer consumers toward them in order to maximize revenue and, presumably, margins.

There is also evidence that a retailer could alienate consumers by steering them toward niche items that don't appeal as much as hits. Anderson wrote in the book that, as listeners stop buying CDs and explore the tail, they are "typically more satisfied with what they find." But Elberse studied user ratings at the Australian DVD rental service Quickflix and found that the more popular titles also received the most favorable ratings. Users who rented obscure titles tended to rate them less favorably than they did hits.

"No matter how I slice and dice the customer base, consumers give lower ratings to obscure titles," she wrote in her article for the Harvard Business Review. "There are signs that if you keep pushing people into the tail because the economics for you are really good, that might actually hurt you in the long run." "That may be true for the specific example of the Australian DVD data," Anderson wrote on his blog, "but it is not clear from the paper why she feels able to extrapolate that to all internet commerce." In their analysis of Netflix user ratings, Wharton's Tan and Netessine also found that consumers tend to be more satisfied by hits than niche.

While it's easy to see how retailers could adapt to the world of "The Long Tail," what about content creators and the companies that fund and market their work? Any label or artist that stopped trying for a hit in order to focus on a niche is almost certainly doing the wrong thing, at least in economic terms. Although niche titles collectively account for a greater percentage of sales, no individual one accrued any meaningful income—and few have received the attention their creators would need to perform or sell merchandise at a time when those revenue streams are becoming more important.

Major labels and independents that are run as serious businesses should continue to focus on how to reach a mass audience—especially on how they can do so using new digital tools and the advertising and sponsorships that are becoming increasingly important in the music businesses.

Indeed, labels have continued to focus on finding hits for a reason: It's almost impossible for them to make real money any other way. (Even if a company or act decides to give away music in order to play live or sell other goods, they still need to reach a significant audience to make that pay off.) Elberse, for one, doesn't think content companies should focus on hits any less than they do now. "I don't think they need to go about their job any differently now than they did 10 years ago," she told Billboard. "They will still bet on a few projects more than other projects in their portfolio and hope they will become the winners that pay for the majority of things that don't make a profit."

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A 'Long' Life

**It's Easier Than Ever To Sell Albums—but Harder Than Ever To Stand Out**

In the online age, do artists still need labels? The Long Tail seems to imply that they don't, and many digital music executives agree. Just put the music online, they say, and fans will find it.

But how many?

Although popular albums no longer dominate the market like they once did, each digital album toward the end of the tail won't benefit much.

That's because the Long Tail phenomenon takes away significant sales from the few albums at the top of the chart but redistributes those sales among many others—each of which doesn't sell enough additional copies to amount to a significant gain.

The same forces that make digital distribution so easy make it harder for each individual album to achieve even modest sales. In a record store, an artist might dominate a niche easily, since the shop might only stock a few thousand other titles. At an online retailer, it's easier to get lost in a crowd of hundreds of thousands.

Consider the numbers: Since 2004, the most popular digital albums have lost market share to less popular titles, according to Nielsen SoundScan. Since sales of digital albums are rising, these losses are in market share, not units sold. In 2005, the titles that ranked from No. 101 to No. 200 on Nielsen SoundScan's list of the best-selling albums of the year collectively lost one percentage point of market share—equal to 1,700 units each. Now, that same force also hurts albums that aren't in the top tier of hits: In 2006 the top 2,000 albums lost market share to less popular titles.

To the losers, the decline can be significant: Albums among the 100 best sellers of 2006 collectively lost three percentage points of market share, according to SoundScan, equal to about 10,000 copies each. At the other end of the tail, however, the gains are so modest they barely matter. In 2006, the No. 7,000-ranked title gained about 64 units worth of market share. At No. 10,000, the gain was 53 units.

Album sales are so hard to achieve for niche artists that giving away music may seem like a good idea, and the value of additional fans could outweigh the revenue lost. But it's awareness—not just sales—that's hardest to come by. There's already so much free music available on the Internet that giving it away might not do much to win an artist new fans.

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I n the mid-'80s— at the height of the band's popularity—a rock critic called Def Leppard the most faceless band in the world. While almost anyone with a radio could sing one of its hits, members of the band were able to walk around largely unrecognized, and in some cases, ignored.

OneRepublic frontman Ryan Tedder is hoping to avoid a similar fate. Ever since "Apologize" topped the Billboard Hot 100 in late 2007, the song has become part of pop culture, even if you don't know it off the top of your head, you've probably heard it while you were buying toilet paper at the drugstore. Tedder's biggest goal for OneRepublic's new album, "Waking Up," which will be released Nov. 17 on Mosley/Interscope, is to define the band beyond one extremely popular single.

"Of course it would have been safer to just make [debut album] 'Dreaming Out Loud,' part two," Tedder says. "But we didn't want to do that. The first album sounds like a band in Los Angeles in a studio. The new one reflects our experience since then—it's colorful and up-tempo and exciting, not just a collection of ballads."

Along with touring to set up the new album—OneRepublic opened for Rob Thomas—Interscope is rolling out an extensive campaign to define the band. Four songs from the new album, including the first single, "All the Right Moves," will be released prior to the 17th as part of iTunes' Countdown promotion. Fans who purchase these songs will then have the option of buying the remainder of the album on release day.

"All the Right Moves" is No. 85 on the Hot 100. "The song is building at hot AC and we're getting good early support from top 40," OneRepublic manager Ron LaBonte says. "The band is going to stations in different cities and having sit-downs with program directors.

LaBonte says "All the Right Moves" is the lead single in all territories, save for Germany, where a synch led to a different track gaining traction. A pretty big film came out over there recently, and the song 'Secrets' was featured in it pretty prominently," he says. "It was a great starting point for us, and the song is now at No. 2 on the German airplay chart."

Steve Sherr of Interscope's marketing team says OneRepublic is focusing its promotional efforts on the local level. "Pretty much every city they go to, they're doing local press and regional TV," he says. Despite the fact that Tedder is adamant that the new album isn't "drive the kids to soccer practice music," Sherr says it's important for the group to play "Good Morning Cleveland," or each city's equivalent program.

"You can reach more people playing local stations than playing Letterman," Sherr says. "But that said, they are going to play the Jimmy Kimmel and Craig Ferguson shows, too."

OneRepublic will also be part of a promotion with the NBC weight loss reality show "The Biggest Loser" and the charity Feeding America. "Ryan was interviewed about Feeding America and the work they do, and we're going to film the entire band at a food bank," Sherr says. "The segment will then air at the end of an episode of 'The Biggest Loser.'"

In addition to appealing to OneRepublic fans, LaBonte says that he wants to reach out to fans of Tedder's songwriting. "When we do local media, it's a great way for us to tell their story and start conversations," he says. "A lot of stations will play songs such as Beyoncé's 'Halo' during their interviews with OneRepublic and then ask Ryan about writing those songs. It's a natural thing to talk about and it really shows Ryan's range."

Tedder says that, in a perfect world, he would keep his songwriting and producing separate from the band. "I do get the extra exposure, though, which is always good," he says. "I will say that being a writer and a producer is much easier than being an artist."
MUSIC

BUZZ

ALL EYES ON HIM

Roots Rock Sideman Dave Rawlings Steps Into The Spotlight

Dave Rawlings has spent the last decade establishing himself as one of the most prominent sidemen in roots music, working in the studio and on the road with the likes of Old Crow Medicine Show, Bright Eyes, and his longtime partner Gillian Welch. But this month Rawlings makes a move toward center stage with the release of “A Friend of a Friend,” the debut album by the Dave Rawlings Machine, which finds the singer/guitarist leading an all-star ensemble that includes Welch, members of OCMS, Tom Petty keyboardist Benmont Tench and Nate Walcott of Bright Eyes. The nine-track set his stores Nov. 17 on Welch and Rawlings’ Ryko-distributed Acony Records.

Given the authority with which Rawlings sings and strums on “A Friend of a Friend,” one might wonder if the desire to make an album with his name on the cover has been burning inside him while he toiled for others. “In a word, no,” Rawlings says with a laugh. “If it had, I suppose I would have done it a lot sooner. I just didn’t think there was much of a point in putting something out unless it was of a particular level of quality. And maybe I didn’t feel like I could achieve that until recently.”

According to Welch, “Dave never really liked the sound of his voice as a lead singer until a couple of years ago, when it kind of got faster and bigger. Now he’s got this really great, really rock ‘n’ roll tenor.”

Indeed, the tunes on “A Friend of a Friend” — which includes seven originals, as well as versions of Iyana Adams’ “To Be Young (Is to Be Sad, Is to Be Happy)” and “Method Acting” by Bright Eyes — swing much harder than those on Welch’s more austere recordings. “Not to make a joke on the title of the album, but these songs seemed a lot friendlier,” Welch says. “That different quality, she adds, required a different approach.

Despite Rawlings’ extensive résume, Acony GM Lori Condon acknowledges that the challenge in selling a record by the Dave Rawlings Machine is getting listeners to recognize the frontman’s name. (“He’s a little bit of a mystery man,” his manager Cliff Burnstein says.) Condon says the label is utilizing Welch’s Web site and her e-mail list as a way to bring “A Friend of a Friend” to the attention of those who may not realize they’re already fans of Rawlings’ work.

