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DIRECTOR/COMPOSER LINE
A spirited conversation between filmmaker Ridley Scott and composer Marc Streitenfeld on their working relationship and the creative elements of crafting successful scores and soundtracks.

MODERATOR:
RANDY GRIMMETT, Senior Vice President, Domestic Membership Group, ASCAP

SPEAKERS:
Ridley Scott, Director
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Happy Birthday?

THE DMCA, or U.S. Digital Millennium Copyright Act, outlined protections for intellectual property in the emerging digital economy. While it sought to balance the interests of record labels, consumers and new online businesses, the DMCA has been the subject of heated debate ever since it was signed into law Oct. 28, 1998. Two experts weigh in on its legacy.

A VITAL COMPROMISE

BY MITCH GLAZIER

In 1998, Congress had two goals: encourage creators to unleash their content online while calming Internet service providers that feared a stream of copyright litigation.

The result was the DMCA, which allowed creators to protect their works online from hackers who would pay and established a notice-and-takedown process to protect against copyright infringement while granting immunity to legitimate ISPs and interactive services.

The DMCA achieved its goals. For example, prior to the DMCA, film studios refused to release content on the Internet or in advanced digital form. The DMCA allowed for the release of the DVD format, giving consumers a new, more functional platform that resulted in an economic boost for both the consumer electronics and motion picture industries.

Apple created iTunes— a new way for consumers to take their music with them and only pay for the songs they want. Search engines like Google were launched, as were user-generated content sites like YouTube and MySpace and subscription services like Rhapsody. Tech startups now had the capability to deploy broadband services with clarity about their responsibilities.

Ironically, the Consumer Electronics Assn. and others who benefited greatly from the DMCA now say they regret supporting it. Why? Because it doesn’t allow free, unlicensed access to works that can be copied using their devices.

They purposefully confuse free use with free access. Free use is the ability to copy a work without permission after paying for it or otherwise gaining legal access to it. You can’t break into a bookstore and steal a look at a book for free. Copyright owners benefit from the sale or licensing of copies of their works to consumers. The only way to make a fair use copy is to buy the book or receive it as a gift before you can make fair use copies. The DMCA contemplated this practice and established a process at the Library of Congress to determine whether free use is adversely affected and to make appropriate exceptions.

The process works. Consumers have access to more works than ever.

The DMCA has been good for consumers, creators, ISPs, technology companies and device makers. It isn’t perfect, but like most compromises, it was necessary and worth it.

Mitch Glazier is RIAA executive VP for government and industry relations.

A FLAWED BET

BY FRED VON LOHMANN

By passing the DMCA, Congress made two policy bets.

First, it bet that digital rights management (DRM) technologies would be key to digital content delivery. Second, it bet that reducing copyright uncertainty for Internet service providers and interactive services would encourage investment in the online economy.

Only one of those bets paid off.

Let’s start with the loser. The DMCA’s “anti-circumvention” provisions prohibit tampering with DRM or distributing tools that enable “amplification.” By putting the force of law behind DRM systems, Congress backed a losing horse. The use of DRM, whether in DVDs or iTunes downloads or Blu-ray discs, has been a total failure at stopping digital copyright infringement.

In fact, DRM has been counterproductive, giving otherwise legitimate customers a reason to turn to unauthorized peer-to-peer downloads over purchases laden with usage restrictions.

Far from enabling new business models, DRM has been a barrier for online retailers trying to compete with free services, saddling them with an inferior product.

The DMCA’s circumvention ban has also interfered with fair use, free speech and competition. After all, four major labels now offer DRM-free downloads to many online retailers—but not Apple’s iTunes store. Obviously, this decision has more to do with influencing the competitive landscape than preventing infringement.

The other bet paid off. The DMCA’s so-called “safe harbor” provisions protect ISPs from copyright infringement liability based on what their users are up to, so long as they quickly remove material identified as infringing. These provisions created enough legal certainty for companies like Yahoo, Google, eBay, YouTube and MySpace to thrive and help ensure that they got their start in the United States, rather than in Europe or Asia.

But copyright owners have been working hard in cases like Viacom v. YouTube to erode these safe harbors. And while the safe harbors protect intermediaries like Google, they have not adequately protected the free speech interests of Internet users.

Here’s hoping that DRM continues its slow death, while the safe harbor provisions keep a door open for the Internet’s disruptive innovators.

Fred von Lohmann is a senior staff attorney with the Electronic Frontier Foundation.
THE BIG PAYBACK

Just How Debt-Strapped Is EMI?

Terra Firma's blunt assessment of EMI Group's financial woes in late October (billboard.biz, Oct. 24) startled even veteran music industry watchers with its revelation that the company had posted a pro forma loss of £572.6 million (1$757 million) during the year ended March 31, widening from a loss of £287 million (1$576.2 million) in the prior year.

But of more urgent importance is what the report by Terra Firma-investment vehicle Malby Capital-said about EMI's ability to soldier on. An examination of the numbers suggests tough challenges ahead.

To complete its August 2007 takeover of EMI Group, Terra Firma borrowed £2.7 billion (1$39 billion) from Citigroup. And the Citigroup debt facilities contained a financial covenant requiring the company to maintain a debt-to-equity ratio (the exact terms of which Terra Firma doesn't reveal) in its October report.

But the report does note that a breach in the covenant can be cured by an equity injection, raising questions about whether Terra Firma may have to put more cash into the company to meet that covenant. And that, in turn, suggests that the British private equity fund may need to consider asset sales to meet its obligations.

But Terra Firma said in the report that EMI will see significant operating improvements in its financial results for the six months ended Sept. 30. And an EMI spokesman said the company has sufficient cash to meet its debt obligation and to fund operations.

"Any suggestion of any difficulty in the EMI debt structure is schoolboy silliness and is not worthy of sensible comment," he said.

Citigroup representatives couldn't immediately be reached for comment.

Terra Firma injected £1.5 billion ($2.9 billion) in equity into EMI at the time of the acquisition, but it has since converted £1 billion ($2.1 billion) of that into debt carrying an 8% interest rate, which is being accrued, not paid. Such shareholder debt is not typically included in bank debt covenants.

According to the Terra Firma report, EMI posted adjusted annual earnings before interest, taxes, depreciation and amortization (EBITDA) of £164 million ($237.2 million) in the year ended March 31. The report says EMI has already realized between £85 million ($169.6 million) and £100 million ($199.5 million) in annualized savings in the year ended March 31 as part of an ongoing £200 million ($399 million) cost-saving restructuring in the company, adding that not all of the £85 million to £100 million would flow through to its bottom line until June 2009.

If a generous assumption supposed the £100 million in already realized savings reaches the bottom line in the current fiscal year, that would leave EMI with £64 million ($425.3 million) in EBITDA in the current fiscal year.

While that would appear to be enough to meet the £241 million ($408.8 million) in projected interest payments due on its bank debt this year, it doesn't take into account any further restructuring charges required to reach its £200 million cost-savings target, nor does it take into account artist advances, which in the last fiscal year totaled £177 million ($354.1 million).

EMI wants to reduce the amount spent on artist advances as part of its plan to cut A&R costs, but it's doubtful it could cut those costs deeply and still compete to sign artists.

Still, with £650 million ($987.8 million) in cash on hand at the end of March, plus £218 million ($434.9 million) in availability from its senior bank facility, it should be able to meet capital requirements in the current fiscal year.

The bigger question is whether EMI will be able to meet its undisclosed financial covenant test. In the last fiscal year, EMI's debt-to-EBITDA ratio was 16.4. In its current fiscal year, if EMI's EBITDA reaches £264 million, it would reflect a 10.2 multiple, and if it reaches its goal of £200 million in cost savings this year, it would reflect a 7.4 multiple.

Financial sources suggest that a typical requirement of this type of covenant would be a four-to-six-times multiple of EBITDA. But they add that EMI's covenant is probably more lenient given the high multiple that EMI had at the time of the Terra Firma takeover.

By comparison, Terra Firma says EMI Group had a debt-to-EBITDA ratio of 4.9 in the year ended Sept. 30, 2007, which reflected EBITDA of £461 million and £852 million in debt.

In the current year, Warner is on track to exceed last year's EBITDA, which would further reduce its multiple.

In an apparent effort to raise cash, EMI had attempted to shop some of its recorded-music genre assets but pulled them off the block this year without explanation, according to sources familiar with the situation. The EMI spokesman declined to comment.

Did EMI's efforts to sell buyers for some of its label assets have anything to do with meeting its financial covenant with Citigroup? And if so, why were those assets subsequently withdrawn from the market?

If EMI doesn't meet its financial covenants, it remains possible that Citigroup could grant a waiver on the required equity injection and in exchange could raise interest rates on the outstanding bank debt.
**UPFRONT**

**BY ANTHONY BRUNO**

**Battle Of The Brands**

**MTV Vs. Activision: Game On!**

Now that "Rock Band" publisher MTV Networks just scored the Beatles catalog for a new videogame announced days after the Oct. 26 release of Activision's "Guitar Hero World Tour," the stage is set for another battle of the bands between the two music-based game franchises.

MTV already has a "Rock Band" release featuring AC/DC and Activision has a "Guitar Hero" game with Aerosmith and another in the works for Metallica. But the Beatles catalog is the biggest "get" in the video game world, and both MTV and Activision spent the better part of a year courting Apple Corps, Sony/ATV Music Publishing and EMI Music Group, the three holding the various rights to the Beatles catalog.

MTV ultimately won, thanks to a combination of past innovation and music business cred.

"MTV was clearly the innovator in offering a full-band experience," Apple Corps CEO Jeff Jones said on the conference call unveiling the partnership.

And while none involved would discuss the specific terms of the deal, sources hinted that MTV showed more flexibility than Activision, whose CEO, Bobby Kotick, has said that the music industry should be paying for the opportunity to have music included in "Guitar Hero." That's good news for labels and music publishers, which have seen "Rock Band" quickly become a valuable music distribution platform. So far, the "Guitar Hero" franchise has made only 60 songs available for download, compared with the 280 from "Rock Band." Until now, Activision's "Guitar Hero" strategy was more about selling games, either with a song or as a downloadable track pack.

"You're going to see us be much more aggressive about releasing more songs than we did with "Guitar Hero III."" —KAI HUANG, RED OCTANE

**RUSSIA TAKES CENTER STAGE AT MIDEM 2009**

The 2009 MIDEM international music market will open Jan. 18 in Cannes with a day of programming dedicated to the Russian music industry. The program is being organized in conjunction with Billboard Russia.

The day's events will include panel discussions about opportunities in the Russian market and conclude with performances by Russian artists at MIDEM's opening-night party.

"It's very important for the Russian industry to show that it is ready for more international cooperation," Billboard Russia editorial director Ilya Buts says.

The program will address developments in digital music, recent and proposed changes in Russian laws governing online licensing and copyrights, and other issues. Participants will include Anton Gritshin, CEO of Russian indie Mega liner Records; Style Records CEO Oleg Lobov, and officials from Russian authors' collecting society RAO.

The opening-night party at Cannes' Palais des Festivals will feature performances by such Russian pop artists as Sergey (Style Records) and Valeriya (NOX Music).

Russian industry execs "are now in a position where they really want to explain what the Russian market is and how to do business with them," MIDEM director Dominique Leguern says, adding that the program "will give some really practical information on how to penetrate the Russian market."
Tunes On The Go
Are ‘Off-Deck’ Downloads On Deck To Break Big?

Ever since wireless carriers began selling full-track song downloads about two years ago, record labels have been waiting for the mythical “hockey stick”—the surge in sales that would turn growth from flat to vertical.

According to MultiMedia Intelligence estimates that U.S. sales of mobile, full-track downloads totaled just $69 million in 2007. But the emergence of new “off-deck,” non-carrier-based download services could finally mobilize the mobile download market toward its potential.

On Oct. 28, Thumbplay—the leading U.S. off-deck content provider, with a 30% market share—unveiled a beta-test version of a full-track download service with songs from EMI Music and Universal Music Group and indie music aggregators the Orchard and Ingrooves.

That follows the May launch of Dada Entertainment’s OffDeck service, which initially featured only Sony BMG titles but later added songs from UMG in early October. (Dada is a joint venture between the Italian Web/mobile services provider Dada and Sony BMG.) Both Thumbplay and Dada allow customers to download digital rights management-free MP3s to cell phones and computers under a subscription plan.

Off-deck vendors usually cut deals to deliver their content over a wireless carrier’s network and place their charges on a customer’s monthly cell phone bill. While common overseas, this model is only beginning to take hold in the United States, most notably in ringtone sales. Off-deck vendors accounted for nearly 30% of U.S. ringtone sales in 2007, according to MultiMedia Intelligence. In addition, the research firm estimates off-deck sales of full songs totaled about 22% of U.S. mobile full-track sales last year, mostly through direct-to-consumer offers from labels and downloads from European services.

Verizon Wireless and other wireless carriers with their own music services can target subscribers directly with promotions and bundled content and services. But off-deck providers have their own advantage. They reach a broader range of customers on multiple carriers.

Thumbplay has been especially aggressive in marketing its services, and it has secured partnerships with music services like AOL Music and Clear Channel Radio, which feature Thumbplay ringtone purchases links online. Eventually, Thumbplay plans to add links on these sites that will let consumers download full tracks.

“We have a unique distribution channel,” Thumbplay CEO Ari Traasdal says. “It will just help get the product to the customer. The phone will not be the primary spot where they discover music.”

The company’s move into full-track downloads represents a significant step in Thumbplay’s growing ambitions. Traasdal notes that the number of Thumbplay customers using MP3-enabled phones jumped fivefold in the past 18 months.

Since off-deck services are more easily integrated into the Internet than others, executives consider them an important part of the digital music landscape of the future.

“You have a higher impact off-deck in the long term if you’re able to establish a full-track download song market,” MultiMedia Intelligence president Mark Kirkeen says. “In an off-deck context, you can use any marketing channel and level the playing field relative to traditional broadband music services.”


Demonstrate Your Drawing Power
Don’t bother shopping for a booking agent until you have a proven history of selling tickets.

“Wanting to play more shows is not the reason,” to see an agent, says Larry Webman, an agent at Paradigm Talent Agency. “The reason is that your career is growing and you can’t handle it anymore. . . . No booking agent wants to sign a band that’s at square one.”

Webman recently signed the Denver folk-rock act Meese after hearing from the band’s manager that it was getting local radio play and selling up to 700 concert tickets in the market. Meese, which plans to release its debut album on Atlantic in 2009, had toured throughout the Midwest and could draw crowds in surrounding cities as well, he says.

Book It Yourself
Booking agents “respect and appreciate” artists who’ve booked their own shows or tours. Windish Agency president Tom Windish says, citing Dan Deacon, Girl Talk, and No Age as clients that developed ties to promoters and talent buyers before getting signed.

Selling booking experience is attractive to agents because “at least one person in the band understands the intricacies of the deal” and “the different steps they have to take to move into bigger venues,” Windish says.

Calling and e-mailing club talent buyers for possible gig openings also helps build new relationships.

Road Runners
Five Tips On How To Get A Booking Agent

Finding a booking agent who believes in your music is the first step in building a successful touring career.

But at a time when record sales are plunging and more artists are turning to the road to make up for lost revenue, busy agents are becoming more discerning than ever about which new acts to represent.

Here are some tips on how to increase your chances of getting picked up by an agency.

Don’t Be A Pest
(London Corp. president David “Bech” Viscelli tells artists he’ll listen to their album, he means it.) If something is going on with the band, the music and contact info,” Webman says, adding that an industry referral doesn’t hurt either.

And keep your press kits brief. “If you’re sending something in the mail, it has to be really concisely one page or two,” he says. “Hey, did you listen to it yet?” is a bad idea,” he says. “One thing that doesn’t work is pestering.”

Make Friends On The Road
You’ll be able to make friends while on the road and get information about other upcoming shows, but be sure to follow up when you get home.

About two years ago, former Ground Control Touring client the Yeah Yeah Yeahs tipped the Brooklyn-based boutique agency off to opening act Grand Ole Opy. Ground Control agent Andrew Kolvin says the Yeah Yeah Yeahs called the band “amazing” and suggested checking them out. “So we did and ended up signing them.”

Viscotti adds that making sure a support slot on a Billions client’s tour is “almost a referral from that client.”

Hire A Good Publicist
Not only will a well-connected publicist help generate press coverage for upcoming shows, but also in the group’s album, “The Foundation,” will be released Nov. 18 on Atlantic/HoCo/Mike’s Big Picture. The first single, “Chicken Fried,” is No. 6 on Billboard’s Hot Country Songs chart and No. 36 on the Billboard Hot 100. It has sold 161,000 digital downloads. The song also appeared on the group’s 2004 album, “Home Grown.”


www.americanradiohistory.com
Motown Singer Levi Stubbs, 72

Four Tops lead singer Levi Stubbs Jr, one of the most powerful voices in Motown’s storied history, died Oct. 17 at his home in Detroit after a long series of illnesses—including cancer and a stroke—that forced him to stop performing in 2000. He was 72.

Stubbs’ death leaves Abdul “Duke” Fakir as the Tops’ only living member from the original quartet, which formed in 1954 as the Four Aims and signed with Motown nine years later. Laurence Payton died in 1997, and Renaldo “Obie” Benson died in 2005. Fakir continues to lead a version of the Tops that includes Payton’s son Roquel, former Temptations member Theo Peoples and Motown veteran Ronnie McNeir.

“He could do anything with his voice,” Fakir says. “He could take you anywhere with it. He could take you to a love scene. He could take you dancing. He could take a great old standard and make you feel like you’re right there in that song.”

Stubbbs—born Levi Stubbs in Detroit—gave voice to enduring hits like “Baby I Need Your Loving,” “I Can’t Help Myself (Sugar Pie, Honey Bunch),” “Reach Out I’ll Be There” and “Bernadette.” The Tops have sold more than 50 million records and racked up 45 chart hits for the Motown, ABC Dunhill, Aristas and Casablanca labels. The group was inducted into the Rock and Roll Hall of Fame in 1990.

Stubbs also provided the voice of Audrey II, the man-eating plant in the film version of the musical “Little Shop of Horrors” in 1986 and of Mother Brain in the 1983 animated TV series “Captain N: The Game Master.” His last appearance was at the Four Tops’ 50th Anniversary Concert July 28, 2004, at Detroit’s Opera House. Stubbs is survived by Clivenice, his wife of 48 years, and five children. —Gary Graff

DEATHS

Amos Hellichter, 90, pioneering independent distributor who founded the Musicland chain, died Oct. 12 of pneumonia at University of Minnesota Hospitals Fairview.

