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RASCAL FLATTS

Vocal Duo of the Year
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BROOKS & DUNN

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BROOKS & DUNN*

Song of the Year
“Letter to Me”
BRAD PAISLEY*

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Director

“Stay”
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Director

“Waitin’ On a Woman”
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**FILM & TV MUSIC**

- This event will feature execs, artists, music supervisors, directors and composers including Ridley Scott, Darren Aronofsky, Clint Mansell, Diane Warren and Hans Zimmer. Details at billboardevents.com.

#### DIGITAL MUSIC LIVE

The holy grail of a digital music marketplace in South America has been a top priority for Latin labels for at least three years. But the recent Resonancia Columbia: Music and Management in the Digital Realm conference in Bogotá highlighted the need for a new digital business model that reflects Latin America’s cultural and economic realities. If any nation deserved to have a vital music industry, it would be Colombia, where music seems to literally burst from every street corner. The country seems to have an endless supply of talented artists and discerning music lovers.

Resonancia—an event organized by Colombia’s Ministry of Culture together with the British Council and the British digital music information company Music Ally—attracted the artists, entrepreneurs, innovators and aggregators who are using online and mobile technology to discover, promote and market music. So far, though, the online market for artists is still relatively small and growing slowly. But it is evident that the digital marketplace is changing and the need for a new business model is urgent.

For many years, the music industry in Latin America has been characterized by the high price of physical sales, the lack of digital sales and the low penetration of digital music. However, the rise of online music streaming and the development of digital distribution platforms have allowed artists to reach a wider audience and to earn more revenue.

The digital marketplace is not only a business opportunity for the artists, but also a tool for cultural preservation and promotion. For example, the recently launched “Haiti’s Music Project” is a digital marketplace that allows the Haitian community to access and promote their music online.

In conclusion, the digital marketplace in Latin America is changing rapidly and the need for a new business model is urgent. Artists, entrepreneurs and innovators must work together to create a vibrant digital marketplace that reflects the rich cultural heritage of Latin America.

Benjamin Cline, Esq.
New York
The LATEST NEWS from biz

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CIRCUIT CITY TO SHUT 155 STORES

Circuit City Stores says it will close 155 U.S. stores and is considering all options to restructure in the face of a deteriorating cash position and tighter credit terms from vendors. Analysts say the company could still seek bankruptcy protection in the next few months as well. Circuit City, which will operate 566 stores after the closures, has posted losses in five of the last six quarters and shed market share to rivals.

NEW TUNES FOR 'ROCK BAND'

Harmonix is releasing a second expansion pack of new songs for "Rock Band" and the recently launched "Rock Band 2." It includes 20 master track recordings from such acts as Blondie, Duran Duran, Mötley Crüe, Red Hot Chili Peppers and the Smashing Pumpkins and sells for $30. While the original Track Pack expansion pack brought new songs to the PlayStation 2 and Wii consoles only, the second is also compatible with the PlayStation 3 and Xbox 360 systems.

ROCK, REBA LEAD STAGECOACH HEADLINERS

Kid Rock, Reba McEntire, Brad Paisley and Kenny Chesney will headline the third Stagecoach Country Music Festival, to be held April 25-26 at Empire Polo Field in Indio, Calif. Tickets for the event, which is produced by Goldenvoice, the Messina Group and Moore Entertainment Group, go on sale Nov. 14. The event is held on the same site a week after its sister festival, the Coachella Valley Music & Arts Festival.

FINDING 'PLAYLIST'

The songs of 'Nick & Norah'

COMMERICAL INDIE

Black Iris scores Cadillac ad

FAADING SIGNAL

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DANCE DOWN UNDER

The thriving Aussie electronic music scene

WINNERS CIRCLE

Our predictions for the Latin Grammys

CURRENCY CRISIS?

The crowd at the Pemberton (British Columbia) Festival.

The Dollar's Rise Could Cause A Concert Business Decline

Amid the chaos of the recent financial crisis, at least one thing went up in value: the U.S. dollar.

For the international touring business, though, the greenback's strength hasn't been much to cheer about. Instead, it's creating headaches for artists and promoters, who are finding that the dollar's rise is eating into their earnings—and in some cases causing them to renegotiate, or even try to put off, future tours.

"I've been doing this nearly 30 years and I've never known a fluctuation like it," AEG Live president of international touring Rob Hallett says. "There are tours coming up with Americans over here where the exchange rate (with the pound) was $1.90 when the deal was made and it's now $1.60. It's a big difference—that's your profit."

For American artists, the dollar's sudden strength against the euro, the Canadian pound and the Canadian and Australian dollars means that local costs like food and lodging are cheaper than they used to be. But depending on how they structured their deals with promoters, artists could wind up taking home less than they would have months ago.

For promoters, currency fluctuations inject an additional level of uncertainty to an already risky game. Bill Zysblat, partner at RZO Productions and co-producer of the worldwide Police reunion tour, warns that "anyone who put tickets on sale in Europe and the U.K. a couple of months ago, and then budgeted their tours accordingly, is in for conversion shock." On June 1, Zysblat notes, $100 was worth about $155. By early November, it came to $126. Similarly, $100 was worth $198 on June 1 and $158 in early November.

Concert promoters can raise ticket prices to balance out potential losses, but "that's a very dangerous game to play," Hallett says. "We're in an economic downturn and if we push ticket prices too far, we're going to find ourselves losing out."

American acts can protect themselves from the dollar's surge to some extent by negotiating guarantees in dollars rather than in local currency. But they'll still lose money to currency fluctuations if their percentage of tour profits is calculated in local currency, Atlanta-based Zysblat says.

Currency fluctuations also had a significant impact on recent Celine Dion concerts in Canada promoted by AEG Live, according to CEO Randy Phillips. "There was easily a 20% swing in the settlements for each show," he says. "I had a similar issue with Tom Petty, where I ended up compromising with Tom's booking reps and manager. We split the difference."

Live Nation Canada president of touring and business development Shane Bourcharron says the unstable Canadian dollar could affect who he books for next summer's Live Nation-produced Pemberton Festival in British Columbia.

"I'm starting to talk to agents now about Pemberton and thinking about what the dollar is going to look like next July," he says. The strong dollar is also complicating touring in Latin America, where major touring acts are paid in dollars. Many promoters are trying to mitigate currency risks by turning to corporate sponsors to help cover costs, but the global economic downturn means that those companies are likely to be suffering as well.

Jorge Naranjo, founder/president of Global Management and Booking Agency in Miami, says he is trying not to focus too much on short-term volatility. "I don't want to strangle the promoters," Naranjo says. "I have to negotiate the best deal for my artist, but I'm also working with entities who see this as a long-term alliance and aren't simply going to take the money and run."

In Australia, where most U.S. acts are paid in American dollars, the sliding Australian dollar has prompted acts including Paul McCartney, Nέo Diamond and Green Day to delay tours until the second half of 2009, sources say. Andrew McManus, president of management director Andrew McManus says he's advised some of his touring acts that signed deals earlier in the year to renegotiate terms or cancel.

"I've got some really big tours that I'd really like to see going to Australia or South America, but we can't even finish the negotiations because of the fast currency yo-yoing," Agency Group CEO Neil Warnock says. "We are seeing a lot of tours pushed back toward the end of next year on the basis that people are just waiting to see what's going to happen."

Additional reporting by Leslie Colón, Christie Elizalde and Ray Wasklewicz.

MO' VALUE, MO' PROBLEMS

The Dollar's Rise Could Cause A Concert Business Decline

TOURING

BY MITCHELL TAPERS AND ANDRE D'AURIENZO

MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz.
In a career that ended abruptly last week, Shakir Stewart became one of the few executives who can legitimately claim to have moved the needle of urban music. The Def Jam executive VP died Nov. 1 at the age of 54, at his home in Marietta, Ga., of a self-inflicted gunshot wound, according to local police. A native of Oakland, Calif., Stewart moved to Atlanta to attend Morehouse College and befriended several other ambitious young men who also went on to become significant forces in the urban music industry. Among them were Chris Hicks, currently Atlantic Records senior VP of urban A&R and Warner/Chappell senior VP/head of urban music; artist manager Henry "Noonie" Lee; Ryan Glover, Turner Broadcasting head of urban programming; and Terry Ross, head of the audio company Iovox. Together they started the party promotion company Ivy Coast Entertainment.

Before he gained a reputation for promoting rap concerts during his college days, Stewart told Billboard in June that he was "the guy who was the head of passing out fliers at seven clubs a night, seven days a week in 20-degree weather." In 1997, Stewart, Hicks and others founded the publishing company NoonTime, which signed songwriters Island Austin and Bryan-Michael Cox, among others; it eventually scored more than 25 top 10 songs on Billboard's Hot 100 and Hot R&B/Hip-Hop Songs charts.

Stewart went on to become a creative director at HitCo Music Publishing, then senior VP of creative/GM. During his tenure, he signed an artist that defined his early career: Beyoncé.

When Antonio "L.A." Reid was appointed chairman of Island Def Jam Records in 2004, he made Stewart an A&R executive, then senior VP of the department. While there, Stewart signed and nurtured rappers Rick Ross and his biggest commercial success, Young Jeezy. Stewart was instrumental in the A&R process for each of Young Jeezy's three albums, of which the first two, "Let's Get It: Thug Motivation 101" and "The Inspiration," have sold more than 1 million copies each, according to Nielsen SoundScan.

This summer, Stewart succeeded Jay-Z as head of Def Jam Records while retaining his A&R duties at Island Def Jam and added Kair-ina Pasian, Brutha and the girl group Electrik Red to the label's roster.

With a discerning ear and contagious energy, Stewart invigorated his Def Jam colleagues. He wanted to find "the hot executive who's 21, 22 years old and has a serious passion for music and the desire to work 27 hours a day," he told Billboard this summer. "That's where I was at that time in my life. And that's who I'm looking for. I don't see many people like that. Instead, I see a lot of kids who want to live the lifestyle but don't want to put in the work and do what it takes."

Both fellow executives and artists like Ross and Nas, who Stewart championed during the release of his commercially unti- cled album this year, spoke highly of Stewart's dedication and the support he gave his artists within the corporate quagmire. "He was an amazing man, in every sense of the word," Reid says. "A truly incredible friend and father who was an inspiration to not only our artists and employees, but to his family and the many people who had the privilege of counting him as a friend. We will miss him dearly."

—Hillary Crosley, with additional reporting by Gail Mitchell

JHERYL BUSBY: 1949-2008
Former Motown president/CEO Jheryl Busby, 59, died Nov. 4 at his home in Malibu, Calif. The suspected cause of death was accidental drowning.

"Jheryl did far more than make careers and break barriers in the record business," says Steve McKeever, president of Hidden Beach Recordings, where Busby served as a consultant. "I don't believe Jheryl had any idea of the enormity of his impact on others' lives."

Born in 1949 in Los Angeles, Busby attended Long Beach State College. After working at toymaker Mattel as an inventory clerk and new-toy coordinator, he started his music industry career as a regional sales representative at soul bastion Stax Records, later advancing to head of West Coast promotion and marketing for the label. In the early '80s he held promotion posts at several labels, including Casablanca, CBS, A&M and Atlantic. In 1984, he joined MCA Records as VP of its black music division, working with a roster that included Patti LaBelle and New Edition.

Scoop Marketing founder/CEO Larry Solters, who worked at MCA as an executive VP of artist development, recalls Busby as instrumental in mentoring him as Solters consolidated singer Tiffany's mall tour in the late '80s. "I loved that man," Solters says. "I would not have had the success I've enjoyed without his support."

Following Busby's promotion to president of MCA's black music division, he moved to Motown in 1988 as president/CEO. Busby presided over a legal dispute with then-distributor and part-owner MCA—telling Entertainment Weekly that MCA treated the label like a "third world company."

While at Motown, Busby launched the careers of Boyz II Men and worked with such iconic Motown artists as Diana Ross and Stevie Wonder.

In 1998, Busby became head of the urban division at DreamWorks Records. He left that post in 2001 and was named president of Def Soul Classics, a division of Def Jam Records in 2004. Busby's most recent venture was the establishment of Umbrella Recordings in partnership with producer Mike City. The label released Patti LaBelle's first gospel album, 2006's "The Gospel According to Patti LaBelle," and Carl Thomas' 2007 album, "So Much Better."

Along with Janet Jackson and Magic Johnson, Busby was a major shareholder in Founders National Bank of Los Angeles.

Busby is survived by his three children, Ronnessha, LaVonne and Chris; his father Joseph; brother Ronald; sister Cheryl; and seven grandchildren. Funeral services will be held Nov. 13 at Faithful Central Bible Church in Inglewood, Calif.

—Gail Mitchell
Neil Young: A Hero to Working America

IATSE Local 33 Los Angeles Stagehands thank America's "Union Man" Neil Young for refusing to cross the picket line at The Forum in L.A.

www.JusticeAtTheForum.org
KEY APPLE EXEC TO EXIT

Tony Fadell, the man credited with creating the iPod and iPhone, is leaving Apple for personal reasons, according to the company. Fadell, who at one point was rumored to be a possible successor to Apple chief Steve Jobs, will be replaced by former IBM executive Mark Papermaster, who joined Apple as senior VP of devices. IBM is suing Papermaster for violating a noncompete clause. Fadell will remain associated with Apple as an adviser to Jobs.

HALL & OATES SIGN WITH UTA

Daryl Hall and John Oates have signed with United Talent Agency. UTA will represent the artists in a variety of areas, including touring. The duo is preparing for a 2009 trek to support their latest release, "Daryl Hall & John Oates, Live From the Troubadour." Hall & Oates are the top-selling duo in music history, according to the RIAA.

SONY/ATV IN DEAL WITH ESTEFANO

Sony/ATV Music Publishing has purchased the catalog of Colombian singer/songwriter/producer Estefano. The deal includes all songs from Estefano’s three publishing companies: Blue Platinum Publishing, World Deep Music Publishing and Polypharma. Estefano was initially part of the duo Donato & Estefano, who had several hit albums in the 90’s but his bigger fame came as a songwriter, penning hit tracks for the likes of Gloria Estefan, Jon Secada and Shakira.


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UPFRONT

COUNTRY BY KEN TUCKER

STATS ON HATS

CMA Study Will Paint Country By Numbers

For more than three decades, the Country Music Assn.'s twin promotional pillars have been the annual CMA Music Festival—formerly known as Fan Fair—and the CMA Awards show, which ABC will broadcast Nov. 12.

But as the genre faces the same struggles to come to grips with sharply declining recorded music sales, the CMA is now adding another initiative: market research.

In conjunction with advertising and marketing agencies Leo Burnett and Starcom Mediavest Group, the CMA is compiling a study of the country market, the first step in a three- to five-year research project that aims to give the industry a better understanding of how fans will interact with artists in the digital age.

“We felt like we needed to step up, spend some money and be a repository of research for the industry,” CMA CEO Tammy Genovese says. “It’s not a one-off. We’ll have to track this information, update it and keep drilling down.”

Leo Burnett and Starcom conducted consumer surveys and focus groups to collect data, although the CMA declines to reveal the exact parameters of the study. The association expects to present the study to its board in February, after which it will make the results available to members, although it hasn’t yet determined whether to charge for the data or release it for free.

The CMA, which celebrates its 50th anniversary this year, remains the most powerful trade association devoted to a specific genre of music. But it also faces significant business challenges. During the first nine months of 2008, U.S. unit sales of country music albums sank 16% to 30.9 million from 37 million during the same period last year, according to Nielsen SoundScan. That outpaced the decline in overall U.S. album sales, which fell 11.7% to 298 million during the first nine months of the year.

But the CMA can also point to signs that suggest country is extending its reach, most notably the massive commercial success of crossover stars like Taylor Swift and Rascal Flatts. In addition, the 2008 festival, which was held June 5-8 in Nashville, drew record-high average daily attendance of about 52,000.

The genre’s popularity, as well as its declining sales, dictate the need for more information about country consumers, says Randy Goodman, outgoing CMA board president and president of Lyric Street Records/Carolwood Records. “If there was ever a time to be pulling this all together, it probably is right now with the marketplace being so difficult and so hard,” he says.

Additional reporting by Ray Waddell.

What’s the frequency: NEIL DIAMOND

TV Spectrum Decision May Have Singers Doing Mic Checks

The recent FCC ruling that will allow portable devices to deliver high-speed Internet access could have a side effect that will annoy touring musicians, according to music industry executives.

It turns out that the “white spaces” on the TV spectrum that the FCC just awarded to online providers aren't as empty as some think: Many musicians use them for wireless microphones.

As the decision approached, some of those acts objected to the FCC's plan, including Dolly Parton, Neil Diamond, Guns N' Roses and such organizations as AFM, the Country Music Assn., the International Music Products Assn. and the Recording Artists' Coalition. They say that the kind of professional-grade wireless microphones worn onstage could have interference problems if they're not upgraded to be compliant with new regulations.

“I can’t say it's good news for wireless mic users because it will make large multichannel systems difficult to operate,” says Joe Ciaudelli, a consultant on professional products for Sennheiser, a maker of wireless microphones. “The large tours are going to need to use higher-end equipment and make sure they're operating using best practices. For smaller bands they'll need to know what they're doing.”

For its part, the FCC says that most wireless microphones will be fine. “In many cases, musicians won't have to do anything,” FCC spokesman Robert Kenny says. “In others where they’re operating on certain channels they’ll have to reconfigure or replace the device. It’s not widespread and only a handful of different models are affected.”

The new regulations will go into effect 30 days after they're published, probably in mid-November. Until then, it's hard to know which side is right. And so far the kind of Internet devices intended for the new spectrum haven't performed well in tests.

The FCC says that it will set up a database so that large venues in urban areas, like New York’s Madison Square Garden, can register their locations to be protected from interference. But not everyone believes that will work.

“This is a problem for touring production artists,” says veteran production manager Steve Gudis, president of the Production Department in Nashville. “In the large cities—New York City, Chicago and Los Angeles—it will be impossible to get a clean frequency for wireless ears and mics.”

Additional reporting by Ray Waddell.

Guitar hero: BUCKY COVINGTON

Additional reporting by Ray Waddell.
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  - Producer/Music Supervisor
- **CLIFF EIDELMAN**
  - Composer
- **KEN KWAPIS**
  - Director
- **HANS ZIMMER**
  - The 2008 Hollywood Reporter/Billboard Maestro Award Recipient

**DIRECTOR/COMPOSER LINE**

- **FOX SEARCHLIGHT’S "THE WRESTLER"**
- **THE CREATION OF GOSSIP GIRL’S MUSIC**

**A CONVERSATION WITH RIDLEY SCOTT AND MARC STREITENFELD**

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  - RANDY GRIMMETT
  - Senior Vice President, Domestic Membership Group ASCAP
- **RIDLEY SCOTT**
  - Director
- **MARC STREITENFELD**
  - Composer

**BACKBEAT:**

- **THE CREATION OF GOSSIP GIRL’S MUSIC**

- **JOSH SCHWARTZ**
  - Executive Producer, “Gossip Girl”
- **STEPHANIE SAVAGE**
  - Executive Producer, “Gossip Girl”
- **ALEXANDRA PATSAVAS**
  - Music Supervisor/President Chop Shop
- **ALEX GREENWALD**
  - Lead Singer, Phantom Planet

**TRANSCENDERS** (Terence Yoshiaki, Brian Lapin, Mike Fratantuno) Composers

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**SYNCHPOP**

Music Supervisor Linda Cohen And Director Peter Sollett On How They Mixed And Matched 19 Songs For 'Nick & Norah's Infinite Playlist'

Like the characters in the movie itself, "Nick & Norah's Infinite Playlist" music supervisor Linda Cohen and director Peter Sollett spent hours obsessing over mixes—only they did it to make a film about the magic of falling in love, and falling in love with music. In doing so, they used 36 synchs in the film, mostly of indie-rock and '90s acts that defined what it was to be in New York at a certain time and space, Sollett says.