At retail, the label is focusing on its relationships with indie stores; on his upcoming tour (which kicks off Nov. 28 in Athens, Ga.) Rawlings is scheduled to make daytime in-store appearances at Nashville’s Grimey’s and Austin’s Waterloo, among others. Press coverage also plays a central role in the label’s rollout, says Condon, who mentions an upcoming American Songwriter cover and a four-star review in England’s Uncut magazine. “It’s pretty difficult to have any certainty about our sales expectations,” Condon says, “especially since Gillian’s last album came out in 2003. But I’d say that in a year from now, 20,000 records would feel good.”

“Talking someone into buying a record that they don’t like is tricky business,” Rawlings says, speaking as both artist and label owner. “All you can do is put it out there and let the people who have a good chance of liking it know about it.”

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GLOBAL PULSE

EDITED BY TOM FERGUSON

HOWARD'S END

Veteran South Africa-born/Germany-based schlager singer Howard Carpendale retired from music in 2003 — but that didn’t last long. Carpendale’s latest album, “Stark” (Koch/Universal), released Sept. 25 in Germany, Austria and Switzerland, returns the 63-year-old to the charts that were his regular haunts in the ’70s and ’80s. “Stark” is the second new set Carpendale has recorded since stunning retirement in Miami and heading back to Germany in 2007. His November 2007 comeback album, “20 Uhr 10,” has sold more than 300,000 copies in Germany, according to his label. Encouraged by that success and a subsequent sellout tour, Carpendale decided the comeback shouldn’t be a one-off. The 12 tracks on “Stark,” he says, were informed by personal experience to create “the soundtrack of my life.” However, Carpendale swiftly adds that it’s not strictly autobiographical. “I haven’t really experienced [all the things that I sing about],” he says. “That would be too terrible. But it has to be authentic. The songs have to be about things that could have happened to me.”

Koch says “Stark” is closing in on gold status (100,000 shipments), it remains on the Media Control/GfK chart.

The new album’s original material is published by Airplay/Warner/Chappell. Carpendale will undertake a 40-date tour Germany in April and May 2010, booked through the Berlin-based DEA.

—Wolfgang Spahr
didn't want to step on V2's toes and V2 staff were going, "We're all being fired. It was a shit time."

Fast-forward two years and Jones says the quartet is "in a better place than it's ever been." His mood is fueled by the U.K. release of the act's new studio album, Keep Calm & Carry On, Nov. 16, following a successful greatest-hits campaign.

Mercury will release Keep Calm simultaneously in Japan and Australasia; the album will roll out internationally in February 2010 but, as yet, an American release is yet to be confirmed.

The album's mix of contemporary ballads and fiery rock numbers pushes Jones' deep vocal to the fore. "I didn't want to make a guitar album with a big wall of sound," he says. "I just wanted to do something a lot more reflective and a bit more layered."

The act, which is published by Universal Music Publishing, has sold more than 9 million albums worldwide, says its Los Angeles-based manager Dan Garnett of Network.

Label upheaval notwithstanding, the OCC says "Pull the Pin" has sold 199,700 copies in the United Kingdom. But that doesn't compare to Stereophonics' 2001 best-seller "Just Enough Education to Perform," with 3.8 million copies.

U.S. sales for "Just Enough" stand at 83,000 copies, according to Nielsen SoundScan, but Jones says the band has learned to live with its failure to crack America. "We just never had that luck," he says. "It would be good to do, but we don't lie awake at night worrying about it."

The band's first full Mercury release, Best of Stereophonics: Decade in the Sun, has sold 691,000-plus copies since its November 2008 U.K. release, according to the OCC. "That showed there's a huge market out there that loves the band," says Mercury U.K. product manager Rachael Paley.

Paley notes that the band built up a five-figure SMS database during the "Decade" campaign, adding that Stereophonics' strong online presence was vital to collecting anticipation for "Keep Calm." Twitter, Facebook and the band's Web site (Stereophonics.com) have been key to online activity, with a special Facebook application set to go live prior to the album release.

TV is also playing a big part in the U.K. setup, with appearances on prime-time shows like BBC 1's "National Lottery" (Nov. 11) and specialist programs like BBC 2's "Later With Jools Holland" (Oct. 27 and 30).

But internationally, touring is in the heart of the campaign. Garnett says the "Pull the Pin" tour "is our grossed more than $10 million in ticket sales. He anticipates similar results from the new campaign, including a March 2010 U.K. arena tour (booked by X-Ray Touring) followed by Europe, Asia, Australia and three U.S. trips, booked by Paradigm.

"We're a live band," Jones says. "That's where we get our kicks from a lot of the time—we're all kinds of厮hes at heart."

A year ago, Justin Bieber was a kid from Toronto who had a gift for singing sweet-natured covers of Usher hits, a penchant for playing the drums and a resourceful mother who posted clips of him on YouTube.

Today, Bieber could be the biggest tween heartthrob in music. After signing with Island Records, with the support of his mentor, Usher, the 15-year-old released his debut single, "One Time," in the summer and almost instantly turned his online audience into an army of dedicated fans. "Bieber mania," as his management now calls it, has spread so quickly that NBC says more than 2,000 people attended his Oct. 12 "Today" performance at New York's Rockefeller Plaza—the largest crowd for any artist this year, including Miley Cyrus.

Bieber's second single, "One Less Lonely Girl," recently joined "One Time" on the Billboard Hot 100, and a third, "Love Me," which lifts its hook from the '90s Cardigans' hit "Lovefool," also looks poised to enter the fray. With his debut album, "My World," due Nov. 17, Bieber reflects on his whirlwind of a year, the experience of recording and co-writing his album and how he stays connected with fans.

1 When did you first think you might have a talent for music?
I've always loved music, especially percussion...I'm a big fan of Travis Barker. My mom bought me my first drum kit when I was 4 because I was hanging around on everything around the house, even couches. I picked up the guitar when I was 6 and taught myself to play, but I didn't really start singing until I was 10.

2 How did you start taking it seriously?
I entered into a singing competition, and some of my relatives who couldn't make it to see how I did. I posted the videos on YouTube, and then other people started watching and subscribing. I didn't tell my friends because they didn't really know that I could sing. They knew me for playing sports. I just wanted to be a regular kid, and I knew they wouldn't treat me the same way if I told them.

3 Your first three singles are all about young love. What are the rest of the songs on "My World" like?
Most are about love and stuff that girls can appreciate, but I also co-wrote a song called "Down to Earth." It's a ballad about the feelings I had when my parents split up and how I helped my family get through it. I think a lot of kids have had their parents split up, and they should know that it wasn't because of something they did. I hope people can relate to it.

4 Do you still keep up with your fans on YouTube?
Oh, definitely. I think the Internet is the best way to reach your fans. A couple of years back, artists didn't have that tool, so why not use it now? I'm also on Facebook, and my fans got together and sent me a "Get Well" card on Twitter when I was sick the other day. That was really cool. For now, I'm too worried about getting too close to the fans. I don't share much personal information.

5 What has been the biggest change for you in the past year?
I've gained a lot more fans, and I'm able to travel a lot more. I went to the U.K. for the first time in the summer, and hundreds of girls came out to see me. I wasn't totally surprised because a lot of the people who comment on my YouTube videos are from overseas, but I still had no idea that many people would come.

6 In September, you presented at the MTV Video Music Awards and defended Taylor Swift after Kanye West interrupted her acceptance speech. What was that like?
When I first found out I was going to the VMAs, I was like, "Wow, this is such a big deal—let's go shopping!" After I presented, Taylor Swift thanked me for saying that she deserved to win her award. She said, "Thanks for sticking up for me, lil' bro," and I was like, "Yeah, I've got your back." I wasn't nervous at all, though...I never get nervous. I don't think any performer really does.

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mculated with JUSTIN BIEBER

by MONICA HERRERA

6 QUESTIONS

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ALBUMS

POP
TRAIN
Save Me, San Francisco
Producer: Martin Terefe
Columbia Records
Release Date: Oct. 27
Train frontman Pat Monahan isn't kidding when he promises toward the end of his band's fifth album, "Save Me, San Francisco," that "brick by brick, we'll get back to yesterday." Train's 15-year anniversary puts the group on the nostalgia track, from shrinking its lineup to the three founders—Monahan, guitarist Jimmy Stafford and drummer Scott Underwood—to a title track that celebrates the band's formative days. On "I Got You," Train nods to Bay Area forebears the Doobie Brothers by using the lyrics and melody from the group's "Black Water." But Train travels in a fresh direction during the beatnik buoyancy of the single "Hey, Soul Sister," the playful cadence of "If It's Love" and the ambient build of "Breakfast in Bed." But the trio mostly stays on a familiar track with the lushly crafted melody of string-laden songs like "Parachute." "This Ain't Goodbye" (co-written with Ryan Tedder) and "Words." Monahan's earnest love songs are all sugar and sunshine.

