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Billboard

WOMEN IN MUSIC 2010
NOMINATE NOW! P. 8

radio

TAYLOR SWIFT

GROWS UP
IN PUBLIC



GET SMART
WINDOWS
PHONE 7
JOINS THE
APP WARS

CEE LO
NOT JUST A
~~ONE~~ TWO-HIT
WONDER

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DWARF DEPT.**
NEW SALES LOW
FOR NO. 1
ALBUM DEBUT

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No. 1

ON THE CHARTS

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VOLUME 122, NO. 42

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ON THE COVER: Taylor Swift photograph by Joseph Anthony Baker

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360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Go to billboard.com/lennoncontest to watch the winners of our John Lennon Cover Contest,

New York duo **Estee Maria Hadzikostas** and **Danny Borg**, who do their rendition of the Beatles' "Don't Let Me Down."



Events

SWEEPSTAKES
Billboard is sending one lucky winner to every Billboard conference in 2011, including airfare and hotel, courtesy of Porsche Cayenne. For more information and to enter, go to billboard.biz/vipsweeps.

TOURING
ShowClix presents Billboard's Touring Conference & Awards, in association with Music Networkx, Nov. 3-4 at the Sheraton New York. Just announced: keynote round table "2010 WTF?" More at billboardtouringconference.com.

A close-up portrait of Taylor Swift with her hands in a white crocheted sweater framing her face. She has blue eyes and pink lips.

Taylor,

We are proud that you
are part of our family.

~Marty, Troy and
everyone at Sony/ATV



ROUND THREE
Anti-piracy implications of P2P damages trial



LEFT OF THE DIAL
Indie acts make inroads at commercial radio



RUMBLE IN THE BUNDLE
Enhancing the appeal of music subscriptions



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Beaver Productions' Don Fox looks back



ROAD RUNNER
Henry Cardenas on the Latin touring market

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>>>PRIVATE EQUITY COURTS NEWS CORP., AOL FOR YAHOO BUY

Several private equity firms have approached News Corp. and AOL to gauge their interest in buying out Yahoo, a source says. The news comes as Yahoo, the No. 2 search engine in the United States behind Google, struggles to revive its revenue growth under the management of CEO Carol Bartz and to rebuild its buzz among consumers amid competition from such social networking sites as Facebook. Talks with News Corp. and AOL began about two weeks ago and intensified in recent days, but Yahoo hadn't yet been approached, as talks were still in their early stages, the source says.

>>>RECORD WEB AD SPENDING IN FIRST HALF

The recession doesn't exist on the Web—at least based on the momentum of online advertising, which is back to its pre-downturn spending. Advertisers spent \$12.1 billion on the Web during the first half of 2010, a record for a half-year period, according to the Interactive Advertising Bureau and PricewaterhouseCoopers. Spending climbed by 11.3% compared with the same period in 2009. The spree was fueled by a robust \$6.2 billion in spending during the second quarter, marking the second-largest revenue quarter ever tracked by the Interactive Advertising Bureau and PricewaterhouseCoopers.

UP FRONT



Another try: Microsoft CEO STEVE BALLMER unveils the first Windows Phone 7 handsets; inset: a Samsung mobile phone running Windows Phone 7.



DIGITAL BY ANTONY BRUNO

FACE IN THE CROWD

Will Microsoft's Mobile Gambit Attract App Developers?

Just as the mobile app market was beginning to take shape, another player has arrived to shake things up.

Microsoft's new Windows Phone 7 operating system is the tech giant's best—and some say last—chance to revive its long-struggling mobile business. After Microsoft CEO Steve Ballmer unveiled the company's rollout plans (Billboard.biz, Oct. 11), the new operating system received universally positive marks for its slick design, intuitive interface and integrated content aggregation strategy that mixes third-party apps with such Microsoft services as Bing, Zune and Xbox Live.

But will app developers embrace yet another mobile platform? It's a vital question for the music industry, which is in-

creasingly viewing mobile apps as an important distribution channel for streaming music services and other products that license music. For example, the latest edition of Tapulous' popular Tap Tap Revenge game features Katy Petty's next Capitol Records single, "Firework" (Billboard.biz, Oct. 14).

Developers are already facing tough decisions on how to allocate their limited resources to produce apps for the iPhone, Google Android, BlackBerry and Nokia platforms. Still, establishing an early foothold on a promising new mobile platform like Windows Phone 7 can pay off for enterprising developers. Deutsche Bank telecommunications analyst Jonathan Goldberg says Microsoft could spend as much as \$400 million

to market the Windows Phone 7 launch and \$1 billion more in the year ahead for additional marketing and development.

Perhaps that's why Microsoft says more than 300,000 developers have signed up to its developer program to date.

Personalized Internet radio service Slacker, Clear Channel's iheartradio and other music services have already developed apps for Windows Phone 7. According to Slacker senior VP of marketing Jonathan Sasse, getting in early on Windows Phone 7 can give developers a chance to showcase their wares in a new arena that's less cluttered than, say, Apple's App Store, where dozens of other services vie for the attention of iPhone users.

Slacker's past experience with Microsoft suggests this strategy has legs. Users of Slacker's free app for the last Windows-based smart phone to come out before the new platform—HTC's HD2 for T-Mobile—converted to Slacker's paid subscription tier at rates of more than 15%, versus Slacker's average conversion rate of 7%-10%.

"We found that the audience of users who buy Windows Mobile phones were underserved

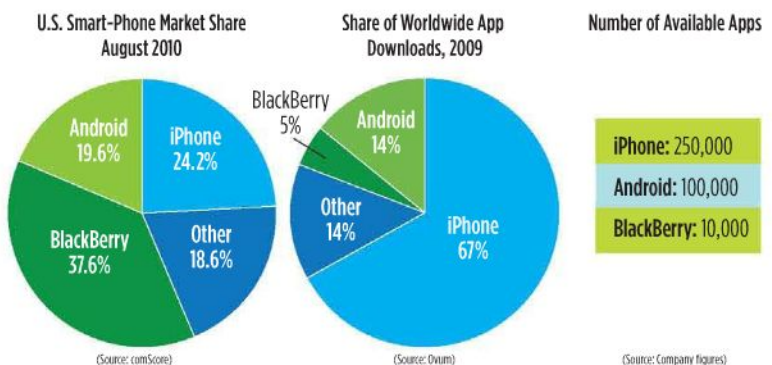
on the entertainment app side," Sasse says. "It's a great opportunity for us to be first and front and center."

Microsoft's latest salvo in the smart-phone war comes as questions emerge about the future of the mobile app market. Industry experts like Wireless Developer Agency president Konny Zsigo believe technologies like HTML 5 could supplant many types of apps by simply letting developers create a mobile optimized website that all smart phones can access equally as well, undercutting the need to create downloadable apps for individual operating systems.

Microsoft's approach with Windows Phone 7 is built with that in mind. It's designed to pull information from disparate applications and services and present it on one primary interface, such as pulling Facebook photos into a contacts app or displaying the album art of the last song played in the Zune music service on users' profiles. ●●●

LAY OF THE LAND

As Microsoft hits the reset button on its mobile strategy, here's what the smart-phone market looks like.



>>> SOUL SINGER BURKE DIES IN AMSTERDAM

American soul singer Solomon Burke, 70, died Oct. 10 at Amsterdam's Schiphol Airport after arriving from Los Angeles, according to Dutch media reports. Known as "the King of Rock and Soul," the Grammy Award winner was a preacher-turned-singer and released his latest album, "Nothing's Impossible," in April. He mixed gospel with R&B and recorded several soul classics, including the 1964 hit "Somebody to Love." Famed R&B producer Jerry Wexler referred to him as the "best soul singer of all time," according to Burke's Rock and Roll Hall of Fame biography. He was known for his showmanship and would sometimes sit onstage wearing regal robes. According to news agency ANP, Burke was declared dead at the Schiphol morgue by a doctor who said he had died of natural causes. Burke had 21 children and 90 grandchildren.

>>> KEITH URBAN, TARGET TEAM ON EXCLUSIVE CD

When Keith Urban releases his sixth studio album, "Get Closer," on Nov. 16, he won't only get closer to his fans but he'll snuggle up with Target as well. The Grammy Award-winning country singer will release a deluxe version of the album to be sold exclusively at Target stores nationwide and on Target.com. The Target version of "Get Closer" includes almost double the material, with four live tracks and three unreleased originals in addition to the album's original eight songs. The three unreleased tracks came from recording sessions for the new release.

Compiled by Chris M. Walsh. Reporting by Jillian Mapes, Mike Shields and Reuters.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD NAMES TOURING AWARDS FINALISTS

Bon Jovi, U2, AC/DC, Lady Gaga, Brad Paisley, Justin Bieber and Taylor Swift are among the finalists for the 2010 Billboard Touring Awards, which will be held Nov. 4 in New York. The awards—which honor artists, tours, venues, and live entertainment firms—are primarily based on global box-office numbers reported to Billboard Boxscore from Oct. 1, 2009, through Sept. 30, 2010.

The finalists for both the top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively, are three global treks: U2's ongoing 360° tour, AC/DC's Black Ice tour and Bon Jovi's the Circle tour.

Vying for the top package award, which goes to the top-grossing tour with three or more artists on the bill throughout its run, are Brad Paisley's H2O tour, with such artists as Darius Rucker, Justin Moore,

Easton Corbin, Steel Magnolia and Josh Thompson on the bill; Tim McGraw's Southern Voice tour, with Lady Antebellum, Love and Theft and the Lost Trailers; and Taylor Swift's 2010 tour with Kellie Pickler and Gloriana onboard.

Lady Gaga, Bieber and Tiësto are finalists for the Breakthrough Award, which is given to the top-grossing artist appearing for the first time among the highest-grossing tours who is still in his or her first decade as a national headlining act. Dane Cook, Robin Williams and Chelsea Handler are finalists for the top comedy tour.

The three finalists for the top boxscore award, which recognizes the highest-grossing single engagement for the time period, are AC/DC's three-night, sold-out stand at ANZ Stadium in Sydney in February; the band's three sellouts at Etihad Stadium in Melbourne,



We salute you: AC/DC

also in February; and the United Kingdom's Download Festival at England's Castle Donington in June.

Global concert promoters Live Nation and AEG Live are joined by Sao Paulo, Brazil, promoter Time 4 Fun as finalists for the top promoter award. T4F is also a finalist, with Chugg Entertainment (Australia) and MCD (United Kingdom), in the top independent promoter, interna-

tional category. Finalists for top independent promoter, U.S. are five-time winner Jam Productions in Chicago, 2007 winner C3 Presents in Austin and New Orleans-based Beaver Productions.

The Billboard Touring Awards also include the Concert Marketing & Promotion Award, determined by a panel of judges, and the Eventful Fans' Choice Award, determined by online voting. Additionally,

Rush will receive the 2010 Legend of Live award, Jack Johnson will receive the Humanitarian Award and Yo Gabba Gabba Live! will receive the Creative Content Award.

The Billboard Touring Awards will cap off the seventh annual Billboard Touring Conference, which will be held Nov. 3-4 at the Sheraton New York. For more information and to register, go to billboardtouring-conference.com.

BILLBOARD'S SIXTH ANNUAL WOMEN IN MUSIC

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

WOMEN IN MUSIC NOMINATIONS
BILLBOARD.BIZ/WOMENINMUSIC

Billboard editors will review the nominees and rank them based on their achievements during the past 12 months, their overall career achievements and the influence they wield in the broader industry.

Billboard editors will also choose one female artist as our Woman of the Year. •

The Women in Music special feature, part of Billboard's Power Players series, will be published in our Dec. 11 issue.

RAMIREZ, TRUST, CAULFIELD NAMED TO NEW CHART POSTS

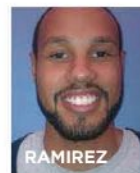
Rauly Ramirez has been named Billboard's R&B and Latin chart manager, which includes oversight of the rhythmic, rap, blues and reggae charts. Ramirez is based in Los Angeles and reports to director of charts Silvio Pietroluongo. Ramirez, who has served as Billboard's interim Latin chart manager since 2009, was a format administrator at Nielsen BDS. Prior to his stint at Nielsen BDS, Ramirez was a production associate for ad agency Magnami Caruso Dutton.

In other moves, Billboard has promoted senior chart manager Keith Caulfield and chart manager Gary Trust to associate director of charts/retail and associate director of charts/radio, respectively. Both report to Pietroluongo. In his new role, Caulfield will oversee retail-related aspects

of chart production, which includes acting as a liaison with Billboard data provider Nielsen SoundScan, label sales departments and music retailers. The Los Angeles-based Caulfield will continue to write Billboard's weekly Over the Counter column and provide editorial chart analysis for the magazine and for Billboard.biz and Billboard.com.

Trust will manage day-to-day activities related to the brand's radio-based charts, interacting with radio monitoring service Nielsen BDS, label promotion staffs and radio programmers. Trust arrived at Billboard in 2006 after serv-

ing as morning host/production director at WMVY on Martha's Vineyard. He will continue to write Chart Beat, Billboard's chart highlights and trivia column, which is updated daily on Billboard.com.





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Gautum Guliani: CHIEF TECHNOLOGY OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Doug Bachelis: VICE PRESIDENT, MARKETING; Andrew Mire: VICE PRESIDENT, LICENSING; Madeline Krakowky: VICE PRESIDENT, CIRCULATION; Anne Doyle: VICE PRESIDENT, HUMAN RESOURCES

• Adweek, Brandweek, Medweek
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The Damage Done

Latest Round Of P2P Trial Has Big Implications For Anti-Piracy Efforts

The major record labels announced in late 2008 that they were winding down their litigation campaign against individual peer-to-peer (P2P) infringers.

But the labels' case against **Jammie Thomas-Rasset** just won't quit. More than four-and-a-half years after the labels filed their complaint against the Brainerd, Minn., woman for downloading and "sharing" 24 songs over the Kazaa network, the parties are about to head back to federal court in Minneapolis for a third trial.

Rounds one and two went overwhelmingly in favor of the labels. At the first trial, in 2007—the first individual P2P case ever to reach a jury—the jurors simply didn't believe



Back in court: JAMMIE THOMAS-RASSET

Thomas-Rasset's pleas of innocence and socked her with a whopping \$222,000 in statutory damages. But the judge later determined that he had improperly instructed the jury that merely "making available" songs in the Kazaa "shared folder" was insufficient to prove distribution and threw out the verdict.

At the second trial in 2009, Thomas-Rasset told a new story, still insisting that she didn't download music from Kazaa, but acknowledging that her ex-boyfriend and kids may have. That only appeared to anger the jury, which ordered the mother of four to pay \$1.9 million for her infringements of songs including **Aerosmith's** "Cryin'" and **Sarah McLachlan's** "Building a Mystery."

But the size of that award—\$80,000 per song—was too much for the judge, who called it "monstrous and shocking" and offered the labels a choice: accept a reduced award of just \$2,250 per song or show up for a third trial. Wary of the precedent that the lowered amount would set, they opted for round three. That trial is set to begin Nov. 2, barring a last-minute change of heart by the judge, who said at a hearing this week that he'd consider a motion by Thomas-Rasset that would end the case and allow for an immediate appeal of the reduced award from the second trial.

The third trial will focus only on damages; Thomas-Rasset will not be able to contest what the jury in the last two trials determined: that she committed willful copyright infringement by downloading and sharing the 24 songs on which the plaintiffs sought damages. But the labels will still put on their case to prove what Thomas-Rasset actually did, RIAA litigation chief **Jennifer Pariser** says.

How much damage did Thomas-Rasset, a single infringer among millions, really cause? No question, she downloaded the 24 songs without paying for them, depriving the labels of their share of the 99 cents (or later \$1.29) that iTunes and other legal sources charge per song. Thomas-Rasset doesn't even plan to call any economists or music-business experts to talk about damages. "I don't know that you need an expert for the common-sense proposition that songs are \$1 on the Internet," Thomas-Rasset's attorney **Joe Sibley** says.

The tougher question is how much damage she caused by her sharing—that is, by distributing her downloaded song files to other Kazaa users. Because of the network's configu-

ration, no one—including the labels—knows how many others she shared the songs with. To address situations like this where the amount of actual damages is difficult or impossible to calculate, copyright law allows for statutory damages ranging from \$750 all the way up to \$150,000 per work. Anywhere within that range is appropriate for the jury to determine, the labels argue.

But "if they can't prove damages to some level of certainty," they shouldn't get any, Sibley counters, citing the general refusal of courts to award "speculative" damages.

Pariser disagrees. "Yes, there's a degree of imprecision," she says, "but that doesn't mean that we don't

have elements that are clear and provable, including how many people were on [Kazaa] and how many times files are downloaded on average."

The proper calculation of copyright damages, especially from infringement on the Internet, is of vital importance to the music industry as it continues to target services that assist others to infringe. And while the major labels' litigation campaign against individual infringers may be on its last legs, other copyright owners, including newspapers, independent film producers and porn purveyors, are suing even more Internet infringers than the labels ever did.

Regardless of the trial's outcome, Thomas-Rasset's attorneys promise an appeal that will challenge the constitutionality of statutory damages as applied to "small-scale, noncommercial" infringements like their client's. Such a constitutional challenge succeeded in the case of P2P user **Joel Tenenbaum**. A U.S. District Court judge slashed by 90% a \$675,000 damages award that a federal jury had ordered Tenenbaum to pay for infringing 30 songs. The case is now on appeal.

The rules the court will set on damages in the upcoming trial and subsequent appeals will have a far-reaching impact on anti-piracy litigation in the music industry and well beyond.

Ben Sheffner is an attorney for NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the *Copyrights & Campaigns* blog (copyrightsandcampaigns.blogspot.com).

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FOR THE RECORD

■ A special report on Bug Music in the Oct. 16 issue should have identified the brother of company founder **Dan Bourgoise** as **Fred**, not **John**, and also should have identified **Paul Jordan** as Bug Music creative director. **Tom McGrath** was also misidentified as a senior managing partner at **Spectrum Equity Investors**; he is in fact a senior managing partner at **Crossroads Media**.

In addition, the report should have said that **Bug U.K.** managing director **Mark Anders**, not **Jordan**, opened the company's office in London. The names of attorney **David Wykoff** and songwriters **Kendell Marvel** and **Scott Stevens** were also misspelled.

Dialing It In

Recent Changes Help Some Indies Succeed At Radio

During the past several years, this column has periodically revisited the situation indies face with commercial radio, and usually found it to be pretty bleak. Despite consent decrees, an exploding indie touring market and blogosphere, and sales growth, radio remained largely closed to indies.

But several shifts have occurred during the last year, and the results are evident on the charts. **Mumford & Sons**, signed to indie label Glassnote, recently hit No. 1 on Billboard's Alternative radio chart, while **Papa Roach**, signed to indie Eleven Seven, sat at No. 4 on the Active Rock tally. Other indie acts, such as **Phoenix**, **Vampire Weekend** and **Arcade Fire**, have also managed to crack the playlists at several stations.

Mumford & Sons' success is particularly noteworthy—their track, "Little Lion Man," is just the sixth of 282 No. 1s in the chart's 22-year history released on an independent label. Four of those six have reigned since just last year. Mumford & Sons is also the fifth act to rule with a maiden chart entry in 2010, following Phoenix, **Crash Kings**, **the Dirty Heads** and **Neon Trees**. That's the highest number of No. 1s by rookies since six acts reigned with their first Alternative charted titles in 1997.

While all of this represents a positive move forward, **Rich Bengloff**, president of the American Assn. of Independent Music, cautions that the battle isn't close to over. "Overall, radio is harder than ever," he says. "The playlists have been compressed, and as a result stations just play the same songs over and over."

Part of the reason for the change in playlists, at least at the alternative format, could be a decline in the number of stations. There are 56 monitored alternative-chart reporters, down from 86 in January 2003, according to Nielsen BDS.

Many of the bands breaking at radio have advantages that the average indie act lacks, be they connections (in the case of Phoenix and Mumford & Sons, their label is run by music industry vet **Daniel Glass**), former major-label status and a long radio track record (Papa Roach) or simply being too big to ignore anymore (Vampire Weekend and Arcade Fire, both of which debuted at No. 1 on the Billboard 200).

But Bengloff also points out that the way radio stations discover bands and craft their playlists has changed and caught up with the times. "In a way it is easier to get on radio because the stations are using other sources to discover artists," he says. "Consumers are voting, and if a band has a huge base online or touring, it's an asset at radio."



Making waves: PHOENIX (top) and PAPA ROACH

Karen Glauber, who does radio promotion for Merge, among other labels, says that smart programmers are willing to follow culture and react accordingly. "If certain key stations recognize something as being important and add it, other stations will pay attention," she says.

Downsizing at the majors has also helped shift the balance in favor of indies. "I was at Atlantic for 28 years," says **Danny Buch**, who now heads up the radio department at RED. "Lots of people on my team at RED are former major-label radio people who still have relationships with programmers."

RED has had particular success breaking its acts at radio, due in part to its eight-person radio staff, part of its suite of label services. "The percentage of people we have at RED devoted to doing radio is certainly smaller than what you have a major," RED president **Bob Morelli** says.

"But we focus on certain formats and we have success there. We know we can't go toe to toe with the majors at top 40, but we are competitive at triple A."

Paul Driscoll, VP of broadcast operations for alternative WFNX Boston, says that the caliber and types of artists signing to indies have been important in breaking them at radio.

"There are very good bands making music outside the so-called mainstream of the industry," he says. "The roster consolidation and downsizing of the majors has created opportunities for smart indies like Glassnote, Sub Pop and Beggars Group. By extension, they're able to sign bands that are more accessible and less extreme than in a generation. The bands can reach their fans directly now, so there is marginally less heavy lifting for labels and radio stations to do. The listeners—many of whom are new listeners to the format, who have outgrown top 40—are now spoiled for choice and loving the thrill of discovery."

Additional reporting by Gary Trust.

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PHOENIX: PASCAL TEXTIERA; PAPA ROACH: R.R. BROWN



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Packaged Goods

Bundling Music Subscriptions With Other Services Faces Myriad Challenges

It's been a foregone conclusion throughout the music industry that record labels and publishers will eventually see a reversal of fortune when on-demand music subscription services are bundled with broadband and mobile plans.

Attracted by the steady, recurring revenue they generate, labels have long hoped that music subscription services would eventually go mainstream. That hasn't happened. And although new players like Rdio and MOG have recently entered the market, many industry executives believe that the best way for subscription services to reach a mass audience is to bundle their monthly cost with that of other services, like broadband or mobile subscriptions.

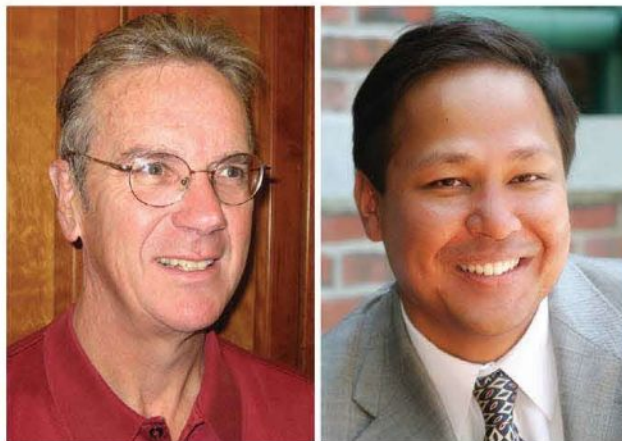
In a speech at MIDEM in 2008, U2 manager Paul McGuinness called a music-broadband bundle "the business model of the future." Early this year, Warner Music Group chairman/CEO Edgar Bronfman Jr. called access models, typically bundled with the purchase of a mobile device, "one of the long-term drivers of digital revenue." And Rhapsody

consumers are canceling cable TV subscriptions in favor of cheaper entertainment options online, like Netflix or Hulu Plus. Free Internet radio services like Pandora continue to gain new listeners, providing greater competition for satellite radio broadcaster Sirius XM. And Google Voice and other online communication tools are enabling consumers to opt for cheaper mobile calling plans.

In light of such factors, "bundling has reached an evolutionary dead end," says Phil Leigh, senior analyst at Inside Digital Media in Tampa, Fla.

