BANDA EL RECODO
BEST BANDA ALBUM

ALEX CUBA
BEST NEW ARTIST

ELIDA REYNA Y AVANTE
BEST TEJANO ALBUM

SEBASTIAN Krys
BEST ENGINEERED ALBUM

LA ORIGINAL BANDA EL LIMON
BEST BANDA ALBUM

PACO LUGO
BEST REGIONAL MEXICAN SONG

VOZ VEIS
BEST LONGFORM MUSIC VIDEO

JOAO DONATO TRIO
BEST LATIN JAZZ ALBUM

SEBASTIAN KRYS
BEST ENGINEERED ALBUM

PACO LUGO
BEST REGIONAL MEXICAN SONG

LA ORIGINAL BANDA EL LIMON
BEST BANDA ALBUM
UPFRONT

5 READY, SET, SHOP
Merchants’ video focus could undermine strong release schedule on Black Friday.

7 Retail Track

8 6 Questions: David Vicelli, Legal Matters

FEATURES

COVER STORY

16 OUTSIDE THE BIG BOX
From its initial refusal to make videos to its unpopular war against Napster, Metallica has always played by its own rules. Now, with an indie-retail-only live album, the world’s premier metal band is at it again.

SOUND AND VISION
How do you get blase consumers to care about the audio quality of their earbuds? If you’re Jimmy Iovine and Dr. Dre’s Beats by Dre company, you hire a top-end designer, call your celebrity pals and sweat the sonic details.

MUSIC

23 JUST THE WAY HE IS
Charlie Wilson eyes the mainstream with new album.

24 Global Pulse

25 6 Questions, Danny Elfman

26 Reviews

28 Happening Now

IN EVERY ISSUE

30 Marketplace

31 Over The Counter

32 Market Watch

33 Charts

47 Executive Turntable, Good Works, Backbeat

ON THE COVER: Metallica's "S&M2" project, on which Syd Mead designed the masks and videos.
The issue referenced year-round by the most powerful people in the world of music.

Covering Artists, Albums, Touring, Publishing, Technology AND MORE

On Sale: Dec 11
Special Section Ad Close: Nov 24
Issue Ad Close: Dec 3

SPECIAL COLLECTOR'S ISSUE
On Newsstands For Two Weeks
EMUSIC LOSES THREE INDIE LABELS

Digital retailer eMusic removed repertoire from Domino, Merge and the Beggars Group of labels on Nov. 16 after they were unable to reach an agreement on licensing terms. The move came the same week that eMusic added about 250,000 tracks from Universal Music Group, the third major to reach a deal with eMusic. (EMI is the only holdout.) eMusic president/CEO Adam Klein said indies labels on eMusic won’t suffer in the wake of recent price changes, adding that some might even benefit.

WMG NET LOSS WIDENS IN Q4

Warner Music Group reported a net loss of $46 million in the fiscal fourth quarter ended Sept. 30, widening from a net loss of $10 million in the same period last year. Revenue during the quarter totaled $752 million, falling from $867 million a year earlier. WMG’s recorded-music business posted operating income of $2 million in the quarter, plunging from $49 million a year earlier, while its music publishing business posted operating income of $38 million, falling from $43 million.

PUBLICIST RONNI CHASEN DEAD

Publicist Ronni Chasen died Nov. 16 after being shot five times and crashing her car into a light pole in Beverly Hills, Calif. Earlier that night, Chasen had attended the premiere of “Burlesque” and the after-party with her client Diane Warren. A memorial was held by her sons, Michael and Jeffrey, in New York. Her music clients included Warren and composer Hans Zimmer.

UPFRONT

BY ED CHRISTIAN

Ready, Set, Shop

Merchants’ Video Focus Could Undermine Strong Release Schedule On Black Friday

A slate of new superstar releases has the recording industry hopeful for a robust Black Friday, even as physical retailers focus greater attention on DVD and videogame releases.

Highly anticipated Thanksgiving-week releases include Kanye West’s “My Beautiful Dark Twisted Fantasy,” Nicki Minaj’s “Pink Friday,” Ke$ha’s “Cannibal,” Ne-Yo’s “Libra Scale” and My Chemical Romance’s “Danger Days: The True Lives of the Fabulous Killjoys.” They will join a host of recently released titles that are also expected to continue doing brisk sales, including Rihanna’s “Loud,” Susan Boyle’s “The Gift,” Taylor Swift’s “Speak Now” and Cee-Lo Green’s “The Lady Killer.”

“The release schedule, which looked bad back in the summer, is pretty OK and it’s maybe better than last year,” Universal Music Group Distribution president/CEO Jim Urry says.

The head of sales at another label agrees: “There is a decent mood out there, certainly better than it was 90 days ago.”

Overall U.S. consumer sentiment appears to be somewhat better than last year, according to the results of a National Retail Federation survey that found that about 138 million consumers expect to shop during the Black Friday weekend, up slightly from 134 million who planned to last year.

But most retailers are focusing their promotional firepower for entertainment products on DVDs and videogames rather than music.

“Gaming is leading the pack this year, with video games and ‘Call of Duty,” Trans World VP of music and new media Ish Cuelas says. “Every year, video games gets more dominant, with movie vendors putting together aggressive pricing programs.”

An executive at another mass merchant says, “The video guys get aggressive every year to take advantage of Black Friday. The music guys do nothing. They just sit back and wait for the hammer to fall.”

Black Friday sales circulars reflect far more real estate dedicated to DVDs and videogames than music.


Target’s circular features only three titles, all priced at $6.50 and none of them released this year: Lady Antebellum’s self-titled album, Guns ‘N Roses “Greatest Hits” and Em- peror’s “Curtain Call.”

“That’s just silly,” says a senior executive at a rival retailer who doesn’t want to be quoted discussing pricing. “They don’t need to go that low. It’s not like the days when Circuit City was still around and they can every CD in the store at a $9.99 sale all day, back when most CDs carried a $14.99 cost.”

Among major retailers, music specialty retailer Hastings Entertainment will run the most extensive Black Friday advertising for music, touting in its circular a four-hour Black Friday morning sale featuring $18.99 list single CDs for $8.99 each (limit two per customer).

Hastings is also offering $3 off any CD priced at $10.99 or higher and a $9.99 price on Lil Wayne’s “I Am Not a Human Being,” Elton John and Leon Russell’s “The Union,” Ke$ha’s “Animal” and Rascal Flatts’ “Nothing Like This.”

Kid Cudi’s “Man on the Moon II: The Legend of Mr. Roger” and Linkin Park’s “A Thousand Suns.”

It has also added CDs, including Soundgarden’s “Badmotorfinger” and Rush’s “2112,” for $4.99 and others by Janis Joplin, Willie Nelson and Johnny Cash for $2.99.

Meanwhile, the Nov. 4 release of Microsoft’s Kinect has sparked renewed interest in videogames (see story, page 10). Despite Kinect’s arrival, Newbury Comics CEO Mike Dreese argues that there aren’t any compelling game titles this year because of an abundance of supply.

Dreese downplays the importance of Black Friday, saying that his chain’s sales are typically only 30% greater than an average Saturday. He adds that in 2009, Newbury generated more daily sales on 12 different days between Thanksgiving and Christmas than it did on Black Friday.

Nielsen SoundScan data appears to bear out Dreese’s observation. In 2009, Thanksgiving week was only the fifth-largest sales week for music, with U.S. unit sales of 10.7 million.

MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to mobile.billboard.biz.
The Measure of a Band

With Internet rivals like Vevo and MySpace nipping at its heels, MTV is going on the offensive to boost its online presence.

In its new version of the December launch of the Music Meter, a "buzz box" of acts that are generating the most online attention on any given day.

The Music Meter will form the basis of a new website that MTV plans to launch in early 2011 and is the first of several music-related applications that it plans to roll out in the next year, according to MTV executive VP of digital media Dermot McCormack.

Some will be stand-alone apps that serve a specific function, while others will work in tandem with third-party services, McCormack says, declining to provide further details.

Using technology from music start-up the Echo Nest, the Music Meter will track the number of Twitter messages, Facebook friends and likes, YouTube streams, blog posts and other social media indicators and rank those artists getting the biggest spike each day, according to MTV's senior VP of digital media and commerce John Schreiber.

The purpose is to reinforce the idea that MTV is "a place to discover the new music by focusing on more than just artists who are already popular," McCormack says.

"We wanted a daily list of artists you may not have heard of, but who you should know about and who you're going to hear about," he says. "How do you curate content in a world where everybody talks to each other? You curate the conversation."

Each clickable entry in the Music Meter's buzz index will open an "artist card" that provides biographical information, news and Twitter feeds, the ability to stream the artist's music from partner Rhapsody, music videos from MTV, and any other content MTV owns or is publicly available online.

The Music Meter will emerge next month in beta form as a stand-alone website (mtvmusicmeter.com) and will gradually appear on other MTV partner sites. The plan is to make the service available as an open API (application program interface) to anyone who wants it, free of charge, supported by advertising.

"We want this to be open syndication," McCormack says. "It's not about walled gardens any more. It's about what's happening on the wider Web.

Users will be able to create Music Meter buzz indices based on a specific genre or their own tastes. MTV plans to launch a Music Meter smartphone application by the end of the year for the iPhone and Android platforms.

The Music Meter is MTV's first new digital product under McCormack's purview. The former Cablevision executive, who joined MTV in 2008 and has been executive VP of digital media since 2009, is taking a multiscreen approach to extending the MTV brand.

The pending launch of the Music Meter follows MySpace's unveiling in October of an extensive redesign aimed at establishing itself as a youth-oriented destination for online music and entertainment, taking direct aim at MTV.

Vevo, meanwhile, is establishing itself as the de facto online network for music videos, with MTV and Vevo engaging in a monthly battle over laying claim to being the top U.S. music website, using unique visitor stats from comScore as ammunition.

The Music Meter "complements the direction we want to go, which is to put great music products out there," McCormack says. "The world needs a new MTV, and we want to be that MTV again."

Jazmine Sullivan, Lea Michele To Be Honored at Billboard's Women in Music Event

Grammy Award-nominated R&B singer/songwriter Jazmine Sullivan will receive the Rising Star Award and "Glee" star Lea Michele will receive the Triple Threat Award at the 2011 Billboard Women in Music Event, presented by Steve Madden, on Dec. 2 in New York.

Both artists will be honored alongside Black Eyed Peas vocalist and six-time Grammy-winning artist Fergie, who is being honored with Billboard's Woman of the Year Award.

The Rising Star Award is given to an artist who has achieved success and demonstrated vast potential in the early stages of her career. Sullivan's "Need U Bad," the first single from her 2008 debut album, "Fearless," (J Records), spent four weeks atop Billboard's Hot R&B/Hip-Hop Songs chart. She also has had top 10 hits on the tally with the singles "Bust Your Windows," "Lions, Tigers & Bears" and "Holding You Down (Goin' in Circles)," the lead single from her forthcoming album, "Love Me Back."

"Fearless" debuted at No. 1 on the R&B/Hip-Hop Songs chart for the week of Oct. 11, 2008, and remained on the list for 66 weeks. The album has sold 571,000 units in the United States, according to Nielsen SoundScan, and it tied the singer seven Grammy nominations in two years' time, including best female R&B vocal performance (for "Need U Bad)," best contemporary R&B album and best new artist.

"Jazmine Sullivan is more than just her excellent and ever-growing catalog of R&B hits, " Billboard editorial director Bill Werde says. "She brings incredible soul and feeling to her music. She came out of the gate with a debut album that merited critical acclaim and mass appeal, and her second album shows her range and her staying power. We can expect to hear a lot more from this rising star."

Lea Michele, the 24-year-old Broadway ingenue-turned-breakout star of Fox's "Glee," has played a key role in the show's emergence as a pop-cultural phenomenon. Her work has earned her Golden Globe and Emmy Award nominations for best actress in a musical or comedy series and best actress in a comedy series, respectively. The show also won best musical or comedy TV series at the Golden Globes. The music of "Glee" has been just as successful as the TV show, and in no small part because of Michele, who sings on seven of the cast's top 10-selling songs—including one of her personal favorites, a cover of Barbra Streisand's "Don't Rain on My Parade."

In October, the "Glee" cast broke the Beatles' "Billboard" Hot 100 record for most appearances among non-solo acts in the chart's 52-year-history, with 75 entries over the Fab Four's 71. The cast's tally of Hot 100 hits now stands at 89.

"Billboard created the Triple Threat Award this year to recognize the incredible contributions that Lea Michele has made to music as a star on "Glee," " Werde says. "'Glee' has rewritten the Billboard charts this year and Lea has been one of the driving stars of that success --- Phenomena aren't always backed by true talent, but in this case, it's clear that Lea has what it takes as a singer, a dancer and an actor to be a star for years to come."

Billboard's Women in Music event celebrates the talented women in the music business and is held in conjunction with the magazine's Women in Music Power Players issue, which recognizes the music industry's top female executives.
When Island Def Jam was studying "Bon Jovi's Greatest Hits: The Ultimate Collection" for the market, executives at the label said they knew they had to take a different approach. Since greatest-hits packages don't sell like they once did, "we treated this as a full-front line release as opposed to a catalog piece," Island president Steve Bartels says.

As a result, the label aggressively used new-media platforms like Facebook and Vevo to showcase Bon Jovi online. It booked the band on NBC's "Today," ABC's "Private Sessions," the American Music Awards and "The Ellen DeGeneres Show." It cut a licensing deal to make Bon Jovi one of the featured acts of MTV Harmonic's "Rock Bund 3." It even provided Sony Electronics with a 3-D version of the video for "What Do You Got," which the company was using to show off the company's new 3-D TVs.

The result: Bon Jovi's "Greatest Hits" generated first-quarter U.S. sales of 88,000 units in the week ended Nov. 14, exceeding the first-week sales of the band's 1994 hits collection, "Cross Road," which sold 84,000 units in its debut week, according to Nielsen SoundScan. A flurry of high-profile hit collections are being released in the fourth quarter by Jay-Z, Tim McGraw, Pink, Dixie Chicks, Billy Joel, Alan Jackson, Poi son and other acts.

Superstar hits collections used to be the closest thing the recording industry had to a sure bet. But in a market where consumers get their music from focused digital retailers or illegal file-sharing networks, selling hit compilations requires a more concerted marketing effort than ever before. And they still matter: While they don't sell as much as they used to, they remain an important sales generator, especially at a time when big-box retailers continue to reduce the amount of floor space they devote to music.

In the '90s, superstar hits albums could come out and sell 1 million units within a year, label sales executives say. Now, it could take a few years to reach that mark. For example, Pearl Jam's 2004 double-disc best-of collection, "rearviewmirror," didn't reach U.S. sales of 1 million units until Christmas week of last year, according to SoundScan.

"T'was a great time when big-box retailers continued to reduce the amount of floor space they devoted to music," said one hit compilation executive. "But in today's market, they still matter, even if they don't sell like they once did.

"Greatest Hits" don't work to the extent that they did in the past, but with the right value proposition and the right content, they still work," says one senior distribution executive. The key is to come up with the right product offering for each consumer, building super-deluxe, deluxe and streamlined versions.

For the Bon Jovi hits package, which spans the band's entire career, in the market is offering a two-CD, 28-track deluxe version with four new songs that carries $19.98 list. Also available is a standard 16-track package with two new songs that lists for $13.98.

For the digital release, the standard edition of "Greatest Hits" is selling for $9.99 at iTunes. The online retailer is also carrying the album in the deluxe iTunes LP format, which comes with such additional material as an interview with the band and other visual content. The iTunes LP format is available for $15.99.

For Jay-Z's "The Hits Collection," the artist's first best-of compilation, Island produced a variety of editions, including a standard CD for $13.98 list; a deluxe version with five additional tracks on a bonus disc and a 32-page photo-lined hardbound book, retailing for $19.98, and a $59.98 collector's edition with a coffee table book containing 100 pages of photos.

