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WHAT’S A NICE BOY LIKE JOSH GROBAN DOING MESSING AROUND WITH THESE GUYS?

OCTOBER 30, 2010
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ILL-FITTING SUIT

Citigroup Pokes Holes In Terra Firma’s Claims Of Being Misled In EMI Auction

When Terra Firma and Citigroup last December for a deal that there was no violation in the auction for EMI Group, it really didn’t have much to lose.

After all, the suit held the promise for the British private equity firm and its beleaguered chairman Guy Hands that it might push the bank to reach a settlement to cease its lawsuit. But prospects for a settlement, much less a court victory, dimmed after the first week of testimony in Terra Firma’s civil trial against Citigroup.

During its testimony in a federal court in Manhattan, Hands repeated allegations made in Terra Firma’s suit that his firm was misled into thinking that an inflated bid of £3.65 billion ($4.1 billion) was the current exchange rate of the pound. The allegations were made in a lawsuit filed by David Womser, a U.K. investment banking partner of Hands.

Hands alleged that Womser misled him in three separate phone calls during the period of May 18-May 23, 2007, the latter day when bids were due in the EMI auction. Citigroup’s request was to make a competing bid at £3.62 billion ($4.13 billion) per EMI share. Moreover, he alleged that Womser’s bid deadline had been moved up to May 24 from May 23.

But on cross-examination during the jury trial, Citigroup’s legal team from Paul, Weiss, Rifkind, Wharton & Garrison methodically poked holes in Terra Firma’s allegations and the testimony of Hands and other current and former Terra Firma executives.

If, as he testified, Hands first believed that when you are deciding to put up £4 billion that would be a memorable day,” Wells said.

Terra Firma executives couldn’t provide any documentation showing that Hands had spoken with Womser about the Citigroup bid.

A Citigroup lawyer pointed out that Terra Firma’s initial complaint stated that one of Hands’ conversations with Womser took place during the evening of May 18, which was inconsistent with Hands’ court testimony that the call happened during the afternoon. While Womser has been present in the courtroom throughout the trial, he wasn’t scheduled to testify in its first week.

“Yesterday you testified that you were reluctant to bring suit against your lender,” Wells said. “Is it true that your reluctance is because your lawsuit is based on false allegations... is it true that you brought the lawsuit because you want to blame somebody else?”

Hands denied those accusations. “Terra Firma remains in jeopardy of losing control of EMI due to losses of £3.2 billion ($4.1 billion) debt load and its continued violation of a loan covenant, which has been required to ‘cure’ with equity injections beyond the £1.5 billion ($2.4 billion) it put up to buy EMI.”

This year, Terra Firma asked investors for a £185 million ($256.6 million) equity injection to cure its March 31 shortfall, and it will likely need another equity injection for a potential covenant violation on March 31, 2011. If investors don’t come to the table again at that time, it would be in technical default on its loan and Terra Firma would be vulnerable to being pushed out by Citigroup.
Women In Music Noms

Billboard's sixth annual Women in Music special feature will identify the most powerful and influential female executives in the music industry. We invite our readers to offer their nominations online at billboard.biz/womeninmusic. The deadline for nominations is Oct. 29. Women working in all sectors of the music industry are eligible and must be nominated as individuals, not members of a team.

Billboard editors will review the nominees and rank them based on their achievements during the past 12 months, their overall career achievements and the influence they wield in the broader industry. The editors will also choose one female artist as The Woman of the Year. The Women in Music special feature, part of Billboard's Power Players series, will be published in the Dec. 11 issue.

BOOKING AGENT ROUND TABLE

Some of the most influential booking agents in the concert business will participate in a keynote round table at the seventh annual Billboard Touring Conference, which will take place Nov. 3-4 in New York. Moderated by Billboard executive director of content and programming for touring and live entertainment Ray Weddell, the "2010 WTF? The Agent Perspective" round table will provide the agents' view from the trenches on what has been a momentous and challenging year for the live entertainment industry.

Participating in the discussion will be Paradigm Agency agent/music department head Chloe Hooper (Dave Matthews Band, Phish); Greg Oswald, co-head of country music at William Morris Endeavor (Taylor Swift, Brad Paisley); Artists Group International VIP Adam Kornfeld (Natalia, Rush); Billings Corp. president David "Doc" Pastore (Arcadia Fire, Vampire Weekend); International Creative Management senior VP of concerts Marsha Vasic (The Strokes, Neil Young); and Group Agency Worldwide CEO Noll West.

The conference will host about 50 first-time speakers, along with seasoned industry veterans and the most influential people in the concert business. Participants include Lady Gaga manager Troy Carter, Ticketmaster CEO Nathan Hubbard, C3 Presents partner Charles Atell, Live Nation Global Touring CEO Gerry Barad, Sonibics founder Panos Panay, SLO VIP Ticketing president Shelley Lazor and Group two partners Rob Solomon, and those acts as Sugarland, Big Kenny, Kevin Martin of the Graciosa Few, Alex Suarez of Cobra Starship and Shim Moore of Sick Puppies.

For more information and to register, go to billboardtouringconference.com.
HELLO WORLD

South Korea’s JYJ Releases Debut Album

As former members of the South Korean boy band TVXQ, the trio of Kim Jaejoong, Park YuChun and Kim JunSu are no strangers to pop stardom. Formed in 2003, TVXQ became hitmakers at home, in K-pop-crazy Japan (where it was known as Tohoshinki) and elsewhere in Southeast Asia. Following a contractual dispute with its former management company, the threesome formed a new group earlier this year that it christened JYJ after the initials of their first names.

JYJ is thinking big with its debut album, “The Beginning,” which features collaborations with Kanye West and songwriter/producer Rodney Jerkins. Show Shop Entertainment released the album Oct. 14 through Warner Music Korea. In the United States, Warner Music is releasing the album digitally through iTunes and Amazon with a CD release planned for late 2010 or early 2011.

“Warner Music is extremely excited about our relationship with JYJ and plans to expand their tremendous Asian fan base to a global audience,” Warner Music Asia executive VP Calvin Wong says. “We believe this could mark a new beginning in crossing over an Asian act on a worldwide scale like never before.”

ON THE PAGE

“The Beginning” comprises seven tracks and three remixes. Each of the members of JYJ has songwriting credits on the album. Show Shop Entertainment and C-JeS Entertainment handle the publishing, with administration handled by Warner-Chappell Music Korea.

IN THE STUDIO

JYJ had a wish list of producers and artists it wanted to work with, according to Park, West, Jerkins, Ne-Yo and Timbaland. With the help of its manager, Bark Chang Ju, CEO of C-JeS Entertainment, and Show Shop Entertainment CEO Hwang Jongwook, the group was able to connect with West and Jerkins, who agreed to work with JYJ on “The Beginning.”

The sessions for the first single, “Ayya Girl,” produced by West, were held at Westlake Recording Studios in Hollywood, while “Empty” and “Be My Girl,” produced by Jerkins, were recorded at his 2nd Floor Studios, also in Hollywood. The rest of the tracks were recorded in South Korea.

West wowed JYJ with some a cappella freestyle rapping before the trio began recording its vocals. “We could see why he’s so hugely popular,” Park says. “It was really a great honor to work with him.”

Jerkins also made a big impression on the Korean trio. “When we were making songs together, he treated us like equals,” Park says. “We appreciated that so much. Because he worked so hard on the record, he inspired us to work hard.”

Jerkins says he was impressed by JYJ’s professionalism and “their poise, the way they took their work seriously. I told their team that I’d work with them again.”

IN THE STORES

“The Beginning” arrived Oct. 14 in South Korea, followed by the release of a “luxury edition” with extra content on Oct. 18. The expanded version is limited to a run of fewer than 100,000 units, but Warner Music Korea says it received more than 300,000 pre-order orders for the set.

“The overwhelming response to the [limited-edition] CD is a very encouraging start for JYJ and we hope that this album release will also be met with equal enthusiasm,” Warner Music Korea managing director B.K. Wang said in a statement.

Warner Asia’s Wong adds: “Warner U.S. will release the product digitally through iTunes first this month. It will also be made available through Amazon and Amazon digital. There will also be a finished product under the Warner import section. We are in discussion with Warner U.S. to release a U.S. version in the next few months that will include new tracks and videos exclusive to the market in both physical and digital formats.”

IN THE PRESS

Wong notes that an independent publicist is handling initial promotion of JYJ in the United States, targeting the group’s core market: Asian fans living in the States.

ON THE ROAD

JYJ is playing shows in Thailand, Singapore, Malaysia, Taiwan and China in October and November. The group “also will be touring four major cities in the U.S. in November to support the release in a series of meet-the-fan sessions, plus a few media appearances,” Wong says. “Once the U.S. release [plans for the physical album] has been decided, we hope to reach a much bigger market for JYJ, as the market for Asian acts who sing in English is growing rapidly.”

www.americanradiohistory.com
Feedback Loop

Blnkr Helps Artists Harness Value Of Fan Interaction

Artists these days no longer wonder whether they should be using the social Web to interact with their fans. It’s now a matter of how.

Using Facebook or Twitter or MySpace as a one-way megaphone is no longer enough. The power of online social networks is in their ability to form a two-way conversation. But when there are thousands of voices on the other end of that conversation, staying organized can be a daunting task.

Thankfully, a host of new companies are emerging to help make sense of it all, offering services like digital content distribution, feedback aggregation and traffic reports. One of the most recent is Blnkr.

The company launched in May 2009 as a link-shortening service for Twitter similar to bit.ly, but for music files. Since then, the service has rebranded its focus toward helping artists, particularly amateur and emerging acts, to harness the value of fan feedback.

Participating artists can establish a Blnkr account
data the track generates. Today, the loop feature is limited to Twitter, but by the end of October, Blnkr will expand it to include Facebook, YouTube, RSS feeds and other sources, aggregating user ratings, “likes,” sharing activity and comments.

Blnkr also offers artists the ability to deliver dynamic prompts to fans to solicit specific feedback, such as “How do you think that made you feel?” or “What one thing should be changed?”

All of these services are free, but a Pro account for $5 per month adds other capabilities, such as automatically creating a YouTube video using artist, album art and other information, hosting remix contests and generating unique QR bar code that artists can place on flyers for fans to scan with their mobile phones to launch a website or stream a track. Additional Pro features will be rolled out in late October, such as four-square badge-like “buttons” that reward artists for achievements like reaching 100 plays or having the most popular track on Twitter for a given day.

Blnkr was one of four startups pitching on “The Innovators Showcase” panel, emerging as the clear favorite. Panelist Tim Chang, a principal at NEV Partners in Palo Alto, Calif., said he was impressed with the service.

“I would potentially fund this,” Chang told Blnkr CEO Justin DeLay at the event. “I think you’ve tapped into the key notion of what I’ve been running for all along, which is that the Internet has fragmented the attention across all these platforms. We’re all fighting for that attention.”

So far, some 12,000 artists have opened Blnkr accounts. About half are purely amateurs or hobbyists, with the other half split between junior and professional artists and more established acts like the Streets, Bands of Skulls and DJ Tocogeo. More than 30,000 tracks have been uploaded to date, generating an average of 30 shares and six plays per minute across the site.

About 1% of participating artists have Pro accounts, but DeLay plans to add other revenue streams in the near future, such as adding coupons from advertisers for users who achieve “buttons” milestones.

It’s also working on licensing its music to independent radio stations and other digital outlets. Looking further ahead, Blnkr may offer any combination of these services to music labels as a white-label solution for promotional campaigns.

The startup is now seeking additional funding. Currently, Blnkr consists of only co-founders DeLay, OoDrew Crook and technology officer Mike Vagley—all in their mid- to late 20s—and amateur musicians themselves.

DeLay quit his job in product marketing at Kraft Foods to launch the company, and has gone back to school to study human-computer interaction. Delay and Vagley are also songwriters and guitarists for a band called Almost Coke, whose album “From the Ground Up” is available on iTunes.

This mix of technological know-how, business savvy and passion for music is typical of today’s digital media entrepreneurs, one that blends the perceived roles of “music people” and “tech people” that are too often at odds.

“The idea is to use the social tools to create a community and an experience,” DeLay says. “One of the great breakthroughs of the Internet generation is that it has lowered the barrier both to creative expression and creative distribution...”

“It can’t do my small part to accelerate creativity in this world, then I will live very happy at night.”

BITS & BRIEFS

NPR OPENS ‘ALL SONGS CONSIDERED’ ARCHIVES

After 10 years of showcasing new and obscure music on “All Songs Considered,” NPR is aggregating the show’s archives into a social Internet radio channel. Called “All Songs 24/7 Channel,” the station is free, round-the-clock mix of every song ever played on the show, curated by co-hosts Bob Busch and Robin Hutton. It will be available from the NPR website.

New episodes of “All Songs Considered” remain available to stream online and to download as a podcast.

RODO ADDS EMBEDDABLE MUSIC PLAYER

Streaming music service Rodo added a new feature that lets users embed music players on their blogs and websites. The customizable player lets users display their Rodo playlists, random songs and song albums. Users can click a “share” button listed in the Rodo service to select which tracks will appear in the player. The player itself is delivered through the use of an embeddable code.

Other Rodo subscribers can then stream those songs in full or listen to 30-second snippets.

REVERBERATION ACQUIRES SOUND AROUND

Online marketing platform Reverberation has acquired BandApp creator Sound Around of Raleigh, N.C. BandApp lets artists create a custom iPhone app based on a series of templates, somewhat similar to other make-your-own app services like Mobile Roadie. Initial setup is free, with service plans ranging from $14 to $74 per month depending on the support required and number of fans accessing it.

HOT MASTER RINGTONES

1. 17 LOVE THE WAY YOU LIE (FT. EMINEM) EMINEM JUST A DREAM Usher
2. 21 JUST THE WAY YOU ARE BRUNO MARS
3. 21 LIKE A G6 DIPSET الجمعية العربية للثقافة و الفنون حضروب يو
4. 19 ROD HAMMER (FROM THE URBAN LEGENDS OF DAVE HOLLAND) LEWIS JONES
5. 22 mp3 commercially available
6. 24 mp3 commercially available
7. 4 mp3 commercially available
8. 15 mp3 commercially available
9. 13 mp3 commercially available
10. 8 mp3 commercially available

The holiday spirit rings for Halloween as Jaxx Carpenter’s “Halloween (Movie Theme)“ hits back into the top 10 for the first time this year (No. 8, up 3). Also, the 2003 Weeknd’s cover on the chart for the Electrocution, debuting back to October 2003.

1. 9 mp3 commercially available
2. 2 mp3 commercially available
3. 17 mp3 commercially available
4. 15 mp3 commercially available
5. 15 mp3 commercially available
6. 17 mp3 commercially available
7. 17 mp3 commercially available
8. 17 mp3 commercially available
9. 17 mp3 commercially available
10. 8 mp3 commercially available
11. 15 mp3 commercially available
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Blnkr helps artists harness value of fan interaction.

[Image 26x99 to 585x792]
B.A.D. COMPANY

Irving Azoff, Scott Borchetta Join Forces In New Management Firm

The ripple effects of Irving Azoff's latest move in Nashville could touch some of Music City's biggest players.

B.A.D. Management, the new company started by Front Line Management CEO/Live Nation Entertainment executive chairman Azoff, Big Machine Records CEO Scott Borchetta and artist manager Virginia Davis (Billboard, Oct. 19), starts with a modest roster of artists that includes Jewel and emerging acts Steel Magnolia and Eli Young. But given that the deal marks the first partnership between Borchetta, arguably the hottest label executive in country music, and promotion/ticketing giant Live Nation, Front Line's parent, the new company's next moves will be watched closely.

Azoff and Borchetta declined to comment about the deal. Davis said that "Scott has tremendous expertise in radio, marketing and artist development strategies. Partnering with him is a natural fit."

When Borchetta's name is mentioned in connection with Azoff, an unavoidable question arises: Will Big Machine's flagship artist Taylor Swift join the B.A.D. roster? Swift's own management company works under the 13 Management name, with Robert Allen as manager. Swift's parents, Scott and Andrea Swift, are also involved in her career. While Borchetta has played an instrumental role in Swift's ascension to superstardom, the announcement of B.A.D.'s formation made no mention of her.

Swift's hugely successful tours are produced by Louis Messina, who's aligned with Live Nation's biggest rival in concert promotion as president of AEG Live/TMG. But Messina is still involved in a long-term partnership to produce Kenny Chesney's tours even though Chesney's management company, Morris Management Group, is associated with Front Line. And many other Front Line artists tour with AEG Live or other promoters.

The B.A.D. announcement also didn't mention Rascal Flatts, which signed to Big Machine after Lyric Street Records shuttered (Billboard, Aug. 7). The group, one of country music's most successful crossover acts of the past decade, is managed by independent management company Turner Nicholls.

But even without Big Machine's two biggest acts as management clients, B.A.D. provides Live Nation/Front Line with a link to one of Nashville's most successful power players. Swift's third album, "Speak Now," due Oct. 25, is expected to be one of the year's biggest releases. Rascal Flatts is scheduled to release its widely anticipated Big Machine debut in November. And Reba McIntire will release her second album for Big Machine's sister imprint Valory Music in November.

The system of Big Machine, Valory Music and Republic Nashville, an imprint that Borchetta launched in 2009 with Universal Republic, also include acts such as Trisha Yearwood, Jack Ingram, Jimmy Wayne and Jaron & the Long Road to Love, as well as new signings such as the Band Perry and Justin Moore.

Borchetta's status as a label chief who could be involved in the management of some of his acts may raise potential conflicts-of-interest concerns. But the lines have been blurred among promoters, managers and ticketing companies. Aside from Live Nation, which includes market-leading ticketing and promotion businesses as well as a large artist-management division, there are other examples of artist management companies that have label affiliations, such as Red Light Management/ATO Records and Netwerk.

Meanwhile, B.A.D. enables Borchetta to align himself with an industry giant that has already built a significant footprint in Nashville. In addition to Morris and new B.A.D., Front Line has relationships with former Tim McGraw manager Scott Simon's RPM Management (Big Kenny), Clarence Spalding's Spalding Entertainment (Jason Aldean, Kix Brooks, Ronnie Dunn, Vector Management (Trice Addison, Derick Bentley) and Darius Solis's DR Management, which formerly worked with Alison Krauss & Union Station. Davis has worked with Azoff and the Front Line family since 2007, managing Jewel.

Additional reporting by Tom Roland.

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GAME ON

Assessing The Market Prospects For New Music Videogames

A fresh batch of music-based videogames is hitting stores in the hopes of generating strong year-end holiday sales despite the difficult market for the once-booming genre.

“Guitar Hero: Warriors of Rock” arrived in stores Sept. 28, hip-hop karaoke game “Def Jam Rapstar” came out Oct. 5, and “DJ Hero 2” and “PowerGig: Rise of the SixString” were released Oct. 19. Coming up are other key titles: “Rock Band 3” (Oct. 26) and “Dance Central” (Nov. 4).

The fourth quarter typically accounts for about 45% of annual videogame sales, according to the Entertainment Software Assn. But sales data ahead of the final three months of 2010 doesn’t bode well for a cheery holiday season. Overall videogame sales totaled $841 million in September, down 6% from the same period last year, while sales through the first nine months of the year totaled $6.9 billion, down 8% from a year earlier, according to NPD Group.

Meanwhile, music games are plunging this year at a much steeper rate, totaling just $152 million through Sept. 30, down 50% from a year earlier, according to Wedbush Morgan Securities analyst Michael Pachter.

Music games racked up U.S. sales of $875 million in 2009, but this year the category will be lucky to break $500 million, Pachter says. He observes, “Everybody wants a music game has one.”

Against this gloomy backdrop, here’s a look at the prospects for the newest music game titles.

GREAT EXPECTATIONS

“ROCK BAND 3”
Publisher: MTV Games
MTV Games and developer Harmonix keep the innovations coming in the music game genre. For the third installment of “Rock Band,” they take a big leap with the addition of a 25-key keyboard controller. It opens up new revenue through the sale of a new peripheral and an expanded catalog of songs that includes keyboard-heavy tracks from the Doors (“Break On Through [To the Other Side]”) and OneRepublic (“Walk of Life”).

“DANCE CENTRAL”
Publisher: MTV Games
The motion-based dance game is considered a “must have” for anyone buying Microsoft’s motion-based Kinect controller for its Xbox 360 console. Microsoft is projecting worldwide Kinect sales of about 3.4 million units through the end of the year. Analysts like Pachter expect almost anyone buying the Kinect will also pick up a copy of “Dance Central,” one of the most anticipated game titles using the controller.