GOSPEL
THE BLIND BOYS OF ALABAMA
Duets
Producers: various
Saguaro Road Records
Release Date: Oct. 27
The Blind Boys of Alabama

John Hammond

right up to the gentle album closer, "Marry Me."—GG

VARIUS ARTISTS
Fire In My Bones: Raw, Rare & Otherworldly African-American Gospel
1944-2007
Producer: Mike McGonigal
Tompkins Square
Release Date: Nov. 3

"One Kind Favor" sounds like a doom-filled soundtrack to a midnight bayou tour. Other guest spots include performances by Lou Reed ("Jesus"), Bonnie Raitt ("When The Spell Is Broken") and Jars of Clay ("Nothing but the Blood").—WO

ROCK
ATREYU
Congregation of the Damned
Producer: Bob Marlette
Hollywood Records
Release Date: Oct. 27
Atreyu's 7th release, "Lead Sails Paper Anchor," found the band experimenting with a softer side when the group's Alex Varkatzas ditched his snarling growl for clearer vocals. But Atreyu has reharmonized its teeth on its new album, "Congregation of the Damned," which features the return of Varkatzas' deadly scream. But the set still features somber moments, as heard on songs like "Wait for You," "So Wrong" and "Insatiable." Tracks of Atreyu's earlier material—like the 2004 "The Curse"—can be found on "You Were the King, Now You're Unconscious." "Stop! Before It's Too Late and We've Destroyed It All" and "Bleeding Is a Luxury"—all of which contain back-and-forth vocal exchanges between Varkatzas and drummer Brandon Saller, mixed with chugging guitars, heavy bass and pounding drums.—ECJ

RAP
TECH N9NE
K.O.D.
Producers: various
Strange Music
Release Date: Oct. 27
Out of adversity comes strength. That's the message independent stalwart Tech N9ne delivers on his most introspective project to date, "K.O.D." On the set, he raps his way through a vivid journey to hell and back chronicled in

MORRISSEY
Swords
Producers: various
Universal Music
Release Date: Nov. 3
Most of the songs on Morrissey's B-sides collection, "Swords," aren't new, but the set is a varied trove of material recorded since 2004 that wasn't included on the former Smiths frontman's most recent three solo albums. There's a lot of piano and torch here, and plenty of the 18 tracks follow classic Moz formulas, putting wistful lyrics against melodic optimism. But the songs also show the artist's continued creative stretch, from the staggered orchestral layers of "The Never-Played Symphonies" to the ambient "Sweetie Pie," on which Morrissey's normally carking vocals are more a cantor's eulogy. On "Shame Is the Name" (a B-side to the 2009 single "I'm Throwing My Arms Around Paris") Pretenders frontwoman Chrissie Hynde joins on vocals—a brilliant concept that is sadly underexploited in the mix. From the range of production styles to the bonus disc of live tracks, "Swords" is a welcome catalog addition.—EN

JULIAN CASABLANCAS
Phrazes for the Young
Producers: Jason Lader, Mike Marks
Cult Records/RCA
Release Date: Nov. 3
Strokes frontman Julian Casablancas steps out with his debut solo album, "Phrazes for the Young," and dynamically weaves '80s techno-pop with psychedelic punk, while also reinventing his usual monochromatic croon. His punk attitude is evident on the opener, "Out of the Blue," on which he sings over upbeat guitar and bright synths, "I know I'm going to hell in a leather jacket/But at least I'll be in another world while you're pissing on my casket." The first single, "11th Dimension," has an old-school dance vibe, complete with electro pulses and enough vocal irony to maintain the cool factor, while "4 Chords of the Apocalypse" is a bluesy number that explodes into a woozy wall. The bleak closes with "Ludlow St.," segue into jangly guitars as Casablancas boozily mourns New York's gentrified Lower East Side, proving that he can still orchestrate his own musical hangover.—KP
three acts: "Anger," "Madness" and "The Hole." Surprised by his mother's health problems, Tech N9ne's emotional journey also speaks to the fear and helplessness that all of us have experienced at some point in our lives. The unflinchingly opener, "Show Me a God," dramatically sets the stage as Tech N9ne—a companioned by Three 6 Mafia and Strange Music colleagues including Krizz Kaliko and Kutt Calhoun—creatively winds his way past "Demons," "Horns" and "Shadows on the Road" and back into the light, the self-affirming title track, which stands for "king of darkness," Tech N9ne's engaging flow, theatrical rhythms and pithy lyrics make for a nuanced and memorable ride. Who says there's no substance in hip-hop anymore?—GM

NEW & NOTEWORTHY

DOLLY PARTON
Dolly
Producers: various
RCA Nashville/Legacy
Release Date: Oct. 27

Dolly Parton has spent her career veering between mountain music tradition and Nash-Vegas glitter—what else would you expect from an artist who built an amusement park near her Appalachian hometown? Her first career-spanning boxed set, "Dolly," captures the highlights of Parton's improbable American journey, with a focus on her early recordings with Porter Wagoner and solo '70s hits like "Coat of Many Colors," and "Jolene." This four-disc set follows Parton through the '80s, when she strayed from her strengths on crosseyed hits like "9 to 5" and "Islands in the Stream," then returned to her roots on the Ricky Skaggs-produced "Whitney Houston". Unfortunately, the set's last songs are from the early '90s. Since then, Parton has gone full circle yet again, recording three critically acclaimed bluegrass albums for Sugar Hill, then abandoning that aesthetic on the appropriately named "Backwoods Barbie." Perhaps that's a story for another set, however, and newcomers and fans alike will find this one remarkably satisfying.—RL

DANCE

JANET JACKSON
Make Me (3:37)
Producer: Rodney "Darkchild" Jerkins
Writer: not listed
Publisher: not listed

ABM/UMe

Janet Jackson gave her late brother, Michael, two gifts in September. First, the singer paid tribute by performing their "Scream" duet at the MTV Video Music Awards; then she premiered the "Off the Wall" inspired dance track "Make Me," now a single on her "Number Ones" album due Nov. 17. Her most appealing and high-energy track since the 2001 "All for You," the song thumps aggressively, with a funky guitar lick driving the rhythm. It's non-stop vamp recals "Don't Stop Til You Get Enough," as Jackson puts a new twist on that classic disco number's chorus. "Don't stop baby, don't stop til you get it on. Nobody else like you/Only you got the moves you do." "Make Me" isn't just Jackson's best dance song in years—it's a hit that would make her brother proud.—MM

THE SCRIPT
Breakeven (3:55)
Producers: various
Write: various
Publisher: various

Phonogenic/Epic

The Script's last single, "The Man Who Can't Be Moved," failed to ignite US airwaves despite its success in Europe. The group's follow-up, however, should rectify that situation. "Breakeven" is an insightful breakup song about the devastating pain felt when one learns that a former lover has moved on. "They say that things happen for a reason," frontman Danny O'Donnogue sings. "But no wise words gonna stop the bleeding. Cause she's moved on while I'm still growing!" And when a heart breaks, no, it doesn't break even." A potent multipart hit, this well-crafted song is already resonating with hot AC audiences and breaking at modern rock and top 40, positioning the Irish trio for statewide chart success.—AR

LEGENDS CREDIT

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


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

DIY Orchestra Pink Martini Sips Success

For the mini-orchestra Pink Martini, taking the slow-but-steady independent route has paid off throughout its 15-year career. The group’s newest release, “Splendor in the Grass,” debuts this week at No. 45 on the Billboard 200 and No. 18 on Top Independent Albums with 12,000 copies sold, according to Nielsen SoundScan.

With its own label, Heintz Records, and a dedicated team in its hometown of Portland, Ore., the cinematic band of about a dozen musicians has built a following mostly through word-of-mouth—and everyone involved wouldn’t have it any other way. “They really are kind of a mom-and-pop family operation where it’s just such a hardcore, loyal fan base,” manager Sam Feldman says. “It’s more bottom up than top down. We don’t do all this massive marketing that a lot of artists need and want.”

Even without extensive marketing, the group’s 2007 album, “Hey Eugene!,” debuted at No. 30 on the Billboard 200 and has sold 140,000 copies, according to Nielsen SoundScan. Since then, Pink Martini has secured licensing deals with companies like Nike and Jeep and has had placements in TV shows like “CSI: NY” and “Weeds.”

Heintz label manager Bill Tennant says promotion for “Splendor” has been mostly based on in-store placement, including listening stations at Borders, Barnes & Noble and independent record stores. “The main thing was just to get a good running start and get it as visible as possible right at the beginning leading to the holiday season,” Tennant says.

Most important in exposing the band to new audiences, though, are its live shows, which are theatrical and include varieties of jazz, pop and classical styles. “When your band plays for a dozen years and keeps coming back to the same places, every time you would see twice as many people at the next show,” Tennant says. “For ‘Splendor,’ Feldman says the group will tour extensively in Europe in November, New York in December, Australia in January and likely the rest of the United States in the spring and summer.

Many of Pink Martini’s past performances have been done with symphonies and orchestras around the world, which founder/frentsman Thomas Lauderdale says was an especially significant component of the group’s early success. “We were never the kind of band where you could pile into a van, get stoned and go on the road,” he says. “Symphonies had budgets to buy the whole band in and put them up. It made it possible for us to remain independent and that became our tour support.”

Pink Martini found much of its success in Europe before the States, and while its multilingual music is often considered European, Lauderdale says he feels it’s more like the “ultimate American band.”

“America is the most heterogeneous populated country in the world,” he says. “And in that sense, this repertoire of real diversity, which I think is a more accurate representation of America.”

Since the band’s start, it has always maintained relationships with individual distributors in the States and globally, a tactic that Feldman says is quite “old school.” Tennant adds that while it takes work to maintain these relationships, it’s worth it to have control of the group’s music. “We’re basically licensing to nine or 10 different people,” he says. “We love to have that sort of control. We love to have relationships with people in these different territories who know their territories, who are really committed to what we’re doing.”

Lauderdale jokes that Pink Martini fans are the last-standing physical-album buyers. “There are really great groups out there and they’re dealing with a younger population that doesn’t have that kind of sentimentality or even thought process about what it means to actually touch something,” he says. “But I’m a dinosaur. Hopefully our record-buying public is too.”