We are very aware that the consumer can make their own greatest-hits compilation every day," Island Def Jam senior VP of sales Jim Roppo says. "So we tried to build value and uniqueness into the package to stimulate the core fan and attract newcomers to the artists. It's important to serve both ends, to have an introductory product for the casual fan and then the more elaborate package for the devoted fan."
At a time when large booking agencies continue to snap up smaller rivals, David “Boche” Viecelli’s Chicago-based Billions Corp. has maintained a fiercely independent presence in the touring market.

Billions is one of the most prominent boutique booking firms in the United States, representing a roster of more than 200 acts, including Arcade Fire, Nick Cave & the Bad Seeds, Sufjan Stevens, Vampire Weekend, Silversun Pickups and the Swell Season.

Viecelli has expanded Billions’ footprint by merging with other boutique agencies, such as Los Angeles-based agent/manager Ben Dickey’s Constant Artists Touring in September and agent Trey Many’s Seattle-based Aero Booking in 2008. In an interview with Billboard, Viecelli talks about operating as a boutique agency in a consolidating market.

1. In recent years, some independent booking firms have either expanded or consolidated with larger agencies. How has this affected your company? It really doesn’t make much difference. By and large, talking about the bulk of the clients we might be interested in, we don’t think that size is an attribute that appeals to them, nor should it be. That was always the argument for people who wanted to go the safest, biggest route—the people who would consider being represented by William Morris or Creative Artists Agency. They argued that they have so much clout in the industry. It’s not really true. They, like any other agency, are probably good for certain kinds of artists and not for other kinds. The same thing is true of us.

2. It’s been a challenging year for the touring industry. How have your clients fared? Vampire Weekend did really well. Mumford & Sons continued to sell out everything really quickly. The most pronounced pattern that I noticed was that a lot of things were selling last, as though people were holding onto their money longer, hedging their bets and not making their decisions, figuring maybe they’d be in a different financial decision in two months’ time than they were then. And if tickets were still available, they’d decide then if they could afford them or not. So we saw a lot of shows become nail-bitters that we never expected. But most of them came home in the last week.

3. Was the merger with Constant Artists Touring a deliberate move to expand into Los Angeles?

4. So it’s more about hiring a quality agent than expanding into a new market? Have I ever seriously looked at opening a New York office for Billions? No. If there were a New York-based agent that suddenly wanted to be part of the company, then I guess, yeah. But we wouldn’t say, “You have to move somewhere.” The fact of the matter is that we could be running this company from Little Rock, Ark. It might increase our travel budget a bit, but you don’t need to be buying high-priced real estate in major markets to look good to potential clients, or to be able to do your job, because we are doing it all online.

5. Do you have any immediate plans to recruit other agents? It’s possible. There are fewer and fewer agents out there that I can imagine being at home here. Most of the agents that I think are quality, experienced agents who have an approach like ours are either doing fine with their own thing or are established at other large agencies. There aren’t a lot of free-floating agents out there who are going to make that kind of sense for us.

6. How large an agency would you like Billions to become? There’s no five- or 10-year plan. I don’t value size in any particular way. I like to make money, but it’s never been the guiding principle of this agency. At any given time, you can go out there and find the 10 new bands nobody’s ever heard of who got good reviews on Pitchfork this week that eight other agents are chasing like crazy, even though they’ve never seen them. We’ll occasionally be in that mix, but not very often. It’s not like digging your hands into the big grab bag of bands and hoping that one of 30 hit and justify the energy you put into the rest. We like to have long-term relationships with people.

Full-court press: MP3Tunes founder MICHAEL ROBERTSON
CONGRATULATIONS

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THIS IS YOUR YEAR

CMA MALE VOCALIST OF THE YEAR
MUSICAL EVENT OF THE YEAR
Everybody Dance Now

Can New Dance-Oriented Titles Reverse Declining Fortunes Of Music Videogames?

Viacom’s plans to sell MTV’s Harmonix division, the developer of “Rock Band” and a persistent drag on the company’s earnings, leaves the music videogame market heading into the holiday shopping season on a decidedly mixed note.

But with the rollout of new motion-based game controllers for the Microsoft Xbox 360 and Sony PlayStation3, the music and videogame industries are turning to dance games to kickstart the beleaguered music videogame business.

No fewer than five dance-based games will be vying for a spot on holiday gift lists this year, all incorporating Microsoft’s Kinect motion-based game controller, Sony’s motion-based Move system or Nintendo’s pioneering Wii controller. They are MTVHarmonix’s “Dance Central” and Konami’s “Dance Masters” for the Kinect, Sony Computer Entertainment America’s “SingStar Dance” for the Move, Ubisoft’s “Just Dance 2” for the Wii and Ubisoft’s “Michael Jackson: The Experience,” coming out Nov. 23 for the Wii and next year for the Kinect and the Move.

Is this new group of dance games just more waffish thinking from two industries desperate for a new fad to profit from? Or is it simply a good idea whose time has finally come?

The answers to these questions will be determined by the initial appeal of motion-based controllers, which Nintendo pioneered in 2006 with the launch of its Wii game system. This year, Microsoft and Sony have launched motion-based controllers of their own.

Microsoft’s Kinect for the Xbox 360 is a $150 camera-based motion detection system that translates users’ gestures into game actions—essentially turning gamers’ bodies into controllers. Meanwhile, Sony’s $100 Move system for the PlayStation3 resembles the Wii, with a handheld controller and a sensor that tracks its movements.

Analysts expect the Kinect and the Move to be big sellers this holiday season, predicting 10%-20% of existing console owners will buy either a Kinect or Move device. Based on preorder demand, Microsoft raised its worldwide Kinect sales projections for the year to 5 million units from 3 million and recently announced it sold 1 million units in the first 10 days.

Many other dance games will likely enjoy modest success somewhere within this spectrum. “Just Dance 2” is Ubisoft’s follow-up to hit title “Just Dance,” which has sold 4 million units in the United States since its debut in November 2009, according to NPD Group. The success of that game helped Ubisoft land the rights to “Michael Jackson: The Experience,” which probably won’t see much action until the more feature-laden Kinect version comes out next year. Meanwhile, sales of “SingStar Dance” should benefit from the prior success of the “SingStar” karaoke series.

But even if all of these titles manage to generate strong sales this year, repeating that feat year after year will be a challenge. Guitar-based music videogames like the first “Rock Band” and “Guitar Hero III” rocketed the music game category to a whopping $1.4 billion in worldwide sales in 2008, according to Wedbush Morgan Securities analyst Michael Pachter. But sales plunged 38% to $875 million in 2009 and are projected to fall another 50% this year to less than $500 million.

One advantage that dance-oriented games have over their guitar-based predecessors is that they don’t require special equipment beyond the Kinect or Move controllers. What’s more, they’re opening the music game category to new fans who weren’t interested in either the music or the complicated controllers that came with “Guitar Hero” or “DJ Hero.”

Meanwhile, dance games provide new sales opportunities with music than didn’t fit the parameters of previous music videogames. These titles can accommodate pop, rock, hip-hop and even country songs.

But by now, labels and music publishers have wisely saddled down their expectations from the hype that surrounded the music videogame market a few years ago. The new opportunities for consumer interaction may lead to an early spike in dance game sales, but as the experience of guitar-based games has shown, maintaining that same sense of wonder through successive editions will be tough.

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Festive Aire

Mannheim Steamroller Heads Out On 25th Annual Christmas Tour

It’s not exactly a surprise to learn that Mannheim Steamroller founder Chip Davis has always been a Christmas kind of guy. Davis grew up in Sylvania, Ohio, where his mother was the church organist and his father the choir director. “I was way into the Christmas spirit,” says Davis, calling from snowy Greeley, Colo., where Mannheim Steamroller rolled out its 25th annual Christmas tour on Oct. 10.

Tapping into the Christmas spirit has filled a lot of stockings for Davis and his holiday music franchise. For the second consecutive year, Mannheim Steamroller will field two Christmas touring units on the road. A third unit will return to Florida’s Orlando Universal for December in three performances of a show that centers on Dr. Seuss. “How the Grinch Stole Christmas” was the franchise’s way to make its debut in the Macy’s Thanksgiving Day Parade in New York.

Booked by William Morris Endeavor’s Clint Mitchell, the two touring units will play a combined total of 94 dates. The 40 dates that Mannheim Steamroller reported to Billboard Boxscore in 2009 grossed $4.6 million and sold 85,023 tickets. WMF has been the agent for Davis, a former jingle writer, since he wrote the music for the C.W. McCall hit “Convoy,” which topped the Billboard Hot 100 in 1976. (Davis confirms he did indeed get a piece of the 1978 Sam Peckinpah film of the same name.)

Through the years, Davis remained based in Omaha, Neb., where he founded Mannheim Steamroller in 1974, debuted the first “Fresh Aire” album on its own American Gramophone label and launched the act’s first Christmas tour 25 years ago. His music, which blends orchestral-like, synth-heavy arrangements with rock instrumentation, began to take off in the early ’80s when Davis first thought of doing an album of holiday songs. “In 1984 we decided to do the Christmas record, even though all the retailers said, ‘Hey, Chip, if you do a Christmas album, everybody’s going to think you’re out of ideas. That’s the kiss of death,’” Davis recalls. “If someone says ‘Don’t do that,’ I have to find out myself. I guess it worked out OK, because I think we’re at 30 million copies now.” (The outfit’s catalog has in fact sold 21 million copies since the start of the SoundScan era in 1991.)

The Mannheim Steamroller Christmas tour has earned a prominent place in the highly competitive holiday-themed touring market, alongside such sturdy competitors as Trans-Siberian Orchestra and the Radio City Christmas Spectacular.

After doing strong business in arenas for many years, Davis says things back to the arena last year with two units.

“We had been out with an 11-truck, two-bus, two-airplane show,” Davis says. “I decided I wanted to get back to doing it real intimate, and our fans were clamoring for it. I hit it dead on, because once you cross that line you know that I couldn’t have liked the idea of being out there with 11 trucks and two buses.”

Most of the original band is still intact in one unit, and “a lot of the second band are students of the original band,” says Davis. “They’re all hand-picked musicians.”

Neck surgery two years ago has limited Davis’ ability to play the drums, though he does show up for promotional opportunities in about 30 cities, and his presence is felt at all of them, sometimes through a brief filmed introduction.

“We built a set that looks like a living room, with a fireplace and a Christmas tree,” Davis says. “I walk out and talk about the neck surgery and say, ‘I’m sorry I can’t be there tonight, but ladies and gentlemen, please welcome… Mannheim Steamroller.’”

Magic Arts & Entertainment has co-produced the tours since 2008 with Davis, who retains ownership of “the whole dang deal,” he says. While the tour charged ticket prices of $75-$125 when it played arenas, it charges $37-$57 for the theater tour, which would put it on the lower end of holiday-themed touring market.

“It’s priced where people are comfortable paying that kind of money,” Magic president Lee Marshall says. “We’re playing majors, also a lot of secondary and tertiary markets, and you can’t get $75 in Charleston, W.Va., or Montgomery, Ala. The wild thing is that we’ve been playing markets that have never had Mannheim Steamroller before and we sell out. We opened last week in Kearney, Neb., and sold out one show on $50 in advertising and added a second. We wound up grossing about $360,000 for two shows in Kearney, and most tours don’t even stop there.”

Asked about the enduring popularity of the tour, Davis has a simple answer. “We’ve become an American Christmas tradition,” he says. “Mannheim comes downtown at Christmasmatitis, that’s what you do.”

On The Road

RAY WADDELL

For 24/7 touring news and analysis, see billboard.biz/touring.
The producers of the 2010 Latin Grammy Awards turned a field of nominees short on star power into one of the most balanced and enjoyable Latin Grammy telecasts in recent memory.

With the help of Billboard's Latin Digital Songs chart, which launched earlier this year, it's now easier to measure sales gains sparked by specific performances. The results are ironic, but not entirely surprising: Acts that were passed over at nomination time accounted for some of the biggest sales gains.

Enrique Iglesias, who snagged a nomination for song of the year (he lost), enjoyed the most impressive post-show sales jump on the Latin Digital Songs chart. His performance of his new single, "No Me Digan Que No," catapulted the track to No. 16 on the Latin Digital Songs chart, as sales topped 2,000 units, skyrocketing 776% from the prior week, according to Nielsen SoundScan.

Prince Royce's "Stand by Me," which he performed on the show with Ben E. King, jumped 17-6 on the chart, with sales of nearly 4,000, surging 828% from the previous week. Chino y Nacho's track "Nita Bonita" went 18-11 on the chart, on sales of slightly more than 3,000 (up 67%). Other performers included Jenni Rivera, whose new single "El" debuted at No. 22 on sales of nearly 2,000, according to SoundScan, and Pedro Fernandez, whose "Amarte la Antigua" (winner of Best Regional Mexican Song) re-entered the chart at No. 31 as sales more than doubled to top 1,000. And sales for two tracks by triple-winner Camila doubled, while a third single, "Besame," entered the chart at No. 25, as sales climbed 296%.

Juan Luis Guerra, who performed "Lola's Mambo" with Chris Botti, also notched digital song sales gains, albeit relatively modest ones. His "Bachata en Fukuoka" re-entered the Latin Digital Songs chart at No. 37, as sales jumped 66% to 1,000, according to SoundScan. Curiously, "Lola's Mambo" didn't chart.

But Guerra advanced sharply on Top Latin Albums after his "A Son de Guerra" won album of the year. The title jumped 20-10 on the chart, on a 70% jump in sales. The biggest gainer on Top Latin Albums was Marc Anthony's "Teconos," which went 11-5, selling about 3,000 copies, up 86% from the prior week, thanks to Anthony's performance with Jose Luis Perales. But the nominating committees ignored Anthony in the main categories of album, record and song of the year, garnering a single nod for best male pop vocal album.

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Latin Notas

Leila Cobo

Thalia, who's the face of a series of products, including beauty line Carol's Daughter and a Kenmore eyeliner wear. Thalia, of course, is herself part of a power couple: She's married to music executive Tommy Mottola.

Design duo: Marc Anthony and Jennifer Lopez

En Breve

MP Records Founder Tony Moreno Dies

Tony Moreno, the veteran label executive who founded MP Records and worked with some of the biggest names in tropical music, died of liver cancer Nov. 14 at the University of Miami Hospital in Miami. He was 66. Throughout his more than four decades in the music industry, Moreno became a defining figure in tropical music.

A big man with a booming voice and a hearty laugh, he worked closely with a wide range of artists, from Venezuela's Oscar D'Leon and Jose Luis "El Puma" Rodriguez to Puerto Rico's Eddie Santiago and Tito Rojas.

"He was a visionary within tropical music," Universal Music Publishing Group Latin America senior VP Eddie Fernandez says. "He discovered and developed great salsa acts with his tireless passion for the genre. Without a doubt, we need more like him."

Born in Cuba, Moreno moved to the United States in 1958 and began working at indie Velvet Records when he was 22. He moved up the ranks and later headed indie labels TH Records and Sonotone Records before starting his own record company, MP (Musical Productions), in 1987 in Miami. With salsa and merengue on the upswing in the early '90s, MP became an important independent label whose roster included Santiago, Rojas, Tito Gomez, Anthony Cruz and Puerto Rican Power.

In the late 2000s, Moreno sold his company to another indie, J&N Records, and stayed at the Miami-based company as VP.

"He was like a brother to me," says J&N owner Juan Hidalgo, who notes that the MP album catalog comprised more than 30 acts and 200-plus titles. "He was truly a great influence on the music."

Most important, Hidalgo says, echoing what many in the industry have said, "he was really a great human being. An honest guy, sincere, a good friend."

