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Think Global, Hear Local
The Increasingly Digital Music Business Needs To Break Down Barriers

BY ROBERT KASHER

The mobile revolution has the potential to give music distributors a new lease on life—as only they have the resources, connections and marketing savvy to address the global market. Technology, not government, is pushing a new global agenda based on the opportunities presented by the digital world. And this needs to prompt us to build the infrastructure to make that potential a reality.

Digital technology lets us access anything, from Sa Ding Ding’s latest Chinese pop video to Iranian folk music and Ukrainian hip-hop. Jazz fans in Tokyo can keep up with the latest releases from their favorites in New York and Paris. Latin music has found a growing market in India as Indian music has in Brazil, all because music that previously was felt to be marginal now finds the interested on the Internet.

This lets us view isolated cultural communities expand dramatically. Armenian music, for example, is no longer trapped in its geographic base in the Caucasus and a few concentrated pockets of population around the world. It can reach the Armenian diaspora, a market four to five times larger than the local one. Likewise, Jazz-fans in Daaca, Bangladesh, give his music a twist by mixing it with local beats and vocals.

Despite these advances that are reshaping the tastes of listeners around the world, we are burdened with a distribution and licensing system that remains locked into geography. Latin America still lacks a good digital and mobile distribution system in spite of the fact that mobile adoption there covers almost 98% of the population.

Aside from piracy, we also lack consistent international structures to handle the copyright and tax issues that a truly global marketplace would create. How can we address the first issue without a global consensus on the second?

We have structures in place in the international music community to address these issues. But when we look at providing "global" solutions, we invariably run through a series of international music divisions that are jealously guarding their turf.

If we can’t break down the barriers within corporations, how can we address them across countries?

Conferences and conventions bring together the players who can solve these problems, but there are still too few forums for them to communicate. Since the Internet lets so many artists create global fan communities, promotion is far ahead of the law. By using viral marketing and social networking, artists are breaking out of the legal structures suited to the era of vinyl and establishing an ad hoc infrastructure for the digital world.

With rare exceptions, individual artists lack the clout and resources to adequately tap the opportunities that are opening for them. That’s where an industry long battered by technology should be able to make a stab at its survival—by opening itself to new ways of thinking that define the world not in the narrow terms of geographical territories but as an open series of communities that can transcend old boundaries.

Robert Kasher is founder/executive of the Global Reader service from MPS Mobile.

KINZEL, Allison McGregor and Marlene Tsuchi, along with the rest of the women at CAA, for their impact on artists’ careers and the business as a whole, was a glaring error.

As our industry continues to grow and evolve, agents play an increasingly vital role in bridging the connection between artist and fan. And nothing bonds the artist and fan better than a live concert.

The women who have the honor to work with are at the top of my list.

Head of music/managing partner
Creative Artists Agency

FOR THE RECORD
In the Nov. 22 issue, the year of release for the Fray album "How to Save a Life" should have been listed as 2005.
A recording artist experimenting with all manner of digital initiatives to reach their fans, a few continue to engage in a centuries-old practice—writing books.

Those awaiting new material from Eminem, for example, were granted a temporary reprieve when the rapper-turneerdirector released "The Way I Am" in October. Part scrapbook and part memoir, the book has sold 10,000 copies in the United States, according to Nielsen BookScan.

"The Way I Am" isn't the only new tome on the market from an outspoken Detroit musician: Ted Nugent's "Ted, White, and Blue: The Nugent Manifesto," a polemic about politics, has sold 24,000 copies since it arrived Oct. 7 and is No. 28 on the New York Times' Hardcover Nonfiction best-seller list.

The book sales haven't translated into increased record sales for either, as none of Eminem's four albums or Nugent's greatest-hits album has enjoyed any appreciable rise in sales since their books were published, according to Nielsen SoundScan.

Then again, that's usually not the reason why artists turn to book writing. Musicians pick up the pen to set the record straight, rant about the state of the world or just share tales of sex, drugs and rock 'n' roll. And even those who aren't rock star famous can sometimes get book deals: Juliana Hatfield, more than a decade past her indie-rock heyday, recently published a memoir through Wiley.

A more unconventional rock-'n'-roll book project was Motley Crue bassist Nikki Sixx's memoir of drug addiction, "The Heroin Diaries," which has sold 161,000 copies in hardcover and an additional 6,000 in paperback since it was published in September 2007. Sixx helped boost sales of the book by releasing an album a month before the book's publication called "The Heroin Diaries Soundtrack," which has sold 276,000 units in the United States, according to SoundScan.

Many publishing deals are fairly modest, at least by the standards of multiplatform recording stars. "A typical advance for an established musician is a few hundred thousand dollars," a publishing source says. "The advance is generally about 20% of what the publisher expects a good book will generate." Representatives for Eminem and Nugent couldn't be reached for comment about their respective book contracts.