Hellichter got his start in the music business in his late teens as a jukebox service distributor in Minneapolis and before long moved into the independent distribution business.

After his brother Dan left the armed services at the end of World War II, he joined Amos in the music business. By 1947, they had landed the Mercury Records account and shortly after were selling that label, Columbia and other indie imprints in the Dakotas, Iowa, Nebraska, Minnesota and the upper peninsula of Michigan.

In 1954, Amos started the label Soma, which would have hits from the Fendermen ("Mule Skinner Blues") and the Trashmen ("Surfin’ Bird"). In 1955, the Hellichters started the Musicland chain and merged it with Pickwick International in 1960, and along the way they acquired a record pressing plant and studio called Kaybahn.

The Hellichtens headed up the Pickwick retail, wholesale, record-jobber and label operation, which led Amos to be cited as one of the most powerful people in the music industry in a 1970 Esquire story. Pickwick and Musicland were sold to Hartz Mountain in 1977, which in turn sold them to American Can. After leaving the music industry Amos remained an active businessman, concentrating on real estate, equipment leasing and the coin-operated machine business.

Amos is survived by his daughter Lisa, and sons Ian and Dan died in 2005. —Ed Christian

Harold (Hal) Sanford Kant, 77, longtime Grateful Dead lawyer, died Oct. 19 after battling pancreatic cancer. For more than 35 years, Kant balanced the seeming contradiction of serving as the principal lawyer/general counsel for the quintessential San Francisco rock band, even though he was a politically conservative registered Republican from New York.

Kant created and oversaw the various corporations that managed the Dead’s business interests. His guiding hand is credited with preserving the band’s legacy and its intellectual property, including ownership of studio masters and publishing rights, a rare feat in the early days of rock ‘n’ roll. Kant’s influence was such that Jerry Garcia and the band emblazoned his Grateful Dead business cards with the title “Czar.”

Born July 29, 1931, in the New York borough of Queens, Kant grew up in the Bronx. He earned his undergraduate degree at the University of Washington and a master’s degree in psychology from Pennsylvania State University before graduating with honors from Harvard University Law School. After law school, he clerked for Judge William Orr of the U.S. Court of Appeals for the Ninth Circuit in San Francisco.

Kant married Sheila MacLurg in 1959, with whom he had sons Garth, Anthony and Jonas. After Kant and MacLurg divorced in 1976, he married Margaret H. Jesse later that year.

Kant is survived by Jesse, his three sons, his sisters Charlotte Silverman and Thelma Sameth, his stepchildren Cameron Cassidy Sloane and Sean Cassidy, and six grandchildren. Donations in his honor may be made to the Tower Cancer Research Foundation in Los Angeles. —EC

UPFRONT

MILEPOSTS

6 QUESTIONS

with LINDA COHEN

by KATIE HASTY

Film director Peter Sollett says he chose Linda Cohen as music supervisor of his movie “Nick & Norah’s Infinite Playlist” because “Linda can make a playlist for everyone.”

Indeed, she has. Cohen placed jazz tunes behind the curmudgeonly musings of Harvey Pekar in “American Splendor,” chose Radiohead’s Jonny Greenwood to compose the score for “There Will Be Blood,” assembled a smorgasbord of mid-’90s rock acts for the Kurt Cobain documentary “About a Son” and recruited talent like Emmylou Harris and Willie Nelson to interpret Jesse Harris’ songs in “The Hottest Seat.”

So far, Cohen has worked on the soundtracks to more than five dozen movies. With the recent box-office success of “Nick & Norah’s Infinite Playlist” (released Oct. 3) plus a spate of more music-centric efforts ahead (look for “Bandslam” in 2009), Cohen’s love of music and talent for matching songs to scenes show no sign of stagnation.

1 How did you get into this job?

Long ago, I worked in film development as a reader. But I also loved seeing bands. I started producing a music video for one band that I ended up managing and thought, “Well, this is one way to marry my interests.” I got the opportunity to move to New York, where a friend was working on the movie “Chutney Popcorn.” So I pooled my knowledge about publishing and licensing and had a go at it. The film ended up getting a lot bigger, and then I started having these indie projects come my way.

2 Is it necessary to have a background in filmmaking to do what you do?

Not at all. You need love, passion and knowledge of music. It’s just helpful to know what happens before the start of filming, what happens to the script during and what happens to your budget and time toward the end. That’s why I think choosing songs for commercials is really different too—I hear it’s pretty painstaking because all of [the] time and budget are at their most extreme. What could be similar is that part of my job is to never fall too much in love with a song or an artist until it’s a done deal. It happens in every film, where at the end of the day, you have to find something else that works in the place of something you thought would be no problem.

3 Do you do a lot of research for each film you work on?

That’s the real fun of this job. I never knew to know everything in music, just some things.

So take, for instance, “Amelia” [set for release in 2009], where the bulk of your soundtrack is popular songs from 1927 to 1937. I did a movie about the music of America in the late teens, “Eveing” was interesting music from the ’30s. “About a Son” had no Nirvana in it, so we made careful selections of songs and bands that influenced [Cobain].

4 How was the soundtrack to “Nick & Norah” a different project for you?

It was a dream project really, because I could put so much in there. It started out with only 15 songs in the script, but ended up putting 36 in. We wanted to be authentic, to have cool, hip New York bands that are hot at this particular moment in time. We got new songs out of artists like Vampire Weekend, and we got to introduce new music that’s not known in the mainstream.

5 For “There Will Be Blood,” you commissioned Jonny Greenwood to compose the Academy Award-winning score. How did that happen?

[Director] Paul Thomas Anderson already had Jonny in mind and once Jonny was on, it was a great experience. There was already such an acute vision for sound in the film, so I was just running back and forth between the two, over the phone, setting up the recording studio and the budget and helping to produce that vision. That’s a big part of the job. You’re the producer in a lot of ways.

6 Do you also serve in an A&R role?

I see myself in that A&R capacity that I’m introducing and exposing audiences to music they might be into. For “Nick & Norah,” certainly, I’m very obviously presenting a time and place and soundtrack directly to a mass public. It’s different from a label because there’s bands in that movie major labels would never take a chance on—there’s so much money at stake. The movie is fun, then, as the discovery tool.
Searching For A Sound
Nivea Defines Brand Image With Island Def Jam

Nivea is sounding a lot like a sultry R&B singer these days, thanks to several advertising campaigns that use music by Island Def Jam (IDJ) artists.

And if a maker of skin and beauty care products is willing to experiment, there are probably many other brands that would be receptive to a similar arrangement.

Skin care commercials focus on the flawlessness of the person featured in the spot. Any music heard is rarely identified in the case with the majority of ads seen on TV. By using only IDJ music in the vast majority of its ads, Nivea differentiates itself from its competitors, such as Clinique and L’Oreal, which don’t rely on a single source of music to create a unified sound.

For the past year and a half, Nivea has put music from new and established artists on the IDJ roster in its spots. Each of the songs is identified with a chyron and the artists are often used in marketing and promotional events for Nivea.

“We understand that unless you have the artist in a spot, you need to have some sort of identifier for people,” IDJ strategic marketing VP Jeff Straughn says. “The exploratory game is cool on some level, but it doesn’t have nearly the impact of identifying the artist and song.”

Straughn and Nicolas Maurer, marketing VP for Nivea parent Beiersdorf AG, decided to strike up a partnership after attending a Kanye West concert together last year in Las Vegas. Nivea and IDJ describe their relationship as a casual one, noting that they don’t have a contract stipulating how many songs Nivea will use in its ads. For IDJ, the informal arrangement gives it several ways of promoting artists in national commercials that run on network and cable TV, without having to dip into its promotional budget.

Artists who have benefited from the exposure include Duffy, Chistette Michele and Janet Jackson, whose music has been featured in more than just TV ads. Michele performed a brief Nivea-sponsored set in February in New York’s Times Square, and Duffy was seen applying Nivea lip gloss in a brief video clip that CBS showed before its broadcast of her performance at Conde Nast’s Fashion Rocks event during New York’s Fashion Week in September.

Beiersdorf and IDJ are planning more collaborations in the coming year but remain coy about which artists will be involved. “Beyond TV, there are going to be some pretty big events that artists would want involvement in,” Straughn says. “There probably could be some retail applications that come out.”

One reason for continuing to work together is that the ads, which are created by ad agency Omnicom’s TBWA/Chiat/Day New York office, appear to be helping sales. At the end of July, before the recent financial market meltdown, Beiersdorf executive board member Markus Pinger told reporters that the company expected Nivea’s U.S. revenue to grow 12%-18% in 2008, thanks to the impact of its recent ad campaigns.

The United States is a test market for Nivea’s integration of music into its ad campaigns. Maurer says Beiersdorf will apply its strategy of using a single label for its advertising music to the other territories it operates in, noting that it is open to working with other labels besides IDJ.

“We are not in the music business, and Def Jam is not in the cosmetics business,” Maurer says. “But because we are positioning the Nivea brand all over the world with a strong tie to emotion and because music is emotional, it is the perfect fit.”

The value of having an artist’s new music heard in a TV ad gives IDJ’s promotional teams added leverage when they push that artist’s music to radio, Straughn says.

“That’s a story they can then take to radio partners to show that there’s momentum behind the artist,” he says. “As [IDJ chairman] L.A. Reid likes to say, ‘If we don’t raise the bar, there won’t be a bar to raise.’

With The Brand
KAMAU HIGH

NOMINATING BALLOTS

GRAMMY

TIEDYE KEITH (arranger)
#92 Jam or Jelly-Part Three (Field 23/Cat 86)
#93 Jam or Jelly- Part Two (Field 23/Cat 86)

TIEDYE-BLACK
#171 Russian Lullaby (Field 23/Cat 87)
Vernon Black & Tiedye Keith (arrangers)
#342 Thursday at TDK’s (Field 27/Cat 92)
Vernon Black, Tom Flye & Tiedye Keith (engineers)

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Electric warriors: two giant robot dinosaurs from "Walking With Dinosaurs—The Live Experience."

"Walking With Dinosaurs" Takes Creative Content Award

Well-conceived live entertainment other than concerts and sports is hard to find, particularly the kind that can fill an arena. That might explain why dinosaurs are among the biggest names in touring during the past two years. That's dinosaurs as in Ankylosaurus, Stegosaurus, Allosaurus, Brachiosaurus and, of course, Tyrannosaurus Rex. They've been—quite literally—rocking audiences in "Walking With Dinosaurs—The Live Experience."

The show is a highly creative production in look, sound, feel and presentation. And with $40 million in grosses and more than 821,000 tickets sold since the show first hit North America last year, according to Billboard Boxscore, it's also the clear public still diggs dinosaurs. It is for this creativity and box-office muscle that "Walking With Dinosaurs" will receive the Creative Content Award at the 2008 Billboard Touring Conference Nov. 20 in New York.

This award goes to a first-time touring production that provides entertainment that is unique and commercially viable. The only previous winner of the Creative Content Award was Cirque du Soleil's "Delilium" in 2006, produced by Cirque and Live Nation.

After "Walking With Dinosaurs" played 10 sold-out weeks in Australia in early 2007, veteran U2 and Rolling Stones production guru Jake Berry was hired as the production director of the North American tour, which has drawn kudos from arena managers since it began.

"We sold every single ticket for every single show," Spokane (Wash.) Arena executive director Kevin Twogig says. "It's a spectacular event with spectacular demand."

Based on the BBC documentary series that first aired in 1999 in the United Kingdom and subsequently came to North America through the Discovery Channel, the tour is produced by Bruce MacTaggart of Immersion Edutainment with ArenaNetwork. The massive, stones-esque production involves 27 55-foot tractor-trailers and 65 crew members, including lighting technicians, engineers, puppeteers, actors, sound people and carpenters. The dinosaurs themselves are technical wonders, the largest of them maneuvered by high-tech puppeteers and hidden "drivers" so that they not only walk amongst patrons, but react to their screams with a fierce stare and a thunderous roar. There are 15 dinosaurs in all with 10 species represented, including a mother and daughter T-Rex.

The show is theatrical in its presentation, with lighting from John Raymond. The set-designer is Peter England, known for ballets and operas. Barry calls "Walking With Dinosaurs" "Broadrock," entertainment he considers a mix of the theatrical aesthetics of Broadway and the excitement of rock 'n' roll.

ArenaNetwork is a consortium of venues with the purpose of helping arenas and arena theaters bring in more quality content. ArenaNet-work president Brad Parsons says this show works because of its "wow" factor. "If you don't have some kind of 'wow' factor, you've got a problem, because that's the way you sustain an audience," he says. "They've done a very good job at doing that and also in being educational."

Still, marketing such a unique tour is not without its challenges. "If you talked to any one of our marketing departments in the venues, they would tell you it's an extraordinary work project—but it's a good work project," Parsons says. "It was well-received by the schools and by the community and in the end was a happy ending, but this is not a show where you can just put it out on sale and sell lots of tickets and be happy. Frankly, I think it's harder than anything I've ever worked on, and I've been doing this for 32 years."

Hard, maybe, but the market is broad and the appeal enduring. Once kids outgrow Barney the Dinosaur, they're pretty much fair game for these fiercer-looking dinosaurs for the rest of their lives, as Madison Square Garden marketing VP Liana Farnham discovered.

"I came onboard at MSG just as our team was launching a unique press event with the baby T-Rex and one of the raptors outside the Garden—truly a spectacle," she says. "As a member of our target demographic—I'm of a 5-year-old—I felt this was the perfect opportunity to help leverage all of our assets for such a unique attraction. And as marketers, we learned the audience for ("Walking With Dinosaurs") was all ages, and that the magic of dinosaurs will never be extinct."
**Populist Appeal**

Mexico’s Auditorio Nacional Thrives In Its Sixth Decade

There’s often a line between high art and mass appeal. But Mexico City’s Auditorio Nacional straddles both sides of the fence—leaving listeners hungry for more of its diverse repertoire of music and events.

In capacity to do—so to let the most popular acts successfully coexist with the most elite—a single roof—has been key in making Auditorio Nacional one of the most consistently successful venues of its size in the world.

In 2007, Auditorio won Billboard’s touring award for top venue (with capacities of 10,000 seats or less). It had 270 shows with an attendance of 1.8 million in 2007 and was occupied for 309 days of the year, according to Billboard Boxscore.

The venue celebrated its annual Lunas del Auditorio awards Oct. 29, honoring winners in 19 categories ranging from pop and grupo to jazz and blues. The awards are given to artists who have performed the best live shows during the past year in more than 100 sites in Mexico. The winners are determined by a group of 300 music industry figures and by the public, according to Auditorio’s vision of the audience as a discerning entity.

“It’s gone from being a venue for live shows to becoming a center for art and culture because it is very aware of the population’s needs,” CEO Maria Cristina Garcia Cepeda says. “It’s a pluralistic, inclusive venue. We have no quotas to fill.”

The 10,000-seat Auditorio was founded in 1952 and underwent a massive renovation in 2001. An impressive, contemporary structure that sits in the middle of Mexico City, it features a vast, 70,000-square-foot lobby that accommodates rotating art and photo exhibits, movies and other events.

Although the Mexican government owns Auditorio, it doesn’t fund the building’s operations, so it must make money on every show, Garcia Cepeda says.

“We rent the facilities to promoters, we charge a percentage over the gross ticket revenue, and we also charge for the service we provide different productions, like sound,” she says. “Not only are we profitable, but we give some of those profits back to the government by contributing to festivals and events.”

Auditorio does take money from corporate sponsors that display signs and banners in its lobby, but it doesn’t have any plans to sign a naming-rights deal.

“It would lose its national character,” Garcia Cepeda says. “This is the National Auditorium. We are very proud of our name.”

Slow shows range from Bob Dylan, New Kids on the Block and the Bolshoi Ballet to Luis Miguel, Alejandro Fernandez and El Tri, with roughly half of the acts coming from Mexico.

Smaller acts can use a new 500-seat venue adjacent to Auditorio called the Lunario. In addition, Auditorio works mostly with promoters instead of booking acts directly. This protects the facility economically as it gets a rental fee opposed to assuming the risk alone.

The track of course, is attracting audiences to all kinds of shows. Auditorio demystifies culture by making it accessible, mounting free events in its cavernous lobby and pricing the most expensive seat so it never costs more than five times as much as the cheapest one.

“We believe we fill a social mission because different social classes and ideologies share the same space and time,” Garcia Cepeda says. “People of all economic means can go to the same show. And every show has the same production quality.”

**Latin Notas**

LEILA COBO

Auditorio Nacional

**OUT IN THE STREET**

Latin Grammy Parties Gain Traction With Sponsors, Artists

Since their start in 2003 as a series of South Florida gatherings, the annual Latin Grammy Street Parties have become a magnet for fans, sponsors and high-profile talent alike.

Combined attendance was expected to reach an estimated 120,000-150,000 this year, up from 40,000-50,000 in the event’s inaugural year, according to the Latin Recording Academy and Eventus, which organize the events.

This year’s street parties were held on successive Sundays from late September through late October in Los Angeles, Dallas, Chicago, Union City, N.J.; and Hialeah, Fla. The events were sponsored by McDonald’s, Sears, Verizon Wireless, State Farm Insurance and Gibson Musical Instruments.

Since taking the parties national in 2004, “we’ve probably had about 100% sponsorship growth,” Eventus CEO Nelson Albarada says. Adding that in-kind services such as media partnerships and Gibson tour buses have also added value. However, as the events have grown, “we’ve also had about 100% expense growth,” Albarada says.

Like the Latin Grammys telecast, the parties have benefited greatly from exposure on media partner Univision. Local Univision radio and TV spots, in addition to online coverage and e-mail blasts from Univision.com, have helped get the word out. “Univision is our promotional [partner] as well as sales partner, so we jointly prospect sponsors,” Albarada says.

Also important are media partnerships with the main Spanish-language publications in each market, as well as street teams that blanket restaurants and community centers with flyers leading up to the event. Although the parties feature many local and developing artists, Don Omar, K-Paz de la Sierra and Gilberto Santa Rosa—already top acts in each of their genres—all played the parties this year, not because they’re lucrative gigs, but because of the heavy media exposure.

That’s a big change from the parties’ first year, when organizers had to persuade performers to take a chance on an unstated event, Latin Recording Academy president Gabriel Abaroa says. Yet he adds that even those early parties drew the support of salsa stars Willy Chirino and Willie Colon. When the parties started to take off, “labels and artists began to pitch,” Abaroa says. If a nominee is invited to perform, all nominees in his genre have been invited so as not to affect the voting process.