Moreno is survived by his wife, Julia, and his four children with his first wife, Melba, including singer/songwriter Jorge Moreno.

—Leila Cobo

TWO OF US
Jennifer Lopez, Marc Anthony Partner With Kohl's

Since their much-publicized 2004 wedding, Jennifer Lopez and Marc Anthony have been one of popular music’s most prominent power couples. Now, the two artists are applying their combined star power to the launch of his-and-hers contemporary “lifestyle brands” for department store Kohl’s.

The Lopez and Anthony brands will initially launch women’s and men’s apparel and accessories and may expand into other products. MESH, a division of LF USA and a partnership between LF USA and Star Branding, will sublicense the two brands exclusively to Kohl’s. Star Branding is owned by Tommy Hilfiger and other partners.

The products will be available in Kohl’s stores nationwide and online beginning in the fall of 2011.

The move marks the first time in recent memory that a celebrity couple will be designing for one brand. It also illustrates how married celebrities with disparate fan bases can work together to boost each other’s standing.

In the Latin music world, no one has done this as emphatically as Lopez and Anthony. The couple, who recorded together even before their marriage, have also toured together and collaborated on the 2006 film “El Cantante,” the biopic of singer Hector Lavoe starring Anthony and Lopez. Lopez also co-produced the movie.

“We looked at the awareness that’s out there for both of them and it’s at a very high level,” Kohl’s senior executive VP Don Brennan says. “They’re both incredibly influential in the entertainment industry and they’re style icons. That’s what really builds credibility.”

Kohl’s has already targeted Hispanic consumers with a clothing, accessories, fragrance and bedding line by TV host Daisy Fuentes. But as a film star and an incoming judge on “American Idol,” Lopez brings a far broader appeal that covers both Latin and mainstream buyers. Lopez also has a successful history with clothing and lifestyle branding, beginning with the launch of her JLO by Jennifer Lopez line in 2001. Her last clothing venture was urban streetwear line Sweetface, which she discontinued in 2009. The Kohl’s line will be the first time Anthony has put his name on a clothing or lifestyle brand.

With few exceptions, Latin celebrities haven’t done been the face of mass-distributed clothing or accessory brands. Those currently in place include reggaeton star Daddy Yankee, who has a men’s and women’s fragrance line, and pop star/actress Thalia, who’s the face of a series of products, including beauty line Carol’s Daughter and a Kenmore eyeliner wear. Thalia, of course, is herself part of a power couple: She’s married to music executive Tommy Mottola.

—Leila Cobo
AMERICA THE BEAUTIFUL

European Indie PIAS Targets U.S. Acts, Larger U.S. Presence

LONDON—One of Europe's biggest independent music companies is targeting both U.S. acts and the U.S. market as it looks for ways to grow its business. PIAS Entertainment Group handles European releases in various territories for labels like Sub Pop, Victory and Epitaph. But now the Brussels-based distributor and label group is ramping up its Global Project Management artist services unit to coordinate Europe-wide campaigns, targeting independent U.S. acts seeking a Pan-European release, according to London/Brussels-based managing director of group repertoire Edwin Schroter. The company's first Pan-European U.S. signing is indie rock duo Matt & Kim. Signed to Fat Cat in the United States, PIAS will release Matt & Kim's third album, "Sidewalks," digitally in Europe in December. (A CD release will follow in early 2011.) "People might look at the sales base in Europe and say that doesn't really work," Schroter says. "But I've seen them live in Spain, Belgium and the U.K., and they play to big audiences." Schroter says PIAS's network of local offices and long experience with comprehensive service deals give it an edge over major labels' international structure that needs to push releases down to local territories. "For all the acts that come out of majors that want to work with us, that's the last thing they want," Schroter adds. One of those acts was multinational rock band Placebo, which left EMI and signed a Pan-European service deal with PIAS for its 2009 album, "Battle for the Sun." The release spent two weeks at No. 1 on Billboard's European Albums chart. "It was certainly better than working with a major," says Dave McLean, Placebo's co-manager at London/Bangkok-based Riverman Music Group. "You're getting signed by people who are interested in the record, not just signing to one big company which then throws the record out to all its affiliates." But major labels now have similar artist services divisions. Michael Roe, VP of EMI Label Services Europe, which will handle the global release of Motorhead's "The World Is Yours" in January, says he's never encountered "any animosity toward working with a major." Artists and labels, Roe adds, "sense we've got some leverage in the marketplace, and they want to be aligned to a major." PIAS's own ambitions extend beyond Europe. It recently opened offices in Los Angeles and Schroter is seeking U.S. partners to provide artist services ahead of a formal launch of PIAS America at South by Southwest in March 2011. PIAS usually licenses its European repertoire to American labels for the U.S. market. But it releases some albums through U.S. distribution partner Fontana and also plans to sign direct deals with American acts. Its most recent Fontana-distributed release was Morcheeba's 2010 album "Blood Like Lemonade," which has sold 8,000 units, according to Nielsen SoundScan. Schroter says PIAS America needs "one or two successes under its belt with U.S. acts" to make its mark in the world's largest music market. "You don't need a big U.S. success to really break an artist globally," he says.

Russian Recordable-Media Tax Sparks New Collecting Society Row

MOSCOW—Russian rights-holders remain hopeful that a new tax on recordable media will provide a much-needed revenue boost, despite concerns about the government's chosen collecting society. Manufacturers or importers of recordable media and associated hardware—including blank CDs and DVDs, DVD and CD players, MP3 players and mobile phones—are required to pay a 1% tax on the retail price of their products. Songwriters and composers will receive 40% of the tax revenue, with recording artists and labels each receiving 30%. Rosokhrankultura, a government agency in charge of protecting Russia's cultural heritage, selected new collecting society RSP as the sole accredited agency for the levy on Oct. 27, ahead of the more established ROSP, which is allied with performance rights society ROSP. RSP says it has already begun collecting the levy, despite the threat of legal action from ROSP, which claims the government breached proper procedure during the accreditation process and that RSP is too inexperienced for the job. RSP executive director Alexander Sukhotin dismisses such claims and says his society was given the job "because we are supported by various groups of rights-holders." RSP has deals with leading local labels SBA/Gala, Nikitin and Sosyaz and claims to have agreements with many others. Label and publishing executives also note that similar threats of legal action from ROPIU and another collecting society, RFA, over the government's appointment of VOIS to collect neighboring rights royalties (Billboard, Sep. 19, 2009) ultimately came to nothing. "What kind of experience do you need here?" says Maxim Dmitriyev, general director of Moscow-based First Music Publishing. Warner/Chappell's representative in Russia. "All you need to know is where to collect money and to whom to distribute it." Dmitriyev also says the society's cooperation agreement with VOIS will make up for any lack of experience, as RSP will be able to use the same rights-holders' data base, which will facilitate the collection process. International labels are less sure. Universal Music Russia general director Dmitry Konnov has yet to cut a deal with VOIS for the collection of neighboring rights royalties and fears a similarity experience this time around, as labels must be members of RSP to be eligible for royalties from the new levy. Others are concerned over how the money will be shared. RSP's Sukhotin says royalties will be distributed to songwriters, composers, performers and labels according to market share, but such data isn't widely available in Russia. Russian rights-holders could certainly use the money. According to IFPI, sales of recorded music slumped to $120.1 million in 2009, down from $172.6 million in 2008. With the Russian audio/video equipment market worth $4 billion in 2009, according to market researcher Discovery Research Group, the levy could provide quite a windfall. RSP estimates collections could eventually total $100 million—$150 million annually—although Sukhotin expects 2011 collections to bring in only 20%-30% of that estimated range. Consumer electronics makers say they will comply with the new regulations, although Russian consumer electronics association RACI's organizers acknowledged that the list of taxable items includes products that aren't used for home copying, such as digital cameras and landline phones. RATEK says its members are likely to pass on the cost to consumers. In the meantime, some music industry executives say they're skeptical about ever getting a fair share of the tax revenue. "We're not sure we have expectations," Universal Music's Konnov says. "But in Russia, actual results are often different from what is planned."
**Fee Fighters**

New Australian Ticketers Promise Lower Surcharges

Brisbane, Australia—Australia’s touring industry is hoping the arrival of two new ticketing companies will help boost the live industry Down Under—but executives warn that the newcomers won’t have an easy ride.

Media giant News Corp. launched FoxTix in October through its Australian subsidiary News Ltd., pledging to lower ticket surcharges and boost marketing opportunities for the events it sells. The launch came hot on the heels of the September debut of U.S. Internet ticketing firm ShowClix, which has partnered with Australian firm GreenTix in a bid to muscle in on Australia’s festival market.

But to succeed, the new arrivals will have to take on the market’s established players, Ticketmaster and Ticketek, which each control 35%-40% of the market, according to live industry sources—a market share that’s protected by exclusive ticketing deals with most major venues.

“They’ll pick up a few events,” says veteran promoter Michael Chugg, chairman of Chugg Entertainment, who says he welcomes the prospect of greater competition in the ticketing market. “But no one is going to impact the concert market unless they can break down the contracted venues.”

That’s precisely what FoxTix intends to do, according to News Ltd. chairman/CEO John Hartigan, who pledges to break up the market’s “cozy duopoly.”

So far, News Ltd.’s Moshtix ticketing operation has only captured an estimated 5%-7% of the market. But parent News Corp. certainly has deep enough pockets to compete for exclusive deals. Under such agreements, ticketing companies typically pay hundreds of thousands of dollars upfront for a three- to five-year contract, amortizing that fee during the length of the contract, industry sources say.

FoxTix will target higher-profile events in the music, arts and “experience” sectors and leverage the promotional and marketing power of News Ltd.’s newspaper portfolio and the News Corp.-owned Myspace platform.

Adam McArthur, GM of both FoxTix and Moshtix, says change won’t come overnight but adds, “The industry has been crying out for competition.”

One area he’s targeting is ticket surcharges, which have spiralled in recent years. Tickets for some shows on Leonard Cohen’s November tour carried fees as high as $17.40 Australian ($11.08), while some ticket prices for U2’s December dates will include $19.30 Australian ($12.99) in charges. McArthur says his companies will scale back such charges by 70%-80%. If successful Down Under, News Corp. will roll out the company internationally.

ShowClix also pledges to cut surcharges and claims to have pulled in more than $7 million Australian ($4.6.9 million) of revenue in its first week of operation, selling tickets for events like the Meredith Music Festival and Chugg’s traveling Laneway Festival. GreenTix founding director Doug Meckler says ShowClix’s technology will give it an advantage over its peers, allowing it to process more ticket purchases than smaller operators.

Executives at Ticketek declined to comment on their plans, but Ticketmaster Australasia CEO Chris Forbes says he isn’t concerned by the entry of new rivals, saying that Ticketmaster will be able to use its international strengths to prevail in the local market.

With another 20-30 smaller local operators also active in the market, Joe Segredo, director of Sydney-based promoter/hooking agency International Music Concepts, warns that the influx of new competitors will confuse consumers.

But others hope the new arrivals will help kick-start an Aussie concert business that, while generating $1.68 billion Australian ($1.06 billion) in 2009, according to Live Performance Australia, has shown signs of saturation of late (Billboard, Nov. 27).

Bringing down surcharges should fill more seats, according to Steve Roman, GM of the Sydney Entertainment Centre, which has an arrangement with Ticketmaster.

“I’m a big believer in a strong competitive environment,” Roman says. “It’s a win-win for business and consumers.”

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**Northwest Orient**

Portland, Ore., Grocery Chain Exposes Shoppers To Regional Artists

Of all the go-to-outlets to hear new music, the neighborhood grocery store probably isn’t high on many people’s lists. Smaller co-ops tend to rely on the radio or employee iPods, whereas larger chains pipe in soft rock and pop hits via Muzak for shoppers to hear as they make their way through the bread and dairy aisles.

But a recently launched program at grocery chain New Seasons Market of Portland, Ore., is banking on the notion that customers actually pay attention to background music—and might see their next trip to buy milk as an opportunity to discover new artists. (New Seasons isn’t the first market to work with music—Whole Foods sells such CDs as “Putumayo Presents Yoga.”)

Called Home Grown Music, the initiative was developed by Portland-based interactive ad agency Overland, with music supervision by producer and Los Lobos keyboardist/horn player Steve Berlin and Oregon Public Broadcasting radio host/producer Jeremy Petersen.

New Seasons has 10 outlets in the Portland metro area and will open an 11th in 2011. It rolled out Home Grown Music to all its stores in early November.

“We started working on an iPhone app for New Seasons, and they mentioned a desire to do something with music, especially local music,” Overland CEO/executive creative director Arve Overland says. “Steve is my neighbor, so I talked to him and brought Jeremy in, too.”

Berlin says he and Petersen started programming the playlists from their own record collections. “Jeremy did the songwriter and indie rock categories, and I was responsible for jazz, country, classical and pop,” he says. “After we made the initial playlist, I started reaching out to musicians I knew, and then they reached out to their friends for submissions.”

Overland says Berlin and Petersen have compiled a database containing about 2,500 songs by more than 350 local artists. For the purposes of Home Grown Music, “local” is defined as Oregon, Washington state and British Columbia. “Each store gets a player, and they will be able to create playlists based on a certain area of the Northwest or on a tempo or mood,” Overland says.

An accompanying iPhone app will tell customers what song is playing, and they can then purchase the track on iTunes. Berlin says that bands will be compensated for in-store airplay through ASCAP, BMI or SESAC. “If we are working with smaller bands that don’t have a relationship with a performing rights organization [PRO], we will help connect them with one,” he says. “We are also working on developing a way to get smaller bands in Home Grown Music on iTunes, if they aren’t on there already.”

For New Seasons, a store that has built a reputation for carrying sustainable, locally grown food, making the leap to local music is natural. “We feel lucky to have formed a relationships with folks who share our passion for supporting all things local, from local music to local farmers,” New Seasons president/COO Lisa Sedlar said in a statement.

Although the program only recently launched after a month-long pilot at one store, some of the artists involved say they’re excited just to be part of the initiative.

“It’s a pretty cool thing,” says Ben Meyer-cord, bassist for Portland band Y La Bamba. The band’s manager, Ingrid Renan, adds that she probably would’ve encouraged the group to submit music even if it didn’t get paid by a PRO. “It’s such an awesome promotional tool, and that could outweigh any money they would get,” she says.

Berlin thinks that Home Grown Music could be replicated in other markets. “I’d love to make this initiative as large as possible,” he says. “I travel all the time with Los Lobos, and there are vital music scenes in so many communities. If this works, it could be like what radio was back in the day—a way to turn people on to diverse new music.”
Music is something we thought we had paid for by making the radio platform a great place for artists to break music. Having said that, if a resolution can be had, we support the NAB and its leadership.

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inroads. As Internet radio services like Pandora begin entering the automotive market, does HD radio still stand a chance? Yeah, I hope it does. The whole concept of HD radio is really good. I live in Washington [D.C.] part of the week and we have a radio station there—WJFK, a sports station—and I can also get a Dallas sports station on HD2 [a second digital channel], which is ours; a Philadelphia sports station on HD3; and I can get WFN in New York on HD4—that’s a really good listening proposition for someone who loves sports.

What needs to happen for consumer adoption rates to rise? The level of programming has got to come up. We have to offer programming that maybe doesn’t yet exist or that people really want to hear. And we need to do a better job of that as an industry.

CBS runs consolidated websites in its major metropolitan pockets like New York and Los Angeles. What was the thinking behind that initiative? In New York, we have 1010 WINS, WCBS 880, WQAN and Channel 2. On their own, their traffic isn’t as attractive. We think we’ve found a pretty creative way to aggregate that traffic but still protect the brands of the stations. We’re adding more value with a bigger audience.