That time would be around 2008, and the space was in some of the city's cool, small venues, where the teenage romance between heartbroken bassist Nick (played by Michael Cera) and music-loving Norah (Katie Denning) unfolds. Even before the pair meets, Norah already "knows" Nick by his meticulously made mix CDs, which include the fictional buzz band Where's Fluffy?

When it came time to make the film's Atlantic Records soundtrack, the duo included exclusives like Vampire Weekend's new track, "Ottoman," and released a deluxe 19-track version that is also available at digital retailers. So far, both versions have sold 37,000 copies, according to Nielsen SoundScan.

---

**PETER AND LINDA’S FINITE PLAYLIST**

**CHRIS BELL, "SPEED OF SOUND"**
COHEN: Peter found this song on the Flaming Lips compilation "Late Night Tales."

**DEVENDRA BANHART, "LOVER"**
C: The song's energy was perfect for the opening-credit sequence. Devendra also has a cameo in the film.

**THE JERK-OFFS (FICTIONAL), "SCREW THE MAN"**
C: We commissioned Anna Waronker and Steven McDonald to write this. All we gave them were the words for the chorus: "Screw the man."

**MARK MOTHERSBAUGH, "NICK AND NORAH's THEME"**
C: Mark Mothersbaugh is our film's composer and I can't think of anyone better suited for the job.

**BISHOP ALLEN, "MIDDLE MANAGEMENT"**
C: We wanted a quintessential New York buzz band to follow Nick's group onstage. I asked my New York friends who that would be and so many people said Bishop Allen.

**VAMPIRE WEEKEND, "OTTOMAN"**
C: We thought of them when we were considering which bands could play Where's Fluffy? They worked on this new song as they toured.

**THE DEAD 60s, "RIOT RADIO"**
C: Pete put this on one of the first mixes. It's totally unique compared with other songs in the film.

**TAKKA TAKKA, "FEVER"**
C: I knew them from when I lived in Brooklyn. It beautifully underscores Nick and Norah's first romantic moment.

**THE SUBMARINES, "XAVIA"**
C: I know personally and love this band. Editor Myron Kerstein fell in love too and picked this song for the scene when Norah asks Nick to be her boyfriend for five minutes.

**MARCHING BAND, "TRUST YOUR STOMACH"**
C: Myron felt this band could take off. They wrote this song especially for us.

**WE ARE SCIENTISTS, "AFTER HOURS"**
C: We needed a lot of music like this to get our audience from one place to another in the film. It's lyrically so fitting.

**BAND OF HORSES, "OUR SWORDS"**
C: Another romantic moment for Nick and Norah in his Yugo, despite the random couple making out in the back seat.

**ARMY NAVY, "SILVER SLEDS"**
C: Their producer Adam Lasus (Clap Your Hands Say Yeah) turned me on to them. They ended up having two songs in the film.

**RICHARD HAWLEY, "BABY YOU'RE MY LIGHT"**
C: A friend of mine turned me on to him a few years ago. This came to mind when I thought of late-night romantic songs.

**PROJECT JENNY, PROJECT JAN, "NEGATIVE"**
SOLLETT: I saw this band on a video blog that I love and I decided to chase them down.

**SHOUT OUT LOUDS, "VERY LOUD"**
C: When I played it for Myron, he knew the exact place it would go even before the editing room.

**PAUL TIERNAN, "HOW TO SAY GOODBYE"**
C: Everyone asks me who this is after they see the film.

**THE REAL TUESDAY WELD, "LAST WORDS"**
C: Singer Stephen Coates is a friend of Pete's. It's used thematically as the "search for Where's Fluffy?" music.

**ROGUE WAVE, "ELECTRO SOCKET BLUES"**
C: This song follows up "Ottoman" in the end credits. We loved the humor and irony of it.
Universal Appeal
Publisher Keeps Largest Market Share In Q3

Universal Music Publishing Group is on a roll. For the second quarter in a row, it has the largest share of U.S. radio airplay.

For the three-month period ending Sept. 30, Universal captured a 20.58% share, according to the third-quarter Top 10 Publisher Airplay chart (below), up from 18.83% in the second quarter, although down somewhat from 23.6% during the same period last year.

EMI Music Publishing climbed to second place in the third quarter with an 18.29% share after falling to third in the prior quarter with a 16.38% share.

Radio airplay share is calculated based on the overall top 100 songs tracked by Nielsen BDS for 1,551 U.S. radio stations monitored electronically for the three months ended Sept. 30. The Harry Fox Agency researches the publishers' splits for each song to calculate market share for the top 100 songs.

Universal was affiliated with 34 songs in the top 100, including the No. 1 track for the period, Kid Rock's "All Summer Long." Other top 100 songs that Universal had a share in included the No. 2 track, Chris Brown's "Forever," and the No. 3 track, Rihanna's "Take a Bow.

EMI Music Publishing had a nearly two-percentage-point gain from the previous quarter thanks to its share in 43 tracks in the top 100 airplay songs, and its third-quarter performance was up from 16.65% in the same period last year. This year EMI had a share of "Take a Bow," Kardinal Offishall's "Dangerous," featuring Akon, and Ne-Yo's "Closer."

Sony/ATV came in third in the third-quarter rankings with 15.48%, after holding the No. 2 slot in the first two quarters of this year. While its third-quarter share marked an improvement from its 13.2% share during the same period last year, its share of the top 100 songs has declined by about three percentage points in each quarter of 2008. The publisher had a market share of 21.38% in the first quarter, before falling to 18.6% in the second quarter and 15.48% in the third quarter. During the third quarter, Sony/ATV had a share in 31 songs in the top 100, including "Forever," "Take a Bow," "Dangerous," "Closer" and Natasha Bedingfield's "Pocketful of Sunshine."

Warner/Chappell ranked No. 4 for the fourth consecutive quarter, with an 11.72% share—down from the 12.16% share it had in the second quarter of this year and well below the 17.36% share it had in the third quarter of last year. It had 28 titles in the top 100, including a share of "All Summer Long," Jesse McCartney's "Leavin'" and Katy Perry's "I Kissed a Girl."

Kobalt Music Group ranked fifth, retaining that distinction for the second consecutive quarter—with a 3.82% share—as the administrator for songwriters or publishers that had shares in four songs in the top 100, including "I Kissed a Girl" and Leona Lewis' "Bleeding Love."

S1 Songs/America came in sixth with a 2.36% share, with five songs in the top 100, including Jimmy Wayne's "Do You Believe Me Now," Finger Eleven's "Paralyzer" and Seether's "Rise Above This." That's down from 2.66% in the second quarter, 3.09% in the first quarter, but up from 1.36% in the year-earlier quarter.

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Bug Music/Windswept Holdings ranked seventh with a 1.95% slice and a share in seven songs in the top 100, including Jordin Sparks' "One Step at a Time" and Three 6 Mafia's "Lolli Lolli (Pop That Body)," featuring Project Pat, Young J and Superpower.

Worn had a share in three songs in the top 100, allowing it to rank No. 8 with a 1.35% share. Those songs include Ray J & Yung Berg's "Sexy Can I" and Leona Lewis' "Better in Time."

Rounding out the top 10 Publisher Airplay chart are 19 Entertainment and Walt Disney Music. The former ranked No. 9 with a 1.16% share based on being the sole publisher for David Cook's "The Time of My Life," the only track it had in the top 100 songs. Disney had a 1.10% share, thanks to a piece of the action in "Bleeding Love" and Keith Urban's "You Look Good in My Shirt."
Concessions: Recession?

Food, Beverage, Merch Sales Vulnerable To Slowing Economy

Even if recession-stung music fans continue to pay big bucks to see top touring acts, their free spending ways won’t necessarily continue once they get to the concert.

That could pose problems for concessions and merchandise sales, a key element of the touring business.

The risks are especially great for amphitheaters, where ticket grosses are typically lower than they are for arenas. To entice upper-echelon acts to play these venues, promoters have been seen shelling out a larger guarantee or percentage of sales—sometimes as much as 95% of gross, as opposed to the traditional 85%/15% split.

The resulting razor-thin margins on ticket sales means that the profitability of amphitheater shows relies heavily on ancillary revenue like concessions sales and parking fees. And a downturn in either concert attendance or per capita spending on concessions would cause big problems for promoters of such shows.

With an eye on this vital revenue, Live Nation recently signed a five-year concessions deal with SAVOR/Aramark, which the concert promotion giant says will provide about a 20% boost in annual adjusted operating income from its North American concessions business (Billboard, Oct. 27).

Concert venues have always counted on concessions sales as a reliable source of income. In recent times, merchandising has become one of the most important revenue streams and branding components of an artist’s career (Billboard, July 26), and merch is an important component of Live Nation’s multihits deals as well.

Shrinking disposable income is bound to affect how much beer and popcorn fans consume as well as how many concert souvenirs they buy.

For the time being, merchandise sales are holding up "surprisingly well" for top touring acts, says Dell Furano, CEO of Signatures Network, the merchandising arm of Live Nation.

"Madonna sales on tour are as strong as her previous tours," he says. "Same with Coldplay, Bruce Springsteen, Kiss, 'American Idol' and Billy Joel."

Perhaps fans willing to invest $50 to $100 in a concert want something to show for it besides ring ears. "Buying gear has become an integral part of going to a concert," Furano says. "If you are going to buy a ticket, you still need your shirt to show your friends that you attended the show."

Still, even Furano acknowledges that "we are concerned going into the fourth quarter." And industry experts say they already see signs of slowing consumer spending.

"We’re feeling the impact of the economy on merchandise sales," says Dan Cooper, VP of artist relations for Band Merch, the merchandising division of AEG Live. "I'd say overall sales are off as much as 15% on the artists that aren't AC/DC, the ones that tour regularly."

Merch industry veteran Steve Gerstman, who recently started Cut Merch (billboard.biz, June 18) and has for years handled merchandising for such acts as the Stray Cats and Eric Clapton, warns that "we’ve been hearing that we have not seen the worst of it."

Even if per capita spending holds up, a decrease in touring would mean artists big and small would take a hit on merch sales, Gerstman says.

"The smaller ones may be finding it more expensive to go on the road, for example, and may not venture as far as they would under better economic conditions," he says.

Ken Young, president of Ovations Food Services, a subsidiary of Comcast Spectacor, says sales are mostly steady across its 100 concessions accounts. "We haven’t seen softness in actual (per capita spending), but one of the places we can be affected is decreased attendance because of the economy," he says.

A risk for vendors of food and beverage concessions is that it’s hard to react quickly to changing economic conditions because business and

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<tr>
<th>ARTIST(S)</th>
<th>Attendance</th>
<th>Promoter</th>
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<tbody>
<tr>
<td>CELINE DION</td>
<td>General Motors Place, Vancouver, Oct. 26-31</td>
<td>34,348</td>
</tr>
<tr>
<td>CELINE DION</td>
<td>Rogers Place, Edmonton, Alberta, Apr. 27-28</td>
<td>32,958</td>
</tr>
<tr>
<td>CELINE DION</td>
<td>KFC Yum! Centre, Louisville, KY, Oct. 27-28</td>
<td>29,062</td>
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<tr>
<td>CELINE DION</td>
<td>AC/DC, the Answer</td>
<td>27,770</td>
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<tr>
<td>CELINE DION</td>
<td>Tacoma Dome, Tacoma, Wash., Oct. 16</td>
<td>20,665</td>
</tr>
<tr>
<td>CELINE DION</td>
<td>DeltaPlex Arena, Grand Rapids, MI, Oct. 14</td>
<td>15,233</td>
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<td>CELINE DION</td>
<td>Jimi Hendrix, Portland, Ore., Oct. 16</td>
<td>14,001</td>
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<td>CELINE DION</td>
<td>Toyota Center, Houston, Oct. 26</td>
<td>13,924</td>
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<td>Toyota Center, Houston, Oct. 26</td>
<td>13,874</td>
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<td>CELINE DION</td>
<td>Toyota Center, Detroit, Oct. 27</td>
<td>12,934</td>
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For 24/7 touring news and analysis, see billboard.biz/touring.
One problem is that tickets cost more than the prices printed on them, because of service fees. "A $20 ticket really costs $28 when it comes down to it," says Windish Agency booking agent Tom Windish, who works with such acts as Atlas Sound, Crystal Castles and Matt and Kim.

Ciancio says he has seen presales drop as customers look to avoid service charges. "We're seeing a massive increase in walk-up ticketing, because people are trying to save a few bucks," he says. "But not having a good sense of our numbers as we go from market to market makes things very uncertain."

That's the least of many bands' worries. "For us, ticket sales really came to a stop after Labor Day," says High Road Touring agent Jackson Haring, who works with such acts as Adam Green, Grand Archives and Matthew Sweet. "A lot of people got hurt on shows and things haven't gotten better. For the first time since the '80s, I've had checks from clubs bounce."

Things aren't much better for those clubs. "Big-ticket shows aren't doing as well," says Alicia Rose of Portland, Ore.'s 250-capacity Doug Fir Lounge, which hosts such artists as Lykke Li and Brett Dennen. "I've been pretty conservative with keeping ticket prices down as low as possible."

Unlike major touring acts, some indie acts take a percentage of the door instead of a guarantee, which means that the ticket price has a direct impact on how much they make. Depending on the relationship with the promoter, some agents will accept half of a guarantee upfront and half after the show. If tickets sell poorly, that second half can disappear.

For some bands, the only solution is to cut ticket prices — and by extension, cut back on their touring budgets. "All the bands we have going out now are cutting costs," Crush Management's Bob McIntyre says. "They are cutting extra crew and cutting the amount of vehicles on the road."

"The challenge is to do this and not compromise quality of the show," he continues. "The fan that buys the ticket is the most important link in the chain. If they can't afford to go to the show, none of the other stuff matters."

**Billboard**

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Beyond The Booklet

New Applications Offer Liner Notes, Lyrics And More

CDs come with booklets filled with liner notes, lyrics, photos and more. But a digital album or single comes with a book—sort of—an omission that started at the dawn of downloadable music.

Now technology has brought a solution: downloadable artist-branded applications for cell phones and handheld media players. And the first of these works on—you guessed it—Apple’s iPhone.

Before the Dec. 16 release of Fall Out Boy’s “Folie a Deux,” the band will release an iPhone app that at first blush looks like their Web site.

It’s actually more than that—it’s basically an interactive CD booklet, one that’s far more advanced than the PDF files that some labels have included with albums from iTunes. The Fall Out Boy app will contain track listings, photos and lyrics from the band’s entire discography. That can be accessed directly from the iPhone, as well as links to buy its songs from iTunes.

Perhaps best of all, they can be updated automatically. Just like iTunes and Internet Explorer can receive updates that add functionality, Fall Out Boy will improve its app in the weeks to come. Eventually it will include a mobile social network, integrated with the community on falloutboyrock.com. Twitter-like microblogging tools, photo uploading and the ability to find other nearby app users with the iPhone’s GPS location technology.

Including such features in a standard music download has proved too difficult from both a licensing and a technology perspective. On the licensing side, embedding lyrics into each song downloaded from iTunes would raise prices. And such files wouldn’t be compatible with all the devices meant to play them.

Making apps for the iPhone could be the first workaround to that problem. Pink, Snow Patrol and David Cook have already released iPhone apps like Fall Out Boy’s with the same kinds of features. Pink has streaming video; Snow Patrol has a touch-screen “game” that lets users find lyrics and artwork; Cook has a flickering image of a cigarette lighter that’s meant to replace an actual lighter at concerts.

If these programs find an audience, artist-branded apps may become as common as artist Web sites are today. But creating these programs—particularly the more sophisticated ones—requires an investment of time and money, so labels are being selective about creating them.

“We can’t do for everybody what we’re doing for Fall Out Boy,” Island Def Jam senior VP of new media and commerce Christian Jorg says. “This is an artist we think has the right target demo, we know the iPhone is successful with that demo and has great capabilities, and we’d like to put a product out there that speaks to that demo.”

Labels want to see other devices—both mobile phones and MP3 players—and Internet access and open-development platforms before creating such applications for their entire catalog. The 7 million iPhones worldwide simply aren’t enough of a market. But they could just be the beginning.

“This isn’t just about the iPhone,” says Sony Music Entertainment VP of mobile marketing, sales and business development Sean Rosenberg, who worked on the Pink app. “That’s a very small part of the handset market. But within the music environment and content usage, it’s a great place to test out what people like, how they use these and whether and in a long-term play toward packaging not just our music but also our artist’s properties and Web site assets in this new fashion so it’s easier for fans to interact with on all mobile devices.”

From the very beginning, the gatefold LPs and the booklets in CDs were meant to deepen fan interaction with artists. Artist Web sites, MySpace pages and YouTube videos have expanded that idea but at the expense of the portable device. Applications that deliver additional content to portable music devices could expand the audience for digital music and give fans a new way to connect with artists.

“With the whole experience of being a fan of a band has completely turned upside down,” says Dan Kruhlick of Crush Management, which handles Fall Out Boy.

“You used to listen to the radio, watch MTV or go to a show, and that’s all you could do. Now, the possibilities are limitless. Anything you can think of, you can do.”...
SIRIUS PROBLEMS

Will Satellite Radio Fall to Earth?

Barely three months after the long-delayed merger of satellite radio companies Sirius and XM, the newly combined Sirius XM Radio is struggling to stay afloat.

The company has just another three months to start paying down more than $1 billion in debt that’s maturing in 2009 at a time when credit markets are freezing up. It remains heavily dependent on automobile sales for new subscriber additions just as U.S. car sales are tanking. And its stock price is in a yearend freefall that has sparked an investor lawsuit against it.

For the music industry, the fate of Sirius XM looms larger than before. Under a U.S. Copyright Royalty Board decision made last December, satellite radio broadcasters like Sirius XM pay performance royalties for sound recordings based on a percentage of adjusted gross revenue. That means the better Sirius XM does, the more money labels and publishers make.

That rate currently stands at 6% and is set to increase by half a percentage point every year until 2012, when it will reach 8%. Neither SoundExchange—which collects those fees and distributes them on behalf of the music industry nor Sirius XM will reveal exactly how much the company is paying in royalties. According to Sirius XM’s quarterly reports, the company paid out a combined $92 million in revenue-sharing and royalty payments during the first half of 2008. That includes payments to SoundExchange and other partners, like equipment suppliers.

But while the music industry is poised to collect a growing percentage of Sirius XM’s revenue, that revenue is in trouble. Subscription fees account for about 95% of Sirius XM’s revenue. To increase income, the company needs to add new subscribers and squeeze more revenue out of existing ones. The company reported 18.6 million subscribers as of June 30, up from 15.3 million for Sirius and XM combined a year earlier.

But Wall Street is deeply pessimistic about the road ahead. On Nov. 3, Merrill Lynch analyst Jessica Reif Cohen cut her previous forecast for net subscriber additions by almost 50,000 for the third quarter to 409,000—which would represent a 51% smaller increase from the same period last year. She also cut her third-quarter revenue prediction for 2008 to $611 million, up from $528.8 million a year earlier but down $7 million from her previous forecast.

Slowing auto sales are driving some of the problems, since about half of Sirius XM’s current subscribers—and about 80% of new subscriber additions in the second quarter—received satellite radios when they bought new cars. A Sirius XM spokesman says that will be offset by an increase in the number of cars carrying its receivers as a factory-installed option. Its penetration rate among Mercedes-Benz vehicles, for example, is nearing 90%.