“These key markets are now established,” Albarada says. “As sponsorship grows, we’ll continue to roll it out in other markets.”

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**YANKEE BOWS ONLINE**

Reggaeton star Daddy Yankee is launching his own cologne, DY, which will be distributed exclusively in Macy’s stores beginning this month. DY, which was developed by Givaudan Fragrances, is being marketed and distributed via an agreement with Falic Fashion Group, which in turn is owned by Duty Free Americas, owner and operator of more than 100 duty-free stores in airports and border crossings. DY’s launch will be supported by a multimedia advertising campaign that includes billboards, print media and TV, as well as billing on the giant Panasonic screen in New York’s Times Square. —LC
Apping The Future

Open Mobile Platforms Show The Way Forward

A billion.
That's the number of cellular phones sold worldwide annually, according to the Gartner Group. And the opportunity to reach this massive audience is what convinced the music industry that mobile would be the digital platform of the future.

It only turns out that it's not about reaching the most phones, but the right ones. Rather than trying to target all mobile handsets, or even all those connected to the Internet, the music industry would be better off focusing on the phones that matter most—open handsets that let developers make the programs they want to make and users play with the programs they want to use.

Take the iPhone. When Apple introduced the device, it also offered developers tools designed to help them create applications for the phone. After meeting Apple's approval, the resulting programs were then added to iTunes App Store, where users could download them. During an Oct. 21 conference call to discuss its fourth-quarter earnings, Apple disclosed that iPhone users had downloaded more than 200 million applications from the store, both free and paid, since its July 11 launch.

The iPhone and the App Store represent a major departure from the traditional way of reaching mobile users, which was to court wireless operators with new applications jump through hoops to prove they meet the technical specifications, hammer out a revenue-sharing deal and then create dozens of versions of the same app for other devices running on other networks.

This old model resulted in a poorly organized mishmash of overpriced applications that receive little promotion, causing many digital music services to simply avoid the mobile market altogether. Meanwhile, those services that did dive into mobile found that consumers largely ignored them.

But the App Store heralded a new age of openness in the development and distribution of mobile applications. The new G1 phone from T-Mobile is powered by Google's open Android technology, which provides developers and customers a similar freedom of choice. Blackberry creator RIM and in its time Amazon and imeem have developed mobile music solutions.

"We were very reluctant to build anything in mobile because of how difficult the on-deck/off-deck conversation is," imeem founder/CEO Dalton Caldwell says, referring to the tension between Android-based ("off-deck") and non-carrier-based ("off-deck") services. Android makes it a lot easier and lowers the execution risk and the amount of capital needed.

Caldwell says developing and launching the G1 app took only a few months. Doing so under the traditional carrier model could have taken years. But what's truly shocking is how the use of applications distributed through open platforms like the App Store dwarf that of similar apps created for other mobile operators despite targeting a significantly smaller audience.

Take Pandora. It has a version of its customizable Internet radio service available on 18 phones on the Sprint network and on another 16 with AT&T. But according to Pandoras founder Tim Westergren, in just two days the iPhone version of the application surpassed the traffic generated in a year from those other phones combined. And while the Sprint and AT&T versions of Pandora had virtually no impact on the service's overall growth, the iPhone app doubled the number of new users it gets per day from 20,000 to 40,000 and makes up 10% of its streaming activity.

Clear Channel Radio had a similar experience. In March 2007, the company began airing live broadcasts on mobile phones through an agreement with mobile music provider mSpot, which has about 1 million paid subscribers using 65 types of phones over four operators in the United States and Canada, including Sprint. While Clear Channel declined to provide specific figures from that deal, a source says traffic to date is not yet "meaningful" enough to notice.

Now consider its iPhone app, which provides access to the Internet streams of 10 local radio stations. In less than a month, more than 200,000 people downloaded the app, more than 25% of whom use it every day, leading to a 4%-6% increase in the overall Internet streams of available stations.

Of course, iPhone apps are free, while the carrier-offered versions carry a monthly fee of between $3 and $9. They also benefit from the iPhone's slick interface, tech-savvy users and Wi-Fi connectivity.

But with 6.9 million iPhones sold worldwide, the addressable market for iPhone apps is less than 1% of the total number of mobile phones sold per year. The G1 will likely command even less. So given these results, the question is: What is the benefit there in spending more time, money and frustration developing an application that can work on a billion phones but that no one uses when it is cheaper, easier and quicker to develop for one a fraction of that will generate immediate results?

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

BIZ

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MOBILE ITUNES STREAMING

Mobile media service provider Didiom has introduced a beta version of an application that can stream music from users' iTunes library to their mobile phone. It's also striking licensing deals with CB Baby, Nanos and others to let users sample and download full songs to phones running the application. Songs cost 89 cents if downloaded just to the phone and $1.99 if dual-downloaded to a phone and PC. A number of album pricing options are also available.

BITS & BRIEFS

ONLINE DANCE-OFF

Social networking site Bebo, now owned by America Online, launched a dance-focused section to the site. Under the deal, Dance Jam's social network will be incorporated into the broader Bebo site, allowing users to upload videos of themselves dancing. Other users can vote on the performances, and creators of the highest-rated videos will win free passes to Dance Jam live events, potential dance jobs and dance lessons from Dance Jam founder MC Hammer. The deal was made possible through Bebo's Open Application Platform, which provides developers with tools to create new services and developers with a set of tools allowing them to create custom extensions to the Bebo community.

P2P SURGE

Peer-to-peer Internet traffic expected to grow by close to 400% in the next five years, according to MultiMedia Intelligence, but that doesn't mean it's all piracy. Today, P2P activity makes up 44% of consumer Internet traffic worldwide and 33.6% in North America. While most of that is piracy, legitimate P2P traffic is expected to grow 10 times faster than pirated traffic in the years ahead, the research firm says, as content owners embrace the technology as a distribution channel. Other findings show that music files are traded most, while video takes up the least bandwidth.

CLEAR AS DAY

Yes, it's another MP3 player—but first looks can be deceiving. The Freestyle Digital portable digital music player is a waterproof, shockproof device aimed at the "active" lifestyle crowd. But what's interesting about it is not its storage capacity, battery life or Bluetooth capabilities. Rather, it's the display. Compared to LCD screens can be read in direct sunlight and can frizz out completely if submerged in water. But the Freestyle features an "electronic ink" display based on Qualcomm's mirasol technology. It works by reflecting light in a manner that causes specific wavelengths to interfere with each other to create color—like how the flapping of a butterfly's wings makes the appar appear to shimmer. That's a fancy way of saying that the display is easy to read in virtually any outdoor setting. Information on pricing and availability hasn't been disclosed.

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www.americanradiohistory.com
Left Off The Dial?
Indies Try To Turn Up Radio Airtime

Saying that commercial radio doesn’t play a lot of independent music is about as shocking as saying the Earth is round.

So when an American Assn. of Independent Music/Future of Music Coalition survey of 61 indie labels recently found that they were reporting only limited success in getting their music on commercial radio, it wasn’t exactly a surprise.

Despite settlements with the FCC in the wake of the Elliott Spitzer payola investigation and a voluntary agreement that leading radio companies signed last year with the FCA promoting that their stations would dedicate programming time to independent artists, the labels reported that the airwaves remain closed.

Billboard checked these anecdotes against a random sampling of playlists monitored by Nielsen BDS during the week of Oct. 16-23, looking at three stations each from the triple A, alternative, rock, dance, top 40, urban and country formats in a number of markets. While our sample was neither comprehensive nor scientific, what we found seemed to back up the experiences reported by FCA’s membership. No format spun more than a handful of indie tracks, although triple A and alternative appeared more amenable to spinning indies than top 40 or urban.

Commercial radio companies, as expected, beg to differ. “This report bears no relationship to what is actually going on at CBS Radio,” VP of communications Karen Mateo says. “We have devoted a significant number of hours of airtime to indie-exclusive programming, including launching online and [high-definition] radio stations devoted to local artists, and continue to foster relationships with independents and provide them access to our radio stations as a commitment we take seriously and are proud of our efforts in this area.”

CBS’ efforts are laudable. But the listening audiences for individual Internet and HD radio stations pale in comparison with those of terrestrial stations. And it’s not as though the major radio companies really have to follow through. The voluntary agreement is little more than a gentleman’s agreement, without any penalties imposed for stations and owners who don’t comply.

And the terms of that agreement are laughably vague: CBS, Citadel, Clear Channel and Entercom agreed to collectively air 4,200 hours of programming between 6 a.m. and midnight, which feature “the recordings of local, regional and unsigned artists affiliated with independent labels.” There wasn’t a dead-long, nor any kind of clarification of how the stations would be broadcasting these formats. It’s also worth noting that stations often relegate unsigned local and indie artists to specialty shows that typically air during nonprime listening hours.

Still, Future of Music Coalition policy director Michael Bracy says the agreement was a good first step, even if it was just a baby step. “The voluntary agreement defined the problem, which was important,” he says.

Bracy is keen to push for stronger rules and enforcement next year. He acknowledges that some of the coalition’s plans will depend on who wins the White House in November. He is also quick to point out that Rep. publican presidential candidate John McCain was one of the first vocal opponents of Clear Channel’s market power and has been a longtime champion of expanding community radio.

“Regardless of who wins, the first thing we need to do is engage the head of the FCC,” Bracy says. “There are four major issues that we need to engage him or her on: holding the line on consolidation, expanding community radio, combating structural payola and making sure advances in HD radio benefit everyone.”

Other issues on the coalition’s agenda include sinking tax credits for radio stations that are sold to minority owners to encourage diversity and finally passing a bill that would lift the ban on 100-watt radio licenses in some cities.

Bracy also says efforts to get more indie music on the radio should look to local-content rules found in some countries as a potential model. For instance, the Canadian Radio-television and Telecommunications Commission requires that 35% of airplay be devoted to Canadian music.

“Beyond any laws, we want radio to heal itself,” he continues. “I can guess at the reasons commercial stations don’t want to play indie music, but I think we can help them see it is in their best interest to do so. Many of these stations are losing market share, and engaging local communities could very well help them regain it.”

For 24/7 indie news and analysis, see billboard.biz/indies.
HAMBURG—Four years ago, Bertelsmann Music Group became half of Sony BMG, a record company whose combined global market share should have challenged the might of Universal Music Group.

In mid-October, German media giant Bertelsmann AG unveiled a new music company with far more modest ambitions. Bertelsmann announced the launch of Berlin-based BMG Rights Management Oct. 14, 10 weeks after the conglomerate sold its 50% stake in the Sony BMG joint venture to Sony Corp. The new company will begin operations in January, part of its parent’s greater focus on service businesses.

Bertelsmann sources say the company is initially expected to generate annual sales of €50 million ($64 million) by exploiting and marketing music rights from European acts across the continent.

“We see bright prospects for business devoted to managing and exploiting such rights,” Bertelsmann CFO Thomas Rabe says.

Former BMG Music Publishing Germany CEO Hartwig Masuch will head the new company. Masuch describes his role as “creating an attractive package of services for creative people and copyright holders.”

Sources say BMG will set up a publishing arm in May 2009 to sign writers and buy catalogs. (Bertelsmann sold BMG Music Publishing to Universal parent Vivendi in September 2006.) However, BMG will initially only exploit master recording rights for material cherry-picked from the Sony BMG catalog.

Individual artists’ deals vary, but they will be broadly subject to the same duration and territory conditions that applied at Sony BMG. BMG Rights Management’s 30-person staff in Berlin, Amsterdam, Madrid, Paris, Milan and London will exploit the recordings through synch licensing deals with advertisers, film studios, broadcasters and digital media companies. The actual recordings will be distributed by Sony.

BMG Rights Management will start with a repertoire of only 8,000 tracks from about 200 artists, which raises questions about how eager media outlets will be to license music from the company, says London-based analyst Patrick Yau of Canaccord Adams.

“Although in principle they seem to be moving in the right direction, you have to look at the underlying quality of the catalog and ask, ‘Are they really going to be able to leverage this into the really attractive areas of synchronization?’” Yau says.

Bertelsmann has not yet disclosed all the names of the artists involved, but Billboard has learned that they include The Scorpions, Paolo Conte, Sylvie Vartan, Nena, Yves Montand, Gilbert Becaud and Mecano.

“The computer games industry is bigger than Hollywood these days, so that would be a natural market to develop,” Yau says.

“However, games developers tend to demand music that’s a bit more up to date than, say, a 30-year-old Scorpions track.”

Despite such misgivings, Scorpions manager Peter F. Amend says the band is “anticipating very good service” in terms of transparency and accounting accuracy for the three mid-’70s albums now with BMG.

Amend is also enthused by the appointment of Masuch, who he says “had been focusing on the interests of artists and authors for the past 20 years” during his tenure at BMG Music Publishing.

But others remain skeptical. Henz Cannibol, managing director of independent label 105 Music (Annett Louisan, Ina Müller), says the model may well benefit veteran acts with deep catalog to be mined, “but it remains to be seen whether it will be able to attract new up-and-coming acts.”

Although BMG has global rights to the recordings, sources confirm its operations will initially be confined to Europe.

“It sounds as though Europe might be a bit of an experiment,” Yau says. “If it does well, roll it out on a global scale. Then add to the content through acquisition—and start signing up writers for publishing. That would be the sensible thing to do.”

Additional reporting by Tom Ferguson in London.
Tuned Out
Channel 4 Drops Digital Radio

Bad news may be the norm these days of economic gloom, but U.K. TV broadcaster Channel 4’s decision to drop its digital radio plans still came as a shock to the country’s commercial radio sector.

Channel 4’s executive Andy Duncan said the decision was made “reluctantly” because of a downturn in advertising revenue. Three stations had been planned, including music and entertainment station E4 Radio.

The decision is “very significant,” Enders Analysis broadcasting analyst Grant Goddard says, “because the radio sector was expecting new brands would be launched that would help drive people to purchase DAB radios.”

DAB—digital audio broadcasting—was supposed to be the future of U.K. radio, offering greater choice and better audio quality. Since the 1999 launch of the technology, the BBC has backed it with DAB-only services including modern rock station BBC 6 Music and urban station 1Xtra.

But commercial radio has lagged behind, meaning many of the United Kingdom’s 7.6 million sets are used to listen to existing FM stations in digital. Stumbling blocks include a lack of full nationwide coverage, low penetration of the expensive sets into cars and the high cost of transmitting on DAB.

“You can pay over £1 million ($1.6 million) per annum for carriage but we can’t attract the advertising revenues to cover those expenses, ” Goddard says.

“I was horrified by the figures when I first got involved,” DAB station Planet Rock owner Malcolm Bluemel says. “But we negotiated quite a competitive deal.” His is the single DAB-only commercial station on the Digital One national multiplex—the term applied to the bundles of frequencies auctioned off to would-be DAB operators; other commercial DAB stations such as the Hits are available on regional multiplexes.

Planet Rock, which has hosts including Alice Cooper, posted a 16% year-on-year audience increase to 663,000 listeners according to audience research organization RAJAR. “The crucial thing is keeping focused on the content,” Bluemel says.

The music industry has reacted positively to DAB stations. “When I started [in 2002], 6 Music had just started and that’s gone from strength to strength,” says Columbia Records radio promoter Bryn Williams, whose acts include AC/DC and the Ting Tings. “With Channel 4 out of the marketplace it’s going to be less competitive, but the digital platform is perfect for radio.”

Duncan told the government’s Culture, Media and Sport select committee Oct. 21 that Channel 4’s partners in the 4 Digital consortium for the second commercial DAB multiplex “did not want to launch” digital stations in the current climate.

That would have left Channel 4 with a 55% share of a multiplex with a 12-year license but without a full range of stations.

Channel 4 and the remaining shareholders—Bauer Radio, BSkyB, Carphone Warehouse Group, UBC Media and UTV Radio—did not respond to requests for comment.

Andrew Harrison, chief executive of commercial radio trade organization RadioCentre, says the remaining partners are discussing “how they might take the multiplex forward. The issue is around timing and services in the current economic climate.”

The BBC has funding in place to continue backing DAB, while the U.K. government has tasked communications, technology and broadcasting minister Lord Carter to come up with a strategy for the format as part of a report into “Digital Britain” due in spring 2009.

U.K. DAB ownership is up 12% year on year, but the format still accounts for only 11.3% of listening, according to RAJAR. So the commercial sector and the BBC will unite this Christmas for a BBC-developed promotional campaign for DAB sets and stations, airing on BBC and commercial channels. “It’s a bit of a first,” Harrison says of the collaboration, “so it’s quite exciting.”