BOO!

With this issue’s charts reflecting the week that included Halloween, it’s only fitting that we round up the week’s biggest “scary” songs and albums. Michael Jackson doesn’t just top the Billboard 200 with “This Is It,” he also has the week’s biggest-selling creepy digital download with “Thriller.” The tune was also the most-played spooky cut across all monitored U.S. radio stations. The classic “Monster Mash” by Bobby “Boris” Pickett & the Crypt-Kickers is in second place on both tallies, while Ray Parker Jr.’s “Ghostbusters” is third.

On the album side, customers were apparently on the hunt for appropriate music to play at Halloween parties or their own haunted houses. The majority of these mostly instrumental and sound-effects sets had their sales come solely from digital download services.

—Keith Caulfield

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**TOP DIGITAL SONGS**

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<td>6</td>
<td>Rockwell</td>
<td>“Somebody’s Watching Me”</td>
<td>Motown</td>
<td>11,000</td>
</tr>
<tr>
<td>7</td>
<td>Danny Elfman</td>
<td>“This Is Halloween” (From the “Halloween” Original Motion Picture Soundtrack)</td>
<td>Hip/Hop</td>
<td>11,000</td>
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<tr>
<td>8</td>
<td>Sheb Wooley</td>
<td>“Rock &amp; Rollin’”</td>
<td>Backwoods</td>
<td>9,000</td>
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<tr>
<td>9</td>
<td>Oingo Boingo</td>
<td>“Dead Man’s Party”</td>
<td>MCA</td>
<td>8,000</td>
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<tr>
<td>10</td>
<td>Marilyn Manson</td>
<td>“The Halloween Song”</td>
<td>Geffen</td>
<td>6,000</td>
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**MOST-PLAYED SONGS**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
<th>DETECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>“Thriller”</td>
<td>Epic</td>
<td>3,323</td>
</tr>
<tr>
<td>2</td>
<td>Bobby “Boris” Pickett &amp; the Crypt-Kickers</td>
<td>“Monster Mash”</td>
<td>Motown/Warner</td>
<td>1,823</td>
</tr>
<tr>
<td>3</td>
<td>Ray Parker Jr.</td>
<td>“Ghostbusters”</td>
<td>Arista/Arabs</td>
<td>1,206</td>
</tr>
<tr>
<td>4</td>
<td>Warren Zevon</td>
<td>“Wendy’s of London”</td>
<td>Asylum</td>
<td>900</td>
</tr>
<tr>
<td>5</td>
<td>D.J. Jazzy Jeff &amp; the Fresh Prince</td>
<td>“Night Train” (From the “Ghostbusters” Original Motion Picture Soundtrack)</td>
<td>Arista/Arabs</td>
<td>611</td>
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<tr>
<td>6</td>
<td>Blue Oyster Cult</td>
<td>“Don’t Fear the Reaper”</td>
<td>Columbia</td>
<td>593</td>
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<tr>
<td>7</td>
<td>Rockwell</td>
<td>“Somebody’s Watching Me”</td>
<td>Motown</td>
<td>559</td>
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<tr>
<td>8</td>
<td>Eagles</td>
<td>“Witchy Woman”</td>
<td>Atco</td>
<td>492</td>
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<tr>
<td>9</td>
<td>Rob Zombie</td>
<td>“Dragula”</td>
<td>Geffen</td>
<td>450</td>
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<td>10</td>
<td>Edgar Winter Group</td>
<td>“Frankenstein”</td>
<td>Epic</td>
<td>381</td>
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**TOP ALBUMS**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kidz Bop Kids</td>
<td>“Kidz Bop Halloween”</td>
<td>Kidz Bop</td>
<td>7,000</td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>“Halloween Party Hits”</td>
<td>Rhino</td>
<td>6,000</td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>“Halloween: 30 Spooky Tracks”</td>
<td>Innovative Multimedia</td>
<td>5,000</td>
</tr>
<tr>
<td>4</td>
<td>Various Artists</td>
<td>“Halloween Party Hits”</td>
<td>Legacy</td>
<td>3,000</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>“Halloween Party Hits”</td>
<td>Rhino</td>
<td>2,000</td>
</tr>
<tr>
<td>6</td>
<td>Various Artists</td>
<td>“Halloween Party Hits”</td>
<td>Midwest</td>
<td>2,000</td>
</tr>
<tr>
<td>7</td>
<td>Various Artists</td>
<td>“Halloween Party Hits”</td>
<td>D.S. &amp; H.I.</td>
<td>1,000</td>
</tr>
<tr>
<td>8</td>
<td>Various Artists</td>
<td>“The Classic Halloween Collection”</td>
<td>Interscope</td>
<td>1,000</td>
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</tbody>
</table>

SOURCE: Sales according to Nielsen SoundScan; airplay according to Nielsen BDS from all monitored U.S. stations, both through the week ending Nov. 7.
Behind The Music

‘The Story Behind The Song’ Provides Yet More ‘Chicken Soup Soul’

Music fans curious about the origins of their favorite songs are the intended audience for the latest addition to the popular series “Chicken Soup for the Soul.” “The Story Behind the Song.” A diverse lineup of songwriters from Hal David to Kanye West share their personal stories and techniques behind 101 classic songs in the Nov. 10 Simon & Schuster release ($14.95), edited by veteran publicist/talent manager Jo-Ann Geffen and “Chicken Soup” co-founders Jack Canfield and Mark Victor Hansen.

As Geffen recalls, the project started as “a fluke of good fortune.” In Las Vegas attending a PR powwow for a hotel chain, Geffen heard a separate presentation by Chicken Soup for the Soul Publishing president Robert Jacobs.

“I began to think about stories I’d heard or experienced in my career and asked Bob if they took outside ideas,” recalls Geffen, who has worked with clients like the Commodores and still operates her own Los Angeles-based publicity firm, JAG Entertainment. “I started a list the same night. People on the plane started chiming in; it was like a scene from a movie.”

In his own entry about the Supremes’ 1965 hit, “Stop! In the Name of Love,” Dozier recalls he was arguing with a screaming girlfriend at a “not too cool” hotel he had been visiting with another woman when he asked the girlfriend, “Why don’t you stop in the name of love?” The next morning he told Brian Holland he had a great title for the book Holland was playing. “Ga-ching,” Dozier writes. “I definitely heard the cash register.”

Submitted before this year’s MTV Video Awards incident, West’s reflections on “Welcome to Heartbreak” are particularly moving—and ironic. “I don’t want to be a superstar shell of myself. I need to know, ‘Who’s the real person?’ I don’t want to simply be a caricature of myself.”

Dozier and fellow featured songwriters Christina Aguilera (“Fighter”), Melissa Etheridge (“Come to My Window”), Ryan Tedder (“Apology”), Diane Warren (“Because You Loved Me”), Richise Samba (“Livin’ on a Prayer”) and Sean Garrett (“Yeah!”). Each story is accompanied by the song’s lyrics. Lamont Dozier, a member of Motown’s prolific songwriting team Holland-Doxier-Holland, wrote the book’s foreword.

PLAY IT AGAIN

Following the recent success of Sean Kingston and Jason DeRulo, Iyaz has landed a hit single in the emerging genre of “island pop.” “Replay,” a light and catchy tune with a soaring hook, is No. 13 on this week’s Billboard Hot 100. It has become the 22-year-old artist’s introduction to U.S. audiences, although it wasn’t intended to be.

“We weren’t looking for a single. ‘Replay’ was supposed to be one of the album tracks we were hanging out,” Iyaz says of the J.R. Rotem-produced track. “But it had a killer melody, and I knew I could put some crazy harmonies on it. It turned out to be one of my best songs.”

Iyaz (born Keidran Jones) grew up in the British Virgin Islands with a father who toured with singing groups and a mother who directed church choirs. While studying digital recording in college, he recorded the track “Island Girls,” which became a radio staple in the Caribbean Islands and caught Kingston’s attention.

“Sean hit me up on MySpace, but I didn’t believe it was him. I ignored him for a few days and even gave him a fake phone number,” Iyaz says.

Kingston persisted until Iyaz realized it was indeed the hit singer/songwriter, and soon the two pop vocalists were talking music and becoming fast friends at Kingston’s house in Fort Lauderdale, Fla.

Within weeks of meeting Kingston, Iyaz inked a deal with the Time is Money/Beluga Heights imprint on Warner Bros. Records. He is working with Rotem, who produced Kingston’s hits “Beautiful Girls” and “Take You There,” on a debut album that will expand the infectious Caribbean sound Iyaz refers to as island pop.

“If you listen to ‘Replay,’ it has so many elements going on that you don’t know what will happen next, and that’s what we want to do with this music,” he says. “Everything starts off small, but we just hope to move forward with this sound.”

Iyaz is planning to release a second single early next year, with his debut album tentatively set for a second-quarter bow. The singer plans to keep recording and performing at various U.S. events through mid-December as “Replay” continues to grow.

“I’ve had to record while visiting three states in one day,” Iyaz says. “It sounds busy, but it’s the best way to be in the music business.” —Jason Lipshutz

CHUGGING ALONG

Wandering the streets of scenic Cleveland, Train frontman Pat Monahan can’t help but celebrate his band’s No. 17 debut on the Billboard 200 with its new album, “Save Me San Francisco.” But, he says, “Our goal is not to make a record that gets big and then disappears. We want this to be a slow burn and stay on the top 200 for two years.”