A decade from now, do you think the revenue split will be for CBS Radio between terrestrial and Internet ad sales? Keep in mind it’s been 70%-30% local-to-national as a guideline since probably 1975. Less dependency on local advertising and more dependency on digital advertising would make the business more well-rounded. If you had a 50/50/25 split among local terrestrial, national spot and local digital, that would be a nice optimum. …

CBS has flipped four major-market stations to the top 40 format during the past year-and-a-half. Is there more to come? We like the format because it appeals to the female demo. That was an issue with our portfolio three to four years ago. I thought we were overloaded with men. Obviously we have terrific news stations, but then there were a lot of young male talk stations in which we didn’t see the long term [potential], especially after Howard Stern left.

Top 40 has been enjoying a strong run thanks to artists like Katy Perry and Lady Gaga. Why do you think the format’s resurgence has staying power? It reflects current music. It’s about a contemporary lifestyle, it’s about pop culture, and that was important to us. We had [WBMB] 93.6 in Chicago and it was a terrific station but we had no presence in New York and Los Angeles. By [flipping station formats] it gives us a top 40 platform in the top three markets, which is really important. That’s not to say we’re going to abandon the male demographic. We’ve created a number of sports FM stations that appeal to men. We’re into more of the female-based music stations and more the male-based sports stations.

Will top 40 remain an important part of your portfolio even if musical trends shift? I do, because [ Arbitron’s Portable People Meter audience measurement system] has been very favorable to top 40 stations. You see these large cumes [cumulative audiences]. For example, KAMP in Los Angeles—I believe there are over 3 million [weekly listeners] right now. We had nowhere near that kind of audience with the male-oriented talk stations. That’s a great statistic to those naysayers out there who say radio’s not a factor any more. Where do 3 million people in Los Angeles come from? They sure didn’t come from [K106-FM], because Kiss is doing very well too.

How many of urban radio? Urban radio had some problems with PPM in the beginning but we don’t see that as the case now. There’s been a resurgence there.

What were some of those early challenges after the PPM switch-over? For all formats, the time spent listening goes down and the cume goes up. That’s the whole issue in a nutshell—that buyers have to relook at how they buy radio.

How is rock radio doing? In some markets like Houston, terrific. Cleveland, terrific. I think Philadelphia has been great. New York has struggled, but historically New York has always struggled with rock radio.

Why is there? If you could tell me that, you would be the smartest man in broadcasting. A lot of programmers have never been able to understand that. Really don’t know. I look at some of the rock stations that have been on the radio here—of course when WNEW was here in its heyday, that was an outstanding station, but that was when the industry used the diary system instead of PPM. Now we’re in PPM and it’s very difficult now for rock to show up in New York.

After signs of a possible breakthrough on performance royalties, the NAB and the recording industry appear to be at loggerheads again. Do you think we’ll eventually see the two sides reach an agreement? We like the way it has always been over all these years because radio and records had a natural partnership. It’s something that we haven’t had to pay for, and it’s something we thought we had paid for by making the radio platform a great place for artists to break music. Having said that, if a resolution can be had, we support the NAB and its leadership to try and resolve that.

Do you support the idea of paying performance royalties to labels and artists? Our position is that we shouldn’t. But at the same time, we realize that if it can be resolved for the best of both parties, then it should be. But if you’re asking me if I think we should pay performance royalties, the answer is “no.”

High-definition radio doesn’t appear to be making significant.
FROM ITS INITIAL REFUSAL TO MAKE VIDEOS TO ITS UNPOPULAR WAR AGAINST NAPSTER, METALLICA HAS ALWAYS PLAYED BY ITS OWN RULES. NOW, WITH AN INDIE-RETAIL-ONLY LIVE ALBUM, THE WORLD'S PREMIER METAL BAND IS AT IT AGAIN.

BY MIKAEL WOOD

PHOTOGRAPH BY MATT HOYLE
As a teenager Ulrich delivered newspapers and worked in the cafeteria at his tennis club, and two or three times a week, he'd take the 20-minute train ride into Copenhagen to spend what he'd earned at Bristol Music Center. “There I'd be in the basement,” he recalls, “and Ken would say, ‘OK, check out this band from England called Motörhead. And I'd be like, ‘Whoa, look at that cover!’ It played a huge part in shaping who I am.”

Thirty years later, Ulrich and the rest of Metallica—singer/guitarist James Hetfield, guitarist Kirk Hammett, 48, and bassist Robert Trujillo, 46—are hoping to help keep that experience alive with the release next Friday (Nov. 26) of “Live at Grimey’s,” a new nine-track live set to be sold exclusively at independent retail outlets and at the band’s website. Available on both CD and double 10-inch vinyl, the Warner Bros. Records title documents a tiny pre-Bonnaroo gig Metallica played in Nashville. “It was very hot and sweaty,” says Warner Bros. senior V.P. of marketing Peter Standish, one of the approximately 150 hardy souls in attendance at the show. “I remember turning around at one point and seeing at least a half-dozen Nashville police officers at the back of the room—definitely a moment of, ‘Uh-oh, what’s going on?’ But then I realized they were there as fans, not as security.” Standish laughs. “They did whatever it took to get inside.”

It’s hard to blame them. Metallica is undeniably one of the biggest—and loudest—rock bands in the world. Its career pre-dates the launch of Nielsen SoundScan in 1991, but since then it has sold 52.6 million albums in the United States, according to SoundScan. In its most recent studio disc, 2008’s “Death Magnetic,” debuted at No. 1 on the Billboard 200 (Metallica’s fifth straight bow at the top), ranching nearly half a million sales in just three days. (Today the album is at 1.9 million copies.)

The veteran metal group’s touring business is even more robust: With only limited international road work, Metallica was the eighth-highest-grossing act in the world for 2010, reporting a gross of $62 million and attendance of more than 700,000 from just 33 shows reported to Billboard Boxscore.

Ulrich suggests with a self-effacing chuckle that “Live at Grimey’s” may not live up to the classic live albums of its youth, such as Thin Lizzy’s “Live and Dangerous” and “Double Live Gonzo!” by Ted Nugent. Even so, the opportunity to see the size of Metallica demolish a space the size of Grimey’s isn’t one to be passed up.

Metallica proved that again Nov. 4 at the Santa Monica Airport, where the band played a packed, invite-only launch party for Activision’s soon-to-be-released “Call of Duty: Black Ops” videogame. (Last year Activision’s “Guitar Hero: Metallica” earned similar celebrity guests including former California governor Gray Davis, actor Zach Braff and Kobe Bryant of the Los Angeles Lakers, the event also served as a benefit for the Call of Duty Endowment, which, according to its website, “helps soldiers transition to civilian careers after their military service.”) That if sounds like a lopsided affair, nobody told Metallica, who roared through an hour-long set peppered with hits like “Enter Sandman,” “One” and “Master of Puppets,” as well as a cover of Queen’s “Stone Cold Crazy.”

“Live at Grimey’s” serves as a centerpiece item for Back to Black Friday, an inaugural day-after-Thanksgiving retail event assembled by organizers of the annual Record Store Day, including representatives from the Alliance of Independent Media Stores, the Coalition of Independent Music Stores (CIMS) and the Music Monitor Network. Metallica celebrated the first Record Store Day, in 2008, with an in-store appearance at Raspoutine Music in San Francisco.

“Black Friday used to be when retailers got into the black,” MMN executive director Michael Kurtz says. “Nowadays it’s about retailers moving a bunch of stuff as a loss leader. We wanted to change that. We’re putting music front and center—whether you’re a small indie or the biggest record stores. They’re seeing that this is the way to go to the holidays: ‘We don’t have cheap toasters, but we do have Metallica.’ ”

Other Back to Black Friday items include a U2 live EP, 7-inch singles from Soundgarden, Cee Lo and The Ting Tings; and vinyl reissues of George Harrison’s “All Things Must Pass,” the Doors’ self-titled debut and “A Jolly Christmas From Frank Sinatra.”

The “Grimey’s” set also launches Metal Club, an MMN initiative designed to “connect [members of] the vibrant metal community with their local record stores,,” according to a press release. Kurtz compares Metal Club to Record Store Day but notes that the new program is ongoing and genre-specific and that it includes Hastings outlets.

The Metallica release will be distributed by CIMS’ Junketboy, whose head of A&R Scott Register says stores “have really stepped out on their orders” of “Live at Grimey’s.” “Especially with the economy the way it is, we’re extremely pleased.”

Neither Standish nor Cliff Burnstein, one of Metallica’s managers at Q Prime, says he’s experienced any blowback from big-box retailers over the band’s decision to sell the album exclusively through indie stores. “I don’t think it’s any big deal to Best Buy or Walmart,” Burnstein says. “It’s not like it’ll make a huge dent in the business they do.”

According to Hetfield, “Grimey’s” is indicative of Metallica’s support “for the kind of small mom-and-pop shops” he shopped at while growing up outside Los Angeles, in Downey, Calif. “I remember not being able to bike far enough to get to the big record stores,” he says. “But there was this tiny place that was pretty close—it was more like where you’d go to take violin lessons. Every once in a while they’d have something cool, though. I actually bought my first single there.”

Then you finally get the call, and you’re like, ‘Oh, it’s there!’ ULRICH: I have three kids, and my 12-year-old and my 9-year-old, they listen to Rage Against the Machine and System of a Down, and they rock as hard as to anyone else. But they don’t enjoy the experience of records—the discovery of all this stuff—the way we did. They listen on an iPod.
ULRICH: I don’t think it’s really about comparing the two experiences. I’m more of a glass-half-full kind of guy, so instead of sitting here thinking about what everybody’s missing out on, I’d rather celebrate what we do have.

WHICH IS WHAT?
ULRICH: The awesomeness of the Internet—the whole world at your fingertips. You can follow your favorite bands on a day-to-day basis and see their set lists from the far corners of the world. In Metallica’s situation you can even hear the show six hours after it ends. When I was 13, if I’d had the opportunity to follow Deep Purple or Uriah Heep all over the world, that would’ve been huge. I’m happy that kids still want to envelop themselves in music and get so close to their favorite bands. That’s a very cool thing—it’s just different from how it used to be. I tell my kids, “I was on that fucking train to Copenhagen every morning and all you have to do is click a mouse!” They could care less.

The awesomeness of the Internet wasn’t always so apparent to the members of Metallica. The band’s highly publicized battle with Napster in 2000 did no shortage of damage to its reputation among some fans, and Metallica famously resisted making its catalog available for sale on iTunes until 2006. Regarding the former, Ulrich is confident that when his obituary appears in the New York Times, the word “Napster” will turn up in the first paragraph.

“That’s something I have to accept, and I accept it,” he says. “But it’s not something that plays a big part in my life in 2010. I’m proud of the fact that we stood up for what we believed in and took a stance. Were we caught off-guard? Absolutely. Were there some gross underestimation of what this thing was? Yeah. But it came from the same impulsive spirit that drives everything else this band does.”

As for iTunes, Hetfield acknowledges that “a little bit of fear” was what initially fueled Metallica’s reluctance to do business with the digital retailer.

“Something new had come up, and it was like this late-night TV gadget,” the frontman says. “You don’t necessarily want to jump on it right away. Obviously, it’s a big way people are getting music now; the younger generation, especially, want everything right now. I totally get that, and we can’t change that. It’s just how the world is.”

Hetfield adds that he’s grown no more comfortable with offering individual songs for sale as opposed to complete albums. “It’s like selling the bottom corner of a painting or chapter 15 of a book,” he says. “But the entire album doesn’t seem as important to kids right now.”

Hetfield also points out that the issue of control is at stake. “With our record company, we have say over our direction,” he says. “We want to put this many songs on the album and we want to sell it for this amount. They’ve left us alone, which we like. iTunes does not subscribe to that. There’s no negotiating, and unfortunately there won’t be until a rival comes up.”

Asked about the evolving perception of Metallica’s relationship with consumers since the Napster days, Burnstein replies, “Why start with Napster? Why don’t you go back to 1983 when they released a record on Megaforce and nobody paid any attention to this little indie band?” Burnstein insists that “Live at Grimey’s” wasn’t conceived in consideration of Metallica’s image. “That doesn’t play into it at all,” he says. “It’s the kind of thing we’ve always done. We’ve had numerous limited-production fan-club items of interest available to Metallica fans. This is just another in a long line of things.”

Ulrich says that selling “Grimey’s” as an indie-retail exclusive is actually consistent with the point he was trying to make regarding Napster.

“The two biggest misconceptions during that period were that it was about money and that it was about Metallica’s survival,” he says. “We all presumed Metallica would be fine. What it was about was all those people who heard Metallica and then three months later formed their own bands. We were concerned about where the money was going to come from to support those bands and the labels to release their records and the stores to sell those records through.” Ulrich laughs. “And now all of that is pretty much playing out the way we predicted 10 years ago.”

ULRICH: Not that much. I consider myself Metallica’s No. 1 fan, so for me it’s just about, “What more would I want from Metallica? Where could they be better?” The main thing is access, and we try to give as much access as possible to people all over the world can get close to what goes on out on the road or in the studio. That old idea of mystique doesn’t exist any more, so pretending it does is a waste of time. You might as well capitalize on the fact that your fans want to get close to you.

HETFIELD: We’re not interested in becoming a state fair band that just plays our greatest hits. That’s definitely not on the list of things to do. But staying relevant starts with your attitude and your hunger and passion for what you do. What comes after that is just frosting. You can do all the fanciest new tools—downloading straight into your earbuds or whatever—but if you don’t have the songs, then it doesn’t last.

Burnstein says the only effect that decreasing record sales will have on Metallica is that the band sells fewer records.

“It won’t change anything else we do,” he says. “I’m trying not to be cocky about it, but for Metallica, at their level, the kinds of things you might think about to replace income are minor compared to what you make playing tours and selling merch. We’re just finishing 225 shows worldwide (in support of “Death Magnetic”), and these are massive shows. We can play anywhere. What else do we need to do, really? If we sell fewer records, so be it. Of course I’d rather sell more, but I can’t do anything about the size of the market, and neither can they.”

Metallica plays the last of those massive shows on Nov. 21 at the Rod Laver Arena in Melbourne, Australia. Then, Ulrich says, it’s “time to get the fuck back home and stay there for a little while.”

Plans for 2011 are minimal at this point, according to Ulrich and Burnstein. The group is scheduled to play Brazil’s Rock in Rio festival next September, and writing for the follow-up to “Death Magnetic” should begin sometime in the first half of the year. The other night in Adelaide, Australia, the band members even threw around some new riffs in the tuning room.

Ulrich says Metallica is nearing the fulfillment of its current record deals all over the world, which means the band has some interesting decisions to make about how (and with whom) it will sell its music in the future. He’s not worried, though. “Given the slow pace at which we write albums,” he says with a laugh, “it’s not something we’ll have to deal with any time soon.”

Additional reporting by Ed Christman and Mitchell Peters.
HOW DO YOU GET BLASÉ CONSUMERS TO CARE ABOUT THE AUDIO QUALITY OF THEIR EARBUDDS? IF YOU’RE JIMMY IOVINE AND DR. DRE’S BEATS BY DRE COMPANY, YOU HIRE A TOP-END DESIGNER, CALL YOUR CELEBRITY PALS AND SWEAT THE SONIC DETAILS

BY ANTONY BRUNO

Jimmy Iovine is a sound geek. The former record producer and current chairman/CEO of Interscope Geffen A&M Records has long been obsessed with audio quality. He admits to going through painstaking lengths to ensure that the various sound systems in his home, office and cars are all optimized for maximum fidelity. So it’s no surprise that Iovine is frustrated by the disposable white earbuds and low bit-rates that dominate today’s digital music landscape.

“When you realize that a whole generation of people are listening to music for the first time ever—ever—through those tiny, tiny earbuds, you realize we’ve got a problem,” he says, his voice rising with emotion. “In the last decade, everyone’s been focused on the stealing. But that’s just the record industry losing its business model. What’s happening simultaneously, and not enough people are paying attention to, is that it’s also losing its soul through the degradation of sound.”