The company hopes to attract new subscribers by adding short-term, artist-specific channels dedicated to the likes of AC/DC and Led Zeppelin, which a representative hinted would be an ongoing initiative.

In the meantime, the company faces urgent financial challenges, in particular the $11 billion in debt that will mature in 2009, about $300 million of which is due in February. That, among other concerns, has caused the company’s stock price to fall from a 52-week high of $3.94 per share last December to about 30 cents at press time. Meanwhile, a group of 500 shareholders dubbing themselves “Save Sirius” filed a lawsuit seeking to remove the board and CEO Mel Karmazin.

Ever the pitch man, Karmazin spoke at Nielsen and Dow Jones’ Media and Money conference in October, insisting that Sirius XM is “one of the top 25 media companies today” and predicting that it will be “the most successful company in the audio entertainment industry.”

Should that come to pass, the music industry stands to make a decent buck. But in the present, there’s not much to count on.
NTO THE GROOVE

Synchs, Airplay, Festivals Amp Up Australian Dance Scene

BRISBANE, Australia—Traditionally hard rock heaven, the Australian market is emerging as a paradise for dance and electronic music.

At the turn of the decade, Billboard identified a wave of dance-rooted talent arriving from Down Under (Billboard, Nov. 24, 2001), led by Melbourne outfit the Avalanches. While that particular group has been quiet for some time, a new dance class is knocking on the door of international success.

Of late, the growth of dance festivals, synch deals and airplay has helped bring a wealth of exportable acts from the once-underground scene to the worldwide masses.

"There's never been more international interest in [electronic/dance] acts from this part of the world," says Stephen "Pav" Pavlovic, founder of Australian label Modular Recordings, the label home of the Avalanches.

The scene's watershed moment may have arrived Oct. 19, when Sydney duo the Presets scooped three prizes at the Australian Recording Industry Ass'n's annual flagship awards. The electronic act topped the best band and best album (for "Apocalypso") categories; the additional best dance award seemed almost obligatory.

The following week, "Apocalypso" (Modular/ Universal Music Australia) rose 19-4 on the Australian Recording Industry Association's sales chart. Having hit No. 1 in April, it's now approaching double-platinum certification (140,000 shipped), according to the act's Sydney-based manager William Larnach-Jones.

ARIA does not break out genre figures for dance/electronic music. However, a string of electronic-edged albums have been certified gold (35,000) or platinum (70,000) this year, including sets by antipodean acts Sneaky Sound System and Rogue Traders plus French duo Daft Punk and New York newcomer MGMT.

"That whole electronic scene has grown exponentially. And it's not going away in a hurry," says Richard Kingsmill, music director at national youth-oriented radio network Triple J.

DMG Radio Australia's top 40 network Nova has played a key role, pumping out a steady stream of commercial dance to listeners.

"I've seen [that] grow particularly in the last five years," says Pavlovic, who cut his music business teeth as a concert promoter prior to starting Modular in 1998.

"It's a cyclical scene," says Andrew Jackson, GM of dance specialist Ministry of Sound Recordings Australia. "But it's in the best state of health since perhaps 10 years ago, when God was a DJ."

TV advertisers have also been swift to tune in to the evolving scene. The Presets' chart hit "My People," for example, has found new life thanks to its synch in a TV campaign for Australia's Hyundai A-League soccer competition.

Acts like Cut Copy, Pendulum, Potbelleez and Pian is are now gaining profile abroad, while the fans back home remain devoted. Pendulum broke this year with its album "In Silico" (Warner Bros.) in the United Kingdom, where the band now resides. "We've always had a lot of support, especially in Perth, where we're from," frontman Rob Swire says. "But every time we go back, we have to play a bigger and bigger gig."

Domestic album success for the current crop of acts is based on grass-roots touring, says Sydney-based Myles Cooper, who manages Potbelleez. Those acts "built their names, their sound and their fan bases in every club in Australia before breaking the mainstream," he says, "just like Aussie rock bands had done 20 years earlier."

Several dance-oriented festivals—including the touring Stereoscopic and Parklife events—have also sprouted in recent years from those inner-city club culture roots, while a touring

"Bands' profiles are getting bigger, and events are getting bigger," says Pavlovic, whose company regularly promotes dance events and parties. "Five years ago, we might have done a party for 100 people. He says. "Now we're doing them for 2,000-3,000. It's growing—and it's exciting to be in the middle of it."

WORLD PARTY Three Key Australian Dance/Electronica Acts Attracting Overseas Attention

POTBELLEEZ

Based: Sydney

Current release: "The Potbelleez" (Vicious/ Ministry of Sound/Universal Music Australia)

Booking agent: Phat Planet (Australia)

Despite not having released an album at that point, Potbelleez took a place among some pretty esteemed company as a nominee at the Australian Recording Industry Ass'n Awards on Oct. 19. The Irish/Australian foursome made waves when second single "Don't Hold Back" cracked the Australian top five and charted in the United Kingdom and Germany—where the band is represented by Frenetic Records and Kontor Records, respectively. Aussie TV synch deals have been an early driver. The band's self-titled debut arrived Nov. 1 in Australia.

CUT COPY

Based: Melbourne

Current release: "In Ghost Colours" (Modular/Universal Music Australia)

Booking agent: IMC (Australia), Primary Talent International (Europe), Windish Agency (United States)

Dan Whitford is humble about the rise of his crossover electropop group, whose '80s-flavored second studio album, "In Ghost Colours," debuted at the top spot on the Australian chart earlier this year. "We certainly didn't aim to have a No. 1 record or sell a certain number of units," Whitford says. "We're just trying to connect with the fans. "Extensive touring has led to swelling fan bases in Europe and particularly the United States. Whitford says a new album will be cut in the not-too-distant future.

MIDNIGHT JUGGERNAUTS

Based: Melbourne

Current release: "Dystopia" (Siberia/Inertia)

Booking agent: Select Music (Australia), Windish Agency (United States), Magic and Medicine (United Kingdom), On Air Productions (Continental Europe)

More rock than dance—having drawn comparisons to "Low-era David Bowie—the Midnight Juggernauts' music is not particularly upbeat. But the band has been widely tipped as the next electronic-tinged Aussie act likely to step off the conveyor belt into international arms. The critically lauded debut, "Dystopia," was shortlisted for the 2007 J Award, the annual album of the year accolade presented by national youth-oriented radio network Triple J.

-LB
Dutch Dance Revolution

Amsterdam Event Shows Genre’s Muscle

AMSTERDAM—For a genre often described as in decline, European dance music seems to be enjoying good health, thanks to an entrepreneurially minded generation keen to make the most of emerging opportunities.

That strength was illustrated when the annual, sold-out Amsterdam Dance Event (Oct. 22-25) set an audience record with 2,000 attendees.

The ADE’s best-received panels included one covering synch licenses and the expanding relationship between brands and musicians.

“The event demonstrated how the dance sector has always had more of a 360-degree mind-set,” says Jack Horner, joint managing director/creative director of London-based music marketing agency FRUKT.

Some of that may come from necessity.

“As dance acts have often been relatively anonymous, the music has needed to pick up revenue from other avenues,” Horner says.

“So synch licenses, brand partnerships, subscriptions, creative licensing, business with ‘club’ or boutique label brands have always been pretty sophisticated.”

Brand interest is increasing, says Natasha Kizzie, head of entertainment at U.K. advertising and marketing agency Euro RSCG KLP, who also cites a groundbreaking deal her company brokered earlier this year between Groove Armada and Bacardi (Billboard, April 4) as an example of dance acts’ willingness to co-operate with nonmusic brands.

“The fact that Bacardi is offering the band tour support plus funding the recording of a four-track EP is a logical progression from its past music-based campaigns,” Kizzie says.

Representatives from Nokia, Pioneer and Red Bull attended this year’s ADE, but it’s companies like Euro RSCG that usually negotiate brand deals.

Brands are already spending considerable amounts of money on ad campaigns involving dance acts. The Netherlands-based event organizer ID&T, for example, teamed up with consumer electronics giant Samsung this summer for an 18-country European tour by dance artists including Erick E, Abel Ramos and Derrick May.

ID&T says the Samsung Sensation show July 5 in Amsterdam had a budget of €2.5 million (S$2.2 million). Tour organizers sought modeling contracts, including Fedde Le Grand, Paul Johnson, Funkerman, Robert Armani and Bob Sinclair to promote a range of mobile phones, available at demonstration centres at the venues.

“It had a considerable budget, but Samsung believes it got real return on investment,” says ID&T GM Fatih Kahyaoglu, who oversaw the project. “By creating an appropriate relationship in the right surroundings with the dance community, the brand is speaking directly to the target demographic.”

Dutch act Don Diablo could be one of the next dance acts to cash in on branding interest. An ADE launch showcase for his debut album, “Life is a Festival” (Sony BMG Netherlands), “brought him to the attention of some major brands,” says BMG Netherlands managing director Rick van Schoten. “I’m confident he’ll be hooking up with one of them in the near future.”

The 2008 ADE featured 650 DJs and artists performing at more than 40 venues, alongside a conference program with 26 panels that covered topics from the art of video DJing to maximizing digital revenue and developing DJ stagecraft.

“What I’m most excited about this year is a notable rise in the presence of a whole new generation,” says ADE director Richard Zi- jima, who says the 2008 event attracted increased numbers of delegates in the 22-30 age group.

“Clearly this is good for the genre,” he says, “but most exciting of all is that these people know nothing of the pre-digital business model. Consequently their approach to music—and marketing—is totally fresh.”

Mobile Smorgasbord

Danish Telecom Claims Success With Unlimited Downloads

COPENHAGEN—When Danish telecommunications company TDC unveiled a “all you can eat” music download service April 1, it might have seemed like an April Fool’s joke.

But customers of Denmark’s largest telecom have certainly taken it seriously enough. TDC claims that users of its Play service have downloaded 36 million tracks to mobile phones and PCs during the first six months. That’s an impressive tally in a country with a population of 5.5 million.

“The results are 10 times what we anticipated,” TDC head of music Søren Thisted says. “It surprised us.”

The TDC service, which features 2 million tracks from all four major labels and leading indie, started six months ahead of the U.K. introduction of Nokia’s more widely publicized Comes With Music service.

So far, the reaction among industry executives has been positive.

“It’s been a good test and we’re satisfied with the first phase,” EMi Denmark managing director Michael Wermuth says. He cautions, however, that “you can’t evaluate anything after six months or a year.”

Play customers can download unlimited music for as long as they renumber in TDC subscribers. The downloads include digital rights management (DRM) restrictions that prevent them from being copied and render them unplayable after a customer’s subscription ends.

Play is available for free of charge to all TDC mobile phone and broadband subscribers. The telecom supports the service through advertising it sells on the Play Web site and says its main objective in launching Play was to retain customers. A spokesman says that it has reduced customer turnover.

TDC says Play has doubled overall music download sales in Denmark during the service’s first six months of operation, compared with the same period last year. IFPI Denmark couldn’t confirm those claims, because it doesn’t track all legal digital downloads.

The company says Play users download the majority of tracks as complete albums, rather than individual tracks. Maclean’s biggest seller since its launch, followed by Danish acts Infernal, Alpha beat and Martin Helog Hodgazd, TDC says.

Neither TDC nor the labels would reveal the terms of their two-year contracts, other than confirming that the telecom pays an unspecified total amount to cover all rights regardless of the actual number of downloads involved.

Copenhagen Records commercial media manager Jesper Dahlgaard says Play “creates value” and adds that he expects to see more such services emerge.

“If it proves a great success for TDC, we’d get less per track out of it,” he says. “But all in all, we’re positive.”

To complement its Play service, TDC launched a separate Play 10 service Oct. 1 that allows broadband subscribers to pay 30 kroner ($8.70) per month to download 10 DRM-free tracks that can be copied to other devices and will remain playable even after a subscription lapses.

Most legal music services in Denmark charge around 8 kroner ($1.38) per track. “At 5 kroner [87 cents] per track, Play users will realize considerable savings,” TDC’s Thisted says.

Instead of using the lump-sum revenue model of Play, TDC says Play 10 will operate in line with more traditional royalty schemes.

Although the lack of DRM on Play 10’s downloads opens the door to the sharing of downloads, “this service is still interesting,” EMi’s Wermuth says. “We will evaluate its long-term possibilities—it’s certainly preferable to all the illegal sites for downloads.”

Global Newsline

>>> THREE STRIKES BILL MOVES FORWARD

A French “three strikes” bill against online piracy has moved a step closer to becoming law. The French Senate passed the bill 297-15 on Oct. 28, only 24 hours after it opened debate on the legislation. The bill now goes to the French Parliament, which is expected to vote on it in early January. The legislation proposes setting up an independent administrative authority to collect infringers’ data from their Internet service providers when requested to do so by appropriate collecting societies. Upon their third and final warning, offenders would lose Internet access for one month to one year without the ability to open a new account with another ISP. The bill also requires France’s music industry to drop digital rights management restrictions on music downloads.

—Ayméric Richevin

>>> U2 HONORS GRAINNE

U2 headed a roll call of international acts saluting Universal Music Group’s International chairman/CEO Lucian Grainge at the U.K. Music Industry Trusts’ award ceremony Nov. 3 at London’s Grosvenor House Hotel. Universal acts Snow Patrol, Mika, Take That, Jamie Cullum and Razorlight performed at the event. The MIT award for outstanding contribution to the U.K. music industry was presented to the Universal boss by all four members of U2. Grainge marks his 30th anniversary in the industry this year. Taped tributes were made by industry execs, as well as musicians ranging from Mariah Carey and the Pussycat Dolls to Elton John—a previous honoree. The evening raised £568,593 ($897,577) for the Music Industry Trusts’ nominated charities, Nordoff-Robbins Music Therapy and the BRIT School.

—André Paine

NOVEMBER 15, 2008 | www.billboard.biz | 19
El Ganador Es...

Who Will-Or Should-Win The Latin Grammys

Now that voting has closed, it's time for us to make our predictions for this year's Latin Grammy Awards, based on the quality of last year's releases and the voting history of the Latin Recording Academy. I'd like to hear yours, too, so write them down and let me know how you did after the Nov. 13 live broadcast on Univision.

RECORD OF THE YEAR: Even if Juanes' "Me Enamoré" hadn't spent 20 weeks at No. 1 on Billboard's Hot Latin Songs chart, it would still be the only track every voter has heard. Nothing beats an educated decision, and the song itself is nothing to scoff at. Fans of more traditional Latin pop might back the Andrea Bocelli/Laura Pausini duet, "Vive Ya! (Vivaere)," because of the production work of Humberto Gatica and Tony Renis. But it probably won't be enough to top the "Me Enamoré" production and engineering team of Juanes, Gustavo Santalaiala, Anibal Kerbel and Thom Russo.

BEST NEW ARTIST: In a field dominated by women, this contest is between two commercial successes: Puerto Rico's Kany Garcia and Mexico's Ximena Sarandana. The outcome will be watched closely. Sarandana has been promoted mostly in Mexico, while Garcia has been pushed primarily on the East Coast and in Puerto Rico, so the win could indicate which voting faction carries more clout. Both performers have artistic merit and unconditional label support—not a common combination. Special kudos to Colombia's Mónica Giraldo for sharing a surprise nomination for "Todo Da Vueltas," a gem of an album.

ALBUM OF THE YEAR: Although Mexican rock act Café Tacvba received the most nominations this year, enough people probably haven't heard the band's album, "Sino," for it to win in this category. I'm betting on Juanes' "La Vida ... Es Un Ratito," a well-rounded production with rhythm, integrity and a purpose. The dark horse here could be man of the hour Vicente Fernández with his powerful and successful "Para Siempre." The fact that Joan Sebastian wrote all the songs and co-produced it gives the Fernández album clout.

SONG OF THE YEAR: Given its runaway chart success in the United States and throughout Latin America, the winner has to be Juanes' "Me Enamoré." Anything else would be a surprise.

BEST URBAN MUSIC ALBUM: Tego Calderón will win for "El Abayarde Contra-Ataca" since he's a widely respected rapper with depth. Most of the remaining nominees are pure reggaton and the Latin Recording Academy has shown that it's no fan of that genre. But the most deserving nominee is Wisin & Yandel's "Los Extratereschistes," not because it sold well, but because it's a superb album full of hiss.

BEST ALTERNATIVE MUSIC ALBUM: Forget the rock categories; the artists and albums we really care about are here, making this the most closely watched category this year. Café Tacvba's "Sino" and Julietta Venegas' "Lovely" "MTV Unplugged" album are certainly contenders. But my bet is on "La Radioína" by pioneerie Latin alternative artist Manu Chao, who's made a beautiful and edgy album.

BEST BANDA ALBUM: Despite heavy-duty competition from Banda El Recodo's "Que Bonito ... Es Lo Bonito," the winner will be Joan Sebastian's "No Es De Madera," a creative peak for the beloved veteran.

BEST RANCHERO ALBUM: All of the nominated albums are great, making this the most competitive category in regional Mexican music this year. While Jenni Rivera amply deserves her first Latin Grammy for "Enamorada," Vicente Fernández's "Para Siempre" will win.

BEST MALE POP VOCAL ALBUM: Jennies would win if "La Vida ... Es Un Ratito" had really been a pop album. But in a field that includes Ricardo Arjona, Jeremías, Alejandro Lerner and Gian Marco, the award will go to Arjona for his "Quien Dijo Ayer ..."

The Billboard

Panama Music has emerged as a key source of local talent, and thanks to distribution from Universal, Panamanian artists have gained an international audience. Founded/president Januario "Nayo" Crespo spoke to Billboard as he prepared to introduce some new household names.

How did Panama Music start?
I was a partner in [Top Music] with El Chocobo, where we worked "El Gato Volador" and we had some hits. In 2001 Panama Music was born with a new group, La Factoria. One of the vocalists [Demphra], I met at the gym where I worked out. La Factoria was a group of solo artists that were with my company, and since that time it was very difficult to come out with each artist one by one. I thought it would be easier to put them into La Factoria.

What's your strategy?
The idea was always to hit hard with the artists in Panama, then in South America, and then in some cases Mexico and the U.S. We manage all our artists, as well as for publishing and for their alliances. Reggeaton opened the doors to record labels being interested in music from Panama. [But] Puerto Rican reggaeton is different from that of Panama—we have a different sound. There's more melody and feeling in the lyrics.

What are your next priorities?
Maluma, Eddy Lover, Mach & Daddy's next album, "Gracias a Dios," in January. Arthur, who we just signed. We also have Niki King and Joseph. They are just starting their careers—we're working them strongly in Panama and South America. They do the romantic style. Soca is a genre we work hard in Panama, particularly for the Carnival parties. What works at Caravval are the songs that later hit internationally, such as "Perdonarme" and "La Botella."

By Ayala Ben-Yehuda

Put Me In, Coach

Latin Acts Play Ball With Pro Sports

These days, Latin acts in opening slots are often performing before sporting events instead of other musicians. For more than a decade, the Los Angeles Dodgers have put on an annual Latin-themed Viva Los Dodgers day—this year's edition featured Dareyes de la Sierra, Lalo Mora and Ti- tanes de Durango. But other sports organizations are catching on—just as artists are seeing new revenue streams.

In early November, banda artist Roberto Tapia sang at a boxing match at Las Vegas' Mandalay Bay, and Grupo Montez de Durango played at Arizona Diamondbacks and Texas Rangers games this year. Jim Bilello, president of U.S. Marketing, a Chicago marketing firm that booked the act for the Diamondbacks, estimates that about 10,000 people who attended the game stayed for the concert, which was sponsored by Checker Auto Parts and the Arizona Lottery and promoted on KHOT (La Nueva 105.9).