Monahan credits some of the album’s success to its first single, “Hey Soul Sister.” The song, which went to radio 10 weeks ago, is No. 4 on this week’s Triple A chart, No. 45 on Rock Songs and No. 14 on the Adult Top 40 tally, it’s also No. 55 on the Billboard Hot 100. “It’s doing scary good,” Monahan says. “We’re waiting to take it to pop until January, though, because this time of year is crowded.”

Train has spent plenty of time at radio stations on its current tour, which kicked off three weeks ago. “Our biggest goal in setting up the album was rebuilding the fan base and re-establishing relationships because it’s been a few years between albums,” says Columbia marketing manager Jacquelyn Jablowski.

Jablowski adds that the band also worked with Major League Baseball to promote the new album. “They taped a performance and interview with MLB.com, which started running during the World Series,” she says. “The timing couldn’t be better. MLB has supported Train for a long time, and their music really resonates with the sports audience.”

Train has also logged additional success licensing “Hey Soul Sister” to the CBS-TV show “Medium.” Jablowski says there are more licensing deals in the pipeline.

“The album is really a return to our roots as a band,” Monahan says. “It’s funny to say, but it seems like we’re moving forward by going backward.” —Courtney Harding
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BANKRUPTCY SALE
COLLECTABLE PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO VENUES
NOTICES/ANNOUNCEMENTS VIDEO
MUSIC VIDEO POSITION WANTED
LISTENING STATIONS FOR LEASE
DISTRIBUTION NEEDED
EDUCATION OPPORTUNITY
HELP WANTED
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For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com
**CHART BEAT**

**DE-RUDEL RULES**
- Jason DeRulo celebrates his first Billboard Hot 100 No. 1 as "Whatcha Say" rises to the top (see page 42). It's the fourth time this year that an act has taken its Hot 100 debut to the top, following Nos. 1s from Lady Gaga, Jay Sean and Owl City.

**EIGHT IS GREAT**
- A record-breaking eight new songs arrive in the top 40 of the Hot 100, surpassing the previous high of seven on the June 6 chart. Taylor Swift notches five top 40 bows (see page 43) along with new arrivals from Lady Gaga, 50 Cent and Justin Bieber.

**COVERAGE**
- Rod Stewart’s latest covers set, the 88-page Nuggets-filled "Soupbook," debuts at No. 4 on the Billboard 200. The album, which starts with 84,000 copies sold, is his sixth covers set in a row since 2002. All have reached the top 10.

---

**Market Watch**

### A Weekly National Music Sales Report

#### Weekly Unit Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>Name</th>
<th>Digital Album</th>
<th>Physical Album</th>
<th>Total</th>
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<td>This Week</td>
<td>6,316,000</td>
<td>1,424,000</td>
<td>19,102,000</td>
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<tr>
<td>Last Week</td>
<td>5,724,000</td>
<td>1,390,000</td>
<td>18,628,000</td>
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<tr>
<td>Change</td>
<td>10.2%</td>
<td>9.5%</td>
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<tr>
<td>This Week</td>
<td>6,960,000</td>
<td>1,252,000</td>
<td>18,608,000</td>
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<tr>
<td>Change</td>
<td>-9.3%</td>
<td>13.7%</td>
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*Digital album sales are also counted within album sales.*

#### Weekly Album Sales (Million Units)

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<tr>
<td>This Week</td>
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### ALBUM SALES

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<tr>
<td>Vinyl</td>
<td>53,290,000</td>
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<td>Other</td>
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*Sales by album format (D) includes 10 tracks downloads equivalent to one album sold.*

---

### Distributors’ Market Share:

**09/28/09-11/01/09**

- **UMG** | 27.3% |
- **SME** | 18.2% |
- **WMG** | 11.7% |
- **Indies** | 25.0% |
- **EMI** | 12.0% |

#### Total Albums

<table>
<thead>
<tr>
<th>Market</th>
<th>Sales 2008</th>
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<tbody>
<tr>
<td>UMG</td>
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<tr>
<td>SME</td>
<td>27.0%</td>
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<tr>
<td>WMG</td>
<td>8.2%</td>
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<tr>
<td>Indies</td>
<td>29.0%</td>
</tr>
<tr>
<td>EMI</td>
<td>25.3%</td>
</tr>
</tbody>
</table>

*Sales by album format (D) includes 10 tracks downloads equivalent to one album sold.*

---

**This Is’ Michael Jackson’s Sixth No. 1 Album**

Michael Jackson’s "This Is It," the companion piece to the musical documentary film of the same name, debuts at No. 1 on the Billboard 200, selling 373,000 copies in its first week, according to Nielsen SoundScan—the fifth best sales week for an album in the United States this year. The debut of Eminem’s "Relapse" (608,000), U2’s "No Line on the Horizon" (484,000), Jay-Z’s "The Blueprint 3" (476,000) and Dave Matthews Band’s "Big Whiskey and the GrooGrux King" (424,000) have posted better first-week results.

This is Jackson’s sixth No. 1 on the tally, and it arrives with his best sales week for an album since "HIStory" started atop the Billboard 200 with 391,000 copies in 1995. His highest chart debut was "Thriller" in 1983, and he followed it up with "Bad" (1987), "Dangerous" (1991) "HIStory" and "Invincible" (2001).

This year, following his death in June, his 2003 "Number Ones" hit set sailed to No. 1 on the Top Pop Catalog and Top Comprehensive Albums charts. (It wasn’t eligible for the Billboard 200, since it is a catalog title.)

The "This Is It" album contains the original studio recordings of Jackson’s hits that he performs in the film. It also has one quasi-new song—the from-the-vaults title track. A deluxe version also contains a few demo recordings and a spoken-word poem.

The album isn’t a conventional soundtrack. One would have thought it would include the live recordings of Jackson performing his hits as seen in the film, but it does not. Sony Music representatives say this decision was made because there weren’t any complete audio recordings of any of the songs heard in the movie.

Having seen the film, there were—among at least to my ears—some complete songs suitable for an album. Specifically the gorgeous "I Just Can’t Stop Loving You" and "Human Nature." However, a lot of the up tempo dance numbers that involved choreography weren’t sung all the way through.

And, considering Jackson’s perfectionism and incredible attention to audio detail that is evident in the film, one could suspect that he would have paused at the idea of these performances finding their way onto an album.

In my mind, when Jackson was singing in the rehearsals that turned into this movie, he never thought those recordings would wind up on an album.

As the filmmakers have stated, the footage for "This Is It" was never intended for a movie. It was initially meant for Jackson’s personal archives—at best, as a bonus feature for a possible DVD release of the planned concerts.

Of course, if the footage that was never supposed to be a film ended up as a film, why couldn’t the audio recordings that were never meant to be an album turn into an album? Who knows? Maybe the DVD release of "This Is It" will come with a CD of those audio recordings, remixed and retooled.

For many, this movie represents the closest thing to a Jackson concert they’ve ever seen. For Americans, it’s the nearest they’ve had to a true Jackson concert in 20 years. Sure, he did the CBS TV reunion special with his brothers in 2001, but after having seen "This Is It" and the TV special, there isn’t any comparison. "This Is It" would have been it.

Coming out of the theater after watching the film, I wish I could have taken something home from the experience, much in the same way after attending a conventional concert where I want to buy a T-shirt or a program.

With the film, the closest thing you have to something approximating the traditional tour merch is the companion album. The commemorative element of the set and its packaging was probably a great motivator in its sales among fans—especially considering the songs on the album have already sold so well this year in many other configurations.

However, it’s too bad the album and its liner notes didn’t take it a step further and double as an informative document about the show itself—a tour program, if you will. While it’s great that the album booklet for "This Is It" has many photos of Jackson and his dancers and backing band, it’s unfortunate that none of them are identified.

---

**ACHIEVEMENTS**

- "This Is It" sold 332,360,000 copies in 2008 vs. 287,604,000 in 2009, a 13.5% decrease.