JURY’S OUT

“DJ HERO 2”
Publisher: Activision
The first “DJ Hero” generated decent sales but still left short of expectations, given that it helped expand the music game category into a new music genre. The sequel features tracks by Lady Gaga, Deadmau5, Korn and R. Kelly, and has earned high scores for improving on the original title. But it’s still saddled with a high price tag due to the turntable controllers needed to play the game.

“DEF JAM RAPSTAR”
Publisher: Konami
A new entrant to the field, this hip-hop karaoke game has the benefit of the Def Jam brand and an innovative social networking element that lets users record their performances and post them to a dedicated website for peer review. An in-game store will be stocked with downloadable tracks every week. It’s received positive, if not glowing, reviews. One common criticism—lyrics that have been heavily edited to achieve a clean rating.

DON’T HOLD YOUR BREATH

“GUITAR HERO: WARRIORS OF ROCK”
Publisher: Activision
The franchise that virtually invented the music game genre has experienced killing it during the last two years by oversaturating the market with too many editions and too little variety. While “Warriors of Rock” returns to the series’ roots, critics have slammed its new “Quest” (storyline) mode for being confusing and too limiting.

“POWERGIG: RISE OF THE SIXSTRING”
Publisher: Seventh Sun
Among the hottest selling instructional elements to their game play this year, “PowerGig” goes further than others by featuring an actual six-string guitar. But user-generated content and new storylines will face the challenges of the game and against titles from larger rivals. It will also have to fight the perception that “PowerGig” is an instructional title rather than just a game, despite featuring music by Eric Clapton, Dave Matthews Band and Kid Rock.

Hello, Good Morning

Digital Agency Razorfish Helps Indie Artist AM Market His Music

Most recording artists would rather eat glass than play a corporate event. While rock bands can at least play loud over the sound of deals being made, other acts have to suffer through the indignity of conversations drowned out by their music, not to mention seeing a sea of faces staring at their smartphones every time they look up.

But when AM played in interactive ad agency Razorfish’s client summit in Boston on Oct. 13, all eyes were on him.

“Normally at an event like this, you expect a certain amount of attention to occur throughout the day as the energy level in the room begins to drop,” Razorfish VP of marketing David Deal says. “But AM kept the room packed.”

The artist says he appreciated the exposure. “I’m getting in front of top decision-makers at major companies, and the value of that for me is huge,” he says.

AM’s presence at the event was the result of an unusual partnership between the artist and the digital marketing agency. Born Antony Miller in Tulsa, Okla., native released his debut album, “Touched Times,” in 2006. His music, which reflects a mix of Americana, pop and British Invasion influences, has been championed by tastemaker radio station KCRW’s Santa Monica, Calif., and licensed to TV shows like FX’s “Sons of Anarchy” and ABC’s “The Hills.”

After hearing the music, Razorfish reached out to the artist and said they wanted to represent him. They pitched the agency to clients as a way to build brand awareness for their music.

“Razorfish had a hand in getting us in front of people who have never even heard of us,” Deal says. “It’s a good opportunity for AM and it’s a great opportunity for the agency.”

For AM, the benefit of the work with AM is that it’s way for us to score points for our clients if we can introduce them to great music,” Deal says. And its emphasis on the agency is forward-thinking and can provide something different.

Deal also thinks the AM partnership will help Razorfish draw talent to work at the agency. “We recruit employees at places like Sotheby’s in New York,” he says. “We’re looking for creatives, graphic designers and music experience designers—all types of people who would be drawn to this type of artist.”

For 24/7 industry news and analysis, visit billboard.biz/indexes.
**6 QUESTIONS**

with FEARNE COTTON

by MARK SUTHERLAND

Fearne Cotton is not your typical BBC radio tastemaker, having begun her broadcasting career at the age of 15 on ITV's "The Disney Club." But tastemaker she undoubtedly is.

After years in kids TV, she joined the BBC's top 40 network Radio 1 in 2005 and took over its high-profile mid-morning show from Jo Whiley in September 2009. Cotton's morning program, which includes a "Live Lounge" feature where artists perform new songs and covers, has had its critics, who view her as lightweight. But her show was also rated the No. 8 U.K. music platform in Billboard's "Maximum Exposure 2010" survey—an achievement she describes as "a crazy, amazing honor." Since a stint as one of the final hosts of "Top of the Pops," she's also been in demand as a music TV host, recently hosting Sky's talent show, "Must Be the Music." (Billboard, Sept. 18).

1. **Everyone from Eminem to Mumford & Sons has been in the Live Lounge. How do you determine which artists to feature?**

Me and my producer sit down and discuss how [artists] fit into our show, plus our playlist team has suggestions. Artists have got to be up for doing something out of their comfort zone. If one wants to hear achart de Sohn and that's really similar to their own—you want to hear Lady Gaga do Coldplay or Pendulum do N-Dubz. If you're brave, you'll get the most out of it.

2. **How does your playlist differ from Jo Whiley's?**

We have different personalities but, musically, we meet in the middle. We both like good new bands and fresh talent. When I got the opportunity to move over to this show, obviously I wanted to do it, but I had to really think, "How do you follow someone like Jo Whiley?" I've just tried to stay true to what I like about music and radio.

3. **Has your kids TV background made it more difficult for you to be taken seriously as a tastemaker?**

It's definitely a challenge. I'm 30 next year. I'm a grown woman, I have a house and cats. I can cook—but people still think, "Aah, you're that girl with the [pigtails]." At first, I really wanted to prove that I know about music. That I've grown up going to gigs. But you get to an age where you think, "I don't care." As long as I'm enjoying my job and people enjoy the radio show, that's all I can do.

4. **Not everyone enjoys the show though—**

you've had plenty of criticism. Does that bother you?

I've had to deal with it. With Twitter, Facebook and texting, people are really happy to tell you what they think about your face and sort of forget that actually, you're just doing your job. But I put myself out there and you have to take the good, the bad and the ugly.

5. **There have been reports that the BBC is developing a new music TV format. Why hasn't it had a prime-time music show since "Top of the Pops" went off the air in 2007? TV has changed a lot. People now have "The X Factor" and "Britain's Got Talent," and maybe "Top of the Pops" didn't feel right amongst them. But I would personally watch it if it was on and I could still see it there. I've not really heard any rumblings about a new show, but they've got to do something.

6. **Why do you think "Must Be the Music" caught the public imagination the way it did?**

Well, there's a lot of people who watch "The X Factor" but we forget there's a lot of people who can't stand it. "Must Be the Music" had loads of great artists—people genuinely connected with the songs and bought them. But maybe the power of "The X Factor" is slightly diminishing, looking at last year's Christmas chart. Getting Rage Against the Machine to No. 1 [ahead of "X Factor" champ Joe McElderry] was a real "Fuck the Man" moment. I hope it happens again this year.

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Underground Thunder

Rammstein Shows Surprising Drawing Power With MSG Sellout

German, metal/industrial band Rammstein has dreamed of playing Madison Square Garden for years. But considering that the band hasn’t performed in the United States since 2001—and that it’s completely under the radar of the mainstream concert business—conventional wisdom would say that landing a date at the world’s largest arena would be one hell of a long shot.

Michael Arfin at Artists Group International, who is Rammstein’s U.S. agent, said the idea was presented to him “numerous times” since he started working with the band in 1999. And he admits that “in our initial discussions, I thought it was completely ludicrous.”

“It might have been ludicrous, but it wasn’t impossible. Not only is Rammstein booked for a Dec. 13 show at the New York venue, the act sold out in about 30 minutes. The surprise success has alarmed the concert industry that there is pent-up demand for a German metal band that hasn’t played the States in nearly 13 years.”

“Their first exposure here was in the CMJ show at a place called the Bank in New York,” Arfin recalls. “They played to about 20 people and some of their protochords caused quite a stir.”

The band subsequently did some shows with Lords of Acid, a headline tour of 1,000- to 1,500-seat venues, and the Family Values and Pledge of Allegiance package tours in the United States. Rammstein has also become a headliner in major festivals headliner in Europe, where it’s represented by Scummeck Sobetka at MCT Agency in Berlin.

There had already been talk about bringing Rammstein back to North America. The band’s biggest album here, 1998’s “Sehnsucht,” has sold 1.2 million units to date, while its last album, 2005’s “Liebe Ist Für Alles Da,” debuted at No. 3 on the Billboard 200 and has sold 93,000, according to Nielsen SoundScan.

“We’ve been discussing plans to have them return not only here, but to play South America and Mexico, for many years,” Arfin says. But the Garden is the biggest, the true test of what Rammstein means today in America. Asked if he was surprised at how quickly it sold out, he says, “My perception of the Garden show was it would be all or nothing, massive or very disappointing.”

Although Arfin initially thought a Garden show was beyond Rammstein’s reach, he began to come around after watching the band succeed in other parts of the world. “There seems to be an underground growth here, the mystique grew quite a bit,” he says. “The longer they were away, the more popular they became, and the more demand was created.”

Arts Group International made the deal directly with Madison Square Garden Entertainment as the promoter. “We couldn’t get a promoter to take the risk to book it, which is why we went with Madison Square Garden directly,” Arfin says.

“The band, which is known for its elaborate stage sets and lights, was sold out in 10 days. Of its 18,000 seats, only one was left unsold for the first show.”

“The show was promoted nationally, and to a degree internationally, primarily over the Web. A ‘very unique’ international campaign using targeted websites and e-mail databases promoted the Garden show as a destination event. “The
Hot Rookies

Chino & Nacho, Prince Royce Rack Up Strong Digital Sales

At a time when Latin retail outlets are diminishing in number and physical music sales keep plunging, figuring out how to sell more digital tracks has become crucial for the well-being of the Latin music business.

Against this backdrop, the experience of newcomers Chino & Nacho and Prince Royce offers some potential lessons.

Chino & Nacho, who have already been widely promoted online and posted dozens of times on YouTube, have added an online promotion, TV and online promotional efforts, including those involving the duo’s social networking sites. Once “Mi Nita Bonita” started climbing the Hot Latin Songs chart, the label pushed mobile carriers to feature it on their Latin decks.

Then Chino & Nacho scored a coup by landing an AT&T sponsorship deal for “Mi Nita Bonita” that included a nationwide TV spot featuring the pair. AT&T also covered the cost for a new video.

“We knew it was a hit and that it could sell a lot of mobile downloads,” Estrada says. According to Chino & Nacho’s manager, “Mi Nita Bonita” has sold 102,000 downloads since its release in late December 2009, and the eighth-highest-selling Latin digital track of 2010 so far.

The 12th-best-selling Latin track of the year is Royce’s “bachata version of the Ben E. King classic ‘Stand By Me.’

The tipping point for the single came when “Stand By Me” began getting some attention from the all-English version of “Stand By Me” to mainstream radio, according to Sony Music Latin senior VP of commercial and sales. Although that version of the song never charted, it logged almost 2,000 spins, mostly on rhythmic stations. That point, says, digital sales shot up, landing it in the “What’s Hot” section of the iTunes music home page.

To date, “Stand By Me” has sold 89,000 downloads, according to SoundScan, and Royce’s self-called debut album has spent 33 weeks on the Top Latin Albums chart, falling one notch this week to No. 4. Royce was MTV’s “Pepsi” artist of the week earlier this month, an anomaly for a channel that rarely features Latin artists.

Royce’s sales have benefited from the fact that he’s a bilingual, bi-cultural artist who appeals to both English and Spanish speakers.

“That time is coming and more will be heard,” Says Music Latin digital business manager Carla Lema.

“‘This division doesn’t exist with the consumers. We have it in the industry, but if you cross over, you have these incredible success stories.”

‘El Fuerte’ Returns

With The Help Of Famous Friends, Omega Preps New Album, Other Projects

In September, Dominican merengue star Omega stepped foot on American soil for the first time in four years.

But the hiatus, which stemmed from visa problems, has hardly affected his growing popularity in the United States. When he arrived in New York last month, a couple hundred fans and local media camped out at John F. Kennedy Airport in hopes of catching a glimpse of “El Fuerte” (the Strong), as he’s lovingly known.

“I feel so blessed and satisfied.” Omega says. “It’s like they were really waiting for me and anticipating my return all this time.”

Just days later, the Dominican artist (born Antonio Piter de la Rosa) performed two sell-out shows at the 4,200-capacity Armony, a venue located in the New York Dominican enclave of Washington Heights. The concerts were booked and promoted by Truvecua Entertainment, a company launched by entrepreneur Kaylon Lamar, who used to produce concerts at military bases.

Now, Omega plans to release an as-yet-unfilmed mixtape with a handful of accompanying videos by Thanksgiving, as well as a full-length album titled “Amor Urbano II” early next year. He’s worked with Pitbull, 50 Cent, Lil Jon, Styles R, Akon and Swizz Beatz.

Not that Omega has done badly on his own. Despite his inability to do any in-person promotion in the U.S., this year’s single “Si Te Vas/Que Tengo Que Hacer” reached No. 3 on the Tropical Airplay chart and No. 10 on Tropical Digital Songs, selling more than 1,000 digital copies to date, according to Nielsen SoundScan. Omega’s only previous album released here is 2007’s “El Dulce Del Flow,” on the indie Planet Records, which has sold 10,000 copies, according to SoundScan.

Omega will be shooting a movie called “The Godfather” with his friend Vin Diesel, who is set to join him on stage earlier this year at a festival in Santo Domingo.

The character is set to play a role in his personal appearance in the U.S., his new single “Si Te Vas/Que Tengo Que Hacer” reached No. 3 on the Tropical Airplay chart and No. 10 on Tropical Digital Songs, selling more than 1,000 digital copies to date, according to Nielsen SoundScan. Omega’s only previous album released here is 2007’s “El Dulce Del Flow,” on the indie Planet Records, which has sold 10,000 copies, according to SoundScan.

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The single’s video was shot in the Dominican Republic with director Gerardo Conion as Omega was set to make his way back to the States.

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JOIN THE CLUB

U.K. Acts McFly, Ash Embrace Subscription Plans

LONDON—As physical music sales shrivel, an increasing number of U.K. acts are turning to digital music subscription packages to keep their fans—and accountants—satisfied.

While acts including veteran singer-songwriter Chris Difford of Squeeze and Northern Irish rock band Ash have taken an independent approach, Island Records' involvement with pop band McFly suggests major labels are also waking up to the potential of subscriptions.

"It's definitely the way to go," Difford says. "You might not sell as many albums, but then there aren't as many record shops these days."

Difford announced in May he plans to release his next solo album, "Classmates If You Can," on CD later in the year. But he also gave fans a second purchase option. Rather than wait for the physical release, they could instead subscribe to his newly launched Saturday Morning Music Club, which delivers one digital track from the album every week beginning in June, along with bonus tracks and videos.

Nearly 4,000 fans paid £20 ($32) to subscribe to the service, Difford says. Saturday Morning Music Club also offered a non-subscription, pre-release download of Squeeze's new album "Out of the Blue" (Lava) for £7 ($11).

Ash recently concluded its 26-track "A-Z" series, charging fans £3 ($5) to receive one new track every two weeks through its downloadable partner digital, with a pop-up in hand in subscription outside the United Kingdom.

Band manager Stephen Taverner says 10,000 people signed up, including 3,500 U.K. fans. "The fans were very positive—so much so, we're going to do it again," Taverner says, adding that monthly merchandise sales climbed to about £3,000 ($4,800), up sharply from a few hundred pounds a month before the campaign.

The band has released two CDs of the "A-Z" songs on its own Atomic Heart label.

The first CD has sold 6,500 units since its release in April, according to the Official Charts Co. (OCC). The second was released Oct. 11.

New artists are also set to adopt the model. Difford's manager Matt Thomas, who also manages Squeeze and operates Saturday Morning Music Club, says he's in talks with a new act he declined to identify, while Taverner plans to launch a band called the Great Eastern with a subscription offer.

Meanwhile, McFly's experience suggests that subscriptions can also work on a larger scale. About 50,000 subscribers swamped the website of McFly's Super City subscription service when it launched Oct. 1, forcing the site to shut down for almost two weeks until it reopened Oct. 13.

Super City plans to launch the new album "Above the Noise" as a download on Nov. 1, two weeks ahead of the album's physical release, as well as exclusive content every month. About 8,000 fans have paid £20 ($32) for an annual subscription, while 2,000 others have opted to pay £6 ($10) per month. According to band manager Matthew Fletcher.

"We've been happy with what we've done so far," Fletcher says, adding that he's targeting 100,000 subscribers during the next 12 months. McFly has signed island—its label home from 2004-2007—into a 50/50 joint venture with its own Super Records. Its last island studio album, "Motion in the Ocean" (2006), has sold total U.K. sales of 51,000, according to the OCC. The band is no stranger to alternative distribution models, having partnered in 2008 with the Mail on Sunday to give away its album "RadioActive" with the newspaper.

Fletcher says McFly has invested £200,000 ($320,000) in developing the Super City site, while Island covered the £50,000 ($80,000) budget for a vacuum-tube alarmed box. "It was a massive investment for us," Fletcher says. "In any event, in the end we sold subscribers to the site on Nov. 1 and a 25 DVD release.

"We've created a platform that excites people," says Island marketing director Sarah Boruman, adding there's "no reason why this model needs to stay unique to McFly."

While the OCC hasn't ruled on chart eligibility for McFly's subscription tracks, Fletcher says he's looking beyond chart positions, noting that 16% of first-day subscribers hail from outside the United Kingdom.

"The whole point of the site," he says, "is to find ways of creating revenue that didn't really exist before."

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GLOBAL

BY ANDRE PAINE

Remixing MXP4

Interactive Music Format Finds New Life As An App Platform

PARIS—French technology startup MXP4 had once pitched its interactive music format of the same name as a potential replacement for the MP3.

Although that effort floundered, the company is now reaping dividends by repurposing itself as a creator of music applications for recording artists and consumer brands.

CEO Albin Servanini, former GM of Vivendi Mobile Entertainment, has overseen the shift of focus since arriving in 2009, developing MXP4's technology as an embeddable promotional tool on websites and social networking pages. The first wave of many U.S. music fans had to MXP4 came in July 2009 when it partnered with Universal Music Enterprises to create interactive apps that enabled fans to remix their own versions of Jackson 5 hits like "I Want You Back" and "I'll Be There."

MXP4 has also developed apps for acts including Big Boi, but for Logitech, Paramore and K'Naan, as well as for all of David Guetta's singles since July 2009. The Guetta apps have generated a total of 2 million plays, with users spending an average of nine minutes per visitor, Servanini says. The company recently launched its first iPhone app for Guetta and French rockabilly singers.

"MXP4 provides a way for artists and labels to build fan databases, says Guetta's business manager Jean-Charles Carré. "It's a way for us to keep in contact with fans through our Guetta's website. We can now target fans more directly."

"It's also a way to reach young audiences," Carré says.

Stéphane Maurice, digital marketing manager at French indie label Wagram, says MXP4 apps encourage fans to stay on websites longer, helping "develop customer loyalty" with Internet-savvy consumers. Maurice says French act Popy Popy Run Run garnered 32,000 e-mail addresses during the past year through its MXP4 apps.

Labels generally pay a fee of a few thousand euros for each app, Servanini says, although MXP4 also offers performance-based rate structures. The company's apps include links to buy original tracks from retail sites, although Servanini says the link through rate peaks at around 30%.

MXP4 expects to generate revenue from a few hundred thousand euros in 2010, which Servanini hopes will rise sharply in 2011 after MXP4 raised 4 million in business development funding in April from Paris-based venture capital firms Otrock Capital, Sofinova Partners and Venetch.

"It's a way for artists to reach fans in a new way," Servanini says. "It's a way for fans to interact with artists through music."

Next up for MXP4 is its planned launch of paid apps, beginning with Guetta's next album, due August 2011 from EMI. MXP4 would earn a fee on each sale. Servanini is also pitching MXP4 to brands on the basis of attracting a young demographic. Brands pay a flat fee for each MXP4 app, and are responsible for paying royalties to labels and publishers.

In February, Paris advertising agency BETC embedded an MXP4 app featuring French band "Countdown" on an Air France's website. The app offered users a chance to win a trip to Phoenix's "Reflection of France" event in April, attracting 25,000 users.

Last month, MXP4 signed with Spotify and signed MXP4 technology to brands looking to advertise on their respective services. MXP4 also recently signed a deal with U.K. fan-engagement services company Push Entertainment to use MXP4 apps.