"There are nice niche audiences that are worth marketing to," Bilello says. "The Florida Marlins have the opposite approach. Miami's Major League Baseball team booked such tropical stars as Willy Chirino, Olga Tañon and El Gran Combo to play 50-minute shows after select "Super Saturday" home games last season. Marlins marketing VP Sean Flynn expects more than half the acts for next year's "Super Saturday" games to be Latin performers. Musical guests are paid a flat fee rather than a percentage of ticket sales. The acts also get other benefits, including promotion through TV, radio, print and outdoor ads that run before the performance. Though factors like a team's record, their disease, the weather all affect attendance, Flynn says the goal is to get at least half the crowd to stay for the concerts. By some measures, "our Hispanic shows are outperforming our general-market shows," he says. Performers bring teams another benefit: sponsors eager to reach the Hispanic audience, such as automakers and beverage companies. "We've been able to bring folks in who wouldn't normally do business with us," Flynn says. Band Banda El Recodo performed before NASCAR's Pepsi 500 race on Aug. 31 in Fontana, Calif.; a $69 ticket included admission to the show, the race and a Major League Soccer game featuring Chivas USA. "We're all looking for other sources of revenue," says Martin Fabian, who books the group. "Little by little these opportunities are opening up."

—Ayala Ben-Yehuda

On the field: GRUPO MONTEZ DE DURANGO

En Español: All the great Latin music coverage you've come to expect from Billboard—en Español!
www.americanradiohistory.com
Roger Faxon

Amid challenges at EMI Group, the head of the company’s publishing unit discusses how his business continues to thrive.

On Oct. 24, the British private equity fund Terra Firma released a report on EMI Group that painted a dim picture of a company struggling to stanch losses amid heavy debt obligations.

One bright spot stood out: During the year ended March 31, EMI Music Publishing posted £116 million ($211.4 million) of earnings before interest, taxes, depreciation and amortization on revenue of £411 million ($820 million). That’s up from the previous year, when it had an EBITDA of £114 million ($227.4 million) on revenue of £401 million ($800 million).

EMI Music Publishing operates separately from the record label, and chairman/CEO Roger Faxon reports directly to Terra Firma chairman Guy Hands. Faxon—who has extensive management experience at creative companies like Lucasfilm, Columbia Pictures and Sotheby’s—joined EMI Group in 1994 as senior VP of worldwide business development and strategy. From the start, Faxon says he was intrigued by music publishing, then seen as less glamorous than the recorded music business. Five years later, he joined EMI Music Publishing as executive VP/CFO, then in March 2007 succeeded Martin Bandier as chairman/CEO.

In an interview with Billboard, Faxon talked about the new opportunities he sees to exploit EMI’s publishing assets.

How does a major music publishing company grow revenue in a market where mechanical royalties from CDs are declining?

While the worldwide market, in particular physical recording, is in significant decline—and in much of the world, digital growth hasn’t been able to fill the gap—we still believe very strongly that new music is an essential part of the marketplace. We continue to invest and try to increase our portion of that market and to sustain our revenues. And we have been able to identify those songwriters who can be successful in what is really a remarkably difficult marketplace.

Besides signing and developing songwriters, are you trying to grow revenue streams like digital and synchronization?

We don’t just look at selling CDs as creating opportunities for our songwriters. That translates into making sure we help generate additional airplay at traditional radio; that our songwriters are represented at streaming services; that we build strong relationships with advertisers, film companies and television companies and to place songs in those media; and to develop a very strong relationship with companies across a broad range of businesses including videogames, merchandising, retail, consumer services and so on.

In every place where you can experience music, we endeavor to create a relationship to ensure that our songwriters’ work can be exposed to consumers—and not even incidentally, but rather importantly—that they get paid for it. Being a publisher is not a passive business.

EMI Music Publishing reduced overhead to £61 million ($121.7 million) from £67 million ($133.7 million) in its last fiscal year. Will we see more of that?

When one talks about cost control, that’s the wrong way to start. The right way to talk about it is how to increase our effectiveness. We have to provide an exemplary service. While you’re doing that, you have the opportunity to be more efficient at it and we’ve invested substantially in systems and processes to enhance our overall performance. So we’re doing it for less money and getting a better outcome in providing services to our songwriters and right holders. And there’s more to do in that respect.

Will we see EMI Music Publishing make acquisitions or will you concentrate on organic growth?

We’ll grow both ways. We’re very discriminating about what we want to acquire. We’re not looking to buy big collections of songs, but looking at catalogs of songs that are complementary to our catalog.

Working with songwriters and identifying new songwriters to get into business with is essentially the way we organically grow our business. We’ve generally been very successful. What’s fortunate about EMI is that it has an extraordinarily high quality of catalog and a fabulous roster of current songwriters. It’s about the quality. It’s not about tonnage.

Do you see administration and marketing services, like the deal that EMI has with Televisa, as a potential growth area?

We’re looking to develop relationships for administration with companies where their catalogs are compatible with ours and where we can meaningfully increase their revenue. Televisa is the perfect example of that, where their works largely come in association with their television production efforts, but not exclusively. We can help them find and/or develop new markets and give them increased collection capabilities. In their world, they have quite a large number of compositions and songs that haven’t been exploited outside of the context of their television programs and we see there are lots of opportunity to do so.

How do a music publishing company and a record label live together under one roof?

Most people focus on the differences between the record companies and the publishers where there are narrow areas of tension. But there are far more places where we agree on things and where we have a common interest. When we wrestle with an issue, we have to pursue that in the marketplace. In a realistic and cooperative way, we need to meet the needs of our respective constituencies. Ultimately, we do what is right for our songwriters and it’s usually through a formal mechanism. The U.S. Copyright Royalty Board can determine issues like imposing late fees on slow payments. We think it’s an appropriate way to handle those issues. One of the great benefits of the CRB rulings is that it creates certainty for [digital music] businesses. Without that certainty, it chilling the ability of those businesses to grow.

What are the opportunities going forward for EMI Music Publishing?

EMI Music Publishing is in very strong financial shape. It has all the financial resources to compete vigorously and we’re not constrained as to what we can do. We’re as competitive as we’ve ever been.

It’s all about creation. It isn’t just identifying the great songwriters—still have to get them to come here and one way we do that is by helping songwriters achieve their goals. We have the greatest opportunity, the greatest catalog, the greatest songwriters and by far the greatest staff. …

EMI MUSIC PUBLISHING CHAIRMAN/CEO

NOVEMBER 15, 2008 | www.billboard.biz | 21
Keyshia Cole knows what she wants—and what the dynamic diva wants right now is a turkey sandwich on wheat bread with nothing on it but mayo and mustard. But the waitstaff at the restaurant adjacent to the Affinia Dumont Hotel in Manhattan can’t quite seem to get that right. The sandwich first comes out with lettuce and tomatoes. But Cole is allergic to tomatoes—"My face gets puffy," she says—so she sends it back. No one can argue that Cole isn’t forthright about what she wants—and, beyond the sandwich, she’s hungry for success. On Dec. 16 Imani/Geffen/Interscope will release her third album, "A Different Me," which will drop in the wake of the 360 deal Cole signed with Interscope that includes a movie based on her life.

But right now, Cole needs to eat. Several minutes later, the sandwich comes back piled with bean sprouts and chopped with seeds—remnants of the tomatoes that were removed from its earlier incarnation. Back again.

The third time the sandwich comes out, Cole repeats her order, emphasizing she would like regular mustard. Instead, the waitress returns with a small paper cup filled with spicy mustard.

Cole sends her assistant across the street to buy a small bottle of French’s yellow mustard. "Dijon mustard is New York-style," she says. "It’s the one thing I hate when I come out here."

Cole’s single-minded scrappiness has served her well—she used it to hammer out a music career forged on the gritty streets of Oakland, Calif., and in three years, her street-honed skills on growing and finding her own way.

All these professional achievements belie the pain-filled personal saga that first introduced Cole to the spotlight. Many of the singer/songwriter’s biggest hits—"I Should Have Cheated," "Love," "Let It Go," "I Remember" and "Heaven Sent"—are songs that simultaneously evoke vulnerability and a fierce, don’t-mess-with-me confidence. "When I met her, she had a real street attitude," says manager Manny Halley, who is partners with Cole in Imani Entertainment Group. "She didn’t sugarcoat; she didn’t hide anything. When I heard her sing, I could hear the pain and tear in her voice."

After her first two wrenching albums, 2005’s "The Way It Is" and 2007’s "Just Like You," Cole’s forthcoming "A Different Me" finds the singer/songwriter having more fun. "The first two albums were more...painful," she says. "It’s a different me this time: a young woman who’s still growing and finding myself, exploring life through different routes musically and in other areas. I wrote more about other people’s situations than my own. I’m moving forward."

The one constant in Cole’s work is her collaboration with Geffen chairman Ron Fair and Halley as the album’s trio of executive producers. Holed up in his personal studio at the label’s Los Angeles office mixing and mastering to meet a Thanksgiving production deadline, Fair underscores Cole’s hands-on commitment to her music.

"Keyshia is her own self-contained A&R person," he says. "I do the string mixes and arrange vocals but she finds the songs. She’s very open-minded but has a great sense of what’s right for her to sing, which is a very important quality. The more I listen to what she wants, the better she sounds."

"A Different Me" features Cole collaborating with a combination of marquee names and newcomers, including Polow Da Don, the Runners, Ne-Yo, Kwame, Orthdox & Ransom and the Trackmasters. On her previous albums, Cole worked with such songwriter/producers as Greg Curtis, Missy Elliott, Scott Storch, Bryan-Michael Cox, Rodney Jerkins and Sean Garrett.

"When I hear something, I hear it—it doesn’t take me three, four, five times to hear a song and say, ‘OK, let’s write,’ " Cole says about her songwriting process. "If I don’t write to it right off the bat, it’s not working."

And while the pain quotient is definitely lowered on "Me," the emotional realness and accessibility that fans have come to love in Cole’s music remain—as do her soaring vocals. It all adds up to "Fearless R&B," Fair says.

She’s reflective and coy on the melodic lead single, "Playa Cardz Right" featuring the posthumous Tupac Shakur; the track originally appeared on his 2006 album "Pac’s Life," but dressed up with a new verse and arrangement by Cole and producers Fair, Carvin Haggins and Ivan Barias, the song has shot to No. 25 on the Hot R&B/Hip-Hop Songs chart after only five weeks. It’s competing with Cole’s last single from her sophomore album, "Heaven Sent," which is No. 14 on the chart.

A girl-talk intro colorfully sets up Cole’s duet with real-life friend Monica on "Trust," while Polow Da Don taps into Cole’s upbeat side on the pulsating "Make Me Over." Cole further hones her ballad skills on the track "You Complete Me" and flashes a sultry side on a cover of R. Kelly’s 1992 No. 1 R&B hit, "Honey Love."

While Cole’s rise may seem fast to the public, the 27-year-old singer first began dabbling in
music when she was 12, recording with MC Hammer and being mentored by Shakur. Born to a drug-addicted mother and adopted by a family friend when she was 2, Cole is the younger sister of Oakland-based rapper Nutt-Smo.

"Other people recognized my talent before I did," Cole says. "There were times when Hammer, Prime, other people from around my way would say, 'That little girl can sing. Sing something.' And I'd say, 'You got it?'"

Cole says the idea of seriously pursuing a music career didn't kick in until Shakur died—"he saw it in me," she says. That sorrow—and heartbreak brought on by a cheating boyfriend—pushed Cole to Los Angeles and a renewed focus on her career.

That hard work eventually led to an audition for Fox, who signed her initially to a contract with A&M/Interscope in 2004. As Cole recalls, "That was the easiest part: Ron saying I was signed after hearing one verse of 'Love' and the chorus."

The marketing strategy for 'A Different Me' will focus on two objectives: building awareness of the album and revealing Cole's evolution as an artist since "The Way It Is," a month before the album is released, Cole will usher in the third season of her top-rated BET reality show, 'The Way It Is,' Nov. 11. Her current single, "Playsa Cardz Right," will double as its theme music, coupled with additional support advertising on the channel. The single's video is receiving airplay on BET and MTV, while VH1—which recently presented Cole with its Soul Savta Black Girls Rock Award—will air an upcoming hour-long special, 'Soul Story.'

Beyond 'The Tonight Show With Jay Leno' or 'Jimmy Kimmel Live,' Ashley Fox, president of independent marketing firm Afox Group, is pushing to book Cole on shows like PBS' 'Tavis Smiley' and Fox's 'Cheeba Lateley.'—shows that Fox offers can showcase Cole's 'tongue-in-cheek funny side as well as her intellect.' A holiday tour featuring Cole, Lil Wayne and T-Pain will be revealed shortly.

In between finishing 'Me,' Cole returned with director Benny Boom to shoot the video for 'Playsa Cardz Right,' performed at the music industry's annual City of Hope benefit, Oct. 15 in Los Angeles, singing Stevie Wonder's 'Ribbon in the Sky,' flew to Atlanta a couple of days later to serve as an award presenter at BET's Hip-Hop Awards, and squeezed in three parties between L.A. and Atlanta during that period to celebrate her 27th birthday.

And Halley also found time to negotiate a 360 deal with Interscope.

"I'm a touring artist and make a lot of money that way," Cole says. "But with so much going on in the business right now with the downturn in album sales, labels and artists are finding new ways to help each other. It was a good deal for me."

"She could reissue right now; that's how big the deal is," says Halley, who declares to go into specific financial details of the new agreement or the transition from the previous contract. "But while the move carries one appeal, having the vested interest of Interscope chairman Jimmy Iovine is quite another."

One of the offsets of the new deal is a move; the trio is developing based on Cole's life. Halley, Cole and Iovine hired a screenwriter to go on the road with her next year and begin developing the script.

Another benefit of the 360 deal is a company to pitch Cole for various ventures, including commercials, endorsements (beyond her current one with Luster's Pink hair care line) and fashion tie-ins. Cole and Halley's label, Iovine Entertainment, is not part of the 360 deal; however, Cole's friend Amina Harris, introduced on Cole's second album, is recording her first album for the label for release next year.

Sitting in the restaurant, Cole is the epitome of style with her black Chane ankle boots and wavy, short-cropped locks. Peeking out under the sleeves and above the collar are various tattoos, including one on her neck with the words 'Have Faith' emblazoned just below a red heart—evidence of the scrappy young girl who's starting to live her dream.

"I haven't reached my goal yet," says Cole, who says that down the road she wants to live in a log cabin and own horses, operate a veterinary hospital and pet store. "I'm a dog person," she adds, plus—a coffee shop on the side. "I want that real bad. I can just see the couches and the fireplace going."

"But to get there," she continues, "I have to first accomplish my musical goals. To quote Tupac, 'I got my money right, and now I want war.'"

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**In Good Company**

Cole shines on Billboard's Hot R&B/Hip-Hop Songs chart, thanks to a combination of her own songs and her frequent collaborations.

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**Keyshia Cole's reality series, 'The Way It Is,' averaged 1.8 million viewers during its second season.**

**What started out as an angle to get TV time for an R&B newcomer has turned into a compelling and successful BET reality series.**

Borrowing its title from Keyshia Cole's 2005 freshman album, "The Way It Is," kicks off its third season Nov. 11 at 10 p.m. ET/PT. Inspired by Cole's drama-fueled Oakland, Calif., background—recovering addict mother, long-lost father, sister struggling with alcohol and supportive adoptive family.

The show owes its success to its warts-and-all honesty and rawness, Cole's manager Manny Halley says. "Before this, a lot of artists weren't trying to say their mother was on crack or in jail or admitting they didn't know their pops," he says. "It was a chance we took, opening up the world to Keyshia's real life. And together with the music and touring, it worked in building the brand."

The 2008 season picks up following sister Nefflie's decision to keep her baby in the season-two finale. Capping the first season: Cole and biological mother Frankie receive the results of a DNA test to determine whether a man's claim to be Cole's absentee dad was true.

It wasn't. Reaping critical acclaim and ratings rewards, "The Way It Is" is the No. 1 series in BET history, with just shy of 3 million people watching the second-season finale.

BET interim president of entertainment Stephen Hill says the series will go on as long as Cole wants. "Nobody is tired of the show," he says. "That's because there's something special about Keyshia. She's gone through a lot in life and has this protective layer around her. But you just can't help but love her and watch how she's changing and growing."

In season three, look for Halley taking Cole and her family members out of the country for the first time, more interaction between Frankie and adoptive mom Yvonne and Cole working on her third album.

From Cole's perspective, she's proud of the positive steps her mom and sister have made and of her eldest niece, who made the honor roll. "Everybody is coming to an understanding that our lives have changed," the singer says. "And that's all I've ever asked: that they get comfortable with themselves as I'm learning how to get comfortable within myself." —GM
AFTER WINNING AWARDS FOR TV AND FILM, LIONSGATE IS ON THE HUNT FOR MUSIC SUCCESS

BY ANN DONAHUE

LIONS' SHARE

"Is it hot in here, or is it just my girls?" asks Bryan Batt, as four lovely ladies in hot pink, strapless flapper-style dresses shimmy behind him onstage. Clad in a sharp tuxedo and backed by a 13-member swing band, he launches into a suave version of Dean Martin's "Sway." Batt, a veteran of Broadway shows like "Cats," "Sunset Boulevard" and "La Cage aux Folles," plays Salvatore Romano, the ad agency art director on AMC's '60s-set sex-and-Chivas-drenched drama "Mad Men." But on this October night, Batt and his co-stars are vamping it up at the El Rey theatre, performing tunes from the "Mad Men" era live at a benefit for the Recording Academy's Los Angeles chapter.

Screen lions: clockwise from top, 'The Punisher,' the cast of 'Scream Queens' and the cast of 'Mad Men.'
It's more than just an occasion for the show's cast to kick up their heels with a few cocktails and—gasp!—openly smoke cigarettes onstage. In L.A., Lionsgate, which produces "Mad Men," is using the evening as a test run to see if the concept could be launched as a series of club shows.

"We thought, 'What if the guys from ["Mad Men" ad agency] Sterling Cooper went out for a night—what would they do?'" asks Jay Faires, who became Lionsgate's president of music and publishing in July 2005. "It's on a life of its own—and it fulfills our idea of taking the Lionsgate brand into new areas."

Lionsgate has already thrived in film and TV, and the independent production company has the awards to prove it: "Mad Men" won best drama at this year's Emmy Awards, and the film division won the best picture Academy Award for 2005's "Crash."

As a publicly traded company, however, Lionsgate has to answer to more than academy voters. Major investors include MHR Fund Management, Steinberg Asset Management, Capital Research Global Investors and Carl Icahn, who doubled his stake in the company to more than 9% last month, according to the Securities and Exchange Commission. After the recent financial turmoil, Lionsgate's market cap is $773 million and stock is trading at $6.60; its 52 week high is $10.97.

The primary goal of the music division is to expand the reach of Lionsgate properties—into soundtracks, live events and music publishing. For a company that's still small by film world standards, it's a big move.

The obvious angle is soundtracks, which Lionsgate wants to release on its own, much as any indie label would. But the company's music division will generate several revenue streams. The label will get the cash from album sales and the publishing division will collect additional revenue on those sales, plus money generated when its songs get radio play or placement in film and TV projects—including those Lionsgate produces.

Many major studios have started publishing divisions that grew into valuable resources. In 2007, Viacom, Paramount's parent company, sold Famous Music, its 125,000-song music publishing division, to Sony/ATV Music Publishing for approximately $70 million. Famous Music's catalog included the scores to "The Godfather" and "Beverly Hills Cop," which generate revenue every time they were played or sold.