As in the music industry, authors have to wait until their advance is recouped to receive royalties on sales. Since many musicians can't write stunning prose, they hire ghostwriters or co-authors, who are generally paid a flat fee out of the advance money. Primary authors are then usually paid a royalty of 15% of the retail price for hardcover and 7.5% for paperback books, translating to $3.75 for a $55 hardcover or $1.05 for a $14 paperback. Compared with the $1.52 typically paid for each album, selling books looks like a more lucrative bet.

But not everyone who has ever cut a record should count on getting a book deal.

"Things are dicey in the publishing business, and they are looking to get the big names that already have established brands and platforms," says literary agent Sarah Lazzari. "She adds that even some popular musicians face an added hurdle because of their fan base.

"For a long time, publishers made the mistake of thinking that because a band had sold a lot of records, they would sell a lot of books," she says. "I think they've discovered that it depends on the audience. For the Toni Atkins (biography "Piece by Piece," which she co-wrote with Ann Powers), we had a huge response, because her fans are readers and book buyers.

"Piece by Piece" has generated hardcover sales of 12,000 units and paperback sales of 9,000 units since its publication in February 2005, according to BookScan.

Sakiyah Sandifer, who co-authored "Thank You and You're Welcome" with Kanye West, devised a creative response to this problem, bundling the book with tickets to West's Glow in the Dark tour.

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Michael Jackson plans to testify in a British court in a lawsuit brought against him by a Bahrain prince, Jackson’s lawyer says. The singer is being sued by Sheikh Abdullah bin Hamad al-Khalifa, the second son of the king of Bahrain, who says Jackson reneged on a contract to record a new album and write an autobiography. He also says Jackson owes him $7 million after the prince paid for his legal costs, travel and other expenses. Jackson contests that there wasn’t a valid agreement with al-Khalifa and that the sheik’s case is based on “mistake, misrepresentation and undue influence.”

>> JASON BENTLEY TO HELM ‘MORNING’ SHOW

Jason Bentley, the longtime DJ of WRVQ Santa Monica, Calif., DJ of the evening show “Metropolis,” will take over the “Morning, Becomes Electric” program starting Dec. 1 and has been named the station’s music director. Current music director/“Electric” host Nic Harcourt will step down at the end of the month after 10 years to pursue several independent projects but will continue as a KCRW DJ, hosting a three-hour show on Sunday evenings.

>> NARM CHAIRMAN/TARGET BUYER PETERSON TO RETIRE

Sue Peterson, the head of the music-buying team at Target and chairman of NARM, is retiring at the end of December. Peterson, who was ranked No. 6 on Billboard’s Music Biz Women in Music list, says “it is time to do other things” in life. Peterson, also a member of the board of the Country Music Assn., has been with Target for 26 years and the head of the music team since 1992.
BMI hosted its 56th Annual Country Awards at its Music Row offices the night before the CMA Awards, honoring the writers and publishers of the past year's 50 most-performed country songs in the BMI repertoire. The event attracted an array of "A-list" talent from throughout the music industry.

Carrie Underwood & Miley Cyrus

Del Bryant presents Taylor Swift with the Song of the Year Award for "Teardrops on my Guitar"

Del Bryant, CMA Winner Rascal Flatts' Jay DeMarcus, Jody Williams

Jody Williams, American Idol's Kristy Lee Cook

Clay Bradley & CMA Winner Sugarland's Kristian Bush

Jamey Johnson commandeers Channel 2's microphone to interview Heidi Newfield

Keith Urban, Nicole Kidman, Tim McGraw, Faith Hill

Hank Williams, Jr. & Kid Rock

BMI's Phil Graham, BMI Publisher of the Year Troy Tomlinson; President & CEO Sony/ATV Music Publishing Nashville; BMI Songwriter of the Year Casey Beathard; BMI Icon Hank Williams, Jr.; Taylor Swift; Del Bryant; Jody Williams

Gary Allan & Clay Bradley

Miranda Lambert & Blake Shelton

Randall Owen & Del Bryant

Lady Antebellum, Jody Williams

Gregg Allman, Robert Randolph & Kenny Chesney perform a tribute to Hank Jr.
Microsoft’s Zune music player and subscription service have faced an uphill battle to capture a share of the Apple-dominated digital music market. But the company is nothing if not persistent.

In an effort to draw more subscribers to its Zune Pass unlimited music service, Microsoft has added a free ownership model. Anyone paying $15 per month for the Zune Pass—all-you-can-eat subscription can now download and own up to 10 tracks per month as well. These tracks are free of digital rights management restrictions, meaning users can keep them after their subscription expires or burn them to a CD.