MXP4's first interactive ad appeared in September on Spotify in Europe, featuring three tracks on Mark Ronson's new album "Record Collection." While it did not provide any numbers, Sony Music U.K.'s new-accounts manager Agnès Boulais says Ronson "Advertised himself using an absolutely phenomenal response and click-through rates." MXP4 technology, Boulais says, "allowed us to test something a bit more complex that we can't have a boring advertising format."

A follow-up campaign appeared in May.

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GLOBAL LINE

www.billboard.biz/global

SYCO RE-SIGNS WITH ITV

U.K. network ITV has agreed to a new three-year deal with Simon Cowell's Syco Entertainment and production company Fremantle Media to broadcast top-rated shows "The X Factor" and "Britain's Got Talent." As part of the renewal, ITV also acquired exclusive U.K. broadcast rights to "America's Got Talent" and "America's Got Talent" and "America's Got Talent".

The deals will feature in the United States on Fox in fall 2011, "Britain's Got Talent" will return to the ITV1 channel in late spring 2012, while "The X Factor" returns next fall.

RECORD REVENUE FOR AUSSIE RIGHTS BODIES

The Australasian Performing Right Asan. has said that the rights body the Australian Mechanical Copyright Owners Society reported new highs in revenue and royalty payouts for the 12 months ended June 30. The societies' combined income rose 5.3% to $223.1 million Australian ($290 million), while net distributions to members rose 3.4% to $194.6 million ($259 million). Performance rights royalties grew 8% to $72.4 million Australian ($97 million), but mechanical royalties slipped 1.4% to $49.7 million Australian ($64 million).

COLDPLAY DOUBLE AWARD WINNER

Coldplay was named songwriter of the year and its single "Viva la Vida" won song of the year honors at the annual ASCAP London Awards on Oct. 13. The event honors songwriter, composer and publisher members of the United Kingdom's PRS for Music whose ASCAP-licensed works were among the most performed in the United States in 2008. Universal Music Publishing was publisher of the year. Taro Cato (EMI Music Publishing) received the Vanguard Award for his debut album, "Departures."

Reporting by Lars Brandon and Andriu Rama.
JOSH GROBAN IS A RARE COMMODITY in the music business — a safe bet.
Classically trained, celiaiisically veiced, the kind of sweet-faced, well-manicured, personnally young man who probably gets hand-knitted sweaters as gifts from fans in lieu of panties, Groban is virtually immune to the vagaries of pop-arena trends. His most recent album, the 2007 Christmas record “Noel,” sold 5 million copies, according to Nielsen SoundScan, and topped the Billboard 200. All told, he has sold more than 19 million albums copies of his AC-leaning vocal music. Because his material appeals to adults whose tastes and preferences are stable, Groban can depend on their loyalty. No one would have batted an eye had he released another collection of holiday tracks every couple of years (“Christmas: A Josh Groban Hanukkah”), toured theaters and arenas, dropped in again on Oprah and “Today” and “Glee,” headlined public-IY pledge drives and generally reaped the quiet but lucrative rewards of mainstream, middle-of-the-road success.

Instead, Groban, 29, decided to make some drastic changes. He split from his former manager, Brian Avnet, and signed to Q Prime, known for managing guitar virtuosos Metallica and Muse. He parted with longtime producer David Foster and teamed with, of all people, Rick Rubin, the bearded Zen master behind the Beastie Boys, Johnny Cash and Danzig. On his new record, “Illuminations,” due Nov. 15 on Reprise, Groban co-wrote more of the material than he ever had on previous albums, and also recorded a song by an unlikely favorite: goth-rock cult star Nick Cave.

The new partners are especially head-scratching given that Groban’s music is possibly the most un-rock stuff out there: With a voice ranging between tenor and baritone, Groban draws more comparisons to Celine Dion and Andrea Bocelli than Eddie Vedder or James Hetfield. It’s easy to imagine him singing on the radio in the 1940s; his music, which nods to Broadway, opera and European pop, typically finds its truest expression in the kind of swelling, inspirational ballads that accompany first dances at weddings.

Moreover, Groban’s older audience still buys physical albums. His breakthrough song, “You Raise Me Up,” has only sold 977,000 downloads, despite being covered by artists around the world and by “American Idol” contestants who want to baffle even the judges with their range.

“l was in such a cozy position,” Groban says of the period after “Noel” blew up and soundtracked family Christmas dinners across the world. “I had No. 1-selling albums of the year and I could have just kept doing that. But then I started to have an itch.”

RUBIN SANDWICH
Groban first appeared on the music scene when he was barely out of high school, working as a teenaged singer for events like the Grammy Awards and performing at former California Gov. Grey Davis’ inauguration. He studied drama at Carnegie Mellon for a few months but dropped out to focus on music.

He released a self-titled album in late 2001 that has so far sold 3.1 million copies, according to SoundScan. After a galvanizing star turn on the TV drama “Ally McBeal,” he would perform for everyone from Oprah Winfrey to the Prince of Wales, and release three more studio albums (“Closer,” “ Awake” and “Noel”) and three live sets (“Josh Groban in Concert” and “Live at the Greek” and “Awake Live”) during the next nine years. The success of “Noel” as 2007’s best-selling album is doubly impressive since it streamed Oct. 9 of that year and only needed 10 weeks to claim the title (it sold 3.7 million copies of its current 5 million total by the end of 2007, according to SoundScan).

In the midst of the post-“Noel” haze, Groban had a chance encounter with Rubin while at lunch with Madonna’s manager Guy Oseary. “I told Guy I wanted to meet Rick and he set it up, and it turned out we had a lot in common,” Groban recalls. “We followed up with Rick to say that I enjoyed chatting with him and wanted to be friends, and then he heard some music and said he wanted to produce on the record.”

Rubin says he wasn’t apprehensive about working with Groban, despite the fact that he had never tackled a project of this nature. “I like working with different kinds of artists,” he says, “and working in Josh’s medium seemed like an exciting challenge.”

The next step, according to Rubin, was to “build up a body of
material suitable for recording. “Although Groban, who owns his own publishing, has previously co-written and arranged music, “Illuminations” represents the most work he has ever done on one album, co-writing six of the tracks with former Sentientic leader Dan Wilson. As with his other efforts, Groban sings in several languages, including Portuguese, Italian, Latin and French. “I study all these languages—I really do my homework,” Groban says of his ability to sound natural in multiple tongues. “There was a time when I would try to translate these songs into English, and things would get lost in translation both lyrically and musically. And it’s also been fun for me to sing songs in these languages in the countries of their origin and reach out to fans that way, and maybe even encourage some fans to learn other languages.”

Groban also chose to cover Rick Cave’s “Straight to You,” which might seem like a puzzling choice, but Groban says he’s a longtime fan of Cave’s, and when Rubin suggested he try it out, he went for it. “I trust Rick for a gazillion things, and I certainly trust him for cover songs,” Groban says. “We got James Newton Howard to create a sonic atmosphere to represent what the words are. At first, I started off telling him, ‘I want Terry Gilliam, I want Bananarama, I want Verbinski coming through the opera house’ And then I realized that was exactly what we shouldn’t be doing: that we should just let the words do the talking. We wound up making it more haunting, and when I went back and listened to it, it moved me.”

Rubin’s expertise as a producer is evident throughout the album; while both Groban’s voice and the orchestra are full and rich, they always strike a balance and one never subsumes the other. “Belts of New York City” is an homage to Groban’s adopted hometown and also subtly alludes to the Pogues’ “Fairytale of New York.” There are plenty of Groban’s bomb-and-butter love songs, with orchestral vocals imploring the listener not to “keep [their] love hidden away” and that he “can’t breathe without you.” The album has a timelapse quality—while “War at Home” serves as a nice salute to heroes and veterans, the track could easily be directed at those coming from World War II as those coming back from Iraq. Groban was happy and excited to stretch artistically with Rubin, but there were some things he just couldn’t be as flexible about. “Rick saw I was a type-A personality, so he suggested I try meditation, and he gave me these apps, but I couldn’t do it.” Groban says. “I just fell asleep.”

Holiday Cheer

Josh Groban’s “Noel” ranks fourth on the list of the 10 best-selling Christmas-themed albums in the SoundScan era (1991-present). Notably, it’s the only title among the 10 to be released since downloading became widespread. —Keith Caulfield

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<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>SALE</th>
<th>YEAR OF RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Carole King</td>
<td>“Tapestry”</td>
<td>A&amp;M</td>
<td>5.5M</td>
<td>1971</td>
</tr>
<tr>
<td>3.</td>
<td>Michael Buble</td>
<td>“Love”</td>
<td>Sony BMG</td>
<td>5.5M</td>
<td>2005</td>
</tr>
<tr>
<td>4.</td>
<td>Josh Groban</td>
<td>“Noel”</td>
<td>Sony BMG</td>
<td>5.0M</td>
<td>2007</td>
</tr>
<tr>
<td>7.</td>
<td>Mannheim Steamroller</td>
<td>“Concert for Christmas”</td>
<td>Arista</td>
<td>3.5M</td>
<td>1984</td>
</tr>
<tr>
<td>8.</td>
<td>Various Artists</td>
<td>“Now That’s What I Call Christmas”</td>
<td>BMG / Warner Bros / Atlantic</td>
<td>3.4M</td>
<td>2011</td>
</tr>
<tr>
<td>9.</td>
<td>Trans-Siberian Orchestra</td>
<td>“Christmas Eve and Other Stories”</td>
<td>Loud Records</td>
<td>3.0M</td>
<td>1996</td>
</tr>
</tbody>
</table>
IN HIS (Q) PRIME

In 2009, legendary rock manager Cliff Burnstein was in Los Angeles, attending “one of those functions,” when now-departed Warner head Tom Whaley introduced him to Groban. “He told me Rick Rubin was producing the album, and that piqued my interest,” Burnstein says. “Then I spoke to Rick and he told me he was enjoying working with Josh, and mentioned that Josh was looking for management. After that, we started talking.”

Burnstein says that while the Rubin connection was what initially attracted him to Groban, the more he learned about the artist, the more he wanted to work with him. “Josh’s music is not a genre we had a lot of experience in,” he says. “But then Rick started telling me what an accomplished writer and musician he was, and I knew we had a lot of familiarity working with people like that.”

While Burnstein is technically correct that Q Prime has never managed another artist in Groban’s genre, the question of what genre Groban fits into still seems undecided. His music is often called “pop,” a somewhat dismissive amalgam of pop and opera—think Andrea Bocelli, Susan Boyle, Celtic Woman, even Andrew Lloyd Webber. It’s a label he has mixed feelings about. “Take a genre like rock ‘n’ roll,” Groban says. “In lots of cases, you’ve got four dudes: guitar, bass, drums, vocals. But because the genre has so much history and has been around for so long, you don’t get a knee-jerk reaction—people don’t say, ‘Oh, this has been done before.’ They evaluate a work based on it being a new album by Radiohead or the Red Hot Chili Peppers, and they don’t immediately write it off.”

Groban says that part of the reason he thinks paper gets a bad rap is that the genre is still relatively new. “If you take someone who is classically trained and sings with an orchestra, the immediate reaction seems to be, ‘But, that’s what’s wrong with the symphony, isn’t it?’” he says. “And then you find out that other guy who was on ‘AGT’ did.”

Groban sees the problem with the paperhanging at the moment because it is only a little bit of what is happening. “That’s not to say there aren’t talented singers today, but nobody seems to know what the genre is trying to say. Is it about sound or emotion? I feel like ‘You Raise Me Up’ has been recorded over 400 times in the last several years.”

Regarding the assumptions made about Groban’s “mom” demographic, he’s understandably wary. “It’s easy to generalize,” he says. “But I’d love to take people through my concert audience and point out all the different types of people who are there. I think at the start of my career my audience was older and more female, and that image has stuck around for the rest of the time. But what I think happened is these women brought their husbands and their sons and their daughters, and everybody had a great time, and now it runs the gamut.”

GETTING ILLUMINATED

While Groban’s fans might be diverse demographically, many of them share one common thread: Loyalty. “Josh has a fan base that is very engaged,” Warner marketing manager Sharon Somlo says. “And we are in communication with them year round, even when there is not a new record out or tour on the horizon. Obviously there is a spike in activity when we are rolling out a new project, but we are not ever talking with them.”

To reward that devotion, Somlo says that fan club members will have access to everything first. “They will be the first to see art, the first to hear music and the first to know about TV appearances,” she says. “As it has been in the past, TV will be a huge part of the campaign. Groban’s album will be in stores on a Monday, instead of the usual Tuesday release date, due to the fact that he’ll have two major TV appearances on Nov. 15—a morning show and a daytime show, although his club declines to specify which one. "His is an audience that still buys physical product," Somlo says. "And because of that, we want people to be able to go out and buy the record the same day they see him on TV.”

He’ll follow those up with another daytime appearance on Nov. 17, and will also take part in the Rockefeller Center Christmas tree lighting ceremony the following week, an event he’s participated in twice in previous years.

Jonathan Wexler, supervising producer of “The Ellen DeGeneres Show,” says Groban has been on the show five times and will be returning for a sixth appearance.

“He has a great sense of humor and doesn’t take himself too seriously, but he takes his music very seriously,” Wexler says. “He’s up for anything. When Ellen was doing the 2011 Oscar nominations, he came on and covered himself in blue paint and was willing to be totally silly. But he came on the show another time and performed with the African Children’s Choir, and he was so wonderful and sincere with them.”

And he’s just a nice guy—he’s never been a diva.” While Groban is in demand as a musical performer on TV, he’s been shaping his acting chops, too. He willingly plays fun at himself in the video for “The Prayer,” a duet with his mother, and a middle-aged woman (Sachs Groban loves a blowy alcoholic) when he guested on “Glee.” He’ll also appear in the big-screen next year in the Steve Carell film “Crazy Stupid Love,” playing Emma Stone’s fiance, whom he describes as “a douche bag layer.”

It’s hard to imagine Groban playing a douche bag—part of his appeal is that he comes across as a genuinely nice guy, in a way, he’s a perfect fit for the “Glee” audience: sincere, serious about his work, but with a bit of a boyish charm.

“I was so happy that I auditioned for a comedy role playing someone other than myself and got it,” Groban says. “I started in theater, and while I don’t want to take on any roles, it would be nice to keep coming back and doing funny, silly things.”

While Groban’s campaign will focus on traditional media, Somlo is already preparing a social media campaign. Somlo says that Warner has built a series of videos designed to encourage fans to introduce friends to Groban and to “take Josh to work or school.”

“We want to cultivate a community and also keep Josh top of mind for fans,” she says. “So the videos will be live on a desktop, and throughout the day, Josh will pop up with videos message.”

The increased use of technology is one way Groban and his camp are reaching out to potential younger fans. “There is no reason he can’t have a Myspace page, but he is a young guy,” Groban says. “I feel just as comfortable joking around with Jimmy Kimmel as I do sitting on the couch with Oprah Winfrey. I’m an old soul and an open guy, but I’m also a twenty-something who loves pop culture,” he says. “It’s important to me to make sure people see both sides of that.”

The last time Groban toured was in 2007, doing arenas in the United States and Australia; according to information reported to Billboard, his tour grossed $90.7 million from 56 shows and sold $133,684 tickets. His booking agent, Gayle Holcomb of William Morris Endeavor Entertainment, says an arena tour for May and June 2013 is being touted. Holcomb adds that Groban will also tour overseas afterwards. She says tickets for the 2007 tour cost fewer than $100, but prices for the next run have not been set.

To keep Groban’s reputation as a live performer top of mind for fans, he will perform four intimate shows three in California and one in New Haven, Conn., in early November, and Somlo says he will perform a “private concert” after “illuminations” is released. “We wanted to reward people who bought the CD, so every disc comes with a unique code that allows a user to access a site to view a stripped-down live performance, followed by a question-and-answer session,” she says. The event will be powered by Ustream and will take place in early December.

As the release date for “illuminations” approaches, Groban has time to reflect on the major changes he’s made within his team and the new approach he took to record the album. Looking back, he says he is grateful for all the changes he took.

“It’s been a terrifying couple of years, but I guess I’m a glutton for punishment in the best way possible,” he says. “I’m grateful for the risk. When I first started to blog, I thought I was crazy. I had just sold a gazillion records and could rest on my laurels, but I went to myself and my fans to try to keep making things better. The day I lose that urge is the day I should just put on a jumpsuit and move into a nice retirement village.”

OCTOBER 30, 2010 | www.billboard.com | 21

*This article is provided by Worldmag and American Radio History.*
It used to be that the school of hard knocks was enough to land you a gig in the music business—but no longer. With the contraction of the industry increasing the competition for jobs and the advent of ever-evolving digital technologies, graduates need a strong foundation in business to start on an executive track. Here, Billboard presents our first guide to the nation’s music business schools and the innovative educators who are guiding the students of the industry.

**MUSIC BUSINESS SCHOOL GUIDE**

**NEOYORK UNIVERSITY**

**LOCATION:** New York  
**TUITION:** $41,782/year  
**COURSES OF INTEREST:** “The Basics of Branding,” “Contracts and Dealmaking,” “Cashing Live Music Events”  
**AVERAGE CLASS SIZE:** Between 15 and 30  
**RELEVANT EXTRACURRICULAR ACTIVITIES:** MEISA, 194 Recordings  
**UNIVERSITY/PROGRAM ADMISSION RATE:** 39%/11%

**BERKLEE COLLEGE OF MUSIC**

**LOCATION:** Boston  
**TUITION:** $35,505/year  
**COURSES OF INTEREST:** “The Business of Music Production,” “Fundamentals of Music Business”  
**AVERAGE CLASS SIZE:** 12  
**RELEVANT EXTRACURRICULAR ACTIVITIES:** MEISA, Berklee Internet Radio Network  
**ADMISSION RATE:** 6%

**COLLEGE OF SAINT ROSE**

**LOCATION:** Albany, N.Y.  
**TUITION:** $23,318/year  
**PROGRAM DIRECTOR:** Mary Anne Nelson  
**COURSES OF INTEREST:** Songwriting, audio production  
**AVERAGE CLASS SIZE:** 12  
**RELEVANT EXTRACURRICULAR ACTIVITIES:** MEISA  
**ADMISSION RATE:** 72%

**DREXEL UNIVERSITY**

**LOCATION:** Philadelphia  
**TUITION:** $33,000/year  
**DEPARTMENT HEAD:** Jim Klein

**BAY STATE COLLEGE**

**LOCATION:** Boston  
**TUITION:** $21,300/year  
**DEPARTMENT CHAIR:** Patrick Preston  
**COURSES OF INTEREST:** “Venue Management,” “Event Management”  
**AVERAGE CLASS SIZE:** Varies, generally 15-20  
**RELEVANT EXTRACURRICULAR ACTIVITIES:** MEISA, ensembles  
**ADMISSION RATE:** 70%

**JEFFREY BABIAN**

Chiclets professor, Clive Davis, Department of Recorded Music, New York University

What makes your program different from the myriad schools offering an education in the music business? The NYU School of Recorded Music offers a Bachelor of Fine Arts in recorded music with a curriculum that focuses on three areas: recording production, criticism and business. There’s no conservatory component, there’s no audition component to our process. The degree itself is unique. The Bachelor of Fine Arts in recorded music is the only one of its kind.

What is the composition of the faculty? We have a full-time faculty and about 20 adjuncts, all of them professionals in their fields. For instance, Robert Christgau teaches “Artists and Audiences.” Kevin Liles taught a class this summer on breaking into the music business. Producer Bob Power and engineer Jim Anderson are both Grammy winners.

How has the program adapted to the changing music business? If you graduated our program and you’re sending out resumes and waiting to be discovered, you failed and we failed. The whole concept of the program is based on the idea that you graduate and get a job. You’re not going to get a job if you don’t send out resumes and don’t get calls.

What inspired you to make the switch from management to academia? I came from a music business side. I worked for Spin and Rolling Stone; I worked for record companies, was a manager at the Firm and had my own management company. I feel like a lot of innovation is coming from this side of the fence rather than the other side. If a kid in a dorm room has a band and they’re sending out resumes and waiting to be discovered, you failed and we failed. The whole concept of the program is based on the idea that you graduate and get a job. You’re not going to get a job if you don’t send out resumes and don’t get calls.
MUSIC BUSINESS SCHOOL GUIDE


AVERAGE CLASS SIZE: Approximately 15

RELEVANT EXTRACURRICULAR ACTIVITIES: MAD Dragon United entitiies, radio station WNON.