Movie companies can easily generate cash for their publishing divisions by using their songs in films. Faires—who spent 15 years at Mammoth Records shepherding acts like Squirrel Nut Zippers and Seven Mary Three—says Lionsgate will pay standard prices for sync licenses that will be signed off on by artists and label partners.

Beyond "Mad Men," Lionsgate Music has a hand in 14 TV shows, half of which are in production at any one time. One of its other current programs is VH1's reality show "Scream Queens," the winner of which will get a role in Lionsgate's "Saw VI," the next installment of the goretastic Halloween horror movie franchise that has earned almost $300 million at the box office. The most recent entry, "Saw V," earned $30 million in its opening weekend just before Halloween. And Lionsgate artists also benefit when their music is played in films overseas, Faires says, since they get performing rights income.

The music to "Scream Queens" is developed as part of a broad joint venture that Lionsgate Music has with Wind-up Records. "We feel that Lionsgate's place in the film community is what we are in the music community," Wind-up president Ed Vetri says. "We're an indie major—a major when we need to be" (see story, page 27).

One of Lionsgate's current TV projects is "Crash" —a one-hour drama starring Dennis Hopper that is adapted from the movie—that appears on the cable network Starz. Next on the slate is Showtime's "Nurse Jackie," starring Edie Falco. "We look after all [of our shows] needs, be it music editorial, composers or supervisors," Lionsgate Music VP of TV music and A&R Russell Ziecker says. "We're a next-generation music company."

Lionsgate is also looking to develop music documentaries for theatrical or TV release—about 10 are in the pipeline for consideration. Ziecker says—and the company has also made an investment in the production company Ish Entertainment, which gives the music division an advisory role on upcoming MTV and VH1 reality and biographical projects about T.I., 50 Cent, Lindsay Lohan and the current "Paris Hilton's My New BF."

For next fall, Lionsgate Music is helping develop a reality show based around one of their film properties, "Dirty Dancing." To build on the anticipated popularity of the show, winners to go on tour the way "American Idol" performers do.

Besides teaming with other production companies, Lionsgate Music is signing bands to release on its own label—and seeking similar deals with other indie labels like Wind-up to work with market leaders in different genres. "We want to develop stuff that goes where the major labels aren't," Faires says. So far Lionsgate has signed the Cajun/zydeco group Pine Leaf Boys, bluegrass band the Infamous Stringdusters and alternative duo Glacier Hiking.

"We're not doing record or publishing deals to go head to head with the majors out there," Ziecker says. "It has to be a strategic fit at some point with our film and TV side."

The focus on A&R for up-and-coming acts doesn't mean Lionsgate is eschewing the soundtrack game. Movie music is experiencing a rebirth on the charts, with "Mamma Mia!" and "Camp Rock" each at 1.1 million copies sold and "Juno" at 866,000; all three are among the top 20 best-selling albums of the year. So far in 2007, 15.6 million soundtracks have been sold, almost a quarter of those were sold digitally, according to Nielsen SoundScan.

Although iTunes usually makes performers offer songs on a track-by-track basis, Apple's store sells some soundtracks as entire albums. That means that labels can tally up $10 buys instead of selling singles for $1. One current success is the soundtrack to "Twilight," which started surprisingly strong (see Over the Counter, page 45) despite the fact that the
To bolster its soundtrack savvy, Lionsgate has ramped up its staffing on the film music side by naming Commotion Records co-founder Tracy McKnight VP of film music. "There's been a climate change in sales," McKnight says. "Movies are a place of discovery now."

Recent releases include the film soundtracks to "W," "Religulous" and "Iron Man" (Lionsgate has a licensing deal with Marvel Entertainment); TV soundtracks include "Weeds" and "California". Coming up, Lionsgate will release albums from "The Spirit," "My Bloody Valentine 3D" and "The Punisher: War Zone."

McKnight wants to focus on being more aggressive in making publishing deals with composers who score Lionsgate films and, in turn, placements for their scores. "We can be the ambassadors," she says. "When you are a composer and you have your own score and your own publishing, how do you get it out to the world? I have access to the talent, to directors, to producers. I can say, 'You should listen to this.'"

Bands on the soundtrack to "The Punisher: War Zone"—which will be released Nov. 11 in advance of the movie's Dec. 5 opening—include Rob Zombie, Slayer, Slipknot and Rise Against. Zombie wrote the title track, "and just captured the whole essence of the film with the lyrics and the aggressive music," McKnight says. "He understands the beauty of telling stories." The goal of the soundtrack is to target the music tastes of fans of the "Punisher" comic. After discussions with his management—Zombie, a "Punisher" fan—came aboard. "He is emblematic of our core audience," McKnight says.

To expand beyond the traditional soundtrack release for "Punisher," Lionsgate hooked up with Clear Channel for an online contest seeking unsigned bands looking for a place on the soundtrack and the chance to be signed by Lionsgate. More than 5,000 entered, thanks to promotion of the contest across Clear Channel properties and genre music blogs. The winner was Connersville, Ind.-based 7 Days Away, with its hard-driving track "Take Me Away." "We're going to see a lot more of this coming down the road—it's very exciting to get an unsigned band and give them that kind of audience," McKnight says, noting that she foresees a time when Lionsgate could sponsor a tour based around a specific soundtrack to help promote the movie.

Back at the EI Rey, the atmosphere of the show couldn't be further from the grim thrall of death metal. Cigarette girls hawking the lesser-viced of candy are circling the dimly lit tables, and Maggie Siff, who portrays department store heiress Rachel Menken, is purring through Ella Fitzgerald's "Black Coffee." The audience, most of which wore costumes—men in hats, women in peep-toe shoes and carrying pocketbooks—cheers.

By all accounts, the evening is a hit. (Which is a relief, Ziecker says, because "that's 125 e-mails a day for a month to produce.") So will the "Mail Men Live Revue" be coming soon to a venue near you? A plan is still percolating, Siff says, but judging by the raucous reaction, "it's something that might make a little more sense in Vegas."
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For 25 Years, Diane Warren has been at the Vanguard of Film and TV Music
By Ann Donahue

Diane Warren’s office is located near Amoeba Records, the be-all and end-all record store in Hollywood. If one were to go through the stacks with an eye toward creating a Warren compilation, you’d have to visit most of the store: She’s written for pop stars, Broadway belters, country crooners, R&B divas and rock legends.

And, notably, you’d have to spend lots of time in the soundtracks section. Since 1984, when Laura Branigan’s “His Night” was featured in “Ghostbusters,” Warren has written almost 100 songs that have appeared in films or TV productions. She’s been nominated for the Academy Award for best song six times and won a Grammy Award in 1997 for best song written specifically for a motion picture or television for “Because You Loved Me” from the film “Up Close & Personal.”

Due to her extensive experience and acclaim in the industry, Warren will be the recipient of the inaugural Hollywood Reporter/Billboard Film and TV Music Career Achievement Award, which will be presented with a Q&A session at the Hollywood Reporter/Billboard Film and TV Music conference Nov. 13-14 at the Sofitel Hotel in Los Angeles.

“It would be safe to say that Diane was one of the most significant songwriters of the latter part of the 20th century and into the early part of the 21st century,” Sony/ATV Music Publishing chairman/CEO Marty Bandier says. “Rarely do you find a writer who has the ability to do all aspects of the song—one that can write lyrics, produce it and write melodies. She’s the entire package.”


Warren has had 31 songs peak in the top 10 of the Billboard 100 (see chart, page 32) and she remains the industry’s go-to songwriter for ballads and love songs across all genres. “Diane is a very emotional writer,” says Clive Davis, who used Warren’s work for Toni Braxton, Whitney Houston and Kelly Clarkson.

“The qualities that move people, whether it’s loneliness, whether it’s human angst, she feels the range of emotion and she feels it so keenly. And it’s best expressed through ballads.”

Davis says he frequently works one-on-one with Warren as a composer when he’s in L.A. “I see her sing her own songs at the Beverly Hills Hotel in my bungalow,” he says. “She sits down at the piano and she enotes it. She feels it—you see the veins in her neck really expressing all the depth of emotions. My relationship with her is framed in the personal interaction between us, going over the material.”

Many are also quick to point out that Warren’s skills aren’t limited to songs that make people swoon. “She’s hugely talented,” says Lauren Christy, a member of songwriting/production trio the Matrix. “People underestimate her with uptempo stuff—it’s not just the ballads, she can really do anything.”

Of recent note, she’s worked with Jennifer Hudson, David Cook and Rihanna. On the film music side, she wrote “Do You Feel Me” for Anthony Hamilton to perform for the 2007 film “American Gangster.” (Composer director Ridley Scott and composer Marc Streitenfeld also will speak at the Hollywood Reporter/Billboard Film and TV Music Conference.)

For Warren, it was apparent from childhood what her career choice would be. Raised in the San Fernando Valley (“I’m from Van Noy, which is so close to Hollywood—but it’s a million miles away,” she jokes), she found that she was more fascinated by the songwriter credits on the albums her siblings brought home than the recordings themselves.

She attended Birmingham High School, where she was a couple of years behind A&R vet, now Geffen Records chairman Ron Fair, who has gone on to work with the Pussy Cat Dolls, Black Eyed Peas and Christina Aguilera. “We had the same music teacher in high school,” Warren recalls. “Except I did not pay attention. I sat in the back writing lyrics and stuff—I wasn’t really a very good student. Ron really paid attention, and he’s a great musician. Maybe I paid attention subliminally.”
"She’s just as exuberant and enthusiastic as the day she started," Fair says. "For the entire time I’ve been in the industry, she’s been a friend. She’s a modest, insecure, beautiful soul.

Warren continued her education at California State University at Northridge, but admits: "I was a total dropout," she says with a laugh. "I used to break into the practice rooms to write songs... I just got notified that they want me to speak there. I’ll just be like, ‘Hey, I was a college dropout! I used to break into the practice rooms! They could’ve arrested me!’

But practice makes perfect. Her reputation has gone global. She has written an “anthem for peace” for Israeli president Shimon Peres’ Center for Peace that will be performed at an upcoming concert at the Tel Aviv Opera House.

And although the music industry continues to undergo a significant upheaval, Warren has rolled with the punches. When it became apparent that TV was becoming a critical medium for music, Warren appeared on “American Idol,” TV’s top-rated show, acting as a mentor and a judge. Ever the businesswoman, she didn’t buy into the glam aspect of the guest appearance: “It was a great experience on ‘Idol’ because it was nine of my songs” that were performed.

Meanwhile in development at cable network Lifetime is a project by Neil Meron and Craig Zadan—producers of 2003 best picture winner “Chicago” and 2007’s “Hairspray”—based on Warren’s life. “It kind of makes me nervous, but I hope it works out,” she says. “I hope it’s cool. It’s got to be cool.”

Others have also noted the dramatic arc of Warren’s life and career; in 2007 she was a guest on “The Oprah Winfrey Show” (alongside Russell Simmons) for an episode dedicated to people who have attained their personal dreams of success. “It was just about how we made a living with our dreams and how hard it was, but ultimately we made it,” she says. “None of this stuff is easy.”

Those who have worked with Warren appreciate the dedication to her craft. “I have been very fortunate in my career to develop friendships with some of the greatest songwriters and producers of our time—and Diane Warren is truly one of the greats,” Island Def Jam chairman Antonio "L.A." Reid says. "Diane and I met over 10 years ago when she wrote ‘Un-Break My Heart’ for Toni Braxton, which became the biggest song of Toni’s career—[it] went on to become Billboard’s 10th biggest Hot 100 song of all time.”

Her office in Hollywood houses not only Warren’s songwriting “cave,” but her dozen employees and Realsongs, her publishing company. Every day for 23 years, she’s been coming to this building, where she begins writing at 8:30 a.m.—she feels she’s most creative in the morning—and then spends the afternoon taking meetings with artists and executives.

“When I first met Diane, I saw someone who just ate and breathed music,” Davis says. “Her intensity was palpable, just vividly felt. It’s been that way ever since. I don’t think that her passion for music and what she does has changed one iota. It’s very much a part of her being.”

“She is the hardest-working woman I know,” says producer Jeff Beuckheimer, who has used Warren’s songs routinely in his movies, including “Coyote Ugly” and “Con Air.” “She’s the fastest writer—I’ll give her an idea or a concept and 24 hours later she’ll come back with a song and a demo that she’s done.”

The comfort that she finds in the routine is essential to her success, Warren says.

“I always like to be outside of my house, whether it was the practice rooms at college or here,” she says. “I’ve always had somewhere to go to work. I like to go to work. I never want to just sit around my house. I would never go anywhere if I did that. I’d be a hermit. I wouldn’t get ideas.”

And it all plays into what she describes as her secret to success: “Just show up.”
CONGRATULATIONS
TO A REMARKABLE SONGWRITER AND DEAR FRIEND.

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AND ALL YOUR FANS AT
SONY/ATV MUSIC PUBLISHING
Diane Warren's talent for writing blockbuster hits is reflected in the Billboard Hot 100, where she has written or co-written 93 charting singles. She earned her first of nine No. 1s in 1987 with Starship's "Nothing's Gonna Stop Us Now," featured in the movie "Mannequin." In 1996, "Un-Break My Heart," sung by Toni Braxton, was an unescapable juggernaut, spending an amazing 11 weeks atop the chart. The next year, LeAnn Rimes' version of "How Do I Live" from the movie "Con Air" charted for a record-setting 69 weeks. Though less familiar to fans than the superstar artists who recorded her songs, Warren's creative mind is one of the most well-known in the world.

Titles on this chart are ordered by peak position on the Hot 100. If more than one title peaked at the same position, those were broken by the number of weeks spent at the peak. If ties remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

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<td>&quot;When I'm Back on My Feet Again&quot;</td>
<td>Columbia</td>
<td>Michael Bolton</td>
<td>7</td>
<td>6/24/90</td>
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<td>29</td>
<td>&quot;Hard Like Jesse James&quot;</td>
<td>Geffen</td>
<td>Cher</td>
<td>8</td>
<td>12/13/99</td>
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<td>30</td>
<td>&quot;I'll Never Get Over You (Getting Over Me)&quot;</td>
<td>Arista</td>
<td>Exposure</td>
<td>8</td>
<td>7/12/83</td>
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All songs written by Diane Warren, except for 1, 2, 3 written by Diane Warren and Albert Hammond; 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30 written by Diane Warren.

DIANE WARREN (left) and LeAnn Rimes attend the New York premiere of "Coyote Ugly" at the Ziegfeld Theater in July 2000.
DEAR DIANE

A UNIQUE ACHIEVEMENT FOR A UNIQUE TALENT

CONGRATULATIONS

WITH LOVE FROM

SIMON COWELL
AND ALL AT SYCO
Diane Warren grew up in the San Fernando Valley listening to top 40 radio. Little did she know then that she would one day rule the charts. With nine songs peaking at No. 1 on the Billboard Hot 100, Warren has locked up the charts for years with her ballads of love and heartache. Here, she sits down with Billboard to talk about music, movies, TV and how a Valley Girl became a songwriting icon.

What are you working on now?
Oh, God, I’m working on so many things. I just did a song for Jennifer Hudson and for the Pussycat Dolls. I have a great song Whitley Houston’s doing that I think she’s going to sing as her comeback song. It’s called “I Didn’t Know My Own Strength” and I really wrote it for her—and I don’t really write songs for people a lot of times, but I wrote that for her. She sounds great from what I heard.

I’m also working with Tokio Hotel. I just did a song that Akon did, I did something that Sean Kingston’s doing, and I’ll be working with Leona [Lewis] and Chris Brown on their upcoming albums.

DIANE WARREN TALKS ABOUT HER WORK, THE INDUSTRY AND WHY SHE DOESN’T PERFORM HER OWN SONGS
BY ANN DONAHUE

I just did something real big for Jerry Bruckheimer’s new movie “Confessions of a Shopaholic.” It’s a really cute movie.

How does that work—do you read the script and write the song?
This time I saw the movie. I’d always rather see the movie because I have ADD and reading a script is hard. [With a script] it’s like, “And then we cut to . . . and then we . . . da, da, da . . .” and it’s like, “Oh, God, just get to the end, let’s write the song already.” I saw the movie a few weeks ago and went back to my office and wrote a really cool song. I’m excited and he sees it—Jerry Bruckheimer is kind of hard to please. He knows what he wants and he’s really smart. I’d rather have that—at least there’s a point of view and a vision.

You have songs from movies that have hit and then re-bounced in TV to hit again. How has that worked?
“There You’ll Be” is a hit again in England. Here’s a song I wrote for “Pearl Harbor” that was a massive worldwide hit for Faith Hill seven years ago. I was talking to somebody about it and they said, “Did you write ‘There You’ll Be’?” and I go, “Yeah,” and he told me where to look on [U.K. talent competition show] “X Factor” and he says, “Your song’s in the top five.” I go, “What? Seven years later?”

Well, what it was, was that this young girl who auditioned with “There You’ll Be” and her mother had passed away and she was talking about it and it was really emotional. One of the judges—not Simon [Cowell] of course—that woman judge cried and they played a tiny bit of the Faith Hill version. It was really touching, and now it’s on the top five. That’s the power of a great song and a touching performance. It’s never going to stop. What’s never going to stop is people touched by a great song, however they do it or see it. When something is undeniable it’s going to resonate.

What’s your creative process like? How do you know when a song is done?
I’m writing some of my best songs right now. I know when I’m done because it tells me that it’s done. It’s weird; they have their

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TIPS FROM THE TOP

Diane Warren’s Five Dos And Don’ts For Up-And-Coming Songwriters

WRITE, WRITE, THEN WRITE SOME MORE

“I love writing songs and I can’t wait to come to work every day. I get here about 8:30 a.m. and I just get to work. I’ll show up and I go in my room and just start up; I’ll start working on a song or maybe I’ll start something new.”

SEEK INSPIRATION EVERYWHERE

“Anything can create a song. I always have my antennas up. Always. I’m not writing 24 hours a day, but my antennas are up 24 hours a day.

[A recent] song that I was doing with Jordan Taylor was [from when] a friend of mine was telling me, ‘Yeah, I’m just over this guy—until that phone rings.’ I thought, ‘Oh, that would be a great song called “Til.”’ I wrote a song a long time ago called ‘I Love You Goodbye’ that Celine Dion did. That was from my friend hanging up on me as I called her at work. She said, ‘I love you goodbye!’

And I’m always listening and if I’m working with somebody, I’ll always listen to what they do. I will study them: ‘What can I take from them that’s different?’”

BE PERSISTENT

“I thought I was great when I sucked. [laughs] I was thinking I was great when I was 14 and thought that whatever I wrote was great. They weren’t great—let’s say that. But part of it is that cockiness and that belief. I had so many doors slammed on me that if I didn’t believe that, then maybe I would’ve given up.

[The industry] is always cyclical and then it goes to something else, but at the end of the day, it always comes down to a great song, whether it’s a great hip-hop song or a great country song… it’s going to come down to what touches somebody, what really makes them feel something.”

DON’T LET LACK OF FORMAL TRAINING DISCOURAGE YOU

“I’m always learning… everything is learning. Every time I write a song I’m always learning something different. I always try to learn more and take more in. I’ve always been like a sponge. I’m always thinking in whether it’s cool beats. I’m always bringing different things into my music.

“I didn’t have much music theory. I only took one class and I didn’t really pay attention to that. I don’t know… you’ve got to be good. You’ve got to know what you’re doing. But you don’t have to be a great musician to be a great songwriter. You just have to be able to write great music.

“It’s different with everybody, because everyone has a different path. I knew what I wanted to do at 7 years old, and that’s my path. That’s just what worked for me.”