According to Chris Stephenson, GM of global marketing for Microsoft’s entertainment business, adding DRM-free downloads is at least a tacit admission that the current music subscription model needs new approaches to realize its promise.

He recently spoke with Billboard about the thinking behind the new offer.

STEPHENSON

1. Why did you decide to suddenly give away 10 free tracks per month with a Zune Pass subscription?

From day one, the whole discovery idea has been a big deal for us, and subscription is a way to get to that as an underlying principle. As we’ve looked at it, it’s clear that something needed to be done to the model to add a bigger economic value. So we started looking at a bunch of different models.

2. Why this one? What does this add to the subscription model?

Based on a bunch of research we did about a year ago, we found the idea of giving all music and keeping a number of songs was a resonating success. The economic value in the consumer’s mind just changed, and there was a lot of enthusiasm among the labels as well. We feel it will really change the way people think about subscription.

3. Don’t music subscribers tend to buy more music than nonsubscribers?

That’s actually true. We find that half of the overall downloads we have come from subscribers. That’s a fairly big proportion. So the principle then is, How do we get a higher percentage of subscribers? We want to drive the number of subscribers to overall downloads.

4. Doesn’t giving them 10 free songs per month sort of defeat the purpose?

We think there’s a balance there. We think we’ll get a lot more subscribers because it’s a simple offer, and that outweighs the cost of purchasing the downloads. It’s really about driving subscription. If the number of subscribers didn’t grow, why would you give tracks away? After sitting down with the labels—both the majors and indies—everybody agrees that the overall growth in the subscriber base would outweigh any kind of downside in giving the tracks away. And there’s so much free MP3 activity anyway. It’s not a clean break between purchased MP3s and illegal MP3s.

5. So how are you paying for all this?

We’re not dipping into our pocket to make this happen. The way to think about it is that everybody realizes that there’s got to be some sort of give-and-take on all sides. Think about a certain percentage of the Zune Pass fee being allocated to subscription and a certain amount allocated to the downloads.

6. So what does this say about the subscription model if it requires you to give away free music in order to remain viable?

It’s hard to say for sure, but it is $14.99 too much for subscription-only music where you can’t actually keep any of the tracks. You look at the rate of adoption for subscription historically at that price point, and it’s been low. The consumer doesn’t have a problem with $5 or even $7, whereas the current price of a CD. It’s another problem with the fact that they’re used to owning music and taking it with them and putting it wherever they want. That seems like the right balance of the moment. —

As Obama prepares to take office, changes in Congress and the FCC will affect the entire entertainment industry.

> JUDICIARY COMMITTEE TO OVERSEE IP ISSUES

The music industry feels it dodged a bullet after U.S. House of Representatives Judiciary Committee chairman John Conyers, D-Mich., said Nov. 12 that he is removing oversight of intellectual property issues from the purview of the House Subcommittee on Courts, the Internet and Intellectual Property and placing it under the jurisdiction of the full committee when Congress reconvenes in January.

The reorganized IP subcommittee will instead be tasked with overseeing antitrust matters. The Judiciary Committee is expected to ratify the change in January.

Conyers hinted that the high volume of IP-related cases the subcommittee was handling, as well as its expanding role in other matters. But concerns about who might chair the subcommittee had the music and entertainment industries on edge—concerns that are now allayed with the switch.

The subcommittee is chaired by Rep. Howard Berman, D-Calif., a key supporter of the entertainment industry. He will take over the chairmanship of the House Foreign Relations Committee in the next session of Congress, a move that will require him to step down as IP subcommittee chair.

However, Berman will remain involved in deliberations over IP issues as a member of the Judiciary Committee. Two of the candidates in the running for that role have raised major red flags for the music industry:

Rep. Rick Boucher, D-Va., a proponent of expanding fair use and creating more safe harbors for digital music services under the Digital Millennium Copyright Act, and Rep. Zoe Lofgren, D-Calif., who was expected to side with her Silicon Valley constituents over entertainment and content concerns.

By folding IP issues into the main Judiciary Committee that he chairs, Conyers hands the music and entertainment industries a major win. “If Berman is one of the top two protectors of copyright in Congress, Conyers is probably the other one,” a music industry source with knowledge of congressional affairs says. The implications of the change could be particularly significant for pending legislation that would require terrestrial radio broadcasters to pay performance royalties to artists and record labels. Conyers is an original co-sponsor of the Performance Rights Act, which no longer has to pass through the IP subcommittee before the full Judiciary Committee votes on it. —Antony Bruno

> OBAMA MULLS FCC APPOINTMENTS

As president-elect Barack Obama buses himself with staff appointments, broadcasters are buzzing about names being tossed around for his choice for Federal Communications Commission chairman. Among them are Blair Levin and Julius Genachowski, former advisers to one-time FCC chairman Reed Hundt, who is serving as Obama’s senior transition team adviser. Also heard: FCC staffers Scott Blake Harris, Don Gips and Larry Strickling.