Leigh says consumers expect to have the freedom to pay for only what they want, rather than having to pay for a bundled monthly subscription that may include services they don't need. Instead of trying to market music subscription services, labels and publishers need to figure out how to build free, advertising-supported music services, Leigh says.

Selling unlimited music subscription services with broadband services poses a bigger challenge than marketing cable TV/broadband packages, according to Rafi Mohammed, a pricing consultant and author of "The 1% Windfall: How



Subscription skeptics: Digital media analyst PHIL LEIGH (left) and pricing consultant RAFI MOHAMMED.

Successful Companies Use Price to Profit and Grow" (HarperBusiness).

"For movies and television shows, people generally watch them once and move on," Mohammed says. "There's value in having all that variety and new content. For music it's slightly different. Many people listen to the same CD multiple times."

But considering the potential payoff if music subscription services ever do catch fire, it's understandable why some in the business remain defiantly optimistic about their prospects. According to the Organization for Economic Cooperation and Development, there were 81 million broadband subscribers in the United States at the end of 2009. If all of them paid \$10 per month for a music service and content owners kept half the revenue, labels and publishers would reap about \$4.8 billion annually—that's more than

Universal Music Group's annual revenue. That won't happen, but the numbers provide a sense of the mythical sums imagined by industry executives.

In a still-optimistic but more plausible scenario of 30 million subscribers paying \$5 per month, the revenue to content owners would be \$900 million—about 50% more than what labels and publishers will bring in from just digital album downloads this year.

To be truly compelling, music services will need to be bundled with data plans, priced so that the service feels free and

integrated into the billing experience. To get there, these services need to find partners that want to better-serve their customers and obtain an advantage over their competitors.

That's the approach taken by Spotify in Europe. In partnerships with Swedish telco Telia and British mobile carrier 3, Spotify's premium service is bundled with mobile handset/calling plan packages. Telia also bundles Spotify with its broadband plans.

Last Christmas, 3 sold four times as many handsets with Spotify as a similar phone without a bundle, according to Faisal Galaria, Spotify global head of corporate and business development.

"It really helps differentiate what is essentially a commoditized product," Galaria says.

Rhapsody's Irwin says labels understand they need to accept lower licensing fees to encourage Internet service providers to bundle music subscriptions with the monthly cost of broadband or cable TV service. "There's incentive on their part to come to the table with carriers and cable to offer a price below what's available in the general market," he says.

A lower price may bring telecom companies onboard, but will tens of millions of consumers sign up? Mohammed is skeptical. "The unlimited subscription," he says, "is really targeted to a very finite amount of customers, which is a small percentage of the market." ●●●

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Digital Domain

GLENN PEOPLES



PLUG AND PLAY

The collision of the iPhone with traditional musical instruments is producing all sorts of cool products. Take Sonoma Wire Works' GuitarJack, an audio interface that plugs directly into an iPhone or iPod Touch. It works with the company's FourTrack app, which turns an iPhone into a four-track audio recorder with CD-level quality. It's also compatible with most third-party audio apps that record, tune or add effects (like apps that mimic distortion pedals and tube amps). This first version of GuitarJack isn't compatible with the iPhone 4, fourth-generation iPod Touch or iPad.

The GuitarJack is available for \$199. —GP



BITS & BRIEFS

VIDEOCLIPS BEGIN LOSING VIEWERS WITHIN SECONDS

Getting a person to watch a few seconds of an online video is the easy part. Getting a person to watch more than 10 seconds is more difficult. According to data from Visible Measures, almost 20% of an audience that starts watching a video will abandon viewing within 10 seconds. After 30 seconds, a video will lose one-third of viewers. After one minute, 44% of viewers have left. To generate this data, Visible Measures examined how viewers watched more than 40 million unique videos with running times of five minutes or less.

GAMES A BIGGER HIT ON IPHONE THAN IPAD

Games are proving to be more popular for the iPhone than the iPad. According to app store analytics firm Distimo, the 10 most popular apps for the iPad during the third quarter included just one game. By contrast,

games accounted for four of the top 10 iPhone apps during the same period. Among paid apps, the iPad top 10 included four games, while the iPhone top 10 included nine. Distimo also found that iPad users lean more heavily toward educational and productivity than iPhone users, which may explain the game gap.

SONGKICK TO PROVIDE YAHOO WITH CONCERT LISTINGS

Concert information website Songkick has agreed to provide concert listings for Yahoo's search results in the United States. Although Yahoo will have access to Songkick's entire database, Songkick CEO Ian Hogarth says the portal will roll out this new feature with select artists only. The Songkick integration is part of Yahoo's broader rollout of new search features. Songkick already provides concert information to YouTube, Vevo, the Hype Machine and other websites.

HOT MASTER RINGTONES™ OCT 23 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	16	#1 LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
2	2	7	JUST A DREAM	NELLY
3	3	10	JUST THE WAY YOU ARE	BRUNO MARS
4	7	5	LIKE A G6	FAR*EAST MOVEMENT FEATURING CATARACS & DEV
5	6	14	DEUCES	CHRIS BROWN FEATURING TYGA & KEVIN MCCALL
6	5	7	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
7	12	4	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
8	4	21	NOT AFRAID	EMINEM
9	9	3	ONLY GIRL (IN THE WORLD)	RIHANNA
10	11	4	RIGHT ABOVE IT	LIL WAYNE FEATURING DRAKE
11	8	10	STUCK LIKE GLUE	SUGARLAND
12	20	19	HALLOWEEN (MOVIE THEME)	JOHN CARPENTER
13	10	10	TEENAGE DREAM	KATY PERRY
14	14	10	IF I DIE YOUNG	THE BAND PERRY
15	13	16	I LIKE IT	ENRIQUE IGLESIAS FEATURING PITBULL
16	17	7	MY KINDA PARTY	JASON ALDEAN
17	15	16	GOT YOUR BACK	T.I. FEATURING KERI HILSON
18	18	25	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
19	16	55	SMILE	UNCLE KRACKER
20	22	11	DJ GOT US FALLIN' IN LOVE	USHER FEATURING PITBULL

Based on master ringtones sales data reported by Nielsen Ringtones, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



Step Write Up

ASCAP's Domestic Membership Head Talks About Signing And Keeping Talent

Since joining ASCAP in 1994, Randy Grimmatt has played a key role in membership acquisition and retention, developing new business practices and programming ASCAP's "I Create Music" expo, an annual conference dedicated to songwriting and composing.

A lawyer by training, Grimmatt was promoted in July to executive VP of the performing rights organization's domestic membership group. He has taught a course in music publishing and copyright issues at California State Polytechnic University in Pomona and serves on the board of the Assn. of Independent Music Publishers. In an interview with *Billboard*, Grimmatt discussed some of the opportunities and challenges in talent acquisition and membership retention.



GRIMMATT

How much membership turnover is there among the PROs?

It occurs every year. Every PRO has a contract, which gives a time frame in which [songwriters] can give notice as to when they want to leave. At ASCAP, it can be exercised annually, while at one of the other PROs [BMI], it's every two years, while the third one [SESAC], it's every three years. Our chances are diminished because the "out" door at other PROs opens more rarely than our "out" door.

How many people work in your department?

We have 59 folks, covering pop/rock, film/TV, urban, country, symphonic and classical, jazz, Latin and any subgenre that comes underneath that. Some of those 59 people are administrative staff. In the last couple of years, the ASCAP membership departments have appointed new people to run some of our creative genres. **Nicole George**, who runs our urban department, has had successes in getting **T.I.** and **Boi-1da** to switch over from other PROs. **Shawn LeMone**, who assumed responsibility for film and television, has been incredibly successful in switching over composers from other PROs, including **Jimmy Levine**, who is responsible for about six hours of network television and cable television; **Trevor Rabin**, a huge television composer; **Walter Murphy** and **Ron Jones**, who do "Family Guy," "American Dad" and "The Cleveland Show" on Fox; and **Jay Ferguson**, who does "NCIS Los Angeles."

If you were talking to a young songwriter, who would you advise he or she sign with first, a publisher or a PRO?

Explore the options with the PRO first, not because my music publisher friends don't have a great deal to offer, but because the PRO is a more user-friendly environment. The PRO will not drop someone for not having fulfilled the potential of their songwriting. And we have a broader range of abilities to help developing writers than the publisher does at the very earliest stages of their career. But often, writers will come to us after they have already done a [publishing] deal, so it works both ways.

How much of your job is related to finding new songwriters?

ASCAP is both a development and service organization. The membership department

spends the vast majority of its time helping to discover new songwriters, helping develop new and upcoming writers, leading them through the process of what the music business is and trying to achieve their career goals. We do a number of developing programs at South by Southwest and CMJ. We have a film and television scoring workshop that is conducted by ASCAP board member **Richard Bellis**, which has been immensely successful. We do a number of showcases and up-and-coming songwriter forums so writers can be known by the music publishing community.

But with our dual role, we are also constantly servicing the needs of our highest-profile members. That is very important to us. We work with our songwriters in other ways that might not be obvious on the surface, like helping them to predict what their income might be

for the year or helping them to understand what a No. 1 song will mean to them.

Publishers Place

ED CHRISTMAN



What's the value of a No. 1 song to your members?

It depends on the genre. A No. 1 song can generate anywhere from \$600,000 to \$1 million in the course of two or three quarters. You are going to generate more credits the more a song is played. They get paid at the same rate to the extent that the credit value for each of those songs is currently \$7.75 at ASCAP. Any one song that has an equal number of credits as any other song will get paid exactly the same amount.

Where the difference comes in is that it may take more or fewer performances on radio to get those same credits. If a licensee pays 10 times the rate as another licensee, then it would require 10 times the spins on the lower-paying licensee to equal the same credits at the higher-paying licensee. ...

RANDY GRIMMATT will moderate a keynote Q&A with superstar songwriter/producer **Lukasz "Dr. Luke" Campbell** at the Hollywood Reporter/Billboard Film & TV Music Conference. The event will be held Oct. 27-28 at the Hyatt Regency Century Plaza in Los Angeles. For more information and to register, go to billboardevents.com.

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Up From New Orleans

Four Decades On, Indie Promoter Don Fox Keeps Focus On Artists

Don Fox is the original rock'n'roll Jesus, but he'd rather not talk about it.

Indeed, finding Fox, president of New Orleans-based Beaver Productions, at an industry event or seeing him quoted in the news media is about as rare as a Bigfoot sighting.

That's by design. Fox is a behind-the-scenes guy and prefers the focus to be on his shows and the artists he promotes.

But after 41 years in the business, Fox's Beaver

As for Beaver Productions' survival in a consolidated concert business, it's "all built on relationships," Fox says. "I had a strong, strong relationship for all those years with [former ZZ Top manager] Bill Ham, and, of course, Bruce Allen and several other managers, [including James Taylor manager] Sam Feldman," he says.

By working on chunks of tours by these and other artists, Fox has, in fact, been a national promoter.

"I guess I am, but I just have relationships with certain people that have given me the opportunity to work with some great talent," Fox says.

His strongest one-off markets are Memphis, where he promotes shows at the Mud Island Amphitheatre, FedEx Forum and other venues; and New Orleans, where Beaver is most active at the University of New Orleans' Lakefront Arena.

"We will use the Saenger Theatre in New Orleans, once they rebuild it," Fox says. "It's supposed to open next year. Hurricane Katrina wiped it out."

The Big Easy and Fox still feel the devastation of Katrina.

"It's coming back, but there's still a lot of vacant lots and a lot of people that never came back," Fox says. "My offices were a block from where the levee broke, so I got slaughtered like everybody else. I worked out of Memphis for six weeks, and finally came back, got to the office, rebuilt and was back in the office the following February. I was the first guy on the street. I saw women crying in their husbands' arms looking at their homes for the first time, just crying—everything in there's gone. It was a sad situation and I hope it doesn't happen again."

Beaver had a great year in 2010, hence his touring award finalist status, a first for the company. "In a business that seems to be shrinking by the day, I've been fortunate to have Eric Clapton, Norah Jones, James Taylor and Carole King, and of course Michael Bublé do tremendous business across America," Fox says.

Actually winning doesn't seem to matter too much, however. "I've never been much for awards," Fox says. "I've got a job to do. And if I don't do my job, guess what happens? I don't get to do the job anymore. I have to do what I'm supposed to do: sell as many tickets as possible."

THE BILLBOARD TOURING CONFERENCE & AWARDS will be held Nov. 3-4 in New York. For information and to register, go to billboardtouringconference.com.



Taking care of business: Beaver Productions' DON FOX (left) with MICHAEL BUBLÉ in 2008.

Productions rates a closer look as he emerges as a finalist for the top U.S. independent promoter honor at the 2010 Billboard Touring Awards, set for Nov. 4 in New York. In a rare interview, Fox talked about his history in the concert promotion business, starting with his first show.

"How could I forget? Grateful Dead, Fleetwood Mac," he says. "Grateful Dead got busted on Bourbon Street—remember that song? I said, 'Whatever you do, fellas, this is 1969. Don't bring no drugs down here.' They said, 'Don't tell us, kid. Just finish that place.'"

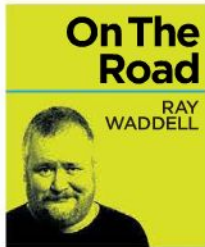
"That place" was the Warehouse on Tchoupitoulas Street, which opened with that infamous show and became a much-loved New Orleans concert venue down by the Mississippi River. The Warehouse is where ZZ Top cut the live portion of its 1975 album, "Fandango!" "That's the only record I was ever on," Fox says.

"The first words you hear are, 'Please welcome the fantastic, dynamic ZZ Top!'"

And, as Fox confirms, he's the "Jesus" that ZZ Top refers to in "Jesus Just Left Chicago" from the band's 1973 album, "Tres Hombres."

"I never told people. I guess that just got out," Fox says. "I had long hair and a beard. I looked like Jesus, and I was in Chicago, and the band said they wrote that song about me: 'Taking care of business is his game.'"

Bachman Turner Overdrive also paid tribute to the promoter with its song "Take It Like a Man," which includes the lyric, "Working for a man down South Louisiana/Cause ZZ ain't his only band." Fox's take on being immortalized in song? "Two songs, no royalties, but that's OK," he says.



On The Road RAY WADDELL

BOXSCORE Concert Grosses

Table with 4 columns: Rank, Gross/Ticket Price, Artist(s), Venue/Date, Attendance Capacity, Promoter. Lists top 35 concert events.



Things behind the sun: **ROBYN HITCHCOCK** performs Oct. 10 in Bari at the "Way to Blue" tribute to Nick Drake; inset: Puglia Sounds' **ANTONIO PRINCIGALLI**.

GLOBAL BY MARK WORDEN

SOUTHERN COMFORT

Italy's Puglia Region Offers Financial Incentives To Touring Acts

MILAN—Its sunshine and scenery have earned Puglia the nickname "Italy's California." Now moves are afoot to develop the southern Italian region as a live music destination by bringing more touring acts to the area.

As part of its "Puglia Sounds" initiative, the regional government is offering to cover the cost of 15 days of free hotel accommodations, rehearsal space and technical assistance for any act—domestic or international—that agrees to begin its Italian tour in the region. Puglia Sounds coordinator Antonio Princigalli says he has a budget of €4.5 million (\$6.3 million) to spend. The initiative will run through the end of 2012.

The program, Milan-based promoter Claudio Ongaro says, represents "a cultural life jacket" for music in Puglia, which international acts rarely visit, despite a lively local scene and venues ranging from theaters to the soccer stadium in the cap-

ital city of Bari. The combined recent Italian touring schedules for U2, Muse and Green Day, for example, only stopped in Turin, Milan, Rome and Venice. Even big domestic acts sometimes pay scant attention to the area: Laura Pausini's 2009 tour included more than 50 Italian dates, but only one in Puglia.

Nonetheless, live music shows in the region attracted about 9 million people in 2009, according to Puglia Sounds—largely unchanged from 2008. By convincing major music acts to launch their tours there, organizers hope to raise the region's profile and encourage other big names—and audiences—to follow.

The program also assists unsigned acts with recording and video costs, with funding coming from the European Union's European Regional Development Fund.

ERDF grants are typically spent on infrastructure improvements or industrial

development projects. But Princigalli says that cultural programs can also provide a good return on investment.

International acts have so far been slow to pick up on the offer, but Princigalli says representatives for world music festival WOMAD recently visited Puglia to investigate staging one of its events there. WOMAD didn't respond to requests for comment.

Puglia Sounds' first international production was veteran U.K.-based producer Joe Boyd's tribute to singer/songwriter Nick Drake, "Way to Blue." The show was staged Oct. 10 in Bari and featured performances by Robyn Hitchcock, Teddy Thompson, Green Gartside and other international artists.

At Milan-based agency Ponderosa Music, which booked the shows, production executive Alessandra Maculan

says she's been impressed by the program. Another Ponderosa artist, U.S. jazz vocalist Rachele Ferrell, has been accepted for the program and will play in Puglia next year.

Several significant Italian artists are also taking advantage of the initiative. Anna Oxa starts her tour at Bari's 620-seat Teatro Piccinni Nov. 4. Daniele Silvestri, Gianna Nannini and Vasco Rossi will all follow suit in 2011—as will rapper Jovanotti, who, like Rossi, hasn't played the region since 2008.

Folk-rock group Folkabestia, which is represented by Milan promoter Ongaro, began its Italian tour Oct. 15 at Bari's Kursaal venue. "Without Puglia Sounds, we'd have started the tour in another region," Ongaro says.

Following the conclusion of the Puglia Sounds program, Princigalli expects the region to apply for further arts funding from the European Union and the Italian government. But long term, he hopes to make the region's live industry robust enough to run without outside support.

In addition to serving as a potential model for other Italian regions, Puglia Sounds could be replicated in other European regions eligible for ERDF funding, Princigalli says.

"We see this," he says, "as a pilot program for both Italy and Europe." ●●●

Additional reporting by Tom Ferguson in London.



French Fan-Funded Music Site To Launch in U.K.

French fan-funded music platform My Major Company will launch Oct. 18 in the United Kingdom. MMC selects acts to feature on its website, inviting fans to invest. It debuted in 2008, has released product by 29 artists and has 92,000 registered users. Its biggest success to date is French singer/songwriter Gregoire's 2008 album, "Toi + Moi," which 347 users funded. With distribution by Warner Music, it topped the French albums chart in 2008 and has sold more than 1 million units in France, according to MMC. Acts, investors and MMC each receive a share of revenue after distribution costs.

ASDA SNAPS UP DE BURGH CD EXCLUSIVE

Walmart-owned U.K. mass merchant Asda has followed competitor Tesco's lead and signed its first exclusive CD deal with a recording artist. Veteran Irish singer/songwriter Chris De Burgh will release his 19th studio album, "Moonfleet & Other Stories," Oct. 18 on his Ferryman Productions label, with Asda handling all U.K. CD sales through its 379 stores. The set will simultaneously be made available digitally through online music services globally. Tesco moved into artist album exclusives in February with Simply Red's "Songs of Love."

EX-EMI EXEC MIKE ALLEN JOINS WARNER U.K.

Former EMI Music U.K. senior VP of international Mike Allen has been named VP of international marketing at Warner Music U.K., replacing Julian Wright, who'll leave the major at the end of the year. Allen will report to Warner Music U.K. CEO/Warner Bros. Records U.K. chairman Christian Tattersfield. At EMI, Allen was behind campaigns for acts including Coldplay, Robbie Williams, Gorillaz and Radiohead. He left EMI in 2008 after nine years at the major and has since worked as a consultant.

Reporting by Tom Ferguson and Andre Paine.

GLOBAL BY DIANE COETZER

Unfit For Royalty

South African Government To Investigate Collecting Societies

JOHANNESBURG—South African artists and collecting societies are split over government plans to bring order to the country's complex system of copyright royalty distribution.

On Sept. 16, deputy minister of trade and industry Thandi Tobias-Pokolo announced the formation of a governmental review commission to investigate "discontentment" about allegedly poor royalty distribution to songwriters and performers. The five-member commission will assess the current copyright framework during a six-month period and may make recommendations for legislative changes.

Graeme Gilfillan, owner of intellectual property consultancy Nisa Global Entertainment, was among those who lobbied for the review and

claims the current system favors white-owned labels and publishers at the expense of black artists.

"Collecting societies have been operating in a private, unregulated and secret environment outside of the scrutiny of government," Gilfillan said in a statement, calling for "a proactive, interventionist, hands-on approach to copyright ownership and administration driven at ministerial level."

Oupa Lebogo, general secretary of the Creative Workers Union of South Africa, which represents performers and composers, is more conciliatory but says he hopes the review will force collecting societies to reduce administration costs and make greater efforts to distribute unclaimed royalties. That, Lebogo says, would



Show me the money: **SAMRO CEO NICHOLAS MOTSATSE** (top); **RISA chairman HARRY VOERMAN**.



put "more money in the pockets of our members."

The Department of Trade and Industry hasn't yet made appointments to the commission. But Nicholas Motsatse, CEO of the Southern African Music Rights Organization (SAMRO), which collects and distributes performance royalties on behalf of songwriters and publishers, already describes the process as

"politically loaded."

While Motsatse pledges to cooperate with the review, he dismisses the idea that collecting societies need to be "brought into line" and calls for the appointment of "impartial commissioners who understand how collective administration works and [who will] bring honesty and objectivity."

SAMRO's reciprocal agreements include ASCAP and BMI. It distributed 85.5 million rand (\$12.4 million) overseas in 2009, up from 78.4 million rand (\$11.4 million) in 2008.

The review comes at a bad time for South Africa's collecting societies, already hit by legal action on several fronts. In November 2009, a High Court judge ordered the liquidation of the mechanical authors' rights society the South African Recording Rights Assn. Ltd. after finding the society had misappropriated royalties to pay for its own operating costs.

Meanwhile, the South African Music Performance Rights Assn. is in dispute with the government's Companies and Intellectual Property Registration Office over more than

70 million rand (\$10.2 million) in royalties it has collected since 2008 on behalf of labels group the Recording Industry of South Africa. The RISA-founded performing rights organization wants to handle the distribution of the royalties itself and is appealing an IP office decision assigning the distribution of performers' royalties to the Performers Organization of South Africa.

RISA chairman Harry Voerman hopes the government review commission will help avoid future disputes, as all sides need such revenue now more than ever. RISA says sales of recorded music in South Africa fell 6% in value terms for the year through Aug. 31, compared with the same period in 2009, although unit sales figures weren't available.

"Income from all rights is essential to improve the revenue stream of record labels and provide much-needed income to performers in the current financial year," Voerman says. "We hope the review commission will make the government aware of the need to change the very complicated legislation we work with here." ●●●



Prime placement: **MANÁ** (far left) and **NELLY FURTADO** on Walmart's Acceso Total.

The performances can be seen in their entirety only on the Acceso Total site, but snippets are played on Walmart's in-store TV network in 550 stores in 19 U.S. markets. In addition, Walmart advertises Acceso Total through in-store signs at Walmart locations that stock Latin music. When fans go online to watch the interviews and performances, they see links to buy or download music by the featured artists.

Some label executives say they haven't noticed significant sales gains following Acceso Total artist segments. Still, all the majors have featured key acts in the program, motivated in no small part by its tie to Walmart, the largest Latin music retailer in the United States. Participating in Acceso Total garners good will with the retailer, and albums are marked on store shelves as having been featured in the program.

The most recently filmed Acceso Total segment focuses on Furtado, who later this month will release "Mi Plan Remixes" (Universal Latino), a collection of remixed versions of songs that appeared on her 2009 album "Mi Plan."

"We wanted to film 'Acceso Total' because its production values are very high," says Furtado's road manager **Andres Recio**, who serves as executive producer and A&R rep on her albums. "They allow the artist to perform in a very natural, musical and intimate setting. And for Nelly, it's great exposure to buyers at the nation's biggest retailer."

Attention Shoppers

Walmart's Acceso Total Provides Latin Artists With Promotional Platform

During the last two years, Walmart, like most retailers, has steadily scaled back its stock of Latin music.

But Latin artists have found another vehicle to catch the attention of the retail giant's customers—Acceso Total, a Latin version of Soundcheck, the mass merchant's website featuring artist interviews and performances.