ADMISSION RATE: 15%

Students take core music industry courses before choosing a concentration at the end of their sophomore year: music industry, music technology, production, or music business and law. These courses serve as preparation to work within the umbrella of MAD Dragon United (a full-service entertainment company), which include MAD Dragon Records, Drake Booking Agency, MAD Dragon Publishing and MADKO Concerts.

FIVE TOWNS COLLEGE

LOCATION: Dix Hills, N.Y.

TUITION: $18,400/year

DEPARTMENT HEAD: Darlene L. Kiviatkowski-DeCicco

COURSES OF INTEREST: “Record Promotion and Broadcasting,” “Music Publishing and Copyright.”

AVERAGE CLASS SIZE: Between 15 and 20


ADMISSION RATE: N/A

Five Towns College offers three business management degrees, including the four-year Bachelor of Professional Studies in business management with concentrations in audio recording technology and music business. They also offer an Associate of Science degree in music business administration and an Associate of Applied Science in business management with concentrations in music business and music recording technology. Former students include Prince Paul, Wyclef Jean, Marion 5’s Adam Levine and Jesse Carmichael, and Charlotte Micheali.

LEBANON VALLEY COLLEGE

LOCATION: Annville, Pa.

TUITION: $37,620/year

DEPARTMENT HEAD: Jeffrey S. Snyder

COURSES OF INTEREST: “Music Copyright,” “Contracts and Cash.”

AVERAGE CLASS SIZE: Between seven and 12

RELEVANT EXTRACURRICULAR ACTIVITIES: Music Industry Student Assn., Audio Engineering Society (AES)

COLLEGE/PROGRAM ADMISSION RATE: 89%/95%

Music business students base their academic education in music theory, accounting and marketing and a crossover into recording. Students gain hands-on experience by putting on their own conferences. The Lebanon Valley College Music Industry Conference, held every fall, is in its sixth year. In the spring, students are invited to attend an annual soundwriting conference to help improve their performance skills.

LYNDON STATE COLLEGE

LOCATION: Lyndonville, Vt.

TUITION: In-state, $18,352/year; New England, $20,456/year; out-of-state, $25,680/year

DEPARTMENT HEAD: David Johnston

COURSES OF INTEREST: “Studio Production and Maintenance,” “Rock and Roll: Form and Style”

AVERAGE CLASS SIZE: 25

RELEVANT EXTRACURRICULAR ACTIVITIES: Radio station WHAL, Madstop Records.

ADMISSION RATE: 66%

Since the school has a classical music base, students must audition with a classical band instrument, guitar, orchestral instrument or voice, as well as pass a theory and aural skills exam to gain admission. The program has cultivated a relationship with WAMC and general students to the conference in Anaheim, Calif., every year to participate in the show. The campus record label, Madstop Records, was student-initiated and is student-run.

UNIVERSITY OF NEW HAVEN

LOCATION: West Hav., Conn.

TUITION: $30,750/year

PROGRAM COORDINATOR: Guillermo Negre

AVERAGE CLASS SIZE: 25

RELEVANT EXTRACURRICULAR ACTIVITIES: Concert Board, MEISA UNIVERSITY/PROGRAM ADMISSION RATE: 4.0%/12.5%

The University of New Haven is currently rebooting a department record label, which will be run by the music industry program to ensure consistency but otherwise be managed by the students. Every semester music industry students book eight to 10 shows at campus venue the German Club to give them valuable experience in concert promotion and booking.

EASTERN UNIVERSITY

LOCATION: West Chester, Pa.

TUITION: $36,792/year

PROGRAM DIRECTOR: Len Janik

COURSES OF INTEREST: “Music Supervision,” “Artist Management.”

AVERAGE CLASS SIZE: Between 20 and 30

RELEVANT EXTRACURRICULAR ACTIVITIES: Media & Testemakers music magazine

ADMISSION RATE: 47%

The university is most widely known for its co-op program. Students can start as early as their sophomore year. After 12 semesters of classes and six-month internships to gain real-world experience. For music industry students, intern opportunities include Universal Records, ASCAP, BMI and “Jimmy Kimmel Live.” There’s also the opportunity for students to book shows at the on-campus venue, After Hours.

SUNY ONEonta

LOCATION: Oneonta, N.Y.

TUITION: $14,085/year; out-of-state, $16,985/year

PROGRAM CHAIR: Orlando Leganne


AVERAGE CLASS SIZE: Ranges from 60 to 80

RELEVANT EXTRACURRICULAR ACTIVITIES: Orpheus Music Club, Songwriters’ Club

ADMISSION RATE: 39%

The State University of New York (SUNY) in Oneonta is one of a few schools that have been recognized by the National Assn. of Music Merchants (NAMM) as a front-runner in training students to enter the music products industry. For those interested in live music, there are opportunities to book shows at local downtown venues as well as on campus. SUNY Oneonta is in the process of adding 8,000 square feet of extra rehearsal and recording space, which is scheduled to be ready for the spring semester.

SUNY POTSDAM

LOCATION: Potsdam, N.Y.

TUITION: In-state, $6,124/year; out-of-state, $14,024/year

PROGRAM COORDINATOR: Carol Britt


AVERAGE CLASS SIZE: 15

RELEVANT EXTRACURRICULAR ACTIVITIES: MEISA, radio station WHAL, Madstop Records

UNCLE OESTERLE

Assistant professor, Bandier Program for Music and Entertainment Industries, Syracuse University

What is the primary focus of the Bandier program? The Bandier program prepares students to become professionals at record labels, artist management companies, in music publishing or on the side line of the music business—and not so much in the studio. We really spend most of our time outside of the studio.

What makes a good student? A lot of students that will be successful in this program are very driven and they’ve got a passion for the music business. A student that can think quickly and solve problems will also be very successful in the business in general because things are changing rather quickly.

Who do you feel that music business is a viable field of study? When I was a student I was always looking for a program like this. This is a business that if you truly have a passion for it, you should go and get a degree that’s related to this business. There’s so much that is associated—from marketing to finance, to looking at professional roles with your organization. We still have a music industry. Things are changing, for sure, but if you’re passionate and want to go in this line of work, then you should have some education and some background.

How important is real-world experience? Our program has real-world experience as a cornerstone. We require students to complete at least three internships before they can graduate. Many students will have five or six internships prior to leaving Syracuse University.

How are the sweeping changes in the industry changing the curriculum? Every semester we have to go back and look at the courses that we teach and be sure that we are current and looking forward. In the classes that I teach I spend a good deal of time talking about what’s happening now in the industry and how it’s going to shape the future. Some of the course offerings we’ve tinkered with in the spring we’re going to offer a social media class for music business (For the first time). We look at the changes in technology, we look at the changes in ownership and adjust our program as the business is changing.

SYRACUSE UNIVERSITY

LOCATION: Syracuse, N.Y.

TUITION: $50,100/year

DEPARTMENT HEAD: David Rezek

COURSES OF INTEREST: “Summer Leadership Lecture Series,” “Reconnecting Arts and Commerce”

AVERAGE CLASS SIZE: 25

RELEVANT EXTRACURRICULAR ACTIVITIES: Concert Board, MEISA UNIVERSITY/PROGRAM ADMISSION RATE: 4.0%/12.5%
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ATLANTA:
BELMONT UNIVERSITY
LOCATION: Nashville, N.C.
TUTION: $36,487/year
DEPARTMENT HEAD: Kim L. Wanger
AVERAGE CLASS SIZE: 15-20
RELEVANT EXTRACURRICULAR ACTIVITIES: Spell Rail Records
UNIVERSITY/PROGRAM ADMISSION RATE: 65%/20%-30%

The Music Industry Studies program is partnered with the Walker College of Business and the School of Management, and all majors receive a minor in business as well as a major in music industry. The program has students attend major music industry conferences every year, including a tour by the Music and Entertainment Educators Assn., NAMM and the Audio Engineering Assn. During senior year, students attend a meet-and-greet with industry professionals in Atlanta or Nashville.

DELTA STATE UNIVERSITY
LOCATION: Cleveland, Miss.
TUTION: In-state: $4,852; out-of-state, $12,558
PROGRAM DIRECTOR/DEPARTMENT HEAD: Tricia Waller
COURSES OF INTEREST: "The Craft of Songwriting," "Indie Music Entrepreneurship"
AVERAGE CLASS SIZE: 10-15
RELEVANT EXTRACURRICULAR ACTIVITIES: DMI Student Recording Club, DMI Production Services, Fighting Ole Miss Records
UNIVERSITY/PROGRAM ADMISSION RATE: 24%/N/A

The Delta Music Institute in the College of Arts and Sciences at Delta State University offers a Bachelor of Science in interdisciplinary studies (music and entertainment industry studies) and a Bachelor of Arts in music sound recording technology with an emphasis in music production. For the Bachelor of Science degree, students pursue two or three subject area concentrations that represent the academic interests they wish to integrate into a meaningful program. The Bachelor of Arts integrates music theory, music history and individual performance, as well as playing in ensembles.

LOYOLA UNIVERSITY
LOCATION: New Orleans
TUTION: $30,504/year
DEPARTMENT HEAD: John Snyder
COURSES OF INTEREST: "Legal Issues in the Music Industry," "Music Entrepreneurship"
AVERAGE CLASS SIZE: 22
RELEVANT EXTRACURRICULAR ACTIVITIES: Music Business Club
UNIVERSITY/PROGRAM ADMISSION RATE: 58%/60%

The Music Industry Studies program integrates music theory and performance classes with music industry courses. Students can graduate with one of four music industry studies degrees: a Bachelor of Music that focuses on performance, a Bachelor of Science that targets music technology or a music business-based Bachelor of Arts. Past speakers include Pandora founder Tim Westergren and composer Terence Blanchard.

UNIVERSITY OF GEORGIA
LOCATION: Athens, Ga.
TUTION: $26,496/year
DEPARTMENT HEAD: David Barbo
COURSES OF INTEREST: "Emerging Issues in the Music Business"
AVERAGE CLASS SIZE: Varies
RELEVANT EXTRACURRICULAR ACTIVITIES: Internships, major-label bands performing on campus
UNIVERSITY/PROGRAM ADMISSION RATE: 54%/unspecified

The University of Georgia gives students a mixture of Athens' thriving rock scene and Atlanta's hip-hop and R&B scene. The UGA Music Business Program is fairly new, having launched in 2010.
2006, but has rapidly become one of the most sought-after majors at the college.

**UNIVERSITY OF MEMPHIS**

**LOCATION:** Memphis

**TUITION:** $20,856/year

**DEPARTMENT HEAD:** Jeff Cline

**COURSES OF INTEREST:** "Record Company Operations," "Internet Marketing"

**AVERAGE CLASS SIZE:** 10

**RELEVANT EXTRACURRICULAR ACTIVITIES: MEISA, Tigers of Phoenix Records, Grammy University**

**UNIVERSITY/PROGRAM ADMISSION RATE:** 67%/unspecifed

University of Memphis students are educated in multichannel, high-definition audio capture and reproduction; audio and accompanying visual content systems; audio and performance considerations for the Web and alternate delivery streams and mechanisms. The university has an exchange program with European schools to allow students to participate in the global music and media market.

**UNIVERSITY OF NORTHERN ALABAMA**

**LOCATION:** Florence, Ala.

**TUITION:** $12,218/year

**DEPARTMENT HEAD:** Bob Diemnec

**COURSES OF INTEREST:** "Music Publishing" 

**VISIT SUSAN SANCHEZ**

Associate professor/chair, Music Media & Industry, program director, Music Business & Entrepreneurship, Frost School of Music, University of Miami

What is the focus of your music industry program? Our program is in the School of Music and is strictly for music majors; you have to be accepted in the School of Music through an audition. At the undergraduate level, the program is focused on legalities, copyright, publishing rights, administration, in addition to the core music courses they have to take. There's also an introduction to business so you can have a minor in business.

Why is a Music Business degree important? On a practical level, it's not secret that the recording industry has been turned upside down and inside out in the last 10 years or so. But yet on another level, there's more recorded music being consumed by people than ever before—people want music now more than ever. And in that, we see specific opportunities.

How do you integrate Cane Records, an independent student-run record label, into your courses? Last year we had a successful product that we're going to do again this year. Cane Records came up with an idea of a holiday card CD—a CD in the form of a card. We printed them just right and encouraged buying, so people didn't just buy one, they bought 10. Those aren't glamour projects—not like covering the next big artist—but there are broad and butt-er projects. There are projects that make their cashflow.

What do you consider when hiring faculty? Our philosophy is simple: We want people our students would want to learn from and be in a class with. That's our main concern when hiring faculty.

How do changes in the music industry affect your program? We impact the job market, but we also teach them that maybe you can take a little bit of an advantage. (Because) we focus on the property and the licensing, publishing and contracting and the livelihood. We didn't throw all our eggs into the recording basket, and never have.

**BACHELOR OF SCIENCE IN MUSIC MERCHANDISING**

Hofstra students pursuing a B.S. in music merchandising develop skills in and an understanding of both music and business, preparing them for professional careers in publishing, recording, marketing, manufacturing, distribution, marketing, and many other fields within the music business.

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Additionally, Hofstra's Department of Music offers B.S. programs in Jazz and Contemporary Music/Popular Music Education, Music History and Literature, Performance and Theory and Composition, as well as a B.A. in Music.

For more information, visit hofstra.edu/music or call 516-463-5490.
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MUSIC BUSINESS SCHOOL GUIDE

MIDWEST AND WEST

ANDERSON UNIVERSITY
LOCATION: Anderson, Ind.
TUTION: $22,540/year
department Head: Jeffrey E. Wright
DIRECTOR OF MUSIC STUDIES:
Rebecca Chospel
COURSES OF INTEREST: "Beyond Talent Entrepreneurship for Musicians," "Bookling and Concert Promotion"
AVERAGE CLASS SIZE: 15-30
RELEVANT EXTRACURRICULAR ACTIVITIES: Orangehaus Records, Orangehaus Publishing
university/PROGRAM ADMISSION RATE: 75%/69%
Anderson offers a music business major and minor through the School of Music in the College of Arts and as a concentration in the fall School of Business. Anderson students are exposed to small businesses and often find unique business opportunities.

CALIFORNIA STATE UNIVERSITY AT NORTHRIDGE
LOCATION: Los Angeles
TUTION: In-state: $5,076/year; out-of-state, $15,216/year
OPTION COORDINATOR: Carey Christensen
AVERAGE CLASS SIZE: Approximately 18-30
RELEVANT EXTRACURRICULAR ACTIVITIES: Northridge Musician's Association, New Directions Composers Group, ensembles
ADMISSION RATE: 71%
California State University at Northridge is located in Los Angeles' San Fernando Valley and targets students who wish to pursue executive and administrative careers in the music industry. Music industry majors are required to study three components: general education classes, music courses and music industries. As part of the curriculum, each year's junior class operates the school's recording label, MUS Music Group. Students are also required to complete an internship their junior or senior year.

DALLAS BAPTIST UNIVERSITY
LOCATION: Dallas
TUTION: $18,650/year
PROGRAM DIRECTOR: Terry Fandler
COURSES OF INTEREST: "History of Commercial Music," "Inside the Recording Industry"
AVERAGE CLASS SIZE: 15
RELEVANT EXTRACURRICULAR ACTIVITIES: Grammy University
ADMISSION RATE: 46%
Dallas Baptist offers a Bachelor of Arts and a Bachelor of Science in music business with possible emphasis on performance, songwriting or worship leadership, along with a Bachelor of Business Administration in music business with an emphasis on music industry administration. The university also offers the largest of the six chapters of Grammy University in Texas, which provides students the chance to connect, network and learn from music industry professionals in the area.

ELKHART COLLEGE
LOCATION: Elkhart, Ind.
TUTION: $20,050/year
PROGRAM DIRECTOR: Timothy Hays
COURSES OF INTEREST: "Production of Sound Recordings," "Music Business Travel Courses"
ADMISSION RATE: 70%
The university's proximity to Chicago allows the program to provide resources from the city, including internships and career opportunities. Faculty from the Chicago Symphony Orchestra and Lyric Opera of Chicago offer two intensive programs for music industry students: a Bachelor of Music, which offers a degree in music, and a Bachelor of Science, which concentrates on business courses.

THE INSTITUTE OF PRODUCTION AND RECORDING
LOCATION: Minneapolis
TUTION: $24,630/year
PROGRAM DIRECTOR: Eric Treiteld
COURSES OF INTEREST: "Enter the Dragon: The Past, Present and Future of the Entertainment Business"
AVERAGE CLASS SIZE: 25
RELEVANT EXTRACURRICULAR ACTIVITIES: Grammy University
ADMISSION RATE: 46%
The Institute of Production and Recording integrates a liberal arts education with music business and technical training. The school provides a hands-on education for students; electives allow them and their professors to develop materials used in actual record releases, press campaigns, digital video productions and marketing programs.

UNIVERSITY OF COLORADO AT DENVER
LOCATION: Denver
TUTION: In-state: $7,029/year; out-of-state, $20,070/year
PROGRAM CHAIR: Judith Cog
COURSES OF INTEREST: "Audio Production I/II," "Law & the Music Industry"
AVERAGE CLASS SIZE: Approximately 45
RELEVANT EXTRACURRICULAR ACTIVITIES: AIC, CAMP Records
university/PROGRAM ADMISSION RATE: 69%/Depends on applicant pool
The university offers the first music business program in the country. Students must pass an entrance exam and a skills test to be admitted. They will complete a year in music business and technology courses as part of the core curriculum, then enter one of three tracks: performance, music business or recording arts.

Tickets ($69 for 2 day conference) available online at www.thesoundofbusiness.com or call 665-654-7254.
CHOPPER’S PARADISE

Jamiroquai Flying High On Comeback

By his own admission, Jason Kay and his band Jamiroquai have been away for a long time. But four years after the “High Times” greatest hits collection completed his contractual obligations to Sony Music, which signed him in 1992, he’s finally ready for his comeback.

The “High Times” was a great line in the sand,” Kay says. “I thought, ‘I’m going to have my own time to do a few things’—like the flying stuff.”

The “flying stuff” refers to how Kay spent much of his hiatus completing the arduous training required to qualify as a helicopter pilot. It’s the latest obsession for the self-confessed adrenaline junkie, along with his highly valuable collection of top-marque motorcycles at his 80-acre Buckinghamshire estate, located west of London.

But it hasn’t all been thrill-seeking during the break. Kay applied the same rigor and passion to the recording of Jamiroquai’s new album.

“Rock Dust Light Star,” produced by Brad Spencer and Charlie Russell, will be released worldwide outside of North America on Nov. 1 on Mercury/Universal. Canada follows Nov. 9, with a U.S. release date that’s to be determined for 2011.

Recorded largely in his home studio, it’s something of a back-to-basics affair.

“The first words I said to the producers,” he says with a grin, “were, ‘Clogs—lot.’”

“Le-Fr is a relative concept,” clarifies “Rock Dust Light Star,” opening with the “70s funk of “All Good in the Hood,” while the title track is a blissful groove, underscored by strings, guitar riffs and a fleet of backing vocals. In all, Kay spent almost two years and half a million gold ($794,000) making the album.

“It was a bloody muddy go-round,” he says with a laugh. “There was one point six months ago. I was getting to a nice finishing stage and suddenly this track wasn’t going right, so I dropped it then another . . . Suddenly, we were getting in trouble.”

But Kay pulled the album back from the brink, staying true to his original aim “to make eight singles.” Indeed, two different singles will offer fans a preview of the album. Internationally, the track-paired “White Knuckle Ride”—featuring Kay showing off his piloting skills in the video—started rolling out Aug. 23, hitting No. 1 in Italy and also charting in the Netherlands and Switzerland. “White Knuckle Ride” has been picking up specialist airplay in the United Kingdom, but the official single there is now-finished Dallas “Blue Skies,” released Nov. 1. “Blue Skies” was AC-formatted BBC Radio 2’s record of the week for the week beginning Oct. 4 and debuted at No. 36 on the Oct. 10 Nielsen U.K. radio airplay chart.

While Kay declares that he’s “a great believer in not being overexposed,” he’s heading out on a fall-bum promo campaign.