Another rumored candidate who earns high marks among broadcasters is Richard Reingold, a former GM for WUSA-TV in Washington, D.C., who now owns and operates four TV stations. Also emerging as possible candidates are two veteran utility regulators: former Florida Public Service Commission chairman Julia Johnson and Mignon Clyburn, a commissioner at the South Carolina Public Service Commission.

FCC chairman Kevin Martin could opt to remain on the commission until his term expires in 2011. And while he has hinted that he would like to stay through the digital TV transition in February, the high salaries earned by former FCC chairmen suggest that Martin isn’t likely to stick around for long. Obama will also have another FCC seat to fill with the pending departure of Republican Commissioner Deborah Taylor Tate, whose term expired in mid-2007.

—Jeffrey Yorke, Radio & Records
How Indie Bands Can Look Good For Less

Halfway through the mtvU Woodie Awards, the college channel's take on the MTV Video Music Awards, I looked around the room and thought, "What's the point?"

I'm not referring to the Nov. 12 event itself, which was well-organized and enjoyable.

I was struggling to figure out why an indie band would bother shooting a professional music video in 2008.

Big-budget videos used to be a vital promotional tool for music acts. But in this age of user-generated cell-phone videos and synched licensing opportunities for TV ads, why spend the time and money on a big production? A lower-cost approach could make more sense.

mtvU senior VP of programming Ross Martin says videos have a different meaning than they did a decade ago.

"The music video process is another way of rearing down the wall between bands and fans," he says. "We're seeing record labels hire college kids to make videos for bands they really like, and you get a different sensibility than if you'd hired a big-time director."

The fact that videos can be made on a shoestring is one reason why people still make them, according to Cathy Pellow, owner of the music video production company Refused TV.

"The days of the $150,000 video are so over," Pellow says. "When I started in 1998, it was common for a baby band to have $350,000 to play with. I think a band that asked for that now would be laughed out of the room."

"The plus side is that you can make a really creative, professional-looking video for a few hundred dollars. And I know a lot of directors who work on big commercials and then use that to subsidize music videos for smaller bands."

In Pellow's mind, the real question is how the video will be received, not how much it costs.

"Having a boring, bad video is worse than having nothing. If you don't have something to say, you've really wasted your time."

Martin echoes the sentiment. "Kids appreciate risk-taking," he says. "It's better to try something and have it fail flat than do something safe and boring."

Having a boring video can cost a band far more than music sales.

"Bands have to think about this if they want to sell concert tickets," Last Gang Records president Chris Taylor says. "Videos are no longer exclusively oriented toward selling a recorded product. In the future, I think this is going to mean artists will need to consider investing in the videos themselves if they see it as a tool that builds the concert draw as well as the CD sale."

"For some indie bands, outsourcing video production to their audience seems like a natural solution. It worked for Motion City Soundtrack; its video for "It Had to Be You" was directed by a college student and wound up taking home the video of the year Woodie. "We're really into DIY videos, because we can have more fun and show off our goofy side to our fans," keyboardist Jesse Johnson says."

Pellow predicts that even lower-budget videos will soon be the norm. "It's almost easier to partner with a cell-phone company and give away a thousand phones and have the audience film the show and get a phone in exchange for the footage," she says.

For some indie acts, homemade videos have proved more popular than official clips. Voxtrot's most-viewed YouTube clip is a fan-made one for the track "Start of Something," while Final Fantasy's most popular video is a fan-shot clip of the band's version of Mariah Carey's "Fantasy."

Taylor doesn't fully buy the crowd-sourcing argument, countering that "cute, fan-made videos are nice but won't generally make a significant impact."

But he acknowledges that professionally produced videos remain a gamble. "Videos are such a crapshoot these days," Taylor says. "We've thrown numerous videos that don't work out or, in some cases, the mainstream support isn't there. It's more and more of a risk these days when our margins are getting increasingly squeezed."

For 24/7 indie music news and analysis, go to www.billboard.com/indy.
Mixed Bag

Latin Grammys Net Limited Sales Gains For Performers, Winners

The ninth annual Latin Grammy Awards were held Nov. 13 amid mounting worries about the deepening economic recession but also amid hopes for change following Barack Obama’s victory in the U.S. presidential election. It was perhaps appropriate, then, that the show appeared to reflect a tentative and sometimes confounding market.

While the nominees included artists of varying levels of popularity and renown, most nods went either to the most established names or the biggest commercial successes. But compared with past years, this translated into modest sales gains for winners and performers, highlighting a weak market low in compelling trends, strong releases and, frankly, imagination.