As with Soundcheck, Acceso Total highlights two artists per month, with the interviews and performance videos remaining indefinitely on the Walmart site.

The program is produced and exe-

cutted by Lunchbox, an interactive shopper engagement agency based in Los Angeles.

A recently filmed Acceso Total segment with **Nelly Furtado** had Dove Clinical Protection as a brand partner, and an upcoming one with **Maná** will be sponsored by Axe. Unilever, parent company of Dove and Axe, has already committed to being the brand partner for 2011, says **Hector Bolaños**, the Lunchbox account manager in charge of the program.

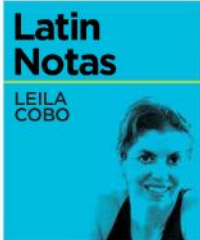
Soundcheck occasionally featured Latin acts like **Paulina Rubio**, **Calle**

13 and **RBD**. The success of those segments led to the launch of Acceso Total last year, Bolaños says.

"The program itself is a great source of content for the consumer, for the fans, for anyone who's interested in Latin music," he says. "And Walmart is the only big-box retailer doing something like this."

Acceso Total has featured both major hitmakers and developing acts. All participating artists must have a new album to promote that's carried by Walmart. Artists don't receive any compensation for their participation and labels must bear travel costs.

Acts featured through Acceso Total tape an interview and an acoustic performance, usually five to seven songs.



THE BILLBOARD

¿Q&A?

Colombian **Julio Reyes Copello** has received his first Latin Grammy Award nomination, getting a nod for producer of the year for his work on Marc Anthony's Latin standards album "Iconos," Frenchman **Florent Pagny's** "Amar & Amar" and other projects. In an interview with Billboard, Reyes Copello talks about his approach to Latin pop.

What makes "Iconos" stand out?

I'm proud of having found a happy medium by paying homage to those standards in a musical language attractive to young listeners.

How challenging is it to deal with shrinking production budgets?

I try to protect my little creative bubble and take on projects that give me personal satisfaction.

Cost-wise, working in a home studio definitely lowers costs. The producer takes on many chores that an engineer could do, for example. And we record a lot of parts in Latin America, where there are excellent musicians. It's a little like outsourcing. I'll send the files online and they record them and send them back. That's common today. In fact, we recorded a few of Marc's songs online. We connected his studio in New York



with mine in Miami and we recorded long distance.

You're a classically trained pianist. Has that helped what you do?

At the beginning, it was hard for me to free myself from my formal musical training. The tools of my musical education are very useful, particularly in establishing order as you look for emotions. To find the right harmony or melody, for example,

What have you heard lately that you like?

I'm very impressed with the music in Colombia—very high-quality stuff that simply wasn't around five years ago. There's a fusion of interesting folklore with a passion that's very Colombian.

I'm opposed to having an A&R director launch a proj-

ect by saying, "We need something that sounds like 'x.'" because it's automatically dated. As creatives, our job is to know what people want. And if someone interferes with that, it's a problem.

But artists can make mistakes too. Isn't it your job to ground them?

Yes, but there needs to be an element of trust in the artist's intuition. And in the end, with the democratization of media today, there are fewer intermediaries between a good, creative artist and his fans. There has to be a balance. Neither the artist nor the label president alone should have the last word. But I feel that today the decisions on singles and albums lay more with the labels, unless you're an established, powerful artist.

—Leila Cobo

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

EN BREVE

NEW MANÁ ALBUM DUE DEC. 7

Mexican rock band **Maná** will release "Drama y Luz" (Warner Music Latin), its first studio album in four years, on Dec. 7. The set was produced by members **Fher Olvera**, **Alex Gonzalez** and **Sergio Vallin** and was recorded in Puerto Vallarta, Mexico, and Los Angeles. **Maná's** last studio set, 2006's "Amar Es Combatir," has sold 639,000 copies in the United States, according to Nielsen SoundScan. The group had the highest-grossing Latin tour of 2007 and ranked No. 16 overall on **Billboard** Boxscore's list of top tours of that year.

ARGENTINE MUSIC STORE NIGHT SET FOR OCT. 21 IN BUENOS AIRES

Argentina's Chamber of Record Labels (CAPIF) will host its second annual Music Store Night on Oct. 21 in Buenos Aires. Some 35 record stores, triple the number that participated last year, will offer steep discounts on music and feature record signings and performances by a variety of jazz, folk, rock and tropical artists. CAPIF says it plans to hold a similar event Nov. 18 in the northwestern city of Rosario.

CABLE COMPANY HOLDS LATIN MUSIC CONTEST

Time Warner Cable has launched "Alcanza la Fama" (Reach Fame), a music talent contest where the winner will appear in TV spots for the cable company and also get his or her own music video, produced by an expert in the field. The contest, a partnership with the National Hispanic Foundation for the Arts, is Time Warner's first corporate program coinciding with Hispanic Heritage Month in October. Contestants must press the "like" button on Time Warner Cable's "Mi Cultura" Facebook page and submit a video of their interpretation of the song "Es Tu Manera" in any style or genre. Winners will be announced Nov. 19 based on fan votes and with input from actors **Jimmy Smits** and **Esai Morales**, co-founders of the foundation. Time Warner Cable will donate \$1 for every "like" on its "Mi Cultura" page.

Reporting by **Leila Cobo**.

CARDENAS
MARKETING
NETWORK
PRESIDENT/CEO

Henry Cardenas

The veteran Latin concert promoter talks changes in the touring market, including falling guarantees.



Aside from being smaller, how else is the Latin marketplace different from the general market?

Latinos like good shows, of course, and things that are hot on radio. Latin acts are more dependent on radio hits and on current albums. Even big, established acts that could tour constantly wait to do so until they have an album or a hit out.

How viable is merchandising in the Latin market?

Although there are some acts, like Maná, that do very well in this area, in general, Hispanics aren't as interested in merchandising. We're reluctant to spend \$40 or \$50 on a T-shirt or a cap. At one point, I got into that business and I ended up with a lot of inventory in my basement.

How effective are online and mobile promotions for your shows?

We're working extensively online. We have a CMN Facebook page and fans get daily information. We also use Twitter, e-mail, text messages and prerecorded phone messages from the artist, which play when you buy a calling card for your cell phone. We use every resource available. As promoters, we don't have the luxury of wondering if our concert failed because we didn't use Facebook. We haven't measured effectiveness yet, but we haven't moved away from radio and TV promotion either. I think artists wouldn't allow us to.

What do you think of partnering with record labels on tours?

It's not a bad thing. We've partnered with Sony for the Chayanne tour. Each person who buys a ticket can download a couple of songs from his website. I give them a percentage and they support the tour. It's very simple. ♦♦♦

A native of Colombia who began promoting disco parties and salsa concerts in the Chicago area in the late '70s, Henry Cardenas is widely regarded as the leading independent Latin music promoter in the United States. He has promoted shows by acts ranging from Celia Cruz, Tito Puente and Vicente Fernandez to Daddy Yankee, Aventura and Alejandro Sanz. During the past 12 months, his Cardenas Marketing Network (CMN) was the exclusive promoter of arena tours by Chayanne and Marc Anthony, whose last seven shows, including five sellouts, grossed \$6 million and sold more than 67,000 tickets, according to Billboard Boxscore.

Early in his career, Cardenas recognized the potential of corporate sponsorships and was working with Anheuser-Busch and American Airlines by the time he founded concert promoter Cardenas, Fernandez & Associates with partner Ivan Fernandez in 1986. SFX (later part of Clear Channel) acquired 50% of the company in 1999, with Televisa buying the remaining 50% in 2002.

Cardenas re-emerged in 2003 with CMN, a Chicago-based event marketing company that plans and executes music- and sports-driven events on behalf of clients like Verizon, Wrigley and H&R Block, while also promoting and booking tours for Latin artists. Earlier this year, he partnered with Billboard on "Billboard en Concierto," a live music series featuring performances by Billboard Latin Music Award finalists.

Most recently, CMN partnered with the Argentine Soccer Federation to organize matches in the United States and Europe featuring the Argentine team through 2014. In an interview with Billboard, Cardenas spoke about the challenges facing the Latin touring market.

After many years as a concert promoter, what motivated you to expand into event marketing?

The market changed, and we are unique in what we do. It's a niche we've found in the Hispanic marketplace. There were companies that did event marketing but for the general market. I saw an opportunity in this area. Music continues to be viable, but it's become harder to sell tickets.

Is that also a question of economics, or are there other factors involved, like immigration?

Immigration issues haven't affected us on the East Coast but definitely have on the West Coast. We haven't been back to Arizona in months, for example. It's not just fear—many people are returning to their home countries.

People continue to go to concerts, but given the economic constraints, they're being very selective. I don't think it's simply a matter of lowering ticket prices. There are too many variables that neither the promoter nor the artist can control. If the

product isn't good, you won't sell it. Take Miami, a market that's in bad economic shape. Shakira sold out two arenas there. And yet sometimes we have free shows that we can't get people to go to. The big acts are charging the same because they don't need to lower their price; they have a captive fan base that will go see them.

Everyone says the money is in touring.

For the artist, not for the promoter. The question we promoters all ask ourselves is, How can we deal with guarantees? It's very difficult to survive with a 10% or a 15% guarantee. Why do we accept those terms? Because there's always another promoter who is willing to side with the artist and takes less. Our industry is about glamour. And those who want to be concert promoters—and there's a lot of people who do—will do anything to get into the business and will accept just about any offer.

On my end, I always send an 80-20 proposal and I've gotten a "yes" from several artists. If you have a

good relationship with the artist, it's possible for them to work with you.

How important are sponsors for Latin tours?

Extremely important. We break even with the sponsorship and whatever is left over is the gravy.

How has Latin concert promotion changed during your years in the business?

We used to buy entire tours. But things changed the moment Latin artists began to behave like artists in the mainstream market, demanding percentages. When American agencies started to represent Latin artists and explained the American model to them, that was another story, because guarantees are too big and the back-end for the promoters is too small.

Can the Latin marketplace support this model?

It can with big acts like Marc Anthony because they sell tickets. I complain about the industry in general, but what CMN has done

with these big names has been very successful. We did all sell-outs with Aventura, with Marc, with Chayanne.

The problem is the smaller acts. Remember, there's not that many of us who do Latin promotion in the U.S. As a result, we're really not too interested in taking a risk on smaller acts because the numbers don't make sense, unless they have a major sponsor who underwrites the production of the show.

So what do you propose for developing acts?

Have them tour with a headliner. That way, instead of being seen by 1,500 people at each stop, they'll be seen by 10,000. Lower your fees, reduce your guarantee [as an artist], and get a sponsor to help defray costs. When you talk about B- or C-level acts, we're talking about 1,000-seat venues. At \$50 a ticket, that's \$50,000. What can you do with \$50,000 if that's what any of these acts charge? This isn't about being critical but about raising awareness.

Hispanics aren't as interested in merchandising. We're reluctant to spend \$40 or \$50 on a T-shirt or a cap. I ended up with a lot of inventory in my basement.





PRINCESS SUPERSTAR

IN AN ERA, AND TOWN, WHERE SONGWRITING-BY-COMMITTEE IS STANDARD, 20-YEAR-OLD TAYLOR SWIFT WROTE EVERY WORD AND NOTE OF THE YEAR'S MOST ANTICIPATED ALBUM. WILL HER BLONDE AMBITION PAY OFF?

BY TOM ROLAND

Taylor Swift pulls a sweater over her knees. She's seated on a black leather couch in the lobby of Big Machine Records in Nashville, and the office is a bit chilly for the short, frilly skirt she's wearing.

Despite the brisk temperature, this room holds distinctly warm memories for the 20-year-old singer. A handful of framed wall-hangings provide a mini-retrospective of her career, including a multiplatinum award for her last album, 2008's "Fearless." The Big Machine lobby is, in fact, a significant reminder of just how far she's traveled in her quick rise from unknown teen to global star.

When she was still a 16-year-old high school student, there was nothing on the walls in this room. Swift remembers sitting on the floor in the early summer of 2006, stuffing promotional CDs of her first single, "Tim McGraw," into envelopes destined for radio stations around the country.

"With every envelope that I would seal I would look at the address and the station on there and think, 'Please, please just listen to this one time,'" she recalls. "I would say a little message to each envelope: 'Please, whoever gets this, please listen to this.' There's no promise when you're putting out your first single that people are even going to listen to it."

Not only did the single get heard, it opened the door to sales of more than 4 million copies of her self-titled debut album, awash in songs about broken hearts and high school social dramas. Her sophomore set, "Fearless," did even better, selling 592,000 copies in its first week, ac-

ording to Nielsen SoundScan, on its way to more than 6 million sales. Three of the songs reached the top 10 on the Billboard Hot 100—a rare feat for a country artist—as she commanded multiple magazine covers and even a 2009 MTV Video Music Award nomination and win. When that VMA acceptance speech was infamously interrupted, fiery Kanye West controversy quickly supplanted the inspirational, dreams-really-do-come-true storyline in her career narrative.

Weeks after the VMA shocker, the Country Music Assn. (CMA) presented Swift four awards, including entertainer of the year. In January, she won four more times at the Grammy Awards, with "Fearless" claiming the all-genre album of the year trophy.

With every sector of the business jittery about the future of the album, the music industry's eyes and ears will be focused quite closely on Swift when Big Machine releases her third project, "Speak Now," on Oct. 25.

Being heard is no longer an issue. Now the questions are about being heard at the right time and the volume with which the public might react. An online leak forced Big Machine to rush-release the first single, "Mine," in August. It has since sold more than 1 million downloads. The title track, a quirky lyrical exercise that blends the dashed-wedding scenarios of "Runaway Bride" and "Friends in Low Places," debuted at No. 1 on iTunes by selling more than 85,600 downloads on its first day of release, Oct. 5.

“‘Speak Now’ is the first thing we’ve put out that didn’t leak, including an album cover,” Big Machine president/CEO Scott Borchetta says.

Those leaks are a symptom of the anticipation that exists for the album. The label has shipped more than 2 million copies of the CD. No album has sold more than 1 million copies in its first week since Lil Wayne’s “Tha Carter III” crossed that threshold in June 2008. As album sales continue to slide, a big debut week for Swift would be an encouraging sign.

“It will do whatever the market will bear,” Borchetta says, carefully avoiding a specific number. “When we have 2 million units in the field, you’re not going to have a problem finding it.”

The attention hasn’t gone unnoticed by Swift, who does her best to distance herself from any expectations.

“I have a lot of anxiety about things on certain days, but I have anxiety because I care,” she says. “It’s not anxiety that’s crippling. It’s a five-minute conversation with myself about if a [sales] number really defines this piece of art that I’ve created and what that means, and what the number’s going to be. I try to predict what it’s going to be, and then I realize that I can’t predict what it’s going to be, and then I sit there and say something to myself like, ‘Well, you’re happy today. Enjoy this and be proud of the music that you’ve made.’”

LADIES FIRST

To date, Swift’s music has been somewhat atypical for a country singer. The genre’s radio stations primarily target adults 25-54. Her youth-based lyrics made her a hit with her teen peers, but the music tested poorly among 35-plus males, according to one country radio veteran. Oddly enough, however, even that portion of the audience still liked Swift’s personality and the music’s ability to help some families bridge generations.

“Adult females use country music radio to do two things,” says Keith Hill, founder of the UnConsultant. “They use it for their own personal enjoyment, and in many cases, we see young women using CHR and hot AC products to stay in touch with their daughters.”

Those daughters found Swift on multiple radio formats, and the singer now finds her boots aligned in both pop and country camps, an awkward balance in the current cultural landscape. Physical product still makes up more than 80% of country buyers’ purchases, and in that context, the sales of “Mine” easily eclipsed all other country releases during the third quarter. It sold nearly 400,000 more copies than the quarter’s No. 2 single, Sugarland’s “Stuck Like Glue,” which racked up 634,000 downloads.

Still, “Mine” is off the pace of some other lead singles from major pop albums in the last year. Eminem’s “Love the Way You Lie” sold 2.7 million during its first nine weeks, Katy Perry’s “California Gurls” netted 2.6 million, and Lady Gaga’s “Bad Romance” tallied 1.8 million.

Swift and Big Machine have kept her country base in their cross hairs, repeatedly suggesting in the months leading up to the album’s release that the new Swift material will have an outlook that demonstrates an increasing maturity. She cites Kris Kristofferson, Faith Hill, Emmylou Harris and Paul McCartney among her creative role models, and none of those artists earned long-term success by playing to teens.

Fears that she would remain trapped thematically in Hendersonville (Tenn.) High were, according to one rival label president, obliterated with the first line of “Mine,” which references college in the opening phrase.

“She left home, she’s living on her own now, and she’s seeing the world in a different way after growing up a bit,” producer Nathan Chapman says. “There’s probably some more grown-up things that she’s dealing with, and that comes out in the songs.”

That change is echoed in Swift’s performance.

“There’s a maturity in her voice,” country WKLB Boston PD Mike Brophy says. “It’s less a teenager singing and more a young woman singing. There’s a more consistent sound in her vocals.”

“Mine” was a turning point in the album’s development. Swift and Chapman had begun recording new songs almost as soon as “Fearless” was released. The two cut demos in his basement studio and would only take those songs to larger facilities once they felt they had an emotional foundation in the basic tracks. Still, it wasn’t until early 2010 when the album truly began to coalesce. Swift presented “Mine” to Borchetta in his office, just



SINGLES GOING STEADY

In addition to dominating the Billboard 200 during her short career, Taylor Swift is a big mover of song downloads. In total, she’s sold 30.3 million songs, with her No. 1 Hot Country Songs hit “Love Story” leading the pack (4.7 million). Here’s a look at her top 10 best sellers, along with their peaks on the Billboard Hot 100 and Hot Country Songs. —Keith Caulfield

TAYLOR SWIFT’S TOP 10 DOWNLOADS

RANK	TITLE	DOWNLOADS SOLD (IN MILLIONS)	BILLBOARD HOT 100 PEAK	HOT COUNTRY SONGS PEAK
1	“Love Story”	4.7	4	1 (2 weeks)
2	“You Belong With Me”	3.4	2	1 (2)
3	“Our Song”	2.7	16	1 (6)
4	“Teardrops on My Guitar”	2.5	13	2
5	“White Horse”	1.5	13	2
6	“Picture to Burn”	1.3	28	3
7	“Tim McGraw”	1.3	40	6
8	“Today Was a Fairytale”	1.3	2	41
9	“Should’ve Said No”	1.2	33	1 (2)
10	“Fifteen”	1.1	23	7

SOURCE: Nielsen SoundScan, through the week ending Oct. 3.

a few doors down the hall from the leather couch in the lobby.

“We probably played that song four or five times,” Borchetta recalls. “I’m jumping around playing air guitar, she’s singing the song back to me, and it was just one of those crazy, fun, Taylor teen-age moments.”

And then it got serious.

“I said, ‘Keep going.’” Borchetta says. “She kind of looked at me like, ‘You’re challenging me.’ And I said, ‘Yeah. You’ve found true north here. Keep going.’”

It was some time in the period after that challenge—between February and June—that Swift wrote “Innocent,” her response to the Kanye West incident.

Public opinion had turned dramatically on the rapper. West tweeted in September 2010 that he “bled hard” because of his actions. He canceled a tour, had to let employees go and was

called a “jackass” by the president.

Instead of piling on the venom with the song, Swift’s “Innocent” takes a conciliatory tone, painting him as “32, and still growing up now.”

“Who you are,” she sings in forgiveness, “is not where you’ve been.”

“It took a while to write that song,” Swift says. “That was a huge, intense thing in my life that resonated for a long time. It was brought up to me in grocery stores and everywhere I went, and in a lot of times in my life, when I don’t know how I feel about something, I say nothing. And that’s what I did until I could come to the conclusion that I came to in order to write ‘Innocent,’” she says. “Even then, I didn’t talk about it, and I still don’t really talk about it. I just thought it was very important for me to sing about it.”



Looks like she made it: **TAYLOR SWIFT** performing in September at the MTV Video Music Awards (opposite page); above: mailing out her first single, "Tim McGraw," at the Big Machine offices in May 2006.

Many took the conciliatory tone of "Innocent" at face value, but not everyone. The New York Times referred to it as "petty." A Los Angeles Times critic called the lyrics "slams disguised as 'forgiveness.'"

Those barbs were echoed in many online reader comments. They were, in fact, just the latest round of criticism that has been leveled at Swift, who has endured a backlash not uncommon to artists whose rise to prominence occurs at rocket pace. The 2009 CMA victories were accompanied by a negative outpouring over the female vocalist of the year honor in particular. The fallout was even more pronounced when Swift had significant pitch problems during a televised Grammy performance with Stevie Nicks.

Swift was well aware of the feedback.

"I care about what everyone thinks of me, and I'm not afraid to say that," she says. "There have been times when it's absolutely leveled me and ruined my day. Then there are times when I can hear it and I'm kind of like, 'Oh, I've heard that before,' and I just continue on with my day."

Swift's recorded voice is stronger on "Speak Now." The studio is a different animal than the concert hall, but her vocal presence is, on the whole, something that specifically concerns her. "That's one of the areas that I have definitely put a lot of work into," she says.

BASE JUMPING

Pop success has often been a seductive trap within the country genre. Country artists who purposely aim at crossing over take a major risk: They could fail to engage the pop audience and offend their country base at the same time.

Swift certainly pushes boundaries with some of the material on "Speak Now." At least a half-dozen tracks employ classic-pop arcs with instrumentation that's outside the norm for country, such as layered string productions or mechanized drum sounds. But the ultimate sonic outlet for the music wasn't a conscious consideration when Swift and Chapman recorded the album.

"When we were making these songs," Chapman says, "it was 'What does this song need?' as opposed to 'How far can we push the line on one genre or the other?'" The producer describes one track on the album—"Mean," which puts fiddle and banjo to prominent use—as "the most country-sounding thing she's ever done."

Swift has generally endeared herself to programmers at country radio, which remains the most important means of exposure for the genre. She's likely to receive a lot of latitude in her artistic expression, in great part because she's been a successful ambassador for country.

"I'm one of the believers that if a song crosses over from country into another format, it's a great way to turn attention to this format," country WGH Virginia Beach, Va., OM John Shomby says. "I don't think that can hurt."

"There's always going to be an element of push-back to anybody that becomes really famous, whether it's Kenny Chesney, George Strait, Reba McEntire or Rascal Flatts," Borchetta says. "Part of our culture is we build heroes and then tear them down. Well, you're going to have to have a little bit more in your gun belt to tear down Taylor Swift."

For all of her pop success, Swift has continued to show commitment to the country genre. When she bought her first condominium in 2009, she not only chose to stay in Nashville, she picked a home that's less than one mile from Music Row. She invariably recognizes her country roots in awards acceptance speeches and participates routinely in the CMA Music Festival in meaningful ways. In 2009, she signed autographs for 13 hours.

"The music may sound [pop], but she has not run away from [country]," Shomby says. "It just happens that she's crossed over and become an icon in that area, too."

Swift is in no hurry to redesign her career path in other ways, either. She made her first forays into acting during the last two years, appearing on an episode of "CSI: Crime Scene Investigation," earning positive reviews for her monologue and skits as a guest host on "Saturday Night Live" and making her movie debut in "Valentine's Day." Those experiences were appealing, but not enough to knock her off her current course.

"At the moment, I've just made space for putting out an album and then touring the world," she says. "Maybe in a couple years acting would be a great thing to do, but there aren't going to be any concert dates moved around for acting in the [near] future."

What that tour looks like is yet unknown, though Swift has mapped out many of the production elements for her 2011 schedule.

"I already have drawings in my journal of what the stage should look like," she says. "I know a few of the set list orders, [and] I want there to be an entire wedding scene on the stage."

That fits nicely with the matrimonial setting of the album's title track and the video for "Mine," which includes a wedding scene. Her 2008 "Love Story" video also had a fairy-tale wedding setting.

"It's very weird," she says of the nuptial undercurrent in her work. "I'm not really that girl who dreams about her wedding day. It just seems like the idealistic, happy-ever-after [moment]. It's funny that my wedding references have all been like 'Marry me, Juliet,' and on my 'Speak Now' album I'm ripping one to shreds."