About three years ago, Iovine decided to do something about this, teaming with legendary hip-hop performer/producer Dr. Dre and audiophile audiovisual hardware firm Monster Cable to create a line of headphones called Beats by Dre. The idea was to apply all the elements that go into making a hit record to the business of selling headphones—great sound, fashion sense and star power—and in doing so bring the focus back to quality over convenience.

“I felt it was the weakest link,” Iovine says. “With a bad file and a bad-sounding computer, you have at least a shot at pumping the emotion back with a good pair of headphones.”

Today, Beats by Dre is a success, on track to sell more than 1.3 million devices this year, according to Iovine, which would more than double last year’s sales. Although its unit sales volume doesn’t crack the top five headphone brands as tracked by NPD Group, its dollar share ranks fourth at 9%—behind market leader Sony at 23%, upstart Skullcandy in second at 14% and audiophile favorite Bose at 12%.

While that growth lends credence to Iovine’s quest to improve fidelity on a mass scale, it’s still not clear that most consumers care that their iPod or computer sounds “degraded.” Of all headphones bought this year through September, 70% were devices that cost less than $20, according to NPD Group. Meanwhile, headphones that cost between $100 and $300 captured only 3% of the year’s sales. The Beats by Dre line ranges from the $120 iBeats earbuds to the $450 Beats Pro over-the-ear model.

“The $30 earphones sell vastly better than Beats by Dre,” says Brent Butterworth, contributing technical editor for Sound & Vision magazine. “Some people don’t care about [sound] at all, and to them it would be stupid to buy these headphones.”

Which is why for all of Iovine’s passion about sound quality, Beats by Dre’s achievements have as much to do with design and marketing as they do frequency response and harmonic distortion.

“[They] are doing more to promote ‘quality’ sound to the masses than any other vendors out there,” Dealerscope editor-in-chief Jeff O’Heir wrote in an October op-ed. “They are also doing it better.”

SONIC DEDUCERS

The seeds for Beats by Dre were first planted when Iovine ran into Dre while walking down Carbon Beach in Malibu, Calif., where Dre owns a home. As they chatted, Dre mentioned that his lawyers were trying to get him to endorse a line of Dre-branded shoes.

“I said, ‘Dre, fuck sneakers. Let’s sell speakers,’” Iovine recalls. “The line is an apt one, for Iovine’s plans was to do for head- phones what Air Jordans did for shoes. The first Beats by Dre headphones made their debut at the Consumer Electronic Show in January 2008. Soon after, Iovine used his connections and influence in the music industry to get stars like Will.i.am, David Guetta and Eminem to wear them to premiere parties, in music videos and elsewhere.

Then, Iovine expanded the Beats by Dre line to include selected artists who had the right mix of style sense, artistic relevance and fan base, offering them their own line of Beats devices in return for a cut of the sales. They include Lady Gaga’s Headbeats, Sean

NOVEMBER 27, 2010 | www.billboard.biz | 21
“Diddy” Combs’ Diddybeats and Justin Bieber’s JustBeats. They also expanded into sports partnerships, most recently with NBA star LeBron James’ Powerbeats, and even made a Red Sox-branded model, introduced on opening day at Fenway Park in April and featured during ESPN2’s broadcast of the game.

Noel Lee, founder/CEO of partner Monster—which handles all manufacturing and distribution for the company—says such star power is critical to the brand’s success. Consumers need a reason to go into a store and take the “Pepsi Challenge” between the cheaper headphones and the higher-quality ones. Given their high price, headphones need to have a greater cultural resonance than just high-end sound to make the sale.

“I don’t think it would have worked without Jimmy’s marketing help,” Lee says.

Design plays a role too. Skullcandy emerged in 2003 and grew to become the world’s second-largest manufacturer of headphones by focusing on them as fashion accessories. Iovine took a page from this book and turned to design expert Robert Brunner at Ammunition Group to create Beats by Dre’s look and feel. Brunner was formerly the top design executive at Apple, preceeding iPod designer Jonathan Ivy, and was recently honored as one of Fast Company’s 100 most creative people.

The result is a trendsetting line of headphones hawked by a veritable who’s who of the entertainment and sports worlds. “They’re really revitalized the headphone market,” Sound & Vision’s Butterworth says. “They’ve created headphones people want to own. Look at the Sennheiser line. Here’s a bunch of well-engineered headphones, but there’s no lust there. They’re just headphones. Beats have great design. They have a cool logo. They’re well-made. For someone who wants to look cool, these are a great thing.”

Other manufacturers have since rushed to match the strategy. Skullcandy in June released its Aviator line of high-end over-the-ear headphones developed in partnership with Jay-Z’s Roc Nation. Iconic producer Quincy Jones in September teamed with AKG to develop a line of in-ear and over-the-ear headphones ranging from $100 to $500.

But both Monster’s Lee and Iovine continue to stress Beats’ audio prowess.

“You have to have a stunning product,” Iovine says. “Because when you hand it to a LeBron James, they have to go, ‘Wow.’ If they don’t go ‘wow,’ they take it and put it in a drawer.”

“We’re not sure that you can just slap a name on a product, which our competitors are doing,” Lee adds. “It’s not just about Dre. The name association is good for really hardcore fans of that artist, but it has to go beyond that. If you’re just going to rest on that person’s music, you’re only as good as the last album that person did. It may not last, so we as the manufacturer have to be cautious.”

**LET’S DO AMAZING**

So, do Beats by Dre really sound as good as they look? Reviews by and large have been positive, if not glowing.

“It’s not like they’re miraculous, but they’re not pieces of junk that they’re passing off as nice headphones,” Butterworth says. “It is a quality product. Maybe a little bass-heavy for me. But bass sells.”

Dre and Iovine had total control over the way Beats sound. They developed what Iovine calls the “Beats curve,” a sound profile that serves as the baseline for all Beats products, and essentially tunes the headphones much like a studio would be tuned before work begins on a record. Dre used 50 Cent’s “In Da Club” as his sounding board, while Iovine stuck with the Tom Petty & the Heartbreakers album “Damn the Torpedoes,” which he produced more than 30 years ago.

Lee says Monster created 70-80 iterations of the initial product, of which about a dozen made it to Dre and Iovine for feedback, until the final version was complete.

And the Beats effort doesn’t stop at headphones. Last year, Beats struck a deal with computer manufacturer HP to tune its new line of premium computers with the same Beats sound, which is now included in all HP Envy, TouchSmart and DV7 units shipped worldwide. In October, Beats also expanded into the market for iPod docking stations with the Beats Beathbox. Iovine says he’d like Beats to start working with the mobile phone industry as well. It’s a smart strategy, because the headphone market is starting to flatten. According to data from the Consumer Electronics Assn., the market for headphones spiked from 59 million units sold and $490 million in revenue at the end of 2008—the year Beats by Dre launched—to 68.7 million units sold and revenue of $648 million the following year. For 2010, the CEA expects a slight increase to 70.8 million units sold with $670 million in revenue, forecast to grow incrementally next year to 73.6 million units sold and $681 million in revenue.

The good news for Beats, says Chris Koller, VP/merchant lead for Best Buy’s portable electronics solutions group, is that the growth is coming from the more expensive, better-sounding devices.

“As people are able to hear what their music can sound like,” he says, “that’s what’s driving the market.”

More recently, Iovine has come full circle in his pursuit to elevate audio performance. He’s begun working internally within the music industry to improve the quality of files that labels send to digital retailers. Labels today largely provide 16-bit files to such stores as iTunes, while the music is recorded in 24-bit files. Iovine is the champion of this effort within Universal Music Group, and he’s recruited Columbia Records co-president Rick Rubin to do the same at Sony.

Iovine insists that what he and Dre are doing with Beats is far more than a side business designed to make an extra buck at a time when music sales are down. While Iovine stops short of making this connection himself, improving how music sounds just may be the missing element needed to convince young fans that music is worth paying for again.

“We’re not an artist branding company and we’re not just in the headphones business. We’re in the music transmission business,” Iovine says. “I just want people to enjoy it more. Whether they buy it . . . or borrow it.”
Charlie Wilson has overcome drug addiction, homelessness and prostate cancer. He's made a comeback by singing his way to the top of Billboard's Adult R&B chart for six weeks with "Charlie Last Name Wilson" and nine weeks with "There Goes My Baby," and he picked up two Grammy Award nominations last year among the way. But there's still one triumph that R&B and hip-hop's favorite uncle has yet to achieve: mainstream crossover.

"To be a winner in so many ways is great, even though I was derailed by Maxwell at the Grammys [who won best male R&B vocal performance]," Wilson says with a hearty laugh. "And I'm thankful for my loyal urban AC fans. I just wish more people would take a page out of country. They don't care about age... it's about the song and the performance."

Wilson has both covered on "You Are," the lead single from his third solo album, "Just Charlie" (P Music/Jive, Dec. 7). After only nine weeks, "You Are" is closing in on No. 1 on Adult R&B (it's currently No. 4), and it's No. 24 on Hot R&B/Hip-Hop Songs. The romantic ballad and its timeless message could be the singer's ultimate crossover ticket, besting recent singles "There Goes My Baby" and "Can't Live Without You" on Hot R&B/Hip-Hop Songs, where those tracks peaked at Nos. 15 and 19, respectively.

"You're not going to lose with Charlie on the air," says Clear Channel/New Orleans director of urban programming Derrick "DC" Corbett, whose station duties include adult R&B WYLD-FM. "He and Mary J. Blige are the pre-eminent voices on the format based on longevity and chart success over the past five years."

As for making the mainstream leap, Corbett adds, "Charlie is on a run right now because of his last two records, while the younger generation knows him from being on songs with Kanye West, Lil Kim, Snoop Dogg, T-Pain and Justin Timberlake. With a concentrated label push, he can be the exception to make that mainstream leap."

Featuring only one cameo—Fantasia on a sexy, urgent cover of Zapp & Roger's "I Wanna Be Your Man"—"Just Charlie" capitalizes on Wilson's skillful fusion of contemporary and old school. The singer co-wrote and co-produced the majority of the album, working once again with Gregg Pagani ("There Goes My Baby") as well as the Insomniacs and P Music Group producer Wireie Morris.

"Some writers are time-locked and don't continue to reinvent," Wilson says of his approach in selecting songs for the album whose theme he describes as "men appreciating women." "And I'm trying to cut records where people can at least remember the melody. At the same time, I'm not going to cut a record where I'm trying to be something that I'm not."

Acknowledging that the Dec. 7 release date makes for a limited marketing campaign, both vice senior VP of marketing Lisa Cambridge-Mitchell and Wilson manager Michael Paran of P Music Group are focusing first on the singer's core fan base through advertising and social networking sites. "Just Charlie" became available for preorder on iTunes on Nov. 16. A video for "You Are" will be released shortly.

Also being utilized are Wilson's strong relationships at radio with syndicated hosts Tom Joyner, Steve Harvey and Michael Basden. In the planning stages are a major tour next year as well as another promotional push that's centered on Valentine's Day. In advance of the "Just Charlie" release, Wilson's name has been getting plenty of extra play thanks to his guest appearance on several new West tracks that the rapper offered free online every Friday in the lead-up to the release of his own new album, "My Beautiful Dark Twisted Fantasy." Among the tracks that West released during the last six weeks was "See Me Now" featuring Beyoncé and Wilson.

"At many labels, there's always an excuse when it comes to adult artists," Paran says. "But Charlie is in a great position. The way 'You Are' is happening, every time Kanye West blows out a tweet about him... all of this is organically fueling mainstream buzz. He's primed, it's going to come."

Either way, the former Gap Band member remains passionate about his calling. "I can still sing, and I can still put in the work. I'm going to be on point until they drop me in the ground."

Soul survivor: CHARLIE WILSON
The Show Goes On

Cake Does Everything In-House For Its New Album

According to Cake frontman John McCrea, the alt-rock group spent the six years between 2004 effort "Pressure Chief" and forthcoming album "Showroom of Compassion" eliminating the middleman. Plenty of bands decide to self-produce their music and forgo the major-label route; far fewer acts go so far as to build their own solar-powered recording studio.

"Instead of going to a fancy recording studio and spending $300 an hour, we decided to get a house and some recording equipment," says McCrea, who spent nearly five years constructing the Sacramento, Calif., building with his bandmates. "It's something that we felt right about, and it really didn't cost that much. Thanks to the world recession that we're in, it really is a good time to go solar."

Cake has been resisting rock band clichés since forming in 1991, with a sound marked by unusual songwriting, patches of brass and McCrea's speaking-singing delivery. "Showroom," the group's sixth album that's due Jan. 11, 2011, is a predictable offshoot, but it also represents a new business endeavor for the band. The four-piece will release the set on its own imprint, Upbeat Records, and will take a DIY approach to showing people that the band is still relevant six years after its last release.

"The long break is certainly a concern," says Stu Bergen, president of Warner's Independent Label Group, which will distribute the album. "But when we heard how strong the music was, it was an easy decision to take on the album." After releasing its last two albums on Columbia, McCrea says the band was able to "extricate ourselves from the deal" with the label. Due to its problematic label experiences and the uncertainty of the music industry, Cake realized that setting up Upbeat Records was a necessary, if less than ideal, solution.

"It's not our dream to run a label, but given the other options, it seems like the smartest thing to do. The music industry is in such torpor right now that I don't trust anyone."

—JOHN MCCREA, CAKE

BONUS TRACK

DRAMA QUEENS

Cher, Christina Aguilera Get Diva-licious On 'Burlesque' Soundtrack

Director Steven Antin's new movie musical "Burlesque"—in which Christina Aguilera stars as a young Hollywood hopeful looking to impress a nightclub impresario played by Cher—arrives in theaters Nov. 24. But RCA Music Group senior VP of marketing and artist development Scott Seviour says record buyers may think of a different holiday when the film's soundtrack is released Nov. 22.

"To get a new song from someone like Cher that's as fresh as 'You Haven't Seen the Last of Me'—that's like Christmas morning to her fans," he says. "A Diane Warren-penned power ballad, 'You Haven't Seen the Last of Me,' is joined on the 10-track set by another Cher number, "Welcome to Burlesque," as well as eight new Aguilera cuts, including covers of two Erta James songs the singer says she "grew up singing all alone in my bedroom with the door closed."

Among the writers and producers featured on the album are Tricky Stewart, Ron Fair, Linda Perry and Aguilera herself.

"I love the synapses of what the songs should be about before anyone else came onboard," says Antin, whose sister Robin founded the original Pussycat Dolls dance troupe (with whom Aguilera has performed). "That's how I sold the movie. Once the film was in production, Antin and music supervisor Buck Damon solicited songwriting submissions from "some really, really impressive people," Antin says. "Cherinda said to me, 'Can I try?' and I said, 'Sure, throw your hat in the ring. The best song wins.' She was down for it."

Christina Aguilera said in her se-

GLOBALPULSE

EDITED BY TOM FERGUSON

>>KEANE ON THE COUNTRY

An at-country side project for Keane pianist/songwriter Tim Rice-Oxley and Jesse Quin, the British band's touring bassist, is winning over U.S. fans.

Boosted by an Amazon pilot, Tim Rice-Oxley and Jesse Quin's, the act completed a brief headlining tour, booked by Pinnacle Entertainment, on Oct. 30 at Chicago's Schuba's venue. John Rice-Oxley released his self-titled debut entered Billboard's Heat-seekers chart at No. 10 on Nov. 6. The album, released on Cherrytree/Interscope in North America, has moved 3,000 units, according to Nielsen SoundScan.

Keane's label home, Island Records, released "Mt. Desolation" in the United Kingdom, where the album has sold 16,000 copies, according to the Official Charts Co. Universal Music Publishing Group handles the act's publishing.