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
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<td>Chord</td>
<td>Full Circle</td>
<td>AFI 141</td>
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<td>Taylor Swift</td>
<td>Fearless</td>
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<td>Muse</td>
<td>Hysteria</td>
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<td>Sia</td>
<td>Chandelier</td>
<td>UNIVERSAL CLASSICS GROUP</td>
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<tr>
<td>Sting</td>
<td>If On A Winter’s Night</td>
<td>Nonesuch</td>
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<tr>
<td>Michael Buble</td>
<td>Cuddle Me</td>
<td>JIVE RECORDS</td>
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<td>SONDRTACK</td>
<td>The Twilight Saga: New Moon</td>
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<td>Tim McGraw</td>
<td>The Blueprint</td>
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<tr>
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<td>Middle of Now</td>
<td>WARNER BROS.</td>
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<td>Little Big Town</td>
<td>The Daughters</td>
<td>A&amp;M Records</td>
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<td>EMI CMG</td>
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<td>Brian McKnight</td>
<td>Evolution Of A Man</td>
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<td>Bebe &amp; Cece Winsans</td>
<td>Love Is The Answer</td>
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<td>Barbra Streisand</td>
<td>Deja Agony</td>
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<tr>
<td>Breaking Benjamin</td>
<td>Sooner Or Later</td>
<td>WARNER BROS.</td>
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<tr>
<td>Ednita Nazario</td>
<td>Soy</td>
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<tr>
<td>Kings Of Leon</td>
<td>Only By The Night</td>
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<td>Miranda Lambert</td>
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<td>Gov't Mule</td>
<td>By A Thread</td>
<td>WARNER BROS.</td>
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<td>Jason Aldean</td>
<td>Wide Open</td>
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<td>Between The Buried And Me</td>
<td>The Long Way Out</td>
<td>WARNER BROS.</td>
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<tr>
<td>Drake</td>
<td>So Far Gone (EP)</td>
<td>SONY BSM</td>
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<tr>
<td>Soundtrack</td>
<td>Manhattan Montana: The Movie</td>
<td>SONY BSM</td>
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<tr>
<td>Selena Gomez &amp; The Scene</td>
<td>Ain’t No Other Guy (EP)</td>
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<td>Alice In Chains</td>
<td>Black Goes Way To Blue</td>
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<td>Kiss</td>
<td>Sonic Boom</td>
<td>SONY BSM</td>
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<tr>
<td>Brand New Eyes</td>
<td>Custom Cars &amp; Cycles</td>
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<td>Pearl Jam</td>
<td>Splendid In The Grass</td>
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<tr>
<td>Triple C’s</td>
<td>WOH His 2010</td>
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<tr>
<td>Pink Martini</td>
<td>Ready</td>
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<tr>
<td>Various Artists</td>
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<tr>
<td>Luke Bryan</td>
<td>Defy My Throat</td>
<td>SONY BSM</td>
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<tr>
<td>Harry Connick, Jr.</td>
<td>Your Songs</td>
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<td>Trey Songz</td>
<td>Life Starts Now</td>
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<tr>
<td>Three Days Grace</td>
<td>ASK (2009)</td>
<td>SONY BSM</td>
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</table>

The chart includes a variety of artists and their respective albums, with a focus on popular songs and hits from different genres. The chart is organized alphabetically by artist name.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>JASON MRAZ</td>
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<tr>
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<td>INGRID MICHAELSON</td>
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<td>4</td>
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<td>MAYDAY PARADE</td>
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**Compilation Albums**

- **The Starbuck's exclusive rock-artist sets**, released this year, thanks to Amazon's MP3 store—this new release sold for $1.99 Oct. 30. It also debuts at No. 5 on Compilation Albums.

- **The band's album was reissued as a work** with a pair of bonus tracks and a DVD of the DVD show June 15 concert at the Greenfield Festival in Switzerland. The set rises with a 200's jump.

- **The album, which has sold 25,000 copies since its June release, bows on the finals for the** first time thanks to a $1.95 small tap at Amazon's MP3 store. No. 1, the debut of the album features music by John Prine (recorded).

- **At No. 1, the** theme-exclusive six-song EP of highlights from the "This Is A" album at No. 1 gives with 6,000 copies and also top Top Digital Albums at No. 17.
**Top Independent**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Cage The Elephant</td>
<td>Cage The Elephant</td>
<td>Capitol/ITS</td>
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</tr>
<tr>
<td>Phoenix</td>
<td>Wolfgang Amadeus Phoenix</td>
<td>Virgin EMI</td>
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<td>Monsters of Folk</td>
<td>Mute/Fontana</td>
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</tr>
<tr>
<td>Various Artists</td>
<td>The 59 Reel Essential Violin Masterpieces</td>
<td>Virgin EMI</td>
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<td>Virgin EMI</td>
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<tr>
<td>Lights</td>
<td>Draw The Line</td>
<td>Dine Alone/Grindstone/HHM</td>
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<tr>
<td>Carly Simon</td>
<td>Never Been Gone</td>
<td>BMG Rights Management</td>
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<td>Swollen Members</td>
<td>Armed To The Teeth</td>
<td>Epic</td>
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<tr>
<td>A Day To Remember</td>
<td>Hopes And Dreams</td>
<td>Victory</td>
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<td>Converge</td>
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<td>The Red Chord</td>
<td>Top Through The Machine</td>
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<tr>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>Big Machine</td>
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<tr>
<td>Michael Buble</td>
<td>Crazy Love</td>
<td>Capitol/ITS</td>
<td>$11.99</td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>Soulbook</td>
<td>Epic</td>
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</tr>
<tr>
<td>Kings Of Leon</td>
<td>Only By The Night</td>
<td>RCA</td>
<td>$9.99</td>
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**Top Digital**

<table>
<thead>
<tr>
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<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Trans-Siberian Orchestra</td>
<td>Night Castle</td>
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<tr>
<td>Creed</td>
<td>Heart</td>
<td>Sony Music</td>
<td>$10.88</td>
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<tr>
<td>Michael Jackson</td>
<td>This Is It Soundtrack</td>
<td>Epic</td>
<td>$11.99</td>
</tr>
<tr>
<td>Various Artists</td>
<td>The Twilight Saga: New Moon Soundtrack</td>
<td>Hollywood Records</td>
<td>$11.99</td>
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<tr>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>Big Machine</td>
<td>$9.99</td>
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<tr>
<td>Jack Johnson</td>
<td>In Concert</td>
<td>Craft</td>
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</tr>
<tr>
<td>Owl City</td>
<td>Ocean Eyes</td>
<td>Hollywood Records</td>
<td>$9.99</td>
</tr>
<tr>
<td>Tegan And Sara</td>
<td>Say No</td>
<td>Dine Alone/Grindstone</td>
<td>$9.99</td>
</tr>
<tr>
<td>John Luther Adams</td>
<td>Cosmic: Wolfmother</td>
<td>Harmonic/Albion</td>
<td>$16.99</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Twilight Saga: New Moon Soundtrack</td>
<td>Hollywood Records</td>
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<tr>
<td>Train</td>
<td>Save Me, San Francisco</td>
<td>Atlantic</td>
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<td>ATRNEU</td>
<td>Ceremony</td>
<td>Sony</td>
<td>$9.99</td>
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<tr>
<td>The Swell Season</td>
<td>Shadows</td>
<td>Sure</td>
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<td>Rod Stewart</td>
<td>Soulbook</td>
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**Top Internet**

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<tbody>
<tr>
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<td>Tegan And Sara</td>
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<td>Michael Buble</td>
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**Top Rock Albums**

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<tbody>
<tr>
<td>Night Castle</td>
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</tr>
<tr>
<td>The Twilight Saga: New Moon Soundtrack</td>
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<tr>
<td>En Concert</td>
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</tr>
<tr>
<td>Strict Joy</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Cosmic: Wolfmother</td>
<td></td>
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<tr>
<td>Save Me, San Francisco</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Soundtrack of the Damned</td>
<td></td>
<td></td>
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<tr>
<td>Only By The Night</td>
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<td>Michael Jackson</td>
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Data for week of NOVEMBER 14, 2009

Go to www.billboard.biz for complete chart data
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>WEEKS ON TOP</th>
<th>PEAK POSITIONS</th>
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<tbody>
<tr>
<td>YOU BELONG WITH ME</td>
<td>Avril Lavigne</td>
<td>Interscope Records</td>
<td>29</td>
<td>2</td>
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<tr>
<td>WHEN IN DOWNTOWN</td>
<td>Twista</td>
<td>Interscope Records</td>
<td>32</td>
<td>1</td>
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<tr>
<td>COME ON GET HIGHER</td>
<td>John Legend</td>
<td>Epic</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>10000 MILES</td>
<td>Muse</td>
<td>Interscope Records</td>
<td>23</td>
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<tr>
<td>SHUT UP</td>
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**Mainstream Top 40**

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<tbody>
<tr>
<td>YOU BELONG WITH ME</td>
<td>Avril Lavigne</td>
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<tr>
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<tr>
<td>COME ON GET HIGHER</td>
<td>John Legend</td>
<td>Epic</td>
<td>27</td>
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<td>10000 MILES</td>
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**Mainstream Contemporary**

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<tr>
<td>YOU BELONG WITH ME</td>
<td>Avril Lavigne</td>
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<tr>
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<td>Twista</td>
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<tr>
<td>COME ON GET HIGHER</td>
<td>John Legend</td>
<td>Epic</td>
<td>27</td>
<td>1</td>
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<tr>
<td>10000 MILES</td>
<td>Muse</td>
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<td>23</td>
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<td>SHUT UP</td>
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**Rock Songs**

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<tbody>
<tr>
<td>YOU BELONG WITH ME</td>
<td>Avril Lavigne</td>
<td>Interscope Records</td>
<td>29</td>
<td>2</td>
</tr>
<tr>
<td>WHEN IN DOWNTOWN</td>
<td>Twista</td>
<td>Interscope Records</td>
<td>32</td>
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<tr>
<td>COME ON GET HIGHER</td>
<td>John Legend</td>
<td>Epic</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>10000 MILES</td>
<td>Muse</td>
<td>Interscope Records</td>
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<tr>
<td>SHUT UP</td>
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**Active Rock**

<table>
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<tr>
<td>YOU BELONG WITH ME</td>
<td>Avril Lavigne</td>
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<td>WHEN IN DOWNTOWN</td>
<td>Twista</td>
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<tr>
<td>COME ON GET HIGHER</td>
<td>John Legend</td>
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<tr>
<td>10000 MILES</td>
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**Heritage Rock**

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<tr>
<td>COME ON GET HIGHER</td>
<td>John Legend</td>
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<td>Interscope Records</td>
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LADY GAGA became the first artist in the 11-year history of the Mainstream Top 40 chart to switch from No. 1 from a debut album, as "Paparazzi" rises 5-1.