Where Swift's onstage weddings will take place is still to be decided. After headlining a pair of stadium dates in Boston and Baton Rouge, La., in 2010, she intends to do more venues of that magnitude this time around. Kenny Chesney booked as many as 13 stadiums in 2009, though she dodges specific numbers. "We're still hammering out the final details," she says. "Any comparison to Kenny is good, though."

Ultimately, "Speak Now" could prove to be a pivotal album in Swift's creative progress. Music history is littered with teen stars who were unable to maintain their commercial pace once they hit their 20s. But in most instances, those acts didn't write their own material. Swift penned every song on "Speak Now"—often at odd hours on the road. In the end, that led her to write the entire project without enlisting any co-writers. Reflecting her growth thus became an essential component of the album experience.

"At one point, the record was not called 'Speak Now.' It was called 'Enchanted,'" Borchetta says. "We were at lunch, and she had played me a bunch of the new songs. I looked at her and I'm like, 'Taylor, this record isn't about fairy tales and high school anymore. That's not where you're at. I don't think the record should be called 'Enchanted.'"

Swift excused herself from the table at that point. By the time she came back, she had the "Speak Now" title, which comes closer to representing the evolution that the album represents in her career and in her still-young understanding of the world.

"I'm just fascinated by people—how they live their lives, what they live their lives for," she says. "It's just a never-ending thought process for me about how we end up where we are—and where we're going."

MACHINE HEAD

Big Machine President/CEO SCOTT BORCHETTA On His Crazy Fourth Quarter, Why Country Dudes Don't Cross Over And 'The Rule Of Gretzky'

You have Reba McEntire and Rascal Flatts albums coming just a few weeks after Taylor, and yet Big Machine remains a fairly small company. How did you plot the release schedule for all of these projects? We knew our release date for Taylor back in February. With Reba, the plan was to go with a Christmas album. We were scheduled to go into the studio in the spring, and she went in to do a "330 Sessions" at CMT. When CMT launched "330," the site blew up. They had over 100,000 views the first day of "If I Were a Boy." So we had a meeting, and I said, "Let's discuss a new album for the fourth quarter." Reba said, "I have the songs." So on a dime, we switched up.

Rascal Flatts wasn't in the plan at any point until [the group signed], and they brought a finished record with them. When you include the Band Perry, we have four very competitive fourth-quarter releases. So I'm either celebrating really big on New Year's Eve or I'm out of business on Jan. 1.

What other expansions are you planning? It's my understanding you're forming a management partnership, too. There will be an announcement on what we've been doing behind the scenes, but there isn't a management announcement forthcoming. We have publishing interests—you don't have to be able to read tea leaves to see the sea change that is happening in our business. We have to continue to find new ways to monetize what we do.

You have a 25-year history in this business. What are the most significant things you learned early in your career that simply don't work any more? You can't get attached to too many things outside of your executives and your artists. You can't get attached to methodology, because it will change. You can't get attached to how people consume music, because it will change. You have to be willing to embrace it and also be one step ahead of it. I've called it "the rule of Gretzky" for years: You have to be there before the puck gets there.

Taylor Swift has earned a greater entrée into pop media than most Nashville country artists. Why is that difficult for many other acts in the genre? One reason is that it's easier for females than males. Perhaps the females aren't so over-the-top defined and stereotypical as our males are. As soon as you see a guy in a cowboy hat, it's like, "OK, I know what that is." When you see an attractive female artist, it's not as definable.

You put up pictures of our top female artists of the last 10 years, whether it's Taylor or Carrie [Underwood] or Reba or Martina [McBride] or Faith [Hill], Shania [Twain], there's a lot of glam-squad money in all of them, but they're all beautiful girls. And while I think there are Southern traits to them, you don't immediately stereotype them as "Oh, that's country." And I think that works to their advantage.

What gives you the most hope about the future of the music business? Discovery, because there's always going to be discovery. I've got to get to people while they're still in their formative years and try to plug in artists who become the soundtrack to their lives. You think back to whatever music moved you as a teenager, and you can tell me right now what it is. That never leaves you. That gives me hope. —TR



LEFT PLUS

THERE'S MORE TO
CEE LO GREEN'S
NEW ALBUM,
'THE LADY KILLER,'
THAN HIS RECENT
POTTY-MOUTHED
VIRAL SMASH

BY JASON LIPSHUTZ
ILLUSTRATION BY IAN KELTIE

If Cee Lo Green were a comic book superhero, the music video for “Fuck You” would be his origin story. In the clip, a suit-clad Green winces as his past failures with women flash before his eyes: An adolescent Cee Lo gets ditched for a little boy with a shinier toy car, while a college-aged version has ketchup-covered French fries spilled on his plaid suit. ¶ “These are the humble beginnings of a lady killer,” the 35-year-old singer says. “Bruce Wayne’s parents were killed, and Peter Parker was bit by a radioactive spider. I just got my heart broken one too many times.”

“The Lady Killer,” the ultra-cool persona that emerges from the romantic wreckage in the video, is the latest alter ego in a career of many distinct characters and sounds. Green’s soul-drenched new album, “The Lady Killer,” is a far cry from the Southern hip-hop of Goodie Mob that launched Green’s career in the mid-’90s, or the off-kilter pop of Gnarls Barkley that topped the charts in 2006.

While Green’s first two solo efforts failed to garner much mainstream attention, “The Lady Killer” matches his rafter-reaching voice with big-band instrumentation and a new label—the recently rebooted Elektra Records—that knows how to market it. “Before we signed him, he had already demonstrated the direction of the album as this wild, futuristic soul sound,” Elektra president Mike Caren says. Co-president John Janick adds, “There was nothing else like [his sound], and it spans over all different types of audiences.”

Although first single “Fuck You” is Green’s ode to having “not won them all,” the song’s infectious Motown vibe and clever viral campaign won over audiences more quickly than Elektra anticipated. With more than 300,000 U.S. downloads and its promotional “lyric” video earning 6.6 million-plus YouTube views since August, the song’s popularity helped accomplish the rare feat of pushing up the release date of Green’s new full-length from Dec. 7 to Nov. 9.

“It’s pleasantly surprising,” says Green, who previously enjoyed out-of-nowhere commercial success with Gnarls Barkley’s first single, “Crazy.” “But I’m poised for it, and I’m dressed for the occasion.”

ELEKTRA REVIVAL

“The Lady Killer” arrives six years after Green’s sophomore solo effort, “Cee Lo Green . . . Is the Soul Machine,” and follows two discs by Gnarls Barkley, his collaboration with producer Danger Mouse. The duo’s 2006 debut, “St. Elsewhere,” moved 1.4 million units, according to Nielsen SoundScan, thanks in part to “Crazy” hitting No. 2 on the Billboard Hot 100, although 2008’s “The Odd Couple” failed to produce a hit single and has sold 250,000 U.S. copies.

While the singer (real name: Thomas DeCarlo Callaway) believes “The Odd Couple” was a stronger full-length than its predecessor, “there were quite a few people who argued that ‘Odd Couple’ came too soon after ‘St. Elsewhere,’ and maybe they had a point,” he says. “At the time, ‘Crazy’ was such a big thing that it was kind of hard to live it down.”

After finishing “The Odd Couple,” Green took a nearly yearlong break before starting on his third solo disc in late 2008. Working in London, Miami, Los Angeles and his native Atlanta, the singer drew upon influences like Serge Gainsbourg and James Bond movies and focused on booming soul rhythms instead of the cerebral pop of Gnarls Barkley. “This was more for the body than the mind,” Green says.

A new album also gave Green a chance to restart his solo career with a new label after releasing his previous solo albums on Arista Records. When Green was searching for a new imprint, manager KC Morton made sure the singer’s image wouldn’t be eclipsed by the Gnarls Barkley brand as it had previously been by his Goodie Mob output.

“With Arista, he was coming right off of Goodie Mob. He was still a rapper,” Morton says. Because 2002’s “Cee Lo Green and His Perfect Imperfections” and 2004’s “Soul Machine” showcased a progressive R&B sound instead of straightforward hip-hop, Morton says the label “didn’t know where to target him” and neither album delivered blockbuster sales.

Caren, former executive VP of A&R at Atlantic Records, had become familiar with the singer while Gnarls Barkley issued its records on Atlantic. With the former rapper delivering pop hits like “Crazy” and co-penning songs like the Pussycat Dolls’ “Don’t Cha,” Caren saw potential in Green’s versatility and brought him to Elektra soon after the label relaunched under Atlantic in summer 2009.

As Green continued polishing “The Lady Killer” with producers like Salaam Remi, Fraser T. Smith and Jack Splash earlier this year, Elektra previewed his soul crossover by releasing the brass-heavy single “Georgia” as a 7-inch last May and a new mixtape, “Stray Bullets,” in June. “We can do so many things with them because their roster is so small,” Morton says of Elektra, which also offers its quality-over-quantity approach to artists like Bruno Mars and Charlotte Gainsbourg.

DON’T ‘FORGET’ RADIO

Although “Killer” tracks like “Wildflower,” “Old Fashion” and “Cry Baby” all feature snappy hooks courtesy of Green’s high-pitched warble, Janick says that “Fuck You” was always the choice for the first single. Amid the 16 F-words and the Smeezingtons’ crisp production lies a scornful kiss-off to a materialistic girl—a concept that Green says wouldn’t work if he had taken himself too seriously.

“The silver lining is the sense of humor,” Green says. “It’s thinking out loud . . . there’s some truth to it, but it’s not the whole truth. Ultimately the song is about acceptance and being able to smile in the face of that adversity.”

When he first heard the song sung to him a few months ago, Janick immediately began figuring out how to best deploy the track online and on radio. A YouTube clip featuring bold-faced lyrics bouncing along to the song earned nearly 3 million views in its first week last August, and a clean version, “Forget You,” was rushed to stations days later.

Once the song’s official video premiered Sept. 1 and both versions of the song hit iTunes soon after, “Fuck You” and its censored counterpart began growing across multiple radio formats. The song has appeared on Billboard’s Mainstream Top 40, Rock Songs and Hot R&B/Hip-Hop Songs charts since debuting on the Hot 100 in the last week of August. In addition, “Forget You” currently tops the U.K. singles chart with 100,000 copies sold in a week’s time, according to the Official Charts Co.

“It’s hard to predict that something like that’s going to happen,” Janick says. “Obviously it’s a reactive song and we thought that it would be a great viral campaign, but it spread like wildfire.”

Janick says the album’s release date was pushed forward for several reasons, but that the first single “moving really quickly” played a large factor in the decision. Green has no problem with bumping up his promotional run: “I haven’t seen an album need to be pushed up in a long time,” he says, “so yeah, I’m cool with that.”

STRIPPING DOWN

As the release date for “The Lady Killer” approaches, a large chunk of the album’s promotion will revolve around showcasing “Fuck You” on different platforms. The song’s edited version will appear in an episode of “CSI,” and a video for 50 Cent’s remix of the song will soon be released. T-shirts that read “Cee Lo Says ‘Fuck You!’” are also on sale along with the single on Green’s website, with more merchandise in the works.

Elektra also wants to energize “Fuck You” fans about the overall sound of the album by previewing other tracks before the release. While a second single has yet to be announced, Green will follow the “lyric” clip of “Fuck You” with another viral video that will “tie into another song on the record, possibly using multiple songs,” Janick says. Fans could also check out Green’s cover of Band of Horses’ “No One’s Gonna Love You” after the Seattle rock group released the song, along with its cover of Green’s “Georgia,” as a split 7-inch on the act’s website.

Green will likely kick off a proper tour at the top of 2011, but promotional TV performances

will give fans a glimpse of the throwback feel of his live show. With a classy pink suit and an all-female backing band, the singer’s Oct. 5 performance of “Forget You” and “Old Fashioned” on “Later With Jools Holland” was a subtler affair than his Gnarls Barkley shows, in which he dressed up as an airline attendant, scientist and “Wizard of Oz” character.

While Green says that he feels “really positive” about his latest character and “The Lady Killer” as a whole, the singer notes that he’s already conceptualizing a reunion with Goodie Mob, the rap quartet that he hasn’t recorded with since 1999. Even before “The Lady Killer” is released, Green is preparing to move on to another persona—a creative model that’s perfectly fine with his new label.

“I’m sure the follow-up to this record will sound completely different,” Caren says. “I love it. I’d get bored if every artist made the same album over and over. It’s exciting to be on a ride with an artist who’s continuously trying to do the unexpected.”

‘I’M POISED FOR IT, AND I’M DRESSED FOR THE OCCASION.’

CEE LO GREEN, ON HIS SUDDEN SUCCESS

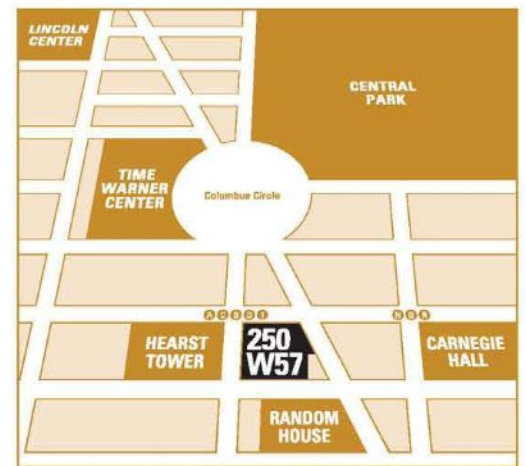


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Playing 'Deeper, Not Higher'

ARTURO SANDOVAL'S 'A TIME FOR LOVE'
UP FOR MULTIPLE LATIN GRAMMY AWARDS

BY DAN OUELLETTE

Reflecting on the 50th year of a legendary career, Arturo Sandoval declares, "Music saved my life."

He then pauses and adds, "When I die I want to be remembered as a guy who loved music—all kinds of good music. I have never liked to be categorized, to be put in a little box. When people call me a Latin salsa trumpet player, I hate that. In my heart, I'm a jazz musician, and I also play classical. Plus I'm a pianist."

In his recording lifetime, Sandoval has played across a wide swath of styles, including fiery Afro-Cuban jazz, speedy bebop, studied classical concertos and soothing smooth jazz, or a trumpeter who's best-known for his torrid high-note runs and dazzling displays of hypercharged velocity and flawless technique, Sandoval also has a soft spot in his heart for beautiful music and for heartfelt balladry. That's on full display with his latest album, "A Time for Love," released in May by Concord Jazz, a hushed orchestral collection of lush and lyrical tunes delivered with grace and long tones.

Music writer David Ritz (who's working with Sandoval on his autobiography) quotes Sandoval in the album's liner notes as saying that this project came from an epiphany that his trumpeting needed to "go deeper, not higher" and "turn inward, not outward."

He told Ritz that the music he wanted to make was one "where my trumpet would speak the language of love."

Sandoval adds, "This was a dream come true for me, to play with an orchestra romantic melodies that express my love. I wanted to share

with my audience that I can make the sounds that I desire and not be identified as just one kind of player who plays fast and high."

"A Time for Love" is nominated in three categories, including best instrumental album, at the Latin Grammy Awards taking place Nov. 11 in Las Vegas. He has already won five mainstream Grammys, six Billboard Awards and an Emmy for composing the score to the 2000 HBO movie "For Love or Country: The Arturo Sandoval Story," starring Andy Garcia.

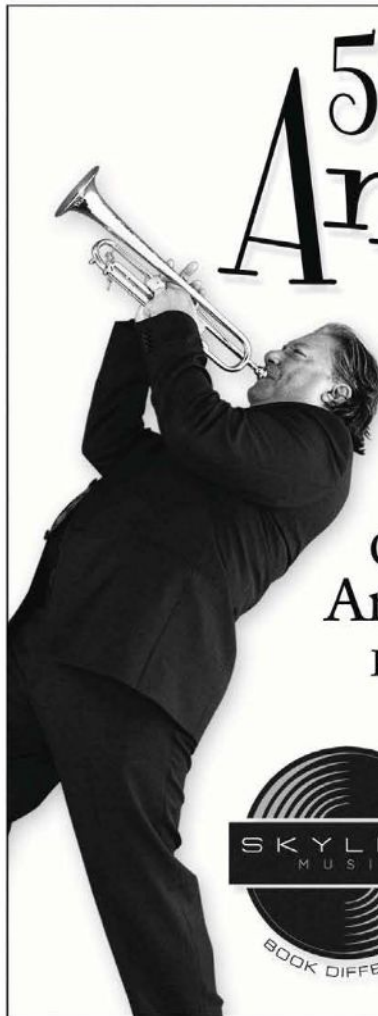
In September Sandoval was honored by the Congressional Hispanic Caucus Institute with its Medallion of Excellence for Leadership and Community Service Award. (Actress Eva Longoria was his co-honoree.)

"When we've worked so hard for so long, it's very rewarding when people recognize your efforts," Sandoval said shortly before the ceremony in Washington, D.C.

Born in the small Cuban town of Artemisa, then based in Miami after he was granted political asylum in 1990, and recently settled in Los Angeles, the 60-year-old trumpeter recalls that music came to him naturally as a young child—even though no one in his family was the least bit artistically inclined.

"I grew up a poor kid," he says. "I was completely hopeless, and I couldn't see any horizon for myself. There was a dirt floor in my house, and I had to quit school in the fifth grade to work to help my family, which was literally going hungry. But music came to me, like a piece of wood floating out in the middle of the ocean."


As a youngster he **continued on >>p28**



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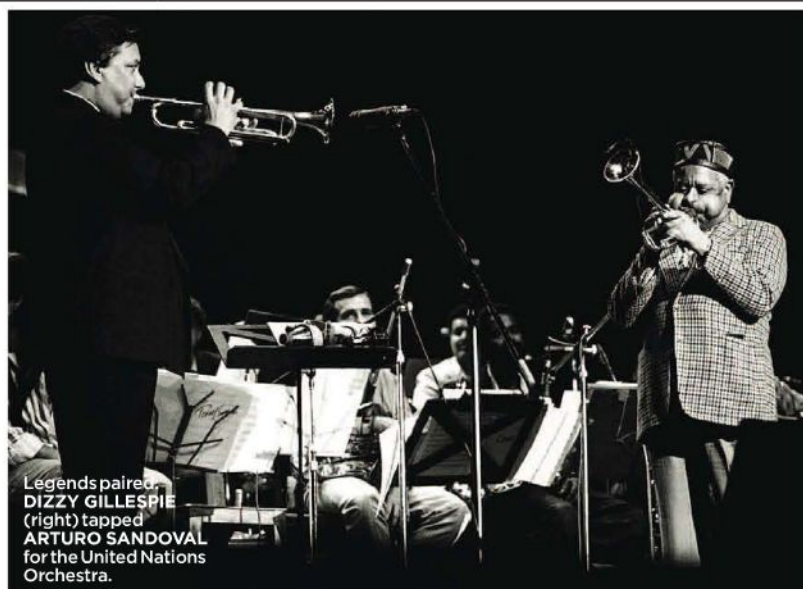
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Fay & Frank Mancuso



Legends paired. **DIZZY GILLESPIE** (right) tapped **ARTURO SANDOVAL** for the United Nations Orchestra.

from >>p27 worked in a machine shop, where he also drummed rhythms using tools, which annoyed his boss. A neighbor gave him a set of congas when he was 7. He played them all day long, he says, then set up shop on the street where he charged children a penny to hear him play. "That was my first professional gig," Sandoval says with a laugh.

But the real paying jobs came in his village when he was 11, after he had joined the town band. However, that didn't come easy. He experimented with playing trombone and flute before finally settling on the trumpet.

By the time he was 12, Sandoval was playing trumpet in a classical music setting and later studied at the Cuban National School of Arts. But he also began to fall in love with jazz played by Dizzy Gillespie, Charlie Parker and Clifford Brown that he heard on shortwave radio. In 1971, he co-founded the Cuban jazz super-group Irakere with pianist Chucho Valdez and saxophonist Paquito D'Rivera. The band became a revelation to American audiences when it performed at the 1978 Newport Jazz Festival, which led to a recording contract with Columbia Records.

Sandoval left Irakere in 1981. In touring the world with his own Latin jazz band, Sandoval became a star on the jazz circuit. He met Gillespie in 1977 and later featured in the bebop legend's United Nations Orchestra.

When Sandoval sought asylum in 1990, it was all about freedom. "No freedom means no life," he says. "I started enjoying my life from that point on. My mind started to open about music. There were no limitations. And there was an opportunity for me to pass on what I knew musically to others."

Sandoval scored with several albums, from "Flight to Freedom," his 1991 debut for GRP, to his triumphant 2003 Sony CD, "Trumpet Evolution." The latter, a survey of 19 trumpet styles, is his favorite.

"As a trumpet player, that is my testimony," he says. "When I pass away, this is the record I want people to remember. It is dedicated to my instrument and its major jazz players over a period of 85 years, from King Oliver to Louis Armstrong to Wynton Marsalis." Co-produced by Quincy Jones, the CD featured Sandoval playing a variety of styles

including big band swing, bebop, classical and Latin jazz.

Even with all the albums he recorded in the last two decades, what he called his "dream" album was always shelved by record companies that felt his audience wanted the spark and thunder of his trumpeting, not his soul. Finally, thanks to the encouragement of Miami pianist Shelly Berg and drummer Gregg Field, Sandoval achieved his longtime goal with "A Time for Love."

"The album represents a sea change in Arturo's life," says Field, who along with arranger Jorge Calandrelli produced the full-orchestra album. (The two are nominated for a Latin Grammy in the producer of the year category.) "This album takes him into a new direction. He's able to communicate on his trumpet like a singer phrases."

The album started with Sandoval making demos of tunes he wanted to play. He then approached Berg, considered to be the dean of Miami music, about ideas to get the concept recorded. Berg suggested Field, who produced his own trio for Concord. Field quickly signed on to the project and approached Concord executive VP of A&R John Burk, head of Concord's jazz division.

"I tried to sign Arturo years ago," Burk says, noting that the trumpeter came in under the Concord Music Group umbrella with his one-off

**Sandoval
achieved his
longtime goal
with 'A Time
for Love.'**

2007 album, "Rumba Palace," for Telarc. "So when Gregg brought me the idea, I jumped at the opportunity. It's an ambitious, big project that these days because of the market is rare. But with Arturo's passion and belief in recording this album, I wanted to make it happen—and it's been a risk well-taken artistically. It's achieved all we wanted."

Bassist Chuck Berghofer joins Berg and Field in the quartet that forms the spine of "A Time for Love," which also features such guests as vocalist Monica Botti. Sandoval enlisted Botti after attending one of his concerts in Miami and joining him onstage. "I like Chris' sound. It's so mellow and pretty," says Sandoval, who performs Gabriel Fauré's classical piece "Pavane" with Botti on the album.

"It's tricky to play something simple like 'Pavane' and get the two trumpets **continued on >>p30**

A close-up photograph of a man with a mustache, wearing a dark suit jacket over a white shirt, playing a golden trumpet. He is looking down at the instrument with a focused expression. The background is dark and out of focus.

50
years of love

Your sons Leonel and Tury, their wives Paloma and Melody, your two princess granddaughters Lola and Paloma, your wife Marianela, as well as your father Arturo, who from another dimension continues to admire your talent and protect you, your mother Cira and your sister Mariela, your nephew Ariel and nieces Diorella and Gina, and all of your family, is very proud of you for everything that you have achieved in these 50 years of your artistic career, beyond even as an artist, but as a person. We hope to have many, many more years together sharing in your talent and your love.

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from >>p28 to line up so as not to come off sounding like a mariachi band," Botti says. "But we ended up getting our two distinctive trumpet personalities to line up. It was awesome."

As for why Sandoval is such a star, Botti says, "It's his energy. It's like Michael Jordan flying through the air from the foul line to stuff a basketball."

Bruce Houghton, president of Skyline Music and booking agent for Sandoval, says, "He may have been pigeonholed as a Latin jazz player, but his music spans a broad range, including classical and smooth jazz ballads. Because his music is so varied, he can play clubs, performing arts centers and festivals here and in Europe."