For the week ending Nov. 16, the biggest sales winner on Billboard’s Top Latin Albums chart was multiwinner Juanes, whose “La Vida . . . Es Un Ratico” jumped in sales by slightly more than 1,000 copies, according to Nielsen SoundScan, for a 221% gain, catapulting him onto the chart to end the week at No. 31.

But no other act saw a sales rise of more than 1,000 copies. Flex, one of the performers at this year’s show and the winner of urban song of the year for “Te Quiero,” nearly matched that mark, benefiting from a 67% boost in sales of “Te Quiero,” which rose 13 notches on Top Latin Albums to No. 14. Other than that, double-winner/performer Julieta Venegas had sales of her “MTV Unplugged” album rise 109%, and best new artist Kany Garcia (who also performed) experienced a nearly 500% rise of her album “Cualquier Dia,” which jumped to No. 13 on the Top Latin Pop Albums chart, although it didn’t make the Top Latin Albums tally.

Familiar TV faces Olga Tañon and Jenni Rivera, who both had inordinate amounts of screen time, didn’t enjoy any discernible boost in sales. In a twist, the artist who saw the greatest sales benefit after Juanes, Flex and Venegas was virtual unknown Buika, a Spaniard whose style of music can be best described as flamenco/Cuban fusion.

Her exquisite “Niña de Pueyo,” a nominee for album of the year, notched a 699% sales gain, entering Top Latin Pop Albums at No. 13 and topping iTunes Latin’s sales chart. Buika didn’t perform, but she did present an award, providing her with a welcome bit of exposure.

Like past years, there weren’t any big releases scheduled to coincide with a Latin Grammy performance. The week’s big debut, entering at No. 1 on Top Latin Albums, was “Wisin y Yandel Presentan la Mente Maestra,” featuring the reggaeton duo and protégé DJ Nery. But although Wisin & Yandel’s “Los Extraterrestres” won best urban album honors, they were in the midst of a promotional tour and didn’t perform at the awards. That might have related to the fact that the duo didn’t expect to win.

“We thought we were going to see the same thing as in the past, which is that reggaeton was never voted a winner,” manager Edgar Andino says. Despite the safe voting choices and rather steady list of nominees, the awards show often shined, highlighted by Jorge Celedón and Jimmy Zambrano backed by a slew of Colombian dancers and a rousing accordion number featuring styles from around the world.

In a year of overall declining TV ratings, the 2008 Latin Grammys were no match for last year’s show, which benefited from a stronger roster of album releases. The program averaged 1.3 million households and 5.8 million viewers, down from 3.5 million households and 6.2 million viewers in 2007, according to Nielsen. However, Univision.com reports record traffic to its Latin Grammy coverage, with more than 20 million page views, 1.2 million unique visitors and more than 5 million video streams.

‘XTREME’ REACH

New Acts Fuel Urban Bachata’s Rise

Every once in a while, urban bachata duo Xtreme will dial up the fans that leave their phone numbers on the group’s MySpace page. “They’re always surprised,” says Steve Styles (aka Steven Tejada), one half of Xtreme, adding that the fans know it’s no prank call. “We get straight to the point and they just start screaming.”

Xtreme’s cultivation of a grass-roots base has made it one of the most successful acts of the genre, which is claiming a bigger space on the airwaves than it ever has thanks to a slew of new acts. In addition to Xtreme and urban bachata pioneers Aventura, Billboard’s airplay charts this week also feature Toby Love, Marye Place, Bachata Height and Optimo.

Xtreme’s ability to build on its recent success and the efforts by other acts to achieve breakout sales will determine whether urban bachata is more than a passing fad.

Xtreme’s third album, “Chapter Dos,” drops Oct. 25 on Machete/Universal Music Latin Entertainment; the single “Through That Window (Enamorado Estoy)” is No. 29 on Billboard’s Hot Latin Songs chart. Xtreme’s breakout second album, “Haciendo Historia,” has sold 133,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan. It did so on the back of three hit singles (one a duet with Cheech and Adrienne Bailon) and visits to New York-area schools.

“The key to Xtreme’s appeal has been their core representation of the bilingual urban generation,” says Walter Kolm, president of Machete and Universal Music Latin. “The inner-city youth recognize and associate with their style, languages and music—but with their lifestyle in general. This is marketing through visual culture.”

And though Styles and Danny D (aka Mejia, Xtreme’s other singer/songwriter/producer) and their fans all speak English, Styles says just a sprinkling of English in their songs is enough. “A lot of Spanish people don’t like Spanglish even though they speak it,” Styles says, adding that when it comes to music, “they only want to hear one language.”