In the United Kingdom, the band performed on BBC’s “Later . . . With Jools Holland” Sept. 28 and played live at London’s Forum Oct. 20 as part of the concert programming around monthly music magazine Q’s annual awards show. Jamiroquai hit the European Festival circuit during the summer and appeared at Colombo’s Vodafone Festival Oct. 5 and Brazil’s Abibah Festival Oct. 16, before returning for European TV and radio promo (including a slot on the Italian version of The X Factor Nov. 2) and then on to Japan and Australia.

Jamiroquai has career album sales of 2.6 million in the United States, according to Nielsen SoundScan, and 4.4 million in the United Kingdom, according to the Official Charts Co. Kay’s global profile—secured with international hit singles like “Cosmic Girl” and the Grammy Award-winning “Virtual Insanity”—was a key factor in Universal signing the band, according to London-based Mercury Music Group U.K. president Jason Gay.

“JAY is an amazing vocalist who has consistently pushed the boundaries musically and creatively over an 18-year period,” they say. “During that time he sold over 25 million albums worldwide and had over 20 hit singles—so that wasn’t a complicated deal to do.”

They say negotiations for which U.S. Universal label will put out the album are ongoing.

Kay declares himself “excited to get back [to America] and intrigued to see what Universal will propose.”

Once dubbed “the cat in the hat” by still wears a variety of elaborate headgear on stage—Kay is also full of jittery enthusiasm about resuming touring, although he says things will be “laid-back” than the hyperactive performances of old.

“40 years old you don’t want to be doing stuff that you did when you were 19,” he says. “You’ve got to grow with the music. Even I forget ‘Cosmic Girl’ was 13 years ago. A lot changes in that time.”
FROM ‘MINER’ TO MAJOR
Stars Line Up To Pay Tribute To Loretta Lynn

Few artists can claim as diverse or loyal a fan base as country music icon Loretta Lynn, as evidenced by the lineup of artists contributing tracks to tribute album “Coal Miner’s Daughter: A Tribute to Loretta Lynn,” due Nov. 9 on Columbia Records. Among the set’s contributors are Jack White, Reba McEntire, Sturgill Simpson, Carrie Underwood, Paramore, Steve Earle and Allison Moorer.

The album includes Paramore’s take on “You Ain’t Woman Enough (To Take My Man),” Rock delivering “I Know How,” Gretchen Wilson’s version of “Don’t Come Home A Drinkin’ (With Lovin’ On Your Mind),” Loretta’s “Somebody Somewhere (Don’t Know What He’s Missin’ Tonight)” and Alan Jackson and Martina McBride’s remake of “Louisiana Woman, Mississippi Man,” one of Lynn’s classic duets with the late Conway Twitty.

“All the artists have done things with the songs that I didn’t do and I love it,” Lynn says of the project. “It’s great.”

White, who produced Lynn’s “Van Lear Rose” album winner of the 2005 Grammy Award for country album of the year, says, “She’s so incredibly talented… When you work with her, she’s actually a genius. She knows exactly what she’s doing.” He adds, “Every word she writes is from the heart and shemeans it… She’s the greatest female singer/songwriter of the 20th century.”

On the tribute album, White’s band the White Stripes cover Lynn’s hit “Rum and Sodomy.” He thought it was a real shocking thing for her to choose to say the title of a song. White says, “Who would have thought it would be ready to come out with a song called ‘Rum and Sodomy’ right now, and that came out in the ’70s.”

McEntire says, “I love Loretta Lynn,” noting that she chose to record the track “If You’re Not Gonna Go ‘Round Me” because “that’s the song I warm up with every night before a concert. The band and crew know I’m freezing to go onstage when they hear me sing. ‘Gonna wipe these tears from my eyes.’”

The timing of the tribute couldn’t have been better. Lynn is celebrating her 50th anniversary in the music industry this year. Her first single, “Honky Tonk Girl,” became a hit in 1960; signature song “Coal Miner’s Daughter” was released in 1970 and spawned a biography and the 1980 film that earned Sissy Spacek an Academy Award for best actress.

For the tribute album, Miranda Lambert and Sheryl Crow join Lynn in reworking “Coal Miner’s Daughter,” the first single from the album, “Music Nashville champagne chairmen G.E. Overton says Lynn herself has been calling radio stations to promote the release. “Well, why not? Lynn says with a laugh when asked why she made the call personally.

“Can you imagine getting that call?” asks Mark Brooks, who escorted Lynn to the Grammy Salute to Country Music Honoring Loretta Lynn event held Oct. 12 at Nashville’s Ryman Auditorium. McEntire hosted the evening, which included performances by Rock, Wilson, McEntire, Lynn, Brooks and Lee Ann Womack.

Lynn, Crow and Lambert have shot a video for the new “Coal Miner’s Daughter” take. In addition to sending the single to country stations, the album will be serviced to college radio. Online marketing will extend beyond the usual country outlets.

“There’s Punk News, The Hype Factor, Pop Matters, ‘This Nation,” Overton says of sites being targeted. “It’s cool to see iorenetta Lynn,” he adds. “With current country, you go to the same places and it does very well, but something like this when you have an icon, you’re trying to do a marketing plan that is not just cookie cutter.”

Matt & Kim, while not yet in the Springsteen pantheon, embody a progressive artist-developer story. Formed in 2004, the pair-keyboardist/vocalist Matt Johnson and drummer Kim Schifino—released a self-funded album on nascent indie label in 2006, winning some acclaim but selling slowly, eventually reaching 28,000 copies, according to Nielsen SoundScan. But Cohen, who founded music marketing agency Cornerstone, which is associated with the pair, saw something promising in the act and signed it to a prolific-labeling partnership.

The band developed a fierce live reputation, spending up to 250 days a year on the road and inspiring crowd surfing wherever it went. Matt & Kim hopped between cities and gleefully presented themselves to even the most jaded indie rock crowds. It all paid off.

Unheilig’s popularity was first highlighted Oct. 1 when album track “Unter Dauerflug” won the nationally televised Bundesvision Song Contest, a public vote event loosely based on the Eurovision Song Contest. Like the other 14 tracks on “Grosse Freiheit,” the song was written by Graf and his producer Henning Vorlage. Released March 5 in Germany, Switzerland and Austria, the album has sold more than 600,000 copies, Brigemann says. And he insists it’s still-cafe
**OFF**

off, as their second album, "Daylight," has sold 100,000 copies and earned them synchs with Barbra and a deal to have their songs appear in Electronic Arts videogames. Now, as they prepare to release "Sidewalks" on the Fathead on Nov. 2, the band is prepared to break even further.

One of the biggest goals is radio airplay, which Cohen says is going well so far. At alternative WQCD Columbus, Ohio, "Sidewalks" has been the No. 1 requested song since they started playing it," Cohen says. "We have 10 stations on board and all the early signs are great."

The band also worked with an outside producer for the first time—a big step for the relatively DIY act. "At first we were resistant to it [because] we were just used to taking care of things ourselves," Cohen says. Schilfino also ceded control of the band's online marketing and Web presence to Cornett, although Cohen says she still has input and decisions are made in a collaborative fashion.

"Cornett provides our usual marketing services to the label. Just like we would for outside clients," Cohen says. "And our staff, right down to our college reps, know Matt & Kim really well. They have direct contact with everyone who is working on this record."

Matt & Kim will continue to seek licensing opportunities, and while Cohen says nothing has been confirmed yet, they're working on deals in other territories, including Japan, Australia, the United Kingdom and Europe. And just as they always have, Matt & Kim will keep touring extensively.

"I think we just kill all shows where people haven't really heard of us," Cohen says. "We play simple, straightforward music where we say, 'Here's the beat, here's the melody, there's no other bullshit—and we seem to take people away with us.'"

**RAP CULTURE**

The strength of the current Italian hip-hop scene is exemplified by the success of rapper Fabio Filibra, who debuted at No. 1 on P.I.M.'s albums chart with his sixth full-length outing, "Controcultura" (Universal Music), one week after its Sept. 7 release.

According to Universal Music Italy managing director Alessandro Mazzara, shipments stand at 40,000 units for the album, "his third with us and the second to debut at No. 1."

Filibrar's lyrics are heavy on social commentary, while accusations of homophobia and misogyny have led to media comparisons to Eminem. The album's hit lead single, "VIP In Trip," helped fuel the controversy around him, thanks to a satirical video heavily rotated on MTV—featuring a look-alike of Italian prime minister Silvio Berlusconi.

Encouraged by the sustained domestic success, Mazzara says, "We're looking at trying to launch him abroad, possibly next year. We think maybe a duet with a local artist could work for the French market."

Filibra is published by Universal Music Publishing Italy, while his bookings are through Live Nation Italy. "At a time when the Italian market is completely dominated by acts from TV talent shows," Mazzara says, "it's great to see a successful young artist who goes against the grain." —Mark Worden

**70s REVIVAL**

With their distinctive interpretations of rock hits, septuagenarian Jamaican group the Jolly Boys are moving the island's often-risky folk music genre—called mento—closer to the mainstream.

The act, formed in 1955, played a critically acclaimed U.K. tour this summer ahead of the Sept. 13 release of its album, "Great Expectations" (Geejam Records/Wall of Sound), which made the top 50 of the Official Charts Co. listing a week later.

Mento, a progenitor of reggae, "has been hidden for too long," says lead singer Albert Minnis, 74. "It's time to expose it to the light."

The act's approach is typical of the album's joyous mento version of Amy Winehouse's "Rehab," merging the banjo and rumba box to electric guitar and bass. "We started out recording traditional mento songs," band manager Jon Baker says, "and became so captivated by Albert's vocal capabilities, I put together a repertoire of classic rock tunes I felt would work well as mento arrangements."

Those include the Doors' " Riders on the Storm," Louis Armstrong's "What A Wonderful World," and the Beatles' "Hey Jude." "The album will be released Nov. 2 across Continental Europe through PIAS, and a European tour booked through the band's U.K.-based label, Mornis Entertainment begins Nov. 28. A U.S. release is planned for second-quarter 2011. Baker... —Patricia Mazzara

MUSIC

Dubbed "the chick in White Zombie" by Beavis and Butthead, Sean Yseult was in fact probably the only chick in the mid-90s metal scene, period. She and Rob Zombie started the band while they were art students at Parsons the New School for Design in New York and from squatting in the East Village and playing punk clubs to headlining arenas and selling 6 million albums of glammy, theatrical hard rock, according to Nielsen SoundScan.


**1. Why did you decide to do the book right now?** Was there a particular moment or anniversary you wanted to mark? We put out a boxed set a few years ago, and I got a lot of mail from fans saying they were upset because the set didn't have live notes or any information: it had been a long time since White Zombie broke up and fans still felt it was a let-down. Since we broke up over a phone call, there was no farewell tour, so I decided to finally get some closure and pulled out my old tour diaries and files and photos and put them all in one place. I spoke to every member of the band except Rob [Zombie], who I haven't spoken to since the day White Zombie ended on the phone.

**2. The book's title is a riff on the Pamela DeBarres groupie memoir "I'm With the Band," but you say you didn't encounter a lot of sexism while you were in White Zombie. What was most amazing to me was that the fans accepted me so readily—they were these huge metalhead dudes who just me up there with Judas Priest bassist Cliff Burton, who was just the highest compliment. Some of the people who worked backstage, the bouncers and staff, they would assume I was a groupie and not let me backstage at my own gigs. But all the girls in the band were just like me, and the dudes in White Zombie weren't typical runnym rock'n'roll dudes, either.

**3. Initially, White Zombie was a downtown art-rock band, and then all of a sudden you were classified as a metal act and on tour with Pantera. Was that a strange transition?** We started out when we were in art school, and we were playing with bands like the Honeymoon Killers and Pussy Galore. Musically, we were trying to do something that hadn't been done before and combine Black Flag and Bad Brains with the Battlefield Surf and weird stuff, I guess. The transition to the mainstream would look strange to an outsider, but for us, it was so gradual that it seemed really natural.

**4. You describe a really impoverished punk rock scene in New York, living in squats and getting your gear stolen. Do you think that type of scene still exists today?** I guess there is a scene in Williamsburg, but in Manhattan, it's very different. I don't see kids in New York struggling at all. I can't imagine girls having the motivation to go through everything we went through, like sleeping in a van with five people in the parking lot of a truck stop. To us, it was an adventure, and you had to get in the van and do it. Whereas today, you press a button and 50,000 people can hear you on the Internet.

**5. Do you think a band like White Zombie could reach the success that it did in this day and age?** Rock seems really boring and bloodless today, but that's the way it was back when we started, too. We were so bad with all these bands from Seattle that were flannel-shirted and just stared at their feet. We felt like we wanted to put on a show and give 110%, and if we had to steal the backing streetlight and make our own explosions then that's what we were going to do.

**6. What have you been doing since White Zombie ended?** I have a design firm and did some scarves that were at Barney's and Bloomingdale's and a few other places. They did well and I've actually moved to doing home decor, which is at Barney's. It's strange because I never really went above 14th Street in New York when I lived there, but it's nice to have people appreciate it and sell it in stores.

OCTOBER 30, 2010 | www.billboard.biz | 31
ALBUMS

MARY ANTONIO
SOLIS

En Total Plenitud
Producer: Marco Antonio Solis
Sony Music Latin
Release Date: November 7

Marco Antonio Solis didn't quite bite on the rock 'n roll tip with "I'm Not A Human Being," but his new album, "En Total Plenitud" ('Fulfilment'), allows him to spread his wings and fly. Although the 12-song set primarily consists of romantic ballads and moody, up-tempo tracks, Solis is a master at crafting three-dimensional melodies that are irresistible even when they're saccharine sweet. "En Total Plenitud" manages to push Solis to new heights as it's released in the midst of a string of miss-matched album covers.

WAY TO SOLIS SINGING OVER
ACOUSTIC GUITAR, AND THE INFINI-
ITY現頭后备"庭'世民
"The title of this set is 'En Total Plenitud' and it's
exquisitely produced, allowing the
voice room to be particularly
captivating. There's little
romance left in Latin radio today, but
if anyone can revive the
sentiment, it's Solis.

BRIAN Eno
Small Craft on a Milk Sea
Producer: Brian Eno
 Warp Records
Release Date: November 7

Reviewing Brian Eno's new album, "Small Craft on a Milk Sea," was a bit of a challenge. The album is a departure from his usual ambient soundscapes, with a focus on more structured, rock-inspired arrangements. The result is a surprising and refreshing change of pace for Eno's fans.

COUNTRY

THE BAND PERRY

The Band Perry
Producers: Greg Wells, Nathan Chapman, Matt Serletic
Reprise Records
Release Date: November 14

The Band Perry's latest album, "The Band Perry," is a departure from their previous sound. The album features a mix of country, pop, and rock, with tracks that range from upbeat dance numbers to more introspective ballads. The voice of lead singer Kimberly Perry is front and center on the album, with her powerful vocals and emotional delivery.

POP

JOSHUA RADIN

The Rock and The Tide
Producer: Martin Terefe
Mom + Pop Music
Release Date: November 14

Joshua Radin's third album, "The Rock and The Tide," is a departure from his previous acoustic sound. The album features a mix of rock, pop, and folk, with Radin's strong, soulful voice taking center stage. The album is a testament to Radin's growth as a musician and his ability to blend different genres.

LIL WAYNE

I Am Not a Human Being
Producer: Young Thug
Cash Money/Universal Motown
Release Date: November 14

Lil Wayne's latest album, "I Am Not a Human Being," is a departure from his previous hip-hop sound. The album features a mix of rap, rock, and electronic, with Wayne's introspective lyrics and powerful delivery. The album is a testament to Wayne's growth as a musician and his ability to blend different genres.
REVIEWS

SINGLES

PINK
Raise Your Glass (3:30)
Producers: Max Martin, Shellback
Writers: P!nk, M. Martin, Shellback
Publishers: EMI Blackwood Music/P!nk inside Publishing (BMI), Nanci Wilson/Island Music Publishing (ASCAP), LaFace/Ave

Long before Lady Gaga birthed her little monsters, P!nk represented for pop-obsessed outcasts by setting anti-establishment lyrics to productions packed with commercial appeal. On “Raise Your Glass,” the introduction to her November-stated “Greatest Hits...So Far” release, P!nk invites more “nitty-gritty dirty little freaks” to join her at the ancool kids’ table. The song revives her with Max Martin, who supplies a taut baseline and unpretentious guitar riffs over which the star jokingly questions to her recruits. “Party crasher/Penny snatch-er/Call me up, if you’re a gangster,” she sings. “Don’t be fancy, just get dance-y/Why so serious”? Like the rest of the songs that grace P!nk’s set, “Raise Your Glass” isn’t about transcending the ordinary, but embracing the smoke and mirrors that most of her peers relish—all of which makes cutting loose and toasting to another hit in P!nk’s deep catalog feel totally natural.—MM

MARSHA AMBROSIUS
Hope She Cheats on You (With a Basketball Player) (3:29)
Producers: M. Ambrosius, C. Finch
Writers: M. Ambrosius, C. Finch
Publishers: Marshmallow Music/Sp’Z Music/Downtown DMG Songs/Can’C Call Flite Finch (BMI)

Former Floetry member Marsha Ambrosius opens her latest single with the line “Hope she cheats on you with a basketball player.” The lyric is an immediate attention-grabber, and the song never loses that momentum. Ambrosius depicts her resentment toward an ex-boyfriend and his new girlfriend with lines like, “I got you on Vagina...get ready to be a Virgin.” The song is about being vulnerable, about letting someone break your heart, and Ambrosius nails it with a deftly executed performance. The melody is catchy and the beat is solid, making this a great addition to any R&B playlist.—WPP

YOLANDA BE COOL FEATURING DCUP
We No Speak Americano (2:58)
Producer: Duncan Macfadden
Writers: various

Sweet it Out/Ubria

While most novelty songs are often quickly erased from memory, the international hit “We No Speak Americano” by Australian DJs Yolanda Be Cool & DCUP has managed to find new listeners and make its way stateside. The global appeal of this swing/jazz tune exists in its ability to mix the old with the new, as it combines a sample of Nicola Solaeno’s 1956 tune “Tu Vivi Fal” (“Americano”) with modern house music and broken Italian. The production also uses a precise amount of repetition while showcasing a bouncy piano and flickering saxophones. The track’s playfulness is further enhanced by a must-see music video that would make Charlie Chacin proud. Although the jury is still out on the longevity of Yolanda Be Cool & DCUP’s U.S. careers, “Americano” recalls early hits by Fatboy Slim, Justice and Daft Punk, and could serve as a strong launching pad for the DJs.—MV

KID ROCK
Born Free (3:10)
Producer: Rick Rubin
Writers: R.J. Ritchie, M. Young

Kid Rock’s forthcoming eighth album, “Born Free,” features guest spots by Sheryl Crow, Bob Seger and Elton John, but the title track finds the singer returning to his southern rock roots without relying on a featured artist. With producer Rick Rubin contributing to the lead single’s arena-ready sound, Rock recalls Bruce Springsteen’s “Born in the U.S.A.” by pairing charging guitar riffs with lyrics about well-worn American ideals. “Deep like the grand canyon, wide like an untamed stallion if you can’t see my heart you must be blind,” he sings. The song slows down during the interlude, as a grand piano takes the place of the rhythm guitar, but soon picks up with a drum roll and an epic final chorus. As a logical follow-up to his hit single “All Summer Long,” “Born Free” lets Rock get back to what he does best: making classic rock music with a modern twist.—WPP

ELECTRONIC/DANCE

DIE ANTWOORD
Evil Boy (4:30)
Producer: Diplo
Writers: Ninja, Y. Villeer
Publishers: various

Cherrytree/Interscope Records

Die Antwoord is not known for subtlety. The South African rock-rap trio’s style of pairing pulsing beats with filthy rhymes has exploded overnight on the internet, carrying on its R&B with a plethora of viral videos for “Evil Boy,” yet the single displayed stand-alone release, “Peace” points to Michael’s sense of adventurousness and hints at a defiantly new sound on her fifth album.—MV

LEGEND & CREDITS

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OCTOBER 30, 2010 | www.billboard.biz | 33
A Star Is Born

Duck Sauce Channels Barbra Streisand

One legendary diva, two DJ/producer.s and a cascade of hip stars are the forces behind one of the hottest dance tracks in the world this week.

Released digitally Oct. 12, Duck Sauce’s “Barbra Streisand” is No. 3 on the Official Charts Co.’s Albums List in the United Kingdom, with the 3 Bests “All Around The World” selling 67,000 copies in its first week. The energetic track is also percolating state-side. Released by Fool’s Gold/Downtown in the United States, the song enters Billboard’s Hot Dance Club Songs chart as the Hot Shot Debut at No. 40. Simultaneously, its star-studded video, featuring Kanye West and others, has garnered more than 3.1 million views on YouTube just a month after its debut.