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GLOBAL NEWSLINE

>>> KANYE, ESTELLE ADDED TO MTVE AWARDS

Kanye West and U.K. urban artist Estelle have been added to the lineup of performers at the MTV Europe Music Awards Nov. 6 at the Liverpool Echo Arena. West will perform for the first time at the ceremony, and Estelle and West will perform single “American Boy.” Other performers include Pink, Duffy, the Killers, Take That, Kid Rock and Beyoncé. The awards show, hosted by Katy Perry, will be broadcast live across Europe and sponsored by Esprit, Sony Ericsson and Dell. Winners are determined by popular vote. “Last year we had over 70 million votes by the end of it and we’re well on the way to beating that,” executive producer Richard Godfrey says. “We get more votes than the [European] Union manages to get for the European elections.” A live webcast of the show will be hosted by celebrity blogger Perez Hilton. —André Paine

>>> RECORD REVENUE AT APRA/AMCOS

Annual revenue at the Australasian Performing Right Assn. and its sister organization the Australasian Mechanical Copyright Owners’ Society has topped $200 million Australian ($123 million) for the first time. Solid gains in broadcast, pay TV, digital, concerts and general public performance markets helped drive combined revenue to $203.7 million Australian ($125 million) in the fiscal year ended June 30, up 7.4% from the previous year. APRA can account for more than $170 million Australian ($109 million) of the total, up 11.1% from 2007. APRA saw gains in almost all its license fields; the biggest revenue generator was TV broadcasting. —Lars Brandle

>>> CREATIVE INDUSTRIES CONFAB IN ’09

The U.K. government has announced that it will hold a Creativity & Business International Network conference (C&BiNet) Oct. 26-28, 2009, in Hertfordshire, England. Culture secretary Andy Burnham said in a statement that the government’s aim is to make the event “the Davos [World Economic Forum] for creative businesses,” such as media, entertainment and technology companies. Universal Music Group International chairman/CEO Lucian Grainge has been appointed to a panel of industry executives that will set the confab’s agenda. —AP

>>> DESTRA SELLS CENTRAL STATION IMPRINT

Australian digital media/entertainment company Destra has sold specialist dance imprint Central Station Records to the label’s Sydney-based GM Jamie Raeburn. Central Station’s 11-strong staff is expected to remain intact. The buyout price wasn’t disclosed, but Destra paid $14 million Australian ($9.8 million) when it bought the label in 2006. The label started in 1986 and scored regular Australian hits with club tracks licensed from abroad and such local artists as Dannii Minogue and Christian Alexander. In April, Destra was acquired by regional TV operator Prime Media, which announced two months later that it was shedding its entertainment assets. —Christie Elizer

>>> ISLAND HITS 50

Island Records will mark its 50th anniversary in May 2009 with a weeklong series of live shows at London’s 2,000-capacity Shepherds Bush Empire. The Island SO Live concerts will feature acts from the label’s past and present in a program overseen by founder Chris Blackwell. Details of the acts that will perform haven’t yet been released. Blackwell founded the Island label in 1959 in Kingston, Jamaica, and moved to London in the early ’60s. He sold Island to PolyGram in 1989 and it is now part of Universal Music Group. An early champion of Jamaican ska and rock-steasy styles, the label went on to sign Bob Marley and U2. Other Island acts have included Cat Stevens, Traffic, Free, Tom Waits, Roxy Music, Robert Palmer and the B-52s. More recently, the label has signed such U.K. acts as Amy Winehouse, Sugababes, Keane, the Feeling and Portishead. —AP
With A Double-Album, A World Tour, Starring Roles In Two Movies And Several Ad Campaigns In The Works, The Heat Is On For Beyoncé

by hillary crosley
photograph by peter lindbergh
On a brisk March day in Rahway, N.J., Beyoncé and Adrien Brody are filming a crucial scene for their upcoming movie “Cadillac Records.” The set is an old Ukrainian social club that has been converted into a 1950s production studio, complete with vintage instruments and cream, perforated walls. Musicians, dressed in porkpie hats and carrying rusted saxophones, mill around the room atop a grey and rose pink tiled floor. Dressed in an off-the-shoulder blue brocade dress, teal earrings, long black eyelashes and a frosted blonde wig, Beyoncé is channeling the fiery Etta James. Brody is playing Chess Records founder Leonard Chess in the film based on the ’50s blues label that released such greats as James and Muddy Waters. Beyoncé, as James, is about to perform “I’d Rather Go Blind” with her band when Brody, as Chess, interrupts. Rumor has it that Chess and James had a romantic relationship that never flowered because of circumstance, and Brody and Beyoncé are doing a good job of depicting that sexual tension.

“So you’re working on things behind my back?” asks Brody, dressed in a slim black suit and slacked-back hair. “What happened to trust in me?”

“I know what you been doing,” Beyoncé draws while leaning over a piano. The band pretends not to hear their conversation. “I hear you selling the company.”

“That’s word on the street?” asks Brody, hands on hips.

“You know Etta got them streets covered,” Beyoncé says, smiling and leaning into him. Looking into his eyes, Beyoncé slinks a bit closer than conventional personal space allows but Brody doesn’t move. “You know you gon’ be missing out.”

“You think I don’t know that?” Brody says.

“So this means this is gonna be the last time I sing for you?” Beyoncé asks sweetly.

“Make it good,” he quips.

“Baby—ain’t nothing better,” she replies, sauntering off with a stilted pace indicative of heroin use. Beyoncé then reaches... the tune, a song about a woman proclaiming that she’d rather give up her sight than her man. It’s a poignant moment signifying that their professional—and private—relationship is over.

“Cadillac Records” hits theaters Dec. 5, two weeks after Beyoncé’s double-album “I Am... Sasha Fierce” from Music World/Columbia Records hits shelves Nov. 18. It will be the singer’s third solo album and the first since she adopted a bit of James’ classic flair. “Doing ‘Cadillac Records,’ I realized that Etta James was so unabracadabrac, bold and strong that playing her was a big risk for me,” Beyoncé says.

“It gave me the confidence and the push to challenge myself a little more with my music.”

ICON IN THE WORKS

It’s good time for Beyoncé to be brave. On “I Am... Sasha Fierce,” the singer capitalizes on her established R&B fan base while stretching her pop music wings with radio-friendly tracks that she describes as “timeless.”

“I think we’ll sell 750,000 to 1 million copies [in the first week],” says Music World head Mathew Knowles, Beyoncé’s father and manager. “I know that’s ambitious with the declining market, but Beyoncé is so focused on transitioning from pop star to icon that we’re paying attention to every single detail.”

It’s a weighty word, icon—but Beyoncé is laying the groundwork to expand beyond being a commonplace superstar. Besides the album and the film, she’s preparing a world tour, a new international Web site and an integrated House of Dereon clothing campaign.

Standard and deluxe versions of the album will reach stores Nov. 18. The standard disc with 11 songs will be priced at $9.99 at retailers like Wal-Mart—Knowles says Beyoncé wants to meet her fans halfway with a version of the CD priced for less than $10—and the deluxe edition will range from $12.99 to $14.99 and include five additional songs along with the videos for the set’s first two singles, the guitar-led “If I Were a Boy” and the bouncy “Single Ladies (Put a Ring on It).”

Wal-Mart and iTunes began album presale programs Oct. 21. As soon as fans placed orders, they could receive one of Beyoncé’s first two singles. iTunes gave its customers “If I Were a Boy” while Wal-Mart doled out “Single Ladies.” “If I Were A Boy” has sold 190,000 digital singles to-date, according to Nielsen SoundScan while “Single Ladies” is only available through Wal-Mart pre-order.

Knowles says that his team has coordinated 30 presale arrangements with brick-and-mortar and digital retailers like Best Buy, and that each retailer will have its own exclusive content from the approximately 75 songs Beyoncé recorded during her three-month stint in the studio.

“I want to be an icon,” Beyoncé says. “That’s why this is a double-album. One side has songs that are more mainstream and another has my more traditional R&B songs for my fans who’ve been there the whole time. Some of it sounds like Barbra Streisand, Karen Carpenter and the Beatles around the 1970s.”

The singer worked with everyone from the Neptunes to Danjahandz and after recording around 75 tracks, she chose 16. In the end, the two CDs, “I Am...” and “Sasha Fierce,” couldn’t be more different. The “I Am...” tracks collectively sound airy and primed for top 40 radio. The songs—like “Halo,” which is likely the second single from “I Am...”—cover reliable themes like finding strength in one’s significant other. Such songwriters as Toby Gad, Amandla Ghost and Kenneth “Babyface” Edmonds deliver solid, well-written mainstream tracks.

“Sasha Fierce,” by contrast, unashamedly reaches back to Beyoncé’s roots in sassy R&B and even plucks production from Lil’ Wayne’s beat miners Jim Jonsin and Bangladesh, who produced the rapper’s “Lollipop” and “A Milli,” respectively. “Divas” sports Bangladeshi’s staccato drums as Beyoncé explains that a “diva is a female version of a hustler.” For “Video Phone,” Knowles says the song may foreshadow an endorsement deal with an undisclosed device manufacturer in 2009.

“I took my time making this record and recorded for a couple of months, three songs a day.” Beyoncé says at the end of the recording process, during a warm October afternoon in New York’s Soho Grand Hotel penthouse. Sporting a white shirt, stylish cropped black jacket with black jeans and heeled boots, the singer sits comfortably with a half-finished bottle of apple juice by her side on a couch.

In April Beyoncé and Jay-Z wed in a secret ceremony in New York. Neither confirmed their marriage until recently and now, Beyoncé says that her husband will not appear on “I Am... Sasha Fierce.” “I have no collaborations on this album with Jay-Z,” she insists.

BEYONCÉ’s new double-album “I Am... Sasha Fierce” is split into radio-friendly ballads and sassy, beat-heavy R&B.

Above: BEYONCÉ (right) reaches out to ETTA JAMES during a tribute at the Fashion Rocks event in September at New York’s Radio City Music Hall. Inset: Beyoncé as James, on the set of the upcoming movie ‘Cadillac Records.’

www.americanradiohistory.com
‘Doing “Cadillac Records,” I realized that Etta James was so unapologetic, bold and strong that playing her was a big risk for me. It gave me the confidence and the push to challenge myself a little more with my music.”

—BEYONCÉ

**EXPOSING ‘SASHA’ TO THE PUBLIC**

During release week, Beyoncé is aiming to appear on a slew of talk shows, including “The Oprah Winfrey Show” and “Saturday Night Live” with specific dates to be announced. In addition, she is in talks to pay tribute to one of her idols, Streisand, Dec. 7 at the Kennedy Center Honors. “I’m so excited,” Beyoncé says. “Last time I

**record,” she says.

Beyoncé says it took some time to settle on her new sound, which she describes as a mix of “electronic, dance, hip-hop and R&B.” Now it’s up to Knowles and Columbia VP of product and strategic marketing Quincy Jackson to pitch her artistry to the public. Jackson says her team is drawing its inspiration from blockbuster international product launches like those used for the “Harry Potter” franchise. “Those books are worldwide releases, and that’s how I look at this project,” Jackson says. “Beyoncé is an extraordinary artist and it’s something that we’re releasing globally, with a worldwide tour that begins next March through November.”

According to Knowles, Beyoncé’s tour will begin “in Canada, then go to Europe in April, then back to the U.S. for the summer. She will also be going to Mexico and South America for the first time. Then from Latin America to Las Vegas, then Japan, and then she’ll end the tour in Australia. It will be 110 dates over a 12-month period.”

On Oct. 7, Columbia rolled out its campaign by releasing “If I Were a Boy” and “Single Ladies” to radio. “If I Were a Boy” is probably the best record that she’s ever done,” Knowles says. “Check it out. It’s used to be her as a solo artist, then ‘ireplaceable’ and now ‘If I Were a Boy.’

“We didn’t go for ads, we just released ‘Boys’ [to rhythmic WQHT (Hot 97 New York) and ‘Ring’ to [Top 40 WHTZ (Z100 New York),” he continues. “We got a great response. By the next day over 100 stations had added the songs.”

**single lady**

With two albums debuting at No. 1 and four singles peaking in the top spot on the Billboard Hot 100, Beyoncé’s new double-album could display some fierce chart action.

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**SOURCE:** The Billboard Hot 100 through the No. 1 chart "Bill Charting of No. 1 chart"
DURING THE COURSE of 48 hours last week, mega-manager Irving Azoff, Ticketmaster chairman Barry Diller and a team of attorneys and business people worked almost around the clock to hammer out the details of a Ticketmaster-Front Line merger that could change the entire music business. Azoff and Diller have been friends since the '70s, but Ticketmaster Entertainment president Sean Moriarty says that a deeper relationship with Azoff’s Front Line Management “is something we’ve always been excited about as a potential deal.” This particular transaction—which calls for Ticketmaster to acquire a controlling interest in Front Line and install Azoff as CEO of the combined company—“happened slowly and then suddenly,” Moriarty says. “When Irving Azoff and Barry Diller set their minds to an opportunity it can happen pretty darn quickly.”

Along with fellow veteran manager Howard Kaufman, Azoff built Front Line into an industry powerhouse by acquiring and partnering with about a dozen other management firms in the course of the last three years. The various divisions of the company now include 80 managers who represent 200 acts, including the Eagles, Guns N’ Roses, Christina Aguilera, Van Halen, Aerosmith, Steely Dan, Fleetwood Mac, Jimmy Buffett, Kid Rock and Neil Diamond. Ticketmaster, which spun off from parent company IAC in August, already owned a stake in Front Line that Diller’s company had bought in 2005. But it will get its controlling share in the company by paying $123 million for the part that Warner Music Group (WMG) bought for $118 million in 2004.

Although many music executives declined to speak about the new Ticketmaster on the record—and their reluctance is a testament to its power—the new company’s sheer scale alone will change the music business. And at a time when the industry is still searching for new ways to monetize music, Ticketmaster has a plan from one of the business’ master planners.

Most immediately, Ticketmaster’s move will put it in a better position to compete for ticketing contracts against Live Nation, the other large, publicly held company in the concert business. But the deal also marks a major step in Ticketmaster’s evolution from a ticketing services and distribution business to a diversified, multifaceted entertainment company. As Azoff says (see Q&A, page 24), it’s significant that the company plans to change its name to Ticketmaster Entertainment, as it could affect almost every way that consumers experience live and recorded music.

“If you start with the premise that this business is about fans buying products from artists,” Azoff says, “that’s what this company is about: serving artists and serving fans.”

Indeed, fans will be superserved. Front Line has already proved that it can release albums without the help of a traditional label, as it did with the Eagles and Journey. Ticketmaster’s investments in companies like the direct-to-fan Web site Echo and the music-oriented social networking site ILike it give it other ways to reach fans. And Madison Square Garden Entertainment, with its fan-flung menu of venue and media properties, already owned part of WMG’s stake in Front Line. All these assets mean that Ticketmaster can now reach music consumers before and after they purchase a ticket—or even if they don’t buy one at all.

“The notion of combining this distribution, this audience and this technology with Front Line is an incredible opportunity for us to take that platform and really extend it in a meaningful way for artists and fans,” Moriarty says. “It’s going to be a company that is about connecting artists and fans, about marketing, about using technology in creative ways to help fans learn more about music, to help artists reach more fans than they could otherwise reach.”

That reach will be an invaluable resource. Ticketmaster’s Web site has 23 million unique users per month, the company says, and it knows who buys tickets, what music they like and other information most marketers can only dream of. That data has huge value—not only to artists, but to potential sponsors and others. That’s one of the reasons why Live Nation opted not to renew its deal with Ticketmaster when it expires at the end of this year: It wants that data for itself.

Ticket transactions are the keys to the kingdom. “We fundamentally believe that the best way we can run our business and serve our clients is by building out this platform, which is about marketing and creativity and commerce and content, in a way that connects today’s artists with today’s fans,” Moriarty says. “If we’re successful in the execution, then we’ll certainly do well by any competitive measure.”

The measures of success will change. “Ticketmaster has always prided themselves on creating value for the building and the promoter,” says Jim Guerinot, president of Rebel Waltz, which manages Nine Inch Nails and No Doubt. “Now they’ve got a guy in there who is saying, ‘Uh uh, we’ve got to create value for the artist and the fan.’ That’s a real sea change in thinking.”

Creating that value means Ticketmaster will need to take database marketing further than other companies. “Ticketmaster is going to have to go beyond say-
**IRVING AZOFF**

**Ticketmaster Entertainment CEO**

The artist manager extraordinaire—now head of the ticketing giant—talks about his plans for the concert business, his ideas for retail exclusives and the future of the music industry.

*By Ray Waddell*

**What's the biggest misconception people have about the Ticketmaster/Front Line deal?**

The biggest misconception about this deal is that Ticketmaster in the future will be what it was in the past. The new name of the company is Ticketmaster Entertainment, and it's a platform for us to build a lot of other things. The fortunes of this company aren't going to rise and fall just on the ticketing business. We're going to build the ability for people to distribute their music.

**Will the fundamental Ticketmaster model—contracting with buildings to sell tickets and making revenue from service charges—stay in place?**

Of course. We have four core businesses. We have that business, we have the secondary ticketing business, we have the management business and, most importantly, we have the artist-to-fan experience—that's the artist-centric way of artists being able to reach their fans directly. The artists can use the tools we have to tie together their recorded music, their ticketing and their merchandise. The part of Ticketmaster that excited me was that they're building out this pipeline to reach the 144 million people a year who buy tickets.

**You’re talking about the database of ticket buyers?**

This is an unspoken area. I don’t know how many people Amazon or eBay talk to—I should find out, and I will, but I'm new to this job—but we talk to 144 million people who actually spend money. This isn't just a free site that people come to; this isn't just traffic. These are people with credit cards who buy a lot of my clients want to give the music away with their tickets. I have one client who said to me, “I love to make new music, but I hate to play two or three new songs and have people get up and go to the bathroom. I want to give my music away to the people who buy tickets so they'll know the new songs when we play them. If they've spent $60 or $80 or $100 to buy a ticket and if I give them the music as part of that, I bet they'll bother to listen to it.”

**What's been the reaction to the deal from Front Line managers and clients?**

Most of my clients are over the moon at the thought that there's another way to consider distributing their music and merchandise and downloads along with their tickets. It's a natural marriage. Everyone wants to reach the fan. The fan who's buying tickets is the fan who's spending money, not the fan who's stealing music online. Ticketmaster, as a company that talks to those fans, should be a pot of gold for artists to tap into.

Managers make decisions based on what's best for our artists at that particular time. There are no company policies, nobody's going to lean on any manager to do any deal for any artist—whether it involves a record company or Wal-Mart or Live Nation or AEG or anybody else. Those decisions are sacred. Anyone who knows the process knows that's how those deals are done. And that's how those deals will always be done.

**So Ticketmaster will serve the artists more than the artists will serve Ticketmaster?**

Ticketmaster will serve any artist, not just Front Line artists. We're going to be a neutral operation that anyone can use. It's going to help the buildings as well. I look around and I wonder why we have to have eBay as a place where fans congregate to buy tickets. Ticketmaster is a natural place to do that.

**If you're providing some of these services to artists, do they still need record companies?**

A record company in most scenarios these days is a bank and a radio promotion and marketing machine. Some artists should have that, especially in urban, country and pop music. If you want a label, you should have one; if you don't want a label, you shouldn't. We're firm believers in our direct-to-retail model and Ticketmaster's going to be a great complement to the direct-to-retail programs we're doing. I can't wait for the next one of our artists who has a direct-to-retail deal and a tour going on the same time an album's being released, because I think we can really maximize that.

**You've also just made Front Line public in a roundabout way.**

There was no desire to take Front Line public. There was a desire to find a way for managers and our artists and the rest of the people in the business to become consistent with what the Internet has created. This is just an adjustment to what consumers are telling us they want. They're buying tickets, but they're not really buying music as readily as they should or could. Coupling music with tickets should be great. I see great possibilities of doing things with all the promoters, with iTunes, Amazon, Wal-Mart, Best Buy, Target.

In a tough credit market, this deal could also help fund acquisitions.

There are going to be things that we should acquire and there's tremendous growth potential overseas. The door is open for like-minded managers who want to be part of Front Line. That's the first thing we're going to do. That said, we're a public company that makes a considerable amount of money every year and has to plow it back into the business.

**Is the missing piece of this puzzle concert promotion?**

I don't know if we'd get directly into concert promotion, but we might look at helping promoters fund events that are good for our buildings and good for acts, if necessary. I think that Live Nation and AEG both do a pretty good job of getting everybody out there working.