"For Tim and Jesse to come out and do a record like this, which stands out in its own right as a country record, it just shows how musical they are," Island U.K. senior product manager Chris Scott says.

The band played 15 U.K.

SHOWS IN SEPTEMBER

Venues ranged from 60 to 600 in capacity and were booked by William Morris Endeavor. In the United States, the act completed a brief headlining tour, booked by Pinnacle Entertainment, on Oct. 30 at Chicago's Schuba's venue. John Rice-Oxley released his self-titled debut entered Billboard's Heat-seekers chart at No. 10 on Nov. 6. The album, released on Cherrytree/Interscope in North America, has moved 3,000 units, according to Nielsen SoundScan.

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The band has moved 2,400 units of the album in Canada since the Sept. 20 ceremony, according to Nielsen SoundScan, and 1,500 of those copies were sold in Quebec. The win generated international coverage, including NME, Rolling Stone and the Los Angeles Times. “Before Polaris, we were going to be focusing on Quebec and France,” manager Sandy Boutin says. “Now, it does make us want to go and tour in those [English-speaking] places.” Since 2005, Karkwa has scanned 70,000 units in Canada of its last three albums combined, according to SoundScan. “Les Chemins de Verre” has moved 19,000 since March, with all but 1,400 of those sold in its home province.

The band, formed in 1998, is signed to Audiorigh/Select in Canada and published by Third Side Music for North America. Wagram will release “Les Chemins de Verre” in France in February. The act has toured in France several times and in 2009 played 50 French shows, booked by Bordeaux-based 3C. The Polaris money will help fund a Canadian winter tour. Quebec bookings are handled by 9e Vague. —Karen Bliss

The partnership between Oingo Boingo frontman-turned-composer Danny Elfman and director Tim Burton extends back 25 years, to the score for “Pee-Wee’s Big Adventure.” Since then, the two have collaborated on 13 films, ranging from blockbusters like “Beetlejuice,” “Batman Returns” and “Charlie and the Chocolate Factory” to cult classics like “The Nightmare Before Christmas” and “Mars Attacks!”

In December, Warner Bros. Records will start shipping a comprehensive, 1,000-unit limited-edition boxed set of the music from the duo’s film projects. The $500 set is obsessive in its detail; it contains the scores to the pair’s films in their entirety—including the first-ever release of the score to “Pee-Wee”—as well as seven hours of demos and work tapes. The set, which is available at BurtonElfman.com, also includes a working music box with art by Burton and an original song by Elfman, a DVD interview of the two and a 250-page hardcover book with a foreword by Johnny Depp.

That was tough, too. They had different kinds of master sources for that, including a reel they dug up and some DATs. We really scoured through the best takes. That by far was the most frustrating thing. I now know how to record and how to get a decent sound out of an orchestra. At that time, though, I was really fresh. I had three days to record a score.

1. Where did you keep 25 years’ worth of work?

Oh, my God, it was so much bigger than I thought. [My agent] Richard Kraft and one of my studio assistants basically spent a couple of months going through every box of tapes that they could find in many storage rooms. Nothing was marked. Nothing was labeled. I never threw out an old reel part, or taxidermy thing, or piece of art. I keep even useless electronic gear, but I’ve never saved anything that I’ve ever recorded. The only reason that it exists is because over the years various housekeepers or assistants were gun-shy of tossing these bags of stuff out.

2. It’s interesting that Kraft was the driving force behind this and not you. Why is that?

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They came to me: “Well, we went through 300 hours’ worth of material and are going to present you with 20 you need to pay attention to.” [laughs] I imagined, “Oh, we’ll just throw in some bonus tracks.” But every cue of every score has been restored or was found to be in print.

4. Did you find any undiscovered gems?

The most interesting parts were the demos that didn’t make it into the scores. It’s like, here’s this piece of music and it has a totally different ending and the middle section went into a thing where God knows what I was thinking. There were odd experiments I was trying—there was a whole section of “Batman” and “Edward Scissorhands” with weird percussive stuff.

5. Are you excited about the release of the “Pee-Wee” score?

>>TOP TENOR

British tenor Russell Watson is a classical crossover star with a dramatic back story. He went from working men’s clubs in the north of England to selling millions of albums, earning the nickname “the Voice” for his ability to emulate everyone from Frank Sinatra to Luciano Pavarotti. Since 2006, he has beaten two brain tumors. Watson signed to Sony in 2009 after nine years with Universal. He’s sold more than 7 million albums worldwide, according to Sony; 2.9 million of those were bought in the United Kingdom, according to the Official Charts Co. “The Voice” (Decca), Watson’s highest-charting U.S. release, peaked at No. 90 on the Billboard 200 in May 2001. His ninth album, “La Voce” (Epic), produced by Mike Hedges, arrives Nov. 22 in the United Kingdom. It features the Roma Sinfonietta and renditions of Mario Lanza’s “Arrivederci Roma” and the “Godfather” theme, “Paola Piu Piano.” The album will roll out internationally, including the United States, next year. “Russell performed at our global conference and everyone was blown away by his peerless voice,” Sony VP of U.K. international Dave Shack says.

The Agency Group has booked a 21-date U.K. tour, including London’s Albert Hall, in the spring. Watson’s manager is Jonathan Shait at London-based ROAR Global.

—Hazel Davis

>>STARS IN THE MAKING

Quebec’s Karkwa is hoping its Polaris Music Prize victory will help it reach international audiences. The Francophone indie rock act’s fourth album, “Les Chemins de Verre,” won the $20,000 Canadian ($19,600) prize.

The band was formed in 1998, is signed to Audiorigh/Select in Canada and published by Third Side Music for North America. Wagram will release “Les Chemins de Verre” in France in February. The act has toured in France several times and in 2009 played 50 French shows, booked by Bordeaux-based 3C. The Polaris money will help fund a Canadian winter tour. Quebec bookings are handled by 9e Vague. —Karen Bliss

>>6 QUESTIONS

with DANNY ELFMAN

by ANN DONAHUE

The partnership between Oingo Boingo frontman-turned-composer Danny Elfman and director Tim Burton extends back 25 years, to the score for “Pee-Wee’s Big Adventure.” Since then, the two have collaborated on 13 films, ranging from blockbusters like “Beetlejuice,” “Batman Returns” and “Charlie and the Chocolate Factory” to cult classics like “The Nightmare Before Christmas” and “Mars Attacks!”

In December, Warner Bros. Records will start shipping a comprehensive, 1,000-unit limited-edition boxed set of the music from the duo’s film projects. The $500 set is obsessive in its detail; it contains the scores to the pair’s films in their entirety—including the first-ever release of the score to “Pee-Wee”—as well as seven hours of demos and work tapes. The set, which is available at BurtonElfman.com, also includes a working music box with art by Burton and an original song by Elfman, a DVD interview of the two and a 250-page hardcover book with a foreword by Johnny Depp.

That was tough, too. They had different kinds of master sources for that, including a reel they dug up and some DATs. We really scoured through the best takes. That by far was the most frustrating thing. I now know how to record and how to get a decent sound out of an orchestra. At that time, though, I was really fresh. I had three days to record a score.

1. Where did you keep 25 years’ worth of work?

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6. How has your working relationship with Tim Burton changed through the years?

It’s been through growing pains, things that any relationships go through. We had a period where I didn’t speak to him for a year-and-a-half. We’d joke that we would end up like [Alfred] Hitchcock and [Bernard] Herrmann. Fortunately, we were able to reverse that.

Both of us are stubborn. Neither of us are followers. We go through a somewhat tortuous process and then we’re going to work our way to a spot where it works. I’ve never been not happy or not proud at the end of any Burton project. After 25 years I still haven’t written a score for him that I was ashamed of or that I felt I compromised myself on.

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ALBUMS

**VIOLENS**
*Amoral*
Producer: Violens
Friendly Fire
Recordings/Static Recital
Release Date: Nov. 9
One could fashion a drinking game of "spot the influence" for Violens' debut, "Amoral." And be assured that all participants would wind up pretty bloatto by the time the album's 12 tracks finish. But be equally assured that the Brooklyn trio manages to put enough of its own spin on "Amoral" to make it more intriguing thanimitative. No contemporary New York area group can avoid the Stranglers, whose bright guitar attack shows up here on the track "Full Collision." But Violens' primary motif is the gauzy side of '80s British new wave—Joy Division, New Order, the Cure and others of the ilk, with nods to Oasis ("Could You Stand to Know?).

**THE BLACK EYED PEAS**
The Beginning
Producers: various
Release Date: Nov. 30
It's official: No lyric or synth, sample or influence exists that can't be fixated into a dance anthology by Will.i.am. The world realized this when the line "Mazel Tov!" (from the Black Eyed Pea's hit "I Gotta Feeling") became the most shouted-in-unison refrain of 2009; and most recently when music fans embraced "OMG," Usher's comeback vehicle and one of this year's shrewdest pop constructions. While the title of the Peas' newest album, "The Beginning," might suggest a retreat from this everything-to-everyone agenda, it's everything but. Echoes of "Dirty Dancing," ghetto tech, Daft Punk, early Gwen Stefani and more waft throughout the set, from the slick Rick sample that animates "Light Up the Night" to Fergie's unabashedly Debbie Harry-esque delivery over a disco strut on "Fashion Beats," a song destined for the catwalks.

**HELLOGOODBYE**
Would it Kill You?
Producer: Hellogoodbye
Wasted Summer Records/Rocket Science Ventures
Release Date: Nov. 9
Following Hellogoodbye's breakthrough electro-pop single "Here (in Your Arms)", from 2006's "Zombietales/Aliens! Vampires! Dinosaurs!", the Huntington Beach, Calif. band became closely associated with synthesized love songs that made teenage girls swoon. On the group's latest album, "Would it Kill You?", frontman Forrest Kline bockly ditches the Auto-Tune and keyboards to deliver an honest, stripped-down, but no less catchy collection of tracks. Songs like "Finding Something to Do" and "When We First Met" are reminiscent of Ro-Ro Ruff's quick-paced folk aesthetic, while "The Thoughts That Give Me the Creeps" features Kline's staple ukulele strumming and warbling vocals. "Would it Kill You?" slows down for the closer, "Something You Misplaced," where the overdubbed harmonies deliver a Bon Iver-esque quality to the set. It signals a change of tide for the members of Hellogoodbye, separating the California natives from their electro-melodic roots and propelling them into a promising folk-pop future. —MV

**NEEZZ**
5.0
Producers: various
Density/Universal Motown Records
Release Date: Nov. 16
It's been two years since the release of Nelly's last album, "Brass Knuckles," and up until recently, four years since he had a top 10 hit. But on his new effort, "5.0," the rapper proves he still knows what it takes to make a solid, well-rounded album. The Keri Hilson-assisted "Liv Tonight" and "Move That Body" (featuring self-proessed club-goers T-Pain and Akon) are party bangers with hand claps and slinky synthesizers. Elsewhere, "Broke" and "1000 Stacks" (the latter featuring the late Notorious B.I.G. on the hook) are boastful hip-hop tracks that find Nelly showcasing his rap skills over drums. And a Nelly album wouldn't be complete without emo tracks like "Gone" (with Kelly Rowland), which the rapper has dubbed part two of "Dilemma." His 2002 hit duet with Rowland. If the number of guest collaborators on "5.0" wasn't enough, Nelly also pulls in pop fans with hit single "Just a Dream." The 36-year-old artist gives fans the stuff they fell in love with 10 years ago on debut "Country Grammar"—and with a new pop-driven sound, he demonstrates he hasn't lost a beat. —MC

STEREOLAB
Not Music
Producer: Sean O'Hagen
Drag City
Release Date: Nov. 16
When Stereolab announced an indefinite hiatus in 2009 (which is still in effect), the British act's members also promised to release outtakes from the recording session that yielded its last full album, 2008's "Chemical Chords." True to their word, "Not Music" collects 13 tracks from that fruitful session, which found the dream pop/indie lounge warriors communicating in mostly under-four-minute form—notable for a band whose magnum opus might be the 18-minute "Jenny Ondioline." But the short bursts serve the act's fuzzy soundscapes well, imbuing them with more energy and the occasional horn section. The track "Supah Jalanto" sounds like Combustible Edison meets the Supremes, even the organ-laden baroque pop of "Delugeoise" twists with an urgent kind of drunkenness, peaking in a bliz of tribal drums. This is Stereolab for the age of the short attention span; but if it's a swan song, it's just as representative of the band's body of work as anything in its 20-year catalog. —KM

VITAL REISSUES
QUEENSRYCHE
Empire
Producer: James "Jimbo" Barton
Capitol/EMI
Release Date: Nov. 9
A good musician can play a song's notes well, but a true artist also skilfully navigates the breaths in between. Such is the case for Queensryche's approach to its 1990 commercial juggernaut, "Empire." The band treated each song's negative spaces with as much regard as the ones filed with sound, thus creating a superbly refined metal songs that barely feel 20 years old. To celebrate that milestone, Capitol/EMI has remastered the multi-platinum title that produced six career-defining singles, including dream-inspired lullaby "Silent Lucidity." James "Jimbo" Barton's original engineering already left the tracks razor sharp, but resuscitated snippets like alicking guitar echo surrounding a section of lyrics ("Watching the time tick, tick away") on "Jet City Woman" are appraised. Some of the bonus material on this two-CD set includes the foreboding "Scarborough Fair" and 10 unreleased live cuts from a 1990 show at London's Hammersmith Odeon. When freed from the sonic perfection of the studio, "Empire" is even more powerful live—Queensryche's fluid chemistry makes the listener feel every tendon pull and drop of sweat fall as the quintet nails every track with an inspired precision any band would kill to possess. —CT

on the mellow R&B/jazz groove "Keep It Going," a love song captured in one resonating verse: "You could be my Mother Nature/I'll be your Father Time." While the set's same-sound feel wavers over 13 tracks, cameos by Lalah Hathaway and Musiq Soulchild provide added lift, as does the Floacist's own singing ("You")—something she should do more of next time. Quibbles aside, it's good to have the Floacist back. —GM
**REVIEW**

**SINGLES**

MICHAEL JACKSON

(DUET WITH AKON)

Hold My Hand (3:31)

Producers: Akon, Giorgio Tuinfort, Michael Jackson

Writers: A. Thiam, G. Tuinfort, C. Kelly

Publishers: various

Epic

With its faux-news-report intro and defensive lyrics, “Breaking News,” the first taste of Michael Jackson’s forthcoming posthumous album “Michael,” directly addressed the media circus surrounding most of the pop star’s life. On the other hand, the Akon-assisted first single, “Hold My Hand,” takes a less controversial approach and instead relies on an uplifting hook and a warm sound that resembles Jamaican pop. First recorded in 2007, the ballad sways along with its gentle piano line, which is punctuated by light synthesizer effects as the inspirational verses blossom into the track’s singalong chorus. Akon cruises in the same tender mode as his more romantic singles, while Jackson’s vocals are frustratingly sparse but remind the listener of his effortless talent. “This life don’t last forever/So tell me what you’re waiting for,” he sings, attacking the last syllable in grand fashion. “Hold My Hand” isn’t a classic Jackson single, but it shines through debut singles that don’t dwell on the singer’s troubled life.—JL

**ROCK**

LINKIN PARK

Waiting for the End (3:50)