Houghton, who signed Sandoval to Skyline three years ago and books him into 75-80 performing spaces each year, says that unlike many musicians who get relegated to a certain style, the trumpeter feels comfortable mixing and matching his repertoire.

Sandoval will record at least one other record for Concord Jazz. Burk says that rather than go into details on the signing terms, he feels that it's "more like we've come together to work together; it's like he's part of the family now."

Field says that even though nothing has been fully discussed, an obvious choice for a follow-up might be a "serious celebration of Dizzy Gillespie, which has been talked about over the years. It could be something where we drill down and make it an event album with all-stars."

But Burk says he's not concerned about what's around the next bend in Sandoval's association with the label, noting that "Arturo has an amazing new manager who will definitely be talking about ideas."

The new person on Sandoval's team is Phil Quartararo, CEO of Filament Entertainment Group. The former president/CEO of Virgin Records, president of Warner Bros. and most recently executive VP of EMI Music, Quartararo met Sandoval when he was working as a consultant on a pending TV show about the trumpeter's 50th anniversary as an artist.

"We hit it off and became fast friends," Quartararo says. "As a result, he kindly asked me to represent him. One of the things remarkable about Arturo is that he brings a unique mix of skills and knowledge to the table to take his music to the street and to become a mass-appeal artist. My passion is music and musicians, and Arturo is a consummate musician, a true maestro—one of the greatest horn players, band leaders, pianists."

Quartararo also sees "A Time for Love" as a new direction for Sandoval, identifying him more as a top contemporary artist. "Arturo has been pigeonholed in jazz, but my dream is to see him in the racks of the pop section with other mass-appeal artists. That's our focus."

He says that the campaign for Sandoval in 2011 is ramping up, with plans for a new album, a tour, a TV documentary on his relationship with Gillespie and a coffee-table book related to that friendship. Plus, Sandoval's residing in Los Angeles affords him the opportunity to be more involved in composing soundtracks for TV and film.

"We're gearing up for a much more prolific 2011," Quartararo says. "We're going to keep him busy and moving in lots of different directions. We feel we're only at the beginning of our journey of taking Sandoval's career to an entirely new level."

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Arturo's Faves

Sandoval Offers Choice Cuts From His Live Set

When asked to describe his concert repertoire, Arturo Sandoval pauses and says he's hard-pressed to detail exactly what pleases him and his fans night after night.

"I like so many pieces of music that if I forget to mention one, it will be upset and let me know, 'You forgot about me,'" he says with a laugh.

But once he starts thinking of his live shows—playing trumpet, flugelhorn and, on a couple of tunes, piano—Sandoval offers a short list:

- **"A Night in Tunisia":** "I don't play it every night, but I play it a lot because it was written by Dizzy Gillespie. It's one of his most popular tunes. I've been playing it for a long time, and it's my way of honoring Diz."
- **"Blues for Diz":** "This is one of my own compositions, and I play a variation of it at almost every show. I add pieces of this and that. Diz taught me how to play the jew's-harp, so I include that, as well as do some scatting."
- **"Smoke Gets in Your Eyes":** "I've been playing this for years, too. I perform it on piano. I learned a version that Keith Jarrett did of this standard, and I fell in love with it."
- **"The Windmills of Your Mind":** "I love Michel Legrand's compositions. I



Concert craft: ARTURO SANDOVAL

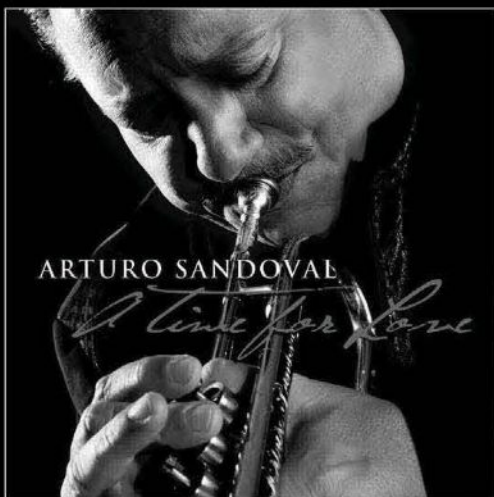
met him years ago when he saw me play in a club in France. Then he came to Cuba. We recorded a couple of records together: "Dream Come True," under my name, and "Michel Plays Legrand," under his."

■ **"Funky Cha-Cha":** "This is a crowd favorite. It's from my album 'Hot House.' It's got a good rhythm and a fine melody."

■ **"A Mis Abuelos":** "This is a special song. It's dedicated to my grandfather."

■ **"Mambo Caliente":** "This is another favorite for the crowd because they know it from the film 'The Mambo Kings.' It's part of the soundtrack." —DO

ARTURO SANDOVAL 50 YEARS OF UNPARALLELED ARTISTRY



ARTURO SANDOVAL

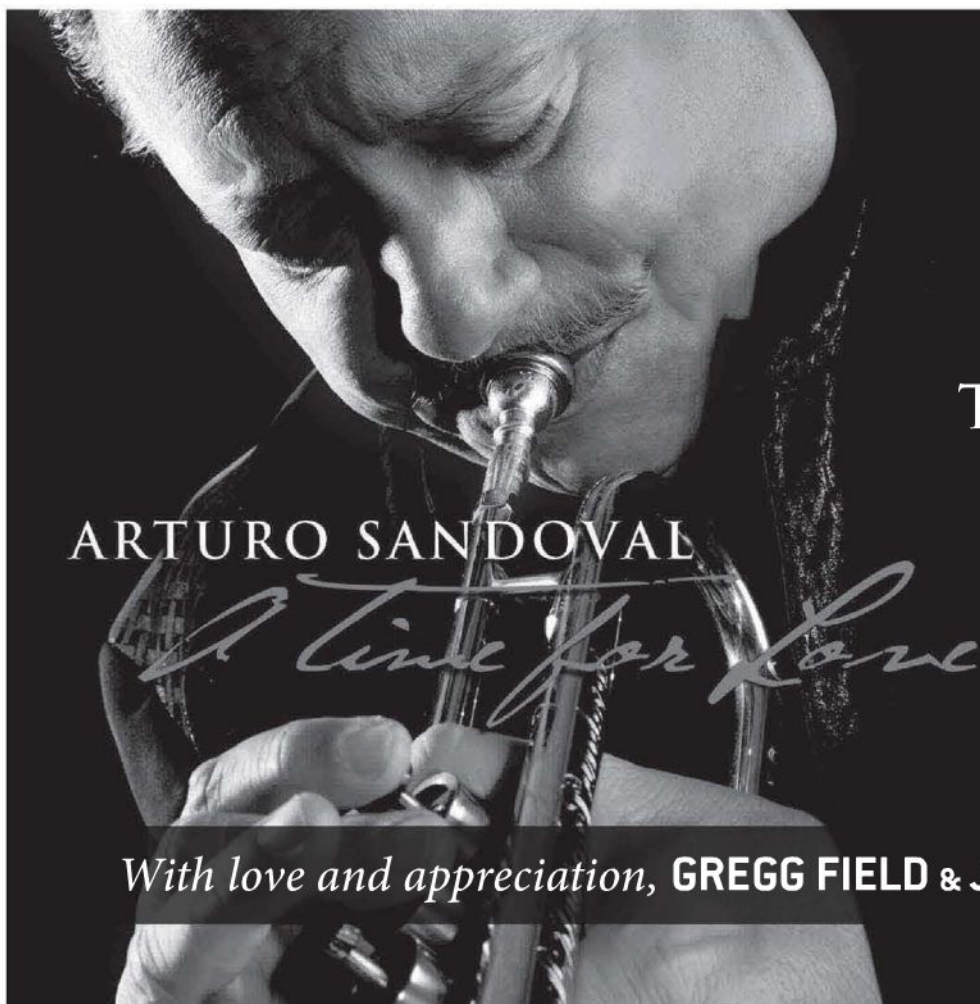
A Time For Love

Legendary trumpeter Arturo Sandoval's latest album *A Time For Love* has received three Latin GRAMMY® Nominations. He was also awarded the 2010 Medallion of Excellence for Leadership and Community Service Awards at CHCI's 33rd Annual Awards Gala.



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Beautiful Day/**U2**/Interscope

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Two Pina Coladas/**Garth Brooks**/Capitol Nashville

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OMG/**Usher Feat. will.i.am**/LaFace/JLG

Makes Me Wonder/**Maroon 5**/A&M/Octone/Interscope

Empire State Of Mind/**Jay-Z + Alicia Keys**/Roc Nation

Disturbia/**Rihanna**/SRP/Def Jam/IDJMG

California Gurls/**Katy Perry Feat. Snoop Dogg**/Capitol

◆ **300,000 SPINS**

Whatever It Takes/**Lifeline**/Geffen/Interscope

Wake Me Up When September Ends/**Green Day**/Reprise

Move Along/**All-American Rejects**/Doghouse/Interscope

Haven't Met You Yet/**Michael Buble**/143/Reprise

Come On Get Higher/**Matt Nathanson**/Vanguard/Capitol

Better Life/**Keith Urban**/Capitol Nashville

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Halfway Gone/**Lifeline**/Geffen/Interscope

◆ **100,000 SPINS**

Our Kind Of Love/**Lady Antebellum**/Capitol Nashville

Misery/**Maroon 5**/A&M/Octone/Interscope

Just The Way You Are/**Bruno Mars**/Elektra/Atlantic

DJ Got Us Fallin' In Love/**Usher Feat. Pitbull**/LaFace/Jive/JLG

Animal/**Neon Trees**/Mercury/IDJMG

◆ **50,000 SPINS**

The Boys Of Fall/**Kenny Chesney**/BNA

Take It Off/**Ke\$ha**/Kemosabe/RCA/RMG

September/**Daughtry**/19/RCA/RMG

Secrets/**OneRepublic**/Mosley/Interscope

Miss Me/**Drake Feat. Lil Wayne**/Young Money/Cash Money/Universal Motown

Mine/**Taylor Swift**/Big Machine

Love All Over Me/**Monica**/J/RMG

King Of Anything/**Sara Bareilles**/Epic

Just A Dream/**Nelly**/Universal Motown

Deuces/**Chris Brown Feat. Tyga & Kevin McCall**/Jive/JLG

Club Can't Handle Me/**Flo Rida Feat. David Guetta**/Poe Boy/Atlantic

Bottoms Up/**Trey Songz Feat. Nicki Minaj**/Songbook/Atlantic

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MUSIC



Getting a move on: **THIRD DAY**

CHRISTIAN BY DEBORAH EVANS PRICE

NEW DAY DAWNING

Third Day Goes Back In Time With 'Move'

When it came time to record the follow-up to its chart-topping 2008 album "Revelation," an introspective modern rock disc produced by Howard Benson, Third Day decided to pay homage to its past. The Georgia rockers built a new studio near Atlanta and enlisted a new producer on the Southern-flavored "Move," due Oct. 19 on Provident Music Group's Essential label.

"We loved the sound of 'Revelation' but knew we wanted to return to our musical roots," lead vocalist Mac Powell says. "Our producer, Paul Moak [Mat Kearney, Matt Maher], did a great job of capturing the classic Third Day sound that our fans love, but at the same time pushing us in directions that we haven't [gone in] before."

Powell, bassist Tai Anderson, guitarist Mark Lee and drummer David Carr have performed together for 18 years, blending Southern rock, gospel and worship music into an intriguing mix that has made them one of the most successful acts in Christian music. They've won four Grammy Awards, an American Music

Award and more than two dozen Gospel Music Assn. Dove Awards. "Revelation" debuted at No. 1 on Billboard's Top Christian Albums chart and has sold 237,000 units, according to Nielsen SoundScan.

"We were really proud of what 'Revelation' was for us. It definitely was a career record," Anderson says, "but we couldn't just make 'Revelation Part II.' It needed to feel different."

"Musically it's definitely lighter," Powell adds. "'Revelation' was more of a modern rock record. 'Move' is a down-home, American grass-roots record with a lot more gospel elements than we've ever had before."

Powell feels the record is also lighter lyrically. "'Revelation' was more introspective," he says of the album, pointing to the title track specifically. "In the chorus there is a question that says, 'Tell me, should I stay here or do I need to move?' We feel like the answer with this record is to do something about your faith and put your faith into action."

Provident Label Group VP of marketing Brian Dishon describes "Move" as "the clas-

sic Third Day sound many fans grew up on. Mac Powell's signature vocals highlight the album, and the content of the songwriting is encouraging to people to not just sit on the sidelines and watch, but move."

Powell says there are songs for people inside and outside of the church. "'Make Your Move' is definitely coming from the view of someone outside of the church saying, 'If this is really true, you need to prove this to me because right now I need something real in my life,'" he says.

The first single, "Lift Up Your Face," which is No. 15 on Billboard's Hot Christian Songs chart, features vocals by the famed Fairfield Four. Bo and Bear Rinehart from needtobreathe make a guest appearance on the rocker "Gone," and newcomer Kerrie Roberts lends her vocals to "Sound of Your Voice."

The band began writing songs and recording demos on the Winter Jam tour in early 2010. "The tour was so long we knew that once we got off the tour, we didn't want to spend a lot of time in preproduction. We wanted to be

home with our families," Powell says.

Recording for the first time in its new studio also afforded the band more freedom. "In sports they talk about having a home field advantage," Lee says. "Having done ['Revelation'] in L.A., we were completely out of our comfort zone. There is something positive to be said for that, but there's also a whole lot to be said about being in a comfortable creative environment, the four of us getting in a room together to do what we do. With this studio, that's what we have."

In setting up the record, Dishon says the label hosted online listening events where the band previewed the record and did a live chat with fans. "At retail, we have been working presales with Family Christian and LifeWay and are well-positioned everywhere for street week," he says. "In addition to retail and online outlets, we are also utilizing Third Day's spot on the Make a Difference tour, passing out a free song download card to anyone who attends the show, driving consumers back online to make a full-album purchase."

Carr says feedback from fans is what keeps Third Day making music. "Every night fans say, 'This song saved our marriage,' or 'This song got me out of this addiction,'" he says. "It's amazing the power of music and the power of the gospel in music." ■■■

LATEST BUZZ

>>>GAGA CHALLENGED TO SING-OFF

Lady Gaga has been challenged to a televised sing-off by Los Angeles artist Alisa Apps, with the winner taking home a cash prize of at least \$1 million. The competition would take place at New York's Madison Square Garden or London's O2 Arena, with each singer performing a series of songs. "I feel sorry for Lady Gaga—she's just a plastic doll generated by the music money marketing machine," Apps said in a release. "This contest gives people a chance to choose which they prefer—plastic or real." Gaga hasn't responded to the challenge thus far. While Apps has yet to a release her debut album, a clip of her performing her track "How Do I Make Right" has earned 1.2 million views on YouTube.

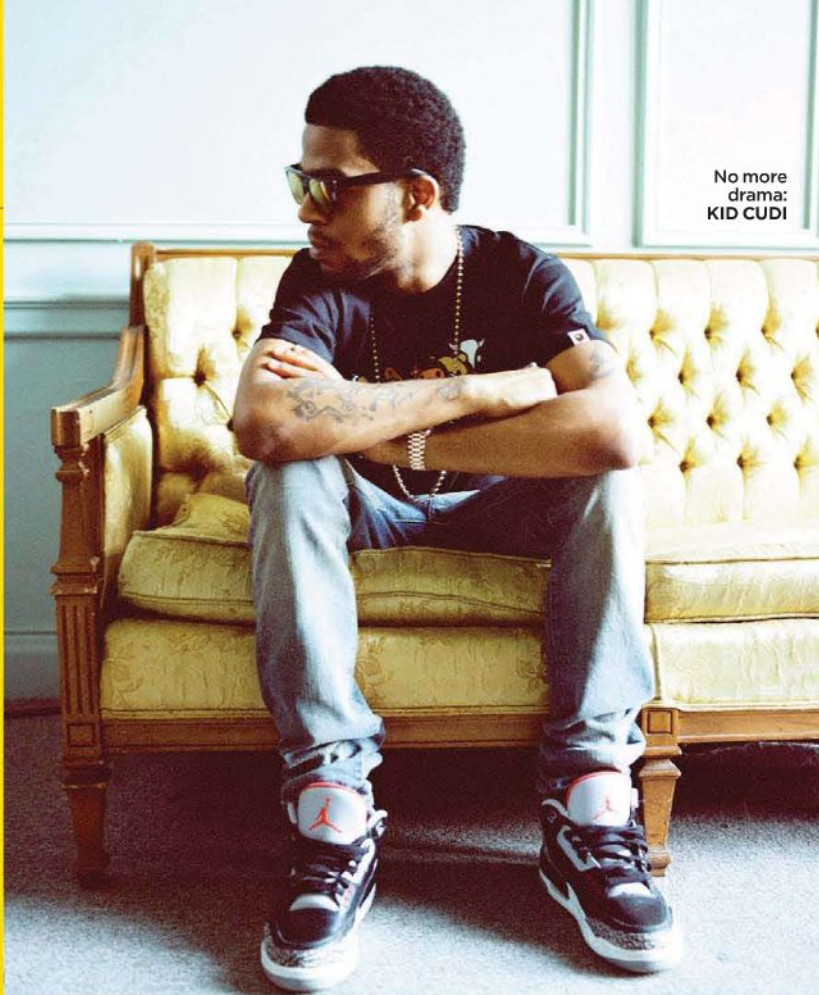
>>>BIEBER UNVEILS NAIL POLISH LINE

Teen idol Justin Bieber is launching a line of nail polish inspired by his biggest music hits, nail care company OPI said Oct. 11. With shades like One Less Lonely Glitter (lavender), Prized Possession Purple (grape), Give Me the First Dance (silver) and Me + Blue (dark blue), the first six colors in the line for Nicole by OPI will be sold exclusively through Walmart stores starting in December.

>>>LIL WAYNE PARTNERS WITH VIDEOGAME

Lil Wayne has partnered with the makers of "Def Jam Rapstar" and big-box store Best Buy to give away his latest album, "I Am Not a Human," to those who buy the videogame. The giveaway runs Oct. 12-19 and only in Best Buy locations. "Rapstar" creators Def Jam and 4mm Games struck the deal with Wayne's label, Cash Money Records. The rapper's single "A Milli" is also featured in "Rapstar," which is a sort of rap-centric karaoke game that lets users record and share video of themselves performing.

Reporting by Antony Bruno, Jason Lipshutz and Reuters.



No more drama: KID CUDI

HIP-HOP BY MARIEL CONCEPCION

It's Raging Man

After A Year Of Drama, Including Getting Busted For Drugs And Booted Off Lady Gaga's Tour, Kid Cudi Is Putting His Troubles Behind Him On New Album

Kid Cudi has had an eventful year. Brawls with fans allegedly led to being booted from his opening spot on Lady Gaga's tour, he was busted for possession of cocaine and criminal mischief, he beefed with Wale, and he became a father to a baby girl named Vada.

But oddly, none of those topics is addressed on his upcoming sophomore album, "Man on the Moon II: The Legend of Mr. Rager" (G.O.O.D. Music/Dream On/Universal Motown). "It's not like 'Cudi's problems with fame, chapter two,'" the 26-year-old says of his forthcoming set. In fact, the album, while still "aggressive and dark and energetic," as he describes it, is a reflection of where Cudi, born Scott Mescudi, is in his life right now.

"I'm a lot happier—things are in better order and there's peace within my crew and within myself," Cudi says. "I feel I had to go through the fire to get here and I wouldn't change my experiences for the world. At this point, I'm locked in. I definitely got my shit together."

Now that his life's in order, Cudi, who says he's been off drugs for a few months now, is ready for the Nov. 9 release of "Man on the Moon II," which features guest spots from Mary J. Blige, Cage, GLC and mentor/G.O.O.D. Music label head Kanye West. To promote the album, Universal Motown partnered with music video site Vevo's "Go Show" viral events to premiere the first single, "Revofov." Cudi also performed at New York's Bape clothing store, where he once worked, with Vevo and YouTube broadcasting the concert. According to Universal

Motown senior director of marketing Billy Zarro, the video garnered "over 8.7 million views in 10 days, immediately becoming the most popular Go Show to date."

However, "Revofov" failed to chart. But second single "Erase Me," featuring West, bowed at No. 22 on the Billboard Hot 100 in September. Follow-up "Mr. Rager" will be released in a couple of weeks.

According to manager/producer Plain Pat, the new album is a sign of Cudi's growth. "It's more mature on all angles—the production, himself. He really lays it on the line on this album and it's a lot more cohesive," he says.

Cudi is on a college tour and planning a worldwide trek for 2011. He's also designing a collection for Bape, including a "Rager" T-shirt that will be available on the album's release date, and is set to shoot the second season of HBO series "How to Make It in America" early next year. Additionally, he has struck branding partnerships with Converse, Vitaminwater and Heineken, while "Erase Me" appeared in the season premiere of CW's "90210," according to Zarro.

Now that he's found peace, Cudi hopes to remain grounded—in his own newfound, overconfident way. "I really just find that life is fucking funny," he says. "You have to take shit as it comes and man up. What doesn't kill you makes us stronger—that's a fact. Even in death no one will stop me from being great. That's all I know." ■■■

ROCK BY CORTNEY HARDING

THEY'RE GRRREAT

Sean Lennon And Charlotte Kemp-Muhl Team For Ghost Of A Saber Tooth Tiger

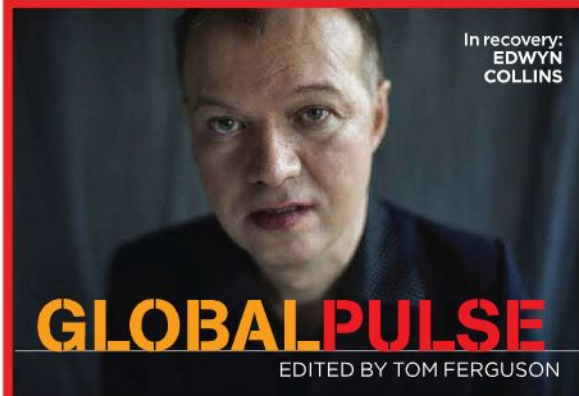
Sean Lennon is excited about his new band, Ghost of a Saber Tooth Tiger, really. The only reason a yawn punctuates the end of every sentence is that he just got off a red-eye to Paris, and he has to go to rehearsal for a fashion party, and he's still recovering from a show he played with his mom and Lady Gaga and RZA in Los Angeles. In addition to the band, he's also the head of his own label, Chimera Records, which has released three albums and a 7-inch, and will also release GOASTT's debut, "Acoustic Sessions," on Oct. 26.

Lennon says he started Chimera with his musical and life partner, Charlotte Kemp-Muhl, and their friend Yuka Honda with the vision of the label serving as an artist collective. "We want it to have the feeling of being a little

mom-and-pop shop," he says. "Right now, we are keeping it all in the family. Eventually I'd like to sign some other bands, but my first goal is to get the label on its feet."

He also admits he had an ulterior motive for starting the band and label with Kemp-Muhl, a move that might raise some eyebrows, given the conflicts that can arise when romantic partners play music together. "The band and the label were ways for us to be together," Lennon says. "It was a way for us to spend time with one another, and I think we do better work when we are both working on something."

David Newgarden, who manages GOASTT in addition to overseeing the day-to-day functions of Chimera, says everyone decided to launch the label



In recovery: EDWYN COLLINS

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>WAKING UP

Five years after surviving two life-threatening cerebral hemorrhages, Scottish singer/songwriter Edwyn Collins remains partly paralyzed on his right side—yet that hasn't stopped him from writing and recording his seventh solo album.

"Losing Sleep" was released to critical acclaim Sept. 13 on Heavenly Recordings in the United Kingdom and through Cooperative Music in Europe. While bearing all of Collins' trademarks, it also features a string of guests including longtime live collaborators Roddy Frame (Aztec Camera) and the Sex Pistols' Paul Cook, plus members of Franz Ferdinand and ex-Smiths guitarist Johnny

Marr's current band the Cibs.

"They were all really up for it and there was an enormous amount of good will from everyone involved," Collins' wife and manager Grace Maxwell says, adding that engineer/producer Sebastian Lewsley helps her husband write songs by transcribing his sung guitar parts.