—Ann Donahue
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Cook-ing With Gas

Rock Vets Bolster 'Idol' Champ
Cook's Major-Label Debut

In just a few short months, David Cook went from no-name aspiring singer/songwriter to household-name "American Idol" winner. He went from zero chart ink to having a whopping 13 songs on the Billboard Hot 100 at once, the highest since the Beatles charted 14 in 1964. It's an astonishing feat that still leaves the season seven champ at a loss for words.

"You want to talk about humbling," the 25-year-old Blue Springs, Mo., native says. "To be in the same sentence, or even the same paragraph as the Beatles is... I can't even put together an intelligent response other than to say, 'Wow.'"

Wow indeed. Cook also placed 13 songs on the Hot Digital Songs chart, shattering its record for debuts and total songs. His post-'Idol' single "The Time of My Life" debuted at No. 3 on the Hot 100, the highest entry of 2008, and has sold 970,000 digital downloads, according to Nielsen SoundScan.

Now Cook and the team at 19 Recordings/RCA are trying to keep the momentum going with the artist's self-titled debut, due Nov. 18. On "Idol," he received rave reviews and millions of votes for his hard rock makeovers of pop songs like Lionel Richie's "Hello" and Mariah Carey's "Always Be My Baby." Some controversy arose as to where the arrangements came from, particularly concerning his rendition of Michael Jackson's "Billie Jean," which was based on a version done by Chris Cornell, but it didn't deter fans from crowning him the winner.

With the covers game out of the way, Cook says he wants this new record to be a reintroduction of sorts to his fans. "I came from a background of playing original music," he says, "and I really wanted to get back to that."

Cook and producer Rob Cavallo (Green Day, Kid Rock) started recording in late June, with Cook frequently hitting the studio during downtime from the 53-date summer American Idols Live tour. A host of rock veterans lent a hand with the songwriting, including Goo Goo Dolls' Johnny Rzeznik, Cook's longtime idol Paine Maids of Our Lady Peace and, oddly enough, Cornell, who co-wrote first single "Light On" with Brian Howes.

"We were able to pull together what I think to be a very accurate representation of who I am musically within a three-month period, which is kind of hard to do," Cook says of the quick turnaround time. The sound he was going for was an "eclectic rock" record, with rhythmic songs, heavy tracks and sparse instrumentation.

Songs on the album include the spiraling rocker "Declaration," penned by Cook, Rzeznik and Gregg Wattenberg, which he describes as "open and epic," "Permanent," a piano and string-backed ballad that showcases the power of Cook's voice, and "Come Back to Me," a soaring number that reaches for U2-like atmospherics.

"Light On" made an impact at top-40, adult top-40 and rock formats in late September and debuted at No. 14 on the Hot 100. The song premiered Sept. 24 on AOL's PopEater blog, where earlier this year "The Time of My Life" set a record for receiving more than 1 million streams in 24 hours.

"The Time of My Life" was also a hit at radio, peaking at No. 1 on Adult Contemporary, No. 7 on Adult Top 40, No. 28 on Mainstream Top 40 and No. 28 on the Hot 100 Airplay chart, which RCA Music Group senior VP Aaron Borns says isn't generally the case for "Idol" winners' first singles. "I don't think anybody really expects those singles to be 'radio' and 'hits at radio,'" he says. "For the new album, that's really the case." Cook's rock edge compares closely to that of former contest Chris Daughtry, whose namesake band has blown up the charts since his season-six run. Borns feels the two have little in common, though, other than "they both have really rabid fans."

"There's been a strong push to congregate those fans online with Cook's Web site, which features a social-networking community so fans can stay up-to-date and interact with one another."

When the site launched Sept. 15, Borns says it was so popular it crashed the Sony servers.

While mobilizing Cook's existing fan base online is a chief component of the campaign, Borns says RCA is reaching out at radio to bring in new listeners. Cook began making radio appearances at the end of October, and he is also confirmed to appear on "The Tonight Show With Jay Leno" and "Live With Regis and Kelly."

A preorder at iTunes comes with an exclusive bonus track, as does the edition carried at Wal-Mart. And fans who buy the album at the Times Square Virgin Megastore on street date will earn a ticket to an exclusive club show later that night. Touring plans are in the works, but Cook says he'd like to go to college towns this spring and "get out on foot and meet people."

"The power of treating someone like a human being goes a lot farther than a pamphlet or flyer," Cook says of connecting with his fans. "For me it's just about taking the time."

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**Bells And Whistles**

Didi Paints New Sonic Landscape On 'Safe Trip Home'

Didi counts herself lucky. She has two homes: one in Los Angeles and one in London. And by "homes," she doesn't necessarily mean houses—those are the places where she feels comfortable and creative. "London is still home—but I feel real love for Los Angeles," she says. "It's a city built on people having an imagination."

Sitting at the dining room table at a house in L.A.'s Laurel Canyon, Dido says that in the five years since her last album, "Life for Rent," she spent time reconnecting with family and friends—and gaining confidence to explore new kinds of music.

That search, with the assistance of producers Jon Brion and Dido's brother, Rollo Armstrong, lead to "Safe Trip Home," due Nov. 18 from RCA. While the songwriting is classic Dido, with haunting, personal lyrics about life's bittersweet turns, the musical accompaniments are unusual, featuring everything from Swin handbells to strings and woodwinds.

"She's made the best record she's made of her career so far; and I think she's totally grown as a musician, as a songwriter and as a performer," Sony BMG U.K. chairman Ged Doherty says.

Dido's sound has evolved on lengthy, revered-laden tracks like "Northern Skies" and "Let's Do The Things We Normally Do," which show a Brian Eno influence. But it won't come across as jarring to a massive fan base that snapped up 4.2 million U.S. copies of 1999's "No Angel" and 2.1 million of 2003's "Life for Rent," according to Nielsen SoundScan.

Dido's U.K. sales numbers are downright astonishing. "No Angel," which was originally released in 2001 in the United Kingdom, was the biggest-selling album of that year, according to labels body the BPI, and now totals 3 million albums sold, according to the Official Charts Co. It's the No. 2 album of the decade so far in the United Kingdom, behind James Blunt's "Back to Bedlam" at 3.2 million. "Life for Rent" was the top-selling U.K. album of 2003; sales stand at 2.8 million, according to the O.C.C.

How to reach this global fan base? The times have changed in Dido's favor; this is her first album release since the Internet conquered the music industry. As such, RCA is developing a social networking site based on the creation of user-generated short films inspired by songs on the new album.

The site, youtube.com/safetriphome, encourages amateur cineastes to showcase their work and for Dido fans to respond to those videos. "Because she is a global artist, we reached out to different directors in different parts of the world and asked them to create films based on what they think about the concept of 'home' might be," Dido's manager Peter Leahy says. In some cases, there are literal travelogues of a hometown; others are eerie depictions of what the filmmaker finds comforting.

As for touring of the nonvirtual kind, Dido is planning listening parties in London and L.A. before street date, but she hasn't yet committed to a full schedule of roadwork. "It's been something that has been important to her, that this record is presented to her fans first," says Aaron Berns, RCA Music Group senior VP of marketing and Dido's domestic product manager.

Inevitably she will hit the road, says London-based Nigel Hassler at Heiter Slicker, who books the singer globally outside North America. "On her last tour she played mainly prestigious open-air venues—amphitheaters, casinos and stately homes—plus a run of arena shows," Hassler says. The arena shows ranged up to 15,000 in capacity, while U.K. dates also included summer headline slots at the twin V Festivals in Chelmsford and Weston Park, Staffordshire.

Outside the United Kingdom, France is one of her strongest territories in terms of sales and touring, Hassler says, recalling a "truly magical" 2004 show at the ancient Roman amphitheater Nimes Arena in front of a sold-out crowd of 12,000. Hassler also reports "a lot of demand" for Dido to visit markets outside Europe where she has yet to tour extensively, including Australia, China, South Africa and Southeast Asia.

Of course, you can take the girl out of London, but you can't take London out of the girl. "I drank an enormous amount of Guinness during the course of the album," she says. "We had a Guinness tap in the studio inside of a keg- rator. It is a food group, in my opinion."

Additional reporting by Tom Ferguson in London.

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**GLOBAL PULSE**

**HELVILLE, ENRIQUE BUNBURY**

At 41, Spanish rock singer Enrique Bunbury happily—if perhaps less than modestly—regards himself as "a Spanish Neil Young or Van Morrison, still making fantastic albums."

However, unlike those role models, Bunbury is still a regular feature at the top of Spain's charts. His new album, "Helville De Luxe" (EMI Music Spain), went to No. 1 on the Media Control chart one week after its Oct. 7 release.

Bunbury was the leader of popular Spanish rock band Heroes Del Silencio, which broke up more than a decade ago but re-formed for a 10-date sold-out tour of Spain and Latin America last year. The shows produced the CD/DVD "Tour 2007" (EMI Televisa).

"Helville" is Bunbury's fifth solo album but his first in four years. "With 'Helville' I say, 'I want to get away from the cliché that Bunbury [solo] is like cabaret, and Bunbury with Heroes is rock'n'roll.'"
Disaster" sounds like a fuller Fleet Foxes track. Die-hard fans take note: Bird unleashes his well-known whistle throughout the record.

And while Birds makes compelling recordings, everyone agrees that the cornerstone of the "Noble Beast" campaign will be his live performances.

When Bird took the stage last month at New York's Hiro Ballroom (in a three-piece suit), he was greeted by loud cheers and a few women who almost swooned. Though he has performed solo backed by loops in the past, Bird was supported by a full band while he focused on playing the violin, singing and his trademark whistling.

"For me, the live show is where it’s at," he says. "I’ve been touring for more than half the year for the past 13 years. At this point, the live show is almost more meaningful than making the record."

Bird adds that his live shows often inform what tracks make it onto his albums. "I show stuff to the audience to gauge their reaction, and that informs the recording process," he says.

"The most thrilling thing for me to do is to test out a song on a live audience." Bird will have plenty of opportunities to do that in 2009. "He’s on tour starting at the end of January and will be touring the U.S. until South by Southwest in March," manager Andrea Troolin says. "Our goal is really to get him to the next level in terms of the markets and venues he plays. In New York, for instance, we want to get him in to Radio City Music Hall."

"Andrew’s live show is the best sales pitch for his records we can think of," she adds. "I’d say 99% of the people that come to the show leave as true believers."

<<<BLACK AGE

"This is extreme metal music," says Satyr, frontman of Norwegian black metal act Satyricon. "The last time I checked, I didn’t hear anyone playing us on the radio."

Satyricon, consisting of Satyr—real name Sigurd Wongraven—and drummer Frost, released its seventh album, "The Age of Nero" (Roadrunner), Nov. 3 in Europe. The act’s last offering, 2006’s "Now, Diabolical," peaked at No. 2 on the Norwegian album chart and won the duo a Spellemann award—Norway’s equivalent to a Grammy—for best metal album. Ironically, that ruffled the feathers of some in the black metal community who considered the album "too radio-friendly."

Satyr, who produced "The Age of Nero," says those criticism didn’t have any impact on the new album. "We don’t make music for radio or television," he says, "and we don’t make music for fans either. We make music for ourselves—we’re just happy if other people like it too."

Satyr says the act, published through Tong/Conjunctive Right, is negotiating a U.S. release for "The Age of Nero." Booked by the Agency Group, Satyricon tours as a six-piece band and will play a string of European shows in November and December. It will tour North America as support for U.K. black metal outfit Cradle of Filth in early 2009. —Nichole Browne

<<<ITALIAN HEROES

Executives at the Italian indie label Sugar are enthused that the fourth—and latest—edition of the Activision videogame "Guitar Hero" includes the track "Nuvole e Lenzuola" by pop/rock group Negramaro.

"Guitar Hero World Tour" is rolling out internationally, following its Oct. 26 release in North America. "This is the first time that an Italian band has been chosen for 'Guitar Hero,'" Sugar managing director Filippo Sugar says. "We are naturally honored to join the likes of Jimi Hendrix and Nirvana."

Sugar suggests that such placements "will help us reach the young audience that the record industry appears to have lost." And as an opportunity for promoting Negramaro to overseas markets, he says, " 'Guitar Hero' is outstanding. We really hope it will bring them to the attention of potential licensees."

Negramaro has been an Italian chart regular since its self-titled debut album in 2003 and its four albums to date have sold a combined 600,000 units, according to the label. "Nuvole e Lenzuola" is taken from "Mentre Tutto Scorre" (2005); it follow-up, "La Finestra," topped Italy’s FIMI chart in 2007.

The band is touring Italy in November and December, booked through Milan-based Barley Arts. —Mark Worden

When Guatemalan singer/songwriter Ricardo Arjona's recording contract with his longtime label Sony BMG ended this year, he didn’t attempt to renew or start a bidding war among the other majors. He easily could have. Arjona is one of the top names in Latin music, an artist whose songs routinely top charts in the United States and Latin America (in the States alone he’s had 27 songs on Billboard’s Hot Latin Songs chart, including three No. 1s and 13 top 10s).

But as one of the top selling and touring artists in Latin America, Arjona wanted a marriage of "love, instead of convenience." So, he went to Warner Music, lured not by a 360 deal but a traditional contract. Now, Arjona is preparing for the worldwide Nov. 18 release of his Warner debut, "Quinto Piso," and beginning preparations for a worldwide tour that begins in spring 2009.

1. What exactly did Warner tell you that convinced you to sign with the label?

I’ve known [Warner Music Latin America chairman] Filipo Zahala for many years and he’s one of the few remaining people in the industry who can still have a dialogue with an artist. Given the needs of the market, this has become an industry of financiers, not creators. And because of that, the distance between an artist and a label president can be enormous. I like to dedicate myself to writing songs and making albums. When people ask me, after I’m done with an album, what my objective was, the answer is "nothing." My objective is in that recording. Of course, I’ll help release the album. But the album has to defend itself. And that is now the job of the label, based on the belief they have in the project.

2. Don’t you feel artists today need to do more than ever before to help create their album?

Yes, but I’m going on tour for a few months. And I don’t know of a better way to convince people than to get on stage and do what I need to do. We are singers. People forget that we are singers and we sing. The industry has changed so much that it expects us to be experts in public relations.

3. This album has stories that take place in urban settings. Did you know what album you were going to write when you began?

No. I write songs. This album is particular in that it’s the only one of my albums that is anchored in a specific, physical location. It belongs to the fifth floor. I only lived on a fifth floor once, many years ago, for two months in a Madrid apartment. There was a girl who lived upstairs and I fell in love with her and never spoke with her.

4. Is she the dancer in the song "Ballarina Vecina"?

No. That story happened just the way I tell it. I would hear her tickling the roof over my head, and one day I waited for her downstairs to tell her to do it at a different time. And when I saw her, I fell completely in love with her. All the songs take place from the vantage point of a guy looking down from his fifth floor window. "Que Nadie Vea" narrates the story of a gay man, from the time he’s a child. It’s not judgmental, it’s simply a chronicle. I wrote it now because I hadn’t touched the subject before and I found it fascinating.

5. Are all the songs based on reality?

No. But many obey a certain point in time. I can’t write only about what happens to me. I wish I had such a crazy life. So, getting out of myself, imagining things, is fundamental.
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**FLAMING LIPS**

*Christmas on Mars*

**Producers:** Dave Fridmann, Flaming Lips, Warner Bros.

**Release Date:** Nov. 11

For a band whose music has long been described as “cinematic,” it’s about time—the Flaming Lips got around to making a full-length live-action movie. “Christmas on Mars” is a character-driven wacky expression of the Lips’ psyche, birth-and-death themes and uplifting movements. The kicker: Most of the action isn’t in the music, but the acting. A cast featuring Lips Steve Drosd, Wayne Coyne and Michael Izs alongside the likes of Fred Armisen and Adam Goldberg cobble together a believable take on human life in a futuristic Martian colony. Stress, hallucinations and technical malfunctions threaten the crew’s collective sanity, but Christmas Day heralds the arrival of a helpful alien (Coyne) and the hope of a rain-restoring birth of a human baby. The score, released separately on CD, is more textural and mood-setting than catchy in the vein of modern-era Lips albums. But in the context of the film, it works splendidly, forging a sort-of poor man’s “2001”—TC

**SOUL**

**SEAL**

**Soul**

**Producer:** David Foster, Warner Bros.

**Release Date:** Nov. 11

Unless you’re an astute T-Pain follower, you may not have realized he hasn’t released an album since May 2007. That’s because he’s been nearly as ubiquitous as Lil Wayne in the guest appearance department since then, adding his Autotuned voice to tracks from Wayne, Ciara and Ludacris, among many others. So what’s the difference between T-Pain’s self-titled album and T-Pain the featured artist? Not much, but that’s OK, thanks to a winning mix of humor and sincerity. “I don’t need your sex/fill-in-the-blank,” he shifts on the Kanye West-featuring “Therapy,” while “Chopped & Skewed” is a comic tale of being hoodwinked by a woman. But there’s more substance here than on past albums, particularly on the Eric Clapton-sampling “Change,” and T-Pain seems comfortable leaning in a popier direction on tracks like “Can’t Believe It” featuring Wayne. He’s still aiming for the club, but perhaps there’s more to T-Pain than meets the ear.—HC

**HIP-HOP**

**Q-TIP**

**The Renaissance**

**Producer:** Q-Tip

**Universal Motown**

**Release Date:** Nov. 4

When we last heard about Butch Walker the artist, he was banging out gleeful glam-rock with his Let’s Go Out Tonites. The mood is considerably weightier and more poignant on his fourth solo album, written in the wake of losing his Malibu home, including his studio and all his master recordings, in last year’s California wildfires. The anemic “The Weight of Her” gets things off on a deceivingly buoyant note—although its spirit of resilience echoes throughout the 12-song set—but mostly Walker becomes the latest in a long line of songwriters to rescue compelling art from personal tragedy. Some smirking sentimentalities make “Going Back/Going Home” that much more profound, and “ATL” is a heartfelt and affecting paean to his hometown. A new high point for the already accomplished Walker.—GO

**TAYLOR SWIFT**

**Fearless**

**Producers:** Nathan Chapman, Taylor Swift

**Big Machine Records**

**Release Date:** Nov. 11

Those who thought Taylor Swift was a big deal after the release of her first album should be prepared: She’s about to get way bigger. Though they’re written by a teenager, Swift’s songs have broad appeal, and therein lies the genius and accessibility of her second effort. The insightful “Fifteen” (“In your life you’ll do greater things than dating a boy on the football team”) will connect with teens looking for hope and with adult women looking back, while the sparse “White Horse” will appeal to anyone who’s experienced love lost, which is to say, everyone. “Hey Stephen” (“All those other girls, they’re beautiful but would they write a song for you?”) displays Swift’s confident sense of humor, and “Breathe” (written with Colbie Caillat, who sings on the track) is a love-gone-wrong song suitable for women of all ages.—KT

**T-PAIN**

**Thr33 Ringz**

**Producer:** T-Pain

**Konvict Music/Live**

**Release Date:** Nov. 11

With 20 years after her self-titled debut, Tracy Chapman remains true to her musical calling: soul-rich folk melodies around a voice of honesty and nuance that nails ambivalence like no other. Chorusless opener “Sing for You” is one of Chapman’s signature sad yet sunny tunes of love gone by, building straight from a hooky “frosty to a strong, marching bridge. “I Did It All,” a sweet, shuffling sa- loon ballad, reflects the slide guitar-heavy country lean-ings of the set, and “Thinking About” is a sexy, noisy cry about the pain of obs-essing over a lover. A “The- ory” is a charming peek at Tracy with a crust, while the title track suggests that along the broad range of emotions that Chapman has deftly expressed with her music, she is today most closely aligned with caut-ious optimism.—EN

**RANDY OWEN**

**One on One**

**Producer:** John Rich

**Broken Bow Records**

**Release Date:** Nov. 4

For Alabamians who haven’t been able to find their way to Owen’s solo debut, Owen’s new album takes the listener through the many stages of love, from love gone-wrong to the still rocking ballad “Rocks & Rattlesnakes” to the rockin’ ballad “Rocks & Rattlesnakes” to the lush ballad “If You Don’t Know Me By Now.” Owen’s songwriting is as good as ever, and his production is perfect. Owen’s vocals are clear and crisp, and his playing is top-notch. Owen’s new album is a must-listen for fans of Owen and country music in general.—TO

**RICHIE SIMONETTI**

**Producer:** Richie Simonetti

**Hezekiah Walker & LFC**

**Soulod**

**Release Date:** Nov. 4

With 13 albums and 20 years of recording behind them, Hezekiah Walker & Love Fellowship Crusade have grown from a group of exuberant Brooklyn teen-agers into one of gospel’s most acclaimed ensembles.