Ticketmaster and Live Nation are now actively competing for arena contracts. Does the Front Line acquisition give Ticketmaster new leverage?

I certainly hope so. If Live Nation's pitch to a primary ticketing source is, "We're going to bring shows to your building and we have an unproven system," Ticketmaster can come in and say, "We have a proven system and obviously we're involved in shows that may come to you through Live Nation or AEG or anybody else." But there's plenty of touring for everybody, and we think we're going to do an incredible job of keeping our clients in the buildings and a terrific job of ticketing. Secondary ticketing is a big potential revenue source that's really just getting started for artists. And when artists make money, Ticketmaster makes money. We like that.
Aguilera Reinvents Old Hits On New Collection

From exposing her erotic side on her 2002 "Stripped" album to emulating pinup dolls in videos like "Candy Man" and "Ain't No Other Man" on "Back to Basics" in 2006, Christina Aguilera is all about reinventing herself.

Now, with the Nov. 11 release of "Keeps Getting Better: A Decade of Hits," which will be sold exclusively in Target, the 27-year-old singer is reinventing some old hits.

The album includes new versions of "Genie in a Bottle" and "Beautiful," titled "Genie 2.0" and "You Are What You Are (Beautiful)," respectively, plus the new songs "Keeps Getting Better" and "Dynamite." Staples such as "Dirty," "Come On Over" and "Hurt" also appear.

Produced by longtime collaborator Linda Perry, the new and remixed tracks all feature "futuristic sounds with beats driven more toward dance music," Aguilera says. "This time around, I'm playing with this superhero element based on the fact that fans have grown up with me since I was 17 and have continually supported my changes throughout the years."

"Keeps Getting Better" is already selling well online. It sold 144,000 copies in its debut frame the week of Oct. 5 and is at 331,000 in four weeks. A Peter Berg-directed video premiered Oct. 27 on iLike and the music social networking site's Facebook application, making Aguilera the first major artist to use iLike for a video premiere.

The album—which follows recent Target exclusives with John Legend, Carrie Underwood and the Jonas Brothers—will come in standard and deluxe editions, the latter including a DVD with videos for all the tracks on the album. A slew of animated TV commercials sponsored by Target will begin airing next month, according to RCA senior VP of marketing Scott Seviour. The album cover will also be printed on every Target receipt during release week, and when buyers call Target stores nationwide, they will hear a prerecorded greeting from Aguilera.

"I can't even believe what I was able to call it—time really flies," she says. "I constantly change my image. I'm a very visual artist and am constantly trying something new. Luckily, from what I can tell from reading letters and conversing with them when on tour, my fans love and are always open to my love for change. It's a really gratifying moment for me and such an opportunity to be free and let go."

Beyond marking Aguilera's first decade in the business, "Keeps Getting Better" serves as a sneak preview for the artist's next studio album, which she says will arrive in summer 2009 and will be mostly produced by Perry.

"With my last album, I had music that was very '20s, '30s and '40s, and was very detailed and part of a very specific genre and sound," she says. "But with this new album, I wanted to go in a completely opposite direction—a very futuristic, robotic sound and computer-generated vocals. I'm experimenting with my voice in ways I've never done before, almost like a technical, computer-generated sound, which is different for me because I'm the type of vocalist that just belts. I'm always inspired by new things because I get bored."

"The album is very pop and very upbeat, and it's inspired by (Andy) Warhol and the late-'60s scene," says Seviour, who adds that Aguilera has been in the studio as often as she can, constanty trying something new. "Once you hear the new material you'll have a very clear idea what the direction of it is."

Aguilera is planning to tour next year. Her last outing in 2006-07 was promoted by AEG Live and grossed $48 million, drawing 607,568 fans to 63 shows, according to Billboard Boxscore.

In addition, Aguilera—also recently introduced her first state-side fragrance, Inspire—is already working on a new perfume shwed to hit stores next year. "There are a few more things in the works," she says, "But those are surprises."
SHELTON

LADIES CHOICE

Shelton Starts A Female-Friendly Fire

Not long ago, fans would come to Blake Shelton concerts to hear pure country music. But this year—most recently on a mini-tour he completed with girlfriend Miranda Lambert—that’s changed. Now, he says fans “also want to hear some jokes and watercocks.” And he’s been happy to oblige.

Audience demographics are shifting, too. As Warner Bros. Nashville prepares the Nov. 18 release of Shelton’s fifth album, “Startin’ Fires,” the singer’s newest fans are skewing younger, label executive VP Bill Bennett says, and the crowd probably runs about 70% female—up from maybe 60% last year. “I would say we are marketing him to women,” marketing director Kelli Cashiola says. Fans start for Shelton’s Web site, she says, suggest the label is reaching its target.

Several factors have coincided to affect the change. First, there’s the way Shelton presents himself. “He has this personality, a sense of humor, and he has this great look—like a movie idol,” Bennett says. But only recently has that image taken center stage. In the last year or two, Shelton has begun wearing his cowboy hat less and his hair shorter, he’s ramped up his Web presence with goofy YouTube vignettes such as a countdown of New Year’s resolutions, he’s introduced himself to millions of reality TV viewers as a judge on “Nashville Star,” and a contestant on “Clash of the Choirs,” and he topped Hot Country Songs this summer with a cover of Michael Bublé’s AC hit “Home”—a song which, initially, wasn’t even on a proper Shelton album.

The association with Lambert has helped shape Shelton in fans’ minds as well—even if it was her simultaneously released “Crazy Ex-Girlfriend” that kept his 2007 album “Pure BS” out of the No. 1 country spot, and even though, Shelton says, “musically she and I don’t see eye to eye.” He’s the obsessive sort of traditional country fanatic who’ll “spend $300 a week at Ernest Tubb Record Shop when he’s in Nashville. And where Lambert swears by Ashlee Simpson, Shelton would usually rather listen to John Conlee.” “Startin’ Fires” concludes with the pair dueting on a space waltz about being deflowering called “Bare Skin Rug,” with crickets chirping in the background.

At slightly less than 400,000, Shelton’s prior album, “Pure BS,” was his weakest seller to date, according to Nielsen SoundScan. His self-titled 2001 debut and “Blake Shelton’s Barn & Grill” from 2004 have both sold well but less than 750,000. But after two underperforming singles started convincing Warner Bros. that “Pure BS” was a lost cause, Shelton scored big with “Home”—a song first pitched to him by Bennett, then later, by coincidence, loaded onto his iPod by Lambert.

“Home” was released first on a Wal-Mart-exclusive “Collectors’ Edition” EP, targeted to new fans who’d discovered Shelton though the song itself and his TV appearances; an expanded edition of “Pure BS,” featuring “Home” and bonus tracks, followed. “From that point on,” Bennett says, “it was driving our vision, our marketing plan, was momentum.”

To keep himself in the spotlight, Shelton says the plan was “to take this moment and go into a whole new project.” So he did. In the autumn of this year, Shelton’s “She Wouldn’t Be Gone” clicked with radio—it’s No. 21 on Hot Country Songs—“Startin’ Fires” was moved up from early 2009. Cashiola says the label opted to try to capitalize on holiday sales rather than gamble that fans might/ have gift cards after Christmas.

Shelton calls “Startin’ Fires” his “most autobiographical album.” A couple of years ago he moved back from Nashville, “because it’s way too big for me,” to his native Oklahoma. But he’s still connected by the John- way mainly with Bobby Braddock, the new set is Shelton’s first produced by Warner Bros. senior VP of A&R Scott Hendricks, a fellow FCA-earred Okie. And Shelton says he’s excited now “to be singing about tractors, about deer on the timeline.” The hilarious back-to-the-land opener, “Green,” might be the first country number ever to mention carbon emissions. And tracks like “Country Strong” and “Home Sweet Home” have more small-town soul beneath their fingernails.

But several songs also show the singer maturing into a more romantic side. Bennett, Shelton and Cashiola all mention the smoldering “If I Just Hold On” as a possible single, and “This Is Gonna Taste All Night” as a racy stunt. Parity. Shelton says, this is just a result of choosing material that puts more emphasis on his vocals. He steel went top country with “Goodbye Time” in 2005, “I’ll was the story-song guy.” Shelton says. “But now it’s about singing it, and delivering and selling the passion.”

To build on its momentum, Shelton has opted for a one-two punch strategy with his Web site. His new label, “English Way,” gets a fully digital and CD release Nov. 3, with the band’s third album due in March 2009.

Raw Power director Craig Jennings says total sales of “Fightstar’s” previous album “Breakdown & Unification” (2006, Island/Universal) and “One Day Son, This Will All Be Yours” (2007, Institute Recordings/Glot Records), stand at approximately 80,000 units. “For the last three or four years,” he says, “we’ve all been building the band, and we now feel that we’re ready to take it on our own hands.”

Jennings adds that he is looking to license the forthcoming album for the United States in the near future. A new deal is in place, he wants the band to tour stateside in summer 2009, with shows booked through the fall. Meanwhile, the London-based Halter Skeeter handles the acts’ live work in the United Kingdom, where support dates with alt-rock act Feeder (Oct. 20-Nov. 5) will be followed by headline dates through Nov. 18. The band is produced by Nottingham Hill Music Group.

—Richard Smirk
LISA HANNIGAN

It took her a month, but Lisa Hannigan hand-stitched all of the lyrics to her album “Sea Sew” for its liner notes. The cover features felt dice arranged on navy knitted wool. "I feed your words through my buttonholes,” she sings on swaying opener “An Ocean and a Rock.” “Pin them to my fingerless gloves/Green and prone to fraying.”

The patience required for the sewing and the folkiness of the lyrics help define the 27-year-old singer/songwriter, who is best-known to American audiences as the former backing singer for Irish star Damien Rice. A professional singer since age 20, Hannigan spent seven years accumulating material for “Sea Sew.”

“I’ve always been writing, but I never performed those songs for people. I spent six years creating music with Damien and gathering more confidence,” she says. "If I had had more time …”

Last year, she found it. In 2007, Rice and Hannigan had an abrupt parting of ways; he dismissed his backing band soon thereafter. "I don’t know what spurred it. It just came to the natural end of the cycle. It was just time for it to be finished," Hannigan says.

With her hours suddenly open, she got to work arranging her guitar-based compositions and banged through sessions for “Sea Sew” in Dublin in just two weeks. It’s a lush set enhanced with strings, horn, harmonium, organ and acoustic guitar as Hannigan’s breezy voice harmonizes with itself. She self-released the album in conjunction with RMG in Ireland in September and has been hunting for the right deal in the States, garnering plenty of early attention from labels. Her popularity will likely increase as she supports Jason Mraz on his national tour through the end of November. “[Mraz] saw me perform with Damien a long time ago and basically kept me on his radar until I had a solo set done. The stars aligned on this one,” Hannigan says.

These American roads are by no old hat to Hannigan. While this may be her first trek with her own full band, she’s performed here nationally with Rice four times before. “I’m not planning on leaning on Damien’s name, but I’m well-aware that’s how audiences here know me. I mean, that’s what got me here,” she says. "But I’m not bored yet. We’re making new music and meeting new people. Plus I’ve stayed busy mending band members’ clothes.”

Contact: Bernadette Barret, manager, ben@iht-records.com

TOO GL ALISUP

Todd Alsup called billboard Underground from a busy convention center in Lancaster, Pa., where he was performing and networking with the National Assn. of Campus Activities in the hopes of future bookings.

The college audience seems a natural fit for Alsup for a number of reasons. For one, he spends much of his time with that age group as a professor in music theory at New York University. For another, his single “Good Fight,” culled from his premiere EP “Facts and Figures,” is picking up steam at college radio, having garnered spins at 25 stations.

Alsup’s buoyant attitude and bright, high-energy music could hit a home run with new, young fans. “I’ve been a ham since I was kid,” the 30-year-old songwriter says with a laugh. The New York-based pianist recently became a Yamaha-endorsed artist and was one of eight up-and-coming talents selected this year to perform a showcase for the Songwriters Hall of Fame.

In addition to gaining attention from college radio, Alsup has performed songs on Sirius Satellite Radio and on Mitch Albom’s radio show on WJR in his hometown of Detroit. With a style on par with Gavin DeGraw or OneRepublic, Alsup’s music could find a place on the radio with any number of pop-oriented stations. “Pop and soul and R&B don’t have to be mutually exclusive,” he says.

With a full-length album on track for release in early 2009, Alsup has benefited from an auspicious relationship with MajorWho media, an investor-backed artist development company that has been working promotions, radio and marketing. He recorded “Facts and Figures” at MajorWho sister studio Threshold Music. He will share the stage with S-Curve artist Diane Birch Nov. 17 at Rockwood Music Hall in New York.

Contact: James Welsh, manager, majorthreshold@gmail.com

LUZ RIOS

Independent pop artist Luz Rios has all the ingredients of success: great pipes, songwriting chops, an experienced management and promotion team and the endorsement of Joan Sebastian, a lion in the Latin music world.

Rios is releasing her fourth album, “Aire,” Nov. 18 via her own LCR Records with distribution from Select-O-Hits. The Mexican native attended high school in Ontario, Calif., where she’s currently based. She has spent the last 11 years playing local gigs, radio festivals and county fairs; she almost signed to key Latin indie Balboa Records several years back and is now managed by former Balboa national director of promotions Frank White.

White played Rios’ demo for Sebastian, who agreed to a duet on the title track (the first time Sebastian has recorded a composition by someone else, according to White) and an invitation to open for the regional Mexican star on tour next year.

“It was a dream come true,” Rios says. “He understands my taste for music. I don’t like just one style.”

To that end, Rios has two singles on the air: pop track “No Me Da La Gana” and “Aire,” the Sebastian duet. The song debuted on Billboard’s Latin Pop Airplay chart before a more banda-heavy remix by top producers the Twins went out to regional Mexican stations in major markets. That version debuts this week at No. 40 on Hot Latin Songs.

“I could just as easily write a cumbia or a ranchera,” Rios says. “If you make a connection, that’s where the magic happens.”

—Ayala Ben-Yehuda

Contact: Frank White, manager, frankwhite@mac.com

CATCHING UP WITH UNDERGROUND ALUMNI

6 QUESTIONS
with SAMMY HAGAR
by JEFF VRABEL

Like no other 61-year-olds you know, Sammy Hagar spent his birthday at his Cabo Wabo Cantina in Cabo San Lucas, Mexico, in October, performing and relaxing at a blowout party that became an annual rite for the Red Rocker and the fans who begin lining up days before the series of free concerts he throws there with friends.

The birthday shows are a tradition, but the rest of Hagar's fall is all about the new. On Nov. 18 he'll release "Cosmic Universal Fashion" (Loud & Proud/Roadrunner, his first solo album in eight years. The project is more about social issues than his trademark tequila-fueled party rock—so much so that the leadoff video revisits the "Right Now" concept from the 1991 Van Halen video. But the album leaves room for a cover of the Beastie Boys' "(You Gotta) Fight for Your Right (To Party.)" And his all-star supergroup Chickenfoot—a name he and the band are trying desperately to change, for obvious reasons—with Van Halen bassist Michael Anthony, Red Hot Chili Peppers drummer Chad Smith and guitarist Joe Satriani is planning to release its debut album early next year.

1 A two-week birthday party in Cabo?
It takes a while to turn old now. There are so many years to my calendar that it takes a couple weeks to flip it over. But, hey, the old blues guys did it before us. John Lee Hooker was 80 something last time I saw him perform. If blues and jazz guys can do it, why can't rock guys do it?

2 What's the story behind the track "Cosmic Universal Fashion"?
I was looking for management a few years back, and I had a meeting with Miles Copeland in Cabo. And I said to him, "If you were my manager, what would you think I should do?" He said, "I think you should be more political, make more statements, become a more outspoken artist." I've never been that. Being an activist for me was "I Can't Drive 55." That was my rebel yell. So he got me thinking: "I am older, more mature. How many times can I keep writing rock'n'roll car songs?" With "Right Now" I tried to do it in Van Halen a little bit, but I got pushed back from those guys at the time. So Miles brought me this song. I based the album around the idea of, "I think I need to make some more statements."

3 Do you find that sort of material difficult to write?
I'm extremely fast with writing concepts. The only load is figuring out what direction I want to go in. Once that's decided, it's always done within an hour or two. I'm a lucky man. I'm not tortured or tormented by my music. I have such a great life that inspiration is all over it: beautiful places, beautiful wife, beautiful family. I'm inspired by my environment. The only thing I'm disappointed with is the state of the world right now.

4 Is that disappointment what triggered the return to the "Right Now" video idea?
Exactly. There's a crisis right now. We're at a huge crossroads in ecology, economics, the war. So much has changed and so much has not. It's just raising your hand up and saying, "Hey, is everyone aware of this? That's my responsibility, to slap the audience around every once in a while, and say, "Stop having so much fun!"

5 It seems the scene now is much the same as it was when the first "Right Now" video came out. Obama's talking about change, change, change, and you've got McCain, who used "Right Now" in his campaign. I've got both guys talking about my philosophy. And I'm fine with that. These guys are running for president. I'm honored to have a candidate using a phrase I wrote. How about that for a feather in the cap? I can be like, "I'm not voting for the guy, but I like it."