Meanwhile, the song's debut at No. 13 is noteworthy because it marks the first time a song has reached that position from a debut album. Lady Gaga joins the ranks of artists such as Justin Timberlake and 'N Sync, who also debuted at No. 13 with their debut albums.

Lady Gaga's "Paparazzi" became the first artist in the 11-year history of the Mainstream Top 40 chart to switch from No. 1 from a debut album, as "Paparazzi" rises 5-1. The song's debut at No. 13 is noteworthy because it marks the first time a song has reached that position from a debut album. Lady Gaga joins the ranks of artists such as Justin Timberlake and 'N Sync, who also debuted at No. 13 with their debut albums.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>No.</th>
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<th>Week of Entry</th>
<th>Peak Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>Up. 3.4 million repurposed The trio sounds Greatest Country honors with the top track single from its second album, due on 3, 14, The act topped the July 25 chart with &quot;I'll Run To You&quot; and peaked at No. 3 with &quot;Love Don't Live Here&quot; in June 2008.</td>
<td>Taylor Swift</td>
<td>14</td>
<td>2</td>
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<tr>
<td>2</td>
<td>I JUST CALL YOU MINE</td>
<td>Martina McBride</td>
<td>8</td>
<td>19</td>
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<tr>
<td>3</td>
<td>THAT'S HOW COUNTRY BOYS ROLL</td>
<td>Billy Currington</td>
<td>3</td>
<td>24</td>
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<tr>
<td>4</td>
<td>HURRY HOME</td>
<td>Jason Michael Carroll</td>
<td>7</td>
<td>15</td>
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<td>5</td>
<td>RED RIDING HOOD</td>
<td>Alan Jackson</td>
<td>9</td>
<td>18</td>
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<td>6</td>
<td>THE CALL</td>
<td>Jason Aldean</td>
<td>14</td>
<td>23</td>
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<tr>
<td>7</td>
<td>THE HOUSE THAT Built Me</td>
<td>Steve Wariner</td>
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<td>RED LIGHT</td>
<td>David Nail</td>
<td>16</td>
<td>32</td>
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<tr>
<td>12</td>
<td>ONLY YOU</td>
<td>Keith Urban</td>
<td>17</td>
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<td>13</td>
<td>DO I</td>
<td>Luke Bryan</td>
<td>18</td>
<td>28</td>
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<tr>
<td>14</td>
<td>GETTIN' YOU HOME (THE BLACK DRESS SONG)</td>
<td>Chris Young</td>
<td>19</td>
<td>26</td>
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<tr>
<td>15</td>
<td>I'M ALIVE</td>
<td>Kenny Chesney</td>
<td>20</td>
<td>22</td>
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<tr>
<td>16</td>
<td>CONSIDER ME GONE</td>
<td>Taylor Swift</td>
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<td>Martina McBride</td>
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<td>Reba</td>
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<td>I'LL NEVER GET OVER YOU</td>
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<td>I JUST FOLLOW MY HEART</td>
<td>Brad Paisley</td>
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<td>DON'T FAKE IT</td>
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<td>THE CALL</td>
<td>Jason Aldean</td>
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<td>Tom T. Hall</td>
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<td>IF IT ISN'T LOVE</td>
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### TOP COUNTRY ALBUMS

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<td>1</td>
<td>TIM MCGRAW</td>
<td>SOUTHERN VOICE</td>
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<td>2</td>
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<tr>
<td>4</td>
<td>BRAD PAISLEY</td>
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<tr>
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<td>JASON ALDEAN</td>
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### TOP BLUEGRASS ALBUMS

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<td>JASON ALDEAN</td>
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### BETWEEN THE BULLETS

Reba McEntire claims her 57th career top 10 on Hot Country Songs as "Con. You Were Me" gains traction and rises 13-10, extending her record for the most top 10 singles among solo female artists. Dolly Parton is the runner-up, with 55 top 10 songs. "Gone" is McEntire's first top 10 in almost five years on which she didn't share billing with another artist. That hasn't happened since "He Gets That From Me" hit No. 7 in February 2005. On Top Country Albums, Taylor Swift's "Fearless" returns to the summit for a 26th week (see Between the Bullets, page 42). —Wade Jessen

Go to www.billboard.biz for complete chart data.
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
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<th>Title</th>
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<tr>
<td>1.2</td>
<td>Jay-Z</td>
<td>Never Let Me Go (Ep)</td>
<td>R&amp;B/Hip-Hop Nation</td>
</tr>
<tr>
<td>3</td>
<td>Diddy</td>
<td>Last Train to Paris</td>
<td>Bad Boy/Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Snoop Dogg</td>
<td>Ego Trippin'</td>
<td>Death Row/Interscope</td>
</tr>
<tr>
<td>5</td>
<td>2Pac</td>
<td>Me Against The World</td>
<td>Death Row/Interscope</td>
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<tr>
<td>6</td>
<td>Ne-Yo</td>
<td>Dish &amp; Dine</td>
<td>Def Jam/Atlantic</td>
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<tr>
<td>7</td>
<td>R. Kelly</td>
<td>The Ladybug</td>
<td>Jive</td>
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<td>8</td>
<td>Timbaland</td>
<td>Shock Value</td>
<td>Mosley/Interscope</td>
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<tr>
<td>9</td>
<td>Kanye West</td>
<td>808s &amp; Heartbreak</td>
<td>Roc-A-Fella/Columbia</td>
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<tr>
<td>10</td>
<td>T.I.</td>
<td>King Ruth</td>
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### Mainstream R&B/Hip-Hop Albums

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<td>Jay-Z Feat. Usher, Rihanna &amp; Kanye West &amp; Mary J. Blige</td>
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<td>Empire State of Mind</td>
<td>Jay-Z Feat. Swizz Beatz (Interscope)</td>
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<tr>
<td>3</td>
<td>Run This Town</td>
<td>Jay-Z Feat. Rihanna &amp; Kanye West (Def Jam)</td>
</tr>
<tr>
<td>4</td>
<td>Invented Sex</td>
<td>Trey Songz Feat. Rick Ross (RCA)</td>
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<tr>
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<td>R. Kelly Feat. Ray J (Def Jam)</td>
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### Rhythmic

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<td>1</td>
<td>Change</td>
<td>Thelma Houston Feat. The Jacka</td>
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<td>2</td>
<td>Change</td>
<td>Sean Kingston Feat. Pitbull</td>
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<tr>
<td>3</td>
<td>Job's Prayer</td>
<td>John Legend</td>
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<td>4</td>
<td>I Don't Wanna Miss a Thing</td>
<td>American Idol Winner Feat. Carrie Underwood</td>
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### Hot Rap Songs

<table>
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<th>Artist</th>
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<tr>
<td>1</td>
<td>Forever</td>
<td>Jay-Z Feat. Usher, Rihanna &amp; Kanye West &amp; Mary J. Blige</td>
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<tr>
<td>2</td>
<td>Empire State of Mind</td>
<td>Jay-Z Feat. Swizz Beatz (Interscope)</td>
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<td>3</td>
<td>Run This Town</td>
<td>Jay-Z Feat. Rihanna &amp; Kanye West (Def Jam)</td>
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<tr>
<td>4</td>
<td>Invented Sex</td>
<td>Trey Songz Feat. Rick Ross (RCA)</td>
</tr>
<tr>
<td>5</td>
<td>Number One</td>
<td>R. Kelly Feat. Ray J (Def Jam)</td>
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</tbody>
</table>

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**WES T NET SEVENTH RAP NO. 1**

Kanye West celebrates his seventh chart-topper as a guest on Drake’s “Forever” (2-1) and enters a tie with 50 Cent for the most No. 1s on Hot Rap Songs this decade. The track replaces Jay-Z’s “Run This Town” (which West also guested), which reigned for seven weeks. Eminem, who’s also featured on “Forever,” notches his first No. 1 since 2000, while Drake and another “Forever” guest, Lil Wayne, score their second and fourth chart-toppers, respectively.

On Adult R&B, Whitney Houston notches her 13th top 10 as “Million Dollar Bill” rises 13-9 and enters a four-way tie with Mary J. Blige, Toni Braxton and Mariah Carey for the most top 10s by a woman. The track is her second consecutive top 10 following “I Look to You,” which peaked at No. 2 in October.