Other urban bachata acts like Optimo, Leny and Un Día (aka Leñ and Leopard) take off in a big way, with Optimo selling 5,000 copies of “Optimo FDL,” while Leny and Unique have each sold 1,000 copies of their albums, according to SoundScan. The genre has shown promise in Europe and on mobile. Love is on tour in Spain, Switzerland, France and Italy and has sold 229,000 ringtones, according to Nielsen RingScan.

While some urban bachata acts will inevitably sell more than others, Kolm believes that the genre’s appeal to second-generation U.S. Latinos and international audiences, as well as its growing digital sales, mean that “the genre is here to stay for a while.”

—Leila Cobo and Ayala Ben-Yehuda

Latin Grammy Bits

Wonder why so many audience members were able to sing along to the songs performed at the Latin Grammy Awards? Think giant karaoke. Large video screens on either side of the stage at Houston’s Toyota Center displayed the lyrics to all performed songs, prompting audience members to get on their feet on more than one occasion and sing. “It’s the first time we did that,” Latin Academy president Gabriel Abaroa says, adding that “it was prompted in part by the profoundness of the lyrics.”

John Legend says his Latin Grammy performance of “If You’re Out There” with Juanes was the idea of an agent at Creative Artists Agency. “We’re both very soulful people,” Legend says of the Colombian pop-rock star and himself. They also have another thing in common: similar names. Legend’s real name is John Stephens, while Juanes’ given name, Juan Esteban, is the Spanish equivalent of John Steven. “I spoke Spanish in school, but I never tried to sing in Spanish before,” Legend says. “It was a lot of fun, and Juanes coached me on the pronunciation.”

Latin Grammy and Academy Award-winning composer/producer Gustavo Santalla is writing the score for the upcoming film by Mexican director Alejandro González Iñárritu (“Babel,” “21 Grams”). The Spanish-language film will feature Oscar winner Javier Bardem in the leading role. Santallaola would not disclose further details except to say that “it is not a musical comedy.” Santalla will once again write the bulk of the music based on the script, a strategy he’s used with previous scores. He previously collaborated with González Iñárritu on “Babel,” in which the composer won an Oscar for best original score.

—Leila Cobo and Ayala Ben-Yehuda
Camp Rock
Ole's Pop/Urban Songcamp Puts A New Twist On Songwriting Summits

Most music publishing companies arrange songwriting summits to spark collaborations among writers on their own rosters. But Toronto-based publisher ole takes a different approach with its annual Pop/Urban Songcamp.

Ole held its second annual Songcamp in late September at Musicians Institute in Hollywood, where it brought together 34 songwriters and producers from a variety of genres and publishing companies to create songs for upcoming major-label albums, as well as film and TV projects. The participants composed 45 songs during the five-day event, which it staged in collaboration with Musicians Institute and publisher Notting Hill Music.

"We had A&R people in every day," ole creative director Jennifer Hyland says. "They came in with projects they were working on, so it gave writers face time with them to get specific directions and targets." Afterward, "we took a trip to New York to visit A&R executives who had e-mailed their artist projects to us to present the music," Notting Hill Music director of creative A&R Qiara Conley says. "Some have asked us to put songs on hold and others have expressed interest."

Among those reviewing the songs were executives and consultants from Epic, Atlantic, Bad Boy and Nickelodeon involved in projects for the likes of Kelly Rowland, Menudo, Leona Lewis, Toni Braxton and Case Lee, according to the two executives.

The emphasis of ole's Songcamp is on creating collaborative opportunities for the company's roster of Canadian-based urban songwriters. "There's a big pocket of talent in Toronto and in Vancouver but it doesn't cross-pollinate in the U.S.," Hyland says. For instance, ole writer Rupert Gayle has enjoyed big hits with Juno Award-winning singer Keshia Chante and other Canadian R&B stars, but "not a lot of urban artists have crossed over into the U.S.," Hyland notes, adding, "We're dedicated to building bridges in the urban songwriting community."

Each day, participating producers based themselves in Musicians Institute studios, while the songwriters rotated. Hyland and Conley put new songwriting teams together daily, often pairing writers of different genres. For example, one day they teamed Nashville songwriter Steven Lee Olsen with Shep Solomon, a pop songwriter who has contributed to songs recorded by Britney Spears and Daughtry, and the Runners, who have worked with Chris Brown and R. Kelly.

Occasional tensions flared as participants wrangled over songwriter shares. At first, some songwriters asked Hyland and Conley "to settle fires," Conley says, adding however that neither did. "Some conversations on how to split a song might have carried over to the next day, but they only had five days to make a decision," Conley says. "At the end of the event, we had the split sheets and copies of songs ready for the outside publishers.