“Barbra Streisand” is the work of veteran DJ/producers Armand Van Helden and Fool’s Gold founder A-Trak, two longtime friends with a mutual love for old-school disco and hidden musical treasures. The simple track loops a melodic “old” sample from the 1979 Boney M song “Gotta Go Home,” occasionally punctuated by a voice saying just two words: “Barbra Streisand.”

“There’s no particular reason,” A-Trak says of why they used the Streisand soundbite. “I don’t think either of us has a real explanation. It just sounded funny.”

The video expands on the joke, with a Streisand impersonator doing a monologue about the virtues of Duck Sauce’s hometown of New York (“It’s the place of opportunity”) while a diverse range of stars—West, Pharrell Williams, Ryan Leslie, Vampire Weekend’s Ezra Koenig, the Roots’ Amir “Amen Ra” Thompson, Santigold and Chromeo—mouth the song’s sly lyric.

And what’s Streisand’s reaction to the track? According to a representative from the artist’s label, Sun- shine, Sachs & Associates, “Barbra has been traveling out of the country for some time and kept aware of the song.” “Barbra Streisand,” (which joins such previous artist-titled songs as Weaker’s “Buddy Holly,” Farrenaked’s “Brian Wilson” and Taylor Swift’s “Tim McGraw”) is Duck Sauce’s second single. The pair’s first, 2009’s “Anyways,” sampled Final Edition’s “I Can Do It (Anyway You Want),” but Duck were looking for something relatively unknown and making it fresh again.

“It’s like archaeology,” Van Helden explains. “You’re finding a lost treasure to an extent. Our precursor is obviously Daft Punk. They weren’t the first to sample disco, but they made it style mainstream. So if you know what Daft Punk is, you know what Duck Sauce is.”

“Anyways” was accompanied by a video featuring a fake Jackson 5-like funk band, which has been a source of confusion for some promoters. “They call and ask, ‘How many people are in the band? Is it a tour bus and airplanes? What’s the show like?’” says Dan Ross of XM, which manages Duck Sauce and Van Helden as a solo act. “And I answer, ‘No, there aren’t eight dudes showing up with Afros.’”

But Duck Sauce does occasionally perform gigs in the form of a tag-team DJ set, working behind a 16-foot-high inflatable duck. The pair played Los Angeles’ Electric Daisy Carnival in June and is scheduled to appear at Sydney’s Big Day Out music festival in January.

For veteran Van Helden, the group’s success is part of an exciting time for dance music. “The past five years have been a renaissance,” he says. “Sometimes it seems like all the attention is going to decrease and go back to its dark side again. But it hasn’t. No one is letting the industry fragment and break people into sections. It’s back to the way it should be, with everyone enjoying music in all forms.” —

Additional reporting by Mark Sutherland in London and Gary Trust in New York.

P!NK’S LATEST ‘GREATEST’ HIT

P!nk built anticipation for her Nov. 16 “Greatest Hits... So Far!” retrospective (LaFace/Reprise Label Group) as new track “Raise Your Glass” makes a toasty-sounding No. 11 blast on the Billboard Hot 100. The song claims dual Hot 100 Greatest Gainer honors, courtesy of a 6.23-rated vault on Hot 100 Airplay (43.5 million impressions, up 66%) according to Nielsen BDS and a 5.94 charge on Hot Digital Songs (129,000 downloads sold, up 392%) according to Nielsen SoundScan. The cut’s digital sum is P!nk’s best since “So What” sold 208,000 on the Jan. 10, 2009, survey.

On Mainstream Top 40, “Raise Your Glass” jumps 34-17 for additional Greatest Gainer honors. Up 2,281 plays, the song logs the format’s largest weekly increase since Eminem’s “Just Lose It” improved by 2,346 plays in the Oct. 9, 2004, issue. Since 2000, only two other titles have registered softer one-week gains: ‘N Sync’s “Pep” (up 2,784; June 2, 2001) and Janet Jackson’s “All for You” (up 2,313; March 17, 2001).

“Raise Your Glass” also scores the Greatest Gainer award on Adult Top 40, where it roars 14-5.

—Gary Trust

MOVING ON UP

“Raise Your Glass” marks P!nk’s 20th Billboard Hot 100 chart entry dating to her arrival in 2000. With the song surging 51-11, an advance of one more spot would mark her 10th top 10, tying her with Ashanti for third-most top 10s among women since 2000. In that span, only Rihanna (16 top 10s) and Beyoncé (14) have more.
PHONING IT IN
Atomic Tom Builds Viral Buzz With iPhone Video

Atomic Tom has made music for roughly three years, but it took only three days for the Brooklyn four-piece to start making headlines. In a video posted to YouTube on Oct. 15, the group performed its single, "Take Me Out," on a New York subway using just iPhones. By the end of the weekend, the clip had earned nearly 1.2 million hits.

"Since this video launched, it immediately became the most intense thing this band has ever experienced, pressure-wise," lead singer Jake White says. "The response has been incredible and beyond our wildest expectations." He adds that the project was "completely top-secret," without any involvement from the group's label, Universal Republic.

Label co-president Avery Lipman had no issues with the arrangement. "It's a great house for any up-and-coming band — labels will take any creative help we can get from artists," he says. "This was the band's idea, and they executed it brilliantly." White says that guitarist Eric Lipman's brother then came up with the idea for the performance more than a month ago. Treating the project as another entry in the band's series of video blogs, Atomic Tom—which also features Philip Galatme on bass and Tobias Smith on drums—used four iPhone applications (Shred, Drum Meister, Pocket Guitar, and iPhone graph) to recreate their respective instruments.

After rehearsing for nearly a month, the group filmed the performance on three iPhones on Oct. 8 as the B train crossed the Manhattan Bridge. "We were on the last take, and people started getting out of their seats and crowding around," White recalls.

Lipman says he received an e-mail about the video early in the morning on Oct. 15. A few hours and several glowing e-mails later, Universal Republic was rolling out its radio strategy for "Take Me Out." The group's debut album, "The Moment," has been featured on the iTunes store home page. The set's sales jumped from negligible to 2,000 copies for the week in which the "Take Me Out" video debuted, according to Nielsen SoundScan.

"That's been so meaningful to us, to see that people actually appreciate the performance enough to go buy the record," White says. While "The Moment" was released digitally in July, Lipman says Universal Republic is now targeting a physical release for Nov. 2.

Atomic Tom will make multiple TV appearances in the coming weeks and head out on the road this fall. Although the group will play "Take Me Out" and the rest of "The Moment" using real instruments, White wouldn't be opposed to the group performing on its iPhones in concert.

"I'm sure we'll be requested to do it, and we'll be happy to oblige," he says.

GETTING FUNKY
Trading basketball for his bass full time after 12 years intriguing prints with the Indiana Pacers and Sacramento Kings—five-time NBA All-Star Wayman Tisdale became a notable player off the court. His former power forward surged onto Billboard’s contemporary jazz chart, recording eight top-selling albums, including the No. 1 "Face" in 2001.

In 2008, the year before he died of cancer at the age of 44, Tisdale released "Rebound." During that time, it turns out the jazz musician was working on a long-time dream he'd been harboring for 12 years recording a funk project. Fans can jump to Tisdale's funky transformation on the Oct. 26 posthumous release "The Funk Record" (Rendezvous Music/Mishka Avenue), featuring Tiz & The Funkie Planets.

The T1-track set boasts three special guests: George Duke, the late former Temptations singer Ali Woodson and the funk自家 himself, George Clinton. The cover depicts an illustration of Tisdale, wearing a red and yellow jacket and sporting a big Afro and green shades.

Inspired by funk pioneers like Clinton and Bootsy Collins, Tisdale would often break into funk-filled bursts during his concerts. "That's when the party would get started," recalls Derek "DOM" Allen, who produced "The Funk Record." "When you see him, you just want to finish the album." Tisdale's mission as producer was to keep the record Exactly as Tisdale heard it, with his hard-charging bass playing and his "funk-ified" vocals. "I didn't change or add anything; there are no overdubs," Allen says. "What you hear is what you get." Targeting both urban AC and smooth jazz stations, Mack Avenue has deployed an animated music video and "making of" electronic press kit to help promote the project.

Reflexing on the man he called "a gentle giant," Duke notes that Tisdale's playing on "The Funk Record" contains an extreme measure of passion. "Maybe he knew he didn't have long," Duke says. "But there was something special about this project. I could tell he was letting it all hang out, just him being who he is. And that's the best kind of music." —Jill Mitchell

Lost And Found

The discovery of letters involving two icons of American music—Johnny Cash and Ray Charles—has led to the release of a "lost" duet—the duo recorded nearly 30 years ago.

"Why Me, Lord?" written by Kris Kristofferson, was recorded by Cash and Charles in 1984 but never released. It now appears on "Rare Genius: The Undiscovered Masters," a new collection of Ray Charles tracks, arriving Oct. 26 on Concord Records.

Two letters Cash wrote to Charles were discovered last May by Ray Charles Foundation president Valerie Greene. She was in the midst of reviewing material archived at the Los Angeles-based Ray Charles Memorial Library for the recent BIO Channel documentary "Ray Charles America."

"I am so proud when I tell people that I have recorded a song with you," begins Cash's first letter to Charles dated Dec. 15, 1981. "I hope you like this tape. I realize that the orchestration isn't big and I don't sing very good, but I think the thing has a feeling and a quality that the fans would really enjoy. I would like to release it as a single on CRB, with your permission, on an equal royalty share basis. Would this be acceptable to you?"

"It was, however, for reasons that remain unclear, the gospel-flavored pairing—with Cash taking lead vocals and Charles delivering soulful backup—was never released. A second letter from Cash identified the song's title and Billy Sherrill as its producer. But where was the tape?"

"I never knew that Ray Charles and Johnny Cash recorded together prior to 1984's "Friendship" album when they dueted on "Crazy Old Soldier,"" Ray Charles Marketing Group president Tony Gumina says.

Following the letters' discovery, Gumina called Margie Hunt, who was a staffer at Columbia in the early '80s. Hunt in turn reached out to Marty Stuart, who confirmed he had played guitar on the session for Cash's 1985 album "The Baron." Hunt then suggested Gumina contact recording engineer Al Quagliari, who confirmed the unreleased track was part of those sessions. The master tape was found last June at a storage facility in New York.

"This song has seen the light of day," Gumina says, "and the music world to listen to better from that of that." —Thom Duffy
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COMPUTER/SOFTWARE
MUSIC MERCHANDISE
T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL
SERVICES
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Discs Drive Wayne To No. 1; What's the Next 'Noel?'

The CD release of Lil Wayne’s ‘I Am Not a Human Being’ which bowed at No. 2 on the Billboard 200 two weeks ago exclusively from digital download sales, pushed the set from No. 16 to No. 1 this week with 125,000 sold (up 443%), according to Nielsen SoundScan.

The way that “Human” rose to the penthouse reminds us of how Pearl Jam’s ‘Vitalogy’ took an unconventional route to the top back in 1994. ‘Vitalogy,’ like “Human,” was released on one configuration first before hitting retailers in standard format two weeks later. It debuted at No. 55 on Dec. 10, 1994, with 34,000 sold exclusively on vinyl LP. It fell to No. 173 in week two and then vaulted to No. 1 with 877,000 thanks to the release of the set on CD and cassette.

One last “Human” note: its three-week rise to the top is the longest climb (however silly it sounds) considering it’s only three weeks ago to No. 1 since the “Mama Mia!” film soundtrack hit a peak in its fifth week on Aug. 23, 2008.

COUNTRY TIME: With five country sets in the top 10 this week (Triton Rucker, the Band Perry, Kenny Chesney, Zac Brown Band and Toby Keith), it marks the first time we’ve had this many in the genre since the Nov. 17, 2007, chart. That’s when Eagles’ “Long Road Out of Eden” bowed atop both the chart and Top Country Albums. The album was joined on the Billboard 200 by Carrie Underwood’s “Carnival Ride” (No. 3), Josh Turner’s “Everything Is Fair” (No. 5), Robert Plant and Alison Krauss’ “Raising Sand” (No. 6) and Rascal Flatts’ “Still Feels Good” (No. 10).

MERRY MUSIC: Three years ago this week, Josh Groban’s blockbuster holiday album “Noel” bowed at No. 10, on its way to a five-week run at the top and an eventual crowning as Nielsen SoundScan’s top-selling album of 2007. In total, it sold 5 million copies in the United States and is the fourth biggest-selling Christmas set of the SoundScan era. To read more about Groban’s sales feats, see this week’s page 18.

Since then, we’ve yet to see a Christmas set duplicate Groban’s remarkable sales. However, we’ve had some contenders. Andrea Bocelli’s “My Christmas” came out a year ago and sold 2.2 million copies by the close of 2009, making it the fifth-biggest seller of the year. 2009 also brought Sting’s holiday-flavored “If I Am a Winter’s Night,” which sold 1.8 million by year’s end. Similarly, Enya’s winter-themed 2008 effort “And Winter Came” moved 2.7 million that season.

Which brings us to this week’s chart: We have the highest new entry from a Christmas set this year by Lady Antebellum’s Target-exclusive six-song EP “A Merry Little Christmas” jingles in at No. 23 with 18,000. It also bows at No. 1 in Top Holiday Albums, which makes it the return to the print edition of Billboard on page 40.

We’ll have to wait and see if Lady Ay offering will post Groban-sized sales, along with another solo contender that all eyes are on this season: Susan Boyle’s half-holiday, half-hopeful single “The Gift,” due Nov. 9. It will be extraordinary if it approaches the monster sales of her “I Dreamed a Dream” debut, which finished 2009 as the year’s second-best-selling album (1.3 million) and has since sold another 715,000. For her to sustain the momentum and massive media attention created a year ago with her rags-to-riches story would be remarkable.

Boyle’s new set does have the kind of pedigree seemingly required of a blockbuster holiday album: a pop-classical hybrid, a 50-year-old record that appeals to an older (read: still albums) demographic and someone that can get female buyers in their corner. Hey, it worked for Groban, right?

---

**Market Watch**

**Weekly National Music Sales Report**

**Weekly Unit Sales**

This Week: 5,606,000
Last Week: 5,983,000
Change: 2.3%

**Weekly Album Sales** (Million Units)

This Week: 6.8
Last Week: 8.3
Change: -1.4%

**Year-To-Date**

**OVERALL UNIT SALES**

26,036,000 25,607,000 -1.3%

**Billboard 200**

2,005,000 1,937,000 3.5%

**Alternative**

3,632,000 3,652,000 -0.5%

**Mainstream**

5,000,000 5,000,000 0.0%

**R&B/Urban**

7,000,000 6,870,000 1.9%

**Top Classical**

1,000,000 1,000,000 0.0%

**Top Country**

1,000,000 1,000,000 0.0%

**Latin**

1,000,000 1,000,000 0.0%

**Top Holiday**

1,000,000 1,000,000 0.0%

**Top Gospel**

1,000,000 1,000,000 0.0%

**Top Jazz**

1,000,000 1,000,000 0.0%

**Current Album Sales**

2,000,000 1,800,000 10.0%

**Catalog Sales**

2,000,000 1,800,000 10.0%

**Catalog Album Sales**

2,000,000 1,800,000 10.0%
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>ICE CUBE</td>
<td>I Am The West</td>
<td>106</td>
</tr>
<tr>
<td>JEREMIE</td>
<td>All About You</td>
<td>106</td>
</tr>
<tr>
<td>GODSMACK</td>
<td>Awake</td>
<td>106</td>
</tr>
<tr>
<td>DAVE KIZZ</td>
<td>Garden Ground</td>
<td>106</td>
</tr>
<tr>
<td>JOHN TRISTAR</td>
<td>Battle Studies</td>
<td>106</td>
</tr>
<tr>
<td>SOUNDRACK</td>
<td>The Vampire Diaries</td>
<td>106</td>
</tr>
<tr>
<td>SKY</td>
<td>Leave The Town</td>
<td>106</td>
</tr>
<tr>
<td>SCS</td>
<td>My Darkest Days</td>
<td>106</td>
</tr>
<tr>
<td>SANTO</td>
<td>Journey’s Greatest Hits</td>
<td>106</td>
</tr>
<tr>
<td>JASON DURIOLO</td>
<td>Pieces Of A Real Heart</td>
<td>106</td>
</tr>
<tr>
<td>THE AVETEES</td>
<td>The Fame Monster</td>
<td>106</td>
</tr>
<tr>
<td>IRON MAN</td>
<td>Iron Man (Soundtrack)</td>
<td>106</td>
</tr>
<tr>
<td>TARAS</td>
<td>Lives</td>
<td>106</td>
</tr>
<tr>
<td>TIMOTHY BROWN</td>
<td>Only By The Night</td>
<td>106</td>
</tr>
<tr>
<td>CAROLINE</td>
<td>Caravane</td>
<td>106</td>
</tr>
<tr>
<td>DARIUS RUCKER</td>
<td>Learn To Live</td>
<td>106</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Taylor Swift</td>
<td>106</td>
</tr>
<tr>
<td>EDWARD SHARP</td>
<td>Up From Below</td>
<td>106</td>
</tr>
<tr>
<td>ANTONY &amp; THE JOHNSONS</td>
<td>Swannigjets</td>
<td>106</td>
</tr>
<tr>
<td>JOHN LENNON</td>
<td>Double Fantasy</td>
<td>106</td>
</tr>
<tr>
<td>SOUNDS OF SILENCE</td>
<td>Glee Season One: The Cover Album</td>
<td>106</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Number Ones</td>
<td>106</td>
</tr>
<tr>
<td>ENRIQUE IGLESIAS</td>
<td>Euphoria</td>
<td>106</td>
</tr>
<tr>
<td>MARVIN SAPP</td>
<td>Thru2</td>
<td>106</td>
</tr>
<tr>
<td>BLAKE SHELTON</td>
<td>All About Tonight (EP)</td>
<td>106</td>
</tr>
<tr>
<td>JEREMY JAMPOL</td>
<td>We Cry Out: The Worship Project</td>
<td>106</td>
</tr>
<tr>
<td>BRADY FLOWERS</td>
<td>Flamingo</td>
<td>106</td>
</tr>
<tr>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>Mago</td>
<td>106</td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td>Crazy Love</td>
<td>106</td>
</tr>
<tr>
<td>MICHAEL BURLE</td>
<td>Fake Love (REMIX)</td>
<td>106</td>
</tr>
<tr>
<td>GREGOIRE</td>
<td>Hummelo</td>
<td>106</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>The Remix</td>
<td>106</td>
</tr>
<tr>
<td>JESSIE JONES</td>
<td>All That's Left</td>
<td>106</td>
</tr>
<tr>
<td>VICTEO FERNANDEZ</td>
<td>El Hombre Due Mas Te Ame</td>
<td>106</td>
</tr>
<tr>
<td>VICENTE FERNANDEZ</td>
<td>El Hombre Due Mas Te Ame</td>
<td>106</td>
</tr>
<tr>
<td>CURTAIN CALL: THE HITS</td>
<td>The New Dance Mix USA</td>
<td>106</td>
</tr>
<tr>
<td>LESLIE STAPLES</td>
<td>Don’t My Thing</td>
<td>106</td>
</tr>
<tr>
<td>LIONS CROWN</td>
<td>American Saturday Night</td>
<td>106</td>
</tr>
<tr>
<td>OPEN</td>
<td>White Open</td>
<td>106</td>
</tr>
<tr>
<td>THE COUNTDOWN SINGERS</td>
<td>Unbreakable</td>
<td>106</td>
</tr>
<tr>
<td>BILLY CRAYTON</td>
<td>Authenticity</td>
<td>106</td>
</tr>
<tr>
<td>LADY ANNE BELLUM</td>
<td>Lady Antebellum</td>
<td>106</td>
</tr>
<tr>
<td>MONICA</td>
<td>The Music, Journey To Reggaevise (EP)</td>
<td>106</td>
</tr>
<tr>
<td>AARON WATSON</td>
<td>The House &amp; The Rodes</td>
<td>106</td>
</tr>
<tr>
<td>RODNEY ATCHIN</td>
<td>The Last Of Us</td>
<td>106</td>
</tr>
</tbody>
</table>