6 What's next for the Chickenfoot project?
We got in the studio and recorded eight demos in two days. The chemistry in a band. The band changes one guy, sometimes the whole damn thing changes—look what happened when I joined Van Halen. But with this band, the chemistry is awesome. It's the best chemistry I've ever experienced, better than the Montrose chemistry, better than the Van Halen chemistry. We've got nine songs recorded, we're going back in December to get a couple more songs and I hope we'll have a February/March release.
ALBUMS

LATIN

PINK
Funhouse Producer: Pink/Lauren Potter Release Date: Oct. 28 
Producers, songwriters, collaborators: A big-name artist always involves a lot of cooks in the musical kitchen—and the more pop you listen to, the more obvious their individual ingredients become. But the beauty of P!nk—and the reason why she might very well be the world’s most real-deal pop star—is that her own broth is strong enough to overwhelm all other seasoning. On her confident fifth album, the multiplatium hitmaker attacks her recent divorce in all styles: as a punk-rock kiss-off (“So What”), a country-rock anthem (“Mean”) and a bleeding-heart plea in “Please Don’t Leave Me,” her prettiest song to date. There’s also a companion piece to 2001 mega-hit “Get the Party Started” (“Bad Influence”) and a collaboration with No Doubt’s Tony Kanal (“Funhouse”) that pairs rough subject matter with his boogie-ooogie bass. —KM

DEADMAUS
Random Album Title Producer: Deadmau5 Ultra Release Date: Oct. 28 Context is everything. If you’ve been following electronic dance music, Deadmau5’s sonically rich and dramatically arranged beats will sound familiar, very much like the progressive house pouring out of the United Kingdom at the beginning of the decade. But for the genre’s young fans, Deadmau5—aka upstate New York bedroom producer-turned-touring sensation Joel Zimmerman—is something new, an artist born from their ranks who resembles them more closely than the old guard of overpaid Europe-based superstars. His debut long-player is mostly made up of material previously released via DJ download site Beatport.com, collected in a more consumer-focused format. And while the music is primarily instrumental and best-suited to big clubs and their giant subwoofers, tracks like “Faking Berlin” and “Some Kind of Blue” have an epic scope, making the case that the universe is primarily instrumental and best-suited to big clubs and their giant subwoofers, tracks like “Faking Berlin” and “Some Kind of Blue” have an epic scope, making the case that the universe is

ROCK

TRAVIS
Ode to J Domb Producer: Emery J Domb Red Telephone Box/Fonata Release Date: Nov. 4 
To the “less is more” adage, add the idea that quirkier is better—particularly in the case of Travis’ sixth album. The British quartet wrote the exceptional “Ode to J Smith” in just five weeks and recorded it in two. Not surprisingly, its 11 songs bristle with an urgency that more closely resembles (but rocks harder than) Travis’ 1997 debut “Good Feeling” than 2007’s sumptuously crafted “The Boy With No Name,” with a decided up-tempo countenance and plenty of room for lead guitarist Andy Dunlop’s riffs, solos and fills. The album’s concept, about the last day in the life of the titular J Smith, is more impressionistic than narrative, with frontman Fran Healy wringing out a few philosophical nuggets atop the power chord-led rock groove of “Chine Blues,” the kinetic bounce of “Long Way Down,” the trippy thump of “Get Up” and the Coldplay-style drone of “Quite Free.” —GG

LITTLE JOY
Little Joy Producer: Noah Georgeson Rough Trade Release Date: Nov. 4 
A new Los Angeles-based trio featuring strokes drummer Fabrizio Moretti, Little Joy plays a laid-back brand of indie pop that reflects the outfit’s easygoing West Coast environment in the same way that the Strokes’ caffeinated jangle depicts the hustle-and-bustle of Manhattan. Moretti’s bandmates here are his girlfriend Binki Shapiro and Rodrigo Amarante of Brazilian group Los Hermanos, whom Moretti befriended when the strokes and Los Hermanos played a Portuguese festival together. In the studio with producer Noah Georgeson the three traded off instruments, and that evidently established an appealingly freewheeling vibe heard throughout “Little Joy.” Nothing on the album is as catchy or as memorable as the Strokes’ sharpest material, but several cuts sport a sweet Latin lilt, which helps distinguish the music from work by any number of similarly situated acts. —MW

HINDI
Take It to the Limit Producer: Brian Howes Universal Republic Release Date: Nov. 4 
Hinder achieved multiple success with 2006 debut “Extreme Behavior,” thanks to the pop-metal hit “Lips of an Angel,” and follow-up “Get Me Up,” which has spent the few albums since his grand debut “Original Pirate Material” getting progressively more thoughtful, melodic and predictable, and where “Everything Is Borrowed” might lack the hair-singeing novelty of his debut or its story-time follow-up “A Grand Don’t Come For Free”), he still plays to keep things interesting. “Heaven for the Weather” is positively jaunty, “I Love You More (Than You Like Me)” is rather sweet, and Skinner’s dancing wordplay hits the beats on “It’s the Limit,” “The Weather” and “On the Flip of a Coin” just right. —JV

ROCK/POP

MARC MARON
Singles: Sipping from an Empty Bottle/My Better Half Release Date: Sep. 28

GIVE UP

BULLET

AMERICA

HINTER

THE STREETS

Everything is Borrowed Producer: Mike Skinner Vnice Release Date: Oct. 7

“Just when I discover the meaning of life they change it,” Mike Skinner raps with typically ups, wearying coordination on his fourth album’s opening title track, but those aren’t the gutter scribblings of the desperately hungry— they’re a swelling carpe diem with a soaking hood (as soaring as you can get via Skinner’s keyboard-in-the-bedroom-closet vibe, anyway). Skinner

BRAD PAISLEY
Play Producer: Frank Rogers Arista Nashville Release Date: Nov. 4
Brad Paisley’s mostly instrumental new set, which chronicles his self-described “love affair with the guitar,” is both outstanding and diverse. The first single, “Start a Band,” with Keith Urban is catchy but just touches the surface of the project, which includes appearances by the late Buck Owens, B.B. King, Steve Wariner, Vince Gill and Albert Lee. While songs like “Let the Good Times Roll” (with King) and “Playing With Fire” transport listeners to a smoky bar, the nostalgic Torrent’s Up” is an impressive tribute to the surf instrumentalos of early rock’n’roll. “Come On In,” a duet with Owens, is a pleasant find and fitting tribute. Based on a demo Owens recorded before his death, Paisley’s song brings an old friend back to life with the utmost respect. —KT

ARTS

ASTRONAUTALIS
Pomegranate Producers: John Congleton, Chris Godby Eyeball Records Release Date: Sept. 28

Jackie Dilla, Fla., is Skyndry country first and foremost, but it’s also produced Astronautalis, easily the city’s best Chris Martin-resembling avant-garde white battle MC who has rhymed about visiting doughnut shops with Tupac and his aspirations to be “the Van Morrison of this rap shit.” Astronautalis dribbles out hip-hop, pop, hippy, folk, and over dreamily melodic beats that couldn’t be further from traditional hip-hop if he was actually a Van Zant. His third record, “Pomegranate,” is full of minimalist epics like “Secrets of the Undersea Bell” that would be way closer to indie rock if it didn’t for the splashy sounds being un-corked behind Astronautalis’ often hypnotic drone (augmented by producer Congleton, late of Modest Mouse and

HINDERS

Astronautalis

“Everything is Borrowed” is a superb outing for the band, which has been around long enough to hit the mainstream while maintaining its identity. —MW

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www.americanradiohistory.com
Polyphonic Spree). A surprisingly strong, melodic curio from one of the last places you might look for it—J-V

**WORLD**

**SOL Y CANTO**

Cada día un regalo
Producers: Brian Amador, Nando Michelin
Release Date: Nov. 4
Sol y Canto is Rosi and Brian Amador, backed by a group of extraordinary players, including Nando Michelin (piano), Jorge Roeder (contrabass) and Bernardo Monk (saxophone, flute). The act's sound is acoustic and Latin roots-oriented. Its taste is elemental, and the results are unfailingly inspiring. The Amadors and their cohorts bring a tremendous virtuosity to their music—cue up "La llorona" (The Weeping Woman) and listen to Rosi Amador sing. Her interpretation of this classic folk tune is wonderfully evocative. The music continues with another elegant arrangement and Rosi Amador's angelic voice in "Hasta la Luna"—a song Brian Amador wrote for his daughters. In a more up-tempo groove, note the act's persuasive take on the Cuban bolero/chac cha cha number "Ossesion"—PPV

**JAZZ**

**THE MILES DAVIS ALL-STARS**

Broadcast Sessions 1958-59
Producer: none listed
Accord Music
Release Date: Oct. 21
As the album title states, these unissued tracks were originally recorded during radio and TV appearances in the late '50s. Players with Miles Davis on these dates included John Coltrane, Cannonball Adderley, Bill Evans, Gerry Mulligan, Red Garland, Paul Chambers and Philly Joe Jones. The disc features 10 songs, including two stellar versions of "Bye Bye Blackbird," recorded within six months of each other. Other highlights include a 14-minute rendition of "Bag's Groove" essentially made up of one startling solo after another and a relatively brief take on Thelonious Monk's "Straight No Chaser" that includes an amazing bowed bass solo by Chambers. While the audio quality on a few tracks is thin, these are significant recordings from a pivotal time in Davis's career.—PPV

**CHRISTIAN**

**ANDREW PETERSON**

Resurrection Letters, Vol. II
Producers: Ben Shive, Andy Gutlhorn
Centricity Records
Release Date: Oct. 21
Andrew Peterson has always been one of Christian music's most literate singer/songwriters, and his first album for Centricity Records is filled with the kind of soul-stirring, thought-provoking songs that fans have come to expect. The project opens with the warm, inviting "All Things New," setting the tone for this collection, which explores the theme of resurrection and renewal. "Invisible God" is a unique worship song that celebrates all the ways in which God's majesty is displayed, while "Love Is a Good Thing" is a fiddle-led, country-flavored number about the complexities of love.—DEP

**SEAL**

A Change Is Gonna Come (3:55)
Producer: David Foster
Writer: S. Cooke
Publisher: ABWC, BMI
Warner Bros.
Any time Seal decides to offer new material is always exciting for fans of majestic, cultured melodies. How about the fact that "Change" became his first top 10, 18 years ago? Seventh studio album "Soul," due Nov. 11, is a study in soul classics, led by first single "A Change Is Gonna Come" featuring Cooke following his death in December 1964—and among 29 top 40 hits it charted between 1957 and 1965. At the time, the song became an anthem for the civil rights movement; obviously its message before the 2008 presidential election is relevant. Production from David Foster is decidedly retro, brimming with silky strings, cast as an ultimate should-be James Bond theme. Seal, as ever, is smooth as velvet, passionate and as familiar as a next door neighbor. As stimulating as its return, "Change" is bittersweet and inspiring. Its opening verse is lyrical and incantatory. The chorus is simply incapable of conjuring anything less.—CT

**ROCK**

Coldplay Featuring JAY-Z
Lose It (3:43)
Producer: Coldplay, Brian Eno, Markus Dravs
Writer: G. Berryman, J. Buckland, W. Chalmoin, C. Draymond
Publisher: not listed
Parlophone/Capitol
The best thing about a collaboration between Coldplay's Chris Martin and Jay-Z (see "Beach Chair" from the latter's 2006 set 'Kingdom Come') is that the artists remain themselves. Neither compromises style to suit the other, and that makes for interesting records. Musically, "Lose It" is a gongoozling instrumentation with a series of drums and claps that perfectly fit the lyrical content of the song and makes the transition from Martin's singing to Jay-Z's rapping seem effortless. Each delivers introspective lyrics about the persistence of achievement and how perception can become reality. Both men have conquered their respective musical genres and now take a moment to share what they've learned about life in the limelight. Jay-Z says it best: "Success is like suicide. If you succeed, prepare to be crucified."—SR

**IN THIS MOMENT**

Forever (3:51)
Producer: Kevin "the Wolf" Churko
Writer: In This Moment
Publisher: Element Music Century Media
In this Moment shifts a few degrees away from its metalcore foundation on sophomore album "The Dream," opting to dress its enjoyable melodies with a mass-appeal production courtesy of Kevin Churko. Lead track "For ever" presents a band that's been a quick study in the studio when it comes to learning how to sound like a seasoned pro. The raw, tenacious feel that graced debut "Beautiful Tragedy" has been smoothed over; with the guitar solo re- worked into a whirlwind flourish at the song's end and singer Maria Brings' robust screams shunned altogether. The song is tightly sewn, going for maximum punch by shifting gears with every 16-count. It's insistent, confident and satisfying—but could have been a bit less pandering.—CLT
`Chinese Democracy' Has Strong First Week At Radio

It's not exactly a case of love at first listen, but radio has responded enthusiastically to "Chinese Democracy," the first new Guns N' Roses song in nine years. The track debuts this week at No. 12 on Billboard's Mainstream Rock chart, garnering 1,011 spins at the active rock and rock formats. (Inter-scope did not service it to nonrock formats.)

"Chinese Democracy" is expected to reach the chart's top 10 next week, even if some of the stations that played it more than 10 times during its debut week (WILL Chicago, WAAF Boston, KXXR Minneapolis) begin to back off. The album from which the song takes its name is due Nov. 23 exclusively in Best Buy stores.

"Was it worth the near decades of waiting? No. Would anything have been?" WJJO Madison, Wis.  PD Randy Hawke asks. "I do like the song though."

Adele has a much higher profile at home, where "19" has sold 415,000 copies, according to the Official Charts Co. Stateside, Lombardi points to consistent support from VH1 and NPR as two of the key drivers behind the artist's success. "We are also still strong at hot AC radio with 'Chasing Pavements,'" he says of a track that debuts this week at No. 82 on the Billboard Hot 100. "We started working the track to them in the spring and it is still doing well. We are also working 'Right As Rain' to triple A, and in some markets, she can be heard on three different formats.

Columbia has also benefited from recent airings of performances taped months ago for Yahoo and AOL. "The chatter around her is really positive," Lombardi says.

Adele's audience has been overwhelmingly online-oriented of late. In the wake of "Saturday Night Live," 18,000 of the 25,000 sales for "19" were digital. "People responded with a sense of immediacy after the show," Lombardi says. "We saw people go online as soon as the show was over and get the record."

More TV is on the horizon: Adele will play "The Tonight Show With Jay Leno" and "The Late Late Show With Craig Ferguson" next month and "Jimmy Kimmel Live!" in December. A North American tour begins in mid-January. —Courtney Harding

FLYING SOLO

Marvin "Slim" Scandrick says "So Fly," his first single as a solo artist, is a far cry from his stint with R&B quartet 112. And that's exactly how he wants it.

"This song is so unorthodox from what people would think the first Slim record would be," the singer/songwriter says. "But in trying to make the transition from group to solo, you have to find your own niche and style. So I found up-and-coming Orlando [Fla.] producers Oddz N' Endz to help me come up with something fresh. I walked the fine line of staying current—and it's working."

Indeed it is. Having peaked thus far at No. 8, "So Fly" featuring Yung Joc is No. 10 on Billboard's Hot R&B/Hip-Hop Songs chart this week. The midtempo, feel-good song is the lead single from Slim's album, "Love's Crazy." It's due Nov. 18 through a joint venture between Slim's M3 Productions imprint and Asylum Records.

With a guest list that includes Faith Evans, Big Boi, Fabolous and Ryan Leslie (who also produced second single "Good Lovin"), the album sports production by the Trackmasters, Sean Garrett and Midnight Black. While the stylistic melding of R&B and hip-hop on Slim's solo outing may be different, the subject matter—love—remains a holdover from his 112 days. The Atlanta quartet rose to national fame beginning in 1996 with such crossover hits as "Only You," "Cupid," "I'll Be Missing You" (with Evans and Puff Daddy), "It's Over Now" and "Peaches & Cream.

"There are a lot of songs on this album where you don't have to do the talking," Slim says. "If you just press and play a song for your significant other, he or she will get the idea."

Just three years ago, Slim's idea was to live on his investments and leave the music business completely. But after some soul-searching, entreaties from fans and colleagues, and collaborations with "Australian Idol" finalists and other artists, Slim got his "music swag" back.

"What I'm trying to do with this album is show people that R&B artists can definitely brand, promote and build themselves in the independent field just like hip-hop artists," he says. "And there's more money to be made. I own my masters and I'm the CEO in charge. It's the best of both worlds."

—Gail Mitchell, with additional reporting by Mariel Conception
Marx-ism

Singer Seizes The Means Of Production, Distribution

Thirty million albums sold worldwide, the 2004 song of the year Grammy Award for Luther Vandross’ “Dance With My Father” and the writer of 13 No. 1 Billboard hits and 40 top 40 singles—both his own and for such acts as ‘N Sync, Josh Groban, Sh Daisie, Kenny Rogers and Keith Urban.

What does Richard Marx have to prove? The short answer: nothing, but that doesn’t mean the singer/songwriter/producer doesn’t still have plenty to say. After a solo career on EMI/Capitol that drove such No. 1 solo hits as “Hold Onto The Nights,” “Satisfied” and “Right Here Waiting,” Marx abandoned the major-labeled system in 2000, forming his own label, Signal, with Blood, Sweat & Tears drummer Bobby Colomby. In 2004, he returned to EMI with “My Own Best Enemy,” which garnered the top 20 adult top 40 single “When You’re Gone” and AC hit “Ready To Fly.”

But like many well-established artists, Marx turned to his own resources with the online-only release in May of “Duo” — an acoustic collaboration with Vertical Horizon’s Matt Scannell — sold exclusively through RichardMarx.com. On Oct. 31, he will issue two albums: “Emotional Remains” and “Sundown.”

Self-peddling his wares, Marx says, “is all an unknown to me at this point. I’m blessed to have a robust career as a writer and producer for other artists, but I still write songs all the time that I’d love to sing myself, I don’t presume for a second that success as an artist will just come rushing back, but I also don’t feel like giving that part of me up. Since I don’t need money from a record company, I can record and release whatever I want, whenever I want.”

“Emotional Remains” is a straight-ahead singer/songwriter record, leaning toward guitar-based modern rock. It features “Through My Veins,” among his most emotionally charged rock ballads to date. While I was recording the album, I wrote a couple of songs that didn’t really fit, they were viler, sexier songs that needed a different vocal and production approach. So I thought, ‘Screw it, I’ll do two albums,’ ” Marx says. “Sundown” features a duet with Toni Braxton that he wrote, “Suddenly,” as well as “And I Love Her,” a live-in-the-studio recording with Vince Gill.

Fans can purchase either or both CDs at once or create their own 12-song disc, calling tracks from the two. “I thought that was a novel idea in 2008,” says Marx, who will support the projects with touring and such promotion as Sirius XM Satellite Radio’s weekly interview show “Artist Confidential.” iTunes and physical releases are planned, in time.

“It’s a learning curve, but my Web site has always been surprisingly well-visited, and I’m working with Echo Music, which has a solid understanding of not only what’s working for artists online now but in the future,” he says.

Marx is writing and producing with country artist George Canyon and Tubes frontman Fee Waybill and writing with Chad Kroeger, Trey Bruce, Gary Harrison and Kara DioGuardi. He intends to continue his prolific ways with more releases in 2009, including another collaboration with Scannell, this time plugged in.

“I still wake up so happy to be a musician and especially a songwriter,” Marx says. “I’m deeply grateful for my past success, but I’d be lying if I said I was fine with that being my epitaph. I just find myself with a constant desire to creatively kick some more ass.”

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HOME IS WHERE THE CLUB’S AT

Robbie Williams has yet another dance hit on his hands, with yet another collaboration with the Pet Shop Boys from his 2006 album “Rudebox” (Chrysalis/EMI).