Ole staged its first Songcamp last year in Toronto, but it moved the event to the United States because "we have access to more projects in the U.S.," says Hyland, who brought the idea for a songwriting camp from her previous job with Sony BMG Canada. Beginning in 2003, BMG released the debut album of the winner of "Canadian Idol," the Canadian counterpart to "American Idol." At the end of every season, the label had eight weeks to prepare the album (and, in one season, the runner-up's debut as well). To meet that deadline, BMG began staging weeklong song camps of about 30 songwriters from different publishing companies to develop material. That continued after the label's 2004 merger with Sony until last year, when EMI Music Publishing and peermusic took over the reins of the "Idol" song camp.

The communal spirit of that annual event informs what ole is doing with its Pop/Urban Songcamp. "Every success of this year's gathering, ole is mulling holding a similar event in Nashville focused on crossover country music, Hyland says. "This is an event that can only be expanded upon," she says. "It's really just about collaboration and people getting out of their comfort zones."
Nov. 4 was a historic night for the United States, the city of Chicago and—on another level—for C3. A "Chicago-based" promoter/producer whose principals are Charles Jones, Charles Attai and Charlie Walker, produces Chicago's Lollapalooza and Austin's Austin City Limits Festival.

It has now another production credit: Barack Obama's election night victory rally in Chicago's Grant Park. "It was definitely one of the coolest things I have ever been involved in," Jones says. "It was a humbling experience and very emotional."

C3's relationship with the Obama campaign was during the Democratic Party presidential primaries, when C3 produced a few outdoor rallies in Texas. "Their campaign office is right across the street from Grant Park and it's very well-known that we produce Lollapalooza," Jones says. "It was a natural fit."

The election night rally was different from other C3 events not only in its purpose but how quickly it had to be put together. "We were involved in the planning which included the Obama campaign and Chicago police, public works, sanitation and the mayor's office," Jones says. "A lot of different organizations had to communicate on this one. We just produced it on their behalf," Jones says.

Another factor that made the event unique was the hundreds of media, VIPS and guests of the campaign, staff, volunteers and other credentialed attendees. The press were escorted in one massive tent, with desks, high-speed Internet and everything else they needed to do their jobs.

One large video screen was situated directly by the stage for the crowd in lower Hutchinson Field where the speech took place, and the city and C3 placed Jumbotron screens throughout Grant Park for overflow.

"Where Barack Obama gave his speech could only hold 65,000-70,000 people, but there were close to a quarter-million people there, so we had to provide services throughout the park so everybody could see, hear and feel like they were part of history," Jones says. CNN called the election for Obama at 10 p.m. Central Time and the president-elect took the stage about 45 minutes later. But the masses had been at Grant Park for hours.

"There were some people in line to make sure they were right up next to the barricades that waited all day," Jones says. "Published doors time was 8:30 p.m., and I think we got the doors open around 6." The Obama campaign began taking online applications for rally tickets close to the stage a week before the election. They ran out quickly. "As people were coming in they were separated, ticket holders from no-ticket holders," Jones says. "Ticket holders had to go through a couple of levels of security, including magnetrons, if they were going to get within a certain distance from the stage. It was like the largest airplane line you've ever seen."

Obviously, security was tight, thanks to the combined efforts of the Chicago Police Department, the U.S. Secret Service and private security. Even so, the crowd was "as peaceful as a group of 240,000 people could possibly be," Jones says.

As for Grant Park, it will continue to be the site of further C3 productions for years to come. The event producer said in early November that it secured a deal with the Chicago Park District to produce 10 more Lollapalooza events at the park.

The reason the extension runs for 10 events instead of 10 years is because the music fest...
DIGITAL

BY ANTONY BRUNO

APPLE-Y EVER AFTER

How Will iTunes Look After Steve Jobs Leaves Apple?

What will Apple be like after Steve Jobs?

It's a thought that strikes fear into the hearts of investors, judging from the brief plunge in the company's stock price Oct. 3 after a prankster posted a hoax story on a CNN Web site that Jobs had suffered a heart attack.

Until recently, the thought of Apple without its iconic leader was unthinkable. But the fake news report and Jobs' noticeably thinner appearance at recent company events have prompted industry observers to contemplate the possibility of a Jobs-less Apple, even though the CEO says he's in good health.

At some point in the future, however, Jobs will leave Apple. And his departure could certainly affect the major labels' relationships with iTunes, now the largest U.S. music retailer.

It's not a secret that relations between Apple and the labels are marked by tensions over the company's refusal to allow more pricing options and its unwillingness to share iTunes customer usage data. Label insiders don't expect that Apple would suddenly relax its stance on any of these issues, but if Apple's 800-pound gorilla were to leave the building, it certainly would provide an opportunity for someone like Universal Music Group chairman/CEO Doug Morris, who has been increasingly aggressive in probing for a crack in iTunes' armor.