Maxwell says recording sessions were "very easy, natural and quick," and the Cooperative Music deal has been smooth sailing. "In 25 years working with Edwyn I don't remember having such great forward planning," she says.

Collins kicks off a European tour in November, with shows booked by William Morris En-

two years ago and release an album by the Plastic Ono Band in September 2009. After that initial release, which has sold almost 4,000 copies, according to Nielsen SoundScan, Chimera released Lennon's score of the indie film "Rosenkrantz and Guildenstern Are

Dead," a GOASTT 7-inch and an album by Honda's project Floored by Four.

While the label's catalog is still small, Newgarden says there's a solid upside for the acts it has released. "It's definitely a benefit to have artists who have a broader knowledge

of the big picture," he says. "And it's also refreshing that the artist calls all the shots as far as marketing—it means never having to find compromises between label and artist. As a manager, a great deal of my time is spent when the goals of label and artist don't align, and it's a time-consuming and thankless task trying to find a compromise. Also, I think the quality of the artist's work comes through much more and it's much more unified."

Lennon agrees, but adds that certain aspects of being in control can be challenging. "We really want to make videos, but since we do everything in-house, it's hard to do video production on top of everything else," he says.

"Even if we were to do a video, I'm not sure who we'd be doing it for," he adds. "It's changed a lot since MTV stopped playing videos. Our audience is really hard to define—people who like indie and experimental music, like we make, come from all corners of the world and all age groups." ◆◆◆



Tiger, tiger: SEAN LENNON and CHARLOTTE KEMP-MUHAL

deavor, and Maxwell hopes U.S. dates, booked by the Agency, will follow in early 2011 to coincide with the album's planned release, though label negotiations are ongoing. Collins is published by Universal Music. —Steve Adams

>>>ROBOTS RETURN

At the age of 42, French singer/songwriter Philippe Katerine is hoping to gain international recognition with his new self-titled Barclay/Universal album—his ninth studio set.

That may seem fairly late to begin making inroads, but then Katerine was a slow starter in terms of commercial success. His domestic breakthrough came with 2005's "Robots Après Tout," which has sold more than 200,000 copies in France, according to Katerine's manager Alan Gac. He says previous albums averaged around 30,000 copies each. Katerine is published by Edie Editions, which he co-owns with Gac.

Katerine is a provocative, eclectic songwriter—the new set's topics range from rampant consumerism to taking ecstasy. However, Gac is confident the new album will

connect again with his newly expanded audience. "Radio channels are programming [lead single] 'La Banane' to an extent never achieved with earlier tracks," he says.

The album shipped an initial 30,000 units domestically, says Gac, who feels the time is right to experiment with attracting overseas audiences. Therefore, Katerine is now recording vocals in English, Spanish, German, Italian and Japanese for the new album. A release date for the album hasn't yet been set outside of French-speaking territories, but Katerine has live shows in France running through spring 2011, booked through Paris-based Augguri Productions. —Aymeric Pichevin

>>>HARPING ON

"Veteran" hardly describes the status of Belgian jazz harmonica player Toots Thielemans, who's just released his latest album at the age of 88.

The release of "Toots Thielemans—European Quartet Live" (Challenge Records) marks the end of a longstanding partnership with bassist Hein Van de Geyn, who's giving up music to go into business in South Africa. He accompanies Thiele-

mans on 12 in-concert tracks recorded from 2006 onward, along with bandmates Karel Boehlee (piano) and Hans Van Oosterhout (drums).

"This album kind of rounds up the songs we have been playing the last five years," Thielemans says. "A trip through my musical career from the early days of 'Bluesette,' Gershwin compositions like 'Summertime' and film and TV scores."

It was "Bluesette" (Universal Music Publishing), a song he composed in 1962, that became Thielemans' signature tune—and an international jazz standard—although ironically, his own recording highlighted his vocals, whistling and guitar-playing rather than his harmonica.

Challenge Records released "Toots Thielemans—European Quartet Live" Sept. 1 in Belgium, the Netherlands, Luxembourg and Germany, and it has since rolled out in the United Kingdom (Proper Note) and France (Integral). Other European releases are imminent, with a U.S. arrival on Allegro due in November. Thielemans' booking agents vary by territory: Charlottesville, Va.-based MarsJazz handles U.S. shows. —Marc Maes

6 QUESTIONS

with HUEY LEWIS
by EVIE NAGY

Huey Lewis & the News recorded some of the most iconic pop-rock of the '80s. They notched two No. 1 albums, including 1983's seven-times platinum-certified "Sports." Although the band has constantly toured, it hasn't released an album of original material since 2001's "Plan B." Now the band is back with "Soulsville," an album of soul covers from the Stax Records catalog, due Nov. 2 on WOW Records. The set includes the Staple Singers' "Respect Yourself," Johnnie Taylor's "Just the One (I've Been Looking For)" and the title track by Isaac Hayes. Billboard talked to Lewis about his classic soul influences, his business and his sideline as a film and Broadway actor.

1 Why did you record an album of Stax soul?

It was actually my manager Bob Brown's idea. I was a little wary because I'm a big fan of this stuff. But I figured there's no harm in trying and working the songs up. I was wary because some of these performances are so great they shouldn't be repeated. But I think we've done it justice and we'll turn a lot of people on to this stuff.

2 Among the songs you chose, were there any that were particularly challenging or that you felt were important to get just right?

We knew you can't do a Stax record without an Otis Redding song, but some of them are untouchable. "Try a Little Tenderness" is out. "Just One More Day" was proposed and I was wary in the beginning, because it's tough. I didn't know if I could cut it. But it was one of the last things we cut and we cut it in one complete take.

3 This is the first News album since 2001. Why did it take so long to get into the studio again, and why did you decide against original material?

We're not spring chickens. And the public isn't clamoring for new Huey Lewis & the News material. We have written a few things, but you want it to be meaningful, so it becomes increasingly harder.

It's interesting to contrast the market now to the Stax period when the music was created by black and white people—integrated musicians—in a segregated society. Now society is integrated but music is more segregated than ever. We've always enjoyed the gray areas of music and unfortunately there's not a big commercial market for it. But I must say, now that we've got this thing out of our system I've actually got some ideas.

4 What will you be doing to promote the record?

We're going to tour, and I know we're going on Jimmy Kimmel's show at some point . . . Commercially, I don't know. It would be wonderful if people would listen to it. That's all we hope for.

Soul music is a wonderfully short but fertile period in American popular music. This little period is a very important part, and looking back it doesn't sound that dissimilar from Huey Lewis & the News stuff. It's very strange to me, almost a new realization

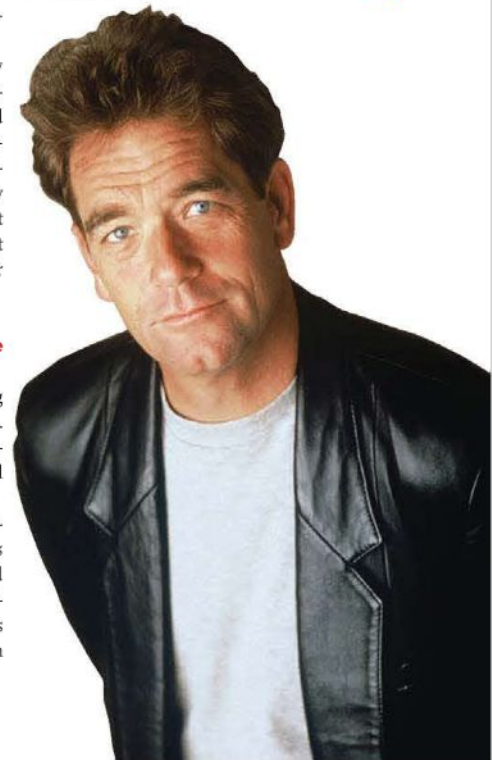
that, "Wow, clearly we were influenced by Johnnie Taylor." I've never heard it in our music before. Now that I hear those Johnnie Taylor tunes, I'm like, "Those tunes could have been our tunes."

5 You've had success as an actor in films and on Broadway. Do you have any plans to continue pursuing roles?

I have a couple things in the fire. I don't know if I should tell you. I did "Chicago" on Broadway for a couple years, and I may do that again, to be honest, because it'd be fun. [Roles] just don't come any better. But there's a lot of other stuff that I'm just not willing to do, like reality shows. To me that's not creative.

6 How have you weathered changes in the business and kept the band going?

I'm a small-business man. I have 25 employees, we have a pension plan, we have a health plan. We have a rehearsal space and an office. I have to make enough money if I want to keep this thing going, so I have to work. I play "Heart of Rock N' Roll" and "The Power of Love" for the best money. I'm very happy to play my songbook as long as I'm paid for it. We love doing it. We play our songbook 70 nights a year because I have to keep my business alive. I didn't get a bailout. ◆◆◆



ALBUMS

COUNTRY

THE SECRET SISTERS

The Secret Sisters
Producer: Dave Cobb
Beladroit/Universal Republic

Release Date: Oct. 12

The Secret Sisters are certainly out in the open now, thanks to a vinyl single with Jack White and a debut album done under the patronage of executive producer T Bone Burnett. The two auteurs' interest in the Alabama duo is hardly surprising, because the not-so-secret sisters, Laura and Lydia Rogers, are for real and about as pure as it gets. Recorded with polish and pluck at Nashville's Blackbird Studio, the 11 tracks on their self-titled debut set sound like they could've been captured at any of the family picnics or church services where the Secret Sisters honed their harmonies singing Doc Watson, Everly Brothers and spirituals. The Rogers' good taste and adroit touch are evident on buoyant takes of George Jones' "Why Baby Why" and Buck Owens' "My Heart Skips a Beat," a gentler and slightly Latin-tinged look at



BUDDY GUY

Living Proof
Producer: Tom Hambridge
Silvertone/Jive
Release Date: Oct. 26

Buddy Guy proudly announces himself as "74 Years Young" at the outset of his latest album, "Living Proof." But the guitar legend still plays with the energy of a teenager—albeit a highly talented one—just starting out. And when he gets his dander up on such tracks as "Too Soon" and "Let the Door Knob Hit Ya," Guy can still diss like a street gangsta. He plays and sings with biting ferocity on "Thank Me Someday," "Key Don't Fit," "Guess What" and the album-closing instrumental "Skanky," fronting a band that includes former Double Trouble keyboardist Reese Wynans and David Grissom on second guitar. The track "On the Road," with the Memphis Horns, and "Everybody's Got to Go" explore more soulful flavors. And Guy's collaboration with Carlos Santana, "Where the Blues Begins," is dark, snaky and unlike any of the album's other 11 tracks. "Stay Around a Little Longer," meanwhile, pairs Guy and fellow stalwart B.B. King in the studio for the first time, resulting in a friendly if somewhat understated celebration of their durability.—GG



an easygoing day at the beach. On the optimistic anthem "Bad Bad World," lead vocalist Ryan Miller sings, "There is love, there is peace in this world/So take it back it, say it's not what you had thought." Elsewhere, with a programmed background beat and an electric guitar solo during the bridge, "Do What You Want" stands apart as the set's most electronic-sounding track. Guster slows things down with the campfire ballad "Stay With Me Jesus," which opens with the plucking of acoustic guitar strings and later harmonizes a few choruses of "hallelujahs." After 15 years of recording together, the members of Guster deliver their poppiest, most cohesive effort with "Easy Wonderful."—MV

ROCK

BELLE & SEBASTIAN

Write About Love
Producer: Tony Hoffer
Matador Records
Release Date: Oct. 12

On its eighth full-length release, Glasgow, Scotland, indie pop group Belle & Sebastian ditch their sad-vibes-hidden-by-happy-melodies schtick in favor of legitimately upbeat songs. "Write About Love," Belle & Sebastian's follow-up to 2006's "The Life Pursuit," finds the band taking a jaunty trip backward, unfortunately toward retro days long before the act's '90s heyday. Norah Jones helps create a melancholy vibe on the song "Little Lou, Ugly Jack, Prophet John," but the results sound more fitting for her album than Belle & Sebastian's. British actress Carey Mulligan duets with frontman Stuart Murdoch on the set's title track, which could've also worked well for Murdoch's side musical project, "God Help the Girl." Elsewhere, the band channels the Smiths on the track "I Want the World to Stop," reminding loyal Belle & Sebastian fans of what they're missing. Time has seemingly turned the veteran act optimistic, even when writing about the sometimes messy topic of love.—JM

GUSTER

Easy Wonderful
Producers: various
Aware/Universal Republic
Release Date: Oct. 5
 Guster fans expecting a more mellow sound from the band are in for a rude awak-

ening. The group's latest release, "Easy Wonderful," is the quartet's most upbeat album to date. Arriving four years after "Ganging Up on the Sun," the new guitar-driven, folk-pop set could be the perfect soundtrack for

R&B

FAITH EVANS

Something About Faith
Producers: various
Prolific Music Group
Release Date: Oct. 5

In the '90s, Faith Evans was on the verge of becoming one of the dominating R&B powerhouses of her generation. But other than a recent DUI arrest, the Notorious B.I.G.'s widow has been removed from the public eye for the past five years. Now, Evans reintroduces herself with her sixth studio release, "Something About Faith," an album that focuses on love, lust and life. On the title track the singer's searching for, well, a little faith to take things to the next stage with a suitor. The song "Gone Already" finds her walking away from an unhealthy relationship, while "Can't Stay Away" (featuring Keyshia Cole) centers on not being able to leave an addicting lover. But "Something About Faith" doesn't only focus on matters of the heart. Snoop Dogg joins Evans on "Way You Move," a playful song about the initial attraction between two people on the dancefloor, and the Redman-assisted, club-ready track "Party" finds her hitting the after-work soiree.—MC



DIE ANTWOORD

\$O\$
Producers: DJ Hi-Tek, Ninja, Diplo, Johnny de Ridder
Cherrytree/Interscope
Release Date: Oct. 12

Since its 2009 formation, Die Antwoord has been something to rave about, quite literally. The South African trio, whose name means "The Answer" in Afrikaans, spins its hip-hop in a decidedly dance-club direction. The group uses electronic and techno beds underneath forthright and sexually explicit raps—both in English and Afrikaans—for a style it's dubbed Zef. There's a spare but exotic flavor to the 11 tracks on Die Antwoord's new album, "\$O\$," which was first released on the Internet and now comes in a spruced-up major-label version that's noticeably polished but retains the subversive and exotic vibe of the original. Save for the seven-and-a-half-minute, Eminem-like "She Makes Me a Killer" and the trancey "Fish Paste," the new "\$O\$" reprises its predecessor's tracks. The set runs the gamut from the dynamic big beats of "In Your Face" and "Evil Boy" to the watery ambience of "Rich Bitch," the gypsy-style stomp of "Doos Drank," the stoner mumbles of "Wat Kyk Jy?" and the chilled-out, eight-minute-plus epic "Beat Boy," which eventually builds into a rave-worthy beat.—GG



FAR*EAST MOVEMENT

Free Wired
Producers: various
Interscope/Cherrytree
Release Date: Oct. 12

If Justin Timberlake recorded a "FutureSex/LoveSounds 2.0," it could very well have sounded like Los Angeles Asian-American group Far*East Movement's debut album, "Free Wired." The set explodes with strong hooks, synths and sparkles, thanks to a hot roster of producers (Roger Sanchez, the Smeezingtons) and several heavy-hitting collaborations (Snoop Dogg, Keri Hilson). The quartet's members are rappers at their core, offering maximum swagger on the Beastie Boys-referenced track "So What?" and on the spoken/raped, staccato-friendly "Girls on the Dance Floor." Kev Nish's lines on the Snoop-supported "If I Was You (OMG)" sums up the album's lyrical content: "We sippin' Goose, girl/We gettin' loose, girl/So won't you sit up on my lap with that caboose, girl." The set's most aggressive cut is "Go Ape" (featuring Lil Jon and Colette Carr), but things take an uplifting direction on the midtempo piano ballad "Rocketeer," featuring OneRepublic's Ryan Tedder. With all the European dance influences on "Free Wired," the outfit appropriately employs U.K. electro-pop artist FrankMusik on the rhythmic "Fighting for Air." Fueled by the success of Billboard Hot 100 hit "Like a G6" (featuring Cataracs & Dev), Far*East Movement is a fast-rising act to watch.—MM

REVIEWS

SINGLES

KANYE WEST

Runaway (5:39)

Producers: various

Writers: various

Publishers: various

G.O.O.D./Island Def Jam



Kanye West's infamous commandeering of Taylor Swift's spotlight at the 2009 MTV Video Music Awards led him into a self-imposed exile, but the hip-hop star has returned with an onslaught of new material, including the softhearted single "Runaway." With a simple piano melody and rumbling drums sampled from Pete Rock & CL Smooth's "The Basement," West may present "a toast for the douchebags" in the chorus, but the song mainly pertains to the rapper's relationship woes. West sings with the same timid cadence he used on 2008's "808s & Heartbreak," offering a humble plea for understanding over a groaning bassline. "I could never take the intimacy," West admits before Cipse's Pusha T arrives with a barbed verse full of justifications. Baring his soul to an antagonized audience, a vulnerable West confronts his character flaws in this dramatic comeback.—EJN

"Angel" pops with Akon's breezy hook and Guetta's high-energy production—a combination that could yield another hit for the pair.—MM

R&B

FANTASIA

I'm Doin' Me (3:56)

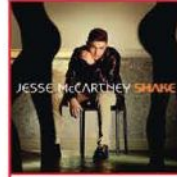
Producer: Chuck Harmony

Writers: C. Harmon, C. Kelly

Publishers: various

S/19/J/RMG

"I'm Doin' Me" takes on new meaning following Fantasia's well-publicized romantic travails during the summer, but the singer's heartfelt delivery on the second single from third album "Back to Me" resonates regardless of context. The song opens with the sound of birds chirping and Fantasia's spoken-word declaration that "sometimes, you have to put yourself first." "I'm Doin' Me" then segues into a gospel piano riff that's accentuated by an insistent drumbeat and hand claps. The song's instrumentation underscores its message about a renewed commitment to self, with Fantasia's understated vocals fleshing out the sparse track. On "I'm Doin' Me," the singer exudes



JESSE McCARTNEY

Shake (3:10)

Producer: Ammo

Writers: J. Coleman, J.

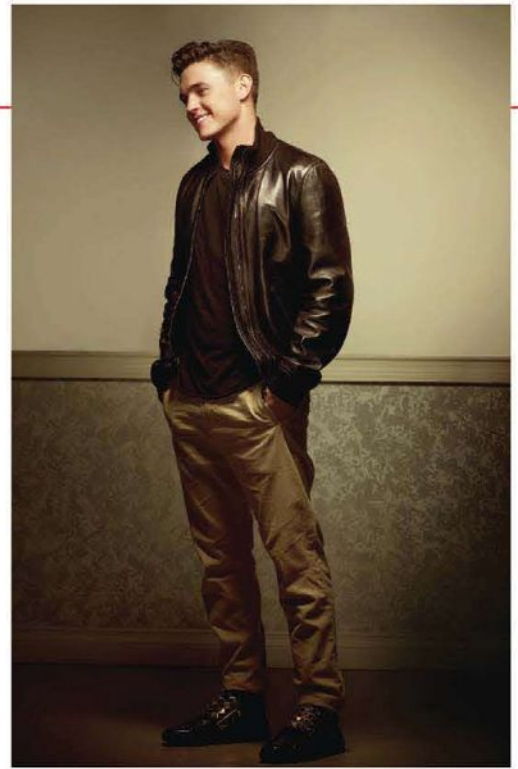
Kasher Hindlin, J.

McCartney

Publishers: various

Hollywood Records

The singles from Jesse McCartney's 2008 disc "Departure," including "Leavin'" and "How Do You Sleep?," showcased the pop singer's natural understanding of uncluttered beats and charismatic vocal hooks. "Shake," the first offering from McCartney's still-untitled fourth full-length, is more overstated in its musical approach but hits a comfortable groove during the chorus. McCartney compares a girl craving his love to a soft addiction, singing, "Shorty hittin' me up, says she wants to re-up/Knows I got the best in town." McCartney's vocals don't have room to soar next to Ammo's high-powered beat, but his fluttering voice nicely matches up with the mix of bumping percussion and punchy synth during the hook. "Shake" lacks the magnetic sound of "Leavin'," but the track is a reminder that McCartney's talent shouldn't be overlooked in the pop music landscape.—JL



POP

AKON

Angel (3:35)

Producers: various

Writer: A. "Akon" Thiam

Publishers: various

Upfront/Konvict/SRC/Universal Motown

Akon's collaboration with David Guetta on last year's "Sexy Bitch" was a success for both the singer and DJ/producer, so it's no surprise that the two have teamed up to create another anthem. "Angel," the rhythmic lead single from

Akon's forthcoming disc, "Akonic," finds the singer pouring his heart out in an ode to a heavenly girl. "I'm looking at an angel/And believe me when I say she got that whole place glowing/And she's high in the sky singing," he sings before launching into an elated "ooh" sound. As Akon belts his soothing tenor, Guetta lays out a pulsating dance beat with a tempo that resembles Michael Jackson's "Wanna Be Startin' Somethin'."

fierce determination without going over the top, as she tells her antagonist, "I won't let your drama hold me down."—GM

COUNTRY

RANDY HOUSER

A Man Like Me (3:21)

Producers: Cliff Audretch III,

Mark Wright

Writers: R. Houser, D. Green,

J. Clark

Publishers: Bug Music-

Songs of Windswept Pacific

(BM); Black in the Saddle

Songs/ole, Sony/ATV Cross

Keys Publishing/Mighty

Underdog Music (ASCAP)

Show Dog/Universal

Randy Houser's latest single

from "They Call Me Cadillac"

demonstrates why the singer

draws praise from hardcore

country fans and critics but

often struggles at radio. The

guitar-laden "A Man Like Me"

connects with Houser's fans.—KT

abides by a classic style lacking on modern country radio, with Houser drenching his vocals in emotion during the verses and kicking up the pace at the chorus. Like previous single "Boots On," the song sees Houser coming into his own as a traditional songwriter by relying on steel guitar and fiddle instead of smooth pop production. However, with charming lyrics like, "Once you fall asleep, I'm gonna hit my hands and knees/And thank God he made a woman love a man like me," "A Man Like Me" plays to the throwback country feel that connects with Houser's fans.—KT



THE READY SET

Love Like Woe (3:20)

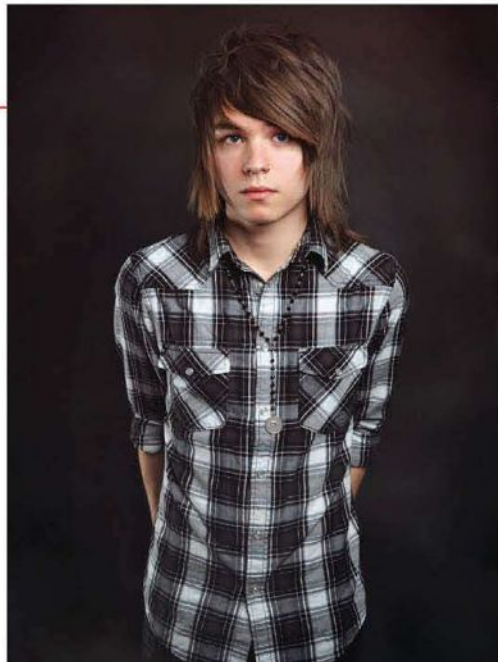
Producer: J.R. Rotem

Writers: various

Publishers: various

Sire/Decaydance/Reprise

Pete Wentz protégé Jordan Witzigreuter, aka the Ready Set, has fully proved his musical diversity on debut single "Love Like Woe." On the heels of first album "I'm Alive, I'm Dreaming" last June, the 20-year-old artist's initial radio offering is an irresistibly catchy mix of hip-hop and electronic punk music, with production from J.R. Rotem (Jason Derülo, Iyaz). A melodic piano line drives the instrumentation, but "Love Like Woe" hinges on Witzigreuter's songwriting and super-synthesized vocals. "Now I'm hung up in suspense/Because you're bringing me in and then you're kicking me out again," the singer belts. The lyrics to "Love Like Woe" show listeners that the Ready Set still grasps its emo roots under the artificial beats.—EG



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

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CHRISTIAN BY DEBORAH EVANS PRICE

Community Chest

Helping Others Hits Home For Jars Of Clay

When Jars of Clay first thought about recording an album inspired by the concept of community, its members had no idea the planned theme would take on a deeper, more personal meaning prior to the project's release.