**Billboard Top 200**

**Artists**

**Tracks**

**Numbers**

**Charts**

**Data**

**Website**

**Image**

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<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEATH ANGEL</td>
<td>SONS OF ANONYMITY</td>
<td>NUCLEAR BLAST</td>
</tr>
<tr>
<td>ANTONY AND THE JIMMYS</td>
<td>SJOPE</td>
<td>FORTUNE TELLER</td>
</tr>
<tr>
<td>THE FOREIGN EXCHANGE</td>
<td>AUTHENTICITY</td>
<td>ELEPHANT 6</td>
</tr>
<tr>
<td>AARON WATSON</td>
<td>THE ROAD &amp; THE RODEO</td>
<td>RIVER.dtd</td>
</tr>
<tr>
<td>RAILROAD EARTH</td>
<td>RAILROAD EARTH</td>
<td>SOUTHERN RAIL</td>
</tr>
<tr>
<td>THIN WHITE LINE</td>
<td>CREATURES</td>
<td>BENEFIT</td>
</tr>
<tr>
<td>THE SECRET SISTERS</td>
<td>THE MOMENT</td>
<td>MAMA YAYA</td>
</tr>
<tr>
<td>THE TEMPER TRAP</td>
<td>DANCING WITH A GHOST</td>
<td>TRASH AND VAMSY</td>
</tr>
<tr>
<td>VALENCIA</td>
<td>THE ALONE</td>
<td>LA SIRENITA</td>
</tr>
<tr>
<td>ATOMIC TOM</td>
<td>CONVINCING</td>
<td>FROG</td>
</tr>
<tr>
<td>THE NEIL LAUREN BERKNER BAND</td>
<td>THE ISLAND OF LOVE</td>
<td>NINTH LIVES</td>
</tr>
<tr>
<td>INTRODUCED</td>
<td>VALLEY OF THE SUN</td>
<td>NINTH LIVES</td>
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<tr>
<td>BIheiten</td>
<td>NINE LIVES</td>
<td>NINTH LIVES</td>
</tr>
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<td>VITTORIO DRIGOLI</td>
<td>VALLEY OF THE SUN</td>
<td>NINTH LIVES</td>
</tr>
<tr>
<td>RO AGE</td>
<td>EVERYTHING IN BETWEEN</td>
<td>NINTH LIVES</td>
</tr>
<tr>
<td>EMILY SIMMONS</td>
<td>FIGHT OR FLIGHT</td>
<td>NINTH LIVES</td>
</tr>
<tr>
<td>HALIFORD</td>
<td>HALFORD IV: MADE OF STEEL</td>
<td>MASTERS OF THE SUN</td>
</tr>
</tbody>
</table>

### HEATSEEKERS SONGS

<table>
<thead>
<tr>
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<td>ALL I WANT IS IT</td>
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<td>BLACK AND YELLOW</td>
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<td>STEREOTYPE</td>
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<td>JEWEL</td>
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<td>SMOKE A LITTLE SMOKE</td>
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<td>FORM A STAR DANCING</td>
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<td>JANUARY LA LA</td>
<td>TOOT IT AND BOOT IT</td>
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<td>WHISP MY HAIR</td>
<td>TOOT IT AND BOOT IT</td>
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<td>TiLL I FORGET ABOUT YOU</td>
<td>TOOT IT AND BOOT IT</td>
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<td>DANZA KUDIRAO</td>
<td>TOOT IT AND BOOT IT</td>
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<td>YOU ARE</td>
<td>TOOT IT AND BOOT IT</td>
<td>NINTH LIVES</td>
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<td>WHY WOULD YOU STAY?</td>
<td>TOOT IT AND BOOT IT</td>
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<td>SWIFT DISPOSITION</td>
<td>TOOT IT AND BOOT IT</td>
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<td>EL MALO</td>
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<td>CORSO SIN CARA</td>
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<td>BAD COMPANY</td>
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<td>NORTHERN LIGHTS</td>
<td>TOOT IT AND BOOT IT</td>
<td>NINTH LIVES</td>
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<td>WHITE WINE</td>
<td>TOOT IT AND BOOT IT</td>
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<td>RED LIGHT ETHER</td>
<td>TOOT IT AND BOOT IT</td>
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<td>NORTHERN DIXIE</td>
<td>TOOT IT AND BOOT IT</td>
<td>NINTH LIVES</td>
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<td>THE ROAD &amp; THE RODEO</td>
<td>TOOT IT AND BOOT IT</td>
<td>NINTH LIVES</td>
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<td>AARON WATSON</td>
<td>TOOT IT AND BOOT IT</td>
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### REGIONAL HEATSEEKERS "1" ALBUMS

- **MOUNTAIN**
  - Railroad Earth
  - SOS
  - The Honest Hearts (EP)

- **WEST NORTH CENTRAL**
  - The Road & The Rodeo
  - Aaron Watson
  - Stardust Galaxies

- **NORTH EAST**
  - SOS
  - Die Antwoord
  - Vonna

- **SOUTH ATLANTIC**
  - The Foreign Exchange
  - Mayer Hawthorne
  - Railroad Earth

- **MID ATLANTIC**
  - Artery And The Johnsons
  - Xodo
  - Railroad Earth

- **SOUTH CENTRAL**
  - SOS
  - The Road & The Rodeo
  - The Parlotones

- **EAST NORTH CENTRAL**
  - SOS
  - Die Antwoord
  - The Parlotones

### NEW ON THE CHARTS

**Sky Ferreira, "Obsession"**

Sky Ferreira, 18-year-old Capitol singer's first hit on our charts is courtesy of this tune, which enters Hot Dance Club Songs at No. 44. Her currently untitled debut album is due early next year, with such collaborators es Bloody Beetroots, Avicii, Tegan and Sara, and Frankmusik.
**THE BILLBOARD HOT 100**

**TOP 10 SONGS**

1. *Like A G6*<sup>1</sup> 
   - Luniz Featuringtha Dogg Pound

2. *Dreams*<sup>1</sup> 
   - The BossHoss

3. *On My Mind*<sup>1</sup> 
   - Imani

4. *Change Your Mind*<sup>1</sup> 
   - Aaliyah

5. *Favorite*<sup>1</sup> 
   - Jodeci

6. *In The Evicted*<sup>1</sup> 
   - MC Hammer

7. *99 Problems*<sup>1</sup> 
   - Jay-Z

8. *You Can't Stop The Feeling!*<sup>1</sup> 
   - Justin Timberlake

9. *Lose Yourself*<sup>1</sup> 
   - Eminem

10. *Crazy In Love*<sup>1</sup> 
    - Beyoncé Featuring Jay-Z

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**EDITOR'S PAGE**

1. *In The Evicted*<sup>2</sup> 
   - MC Hammer

2. *Favorite*<sup>2</sup> 
   - Jodeci

3. *On My Mind*<sup>2</sup> 
   - Imani

4. *Dreams*<sup>2</sup> 
   - The BossHoss

5. *Like A G6*<sup>2</sup> 
   - Luniz Featuring tha Dogg Pound

6. *99 Problems*<sup>2</sup> 
   - Jay-Z

7. *You Can't Stop The Feeling!*<sup>2</sup> 
   - Justin Timberlake

8. *Crazy In Love*<sup>2</sup> 
   - Beyoncé Featuring Jay-Z

9. *Lose Yourself*<sup>2</sup> 
   - Eminem

10. *In The Evicted*<sup>2</sup> 
    - MC Hammer

---

**NEW & NOTABLE**

1. *Last Kiss*<sup>3</sup> 
   - The Stray Gals

2. *Better Days*<sup>3</sup> 
   - The Starlite Motel

3. *This Is Not a Love Song*<sup>3</sup> 
   - The Black Eyed Peas

4. *It's Over Now*<sup>3</sup> 
   - The Jackson 5

5. *Just Like Heaven*<sup>3</sup> 
   - The Cure

---

**THE BEGINNING**
**HOT 100 AIRPLAY**

<table>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Just the Way You Are</td>
<td>Bruno Mars</td>
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<tr>
<td>2</td>
<td>DJ Got Us Fallin' in Love</td>
<td>Usher</td>
</tr>
<tr>
<td>3</td>
<td>Teenage Dream</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>4</td>
<td>Dynamite</td>
<td>Taio Cruz</td>
</tr>
<tr>
<td>5</td>
<td>Whipped</td>
<td>The Black Eyed Peas</td>
</tr>
<tr>
<td>6</td>
<td>Only Girl (In the World)</td>
<td>Rihanna</td>
</tr>
<tr>
<td>7</td>
<td>Take It Off</td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>8</td>
<td>Secrets</td>
<td>Pink</td>
</tr>
<tr>
<td>9</td>
<td>Dancing With the Devil (In theでおもちゃ)</td>
<td>K. Michelle</td>
</tr>
<tr>
<td>10</td>
<td>Give It to Me</td>
<td>Justin Timberlake</td>
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**HOT DIGITAL SONGS**

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<td>1</td>
<td>Just a Dream</td>
<td>Mary J. Blige</td>
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<tr>
<td>2</td>
<td>Happy Now (I Am Here)</td>
<td>Puff Daddy</td>
</tr>
<tr>
<td>3</td>
<td>I'm Yours</td>
<td>Jason Mraz</td>
</tr>
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<td>4</td>
<td>Tight Rope</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>5</td>
<td>Love the Way You Lie</td>
<td>Eminem ft. Rihanna</td>
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<td>6</td>
<td>Love the Way You Lie</td>
<td>Rihanna ft. Eminem</td>
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<tr>
<td>7</td>
<td>No Hands</td>
<td>Adam Lambert ft. Skrillex</td>
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<tr>
<td>8</td>
<td>Right Above It</td>
<td>Mary J. Blige</td>
</tr>
<tr>
<td>9</td>
<td>Move That Body</td>
<td>Fantasia</td>
</tr>
<tr>
<td>10</td>
<td>Not Afraid</td>
<td>Eminem</td>
</tr>
<tr>
<td>11</td>
<td>Tottin'</td>
<td>Flo Rida ft. T-Pain</td>
</tr>
<tr>
<td>12</td>
<td>Happy Now (I Am Here)</td>
<td>Puff Daddy</td>
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**HOLIDAY**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Stayin' Alive (Christmas Eve)</td>
<td>Elton John</td>
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<td>2</td>
<td>All I Want for Christmas Is You</td>
<td>Mariah Carey</td>
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<td>3</td>
<td>Winter Wonderland</td>
<td>Various Artists</td>
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<td>4</td>
<td>Believe</td>
<td>Il Divo</td>
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<tr>
<td>5</td>
<td>Christmas Eve (Star Wars Episode IV: A New Hope)</td>
<td>Pentatonix</td>
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</table>

**BETWEEN THE BULLETS**

**MOVEMENT ATOP THE HOT 100**

Los Angeles quartet FarEast Movement jumps to the top spot of the Billboard Hot 100 with its debut single, “Like a G” (2). Among multimember acts, FarEast Movement is the first to take its initial chart appearance to No. 1 on the Hot 100 since Del. Hit the top with “Lately” in January 2006, though "G" is in position to no. 2 on Hot Digital Songs, it shifts 223,000 (up 1%), according to Nielsen SoundScan, for its best single-week sale to date. —Shiloie Peterson

Data for week of October 30, 2010 | For chart reprints all 844-654-4633

Go to www.billboard.biz for complete Chart data
### Mainstream Top 40

<table>
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<tr>
<th>Title</th>
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<tr>
<td>1.</td>
<td>Just The Way You Are</td>
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<tr>
<td>2.</td>
<td>Teenage Dream</td>
</tr>
<tr>
<td>3.</td>
<td>DJ Got Us Fallin’ In Love</td>
</tr>
<tr>
<td>4.</td>
<td>Don’t Stop</td>
</tr>
<tr>
<td>5.</td>
<td>Someone Like You</td>
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<tr>
<td>6.</td>
<td>Dynamite</td>
</tr>
<tr>
<td>7.</td>
<td>California Girls</td>
</tr>
<tr>
<td>8.</td>
<td>Love Like We Do</td>
</tr>
<tr>
<td>9.</td>
<td>Moves Like Jagger</td>
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<td>10.</td>
<td>Beautiful Girls</td>
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### Adult Contemporary

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<td>1.</td>
<td>If I Were You</td>
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<td>2.</td>
<td>Over &amp; Over</td>
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<tr>
<td>3.</td>
<td>Falling In Love</td>
</tr>
<tr>
<td>4.</td>
<td>Let Me Believe</td>
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<td>5.</td>
<td>See You Again</td>
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### Rock Songs

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<tbody>
<tr>
<td>1.</td>
<td>Say You’ll Haunt Me</td>
</tr>
<tr>
<td>2.</td>
<td>A Thousand Years</td>
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<tr>
<td>3.</td>
<td>The Story So Far</td>
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<tr>
<td>4.</td>
<td>The Sound Of Sunshine</td>
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<tr>
<td>5.</td>
<td>Just The Way You Are</td>
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### Active Rock

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<tbody>
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<td>Say You’ll Haunt Me</td>
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<tr>
<td>2.</td>
<td>Animals</td>
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<tr>
<td>3.</td>
<td>Radioactive</td>
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<tr>
<td>4.</td>
<td>Tighten Up</td>
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<td>5.</td>
<td>Beautiful Girls</td>
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### Heritage Rock

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<tr>
<td>1.</td>
<td>Another Way To Die</td>
</tr>
<tr>
<td>2.</td>
<td>Another Way To Die</td>
</tr>
<tr>
<td>3.</td>
<td>All American Nightmare</td>
</tr>
<tr>
<td>4.</td>
<td>Born Free</td>
</tr>
<tr>
<td>5.</td>
<td>Free</td>
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After eight full weeks on #1, Mainstream Top 40 with its first chart vote, between the billboards are used in 2008, US banks faced signed in the first half of 2009, Xerox continues the trend's mobile phone dominated list, as "Just The Way You Are," The debut chart entry for a solo artist, entered at #1 this week, unseating Adele's "Someone Like You," which topped the Hot 100 chart. The following week, this chart began a three-week command with "Dynamite" and "California Girls." A year ago this week, In 2008, a three-week run of "Back In Black" took over the number one position. And for the last time in 2006, it's "Don't Stop."
## HOT COUNTRY SONGS

<table>
<thead>
<tr>
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<th>Title</th>
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<tr>
<td>1</td>
<td>ROLL WITH IT</td>
<td>Easton Corbin</td>
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<tr>
<td>2</td>
<td>COME BACK SONG</td>
<td>Darius Rucker</td>
<td></td>
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<tr>
<td>3</td>
<td>STICK LIKE GLUE</td>
<td>Sugarland</td>
<td></td>
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<tr>
<td>4</td>
<td>ALL OVER ME</td>
<td>Josh Turner</td>
<td></td>
<td></td>
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<td>5</td>
<td>THE BOYS ARE BACK IN TOWN</td>
<td>Kenny Chesney</td>
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<tr>
<td>6</td>
<td>AS SHE’S WALKING AWAY</td>
<td>Zac Brown Band featuring Alan Jackson</td>
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<tr>
<td>7</td>
<td>FARMER’S DAUGHTER</td>
<td>Rodney Atkins</td>
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<td>8</td>
<td>TRICKER’S TAIL</td>
<td>Randy Houser</td>
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<tr>
<td>9</td>
<td>MANE</td>
<td>Taylor Swift</td>
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<td>10</td>
<td>ANYTHING LIKE ME</td>
<td>Brad Paisley</td>
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<td>11</td>
<td>IF I’M LUCKY</td>
<td>Easton Corbin</td>
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<td>12</td>
<td>THE BREATH YOU TAKE</td>
<td>George Strait</td>
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<td>13</td>
<td>HER HEART BELONGS TO ME</td>
<td>John Anderson</td>
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<td>14</td>
<td>THIS SONG IS A RHYTHM</td>
<td>Trace Adkins</td>
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<td>15</td>
<td>FEEL GOOD ON MY LIPS</td>
<td>Tim McGraw</td>
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<td>16</td>
<td>SOMEONE ELSE CALLING YOU BABY</td>
<td>Luke Bryan</td>
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<td>17</td>
<td>SLIP ALONG SMOKE</td>
<td>Josh Turner</td>
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<td>18</td>
<td>WAYS TO BE SWEET</td>
<td>Jon Pardi</td>
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<td>19</td>
<td>BULLET IN THE GUN</td>
<td>Toby Keith</td>
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<td>20</td>
<td>BAREFOOT IN THE DIRT</td>
<td>Brad Paisley</td>
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## TOP COUNTRY ALBUMS

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<tr>
<td>1</td>
<td>The Band Perry</td>
<td>The Band Perry</td>
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<tr>
<td>2</td>
<td>Zac Brown Band</td>
<td>The Foundation</td>
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<td>7</td>
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<tr>
<td>3</td>
<td>Trace Adkins</td>
<td>The Thunder</td>
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<td>4</td>
<td>Carrie Underwood</td>
<td>Play On</td>
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<td>Taylor Swift</td>
<td>Fearless</td>
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<td>The Secret Sisters</td>
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<tr>
<td>7</td>
<td>Rodney Atkins</td>
<td>If You’re Gonna Play the Game</td>
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<td>8</td>
<td>George Strait</td>
<td>Love is Everything</td>
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<td>9</td>
<td>Josh Turner</td>
<td>Need You Now</td>
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<td>10</td>
<td>Dierks Bentley</td>
<td>Up On the Ridge</td>
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<td>11</td>
<td>Justine Moore</td>
<td>How High It Rises</td>
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<td>12</td>
<td>Chris Young</td>
<td>Tomorrow Never Comes</td>
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<td>2</td>
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<td>13</td>
<td>Randy Houser</td>
<td>They Call Me Crazy</td>
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<td>14</td>
<td>Dierks Bentley</td>
<td>Long Way To Go</td>
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## TOP BLUEGRASS ALBUMS

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<td>Del McCoury Band</td>
<td>One True Love</td>
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<td>21</td>
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<tr>
<td>2</td>
<td>Mike Marshall</td>
<td>Ways You'll Never Know</td>
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<td>12</td>
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<tr>
<td>3</td>
<td>Tim O'Brien</td>
<td>East Of Nowhere</td>
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<td>4</td>
<td>Sam Bush</td>
<td>Caravan</td>
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<td>The Barefoot Truth</td>
<td>The Barefoot Truth</td>
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<td>6</td>
<td>John Hartford &amp; The Red Hot Copperheads</td>
<td>The Silver Bullet Band</td>
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<td>8</td>
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<tr>
<td>7</td>
<td>Del McCoury Band</td>
<td>King Of The Road</td>
<td></td>
<td>8</td>
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<td>8</td>
<td>The SteelDrivers</td>
<td>Reckless &amp; Free</td>
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<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Del McCoury Band</td>
<td>Driven To Succeed</td>
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<td>8</td>
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</tbody>
</table>

## BETWEEN THE BULLETS

Easton Corbin notes his second straight chart leader at No. 1 Country Songs, as "Roll With It" steps 2-1—the first time in nearly 17 years that a previously unknown male artist has reached the summit with a debut single and a follow-up track. That hasn’t happened since Clay Walker did it with “What It’s Gonna Take” (October 1999) and “Let It All Die” (January 1994). Corbin’s debut single, “A Little More Country Than That,” topped the April 3 chart. Concurrently, Darius Rucker’s second country album, “Charleston, SC 1964,” starts at No. 3 on Top Country Albums and sits at No. 1 on the Billboard 200 (101,000 copies).
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>#1</td>
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</tr>
<tr>
<td>#2</td>
<td>Lil Wayne</td>
</tr>
<tr>
<td>#3</td>
<td>Eminem</td>
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<tr>
<td>#4</td>
<td>T-Pain</td>
</tr>
<tr>
<td>#5</td>
<td>Trey Songz</td>
</tr>
<tr>
<td>#6</td>
<td>Young Money</td>
</tr>
<tr>
<td>#7</td>
<td>Snoop Dogg</td>
</tr>
<tr>
<td>#8</td>
<td>Ne-Yo</td>
</tr>
<tr>
<td>#9</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>#10</td>
<td>DJ Khaled</td>
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### Mainstream R&B/Pop Albums

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<td>Young Money</td>
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<td>#6</td>
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<tr>
<td>#7</td>
<td>Ne-Yo</td>
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<tr>
<td>#8</td>
<td>Mariah Carey</td>
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<tr>
<td>#9</td>
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### Rhythmic

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<tr>
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<td>#7</td>
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<td>#8</td>
<td>Mariah Carey</td>
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<td>#9</td>
<td>DJ Khaled</td>
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<td>John Legend</td>
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### Adult R&B

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>#1</td>
<td>Love All Over Me</td>
</tr>
<tr>
<td>#2</td>
<td>Bittersweet</td>
</tr>
<tr>
<td>#3</td>
<td>On the Down Low</td>
</tr>
<tr>
<td>#4</td>
<td>Sometimes I Cry</td>
</tr>
<tr>
<td>#5</td>
<td>Why Would You Stay?</td>
</tr>
<tr>
<td>#6</td>
<td>Remember the Name</td>
</tr>
<tr>
<td>#7</td>
<td>Love Like This</td>
</tr>
<tr>
<td>#8</td>
<td>I'm Still In Love</td>
</tr>
<tr>
<td>#9</td>
<td>Let's Go</td>
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<tr>
<td>#10</td>
<td>Ugly Queen</td>
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### Hot Rap Songs

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>#1</td>
<td>That's My Beauty</td>
</tr>
<tr>
<td>#2</td>
<td>Love the Way You Lie</td>
</tr>
<tr>
<td>#3</td>
<td>Break My Bank</td>
</tr>
<tr>
<td>#4</td>
<td>My Boo</td>
</tr>
<tr>
<td>#5</td>
<td>Miss Me</td>
</tr>
<tr>
<td>#6</td>
<td>Best Friend</td>
</tr>
<tr>
<td>#7</td>
<td>Likin' My Lady</td>
</tr>
<tr>
<td>#8</td>
<td>Gucci Mane</td>
</tr>
<tr>
<td>#9</td>
<td>Shona</td>
</tr>
<tr>
<td>#10</td>
<td>J. Holiday</td>
</tr>
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### Between the Bullets: CHIDDY BANG SPARKS IN TOP 20

CHIDDY BANG, the rising Philadelphia hip-hop duo, released their major-label debut album, "The Prelude," on May 27, 2010, debuting at No. 1 on the Billboard Top 200 chart with first-week sales of 114,000 copies. The album features the hit single "One of Us," which topped the Billboard Hot Rap Songs chart and was certified gold. CHIDDY BANG's rise to stardom highlights the continued growth of the hip-hop genre in the music industry. Their unique blend of soulful production and introspective lyrics have earned them critical acclaim and a dedicated fan base. 