Producers: Rick Rubin, Mike Shinoda

Writer: Linkin Park

Publishers: various

Machine Shop Recordings/R

Warner Bros. Records

Continuing Linkin Park’s tradition of wrestling with heavy concepts in radio-ready singles, “Waiting for the End” has recently climbed Billboard’s Rock Songs chart while offering fans a chilling take on reality. Fusing rock, hip-hop and hints of reggae, the second single off fourth album “A Thousand Suns” discusses birth and the struggle of moving on from the status quo. Mike Shinoda delivers some uplifting lines that balance lead singer Chester Bennington’s softer vocals. “All I wanna do is trade this life for something new/Holding on to what I haven’t got,” Bennington belts. A chaotic guitar line and a flicker of piano provide a hopeful tone before leading into a haunting instrumental. “Waiting for the End” offers the grandness of “Numb” and “I’ll Be”, but producer Rick Rubin’s polyrhythmic framework and the group’s moralistic lyrics set it apart from Linkin Park’s past hits.—MM

**DANCE/ELECTRONICA**

CHRIS WILLIS

Louder (Put Your Hands Up) (3:29)

Producers: Jonas Jeberg, Cutfather

Writers: C. Willis, J. Jeberg, M. Hansen


Verve/Peace Collective

Following the decision to depart from gospel music to explore electro-pop, Chris Willis broke out as a vocalist alongside Fergie and LMFAO on David Guetta’s energetic single “Gettin’ Over You” earlier this year. “Louder (Put Your Hands Up),” his new solo single, uses hard-hitting beats and a huge chorus to show that Willis can cater to dance music fans on his own. The pounding percussion adds a sense of urgency as Willis sings, “Take another sip of the premium/Let’s keep the drama down to a minimum/Just turn the music up to the maximum.” During the hook, the track’s busy synthesizers go into overdrive and Willis hits a soulful groove that rises above the Auto-Tune effects. With “Louder,” he proves that his featured appearance on Guetta’s all-star single was no one-off.—MF

**LATIN**

PITBULL

Bon, Bon (3:35)

Producers: DJ Buddha

Pitbull

Writers: various

Publishers: various

Mr. 305/Famous Artist/Sony Music Latin

Pitbull doesn’t call himself Mr. Worldwide for nothing, as he proves by tackling a bouncy global influence on new single “Bon, Bon.” The rapper uses Bollywood as the primary inspiration on the track from new album “Armando,” which begins with a man singing in an Indian dialect over a marching band samba, shakers and bass drums. While the beat is an international patchwork, Pitbull’s lyrical applicability of women can be universally understood. “Yo quiero estar contigo…trae tu amiga” (“I want to be with you…bring one of your friends”), Pitbull rymes on the chorus. Like most of the rapper’s singles, “Bon, Bon” thrives because of its high energy and Pitbull’s command of different styles. No matter where it’s played, “Bon, Bon” has the right mix of components to start any party.—MC

**LEGEND & CREDITS**

EDITED BY MITCHELL PETERS

(ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Marcia Concepcion, Walter Fraker, Gary Graff, Monica Herrera, Jason Lipshutz, Kern Mason, Michael Manesken, Gasiph Mitchell, Christa Titus, Ken Tucker, Megan Vick

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 3056 Wilshire Blvd., Suite 270, Los Angeles, CA 90010, and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, New York, NY 10003, or to the writers in the appropriate bureaus.

NOVEMBER 27, 2010 | www.billboard.biz | 27
Criss Crossover

Darren Criss Reaps Big 'Glee' Benefits

When Fox's "Glee" placed No. 6 on Billboard's 2010 Maximum Exposure list, the show's impact was measured by the number of soundtrack albums sold and digital songs downloaded. After only one season on the air, it was premature to measure how the show's popularity might influence the careers of its individual performers.

But less than halfway through the second season, we have an inkling. On the Nov. 9 episode of "Glee," singer/songwriter/actor Darren Criss, 23, debuted as the character Blaine and performed a rendition of Katy Perry's "Teenage Dream." Within a week, "Dream" became the show's single with the best performance that same week, "Dream," which has already been greenlit for a third season. The series will also start airing in syndication on Oxygen in 2011, an extraordinarily early pickup for a program.

I would be a fool to want to leave it any time soon," Criss says, acknowledging that "Teenage Dream" was a perfect mix of promotion and plot. "Criss' character is a gay student at a rival school to McKinley High who feels an immediate attachment to gay glee club member Kurt, played by Chris Colfer.

"I attribute the success of the track to so many other factors besides myself," Criss adds. "First of it, it's an amazing song—a fantastic golden single. Then they had it arranged by the ever-delicious [a cappella group] Beelzebubs from Tufts University. And on top of it, they gave it to the character that everybody likes to speculate about." Instead of parlaying his exposure on the show into a traditional record deal, Criss opted to sign with "Glee," which has an ongoing first-look deal with Columbia to release the solo work of its regular cast members. Before "Dream," however, Criss had landed three times this year on Billboard's charts.

Looking Back As Social Distortion returns to Billboard's Alternative chart, here's a look at the acts boasting the list's five-longest chart spans, dating back to the survey's launch the week of Sept. 10, 1988.

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It's an extraordinary feat for Social Distortion to return to Billboard's list. Their 1986 release "Machine Gun Blues" debuted at No. 40.

The song previewed the band's first album, "Enanitos Verdes," which has sold nearly 300,000 copies in the U.S. and 1.5 million worldwide. The album is distributed by Epiphanies and produced by John Flansburgh and Paul Roland. Flansburgh also produced "Can't Play Piano," a 2007 release by the band that reached No. 2 on the Heatseekers Albums chart.

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Gimme Sales

The Rolling Stones Join Forces With Record-Setting 'Call Of Duty: Black Ops' Videogame

Historically, the Rolling Stones have never needed much help telling their music. But this month the group witnessed a notable bump in digital single sales for a pair of songs, thanks to the release of the latest installment in the popular "Call of Duty" videogame franchise.

"Call of Duty: Black Ops" was released Nov. 9. But more than a week earlier, on Oct. 31, Santa Monica, Calif.-based publisher Activision released an ad for TV and the Internet featuring a montage of the game's cinematic cut scenes with the Stones' "Gimme Shelter" at the soundtrack. The ad appeared during several prime-time TV shows and on several game enthusiast websites, garnering more than 3 million views on YouTube alone.

The game itself set a new record for opening-day videogame sales, with 5.6 million copies and $360 million in sales (including all pre-orders), according to Activision. To shed some perspective on how popular the "Call of Duty" franchise is, the previous record for single-day sales was the last installment of the same game—"Call of Duty: Modern Warfare"—which last year sold 4.7 million copies and rang up $310 million in opening-day sales.

On the strength of the exposure provided by the new "Call of Duty" ad, track sales for "Gimme Shelter" jumped from slightly more than 2,000 copies the week of Oct. 31 to 5,000-plus for the following week, then doubled to nearly 11,000 for the week ending Nov. 14, according to Nielsen SoundScan.

According to Activision VP of music affairs Tim Riley, scoring "Gimme Shelter" for the ad was no small feat. New York-based ABKCO Music & Records holds the rights to the song and, as is common with synch licensing negotiations, wanted to view an early edit of the ad before granting permission. So Activision flew to New York to show the clip on a secure laptop rather than risk sending it digitally lest it become discovered by the rabid game press.

What's more, for the first time in Activision history, it allowed another company to make edits to the ad itself in order to obtain approval from the band members as well.

"It's such a big deal, such a serious song and such a big band . . . we had to fly it out for it," Riley says. "They certainly say 'no' more than they say 'yes.' It's the Rolling Stones. It's not like they need the money."

It's not the group's only involvement in the game. "Sympathy for the Devil" was licensed as background music for a scene inside the game as well, which helped double that song's weekly sales to nearly 5,000 for the week of Nov. 14.

And it won't be the last, either, Riley notes another element is coming. But he wouldn't reveal whether it's a song licensed for new game content, another ad or some other use.

LEVELING THE VIDEO FIELD

Until recently, splashy, star-studded videos were reserved for splashy stars—think Kanye West or Lady Gaga. But Supervideo, a new partnership between MTV and Mean Magazine publisher Kashy Khali, seeks to democratize the format, bringing A-list talent and directors to up-and-coming bands.

The first Supervideo, "Paw Paw," by LCD Soundsystem, premiered a few weeks ago on MTV's afternoon video show, "The Seven," in addition to being posted online. Starring actress Anna Kendrick, the clip was directed by David Ayer, who also directed the films "Street Kings" and "Harsh Times."

MTV executive VP of new media David Gale says MTV will be able to promote Supervideo across several platforms and use many of its internal resources to coordinate shoots and concepts.

"We see these as being more like short films than traditional music videos," Gale says. "So we work with the talent group to secure the stars; we work with the on-air group to see if it's something that makes sense to put on the air; we work with the news group and the dot-com group to see what sort of social media we can utilize."

As for the future of Supervideo, which is financed by MTV, Gale says he's been fielding calls from bands, directors and potential stars. "These things come together in different ways," he says. "The cast could be the first thing that we book, and then we look for a song and a director that will fit. Or the song could come first or the director. We want to make sure every element fits perfectly in the mix."

While a firm date isn't set for the next Supervideo installment, Gale hopes to roll out another video before the end of the year. If not, he promises something will hit the Web and the airwaves in January. —Courtney Harding

A NEW TWISTA

Hip-hop veteran Twista's new album is living up to the power that his name implies: "The Perfect Storm"—the Chicago rapper's eighth studio album and second set on Get Money Gang/EMI—debuts at No. 7 on Billboard's Top R&B/Hip-Hop Albums chart, while the Chris Brown-assisted lead single, "Make a Movie," clocks in at No. 14 on Hot R&B/Hip-Hop Songs.

"I feel like a 2,000-year-old vampire who's able to walk around in modern times and do what he used to do," says the 36-year-old MC, whose earlier hits include "Slow Jamz" and "Overnight Celebrity." His last album, 2009's "Category FS," peaked at No. 2 on Top R&B/Hip-Hop Albums.

Previously serviced to urban radio, "Make a Movie" will be sent to rhythmic formats next week. Get Money Gang label manager Henley Halem says the track was an obvious choice for the first single, especially after Brown signed on. "T-Pain actually wrote that hook," Halem says. "But when he wasn't able to be featured on it, only a few other choices made sense. And Chris was at the top of that list."

Collaborating with a wide array of artists—from Raekwon to Lloyd —also helped keep Twista sounding fresh. Working with Waka Flocka Flame, the fast-rising Atlanta MC who guests on the track "Hands Up, Lay Down," was particularly enjoyable for the rapper since Flame's slow drawl counters Twista's signature rapid-fire rhyming.

To promote "The Perfect Storm," Twista appeared last week on Fox's morning news in Chicago to discuss the album. Instead of focusing exclusively on the release though, he's also devoting some time to community improvement: He appeared at a coat drive in Detroit last month, and at an upcoming event in Chicago he'll give away food and turkey. A documentary about his career, "Mr. Immortal: The Life and Times of Twista" (which is slated for a late-December release), is doubling as a tool to raise awareness about violence.

"I hadn't been on that level before, where I let people see Twista behind the scenes: how I record a song and what I'm thinking about at shows," he says. "But I also wanted to use it as a platform to get information out about the violence in the Midwest. We need to do all we can to change things and make them a little better. I'm a hip-hop artist, but I try to do my part." —Jason Lipshutz
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‘Gift’ Gives Boyle Her Second No. 1 Album

While it’s no “I Dreamed a Dream,” Susan Boyle’s second album, “The Gift,” posts a handsome first-week sales figure, arriving at No. 1 on the Billboard 200 with 318,000 copies sold, according to Nielsen SoundScan—a number greater than the 300,000 that Sony had projected for its first week (Billboard, Nov. 6).

Industry prognosticators suggest “The Gift” will continue to keep giving as the Christmas holiday approaches, at least in the short term. Sources say the album should have a minimal drop in sales in its second week, likely holding on to the No. 1 rung with more than 300,000.

As you probably recall, Boyle rose to fame in 2009 after her audition on the TV show “Britain’s Got Talent” went viral and paved the way for her No. 1 debut with “I Dreamed a Dream.” The album bowed with an eye-popping 701,000 and spent six weeks atop the list.

Now, with her first two studio sets having entered at No. 1, Boyle is one of a small club of women who have managed the same feat. She joins Alicia Keys, Britney Spears, Beyoncé, Ashanti and Ashlee Simpson (Add Miley Cyrus to the mix if you count the “Hannah Montana” albums.).

While “The Gift” tops the big chart, it comes in at No. 8 on the Digital Albums tally with 10,000 downloads (3.3% of its overall first week). That percentage share is slightly less than what greeted “Dream,” nearly 6% of its premiere-week sales were digital albums. (Don’t get too excited—it was only 42,000 downloads.)

The top seller on the Digital Albums chart touts to lean younger in their target audience. So, since Boyle likely appeals to older consumers who have a firm foothold in the physical CD world, it’s natural to see “The Gift” debut lower on the Digital list.

On Top Internet Albums, it’s a different story, where “The Gift” leads the pack with 29,000 sold through online retailers.

The difference in the kinds of acts populating Digital Albums and Internet Albums is striking. Among the top 25 artists on the Digital chart that week, among the Internet tally’s top 25, Eminem, Lil Wayne and Bruno Mars.

Flip it around the other way—acts that appear on the Internet list but not on the Digital chart—and it’s AC:ville.

SINGING SENSATIONS: While a lot of attention has been given to the “Glee” cast’s rendition of Katy Perry’s “Teenage Dream” (see story, page 28, see chart, page 36), here’s something you may not know about the tune. There’s a real-life a cappella group behind the song’s smooth harmonies. Tufts University’s Beelzebubs sing backup to “Glee” star Darren Criss on the track, though they aren’t seen on screen. (In the show, the song was mimed by the fictitious group the Warblers.)

Could the Beelzebubs sing their way onto the Billboard 200 someday? Look what happened to Straight No Chaser. The all-male Indiana University a cappella group hit the jackpot after the act posted clips of its performances on YouTube and caught the eye of Atlantic Records. Since Straight No Chaser’s major-label debut in 2008 the group has sold more than 500,000 albums in the United States.

**Year-To-Date**

**Year-To-Date Sales By Store Type**

**SALES BY ALBUM FORMAT**

**CD**

227,410,000 180,228,000 -20.7%

**Digital**

53,487,000 74,727,000 20.7%

**Vinyl**

2,050,000 2,120,000 3.3%

**Other**

49,000 28,000 -42.9%
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<td>Revolution</td>
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</table>

As the album's Christmas-oriented production kit is, it adds with an 80% increase. It's up across the board: chains (18%), indie stores (14%), music chains (70%) and nontraditional retailers (15%).

As seen in the Billboard 200, the top four slots were occupied by albums that are all Christmas-themed.

The legendary producer/composer/arranger returns to the fold, leading a tribute to his own body of work, with vocal contributions from artists, artists, artists, and artists, among others.