"We had three-fourths of the record finished when the floods hit," lead vocalist Dan Haseltine says, referring to the floods that ravaged Nashville last May. "Beyond inspiring specific songs, it galvanized the idea that we were on the right track. It's important to celebrate community, and we've seen it in action. It's amazing when people actually step outside of themselves and do a good work."

Released Oct. 5, "Jars of Clay Presents the Shelter" enters Billboard's Top Christian Albums chart at No. 5 this week. Spearheaded by Jars members Haseltine, Matt Odmak, Charlie Lowell and Stephen Mason, the *Gray Matters/Essential/Provident* album is a collaborative effort including guest vocalists Brandon Heath, Audrey Assad, Mac Powell, Derek Webb, TobyMac, Matt Maher and Amy Grant. Lead single "Out of My Hands" features Mike Donehey and Leigh Nash.

The original idea was sparked by an e-mail that Mason received from a friend in Ireland. The band was intrigued by the phrase "Ar scath a cheile mhaireas na daoine," an old Irish proverb that translates to "It is in the shelter of each other that the people live."

"We wanted to bring other people into the conversation," Haseltine says. "We were approaching the concept of community and shelter from our angle. But for this to be a well-rounded record, other people had to speak."

The whole concept truly hit home when Haseltine's and Odmak's homes became flooded. "Matt and I both had some pretty good water damage," Haseltine says. "There are a range of emotions when you are watching water pour into your house, and you don't know how deep it's going to get or how much damage it's going to cause. 'How safe are we? Is my family OK?' All these things run through your mind. In the end, people came and took care of us. Churches brought care packages, boxes of food and other things."

An engineer waded into a flooded studio to save the album, retrieving all the hard drives and other related items.



Gimme shelter: JARS OF CLAY

"Or else we would have lost the record entirely," Haseltine says. "So it was an act of courage and an act of community that even allowed the record to exist."

"Shelter" is Jars of Clay's 11th studio album. It's the follow-up to 2009's "The Long Fall Back to Earth," which debuted at No. 1 on Top Christian Albums. In addition to winning three Grammy Awards and scoring 17 No. 1 singles, the group is known for launching Blood:Water Mission, an organization

dedicated to providing clean water in Africa. Thus far it has funded 1,000 wells.

"We've filmed a series of videos with the band, discussing the theme and purpose of 'Shelter' and the stories behind the songs," Provident Label Group VP of marketing Brian Dishon says. In turn, the videos have been featured in e-mails to the group's fan list and on JarsOfClay.com. In association with its publisher, Brentwood Benson Publishing, the band has also filmed

a series of teaching videos for use by church worship leaders.

Jars of Clay is touring with Brandon Heath. The acts have partnered with Food for the Hungry and Blood:Water Mission to raise additional money and awareness. "Both acts are constantly finding ways through touring and album/song themes to give back to the community at large," Dishon says. "So this tour is really engaging fans on a deeper level."

'LIKE' A HIT

Enrique Iglesias' "I Like It" continues its multiformat romp on the Billboard charts. It not only climbs to No. 1 on Latin Pop Airplay (viewable at billboard.biz/charts) and rises 4-2 on Latin Songs, it also arrives on the Adult Contemporary chart and moves into the top 10 on Adult Top 40.

On Latin Pop, the song marks Iglesias' sweet 16th No. 1, extending his lead as the artist with the most chart-toppers on the list. Shakira, with 12, is in second place. Among acts charting the most Latin Pop top 10s, this is Iglesias' 29th (out of 30 total entries). That ties him with Luis Miguel for the second-most, behind only Christian Castro's 30.

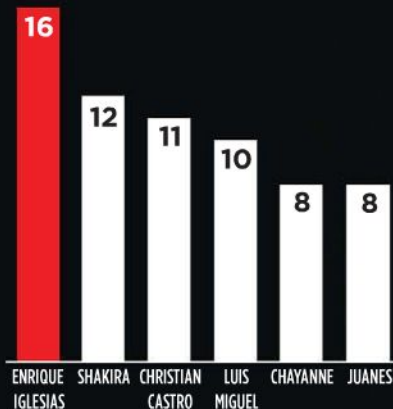
On the AC tally, the uptempo dance hit is Iglesias' first single to reach the list since 2008's "Somebody's Me" peaked at No. 15. "Like" debuts at No. 30 (see billboard.biz/charts). Overall, "Like" is the singer's seventh AC hit.

On Adult Top 40, the song's top 10 entry (14-10) marks Iglesias' first single in the region after four earlier entries. His previous high came with 2001's "Hero," which hit No. 12.

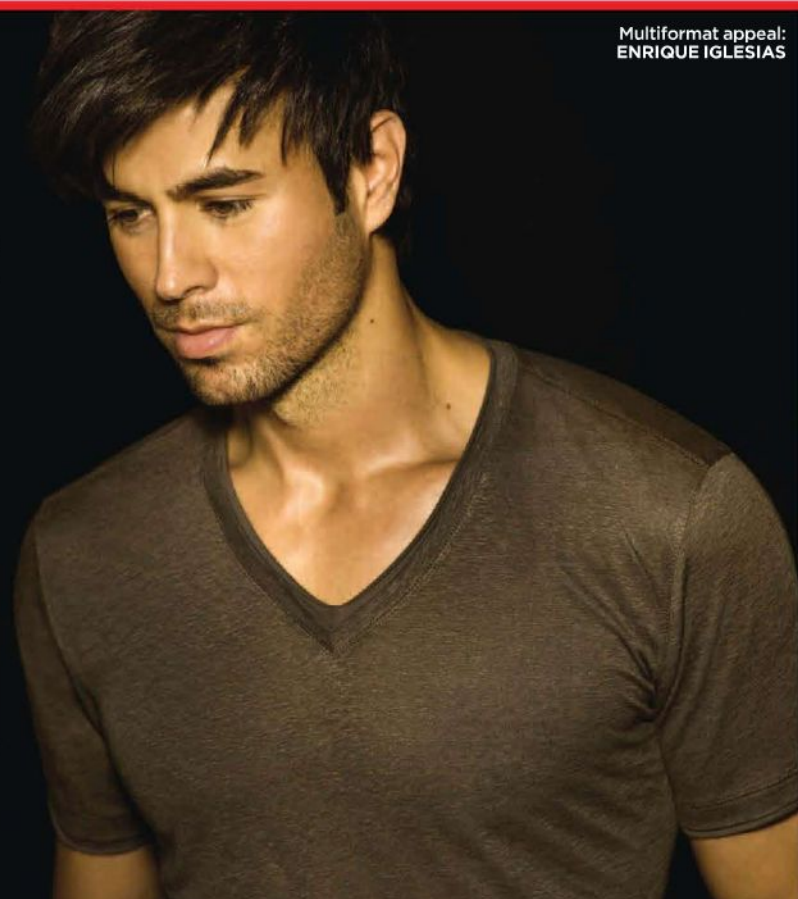
—Keith Caulfield

MOST NO. 1s: LATIN POP AIRPLAY

Enrique Iglesias is in a league of his own on Latin Pop Airplay. Out of his 30 chart hits, all but one (2004's "No Es Amor") reached the top 10. This week, Iglesias replaces himself atop Latin Pop as "I Like It" rises to No. 1, bumping his own "Cuando Me Enamoro" down 1-4.



Multiformat appeal: ENRIQUE IGLESIAS



JARS OF CLAY: KHAREN HILL; IGLESIAS: CHAPMAN BAEHLER

RAP BY MARIEL CONCEPCION

EVERYTHING THAT GLITTERS

Lloyd Banks Gold With Indie Single, Preps 'HFM2'

Lloyd Banks recently claimed gold when his independent top 20 hit, "Beamer, Benz or Bentley," sold 523,000 digital copies, according to Nielsen SoundScan. And what better way to find out the news than through a good, old-fashioned prank staged by two hip-hop heavyweights?

The prank was documented in a video posted on ThisIs50.com. In it, 50 Cent gives Banks a hard time about not wanting Eminem to guest on his upcoming album, "The Hunger for More 2."

"Did you say something to somebody about not wanting [Eminem] on the record?" a serious 50 Cent asks. "He's the biggest rapper—you can't get anything bigger." Before a dumbfounded Banks can state his case, Eminem jumps out of his seat with a plaque in his hands, saying, "Well, maybe this is pretty big right here . . . We want to tell you we're fucking proud of you!"

"Jesus," Banks replies as 50 Cent cackles. "Yeah, y'all got me good with that one."

Before the unexpected success of "Beamer," 50 Cent's G-Unit label was in the midst of signing a new distribution deal with EMI Label Services after its Interscope Records contract had ended. Now Banks is getting ready to release his long-



Hungry for more: LLOYD BANKS

awaited third studio album on G-Unit, due Nov. 23.

"The transition between labels gave me a lane to work by myself . . . to create freely," says the 28-year-old rapper, born Christopher Lloyd. "That's when I said, 'I'm going to release 'Beamer, Benz or Bentley.' The reaction to that track has changed everything. Up until that point, I wasn't thinking about an album. I was just thinking, 'Let me get the respect from my fans.'"

And respect he got. Released independently by Banks while G-Unit was in flux, "Beamer" (featuring Juelz Santana) not only went gold. It also rose to No. 19 on Billboard's Hot R&B/Hip-Hop Songs chart and to No. 14 on R&B/Hip-Hop Digital Songs.

Banks recently released the star-studded fol-

low-up, "Start It Up." Featuring Kanye West, Ryan Leslie, Fabolous and Swizz Beatz, the track was produced by newcomer Cardiak. Additionally, Akon and Banks' G-Unit brethren 50 Cent—who's said to be recording a new album as well—and Tony Yayo are set to appear on "The Hunger for More 2." Banks' previous albums, 2004's "The Hunger for More" and 2006's "Rotten Apple," have sold 1.5 million and 351,000 units, respectively, according to Nielsen SoundScan.

"The 'Hunger for More' idea came from a book that tells a story about robbing a bank," Banks says, "and I'm basically taking what's mine. That's the statement I'm trying to make—I'm hungrier than before, and this time I'm taking everything."



Bold challenge: ALISA APPS

Stunting For Fame?

Think of it as a musical "Rocky." That comparison springs to mind as singer/songwriter Alisa Appa explains the bold challenge she threw down via press release on Oct. 12: a televised live sing-off between her and Lady Gaga for a cash prize of \$1 million.

"I'm not saying she doesn't have a lot of talent; that's not the issue," Appa says. "The issue is bringing the heart, soul and realness back to music, which has become more of a machine. This would be a friendly competition based around a traditional American value: the underdog

going up against the established act."

Or is it simply a publicity stunt? That's the overall sentiment expressed in online comments about the proposed challenge. These range from moderate—"you have a nice voice . . . but in the music industry you need allies. And you just made one of the world's most famous artists your enemy"—to profane—"She must be out of her f***ing mind if she thinks she could ever beat Gaga!!!!"

Appa adamantly denies it's a publicity stunt. "For me, it's more of an intellectual competition. [Gaga's] fans, in particular, are making this into an ego thing."

She says the idea stems from the "Pop Star Challenge" underdog/top dog skits she began posting on YouTube two years ago. "It was a fun, comedic thing to see how the general public felt," Appa says. "But [the Gaga challenge] is serious for me."

The Cleveland native has been pursuing a professional writing/singing career for the last four years. After meeting manager and East London native Terence William of Global Enterprises, she relocated first to Miami and then to Los Angeles.

A clip of the singer performing "How Do I Make Right," a 2008 song about reconnecting with her estranged father, has garnered more than 1.2 million views on YouTube. Appa's online electronic press kit features five songs from her forthcoming album, including the track "Billy," which reflect her pop and R&B influences. Manager William notes the album is completed: "We're just deciding on a release date."

While Appa was vague as to who would post the prize money ("sponsors, private individuals"), her website notes she's 27 and a "regular live performer for bebe stores chairman/founder Mr. [Manny] Mashouf" and that "her patrons include real estate developer Mohamed Hadid," one of whose projects "was the house the legendary Michael Jackson last lived in."

Thus far, there hasn't been any response from Lady Gaga's camp. The challenge notwithstanding, William insists Appa is the real deal talent-wise. "Coming out and being underestimated is sometimes a good thing," he says. "People will realize she's a serious star."

—Gail Mitchell

ON TARGET

Austin Brown is following in some pretty big footsteps: The young artist is the nephew of Michael and Janet Jackson. Then there's his mom, Rebbie, who charted two top 10 R&B hits of her own in the '80s, "Centipede" and "Plaything."

But Brown contends he's unfazed by the inevitable comparisons. "A lot of people say I sound like the male version of my mother," he says during an interview at Rodney Jerkins' Darkchild studio in Los Angeles. "That sound is part of who I am. You know, I can't help where I come from, but I do love where I come from."

Now the singer/songwriter/musician is ready to see how much listeners will love his self-described "energetic groove and soul" sound. Preview track "Target Practice" is already up on AOL and Brown's website, AustinBrown.com. Coming in the next few weeks will be a video mash-up of three tracks from his debut album, "85." Directed by producer Tom DeSanto ("X-Men," "Transformers"), the video will be chock-full of video effects and, Brown adds, "a lot of throwback dancing."

Signifying the year Brown was born, "85" is slated for release next year under the artist's label, the Royal Factory. On-board as primary producer is Jerkins (Lady Gaga, Janet Jackson, Mary J. Blige), who met a then-13-year-old Brown when he was at Neverland working with Michael. "I saw the same look in his eyes that I did when I first met Michael," Jerkins recalls. "Austin is a triple threat who can sing, dance and play."

A "band geek" in high school, Brown—whose father was a musician—began piano lessons at age 4 and now also plays guitar, bass and drums. Tracks from the album mesh Brown's vibrant tenor with live instrumentation, melodic progressions and chord changes inspired by Motown, the Beach Boys and the Beatles.

"Multigenerational music that's fun and has a swing to it . . . that's the music I want to make," a foot-stomping Brown says as he snaps his fingers.

—Gail Mitchell



Jackson legacy: AUSTIN BROWN

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| VINYL PRESSING | PUBLICITY PHOTOS | BANKRUPTCY SALE |
| CD ROM SERVICES | INTERNET/WEBSITE SERVICES | COLLECTABLE PUBLICATIONS |
| DVD SERVICES FOR SALE | BUSINESS SERVICES | TALENT |
| PROMOTION & MARKETING SERVICES | MUSIC INSTRUCTION | SONGWRITERS |
| MUSIC DISTRIBUTORS | BUSINESS OPPORTUNITIES | SONGS FOR SALE |
| AUCTIONS | COMPUTER/SOFTWARE | DEALERS WANTED |
| RECORDING STUDIOS | MUSIC MERCHANDISE | RETAILERS WANTED |
| REAL ESTATE | T-SHIRTS | WANTED TO BUY |
| INVESTORS WANTED | EMPLOYMENT SERVICES | CONCERT INFO |
| STORES FOR SALE | PROFESSIONAL SERVICES | VENUES |
| EQUIPMENT FOR SALE | DJ SERVICES | NOTICES/ANNOUNCEMENTS |
| STORE SUPPLIES | FINANCIAL SERVICES | VIDEO |
| FIXTURES | LEGAL SERVICES | MUSIC VIDEO |
| CD STORAGE | | POSITION WANTED |

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



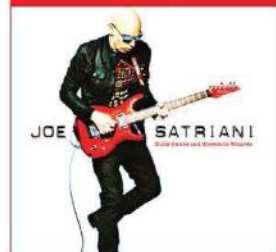
LEE

MAKES CENTS

>> iTunes' promotion of 69-cent tracks in its store lifts many titles on Billboard's digital genre song charts. They include hits by Peggy Lee and Louis Armstrong on Jazz Digital Songs and cuts by Dr. John and George Thorogood on Blues Digital Songs (see page 47).

'RUNAWAY' HIT

>> Powered by its 174,000-unit start at No. 4 on Hot Digital Songs (according to Nielsen SoundScan), Kanye West's "Runaway" enters at No. 12 on the Billboard Hot 100—his third-highest debut as a lead artist. Its sales start its best as a lead since 2008's "Heartless" (201,000).



GUITAR GREAT

>> Veteran guitarist Joe Satriani locks up his highest-charting album since 1992 on the Billboard 200 with the arrival of "Black Swans and Wormhole Wizards" at No. 45. He last went higher 10 albums ago, with 1992's "Extremist" (No. 22).

CHART BEAT

>> The "Glee" cast enters the Billboard Hot 100 at No. 36 with its version of the Beatles' maiden No. 1, "I Want to Hold Your Hand." The song had reached the survey only once before as a cover, by the Boston Pops Orchestra under the direction of conductor Arthur Fiedler. The instrumental rose to No. 55 in 1964, six months after the original spent its first of seven weeks at No. 1.

>> Earl Klugh celebrates his first chart leader in exactly 18 years, as Brian Culbertson's "That's Life," on which he guests, rises 2-1 on Smooth Jazz Songs. Klugh last reigned when "Cool," with Bob James, reached the Top Contemporary Jazz Albums summit this week in 1992.

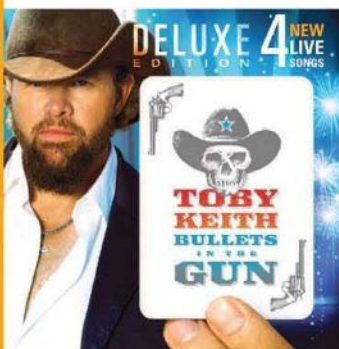
Read Chart Beat every week at billboard.com/chartbeat.



Billboard CHARTS

'Gun' Fires SoundScan-Era Low For No. 1 Debut

One country superstar follows another as **Toby Keith** replaces **Kenny Chesney** atop the Billboard 200 with "Bullets in the Gun" selling 71,000 in its debut week, according to Nielsen SoundScan. Chesney's "Hemingway's Whiskey" slips to No. 2 with 65,000 (down 64%).



"Bullets" is Keith's 11th top 10 set and his fourth No. 1. His last studio effort, 2009's "American Ride," bowed at No. 3 with 90,000. On Top Country Albums, "Bullets" marks Keith's ninth No. 1 and 11th top 10.

The 71,000 start for "Bullets" is the smallest debut at No. 1 on the Billboard 200 since SoundScan began powering the chart in May 1991. It surpasses the previous low, when **Sugarland's** Walmart-exclusive "LIVE on the Inside" began atop the Aug. 22, 2009, chart

with 76,000.

That's a tricky one though, since that was one of the weeks where **Michael Jackson's** "Number Ones" was SoundScan's best-selling set (with 98,000), as then reflected at No. 1 on the now-defunct Top Comprehensive Albums chart. (We lifted the rule that barred catalog sets from the Billboard 200 last December.)

So, if we discount the Sugarland week, the lowest undisputed No. 1 debut week was when **Chrisette Michele's** "Epiphany" arrived on May 23, 2009, with 83,000.

Though "Bullets" sets a new sales low for a debuting title at No. 1, we've had penthouse-dwelling sets sell less, just not in their first week. For example, earlier this year the "Glee: The Music, Volume 3: Showstoppers" soundtrack moved 63,000 in its second week at the top, while **Justin Bieber's** "My World 2.0" shifted a little more than 60,000 in its fourth frame at No. 1.

Even though the action atop the chart isn't very thrilling, there is a silver lining: Overall album sales didn't drop to a new low this week.

Album sales in this past chart week (ending Oct. 10) totaled 4.9 million units. The SoundScan-era record low came in the week ending Sept. 12, when 4.8 million were sold.

LENNON LEGEND: EMI/Capitol's celebration of what would have been **John Lennon's** 70th birthday on Oct. 9 brings the party to both the Billboard 200 and Top Pop Catalog Albums this week.

In the top 40 on the Billboard 200, his new 15-song collection "Power to the People: The Hits" debuts at No. 24 with 18,000, and he re-enters at No. 34 with "Double Fantasy" (with **Yoko Ono**) selling 12,000. At No. 88, he returns with "Imagine" (6,000), while at No. 148, his "Signature Box" set—an 11-CD collection of remastered albums, rarities and non-album singles—enters with 3,000. Finally, at No. 196, a four-CD themed retrospective, "Gimme Some Truth," starts with 2,000. (Lennon also continues to chart with the Starbucks-exclusive set "Opus Collection," at No. 66.)

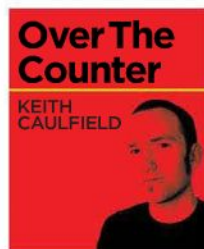
His 1980 "Double Fantasy" set probably got the most interesting reissue treatment, as it was expanded with an additional disc of "stripped down" versions of the album's original track list. "Double" spent eight weeks at No. 1 in late 1980 and early 1981.

With six charting titles this week on the Billboard 200, it marks the first

time an act has had as many concurrent albums on the list since the July 17 tally, when **Michael Jackson** had seven. Only one other act this year—the **Beatles**—has had more. On Jan. 2, the Fab Four locked up nine titles, and the next week, they upped it to 11.

On Top Pop Catalog this week, Lennon owns the entire top three with "Double," "Opus" and "Imagine," marking the 17th time that one artist has monopolized rungs 1, 2 and 3. Jackson, the Beatles and **Johnny Cash** have also previously done it.

FURY FLIES: At No. 50 on the Billboard 200, **Fistful of Mercy's** "As I Call You Down" not only debuts on the list with 9,000 (up 846%), but also earns Heatseeker Graduate stripes. It opened at No. 31 on Heatseekers Albums last week with almost 1,000. So why the huge gain? It charted last week almost exclusively thanks to vinyl sales, as that version was released a week before CD and digital versions were issued. This week the set also flies 25-1 on Tastemakers (see page 44)—the largest leap ever to No. 1 since the list launched five years ago.



Over The Counter

KEITH CAULFIELD

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,886,000	1,415,000	19,603,000
Last Week	5,312,000	1,616,000	19,443,000
Change	-8.0%	-12.4%	0.8%
This Week Last Year	6,278,000	1,422,000	19,336,000
Change	-22.2%	-0.5%	1.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	261,202,000	225,959,000	-13.5%
Digital Tracks	885,635,000	879,963,000	-0.6%
Store Singles	1,377,000	1,619,000	17.6%
Total	1,148,214,000	1,107,541,000	-3.5%
Albums w/TEA*	349,765,500	313,955,300	-10.2%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES



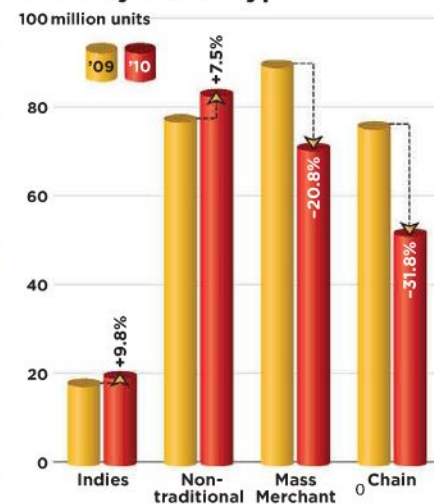
SALES BY ALBUM FORMAT

	2009	2010	CHANGE
CD	202,818,000	160,590,000	-20.8%
Digital	56,484,000	63,289,000	12.0%
Vinyl	1,855,000	2,054,000	10.7%
Other	44,000	25,000	-43.2%

For week ending Oct. 10, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Toby Keith, Kenny Chesney, Bruno Mars, Eminem, Zac Brown Band, Waka Flocka Flame, Linkin Park, Katy Perry, Trey Songz, Selena Gomez & The Scene, Maroon 5, Justin Bieber, David Archuleta, Various Artists, Faith Evans, Lil Wayne, Bring Me The Horizon, Gucci Mane, Eric Clapton, Santana, John Legend & The Roots, Wake Up!, Guster, Mumford & Sons, John Lennon, Pimp C, Jamey Johnson, Various Artists, Billy Currington, Lady Antebellum, Disturbed, Fantasia, Neil Young, Drake, John Lennon & Yoko Ono, Robert Plant, Lady Gaga, Chiodos, Lil' Boosie, Jason Mraz, Lecrae, KEM, Matthew West, KT Tunstall, Usher, Joe Satriani, Michael W. Smith, Zac Brown Band, Miranda Lambert, Sara Bareilles, Heatseeker Graduate, and The Avett Brothers.