---

**BETWEEN THE BULLET**

Brian McKnight extends his streak to eight consecutive weeks in the Top R&B/Hip-Hop Albums (excluding his holiday albums and hits package) as "Evolution of a War" rises to No. 5, it's also his third top 20 bow on the Billboard 200 (No. 19).
HOT DANCE CLUB SONGS

1. Paparazzi - Hannah Montana 2 (Disney)
2. Black Veil Brides - We Are Done
3. LMFAO - Party Rock Anthem
4. S.O.S. - The Singing Nun
5. Iron Man - The Beatles
6. I Want to Know What Love Is - Foreigner
7. Jealousy - The Black Eyed Peas
8. Losing My Mind - Moby
9. Superstar - David Guetta featuring Douwe Bob
10. This Is It - Michael Jackson

HOT DANCE AIRPLAY

1. Puss In Boots - Matthew Shively
2. We Are Done - Black Veil Brides
3. Party Rock Anthem - LMFAO
4. The Singing Nun - S.O.S.
5. Foreigner - I Want to Know What Love Is
6. The Black Eyed Peas - Jealousy
7. Moby - Losing My Mind
8. David Guetta featuring Douwe Bob - Superstar
9. Michael Jackson - This Is It
10. Harry Styles - Black Veil Brides

TOP TRADITIONAL JAZZ ALBUMS

1. Barbra Streisand - Love Is the Answer
2. Pink Martini - Pink Martini: Pink Martini
3. Harry Connick, Jr. - Reentry
4. Diana Krall - Body and Soul
5. Cécilia Bartoli - Reentry
6. Sarah Chacon - Songs by Vonnegut
7. Ching Chiang - Love
8. Michael Bublé - Brand New Me
9. Melody Gardot - Lullabies of Birdland
10. Wynton Marsalis - Human Nature

TOP CONTEMPORARY JAZZ ALBUMS

1. Chris Botti - Yes
2. Euge Groove - Gone with the Wind
3. George Benson - Right Here, Right Now
4. Peter White - Talk of the Town
5. Najee - Five
6. Brian Biggs - Old Soul
7. The Canadian Tenors - In the Mood
8. Everette Harp - Salsa Soul
9. Impro302 - Salsoul
10. Bernadette Williams - The Lucky Lady

TOP CONTEMPORARY CROSSOVER ALBUMS

1. Lalah Hathaway - The Way It's Supposed to Be
2. Marion Meadows - Time for a Change
3. Ramsey Lewis - For the Love of You
4. The Canadian Tenors - In the Mood
5. Everette Harp - Salsa Soul
6. Bernadette Williams - The Lucky Lady
7. The Canadian Tenors - In the Mood
8. Everette Harp - Salsa Soul
9. Bernadette Williams - The Lucky Lady
10. The Canadian Tenors - In the Mood
### Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Genre</th>
<th>Airplay</th>
<th>Talent</th>
<th>Danceability</th>
<th>Key</th>
<th>BPM</th>
<th>Duration</th>
<th>Energy</th>
<th>Harmonics</th>
<th>Independence</th>
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### Top Latin Albums

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### Regional Mexican Airplay

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**BETWEEN THE BULLETS**

**NAZARIO IS THE LEADING LADY**

Legendary Puerto Rican singer Editha Nazario finds herself atop the charts once again with the release of "Soy," selling more than 16,000 copies, it's the biggest Latin album for a female this year, passing Nelly Furtado's "Mi Plan" (3,000). Nazario's sales last year at No. 1 on Top Latin Albums and Top Latin Pop Albums for a third time. Her albums "Por Ti" and "Real" bowed at the summit of both charts in the Dec. 6, 2003, and Dec. 29, 2007, issues, respectively. —Raul Ramirez
### JAPAN
#### Albums

- Michael Jackson: "This Is It" (No. 1)
- The Black Eyed Peas: "The E.N.D." (No. 1)
- Daft Punk: "Random Access Memories" (No. 1)
- Lady Gaga: "Joanne" (No. 1)

### UNITED KINGDOM
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### AUSTRALIA
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### FRANCE
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### CANADA
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### ITALY
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### SPAIN
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### PORTUGAL
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### DENMARK
#### Albums

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

### EUROPE
#### Hits of the Week

- "This Is It" (Michael Jackson) (No. 1)
- "The E.N.D." (The Black Eyed Peas) (No. 1)
- "Random Access Memories" (Daft Punk) (No. 1)
- "Joanne" (Lady Gaga) (No. 1)

The popular rock artist, the first number 1 on the German album, earning his seventh top hit set.
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Australia promotes Mark Flynn to GM of promotions, publicity and business enterprises. He was senior director.
Virgin Group names Peter Norris nonexecutive chairman of the board. He was CEO of the merchant bank Guayle Munro.

PUBLISHING: EMI Music Publishing names Barbara Sedun head of Canadian operations. She was manager of music programs at Manitoba Film & Music.

BMI promotes Beth Mason to director of writer/publisher relations and names Jessica Roffe director of writer/publisher relations for Latin. Mason was associate director, and Roffe was manager of music and talent for MTV TV3s in Miami Beach.

DIGITAL: TouchTunes Interactive Networks appoints Pamela Schoenfeld VP/general counsel and names John McMenamin senior VP/GM of Earfly. Schoenfeld was counsel for Google, and McMenamin was CEO at Ripple TV Networks.

RELATED FIELDS: Graphite Media names Matt Glover brand director. He was commercial manager at AEG Europe.

The Italian collecting society SIAE appoints Gaetano Blandini director-general. He was director of cinema at the Ministry of Cultural Heritage and Activities.

GOOD WORKS
Beggars Group Assists AIDS Fight
The Red Hot Organization, a group dedicated to fighting AIDS through pop culture, marked its 20th anniversary earlier this year by teaming with Beggars Group to release a compilation album featuring some of today's most popular indie-rock acts.

"Dark Was the Night," released Feb. 17 on 4AD, is the 20th release in the Red Hot album series. The double-disc set includes exclusive songs (many of which are collaborations) by the Decemberists, Dirty Projectors and David Byrne, Feist and Ben Gibbard, Sufjan Stevens, Grizzly Bear, the National, Arcade Fire, My Morning Jacket, the New Pornographers and Conor Oberst and Gillian Welch.

The National's Aaron and Bryce Dessner produced the album, which has sold 72,000 copies in the United States, according to Nielsen SoundScan. In September, Beggars Group chairman Martin Mills presented a check to the organization for more than $691,000. The amount represents the album's sales for the first half of 2009 and will benefit AIDS organizations worldwide.

"It exceeded our expectations, to be honest," Beggars Group GM Matt Harmon says. "We had a first-week scan of 13,000, and we were pretty ecstatic about that."

Harmon says that a number of magazines and Web sites offered to discount or waive their advertising fees to help promote the album. "We were able to reach out to a lot of media outlets and get a lot of support that way for not very much money," he says, noting that artists on the set also chipped in by donating their songs.

In the month prior to the album's release, 4AD set up a special "Dark Was the Night" MySpace page to stream some of the songs. The album was also promoted during a May fund-raising concert at New York's Radio City Music Hall that featured acts on the set, including the National, Feist, Byrne and Bon Iver.

— Mitchell Peters

BILLOW/THIE HOLLYWOOD REPORTER
FILM & TV MUSIC CONFERENCE
T he Billboard/Hollywood Reporter Film and TV Music conference was held Oct. 29-30 at the Beverly Hilton in Los Angeles. Now in its eighth year, the conference offers attendees the unique opportunity to learn from, network and share their music directly with the top music supervisors, composers, directors, songwriters and producers in the business. Among the highlights were a keynote panel with Mary J. Blige that included her co-writer Raphael Saadiq, a keynote interview with actor Sacha Baron Cohen and his brother, composer Erran Baron Cohen; and panels that focused on the music behind "Fame," "Glee," "The Twilight Saga: New Moon" and "True Blood." The two-day event was sponsored by founding sponsor ASCAP, podcast sponsor APM Music, SESAC, BMI and Six Music. Photos courtesy of Luis Garza/ndy Photography.

Mary J. Blige discussed her career and contributions to film and TV music, including a preview of the song she wrote for Lionsgate's "Precious." Blige was a keynote panel.

"TV As the New Radio," Disney-ABC executives shared how they're using TV programming to showcase music from "Hannah Montana," "Grey's Anatomy," "One Life to Live" and "Glee." From left: Disney-ABC Television Group senior VP of business and legal affairs music Peter DiCecco, ABC Entertainment Group VP of TV music Dawn Soller, "One Life to Live" executive producer Frank Valentino, ABC Family executive VP of original programming and development Kate Juergens, Disney ABC Network Group VP of music and soundtracks Steven Vincent and Billboard senior editor Ann Donald.


ABM Music was on site conducting podcast interviews with conference speakers. Pictures is singer/songwriter Jake Everet, whose song "Bad Things" is the theme to the film show "True Blood."
INSIDE TRACK

LOVE RENEWAL MACHINE

The Cult has been spending the year on the road celebrating its 25th anniversary and playing the 1985 "Love" album in its entirety. But vocalist Ian Astbury and guitarist Billy Duffy have also made time for songwriting, with an eye toward making a new album in 2010.

"We did two songwriting sessions," Duffy says, "so we've basically got about eight raw materials. The stuff we did is decent. I'm not one for over-ponying, but we have some good basic ideas for new songs. Me and Ian in a room together can come up with new music. It's just a question of what each of us feels is quality, what we really want to try and say with that new music. We certainly don't want to write 'Fire Woman' again."

Duffy says he and Astbury are planning to convene for more writing in December, and they're starting to consider producers. They've also debating how to release the new music, which will follow "Born Into This," the currently unsigned Cult's 2008 release. "Ian's a little reluctant to do the full-album format," Duffy says. "He's really excited about viral and portals and all that stuff. He's very happy to make new music—he just wants to do it in an interesting way to him. I'm not bothered as long as it gets out there. I don't care if it comes in a doggy bag. That's why we're a good little team. I'm into it, but I allow him to get really passionate about it."

From left: Chop Shop Music Supervision's Ali Weitz, Alexandre Desplat, Raphael Saadiq, Mary J. Blige and Correspondent Gall Mitchell.

BILLYWARD/THE HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

continued from page 53

On the "Behind the Scenes Behind Video Game Music" panel, the names shared insights and strategies for integrating and composing music for video games. Composer Miya Waszkelewicz, Visuals Games/Electronic Arts music director Ben York, ASCAP membership representative for Film and TV nuevos Jennifer Namson, composer James Dooley and ASCAP membership coordinator for film and TV Alysha Davis shared their experiences and expertise.

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