According to Billboard's sales data, the album has sold over 1 million copies in just two weeks, making it the top-selling Christmas album of 2010 and the best-performing album of the year.
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Data for week of November 27, 2010 | For chart reprints call 646.654.4633
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<td>ALL I WANT</td>
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<td>#2</td>
<td>ONLY GIRL (IN THE WORLD)</td>
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<td>JOHN MAYER</td>
<td>ANIMAL</td>
<td>2</td>
<td>MY BABY</td>
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<td>#3</td>
<td>JUST A MAN</td>
<td>3</td>
<td>BRUNO MARS</td>
<td>DJ GOT US FALLIN' IN LOVE</td>
<td>3</td>
<td>SOMETHING JUST LIKE THIS</td>
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<tr>
<td>#4</td>
<td>I CAME TO THE REMEMBER</td>
<td>4</td>
<td>FRANK TURNER</td>
<td>REBUILD: THE REMIX</td>
<td>4</td>
<td>NO LOVE</td>
<td>4</td>
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<td>#5</td>
<td>I'M NOT THE ONLY ONE</td>
<td>5</td>
<td>MILDRED JANE</td>
<td>SOMETHING TO REMEMBER</td>
<td>5</td>
<td>NOT THE ONLY ONE</td>
<td>5</td>
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<tr>
<td>#6</td>
<td>IF I TELL YOU</td>
<td>6</td>
<td>JESSICA RAINE</td>
<td>ONLY ONE</td>
<td>6</td>
<td>NO REGRETS</td>
<td>6</td>
</tr>
<tr>
<td>#7</td>
<td>IF I TELL YOU I'M NOT HERE</td>
<td>7</td>
<td>JESSICA RAINE</td>
<td>CANT BELIEVE</td>
<td>7</td>
<td>SOMETHING TO REMEMBER</td>
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<tr>
<td>#8</td>
<td>IF I TELL YOU I'M NOT HERE</td>
<td>8</td>
<td>JESSICA RAINE</td>
<td>DONT YOU WANNA STAY</td>
<td>8</td>
<td>MARRY ME</td>
<td>8</td>
</tr>
<tr>
<td>#9</td>
<td>IF I TELL YOU I'M NOT HERE</td>
<td>9</td>
<td>JESSICA RAINE</td>
<td>I CAME TO THE REMEMBER</td>
<td>9</td>
<td>NO LOVE</td>
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<td>#10</td>
<td>IF I TELL YOU I'M NOT HERE</td>
<td>10</td>
<td>JESSICA RAINE</td>
<td>I CAME TO THE REMEMBER</td>
<td>10</td>
<td>SOMETHING TO REMEMBER</td>
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**Data for week of NOVEMBER 27, 2010**

For chart reprints all 646-654-4633

Go to www.billboard.biz for complete Chart data
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER / DISTRIBUTING LABEL</th>
<th>Week no.</th>
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<tbody>
<tr>
<td>1</td>
<td>AS SHE’S WALKING AWAY</td>
<td>Zac Brown Band Featuring Alan Jackson</td>
<td>RCA/SONY (370-94430-0)</td>
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<td>2</td>
<td>ANYTHING LIKE ME</td>
<td>Thompson Square</td>
<td>M.A.R.S. (370-94430-0)</td>
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<tr>
<td>3</td>
<td>SCOTERWELL</td>
<td>Rodney Atkins</td>
<td>KINGS R&amp;R (370-94430-0)</td>
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<tr>
<td>4</td>
<td>FARMER'S DAUGHTER</td>
<td>Darius Rucker</td>
<td>WARNER/REPRISE (370-94430-0)</td>
<td>3</td>
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<tr>
<td>5</td>
<td>WHY WAIT</td>
<td>Reba</td>
<td>SONY/LYRIC (370-94430-0)</td>
<td>3</td>
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<tr>
<td>6</td>
<td>COME BACK SONG</td>
<td>S.E. Kerby</td>
<td>SONY/REPRISE (370-94430-0)</td>
<td>3</td>
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<tr>
<td>7</td>
<td>Turn On The Radio</td>
<td>Jason Aldean</td>
<td>ARISTA NASHVILLE (370-94430-0)</td>
<td>3</td>
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<tr>
<td>8</td>
<td>My Kinda Party</td>
<td>George Strait</td>
<td>CAPITOL NASHVILLE (370-94430-0)</td>
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<tr>
<td>9</td>
<td>The Breath You Take</td>
<td>Taylor Swift</td>
<td>RCA/SONY (370-94430-0)</td>
<td>3</td>
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<tr>
<td>10</td>
<td>Mama's Song</td>
<td>Kip Moore</td>
<td>BBR RECORDS (370-94430-0)</td>
<td>3</td>
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<tr>
<td>11</td>
<td>Put You In Felt</td>
<td>Donny &amp; Marie</td>
<td>CAPITOL NASHVILLE (370-94430-0)</td>
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<td>12</td>
<td>In Good Hands</td>
<td>Westin</td>
<td>PTW/PARTNER (370-94430-0)</td>
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<tr>
<td>13</td>
<td>I Ain't Love No Song</td>
<td>Trace Adkins</td>
<td>CAPITOL NASHVILLE (370-94430-0)</td>
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</tbody>
</table>

**Note:** The chart's posting date is November 27, 2010.
Kid Cudi opens atop the R&B/Hip-Hop Albums chart with his sophomore release, "Man on the Moon II: The Legend of Mr. Rager," moving 169,000 copies, according to Nielsen SoundScan. His debut, "Man on the Moon: The End of Day," opened at No. 5 on Top R&B/Hip-Hop Albums and No. 4 on the Billboard 200 with 104,000 copies in the Oct. 3-9 issue. Perhaps due to the new set's alternative bent, it has yet to debut a single on Hot R&B/Hip-Hop Songs. However, lead track "Erase Me" hit No. 22 on the Billboard Hot 100 (Sept. 11).

Gee Lo Green's "The Lady Killer" bows at No. 2 on Top R&B/Hip-Hop Albums with 41,000 copies, tugging his peak position on the chart for a third time. His first two albums each peaked at No. 2 in 2002 and 2004.
**LATIN GRAMMYS SPICE SALES**

Universe's Nov. 11 telecast of the Latin Grammy Awards attracted a record 6.2 million viewers, according to Nielsen, and the impact of that audience can be seen on Top Latin Albums. Marc Anthony's "iconic" jumps 11-5 with an 86% increase (3,000 copies, according to Nielsen SoundScan) after his Jose Luis Peralez-assisted performance. After gaining record of the year honors on Tropical Airplay as "Me Duele la Cabeza" jumps 11-3 with an 11,120 listeners impressions (up 233% according to Nielsen BDS). This marks Anthony's fifth top five title on the list. He topped the chart with "Mi Perdón" in 2010.

**Ricky Martin leaps into the Top 10 of Latin Pop Airplay** (16-4) with "La Mejor de Mi Vida" at #10 in its second chart week. He's the fifth artist this year to reach the top 10 in two weeks or less after Juan Luis Guerra Y 440, Enrique Iglesias, James and Pitbull.

**Hector Acosta picks up (repeat) Gainer honors on Tropical Airplay as "Mi Duele la Cabeza" jumps 13-5 with 11,120 listeners impressions (up 233% according to Nielsen BDS). This marks Acosta's fifth top five title on the list. He topped the chart with "La Perdón" in 2010.

**Between the Bullets**

**HOT LATIN SONGS**

**TOP LATIN ALBUMS**

**REGIONAL-MEXICAN AIRPLAY**

**LATIN POP AIRPLAY**

**TROPICAL AIRPLAY**

**LATIN RHYTHM AIRPLAY**

**TROPICAL AIRPLAY**

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**Between the Bullets**

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EXECUTIVE TURNTABLE

TOURING: Facility management company VenuWorks promotes Allison Fegley to sales and event manager for the Hoyt Sherman Place in Des Moines, Iowa. She was coordinator.

MANAGEMENT: S2BN Management, the new division of S2BN Entertainment, names Oscar Lord president/managing partner. Formerly CEO of Sony Music's U.S. Latin operations, he most recently headed SBS Entertainment.

RELATED FIELDS: Canadian music funding group Foundation Assisting Canadian Talent on Recordings in Toronto names Duncan McEwan president, effective Dec. 1. He was president/CEO of the Canadian Independent Music Assn.

— Edited by Mitchell Peters

GOOD WORKS

TIM McGRAW CHIPS IN TO FEED THE HUNGRY

Just in time for Thanksgiving, country music superstar Tim McGraw is lending his celebrity to help feed the hungry this holiday season.

McGraw has teamed with General Mills’ Hamburger Helper and Feeding America with distributing meals to more than 200 food banks across the country.

As part of the Show Your Helping Hand campaign, McGraw will help raise awareness of hunger issues in America with a current TV public service announcement that runs through December.

Feeding America spokeswoman Molly Hart says the campaign was specifically timed around the holiday season because “this is the time of year when people think about volunteering, advocating or donating. So Tim wanted to join in and help.”

Hart believes McGraw’s involvement will bring more awareness to the fact that some 50 million Americans don’t know where their next meal is coming from, she says.

“A lot of people do not realize how many people in America are struggling with hunger, which includes 17 million children,” Hart says. “It’s a startling fact that one in six Americans is struggling with hunger.”

Hamburger Helper has donated $25,000 to Feeding America and the company will donate up to $100,000 more based on a campaign where people who buy specially marked boxes of Hamburger Helper can submit a code to ShowYourHelpingHand.com. Hamburger Helper has vowed to donate 17 cents to Feeding America for each code submitted to the website.

Donations can also be made directly to FeedingAmerica.org.

— Mitchell Peters

44th ANNUAL CMA AWARDS

The 44th annual Country Music Assn. Awards took place Nov. 10 at Nashville’s Bridgestone Arena and truly was “the biggest night in country music.” Brad Paisley and Carrie Underwood returned to host the event for their third consecutive year and were the stars of the show. With Nashville overflowing with talent and tastemakers, the fun kept going long after the cameras stopped rolling.

LEFT: Warner Music Nashville VP of A&R Carrie Ann Hobley is flanked by bluegrass/country artist/actor Jim Lauderdale (right) and pop/craftsmen John Oates.

BELOW: Two-time CMA Award winner Blake Shelton (male vocalist, musical event of the year) celeb-rates his first CMA win with Warner Music Nashville at its post-show bash. Shelton’s close friends and label family were among those on hand to celebrate with him. Standing (from left) are Starstruck Management Group owner and Shelton’s manager Narvel Blackstock and his wife, country music legend Reba McEntire, guest CMA performer Kelly Clarkson, Warner Music Nashville senior VP of A&R Scott Hendricks and president/CEO John Essef, and Starstruck Management Group manager and Narvel’s son, Brandon Blackstock. Kneeling are Warner Music Nashville VP of promotion Bob Reeves (left) and Shelton. Photos: Brooke Kelly

SONY MUSIC NASHVILLE

Sony Music Nashville had much to celebrate at its after-party, which took place at the Country Music Hall of Fame and Museum in Nashville. Top nominees and birthday girl Miranda Lambert took home three awards (female vocalist, music video and album of the year), while Brad Paisley collected the night’s top honor with his first win as entertainer of the year. Enjoying the night’s momentum are (from left) former Sonu Music Nashville chairman Joe Galante; A&R Records artist Sherry Crow, BMI Entertainment artist Kenny Chesney, A&I Nashville artist Alan Jackson, Lambert’s sans, Savvy Sakkak, CMA News Chief Washington correspondent Bob Schaller, Paisley, Sony Music Entertainment CEO Ron Schmidt-Holtz, Sony Music Nashville chairman/CEO Gary Overton and CMA Awards executive producer Robert Deaton. Photos: Brooke Kelly

47
BMI saluted the songwriters and publishers behind country music’s most-performed songs of the past year on Nov. 9 during its 58th annual BMI Country Awards. Photos: Rick Diamond/Andrew H. Walker/Getty Images for BMI

Taylor Swift’s winning song “You Belong With Me” was co-written with frequent collaborator Liz Rose and is published by Sony ATV, Taylor Swift Music, Obsidian Music and Warner Village Music. Sony ATV Music Publishing Nashville earned its fifth consecutive BMI country publisher of the year honor. The team behind the success of “You Belong With Me” poses here for a photo. From left: BMI president/CEO Del Bryant, Sony ATV Music Publishing chairman/CEO Martin Bandier, BMI Icon Billy Sherrill, Swift, Rose, BMI VP of writer/publisher relations-Nashville Jody Williams, Sony ATV Music Publishing Nashville president/CEO Troy Tomlinson and BMI assistant VP of writer/publisher relations-Nashville Clay Bradley. 2010 BMI Icon Billy Sherrill was honored for his role as a key architect of ’60s/’70s contemporary country music. Here, he takes a moment with fellow winner Taylor Swift to soak in their success.

Superstar country couple Miranda Lambert and Blake Shelton share a snuggle. At 20 years old, Taylor Swift became the youngest person to win BMI’s country songwriter of the year crown. “You Belong With Me” also earned Swift her third consecutive BMI country song of the year win, making her the only songwriter to win the award three years in a row. BMI assistant VP of writer/publisher relations Nashville Clay Bradley (left) and BMI VP writer relations Nashville Jody Williams present a CF Martin D-42 guitar to Swift in recognition of the honor. The guitar’s custom pearl inlay reads, “BMI Songwriter of the Year.”

2010 BMI Icon Billy Sherrill was honored with an all-star tribute to his repertoire as a producer/songwriter. A host of country stars performed some of Sherrill’s songs, including Faith Hill, shown singing “Stand By Your Man.”
The Big Machine label celebrated with a soiree at downtown Nashville's aVenue, where it hosted the majority of its expanding roster, including recent signee Martina McBride, along with a few very special guests. The Big Machine Label Group's friends and family—including McBride, Reba McEntire, Rascal Flatts, Justin Moore, Jason & the Long Road to Love, the Band Perry, Sunny Sweeney, Edens Edge, Big Machine Label Group president/CEO Scott Borchetta and Republic Nashville president, Jimmy Haynes—pose for a picture while celebrating their big night at their CMA after-party.

PHOTO: JAMEY WALLS/BLACK SHEEP INNOVATION & MARKETING

44th ANNUAL CMA AWARDS


BELOW LEFT: The Country Music Assn. gathered for its Marketing Summit on Nov. 9 in Nashville. The night before the event, Roots Music Exporters' John Lomax III (right) received the Jo Walker-Meador International Award during the CMA's international reception. Pictured with Lomax is CMA CEO Steve Moore.

BELOW RIGHT: Capitol Nashville president/CEO Mike Dungan gets carried away celebrating Lady Antebellum's wins for vocal group and single of the year during Capitol Records' after-party at Sambuca in Nashville. From left are Lady Antebellum's Dave Haywood, Hillary Scott and Charles Kelley with the airborne Dungan.

PHOTOS BY RICHARD AMOND/GETTY IMAGES FOR CAPITOL RECORDS NASHVILLE

IMAGES FOR CAPITOL RECORDS NASHVILLE

NOVEMBER 27, 2010 | www.billboard.biz | 49
SESAC NASHVILLE MUSIC AWARDS

The SESAC Nashville Music Awards took place Nov. 8 at the organization’s Music Row offices for an audience of superstar songwriters and influential industry tastemakers. The black-tie event honored the writers and publishers behind the year’s biggest hits, and more than 50 awards were presented to the elite group of creative talent. Hillary Scott was feted for her array of hits with Lady Antebellum during the last year, including “Need You Now,” “Our Kind of Love” and “Run to You.” In just a few years, Lady A has become one of music’s most successful and celebrated acts with multiple No. 1s and a host of industry awards. PHOTOS: ED RODE

ABOVE LEFT: SESAC songwriter Kim Johnson was honored for penning the Josh Thompson hit “Beer on the Table” (left). Thompson (right) is pictured with girlfriend Andi Zack (center) and director of writer/publisher relations Shaiman Hatch.

ABOVE CENTER: SESAC affiliate Blaine Larsen (center) picked up a performance award for George Strait’s “Gotta Get to You,” a song he co-wrote with artist/factor Jim Lauderdale. Finkler Larson during the cocktail reception are SESAC senior VP of writer/publisher relations Trevor Gals and Hatch.

ABOVE RIGHT: Songwriter Cary Barlowe (left) was honored for his work on Lady Antebellum’s No. 1 smash “American Honey.” Congratulating him is SESAC VP of writer/publisher relations Tim Fink.

LEFT: SESAC songwriter of the year/song of the year award recipient Hillary Scott of Lady Antebellum thanks Fink for the dual recognition.

BELOW LEFT: Singer/songwriter Jim Lauderdale (center) celebrates with SESAC execs after winning the Inspiration Award. Shoring in the moment are (from left) Hatch, director of writer/publisher relations Amy Beth Hale, chairman/CEO Stephen Swid and Fink.

BELOW: The legendary Ray Wylie Hubbard, who was honored for his album “A. Enlightenment B. Endarkenment (Hint: There Is No C),” performs at the star-studded event.
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