A sale tag at both Target and Best Buy last week (including placements in their circulars) and an Oct. 10 Amazon MP3 Daily Deal (for \$3.99) lift the set by 17%.

Trio returns with its first release in four years—and first for Universal Republic after having spent its entire career with Warner Music. Its last album, 2006's "Ganging Up on the Sun," debuted and peaked at No. 25 with 30,000.

The singer issued this EP (11,000) of five new live tunes to tide fans over while he's at work on his fourth studio set, due next year.

Her third studio release begins with 10,000—less than the 50,000 that greeted her last one, 2007's No. 9 hit "Drastic Fantastic." The new set's lead single, "Fade Like a Shadow," rises 13-11 on the Triple A radio chart.

Reissued last week with a bonus DVD, the set takes a 14% hike in sales. The DVD includes footage from his "VH1 Storytellers" episode as well as two songs recorded live while the singer was in Japan earlier this year.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

THE BILLBOARD HOT 100

Main Billboard Hot 100 chart table with columns for rank, week on chart, title, artist, and peak position.

1 After leading this list for four weeks, song moves to the head of Hot 100 Airplay (2-1) with 139.5 million listener impressions up 9%, according to Nielsen SoundScan.



27 Trio surges up the chart to a new peak position with a 60% digital spike to 50,000, its best single-week sales sum yet.

36 Cast ups the ante by debuting seven tracks, the most they've added to the list in a single week.



76 While act hangs on with this track, its "Need You Now" falls off the list after spending 60 weeks on the chart, tying it for 100th-most in history with Del Rio's "Macarena (Bayside Boys Mix)."

93 Song has spent 22 of the past 25 weeks in the top 10 of Dance Airplay, including two weeks at No. 1 in both June and September.

Continuation of the Billboard Hot 100 chart table, starting at rank 56.

BETWEEN THE BULLETS SWIFT SETS TOP 10 DEBUT RECORD



Taylor Swift sets the mark for most top 10 debuts in the history of the Billboard Hot 100 as "Speak Now" (No. 8) becomes her sixth title to enter the chart's top tier. The title track from her third studio set shifts 217,000, according to Nielsen SoundScan, to open at No. 2 on Hot Digital Songs, down from the 325,000 moved for leadoff single "Mine" in August. The digital countdown to "Speak Now," due Oct. 25, will result in two more tracks impacting the chart in the next two weeks, with "Back to December" on deck. Swift sets the top 10 debut record by surpassing the five top 10 entries earned by Mariah Carey from 1995 to 1998.

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See charts legend on Billboard.com for chart explanations. © 2010 ASCAP, BMI, ASCAP, IAWO, IAWO, IAWO, IAWO. All rights reserved.

Mainstream Top 40 chart listing songs like 'Teenage Dream' by Katy Perry, 'Just the Way You Are' by Bruno Mars, and 'DJ Got Us Fallin' in Love' by Usher.

Adult Contemporary chart listing songs like 'Hey, Soul Sister' by Train, 'Need You Now' by Lady Antebellum, and 'Break Even' by The Script.

Adult Top 40 chart listing songs like 'Misery' by Maroon 5, 'Teenage Dream' by Katy Perry, and 'King of Anything' by Sara Bareilles.

Rock Songs chart listing songs like 'Say You'll Haunt Me' by Stone Sour, 'Animal' by Neon Trees, and 'Radioactive' by Kings of Leon.

Alternative chart listing songs like 'Radioactive' by Kings of Leon, 'Tighten Up' by The Black Keys, and 'My Best Theory' by Jimmy Eat World.

Triple A chart listing songs like 'Beg Steal or Borrow' by Ray LaMontagne, 'At or With Me' by Jack Johnson, and 'Angel Dance' by Robert Plant.

Pink's "Raise Your Glass" blasts onto Mainstream Top 40 and Adult Top 40 at No. 34 on each chart after the song's first week of availability.



Vertical text on the right edge of the page containing chart details and copyright information.

HOT COUNTRY SONGS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT. PEAK POSITION. Includes songs like 'All Over Me', 'Roll With It', 'Come Back Song'.



Song is artist's 25th top 10 since he first cracked the upper tier in 1999. Track, which appears on both "American Saturday Night" (2009) and "Hits Alive," due Nov. 2, also bullets at No. 26 on Country Digital Songs (9,000 downloads).



Duo's second single draws Hot Shot Debut applause with 700,000 impressions at 24 stations monitored for the chart. The song's writers, Jeffrey Steele and Shane Minor, have each charted several times as solo artists. New track follows a No. 41 peak with "Here Comes Summer" in July.

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT. PEAK POSITION. Includes songs like 'Just By Being You', 'The Shame I'm In', 'From A Table Away'.

TOP COUNTRY ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT. PEAK POSITION. Includes albums like 'Bullets In The Gun', 'Hemingway's Whiskey', 'You Get What You Give'.

TOP BLUEGRASS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL, Title, CERT. Includes albums like 'Rhonda Vincent', 'Up On The Ridge', 'Reckless'.

BETWEEN THE BULLETS



TURNER'S TWO-STEP Josh Turner gets his second No. 1 this year on Hot Country Songs (his fourth overall) as "All Over Me" gains 655,000 audience impressions (2%, according to Nielsen BDS) and steps 2-1. He led for four weeks in February and March with "Why Don't We Just Dance." Turner joins the Zack Brown Band, Billy Currington, Lady Antebellum, Blake Shelton and Carrie Underwood as the only acts with two No. 1 songs this year. Meanwhile, Toby Keith's "Bullets in the Gun" opens at No. 1 on the Billboard 200 and Top Country Albums (see story, page 41). —Wade Jessen

HOT R&B/HIP-HOP SONGS

Chart table for Hot R&B/Hip-Hop Songs. Columns: Rank, Last Week, Weeks on Chart, Title, Artist, Peak Position. Includes entries like '#1 DEUCES' by Chris Brown, 'Bottoms Up' by Trey Songz, and 'All I Want Is You' by Miguel.



3 & 94 As she inches closer to her second No. 1 on the chart, Sullivan notches this week's Hot 94 with '10 Seconds.'

8 As debut album 'Floccavite' opens at No. 2 on Top R&B/Hip-Hop Albums, Waka posts his first top 10 on this chart, surpassing 'O Let's Do It,' which peaked at No. 12 in the March 27 issue.



19 & 93 The singer breaks into the top 20 for the first time as a lead artist since his "Girls Around the World" reached No. 13 in 2008. Lloyd is also featured on newcomer Nipsey Hussle's "Feelin' Right" which re-enters at No. 93.

38 Third single off new, and often-delayed, album "Libra Scale," now due Nov. 23, experiences a 41% increase as it leaps 14 spots. Lead single "Beautiful Monster" and follow-up "Champagne Life" debuted within two weeks of each other in June.

67 The Atlanta rap trio with a singular name catapaults 30 positions with its ode to the strip club scene. The majority of airplay comes from the act's home state of Georgia, South Carolina and Alabama.

Continuation of the Hot R&B/Hip-Hop Songs chart. Columns: Rank, Last Week, Weeks on Chart, Title, Artist, Peak Position. Includes entries like 'Breaking Point' by Kerli, 'T-Pain Featuring Rick Ross', 'Blowing Me Kisses' by Soulja Boy, and 'All I Want Is You' by Miguel.

BETWEEN THE BULLETS

BROWN'S LUCKY SEVENTH WEEK



Chris Brown's "Deuces" holds on for a seventh week at No. 1 on Hot R&B/Hip-Hop Songs. This is his longest-running No. 1 single, surpassing the six-week run of 2006's "Say Goodbye." Several remixes of "Deuces" were serviced to radio last week, featuring such artists as Drake, Kanye West and T.I., and perhaps helped slow the song's slide in airplay this week (down 3% in overall audience). Last issue, the track posted a 5% gain. Brown has hit the top one other time: His debut single, "Run It," spent two frames at No. 1 in 2005. —Rauli Ramirez

CHRISTIAN SONGS™ chart listing with columns for week, artist, title, and promotion label.

TOP CHRISTIAN ALBUMS™ chart listing with columns for week, artist, title, and distributing label.

HOT CHRISTIAN AC SONGS™ chart listing with columns for week, artist, title, and promotion label.

CHRISTIAN CHR™ chart listing with columns for week, artist, title, and promotion label.

TOP GOSPEL ALBUMS™ chart listing with columns for week, artist, title, and distributing label.

HOT GOSPEL SONGS™ chart listing with columns for week, artist, title, and promotion label.

A deluxe edition of Brian Courtney Wilson's 2009 album, "Just Love," bumps the set 19-3 on Top Gospel Albums...



Hip-hop artist TobyMac snares the Greatest Gainer nod on audience-driven Christian Songs, as "Hold On" (featuring John Cooper of Skillet) improves by 70% and rises 25-5 in its third chart week...



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HOT DANCE CLUB SONGS™

Table with 3 columns: Rank, Title, Artist. Top entries include 'BODY SHOTS' by Kaci Battaglia, 'ROUND & ROUND' by Selena Gomez, 'GET OUTTA MY WAY' by KYLE MINOGUE.

TOP DANCE/ELECTRONIC ALBUMS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'LADY GAGA' by Lady Gaga, 'LADY GAGA' by Lady Gaga, 'LADY GAGA' by Lady Gaga.

HOT DANCE AIRPLAY™

Table with 3 columns: Rank, Title, Artist. Top entries include 'I'M IN LOVE (I WANNA DO IT)' by Alex Gaudino, 'ONLY GIRL (IN THE WORLD)' by Robyn.

TOP TRADITIONAL JAZZ ALBUMS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'MICHAEL BUBLE' by Michael Buble, 'HARRY CONNICK, JR.' by Harry Connick Jr.

TOP TRADITIONAL CLASSICAL ALBUMS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'VITTORIO GRIGOLO' by Vittorio Grigolo, 'VARIOUS ARTISTS' by Various Artists.

TOP CONTEMPORARY JAZZ ALBUMS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'BRIAN WILSON' by Brian Wilson, 'KENNY G' by Kenny G.

TOP CLASSICAL CROSSOVER ALBUMS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'STING' by Sting, 'DAVID GARRETT' by David Garrett.

SMOOTH JAZZ SONGS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'THAT'S LIFE' by Brian Culbertson, 'HEART AND SOUL' by Kenny G.

TOP WORLD ALBUMS™

Table with 3 columns: Rank, Artist, Title. Top entries include 'CELTIC THUNDER' by Celtic Thunder, 'CELTIC WOMAN' by Celtic Woman.

HOT LATIN SONGS

Table with 5 columns: Rank, Title, Artist, Album, Weeks on Chart. Top entries include 'NINA DE MI CORAZON' by Vicente Fernandez, 'I LIKE IT' by Prince Royce, and 'CUANDO ME ENAMORO' by Enrique Iglesias.

Prince Royce picks up his second No. 1 on Tropical Airplay as 'Corazon Sin Cara' steps 2-1 in its 12th week (3.2 million listener impressions, up 18%, according to Nielsen BDS). Previous hit 'Stand by Me' took 37 weeks to reach the summit in the Aug. 14 issue.



TOP LATIN ALBUMS

Table with 5 columns: Rank, Title, Artist, Weeks on Chart. Top entries include 'EL HOMBRE QUE MAS TE AMO' by Vicente Fernandez, 'LA REVOLUCION' by Wisin & Yandel, and 'LA REVOLUCION' by Wisin & Yandel.

Shakira's 'Loca' jumps 8-5 on Latin Pop Airplay (5.2 million listener impressions, up 20%) to become her 19th top five hit on the list. The feat extends her lead for most top fives by a female. Ednita Nazario is next with 12. On Hot Latin Songs, 'Loca' marks Shakira's 18th top 10.



REGIONAL MEXICAN ALBUMS

Table with 5 columns: Rank, Title, Artist, Weeks on Chart. Top entries include 'EL HOMBRE QUE MAS TE AMO' by Vicente Fernandez, 'LA BATALLA' by Espinoza Paz, and 'LOS INQUITOS DEL NORTE' by Los Inquietos del Norte.

TROPICAL ALBUMS

Table with 5 columns: Rank, Title, Artist, Weeks on Chart. Top entries include 'PRINCE ROYCE' by Prince Royce, 'JUAN LUIS GUERRA Y 440' by Juan Luis Guerra, and 'AVENTURA' by Aventura.

LATIN POP ALBUMS

Table with 5 columns: Rank, Title, Artist, Weeks on Chart. Top entries include 'ENRIQUE IGLESIAS' by Enrique Iglesias, 'MARC ANTHONY' by Marc Anthony, and 'LUIS MIGUEL' by Luis Miguel.

LATIN RHYTHM ALBUMS

Table with 5 columns: Rank, Title, Artist, Weeks on Chart. Top entries include 'WISIN & YANDEL' by Wisin & Yandel, 'LA REVOLUCION' by Wisin & Yandel, and 'IVY QUEEN' by Ivy Queen.

Advertisement for Vicente Fernandez's album 'El Hombre que Mas Te Amo'. Features the headline 'FERNANDEZ STILL 'THE MAN'' and an image of Vicente Fernandez with a sombrero. Text includes: 'Vicente Fernandez lands his 14th chart-topper on Regional Mexican Albums as "El Hombre que Mas Te Amo" debuts with 5,000 copies, according to Nielsen SoundScan. The opening extends his lead for most No. 1s as a solo artist in the chart's 25-year history (Joan Sebastian trails with seven) and now ties him with Los Temerarios for the second-most overall behind Los Tigres del Norte's 21. On Top Latin Albums, "El Hombre que Mas Te Amo" marks Fernandez's fifth leader. —Rauly Ramirez

HOT LATIN SONGS: 129, 130 Latin pop; 18 tropical; 18 regional. Latin rhythm albums electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on Billboard.biz for rules and explanations. All charts © 2010 by Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records promotes **Lee Leipsner** to senior VP of promotion. He was senior VP of pop promotion.

EMI Music Australasia names producer/engineer **Scott Horscroft** VP of A&R. In a career spanning more than a decade, Horscroft has worked with such Australian acts as the Presets, Silverchair, the Temper Trap and the Sleepy Jackson.

Capitol Records Nashville promotes **Amanda Heinrichs** to marketing manager. She was marketing coordinator.



TOURING: Montreal-based computerized ticketing firm **Outbox Technology** names **Fred D. Rosen** CEO of its newly created U.S. entity, **Outbox Enterprises**. He was CEO of Stone Canyon Entertainment.

Sharilyn Mayhugh is named director of marketing at the new 3,000-capacity **Austin City Limits** venue, opening in December in downtown Austin. She was VP of marketing for the Southern region at **Live Nation**.

DIGITAL: Digital marketing veteran **Syd Schwartz** launches **Linchpin Digital**, a company that aims to create new business opportunities around the artist/audience relationship. He was senior VP of global digital marketing at EMI Music.

TouchTunes Interactive Networks appoints **David Lane** VP of business development. He was VP of digital media at **CBS Outdoor**.

MANAGEMENT: Management company **Sandbox Entertainment** taps **Todd Ramey** as an artist manager. He was a manager at **HK Management** in Nashville.

—Edited by Mitchell Peters

GOODWORKS

MARKY RAMONE RAISES FUNDS FOR DRUM SCHOLARSHIP

Growing up in Brooklyn, Ramones drummer Marky Ramone remembers lugging around his equipment on the subway and not being able to afford rental space to perfect his craft.

"I lived in an apartment building, so I couldn't play drums. They'd throw me out," Ramone says, noting that he'd often visit friends who owned drum sets. "But I just kept playing and listening to songs. Then I started playing with bands and recording when I was 16 years old. I was lucky."

Ramone is hoping to alleviate some of the pressures of becoming a professional musician through the newly created **Marky Ramone Drum Scholarship** at the Musicians Institute in Los Angeles. "When I was a young adult I didn't have anyone helping me," he says. "I definitely want to help a student the way that I wasn't helped."

To kick-start the scholarship, Ramone tapped a few friends—including **Motörhead's Lemmy Kilmister**, the **Misfits' Michale Graves** and **Static-X's Wayne Static**—to perform Ramones tunes at an Oct. 8 benefit concert at Hollywood's **Musicians Institute Concert Hall**. The event raised more than \$7,000 to be given to a drum student attending MI next spring.

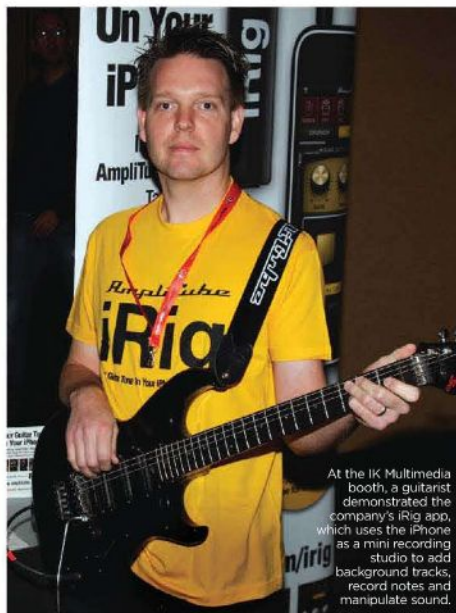
"I don't think another punk-specific scholarship exists," says **Beth Marlis**, executive director of MI's **Musicians Foundation**, the nonprofit scholarship organization for MI students. "It's a pretty cool thing that he's the first one to do it."

Ramone hopes other artists will lend their celebrity to raising money for budding musicians. "It doesn't matter which genre of music you're from—just somebody who is able to attract investors," he says.

—Mitchell Peters



Producer/artist/music consultant **Dave Stewart** strikes a pose in advance of his keynote presentation, where he traced the role of technology and music through the years and outlined a vision for buying and selling music using Twitter.



At the **IK Multimedia** booth, a guitarist demonstrated the company's **iRig** app, which uses the iPhone as a mini recording studio to add background tracks, record notes and manipulate sound.

BACKBEAT

Matt Murphy, partner at venture capital firm **Kleiner Perkins** and manager of the company's **iFund**, which invests in mobile apps, explains how the app market is becoming saturated and that innovation is necessary to expand into new areas.



Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

BILLBOARD'S MOBILE ENTERTAINMENT LIVE

Billboard's **Mobile Entertainment Live: The Music App Summit**, presented by **Logic Wireless** and sponsored by **MOTODEV**, took place Oct. 5 in San Francisco at a critical stage of the music app evolution. The event examined what lessons have been learned since Apple's App Store launched two years ago and cast an eye to the future to determine how the next stage in the industry's development may play out in the year ahead. Awards for the best mobile music app were handed out in six categories and were accompanied by onstage demos, video presentations and a vibrant exhibit area where all the finalists displayed their innovations. Sponsors of the festivities included **iheartradio**, **Mozes**, **Universal Music Group Distribution**, **Begade**, **Songbloom**, **Zoove** and **Songza**.

PHOTOS: **ARNOLD TURNER/ATURNERARCHIVES.COM**



Clear Channel's iheartradio sponsored the summit after-party, the **Billboard Bash**. Having a lively discussion during the gathering are (from left) **Clear Channel Radio Digital VP/creative director Josh Klenert** and senior manager of digital marketing **Adrienne Delli Santi**; **Evan Harrison**, executive VP of **Clear Channel Radio** and president of **Clear Channel Radio Digital**; and **Clear Channel Radio Digital VP of programming and marketing Owen Grover**.

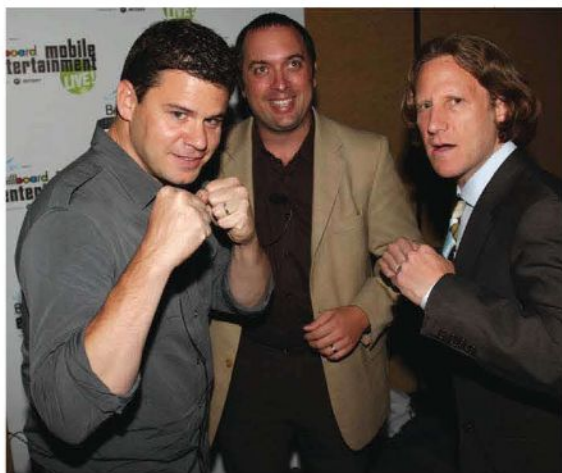


Billboard's **Mobile Entertainment Live** advisory board offered their insight and analysis of the new technologies, business models and entrepreneurs that will help shape the year ahead for mobile music. From left: **Berklee College of Music VP David Kusek**; media consultant/independent director **Paul Vidich**; **Brian Zisk**, co-founder of **SP MusicTech**, **Collecta** and the **Future of Music Coalition**; **TAG Strategic** managing partner **Ted Cohen**; **Redwood Capital** partner **Alan Goodstadt**; and **Norwest Venture Partners** principal **Tim Chang**.



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Asim Saleed, CEO of title sponsor Logic Wireless, welcomes attendees before the day's programming kicks off. Logic's technology allows phones to double as video projectors, enabling users to watch video on a wall or similar structure rather than a small screen.



Echo Nest CEO **Jim Lucchese** (left) and **Evan Harrison**, executive VP of Clear Channel Radio and president of Clear Channel Radio Digital (right), pump themselves up before taking the stage for their afternoon keynotes, while Billboard executive director of content and programming for digital/mobile **Anthony Bruno** looks on.



Motorola corporate VP of software platforms, applications and ecosystem **Christy Wyatt** and Smule co-founder **Ge Wang** meet backstage as they await their respective keynote presentations. Wyatt discussed the importance of the Android operating system in Motorola's smart-phone future, while Wang inspired developers to think differently about their approach to smart-phone development.

BILLBOARD'S MOBILE ENTERTAINMENT LIVE MUSIC APP AWARD WINNERS



Smule marketing manager **Turner Kirk** hams it up after receiving the company's award for best artist-based app for I Am T-Pain. He credited T-Pain for conceiving the idea for an Auto-Tuning iPhone app. I Am T-Pain is one of the most downloaded music apps, with 2 million users and 1 million YouTube video uploads. Other finalists included Linkin Park's 8-Bit Rebellion and TouchChords: Jimmie Vaughan.



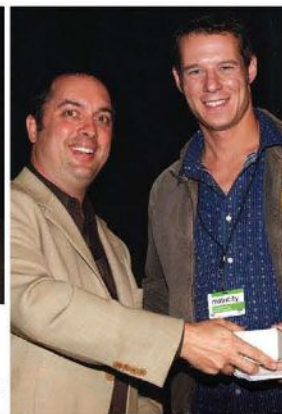
Gibson's Learn & Master Guitar app won the best branded app award. Accepting the trophy are site manager **Danny Schenk** (left) and CEO **Gabriel Smith** of Legacy Learning Systems, which partnered with Gibson on the app.



MorphWiz creator and Dream Theater keyboardist **Jordan Rudess** (right) mans the booth, showing how his app turns an iPad into a fully functioning synthesizer of sorts to an interested attendee.



Product leader **Anu Kirk** at mobile music service MOG poses with the company's award for best music streaming app. He said smart phones and app stores have created a new market for mobile music, but innovation is necessary to stand apart in an increasingly crowded mobile environment. MOG costs \$9.99 per month on the iPhone and comes with features like music recommendation powered by Echo Nest. Rhapsody and Thumbplay Mobile were also finalists in the category.



SoundHound product manager/director of user experience **Aron Master** (right) accepts the award for best music engagement app from Billboard's **Anthony Bruno**.



Brad Serling, CEO of Live Phish app maker Nugs.net, accepts the award for best touring app. The app lets fans stream and download Phish concerts post-performance. Serling said more than 10,000 Phish fans downloaded the app during its first week, and 17% of those downloaders went on to purchase concert audio as well as Phish catalog items through the app. Other finalists included Bonnaroo's festival app by Aolompa and the R5 music venue app from Ticketfly.

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