**GOSPEL**

**RANDY OWEN**

**Love Again**

**Producer:** Scotty Wray

**Midtown Records**

**Release Date:** Nov. 4

Former Alabama lead singer Randy Owen’s solo debut walks a fine line that will please both Al-abama faithful and new fans. Owen, who wrote or co-wrote seven of the album’s 11 cuts, and pro-ducer John Rich have found a way to create an album that is familiar and refreshing. The Dolly Parton-penned “Holding Everything” with Megan Mullins is a powerful country duet in the tradition of Crystal Gayle and Gary Morris and easily the album’s best cut. “Pray Me Back Home Again,” written in the wake of 9/11, and “Dread My Heart” about a young cancer vic-tim, provide the album’s most poignant moments. The I-done-her-wrong “Like I Never Broke Her Heart” is solid and raucously tender, and the sexually charged “Slow and Steady” finds Owen channeling Conway Twitty’s “I Love to Lay You Down.”—KT

**DAVID ARCHULETA**

**David Archuleta**

**Producers:** Various

**Live/Vevo**

**Release Date:** Nov. 11

Most teen Disney heroes have got nothing on David Archuleta. The 17-year-old who was one of the most exciting “American Idol” contestants has one of those once-in-a-decade pop voices: A silky tenor with a natural melanc-oly that makes him a heartbeat away by default. His charming debut exploits that quality with some strokes of pop genius, like “Touch My Hand,” a temporary love ballad to the pretty girl in the front row, and “Your Eyes Don’t Lie,” a Jonas Brothers-thing—“No Diggity” ditty with a fair amount of crooner slink. But Archie is at his best on the bleeders, like piano ballad “To Be With You,” and “Angels,” the Robbie Williams cover he saved from obscurity on “Idol.” These are the kinds of per-formances meant for arenas.—KM

**TAYLOR SWIFT**

**Fearless**

**Producers:** Nathan Chapman, Taylor Swift

**Big Machine Records**

**Release Date:** Nov. 11

Those who thought Taylor Swift was a big deal after the release of her first record should be prepared: She’s about to get way bigger. Though they’re written by a teenager, Swift’s songs have broad appeal, and therein lies the genius and accessibility of her second effort. The insightful “Fifteen” (“In your life you’ll do greater things than dating a boy on the football team”) will connect with teens looking for hope and with adult women looking back, while the sparse “White Horse” will appeal to anyone who’s experienced love lost, which is to say, everyone. “Hey Stephen” (“All those other girls, they’re beautiful but would they write a song for you?”) displays Swift’s confident sense of humor, and “Breathe” (written with Colbie Caillat, who sings on the track) is a love-gone-wrong song suitable for women of all ages.—KT
On "Souled Out," the defining production and arrangements of maestro Donald Lawrence evince a deft ear and delicate-but-decisive hand at every turn, yielding a work that easily stands as a high-spot of the group's career. The title track is a rafter-rattling jam, equal parts "old-school" gospel and propulsive R&B. Rocker Ricardo Sanchez and LFC are a perfect pairing on the Matthew Steadil "Movein Ahead," and "It Shall Come to Pass" is elegant, modern-day hymnody, with a stunning vocal turn by guest Shawn McLemore. With a strong connection to the past, and projection to the future, Hezekiah Walker & LFC are a picture-perfect representation of gospel music today.—GE

JAZZ

CHRISTIAN SCOTT

Live at Newport

Producers: Christian Scott, Chris Dunn

Concert

Release Date: Nov. 4

Trumpet Christian Scott leads a fine sextet on this live recording, from an August performance at the Newport Jazz Festival. From a technical standpoint, the album sounds fabulous, but what will most seduce the listener is Scott's sound. He's got a dusky, warm tone that can multiepelate. Scott's bandmates bring an abundance of style and depth to the recording, as heard on "Anthem." Pianist Aaron Parks and guitarist Matt Munro deliver beloved, lovingly phrased solos that enhance the pensive feel of the tune. One of the five new songs here, "The Crawler," was written by Stevens. It's a low-key piece built on a subtle complexity that summons a terrific, beautifully detailed ensemble effort. —PPV

WORLD

VARIOUS ARTISTS

Beyond the Horizon

Producers: various

Warner Classics & Jazz

Release Date: Nov. 11

BBC Radio DJ Charlie Gillett offers a generous sampling of outstanding world music on this double-disc set: 34 tunes by 34 artists from 28 countries. It's an indulgence that comes highly recommended. It's also difficult to sing out extra-special tracks within this embarrassment of riches, but make no mistake that Israeli vocalist Yasmin Levy's performance on "Una Noche Mas." Justin Adams and Gambian griot Juldeh Camara are equally captivating on "Ngamene." Dengue Fever's "Sleepwalking Through the Mekong" is definitely worth a listen, thanks to Chhok Nimol's eerie vocal. On Disc two, the Uzbek singer Serava delivers an evocative bit of exoticism on "Kunlarim Ensanz." From the truly inspired album "Made in Dakar," Orchestra Baobab offers "Ndeleg Ndeleg." And then there's Le Trio Jouban, assaying a three-out tour de force that's nothing short of magical. —PPV

R&B/HIP-HOP

LUADCRIS CO-FRONTING FLOYD MAYWEATHER

Undisputed (4:37)

Producer: Don Cannon

Writers: C. Bridges, D. Cannon

Publisher: not listed

Disturbing Tha Peace/Def Jam

Rap is often compared to other genes of music, but the competitive spirit that exists within makes it more like a sport. Thus, it's fitting that Ludacris literally puts himself inside a boxing ring on "Undisputed." He also enlists assistance from Floyd Mayweather Jr. and teamed boxing champion Floyd Mayweather Jr. to coach him on how to win against any and all challengers. And how: With one punch line after another Floyd Mercury punches in the brazen fashion, it's undeniable that he remains among the best MCS in hip-hop. It's been only two years since his last album, but the music industry has a short memory. So "Undisputed" not only reminds listeners how Ludacris became a champion in rap, but also—and more important—why he remains one. —SR

THE ALL-AMERICAN REJECTS

"Gives You Hell" (3:33)

Producer: Eric Valentine

Writers: The All-American Rejects

Publisher: Forth Smells Like Pete Ed/ASCAP

Interscope

The All-American Rejects can craft solid pop-rock songs, as they demonstrated on the 2005 double-platinum album "Move Along," which spawned two top 10s and one on the Billboard Hot 100. First single "Gives You Hell," from the Dec. 16 release "When the World Comes Down," channels Freddie Mercury with impeccable harmonies and falsetto flair from lead singer Tyson Ritter, as the band slams its instrumental signature and a catchy, antagonizing crowd chorus toward the track's end adds a novel turn. With all elements in place in this energetic power-pop set, A&R continues to provide the Bamboozle generation with hits that resonate. —MM

Band's story that's led LA Weekly to call the band "high-impact, blues-informed rockers." Indeed, the thick, fuzzy chords; warby bass slides; and get-this-party-started intent of "Blood on the Steps"—the most played song on the act's MySpace page—puts the bombastic stomper on White Stripes territory. Jimmy Page can also be heard flitting about Robert Davis' and Nathaniel Cox's bold guitar sweeps. The latter nearly rants the lyrics as the song takes its time building the electro funk into a cathartic release. For other like-minded, smoldering journeys (see the rousing, beat-heavy "Honey") that will feed your gritty rock jones, go to myspace.com/theyelling.—CLT

TRIPPLE A

JOHN MELLENCAMP

Troubled Land (3:23)

Producer: T Bone Burnett

Writers: J. Mellen Camp

Publisher: not listed

Hear Music

At this point, John Mellen Camp has nothn to prove. Within this induction into the Rock and Roll Hall of Fame earlier this year alongside a Grammy Award and 10 other nods, counting hits beside the point, previous single "My Sweet Love," featuring Karen Fairchild of Little Big Town, from current folk rock album "Life, Death and Freedom," was a triumph at Triple A. Follow up "Troubled Land" is signature Mellen Camp fare—that means a laid-back vocal and smart lyric: "Stand up and holler, lay down and die/We can turn our collars and never try to know the truth is coming, to bring peace to this troubled land." Producer T Bone Burnett conjures an organic landscape, fostering ideal fare for all who connect with music beyond the surface. Mellen Camp again stakes his claim as that rare intellectual musician whose melodies and message are equally accessible. —CT
Somewhere to Believe in

It's the hit that keeps on hitting. Journey's 27-year-old "Don't Stop Believin'" this week becomes the first catalog track to sell more than 2 million digital downloads, dwarfing the numbers posted by such classic rock warhorses as Lynyrd Skynyrd's "Sweet Home Alabama" and Queen's "Bohemian Rhapsody" (see chart).

Through a combination of high-profile spins and happy accidents, "Believin'" has sold 2.03 million downloads since hitting digital service providers in April 2003, according to Nielsen SoundScan. The song's most famous placement was the series finale of "The Sopranos" in June 2007, after which digital sales went up 482%. It has also appeared in episodes of "Family Guy" and "Laguna Beach" as well as the film "Monster." They are one of the most important artists we have," Sony Music Entertainment Commercial Music Group president John Ingrassia says. "We're constantly working with the band and our team to create new products or highlight the catalog."

As such, Sony's Legacy label is able to spring into action when out-of-the-blue opportunities arise, such as when the Chicago White Sox adopted "Believin'" as its unofficial theme song on the road to a 2005 World Series championship. Ingrasius says, "We always do search engine marketing and promotion through the Web sites of TV shows or other partners, but now we can go to DSPs [digital service providers] and say, 'We can do a lot more with this if you'll work with us.'"

And although the Steve Perry-sung original is far and away the most well-known, Ingrasius says Legacy can benefit from the fact that Journey recently rerecorded the song with new singer Arnel Pineda for release on a Walmart-exclusive hits package. "If there be people who want to hear the new version," he says. "Sure. But that activity helps us as well." Indeed, the specific placement almost seems secondary to fans simply hearing "Believin'" in a new setting and wanting to buy it. "This is a tribute to Journey and that track," Ingrassia says. "Whenever people hear it, they always react." —Jonathan Cohen

In Good Company

Download sales of "Don't Stop Believin'" are head and shoulders above the other classic rock competition on Nielsen SoundScan's all-time Hot Digital Songs chart, which began measuring data in summer 2003.

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HAPPENING NOW

Ride the Wave

Longwave could have easily become another major-label casualty, a band with big potential hampered by mergers, mismanagement and bad timing. Signed to RCA while hometown buddies the Strokes were blowing up, the band never took flight. Its 2003 RCA debut, "The Strangest Things," sold only 38,000 copies in the United States, according to Nielsen SoundScan, and 2005's "There's a Fire" fared even worse, selling slightly more than 10,000.

Rather than sink off, Longwave recorded a new album on its own terms and found a new partner in Original Signal Recordings, which will release "Secrets Are Sinister" Nov. 11. "The only thing that was hard about recording the album without a label was the fact that we had to pay for everything upfront," vocalist Steve Schiltz says. "But the time we spent on RCA was hard. Toward the end, they were going through a merger, and we couldn't get anyone's attention. Our tours were getting canceled. We were on our way to play New Orleans when Katrina happened, things like that."

The band made "Secrets Are Sinister" in its own studio with funding from Chrysalis Music Publishing. "We have two deals with Chrysalis now: a publishing deal for everything and a production deal for this record," Schiltz says. "Once the album was close to being finished, the band approached Original Signal, which handles marketing and distribution for Ingrid Michaelson's Cabin 24 label and is also home to artist/songwriter/producer Butch Walker and rock outfit the Bronx."

"They were friends with some people who work at the label, and we all knew each other socially," Original Signal co-founder Lucas Mann says. "We knew they were looking for a deal and when we heard the demos, we loved them. They have the great mix of being New York scenester dudes and having a lot of experience."

Mann says Original Signal is starting "Secrets Are Sinister" at college and specialty radio and has also helped the band land album track "The Devil and the liar" in a commercial for Lululemon. A North American tour begins next month and will stretch well into 2009.

"I think they appreciate the fact that we are very accessible and they can come to Original Signal any time," Mann says. "We have a great deal with them, because we believe that both parties should earn their way to a follow-up album. It's no good if everyone isn't happy at the end of the day." —Courtney Harding
Answered Prayers

Smith Debuts Big With New Worship Album

Long considered one of Christian music’s most visionary artists, Michael W. Smith expands the concept of worship music to reflect a more global flavor on his latest project, “New Hallelujah.” The Reunion Records release debuts at No. 1 on Billboard’s Top Christian Albums chart and No. 19 on the Billboard 200 after selling 23,000 copies in the United States, according to Nielsen SoundScan.

Smith has recorded two previous praise and worship albums: 2001’s “Worship,” which has sold 1.7 million units, and 2002’s “Worship Again,” which has sold 770,000.

“Hallelujah” was inspired by my travels around the world the past year, going to Europe multiple times and South Africa,” says Smith, who tracked the album live in front of 12,000 fans at Lakewood Church in Houston. The disc features a 250-voice choir and several special guests, among them Grammy Award winner Israel Houghton, performing a duet with Smith on “Help Is on the Way.” The project also spotlights the African Children’s Choir on the title track and “When I Think of You,” while Coalo Zamorano’s Spanish vocals on “I Surrende: All” help reinvent the classic hymn.

Smith also took a more active role in penning lyrics this time around. “I never thought lyrics were my strong suit. I’m just a music guy,” he says. “I was always intimidated by all the great writers like Paul Baloche, Amy Grant and Wayne Kirkpatrick, but I found myself starting to really come up with some things that I didn’t know were deep inside me, and I ended up writing half of this record, which is unusual.”

Among his contributions were the title cut, a co-write with his wife Debbie and Baloche, which is No. 18 on the Hot Christian Songs chart.

“Michael having a new worship song on radio is an event in itself,” President Label Group senior VP of marketing and sales Ben Howard says. A DVD of the live taping will complement “A New Hallelujah” in the first half of 2009.

Though obviously passionate about praise music, Smith is quick to point out that true worship is so much more than music. “When people think about worship today, I think they look at it a little bit different than they did seven years ago,” he says. “I’ve preached it for years and I’ll still preach it until the day I die. Worship is a lifestyle. Whether you are building a house for Habitat for Humanity or mentoring a kid at Rocktown or at Boys Club, it’s all an act of worship. We’ve been a part of the people’s worship now.”

You can also hear Michael’s new praise song, “New Hallelujah,” the title track and “When I Think of You” at Nielsen SoundScan.

Smith has been on the United tour with friend Steven Curtis Chapman. “I’ve been doing this for awhile, but I feel great. It feels like I’m just starting over,” Smith says. “I’m understand- ing, probably more than any other time, the grace of God. That’s why I’m so passionate about grace—it frees you up.”

‘VIRTUAL’ REALITY

Reggaeton star Don Omar’s next album may not be released until next spring, but his new single is already heating up Billboard’s Hot Latin Songs chart.

“Virtual Diva,” written by the artist (real name: William Omar Landrón) and co-written and produced by Diesel, debuts this week at No. 28 on Latin Songs and flies 24-11 on the Latin Rhythm tally.

The song’s early release demonstrates a continuous demand for new material from Don Omar, one of reggaeton’s most original and versatile purveyors. His last studio album, 2006’s “King of Kings,” has sold more than 507,000 copies in the United States, according to Nielsen SoundScan.

It’s also further evidence that an electronic dance sound has nearly replaced the genre’s signature dembow beat. That point was made most prominently by Wisin & Yandel’s techno-fied “Sensy Movimiento,” which first hit late last year and spent 20 weeks on Hot Latin Songs.

The chorus of “Virtual Diva,” which translates as “check out how she wiggles,” is set to an insistent, robotic synth that matches its description of a “bionic woman” on the dancefloor. Producer Diesel (aka Armando Rosario) credits Don Omar’s vocal ability with getting the audience’s attention. “Other artists need a little help but on this song, he could reach the high notes without a problem,” he says. Machel Music national promotions director Gabriel Buitrago says, “Our strategy is to drop at least another track for the streets and clubs before the album comes out.” The song “immediately got a response from all major markets.”

One of those is Los Angeles, where diverse styles of Latin urban music originating from Puerto Rico, Panama and the West Coast have found a home. “I’m just happy the music has evolved,” KXOL (Latino 96.3 FM) music director Jerry Pulles says. “The format is not as two-dimensional as everybody said it was.”

~Ayala Ben-Yehuda

PELUD PrinCIPLE

Now that he’s left his gig as lead singer of R&B boy group Pretty Ricky, Pleasure P is hoping to kick-start his solo career with a “bassier” sound. The artist’s Atlantic debut, “The Introduction of Marcus Cooper,” arrives in January on Atlantic; the piano-laden first single “Did You Wrong” is No. 20 this week on Billboard’s Hot R&B/Hip-Hop Songs chart.

“This time, I’m my own lane musically—I’m growing up now. I’m thinking about things that average R&B guys don’t talk about but that average people can relate to,” says Long Island native Pleasure P. “Pretty Ricky was overly raunchy, young and with no direction. Now, my music is classier, and I’ll tell you exactly how it is.”

A man’s desperate plea to save a failing relationship, “Did You Wrong” certainly backs that up, as do album tracks like the regretful “Rock Bottom,” “Patience,” “Boyfriend No. 2” and “Shorty My Girl,” where Pleasure P takes the lyrical high road.

Rico Love, Cool & Dre, Dre and Villal, Jim Jonson and Tappy contribute production, while songwriters like the late Static Major, Roy Hamilton, Keith Sweat and Rex appear as well.

Pleasure P hasn’t quite left his Pretty Ricky past behind. He’s embroiled in a lawsuit against Joseph “Blue” Smith, Pretty Ricky’s manager and the father of members Baby Blue and Spectacular. Smith is also the head of Blue Star Entertainment, the company Pretty Ricky is signed to through Atlantic. The suit alleges that Smith “exploited conflict of interests in the competing roles he occupied in Cooper’s life.” It also claims Pleasure P has not been properly compensated for his contributions to the group and that Smith used physical intimidation to discipline the members. Blue Star Entertainment has since filed its own suit against Pleasure P for breach of contract.

Legal battles aside, Pleasure P is trying to stay focused. He’s been on a stateside college tour for the past few weeks, performing and talking about the importance of staying in school. Pleasure P plans on embarking on a concert tour in December or January, hopefully with T.I. and Lil Wayne or Usher. In addition, he recently launched a women’s clothing line, Jean Addicts, which is available online and will be in 142 stores nationwide in the near future.

Asked about the lawsuit, Pleasure P says, “I can’t get into details, but I’ll say it was time for me to leave. It was time to give R&B my perspective and to do something different for the sake of the music.”