“We’re the Pet Shop Boys,” as remixed by producer Ralph Rosario, is the top debut at No. 42 on Billboard’s Hot Dance Club Play chart this week, following 2007’s “She’s Madonna,” which peaked at No. 12. Another “Rudebox” album cut, “Lovelight,” peaked at No. 8 in May.

Why the spate of dance/club releases from Williams, from a 2-year-old album not even released on CD statewide?

“We thought it was interesting for him to kind of re-lay a foundation, but it’s not a significant move forward in terms of us focusing entirely on North America,” EMI U.K. & Ireland senior VP of marketing Mark Terry says. “It was just something he wanted to do. We felt happy to support him, and it’s become a really successful club record.

“With Pet Shop, a lot of Artists, for ‘Rudebox’ we produced all three tracks to DJs and commissioned the remixes, sees a growing affinity between Williams and the American nightclu-

er. ‘Robbie is one of the world’s biggest pop acts whose aggressive and progressive image — like him dressing in drag for the ‘She’s Madonna’ video — has clearly helped legitimize his American presence amongst the club culture demographic,” he says.

Indeed, many tracks on “Rudebox” were produced by names that dance music followers would quickly recognize, like Soul Mekanik, William Orbit, Joey Negro and Mark Ronson. The album has sold 6,700 digital copies in the United States, according to Nielsen SoundScan.

“We’re the Pet Shop Boys” has already lived many lives. The track was originally written and recorded as a bootleg by New York electro-artist — and Pet Shop Boys fan — My Robot Friend. The Pet Shop Boys then rerecorded and released it as B-side to the single “Miracles” in 2003 and rerecorded it with Williams for “Rudebox” three years later.

An alternate remix by up-and-coming trance DJ/producer Sander Van Doorn — considered by many to be the next Tiësto — is circulating overseas under the title “Close My Eyes” and making its way stateide.

Meanwhile, Williams is working on material for a new album.

—Kenri Mason

LEADER OF THE PACK

Enrique Iglesias has widened his lead as the artist with the most No. 1s on Billboard’s Hot Latin Songs chart. With the ascent of “Lloro Por Ti” to the top spot this week, Iglesias’ total comes to 19 chart-toppers. He had already led with 18 No. 1s, followed by Luis Miguel (15), Gloria Estefan (14) and Ricky Martin (10).

“I know a lot of companies say you cannot only depend on radio nowadays, but I still believe radio is the best instrument you have to sell records,” Iglesias told Billboard earlier this year.

Written by Iglesias and Descomer Bueno, “Lloro Por Ti” is one of two new tracks on Iglesias’ Spanish-language hits compilation, “2008,” on Universal Music Latino. The set has sold 210,000 copies in the United States and Puerto Rico since its March release, according to Nielsen SoundScan. In addition to pop stations, “Lloro Por Ti” is getting a boost from Latin rhythm and tropical radio. Iglesias recently wrapped a tour with red-hot urbano bachata act, Aventura. —Ayala Ben-Yehuda, with additional reporting by Leila Cobo
**CHART BEAT**

### Market Watch

**Weekly Unit Sales**

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<td>2%</td>
<td>1.6%</td>
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<tr>
<td>The Week Last Year</td>
<td>8,345,000</td>
<td>962,000</td>
<td>14,499,000</td>
</tr>
<tr>
<td>Change</td>
<td>-15.2%</td>
<td>18.8%</td>
<td>24.5%</td>
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</table>

Digital album sales are counted within the total sales.

**Weekly Album Sales** (Million Units)

<table>
<thead>
<tr>
<th>Year</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>1,390,000</td>
<td>1,390,000</td>
</tr>
<tr>
<td>Digital Downloads</td>
<td>431,000</td>
<td>423,000</td>
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<tr>
<td>Sales by Album Format</td>
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<tr>
<td>Digital</td>
<td>330,000</td>
<td>271,000</td>
</tr>
<tr>
<td>Physical</td>
<td>39,710,000</td>
<td>52,038,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>247,000</td>
<td>71,000</td>
</tr>
<tr>
<td>Other</td>
<td>835,000</td>
<td>1,469,000</td>
</tr>
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</table>

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

<table>
<thead>
<tr>
<th>Store Type</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>150,000,000</td>
<td>150,000,000</td>
</tr>
<tr>
<td>Indy</td>
<td>6.9%</td>
<td>4.6%</td>
</tr>
<tr>
<td>Non-Traditional</td>
<td>7.5%</td>
<td>10.6%</td>
</tr>
<tr>
<td>Mass Merchant</td>
<td>30.6%</td>
<td>35.1%</td>
</tr>
<tr>
<td>Chain</td>
<td>55.0%</td>
<td>49.1%</td>
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</tbody>
</table>

**AC/DC + Wal-Mart = Powerful Combination**

Let there be rock.

One look at the charts today reminds us of the power of a legendary band and how the right kind of promotions can generate seriously high-voltage sales.

Of course, that band is AC/DC, which bulldozes its way to No. 1 on the Billboard 200 this week with “Black Ice,” which sold 297,000 copies.

The album was sold exclusively through Wal-Mart, Sam’s Club and the band’s official website. The deal offered AC/DC an enormous amount of dedicated floor space inside every Wal-Mart store, where the band’s T-shirts and merchandise mingled with the group’s entire catalog of albums in an elaborate store display.

No offense to AC/DC, but it’s safe to assume that without the sort of heavy-duty promo that Wal-Mart was able to give the band and “Black Ice,” the album would not have racked up 784,000 in its first week. The album’s cool number even beats out the first week of Wal-Mart’s last big-name exclusive set: the Eagles’ “Long Road Out of Eden” that began with 711,000 a year ago.

“Ice” is only AC/DC’s second chart-topper and it’s first to debut in the penthouse. The act’s previous No. 1 came in early 1982 with “For Those About to Rock We Salute You.”

Since Nielsen SoundScan began tracking data in 1991, AC/DC has released just three studio sets, including “Ice.” To compare, 1995’s “Ballbreaker” began at No. 4 with 113,000 while 2000’s “Stiff Upper Lip” started at No. 7 with 130,000.

The combined cumulative sales of the latter two titles stand at 2.1 million.

I know what you’re thinking. When looking at those rather unexpected numbers for the band’s last two releases, the average person was probably—pardon the pun—“Thunderstruck” by the new album’s debut.

However, some may forget that this is the band that, according to the RIAA, owns the fifth—highest-certified album of all time in the United States—“Back in Black,” which is certified at 22 million in sales. Additionally, AC/DC is in the 10th-biggest-selling act of all time in the States, with 69 million albums sold. (Figure that number will only increase in the coming months as “Black Ice” continues to fly off shelves.)

Not to mention how, despite a lack of new studio material in eight years, AC/DC has racked up a sturdy 5 million in catalog sales since the beginning of 2005. And that number doesn’t account for this recent week’s worth of frenzied activity.

Speaking of catalog sales, AC/DC claims a record-selling five out of the top six slots on the Top Pop Catalog chart this week. The band has an additional four titles at Nos. 13, 19, 23 and 41. The only other acts to place nine or more titles concurrently on Pop Catalog are the Beatles and Frank Sinatra.

The 784,000-unit start for “Black Ice” is by far the band’s best sales week since SoundScan set up shop. It’s also the second-biggest sales frame of the year (after Lil Wayne’s 1 million debut with “Tha Carter III”)—and the biggest week for a rock act since November 2004, when U2’s “How to Dismantle an Atomic Bomb” opened at No. 1 with 840,000.

Since 2005, there have been only four weeks where an album sold more than “Black Ice” did last week—and all of them came courtesy of hip-hop artists. There’s “Tha Carter III,” Kanye West’s “Graduation” (957,000 in 2007) and “Late Registration” (860,000 in 2005), and 50 Cent’s “The Massacre” (1.1 million in 2005).

**SCHOOL’S IN:** Though the “High School Musical 3: Senior Year” soundtrack settles for No. 2 on the Billboard 200 with 297,000, it is the best debut sales week for a theatrical film soundtrack since November 2005 when “Get Rich Or Die Tryin’” started at No. 2 with 317,000.

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**www.americanradiohistory.com**

Go to www.billboard.com for complete chart data
### Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>AC/DC</td>
<td>Black Ice</td>
<td>3,810,000</td>
</tr>
<tr>
<td>36</td>
<td>AMON Amarth</td>
<td>High School Musical 3: Senior Year</td>
<td>2,660,000</td>
</tr>
<tr>
<td>37</td>
<td>ALL THAT REMAINS</td>
<td>Paper Trail</td>
<td>2,580,000</td>
</tr>
<tr>
<td>38</td>
<td>VARIOUS ARTISTS</td>
<td>Lucky Old Sun</td>
<td>2,540,000</td>
</tr>
<tr>
<td>39</td>
<td>BILLY CURRIGOTICA</td>
<td>Daam Magnetic</td>
<td>2,520,000</td>
</tr>
<tr>
<td>40</td>
<td>Kid Rock</td>
<td>Rock N Roll Jesus</td>
<td>2,500,000</td>
</tr>
<tr>
<td>41</td>
<td>MARY STEWART</td>
<td>The Sound</td>
<td>2,460,000</td>
</tr>
<tr>
<td>42</td>
<td>SEAN YOUNG</td>
<td>Year Of The Gentlemen</td>
<td>2,440,000</td>
</tr>
<tr>
<td>43</td>
<td>LIL WAYNE</td>
<td>The Carter III</td>
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### Greatest Debut

<table>
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<td>12</td>
<td>Rihanna</td>
<td>Good Girl Gone Bad</td>
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<td>13</td>
<td>JONAS BROTHERS</td>
<td>A Little Bit Longer</td>
<td>1,580,000</td>
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<tr>
<td>14</td>
<td>Young Jeezy</td>
<td>The Recession</td>
<td>1,540,000</td>
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<tr>
<td>15</td>
<td>JAMES TAYLOR</td>
<td>Covers</td>
<td>1,500,000</td>
</tr>
<tr>
<td>16</td>
<td>Ray Lamontagne</td>
<td>Gospel In The Grain</td>
<td>1,460,000</td>
</tr>
<tr>
<td>17</td>
<td>HANK WILLIAMS III</td>
<td>Damn Right Rebel Proud</td>
<td>1,420,000</td>
</tr>
<tr>
<td>18</td>
<td>SUGARLAND</td>
<td>Love On The Inside</td>
<td>1,400,000</td>
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<tr>
<td>19</td>
<td>Jazmine Sullivan</td>
<td>Fearless</td>
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<tr>
<td>20</td>
<td>KATY PERRY</td>
<td>One Of The Boys</td>
<td>1,340,000</td>
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<tr>
<td>21</td>
<td>Coldplay</td>
<td>Vita La Vida Or Death And All His Friends</td>
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<tr>
<td>22</td>
<td>JASON MRAZ</td>
<td>Call Me Crazy</td>
<td>1,300,000</td>
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<tr>
<td>23</td>
<td>Doors Down</td>
<td>Spirit</td>
<td>1,280,000</td>
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<tr>
<td>24</td>
<td>ROBIN THICKE</td>
<td>Something Else</td>
<td>1,260,000</td>
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<tr>
<td>25</td>
<td>KING'S LEON</td>
<td>Only By The Night</td>
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<td>26</td>
<td>SONDRE STREET</td>
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<td>27</td>
<td>TAYLOR SWIFT</td>
<td>Taylor Swift</td>
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<td>All Hope Is Gone</td>
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<tr>
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<td>WOW Hits 2009 - 30 Of The Year's Top Christian Artists And Hits For 2009</td>
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<tr>
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<td>DARIUS RUCKER</td>
<td>Learn To Live</td>
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<td>VARIOUS ARTISTS</td>
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<td>32</td>
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<td>Little Honey</td>
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<tr>
<td>33</td>
<td>ESCAPE THE FATE</td>
<td>This War Is Ours</td>
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<tr>
<td>34</td>
<td>RISE AGAINST</td>
<td>Appeal To Reason</td>
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### Top 15

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>AC/DC</td>
<td>Black Ice</td>
<td>3,810,000</td>
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<td>2,580,000</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>Lucky Old Sun</td>
<td>2,540,000</td>
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<tr>
<td>5</td>
<td>BILLY CURRIGOTICA</td>
<td>Daam Magnetic</td>
<td>2,520,000</td>
</tr>
<tr>
<td>6</td>
<td>Kid Rock</td>
<td>Rock N Roll Jesus</td>
<td>2,500,000</td>
</tr>
<tr>
<td>7</td>
<td>MARY STEWART</td>
<td>The Sound</td>
<td>2,460,000</td>
</tr>
<tr>
<td>8</td>
<td>SEAL</td>
<td>Year Of The Gentlemen</td>
<td>2,440,000</td>
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<tr>
<td>9</td>
<td>LIL WAYNE</td>
<td>The Carter III</td>
<td>2,400,000</td>
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<tr>
<td>10</td>
<td>JASON MRAZ</td>
<td>Call Me Crazy</td>
<td>1,300,000</td>
</tr>
</tbody>
</table>

### Sales Data

The $7.99 sale tag of Best Buy helped add about 25% to sales, as well as the album by No. 5 to about 25% increase.

**Note:** Data for week of NOVEMBER 8, 2008 | CHARTS LEGEND on Page 39
The Billboard 200: Week Ending November 8, 2008

**Top 25 Songs**

1. "Yeah!" - T-Pain ft. Chamillionaire
2. "Marry You" - Bruno Mars
3. "I Gave It All" - Alicia Keys
4. "Don't Stop the Music" - Rihanna
5. "I'm Yours" - Jason Mraz

**Top Albums**

1. "The Essential Now...That's What I Call Music!" - Various Artists
2. "The Essential Now...That's What I Call Music! Volume II" - Various Artists
5. "The Essential Now...That's What I Call Music! Volume V" - Various Artists

**Other Relevant Notes**

- The 25-song album collects highlights from the first three "New Christmas" sets along with newer tracks from Colbie Caillat (pictur... and Carrie Underwood.
- "I'm Yours" by Jason Mraz also rank at Nos. 100.
- The Essential Now...That's What I Call Music! as a whole is exclusive at No. 9.

**Full Chart**

The full Billboard 200 chart can be found at www.billboard.com for complete chart data.

**Website Information**

Go to www.billboard.biz for complete chart data.
**TOP POP CATALOG**

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<thead>
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<th>Artist</th>
<th>Label</th>
<th>Title</th>
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<tbody>
<tr>
<td>Aerosmith</td>
<td>Atlantic/Legacy</td>
<td>Aerosmith</td>
<td>Deluxe Edition (6)</td>
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<td>126</td>
<td>JOHNNY CASH</td>
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<td>133</td>
<td>30#1</td>
<td>RCA</td>
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<tr>
<td>7</td>
<td>139</td>
<td>48 T</td>
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<td>144</td>
<td>79808</td>
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</tr>
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<td>151</td>
<td>1989</td>
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<td>159</td>
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<td>11</td>
<td>166</td>
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**TOP REGGAE ALBUMS**

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<tr>
<td><strong>2</strong></td>
<td><strong>CAN'T FEEL YOUR PAIN</strong></td>
<td><strong>LORD NOTHIN' (PROMOTION LABEL)</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>RETROSPECTIVE</strong></td>
<td><strong>JOHNいっぱい、HIT MEN Int'l (4)</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>JAPAN: THE BEST</strong></td>
<td><strong>SUGA MARU RECORDS (18.98) + JAPAN</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>BEST OF SMASH: THE BOOMBOX COLLECTION</strong></td>
<td><strong>REBELUTION</strong></td>
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<td><strong>THE JOURNEY: THE VERY BEST OF BIZZ</strong></td>
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<tr>
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<td><strong>RICK ROSS (18.98)</strong></td>
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<td><strong>SOCA 2009</strong></td>
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**TOP REGGAE INTERNET**

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<th>Artist</th>
<th>Label</th>
<th>Title</th>
<th>Notes</th>
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<tr>
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<td><strong>Sonik Music</strong></td>
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<td><strong>3</strong></td>
<td><strong>KENNY CHESNEY</strong></td>
<td><strong>Love on the Wrong Foot</strong></td>
<td><strong>Columbia</strong></td>
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<td><strong>4</strong></td>
<td><strong>JONAS BROTHERS</strong></td>
<td><strong>A Little Bit Longer</strong></td>
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<tr>
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<td><strong>My Love</strong></td>
<td><strong>Emperor Music</strong></td>
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<td><strong>T.L.J.</strong></td>
<td><strong>Toki Music</strong></td>
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<td><strong>JASON MRAZ</strong></td>
<td><strong>We Sing, We Dance, We Step Things</strong></td>
<td><strong>Geffen</strong></td>
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**TOP REGGAE INTERNET**

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<tr>
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<tbody>
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<td><strong>1</strong></td>
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<td><strong>History of the World (Warner Bros.)</strong></td>
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<td><strong>GIBBY REBELUTION</strong></td>
<td><strong>SONG OF THE MORNING</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>RICK ROSS</strong></td>
<td><strong>HURTS (18.98)</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>LL COOL J</strong></td>
<td><strong>MUSICAL CHAIRS (18.98)</strong></td>
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<td><strong>5</strong></td>
<td><strong>IMUS RANCH RECORD</strong></td>
<td><strong>SKELETAL LAMPING</strong></td>
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**TOP REGGAE INTERNET**

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**TOP REGGAE INTERNET**

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### HOT 100 AIRPLAY

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<td>LOVE YOU</td>
<td>JASON BLAKE (JASON BLAKE)</td>
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<td>If I Were a Boy</td>
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**Mainstream Top 40**

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<td>1</td>
<td>I'm Yours</td>
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<td>Shut Up (Turn the Car Around)</td>
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<td>Love Remains the Same</td>
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<td>Just Stand Up</td>
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<td>Stayed</td>
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<td>Kissing You</td>
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<td>The Way You Look Tonight</td>
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<td>Everything</td>
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<td>9</td>
<td>Girl Next Door</td>
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<td>Got It (I Can't Let You Go)</td>
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**Adult Contemporary**

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<td>You're Gonna Go Far, Kid</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>She's So Right (Turn the Car Around)</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>Love Comes in Many Colors</td>
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<tr>
<td>4</td>
<td>The Longest Time</td>
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<td>Future Love</td>
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</table>
## HOT COUNTRY SONGS