Data for week of October 30, 2010

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*Note: The above information is reformatted for clarity and adherence to natural language guidelines.*
**R&B/HIP-HOP SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
</table>
| 1.  | **RESET**
| 2.  | **BOOM**
| 3.  | **THREX**
| 4.  | **HOLDING YOU DOWN (GOIN IN CIRCLES)**
| 5.  | **LOVE ALL OVER ME**
| 6.  | **HANDS**
| 7.  | **RIGHT ABOVE ME**
| 8.  | **MISS ME**
| 9.  | **MISS YOU**
| 10. | **FREEDOM**
| 11. | **GOODBYE**
| 12. | **I'M A STAR**
| 13. | **WHEN A WOMAN LOVES**
| 14. | **YOU ARE**
| 15. | **HOPE SHE CHEATS ON YOU (WITH A BASKETBALL PLAYER)**
| 16. | **I LIKE**
| 17. | **MAKE A MOVIE**
| 18. | **GONE ALREADY**
| 19. | **LOCK MY KNEE**
| 20. | **ALL NIGHT WITHOUT YOU**
| 21. | **GO GET IT**
| 22. | **WHERE YOU ARE**
| 23. | **SHARE MY LIFE**
| 24. | **GET BIG**
| 25. | **BREAKING POINT**
| 26. | **FREQUENT FLYER**
| 27. | **MAKING LOVE TO THE MONEY**
| 28. | **SUGAR RAY**
| 29. | **BLACK AND YELLOW**
| 30. | **WHERE YOU ARE**

**CHART FAVORITE**

**HOT R&B/HIP-HOP SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
</table>
| 1.  | **RUNAWAY**
| 2.  | **SECOND CHANCE**
| 3.  | **BLOWING ME KISSES**
| 4.  | **SEX MUSIC**
| 5.  | **MAKE UP OVER**
| 6.  | **GAMISTA**
| 7.  | **SHUT MY MOUTH**
| 8.  | **FOOLISH**
| 9.  | **GUARDIAN ANGEL**
| 10. | **WHAT'S MY NAME?**

**UNUSUAL**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
</table>
| 1.  | **YOU FORGOT YOU**
| 2.  | **GOODBYE**
| 3.  | **WHAT TO SAY**
| 4.  | **10 SECONDS**
| 5.  | **GET UP**
| 6.  | **LIVING BETTER NOW**
| 7.  | **SEXY GIRL ANTHEM**
| 8.  | **BITCH**
| 9.  | **YEAH BOY**
| 10. | **LEAVE U**

**BETWEEN THE BULLETS**

**THERE GOES’ 2010’S LONGEST RUN**

Achieving a 26th week in the top 10 of Hot R&B/Hip-Hop Songs, Usher’s “There Goes My Baby” breaks his tie with Alicia Keys’ “Un-Thinkable (I’m Ready)” for the longest top 10 run of the year. Since the chart began using Nielsen SoundScan data to power its rankings in the Dec. 5, 1992, issue, only Maxwell’s “Pretty Wings” has resided in the top 10 longer with 28 weeks earned last year. It’s unlikely that Usher will break that record, as “There Goes My Baby” slips 6-9 with a 14% decrease in audience this week.

—Raúl Ramirez
### CHRISTIAN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>#1: Lead Me</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#2: Born Again</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#3: Starry Night</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#4: Light Up the Sky</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#5: Take My Hand, Precious Lord</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#6: I Will Go To My Father</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#7: Stand By Me</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#8: Stand By Me</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#9: I Say a Little Prayer</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
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<tr>
<td>#10: My Father's House</td>
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### TOP CHRISTIAN ALBUMS

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<tr>
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<tbody>
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<td>#1: Lead Me</td>
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<td>Rhino Heritage Records</td>
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<tr>
<td>#2: Born Again</td>
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<td>Rhino Heritage Records</td>
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<tr>
<td>#3: Starry Night</td>
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<td>Rhino Heritage Records</td>
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<tr>
<td>#4: Light Up the Sky</td>
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<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#5: Take My Hand, Precious Lord</td>
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<tr>
<td>#6: I Will Go To My Father</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
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<tr>
<td>#7: Stand By Me</td>
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<td>#8: Stand By Me</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#9: I Say a Little Prayer</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
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<tr>
<td>#10: My Father's House</td>
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### HOT CHRISTIAN SONGS

<table>
<thead>
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<th>Title</th>
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<tbody>
<tr>
<td>#1: Clear the Way</td>
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<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#2: I'll Take Your Hand</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#3: Lift Me Up</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#4: How Great Thou Art</td>
<td>Various Artists</td>
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<tr>
<td>#5: I Will Go To My Father</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
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<tr>
<td>#6: Stand By Me</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#7: I Say a Little Prayer</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
</tr>
<tr>
<td>#8: I'm In the House of the Lord</td>
<td>Various Artists</td>
<td>Rhino Heritage Records</td>
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<tr>
<td>#9: My Father's House</td>
<td>Various Artists</td>
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<td>#10: Stand By Me</td>
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### HOT GOSPEL SONGS

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<td>#1: I'm On my Knees</td>
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For more information, visit www.americanradiohistory.com.
### Billboard Hot Dance Club Songs

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<tr>
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<tr>
<td>1. GET OUTTA MY WAY</td>
<td>PEACOCK</td>
</tr>
<tr>
<td>2. ROUND &amp; ROUND</td>
<td>TO PARIS WITH LOVE</td>
</tr>
<tr>
<td>3. ONLY GIRL (IN THE WORLD)</td>
<td>をお嘆きどきalone</td>
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<tr>
<td>4. NOBODY WANTS TO RULE THE WORLD</td>
<td>INTO THE LIGHT</td>
</tr>
<tr>
<td>5. TAKE IT OFF</td>
<td>PUCKER</td>
</tr>
<tr>
<td>6. DU GOTT DI FALLIN' IM LOVE</td>
<td>MARGUERITE</td>
</tr>
<tr>
<td>7. BAD PLUS</td>
<td>FRANZOSI</td>
</tr>
<tr>
<td>8. FEEL THE SPANISH FLAME</td>
<td>BEAUTIFUL</td>
</tr>
<tr>
<td>9. I'M IN LOVE (OH MANA DO IT)</td>
<td>AL STOREY</td>
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<tr>
<td>10. CALM DOWN</td>
<td>OBSESSION</td>
</tr>
<tr>
<td>11. AS GOOD AS SIN</td>
<td>TAKE OVER CONTROL</td>
</tr>
<tr>
<td>12. WE NEED TO SPEAK AMERICANCO</td>
<td>LIKE A QUEEN</td>
</tr>
<tr>
<td>13. BOYS OR GIRLS</td>
<td>AT LEAST FOR SALE</td>
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### Billboard Hot Dance Airplay

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<tbody>
<tr>
<td>1. JUST THE WAY YOU ARE</td>
<td>山田義大</td>
</tr>
<tr>
<td>2. BE IN LOVE, G GIANNA DO IT</td>
<td>山田義大</td>
</tr>
<tr>
<td>3. I'M NOT ALONE</td>
<td>山田義大</td>
</tr>
<tr>
<td>4. TAKE ME TO THE TOP</td>
<td>山田義大</td>
</tr>
<tr>
<td>5. STEREO LOVE</td>
<td>山田義大</td>
</tr>
<tr>
<td>6. TRUE LOVE</td>
<td>山田義大</td>
</tr>
<tr>
<td>7. TENDAYE DREAM</td>
<td>山田義大</td>
</tr>
<tr>
<td>8. PLANET EARTH</td>
<td>山田義大</td>
</tr>
<tr>
<td>9. SOUL</td>
<td>山田義大</td>
</tr>
<tr>
<td>10. DEATH LEGENDS</td>
<td>山田義大</td>
</tr>
<tr>
<td>11. DAVID GESTET</td>
<td>山田義大</td>
</tr>
<tr>
<td>12. LA ROUX</td>
<td>山田義大</td>
</tr>
<tr>
<td>13. MIKE SNOW</td>
<td>山田義大</td>
</tr>
<tr>
<td>14. GOOD TIMES</td>
<td>山田義大</td>
</tr>
<tr>
<td>15. BLOOD ON THE DANCEFLOOR</td>
<td>山田義大</td>
</tr>
<tr>
<td>16. M.I.A.</td>
<td>山田義大</td>
</tr>
<tr>
<td>17. ROBYN</td>
<td>山田義大</td>
</tr>
<tr>
<td>18. SCREWED</td>
<td>山田義大</td>
</tr>
<tr>
<td>19. KASADE</td>
<td>山田義大</td>
</tr>
<tr>
<td>20. CHROMES</td>
<td>山田義大</td>
</tr>
<tr>
<td>21. THIEVERY CORPORATION</td>
<td>山田義大</td>
</tr>
<tr>
<td>22. LMFAC</td>
<td>山田義大</td>
</tr>
<tr>
<td>23. TRICK</td>
<td>山田義大</td>
</tr>
<tr>
<td>24. ARMIN VAN BUUREN</td>
<td>山田義大</td>
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### Billboard Top Traditional Jazz Albums

<table>
<thead>
<tr>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1. THAT'S LIFE</td>
<td>CELTIC THUNDER</td>
</tr>
<tr>
<td>2. PUT THE TOP DOWN</td>
<td>CELTIC THUNDER</td>
</tr>
<tr>
<td>3. HEART AND SOUL</td>
<td>CELTIC THUNDER</td>
</tr>
<tr>
<td>4. TOUCH AND GO</td>
<td>TRIO ZAMORA/MEDICOS</td>
</tr>
<tr>
<td>5. FUN IN THE SUN</td>
<td>CELTIC THUNDER</td>
</tr>
<tr>
<td>6. SENDING MY LOVE</td>
<td>CELTIC THUNDER</td>
</tr>
<tr>
<td>7. SILENT MIX</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>8. BEAUTIFUL</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>9. MAKE ROOM FOR ME</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>10. OSSA BLUE</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>11. FALL AGAIN</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>12. WAP'S CHILL</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>13. ALL FOR YOU</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>14. LET IT SHINE</td>
<td>GILLES GUERIN</td>
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### Billboard Top Smooth Jazz Songs

<table>
<thead>
<tr>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. IF LOVE IS A DELICATE THING</td>
<td>山田義大</td>
</tr>
<tr>
<td>2. JUST THE WAY YOU ARE</td>
<td>山田義大</td>
</tr>
<tr>
<td>3. I'M NOT ALONE</td>
<td>山田義大</td>
</tr>
<tr>
<td>4. TAKE ME TO THE TOP</td>
<td>山田義大</td>
</tr>
<tr>
<td>5. STEREO LOVE</td>
<td>山田義大</td>
</tr>
<tr>
<td>6. TRUE LOVE</td>
<td>山田義大</td>
</tr>
<tr>
<td>7. TENDAYE DREAM</td>
<td>山田義大</td>
</tr>
<tr>
<td>8. PLANET EARTH</td>
<td>山田義大</td>
</tr>
<tr>
<td>9. SOUL</td>
<td>山田義大</td>
</tr>
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<td>10. DEATH LEGENDS</td>
<td>山田義大</td>
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<td>11. DAVID GESTET</td>
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<td>12. LA ROUX</td>
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<td>13. MIKE SNOW</td>
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<tr>
<td>14. GOOD TIMES</td>
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<td>15. BLOOD ON THE DANCEFLOOR</td>
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<td>16. M.I.A.</td>
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<td>17. ROBYN</td>
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<td>18. SCREWED</td>
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<td>19. KASADE</td>
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<td>20. CHROMES</td>
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<td>21. THIEVERY CORPORATION</td>
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<td>22. LMFAC</td>
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<td>23. TRICK</td>
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<td>24. ARMIN VAN BUUREN</td>
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### Billboard Top Classical Crossover Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1. THE CANADIAN TENORS</td>
<td>山田義大</td>
</tr>
<tr>
<td>2. STING</td>
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<tr>
<td>3. THE CANADIAN TENORS</td>
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<td>10. THE CANADIAN TENORS</td>
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### Billboard Top World Albums

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>1. SILENT MIX</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>2. BEAUTIFUL</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>3. MAKE ROOM FOR ME</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>4. OSSA BLUE</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>5. FALL AGAIN</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>6. WAP'S CHILL</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>7. ALL FOR YOU</td>
<td>GILLES GUERIN</td>
</tr>
<tr>
<td>8. LET IT SHINE</td>
<td>GILLES GUERIN</td>
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Data for week of October 30, 2010  
For chart reprints call 646.654.4631  
Go to www.billboard.biz for complete chart data
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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Entertainment’s Commercial Music Group promotes John Jackson to VP of A&R and content development. He was senior director at Legacy Recordings.

PUBLISHING: Sony/ATV Music Publishing names Janice Brock director of artist relations for the company’s U.K. office and VP of international acquisitions. She was senior VP of U.K. operations.

DIGITAL: Social media technology company Culture Jam names Landon Sorgenstein director of digital marketing. He was manager of interactive marketing at AEG Live.

DISTRIBUTION: Disney Channels Worldwide names Sean Cocchia senior VP/GM of Radio Disney and David Cobbe VP of business planning and strategy for Disney Channels Worldwide. Cocchia was senior VP of business planning and development at Disney Channels Worldwide, and Cobbe was director of business planning and development.

RELATED FIELDS: Merchandising company Bravado appoints Tracy Nurse senior VP of international. She was senior VP of international marketing at Columbia/Epic Label Group. Jim L. Davis has announced the opening of a Nashville-based artist development, management and publishing company Davis Music Group. Davis will serve as president/CEO. Gator Michaels is named GM, and Ashley Jeannings and Haley Opheim will serve as management/marketing directors.

Edited by Mitchell Peters

GOOD WORKS

TRUE COLORS CAMPAIGN TO SUPPORT LGBT COMMUNITY

Cynthia Eubanks’ nonprofit True Colors Fund is asking the public to give a damn about supporting the lesbian, gay, bisexual, and transgender (LGBT) community.

In April, True Colors launched the Give a Damn Campaign, which in part encourages gays and lesbians “to reach out to the straight people in their life and let them know why it’s important to support equality,” executive director Gregory Lewis says. “We try to highlight the issues that are impacting the community across the board through this campaign, and then help people understand why it’s important to get involved.”

The campaign is based around the program’s website, WetGiveADamn.org, which takes the “complicated issues and hopefully makes it easier for people to understand,” Lewis says.

In early October, the campaign debuted a public service announcement on CNN’s “Larry King Live” that featured numerous celebrities—including Ricky Martin, Elton John, Idina Menzel, Rachel Harris and Wanda Sykes—speaking about hate crimes based on sexual orientation and gender identity.

On Nov. 4, in honor of National Runaway Prevention Month, the campaign will release another PSA that focuses on homeless LGBT youth. The announcement will feature such celebrities as baskets, Susan Sarandon, Pete Wentz and Rebecca Romijn. “It’s estimated that 20%-40% of the overall homeless youth population identifies as gay, lesbian, bisexual or transgender,” Lewis says.

—Mitchell Peters

Before its Sept. 29 show at the Prudential Center in Newark, N.J., Nickelback was surprised with a surprise of the three-time platinum certification of its 2005 album, "Dark Horse." From left: Linda Entertainment Group manager Bryan Coleman, Nickelback bassist Mike Kroeger, Nickelback president Jonas Ryckman, Nickelback drummer Daniel Adair, Roadrunner senior VP of A&R Ron Barman. Nickelback vocalist and guitarist Chad Kroeger and vocalist and guitarist Ryan Peake. PHOTO BY YOOL-OK

Music publisher BMI is recording its West Coast presence by appointing a Los Angeles team of new staffers. Pictured are BMI co-founder Allen Burdett; BMI senior director of BMI TV and BMI media John Anderson; BMI president/CEO Jody Williams; BMI senior VP of business development David Shrader. BMI hopes to expand its presence in the pop and urban markets in the same way it did with the world record market when it opened its Los Angeles office. PHOTO BY DON KENNEDY

www.americanradiohistory.com
ASCAP AWARDS

ASCAP held its 29th annual ASCAP Awards on Oct. 13 at the Governor Hotel in London. The gala dinner and awards presentation honored songwriters, composers and publishers of an SRS for Music—the United Kingdom’s Performing Rights Society—whose music received the most-performed works in the United Kingdom during 2009.

ABOVE: Comedian/actor Hugh Bonnyman, joining Alistair and Chris Martin, were named songwriters of the year and also received the song for the year honor for “Viva la Vida.” The group, which is a second set with producer Brian Eno, accepted its awards via a video message from inside the studio. Picture of the presentation is from left: ASCAP president/composer Paul Williams, Universal Music Publishing head of A&R/Caroline Ellis, ASCAP CEO Robert Katzenbach, who accepted the award on behalf of Coldplay and ASCAP CEO John LoPinto.

ABOVE LEFT: Host of former songwriter and ASCAP member of international Roger Greenway performed a medley of songs from his songbook of hits, including “Lover of the World” (“Semele’s Golden Hour of Life”) and “10,000 to the World to Sing.”

LEFT: Grammy Award-winning artist/producer Joe (left), who won an ASCAP song award for “When She Was” also performed during the show, the celebrates his ASCAP VP membership in the “Selena Quintanilla” (center) and together London managing director Tim Smith.

Universal Music Publishing was named publisher of the year for its most-performed songs: “Tennessee,” “Now, Some Sugar on That Sweet Scentress” and “Viva la Vida.” PRS for Music chairman Ellis Blackwell of ASCAP and ASCAP chairman and president Paul Williams (right) congratulate Universal Music Publishing Group president of Europe and the Americas Dan Rabin, who accepted the award for the company.

As part of ASCAP’s commitment to support emerging music creators, members of British pop band Scouting for Girls were honored with ASCAP’s College Award for their chart-topping second album “Everybody Wants,” of which Universal Music Publishing is the publisher. ASCAP special consultant for film and TV music Nancy Knutson presents composer Nick Hooper with his Film Award for “Harry Potter and the Half-Blood Prince.”


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Oct 28th, 10:45am
Speakers: Matthew Weiner, Creator
& David Carbonara, Composer
Moderator: Jennifer Harmon, ASCAP

Keynote Q&A
Oct 28th, 3:30pm
Dr. Luke in conversation with
ASCAP’s Randy Grimmett
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