~Mariel Concepcion

www.americanradiohistory.com
Pink's Got The Power While Jackson Still Thrills

While AC/DC's "Black Ice" holds at No. 1 on the Billboard 200 for a second week (271,000, down 65%), the chart's runner-up, Pink, celebrates her highest charting album yet. The singer's fifth album, "Funhouse," is a top 180,000 debut on the Billboard Hot 100 in 2006. "Funhouse" was led by the burn-snorting single "So What," which became the artist's first solo No. 1 on the Billboard Hot 100. Thus far, the single has moved through 1.85 million digital song downloads and is her third consecutive No. 1 on the Mainstream Top 40 radio airplay chart, following "U + Ur Hand" and "Who Knew."

Pink's chart career has been fascinating to follow. She burst onto the charts in the spring of 2000 with a hip-hop-tongued pop star with top 10 Hot 100 hit "There You Go." Her debut album "Can't Take Me Home" sold 59 weeks on the Billboard 200 and has shifted 2.4 million.

It was with her second album that she really hit the big time. "Missuniverse," led by the ubiquitous single "Get the Party Started," clung to the Billboard 200 for 90 weeks and spawned four top 20 Hot 100 hit singles. "Missuniverse" has sold 5.4 million in the United States. However, her third set, 2003's "Try This," faltered with just 734,000 sold after nine of its singles took off at radio. And it was looking like its follow-up. 2006's "I'm Not Dead," was going to suffer the same fate after its lead track, "Stupid Girls," failed to ignite airwaves. Yet, the album's third single, "U + Ur Hand," became a surprise success, hitting No. 1 on the Mainstream Top 40 chart. The tune, along with the ballad "Who Knew," resurrected "I'm Not Dead," enabling it to re-enter the Billboard 200 and go on to sell 1.3 million.

So, now that Pink has another monster radio smash under her belt, can she keep the momentum going? Stay tuned.

SPOOKY SALES: Twenty-five years ago this week, Michael Jackson's "Thriller" was parked at No. 3 on the Billboard 200, having already spent the first 20 of its historic 37 nonconsecutive weeks at No. 1. "Thriller" is still racking up weeks at No. 1 all these years later, as it jumps 41.1 on Top Pop Catalog Albums with 31,000 (up 100%).

Sony BMG prepared a special version of the album for Apple's iTunes store, which offered the release for just $1.99. As a bonus—especially appealing to those in the mood for something scary to watch on Halloween—the download included the landmark music video for the title track. Of the album's overall 28,000 unit gain, 99% of it was made up of digital downloads.

In this same week, the album's special Halloween version was released, featuring a special version of the title track. The album, "Thriller," sold 688,000.

Pink's charting "All I Want For Christmas Is You" set a new peak, debuting at No. 47, with 1.5 million, up 20% from its previous peak of 1.2 million.

HAUNTED CHARTS: With Halloween falling on a Friday this year, last week's tracking period captured five hearty days of scary sales.

In addition to Michael Jackson's "Thriller," which is in the top selling title track on Hot Digital Songs for the fifth straight season, ranking at No. 19 with a six-time single-week high of 47,000 downloads.

TAKING A BITE: The Billboard 200's top debut next week will likely be the "Twilight" soundtrack, as it is Nielsen SoundScan's No. 1 album of the year. However, industry prognosticators suspect AC/DC's "Black Ice" will hold at No. 1 for a third week, as the strong out-of-the-gate start for "Twilight" may be its first full week in stores.
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<td>YOUNG JEEZY</td>
<td>The Recession</td>
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<td>In A Moment Of Complete And Total Silence</td>
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<td>KORN</td>
<td>Swear Songs</td>
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<td>All Hope Is Gone</td>
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<td>ERIC BENET</td>
<td>Learn To Live</td>
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<td>Gossip In The Grain</td>
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<td>Peace On Earth</td>
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<td>QUEEN + PAUL THOMAS</td>
<td>Cosmo's Rockin'</td>
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<td>CRADLE OF FILTH</td>
<td>GodsPEED On The Devil's Thunder</td>
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<td>CARRIE UNDERWOOD</td>
<td>Carnival Ride</td>
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<tr>
<td>YO-YO MA</td>
<td>Yo Yo Ma &amp; Friends: Songs Of Joy &amp; Peace</td>
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**The Billboard 200 Artist Index**


**The Billboard 200** is a chart that ranks the best-selling albums in the United States, published by Billboard magazine. It is based on sales data from participating music stores compiled by Nielsen SoundScan and the Nielsen/Entertainment World data group.

The chart is updated weekly and reflects sales from the previous Thursday to the following Wednesday. The chart is compiled and distributed by Nielsen SoundScan, a division of Nielsen Media Research.
### Billboard 200 Chart

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>The 25th Hour</td>
<td>Elephant Heart</td>
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<td>The 25th Hour</td>
<td>Elephant Heart</td>
</tr>
<tr>
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<tr>
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<td>The 25th Hour</td>
<td>Elephant Heart</td>
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<tr>
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<td>The Life of a</td>
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<td>The 25th Hour</td>
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**Singles Chart**

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<td>Justin Bieber</td>
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<tr>
<td>2</td>
<td>We Found Love</td>
<td>The Script</td>
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<tr>
<td>3</td>
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<td>The Script</td>
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<tr>
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**Heatseekers**

<table>
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<td>...</td>
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<td>The Life of a</td>
<td>...</td>
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<tr>
<td>3</td>
<td>The Life of a</td>
<td>...</td>
</tr>
<tr>
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<td>The Life of a</td>
<td>...</td>
</tr>
<tr>
<td>5</td>
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<td>6</td>
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<td>8</td>
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<td>9</td>
<td>The Life of a</td>
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**SALES DATA**

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<td>3</td>
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<td>9</td>
<td>We Found Love</td>
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<tr>
<td>10</td>
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### Top Independent Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Week Ending</th>
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<tbody>
<tr>
<td>1</td>
<td>KOTTONMOUTH KINGS</td>
<td>Holiday Albums</td>
<td>CD</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>2</td>
<td>RAY LAMONTAGNE</td>
<td>Deep in the Heart of America</td>
<td>CD</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>3</td>
<td>EAGLES OF DEATH METAL</td>
<td>Heart of a Dog</td>
<td>CD</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>4</td>
<td>JOURNEY</td>
<td>Evolution</td>
<td>CD</td>
<td>11/15/2008</td>
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### Top Digital Albums

<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>PINK</td>
<td>Funhouse</td>
<td>MP3</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>2</td>
<td>JOHN LEGEND</td>
<td>All of Me</td>
<td>MP3</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>3</td>
<td>TAYLOR SWIFT</td>
<td>Fearless</td>
<td>MP3</td>
<td>11/15/2008</td>
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<tr>
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<td>JOURNEY</td>
<td>Evolution</td>
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### Top Internet Albums

<table>
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<tr>
<td>1</td>
<td>AC/DC</td>
<td>Black Ice</td>
<td>MP3</td>
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<td>PINK</td>
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<td>3</td>
<td>TOBY KEITH</td>
<td>That Don't Make Me a Bad Guy</td>
<td>MP3</td>
<td>11/15/2008</td>
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### Top Blues Albums

<table>
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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Back to the River</td>
<td>Susan Tedeschi</td>
<td>CD</td>
<td>11/15/2008</td>
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<tr>
<td>2</td>
<td>I Knew You Were Trouble</td>
<td>Taylor Swift</td>
<td>CD</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>4</td>
<td>Good Day</td>
<td>Joss &amp; The Dreamers</td>
<td>CD</td>
<td>11/15/2008</td>
</tr>
<tr>
<td>5</td>
<td>Let Her Go</td>
<td>Passenger</td>
<td>CD</td>
<td>11/15/2008</td>
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</tbody>
</table>

More charts. Deeper charts. Go to billboard.biz/charts to find Billboard’s complete menu of more than 150 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

### Between the Bullets

Susan Tedeschi’s “Back to the River” bows at No. 1 on Top Blues Albums, giving the artist her third chart-topper. She’s now tied with Etta James for the most No. 1s among women. “River” also starts at No. 71 on the Billboard 200—a record high for Tedeschi.

Speaking of James, the singer’s signature song, “At Last,” returns to the Hot R&B/Hip-Hop Songs chart this week, debuting at No. 98. It arrives in the form of a cover by Beyoncé, who por-

*—* Keith Caulfield

The 10-man strong vocal group Straight No Chaser enters at No. 17 on Top Internet Album, and at No. 16 on the Billboard 200 with its debut effort. The show does even more appreciations after its humorous performance of “The Twelve Days of Christmas” became a YouTube phenomenon. “Holiday Spirits,” a collection of—you guessed it, seasonal songs—also bows at No. 17 on Top Holiday Album.

Go to www.billboard.biz for complete chart data.
### Top Music Videos

<table>
<thead>
<tr>
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<td>NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN</td>
<td>AC/DC</td>
<td>EMI</td>
</tr>
<tr>
<td>THE RED RANGO</td>
<td>Elton John</td>
<td>EMI</td>
</tr>
<tr>
<td>DREAM ON: LIVE FROM CHICAGO</td>
<td>Eagles</td>
<td>EMI</td>
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<tr>
<td>ALL TOGETHER NOW</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
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<tr>
<td>THE GREATEST JOURNEY: ESSENTIAL COLLECTION</td>
<td>Celtic Warriors</td>
<td>BMG</td>
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<tr>
<td>MUSHROOMHEAD: VOLUME 2</td>
<td>Mushroomshead</td>
<td>SONY BMG NORTE</td>
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<td>Farewell Tour: Live from Melbourne</td>
<td>Eagles</td>
<td>EMI</td>
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<tr>
<td>Live from Texas</td>
<td>ZZ Top</td>
<td>Bluebird</td>
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<td>ONE LIFE KISS</td>
<td>Paul Stanley</td>
<td>BMG</td>
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<td>WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES</td>
<td>John Mayer</td>
<td>BMG</td>
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<td>BETWEEN THE LINES: LIVE AT THE FILLMORE</td>
<td>Sara Bareilles</td>
<td>BMG</td>
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<td>Live in Las Vegas: A New Day</td>
<td>Celtic Thunder</td>
<td>COLUMBIA</td>
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<tr>
<td>En Vivo Desde La Plaza De Toros: Monumental De Morelia</td>
<td>Tania Cer</td>
<td>BMG</td>
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<tr>
<td>The Beyoncé Experience: Live</td>
<td>Beyoncé</td>
<td>Sony</td>
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<td>Chaos in Motion 2007-2008</td>
<td>Dream Theater</td>
<td>BMG</td>
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<td>Para Siempre</td>
<td>Vicente Remenda</td>
<td>BMG</td>
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<tr>
<td>Live at Red Rocks</td>
<td>AC/DC</td>
<td>BMG</td>
</tr>
<tr>
<td>If I Were a Boy</td>
<td>Sammy Hagar</td>
<td>BMG</td>
</tr>
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<td>Run Down A Dream: An American Odyssey</td>
<td>The Killers</td>
<td>BMG</td>
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<tr>
<td>Live From London</td>
<td>Epic Records</td>
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### Hot Video Clips

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<td>WOMANIZER</td>
<td>Celine Dion</td>
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<td>GO GIRL</td>
<td>Celine Dion</td>
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<td>LOVE STORY</td>
<td>Celine Dion</td>
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<td>HOT N COLD</td>
<td>Celine Dion</td>
<td>BMG</td>
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<td>BURST YOUR WINDOWS</td>
<td>John Mayer</td>
<td>BMG</td>
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<td>UNIVERSAL MIND CONTROL</td>
<td>Celine Dion</td>
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<td>COME TO MY UNIVERSE</td>
<td>Celine Dion</td>
<td>BMG</td>
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<td>ROCK N ROLL</td>
<td>AC/DC</td>
<td>BMG</td>
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<tr>
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<td>BMG</td>
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<td>TRADING PLACES</td>
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<td>ROCK N ROLL TRAIN</td>
<td>ROB SCOTT</td>
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<td>DONT THINK IM NOT THINKIN ABOUT IT</td>
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<td>SHOW OUT</td>
<td>ROB SCOTT</td>
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<td>THE SHOW</td>
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<td>LIVE YOUR LIFE</td>
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<td>Eveybody Wants to go To Heaven</td>
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<td>JUST A DREAM</td>
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<td>I HATE THIS PART</td>
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### MTV Hits

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<tbody>
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<td>LADY ANTEBELLUM: LADY ANTEBELLUM (A GREAT TIME)</td>
<td>Beyoncé</td>
<td>BMG</td>
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<tr>
<td>SUGARLAND: SUGARLAND (A GREAT TIME)</td>
<td>Katy Perry</td>
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<td>TRACE ADKINS: HAMBURGER</td>
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### VH1 Soul

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<td>JAZMINE SULLIVAN: DONT TURN WINDOWS</td>
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<td>Ciara Feat Train, GQ: 39 TYPH</td>
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**HOT COUNTRY SONGS**

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**TOP COUNTRY ALBUMS**

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<td>NOW That's What I Call Country</td>
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Data for week of November 15, 2008 | For chart reprints call 646-654-4633

Go to www.billboard.biz for complete chart data
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<td>AC/DC</td>
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<td>Wallonia</td>
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<td>Michael Jackson</td>
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The Italian singer/songwriter Giò D'Versio earns his fifth No. 1 on the Italy Albums chart with the arrival of "Vento Sono No. 1."
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HELP WANTED

BILLBOARD JAPANESE CORRESPONDENT

Billboard the preeminent international newsweekly and web destination for
the music, video, digital, mobile, brand marketing, home entertainment
industries and beyond is looking for a Japanese correspondent to help drive
its Asian news coverage.

With significant experience within daily or weekly business publications, the
ideal candidate will be a digitally savvy editor able to use exceptional report-
ing skills across all the Billboard-branded platforms. You will have a strong feel
for and good contacts within the Japanese music industry, an in-depth
knowledge of the current music scene and the ability to offer deep analysis
of the business, using data and insight. Knowledge of the wider Asian music
biz will be an advantage.

Please send a resume, some examples of your published work and three
deadlines for Japanese stories to Billboard to: Mark Sutherland, International
Bureau Chief, at msutherland@esu.billboard.com.

ALSO HIRING: ASIAN CORRESPONDENTS

We are also looking for freelance correspondents across Asia to help develop
our coverage of the music business across the region. Please send
details of your experience, some examples of your published work and three
Billboard story ideas for your territory to: Mark Sutherland, International
Bureau Chief, at msutherland@esu.billboard.com.
PUBLISHING: Independent music publisher peermusic promotes Kenney Shiu to managing director of its Southeast Asia operations. He was GM.
BMI elevates Kevin Major to assistant VP of project services. He was senior director.

TOURING: AEG Facilities, a division of Los Angeles-based sports and entertainment presenter AEG, names Dale Adams regional VP of booking and event development. He was VP of sales and touring at Premier Exhibitions.

DIGITAL: Lifestyle music Web site Deshilts.com appoints Reginald Williams COO. He was senior VP of music strategy at MTV Networks.

RELATED FIELDS: Branding company Alan Ett Creative Group names Peter Isacksen president. He founded TV/film company Radio . . . With Pictures.

—Edited by Mitchell Peters

BACKBEAT

Justin Timberlake hands out detailed $360,000 golf clinic after the third round of the Justin Timberlake Shriners Hospitals for Children Open in Las Vegas. PHOTO COURTESY OF STAN BADZ/PGA TOUR.

POPKOMM

From moderating panels to being a media partner at the annual Innovation in Music Entertainment Award, Billboard and its staffs had a high profile at the recent Popkomm music trade fair in Berlin. Representatives of our Russian and Turkish editions covered the event alongside staffers from the London-based Global Bureau—and all concerned found time to meet up and compare notes on their own particular areas of the global music market.


ABOVE: Popkomm keynote speaker Petr Lundén, right, relaxes with Billboard International bureau chief Mark Sutherland at the German trade fair Sweden-based Lundén, artist manager and president of the International Music Managers' Forum, used his keynote speech during a session moderated by Sutherland to focus on the positives of the 360-degree model. PHOTO COURTESY OF PETTER HERMAN.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

JOSS STONE LENDS VOICE TO HARD ROCK CHARITY ALBUM

Joss Stone had two things on her mind during a recent trip to New York: encouraging Americans to vote in the presidential election and fighting world hunger.

Not only did the 21-year-old British singer perform at voter registration group HeadCount's sold-out concert at Highline Ballroom, but she also helped promote Hard Rock International's new benefit album, "Serve3," by headlining its Nov. 5 launch party at the Hard Rock Cafe in Times Square.

"Serve3," which became available Nov. 4 at hardrock.com, iTunes and Hard Rock locations, features exclusive songs by such acts as Stone, Bruce Springsteen, My Morning Jacket, Avril Lavigne, Robert Randolph & the Family Band, John Lennon, Darryl "D.M.C." McDaniels, the Charlatans, Ryan Shaw, Marc Broussard and Starzailor. Proceeds from the album will benefit nonprofit group WHY, which aids anti-hunger efforts in Kenya, Haiti, Indonesia, Thailand, South Africa, Venezuela and New Orleans.

"World hunger is affecting millions upon millions of people—that it doesn't need to be affecting all," Stone says. "It's definitely fixable. That's why I'm very passionate about it."

For the album, Stone donated "Love Has Made You Beautiful," a song she co-wrote with friends in England at the age of 13. "It's not about being annoying because something hasn't happened," she says. "It's about spreading positivity and encouraging people to be positive toward others."

Hard Rock International senior director of global brand philanthropy Annie Balliro says that all acts featured on "Serve3" have "generously donated their time and music to help in the fight against hunger and poverty."

In addition to the album, beginning Nov. 11, Hard Rock locations around the world will offer "Imagine There's No Hunger" merchandise, which includes a limited-edition bracelet, pin and holiday ornament. Proceeds from the merch will also benefit the WHY organization. The items will also be available for a limited time on hardrock.com.

—Mitchell Peters

GREAT WORKS

Glissade Records, along with SecondHand Serenade (aka John Velasek) and ILG/East West celebrate the platinum status of SecondHand Serenade's single "Fall for You." From left: Glassnote head of marketing YiPei Chen-Janospheny, manager Chris Malters, ILG executive VP Shu Bergan, Glassnote GM Chris Scully, Velasek, Glassnote president Daniel Glass, ILG president Todd Moskowitz, Glassnote A&R rep Eric Hunter, head of touring and A&R Adam Herzon, ILG national director of promotion Tyson Haller, Glassnote head of new media Teresa Lottmann, and head of publicity Eddie Hrotek. PHOTO COURTESY OF NAOMI FARR

GLASSNOTE
DIFFERENT STROKES

The Strokes plan to regroup in February, ending a hiatus that began after their tour to promote 2006's "First Impressions of Earth."

Drummer Fabrizio Moretti—who's about to tour in support of the just-released debut album of his new band Little Joy—tells Track that the quintet has "plans of meeting up all of us together in February to kind of start noodling around and stuff." A new album and, presumably, more touring is expected to follow.

Moretti says the five Strokes are "all pals" and relationships are good, but he did have some concerns about whether the group would indeed come back together. "I never had anything to base that anxiety on, but it crossed my mind," he says. "We all kind of knew we were just taking a bit of a break."

Moretti made the most of his time away with Little Joy, a group he formed with girlfriend Binki Shapiro and Rodrigo Amarante of Brazil's Los Hermanos, who Moretti met when both of their bands played at a festival in Portugal. The trio recorded its 11-track debut in Los Angeles with producer Noah Georgeson; the Strokes' Nick Valensi, Devandra Banhart and the Moldy Peaches' Adam Green make guest appearances.

This would've been a side project had it been solely my songs and I was singing and I hired these guys," Moretti says. "But it's really a band that evolved into an honest kind of three-part beast, I guess you can say."
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