### Title | Artist | IMPRINT & NUMBER / PROMOTION LABEL
--- | --- | ---
1 | JUST A DREAM | Carrie Underwood | EMI COUNTRY CANADA (6 03269 45152 4)
2 | NEVER CRIED IN FRONT OF ME | Toby Keith | EMI COUNTRY CANADA (6 03269 45152 4)
3 | LAST CALL | Taylor Swift | EMI COUNTRY CANADA (6 03269 45152 4)
4 | EVERYBODY WANTS TO GO TO HEAVEN | Kenny Chesney With The Warblers | EMI COUNTRY CANADA (6 03269 45152 4)
5 | LET IT GO | Tim McGraw | EMI COUNTRY CANADA (6 03269 45152 4)
6 | CHICKEN FRIED | Zac Brown Band | EMI COUNTRY CANADA (6 03269 45152 4)
7 | DON'T THINK I DON'T THINK ABOUT IT | Darius Rucker | EMI COUNTRY CANADA (6 03269 45152 4)
8 | ROLL WITH ME | Montgomery Gentry | EMI COUNTRY CANADA (6 03269 45152 4)
9 | ALREADY GONE | Sugarland | EMI COUNTRY CANADA (6 03269 45152 4)
10 | START A BANG | Brad Paisley Duet With Keith Urban | EMI COUNTRY CANADA (6 03269 45152 4)
11 | I'LL WALK | BC French | EMI COUNTRY CANADA (6 03269 45152 4)
12 | THAT FIRE | Alan Jackson | EMI COUNTRY CANADA (6 03269 45152 4)
13 | SOMEBODY WHO WANTS TO BE GONE | Reba McEntire | EMI COUNTRY CANADA (6 03269 45152 4)
14 | ANYTHING GOES | Randy Houser | EMI COUNTRY CANADA (6 03269 45152 4)
15 | SOUNDS SO GOOD | Ashton Shephard | EMI COUNTRY CANADA (6 03269 45152 4)
16 | MUDDY WATER | Trace Adkins | EMI COUNTRY CANADA (6 03269 45152 4)
17 | LET ME | Pat Green | EMI COUNTRY CANADA (6 03269 45152 4)

## TOP COUNTRY ALBUMS

### Title | Artist | IMPRINT & NUMBER / DISTRIBUTING LABEL / PRICE
--- | --- | ---
1 | Lucky Old Sun | Hank Williams III | COUNTRY (9 07663 45152 4) (DARK RED REBEL)
2 | LOVE ON THE INSIDE | Alan Jackson | COUNTRY (9 07663 45152 4) (DARK RED REBEL)
3 | Call Me Crazy | Lee Ann Womack | COUNTRY (9 07663 45152 4) (DARK RED REBEL)
4 | Here | Taylor Swift | COUNTRY CANADA (6 03269 45152 4)
5 | No One's Gonna Love You More | Trace Adkins | COUNTRY CANADA (6 03269 45152 4)
6 | Learn To Live | Craig Morgan | COUNTRY CANADA (6 03269 45152 4)
7 | Carnival Ride | Carrie Underwood | COUNTRY CANADA (6 03269 45152 4)
8 | That's Why | Tim McGraw | COUNTRY CANADA (6 03269 45152 4)
9 | Joy To The World | Faith Hill | COUNTRY CANADA (6 03269 45152 4)
10 | WHAT'S THAT YOU CALL COUNTRY | Faith Hill | COUNTRY CANADA (6 03269 45152 4)
11 | Little Bit Of Everything | Kellie Pickler | COUNTRY CANADA (6 03269 45152 4)
12 | That Lonesome Song | Jamey Johnson | COUNTRY CANADA (6 03269 45152 4)
13 | Christmas Duets | Billy Currington | COUNTRY CANADA (6 03269 45152 4)
14 | Troublebound | George Strait | COUNTRY CANADA (6 03269 45152 4)
15 | Lady Antebellum | Lady Antebellum | COUNTRY CANADA (6 03269 45152 4)
16 | 35 Biggest Hits | Toby Keith | COUNTRY CANADA (6 03269 45152 4)
17 | Good Time | Alan Jackson | COUNTRY CANADA (6 03269 45152 4)
18 | What Am I Waiting For | Heidi Newfield | COUNTRY CANADA (6 03269 45152 4)
19 | The Ultimate Hits | Tim McGraw | COUNTRY CANADA (6 03269 45152 4)
20 | A Place To Land | Garth Brooks | COUNTRY CANADA (6 03269 45152 4)
21 | I Want You To Know | Jessica Simpson | COUNTRY CANADA (6 03269 45152 4)
22 | The Very Best Of | Little Big Town | COUNTRY CANADA (6 03269 45152 4)
23 | Brewers & Sons | Sugarland | COUNTRY CANADA (6 03269 45152 4)
24 | The Ultimate Hits | Alan Jackson | COUNTRY CANADA (6 03269 45152 4)
25 | A Place To Land | Garth Brooks | COUNTRY CANADA (6 03269 45152 4)
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33 | Brewers & Sons | Sugarland | COUNTRY CANADA (6 03269 45152 4)
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35 | A Place To Land | Garth Brooks | COUNTRY CANADA (6 03269 45152 4)
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45 | A Place To Land | Garth Brooks | COUNTRY CANADA (6 03269 45152 4)
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47 | The Very Best Of | Little Big Town | COUNTRY CANADA (6 03269 45152 4)
48 | Brewers & Sons | Sugarland | COUNTRY CANADA (6 03269 45152 4)
49 | The Ultimate Hits | Alan Jackson | COUNTRY CANADA (6 03269 45152 4)
50 | A Place To Land | Garth Brooks | COUNTRY CANADA (6 03269 45152 4)
TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Weeks</th>
<th>Peak</th>
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<tbody>
<tr>
<td>Mary Mary</td>
<td>Paper Trail</td>
<td>1</td>
<td>2</td>
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<tr>
<td>Jennifer Hudson</td>
<td>The Sound</td>
<td>2</td>
<td>1</td>
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<tr>
<td>Ne-Yo</td>
<td>Year Of The Gentleman</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Jazmine Sullivan</td>
<td>Fearless</td>
<td>4</td>
<td>1</td>
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<tr>
<td>Young Jeezy</td>
<td>The Recession</td>
<td>5</td>
<td>1</td>
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<td>Kindred The Family Soul</td>
<td>This Carter III</td>
<td>6</td>
<td>1</td>
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<tr>
<td>Lil Wayne</td>
<td>Back To Now</td>
<td>7</td>
<td>1</td>
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<tr>
<td>Robin Thicke</td>
<td>Something Else</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>Rihanna</td>
<td>Good Girl Gone Bad</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>Eric Benet</td>
<td>Love &amp; Life</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>Joe</td>
<td>Joe Thomas, New Man</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>Raphael Saadiq</td>
<td>The Way I See It</td>
<td>12</td>
<td>1</td>
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<tr>
<td>Marvin Sapp</td>
<td>Thirsty</td>
<td>13</td>
<td>1</td>
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<tr>
<td>Dev The Dude</td>
<td>Definition Of Fehler</td>
<td>14</td>
<td>1</td>
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<tr>
<td>Us3</td>
<td>I Stand</td>
<td>15</td>
<td>1</td>
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<tr>
<td>DJ Khaled</td>
<td>Landing Gear</td>
<td>16</td>
<td>1</td>
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<tr>
<td>Nelly</td>
<td>Weak Global</td>
<td>17</td>
<td>1</td>
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<tr>
<td>Estelle</td>
<td>Shyne</td>
<td>18</td>
<td>1</td>
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<tr>
<td>2 Krazy</td>
<td>2 Krazy</td>
<td>19</td>
<td>1</td>
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<tr>
<td>Ice Cube</td>
<td>Raw Footage</td>
<td>20</td>
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THEIR NAME IS HILLARY

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The first R&B/hip-hop

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Jazmine Sullivan

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\text{REMEMBER}

\text{LIFE}

Star

\text{DEF}

Robin Thicke

\text{BIG}

\text{NEED}

\text{FIND}

\text{KRAZY}

\text{WAYNE}

\text{BRADY}

\text{LONER}

\text{KELLY}

Aquarius

\text{KELLY}

\text{ELIOTT}

\text{WEST}

\text{RHYTHMIC}

\text{HOT}

\text{RAP SONGS}

\text{AMERICAN RHYTHMIC}

\text{CUBA}

\text{LIFE}

\text{RIHANNA}

\text{GO}

\text{UNIVERSAL}

\text{REPUBLI}

\text{ROBBY}

\text{BIRD}

\text{GOOD
<table>
<thead>
<tr>
<th>Hot Dance Club Play</th>
<th>Top Jazz Albums</th>
<th>Top Classical Crossovers</th>
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<tbody>
<tr>
<td><strong>Song Title</strong></td>
<td><strong>Artist</strong></td>
<td><strong>Song Title</strong></td>
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<td><em>Please refer to the image for detailed information.</em></td>
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</tbody>
</table>
### HITS OF THE WORLD

#### JAPAN
**Billboard Japan Hot 100**
- **New**
  1. "A Million Candles Burning" by AC/DC
  2. "Breaking Your Love" by Black Eyed Peas
  3. "Womanizer" by Britney Spears
  4. "I Kissed a Girl" by Perry
  5. "The Perfect Boy" by The Sugababes
- **Tiebreakers**
  6. "Madonna" by Jo"Le"la
  7. "Sweat About Me" by Della"le"la

#### UNITED KINGDOM
**Billboard Canada Hot 100**
- **New**
  1. "Leon Pop" by Lemon Pop
  2. "I Kissed a Girl" by Perry
  3. "The Perfect Boy" by The Sugababes
- **Remix**
  4. "Brown Girl (Round the Clock)" by Brownie Brown
  5. "Give It 2 Me" by Madonna

#### GERMANY
**Billboard United States**
- **New**
  1. "The Promise" by Kiiara
  2. "Sex on Fire" by Neon
  3. "Messing with the Enemy: The Video" by Black
- **Remix**
  4. "I Kissed a Girl" by Perry

#### EURO DIGITAL SONGS
- **New**
  1. "Intensidad" by Intensidad
  2. "Messing with the Enemy: The Video" by Black
  3. "I Kissed a Girl" by Perry
- **Remix**
  4. "Womanizer" by Britney Spears

#### EURO DIGITAL SONGS SPOTLIGHT
- **New**
  1. "Sweet About Me" by Della"le"la
  2. "Just Dance" by Lady Gaga

#### EURO ALBUMS
- **New**
  1. "Intensidad" by Intensidad
  2. "Womanizer" by Britney Spears

#### EURO RADIO AIRPLAY
- **New**
  1. "I Kissed a Girl" by Perry
  2. "Dreams" by New Order

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**Singles**
- **New**
  1. "The Promise" by Kiiara
  2. "Sex on Fire" by Neon
  3. "Messing with the Enemy: The Video" by Black

---

**Tiebreakers**
- **New**
  1. "I Kissed a Girl" by Perry
  2. "The Perfect Boy" by The Sugababes

---

**Remix**
- **New**
  1. "Womanizer" by Britney Spears

---

**Radio**
- **New**
  1. "Intensidad" by Intensidad

---

**Airplay**
- **New**
  1. "I Kissed a Girl" by Perry

---

**American Radio History**
- Go to www.billboard.biz for complete chart data.

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**Data for week of November 8, 2008 | Charts Legend on Page 39**
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HELP WANTED

Chair of The Clive Davis Department of Recorded Music
Tisch School of the Arts

New York University’s Tisch School of the Arts seeks applications for the position of Chair of the Clive Davis Department of Recorded Music, at the rank of an Associate or Full Professor to commence in Fall of 2009. We seek a leader who will continue to develop an innovative, ground-breaking academic discipline. Please visit clivedavisdept.tisch.nyu.edu for a full position description and application procedures. EOE

POSITION WANTED

Savvy, music literate LA based marketing/advertising exec looking to cultivate and develop creative/ commercial relationships between music industry and brands.

Madison Avenue resume includes several of world’s best known brands. I’m currently developing branded marketing content, much of it music driven. Open to flexible engagement.

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Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music promotes Paul Kahn to CFO for its North American region. He was senior VP of finance.

Universal Music Group Nashville elevates Van Haze to VP of national promotion at MCA Nashville and appoints Bruce Shindler VP of field promotion. Haze was director of Southeast promotion at Mercury, and Shindler was VP of national promotion at Mercury.

EMI appoints Morvan Bory VP of marketing services and digital business development for Europe, the Middle East and Africa. He was VP of strategy and development at EMI France.

Universal Music Group International appoints Romain Deinabaud director of operations for commercial affairs. He was manager.

PUBLISHING: EMI Music Publishing promotes Carlos Huddins to creative director. He was associate manager.

BMI names Brooke Morrow director of international for writer/publisher relations. She was senior VP of international/creative at EMI Music Publishing.

German collecting society GEMA names Joachim Harbach marketing director. He was managing director at Capitol in Cologne.

RETAIL: U.K. retailer Woolworths taps Robert McDonald as group CFO. He was group finance director at Punch Taverns.

Source Interlink names Greg Mays chairman/CEO. He was chairman/CEO of Wild Oats Markets.

MEDIA: MTV Networks International appoints Gideon Bier executive VP of digital media international. He was senior VP of digital media.

Bilingual cable network mun2 names Alex Alonso VP of marketing. He was VP of multicultural at Carat.

Univision and Katz Radio Group name Chris Munoz executive VP/GM of Univision Radio National Sales. He was senior VP overseeing network radio revenue.


—Edited by Mitchell Peters

GOODWORKS

JON B SINGS FOR STUDENTS

Just hours before performing songs from his new album, “Helpless Romantic,” Oct. 27 at the Thurgood Marshall Scholarship dinner in New York, R&B singer Jon B reflected on the importance of the organization, which has awarded more than $68 million in student scholarships during its 20-year history.

“It’s a pretty exceptional fund and they’ve made a lot of great things happen for a lot of kids,” Jon B says. “It’s always a pleasure for me to give back to the community, which has supported me throughout my entire career. The least I can do is show my interest in such a positive thing for kids.”

This year’s dinner, held at the Sheraton New York Metropolitan Ballroom, drew 2,500 people and raised $3.9 million, according to an event representative. Proceeds from the fundraiser will benefit the United Negro College Fund.

—Mitchell Peters

ASCAP LONDON AWARDS

ASCAP honored the writer and publisher members of thePRS—the United Kingdom’s Performing Right Society—at a ceremony held Oct. 15 at the Grosvenor House Hotel in London. The dinner and awards presentation honored those writer and publisher members of the PRS whose repertoire included the most-performed works in the United States in 2007. The evening’s winners included Dido, songwriter of the year for “Thank You” and “White Flag,” Corinne Bailey Rae, song of the year for “Put Your Records On,” written by John Beck and Steve Chrisanthou and published by Good Groove Songs; EMI Music Publishing U.K.; publisher of the year, Kate Nash; ASCAP Vanguard Award recipient for debut album “Made of Brick,” and the Kooks; ASCAP College Award recipient for debut album “Inside In/Inside Out.”

Ashford & Simpson performed at the awards ceremony.

—PHOTOS: COURTESY OF SYLVAN MASON

ABOVE LEFT: EMI Music Publishing U.K. deputy managing director William Booth, left, who collected his company’s award, with ASCAP senior VP of international Roger Greenaway.

ABOVE RIGHT: From left: Good Groove Songs co-founder Gary Davies; HMV-PRI Alliance joint chairman Tom Bradley; John Beck; Steve Chrisanthou; Good Groove Songs co-founder Mark Davies and ASCAP senior VP of international Roger Greenaway.

BELOW LEFT: From left: George Martin, Valerie Simpson; Martin’s wife, Judy; and Nickolas Ashford.

BELOW RIGHT: From left: Warner/Chappell Music U.K. managing director Richard Manners, who collected the songwriter of the year award on behalf of Dido; PRS managing director of membership and operations Joanne Prowse; and ASCAP senior VP of international Roger Greenaway.

EIGHTH ANNUAL WORLD SOUNDTRACK AWARDS

The Ghent International Film Festival finished with the World Soundtrack Academy’s eighth annual World Soundtrack Awards, held Oct. 18 in Ghent, Belgium. James Newton Howard collected the award for film composer of the year for his work in “Charlie Wilson’s War,” “Michael Clayton” and “I Am Legend.” Dario Marianelli took home the award for best original score for “Atonement,” while Marc Streitenfeld was the academy’s new discovery with the score for “American Gangster.” Angelo Badalamenti was also honored with a Lifetime Achievement Award, given to him by Marianne Faithful, former collaborator on his classic work.

LEFT: Golden Globe-nominated composer Trevor Jones, left, presents Academy Award winner Dario Marianelli with his best original score award.

RIGHT: From left: James Newton Howard, Angelo Badalamenti and Dario Marianelli.

INSIDE TRACK

THE SONG MAY NOT REMAIN THE SAME

Who needs Robert Plant? Not the other surviving members of Led Zeppelin, who are ready to pull the trigger on a tour with a new singer if Plant refuses to join in. Track bears that the frontman first in line for the gig is Hyles Kennedy, who has most recently led the rock outfit After Bridge. Kennedy has rehearsed with Zeppelin guitarist Jimmy Page, bassist John Paul Jones and drummer Jason Bonham on several occasions, according to sources in the know. In a recent BBC interview, Jones confirmed the band was planning to tour but didn’t refer to Kennedy by name.

Although he was onboard for a one-off reunion in December 2007 in London, Plant has steadfastly refused to hit the road with Zeppelin. In late September, he issued a statement saying he has “no intention whatsoever of touring with anyone for at least the next two years,” and also wished Page, Jones and Bonham “nothing but success with any future projects.”

If things move forward, the biggest question would be what to call the group. Would Zeppelin fans stand for it if the original name was used despite Plant’s absence?

There may be one unintended side effect should Kennedy bolt After Bridge, which has released an album each for Wind-Up and Universal. That band features the non-singing members of Creed, who split with frontman Scott Stapp in 2004. But sources indicate there would be big bucks in a Creed reunion tour and that the band may rise again.

—PHOTOS: COURTESY OF SYLVAN MASON

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WOMEN IN MUSIC

Billboard hosted its third annual Women in Music breakfast Oct. 24 at the St. Regis in New York. This exclusive event, sponsored by Damiani, the USO and Gibson Guitar, was attended by more than 100 music industry professionals to celebrate their success and coincide with the publication of Billboard's Women in Music Power Players list. Billboard also honored Ciara with its Woman of the Year Award, Deborah Harry with the Icon Award and Colbie Caillat with the Rising Star Award. Photos: Courtesy of RICK GILBERT/SKYHOOKENTERTAINMENT.NET EXCEPT WHERE NOTED


Celebrity Entertainment USA director of recruiting Berrie Rone with Colbie Caillat

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