Besides having the final say on all things Apple, Jobs also runs the company as his bully pulpit. He's the original tech-business rock star, so his words carry weight—and he knows it. When the labels began pushing for variable pricing, Jobs made headlines by calling them greedy. When Apple began feeling pressure to make the iPod ecosystem interoperable with other devices, Jobs blamed the labels for insisting on digital rights management in the first place and managed to make EMI's decision to strip DRM from its iTunes tracks seem like his idea.

But now that iTunes sells more music than any other retailer, iTunes head and VP of Internet services Eddie Cue—who label insiders say is just as dismissive of label concerns as his boss—may not need Jobs' charm to have his way. Timing will play a role here, too. Should Jobs leave sooner rather than later, the company can continue to rely on iTunes' momentum to beat back the labels' demands. If he stays on for a while, giving time for iTunes competitors like Amazon to expand their influence, his departure could represent a bigger change. Of course, a lot will depend on who replaces him. Any company with a charismatic leader is bound to face a rough transition, but Apple is considered especially vulnerable due to its notorious lack of transparency.

So who will succeed Jobs? A recent Fortune article focused on Apple COO Tim Cook, who filled in as CEO for a few months in 2004 when Jobs was recovering from his cancer surgery. But Cook is more of a business logistics and operations expert than a design visionary or master pitcher. While sales and operational functions already report to Cook, design and marketing remain under Jobs' direct purview.

In perhaps a sign of things to come, Cook was given major stage time at a press event in October where several new MacBook laptops were unveiled. Design chief Jonathan Ive also shared the spotlight. In the past, Jobs would often handle two-hour keynote presentations by himself.

So far, there's no sign that any one Apple executive can replicate all of Jobs' strengths in negotiation, design, and marketing.

"Steve's rock star stuff got them to where they are, and for a time it will be as if he's still in the room," says digital media consultant and former EMI music executive Ted Cohen. "Operationally, they'll be fine. There's really good brain trust there. But I don't know who jumps into that spotlight..."

THE NEEDLE AND THE DAMAGE DONE

For those vinyl snobs out there who never went the way of the CD but find the prospect of portable digital music just too irresistible, there's hope. The Denon DP-200 USB turntable comes with, as the name implies, a USB port that allows users to port their vinyl albums into either a computer or directly into a USB flash drive. It supports 33 and 45 rpm speeds, comes with a magnetic cartridge and offers the choice of either silver or black. It also comes with music manager software to make the transfer process even easier. The hitch? It's only available in Japan for the equivalent of about $320. There's no word yet on when it will make its way to U.S. shores. —AB
Wrong Chord
Collecting Society Under Fire For New Berklee School

MADRID—Members of Spanish authors and publishers collecting society SGAE are criticizing the cost of a music school it is building in cooperation with the Berklee College of Music in the Mediterranean city of Valencia.

SGAE is spending a reported €100 million ($126.5 million) to construct a 27-story building that will house the Boston-based Berklee's first college outside the United States, Berklee Valencia. The school will rent roughly half of the building's floor space from SGAE under a 20-year contract, with residential and commercial clients occupying the rest of the structure.

The Valencia facility, which will be called ARTeria Valencia, would be SGAE’s most ambitious project yet under its €300 million ($379.6 million) ARTeria Multi-Space program, which plans to develop 17 cultural centers for the promotion of Spanish and Latin American music. ARTeria has opened four cultural centers to date, two in Spain and one apiece in Mexico and Argentina.

But leading SGAE members, some of whom had already been critical of ARTeria, have raised concerns over the projected cost of the Valencia building.

"My opposition to ARTeria investment as property speculation is well known," says Alvaro de Torres, an SGAE board manager and managing director of Warner/Chappell Spain, describing the Valencia project as "a disproportionate, outrageously expensive and risky adventure."

Although SGAE executive president Eduardo Bautista counters that such opposition is "not representative of the current opinion about the project" among SGAE's 91,300 members, executives at Universal Music Publishing Spain and EMI Music Publishing Spain echo Warner/Chappell's concerns about the project's cost.

"We are very worried about this," Universal managing director Carmen Lopez says, noting that the projected cost of the building exceeds the original estimate of €90 million ($114 million) made two years ago.

"We discussed music genres in the 21st century and why didn't Berklee find a center outside the U.S. for the study of new music and cultures," he recalls. "I proposed Spain, where all this exists—music and cultures from Spain, Europe, Latin America, North Africa, the Middle East."

During an October ceremony to commemorate the laying of the Valencia building's foundation stone, Berklee president Roger Brown said the school had also considered sites in China and India but was won over by Spain's progressive government and Valencia's Mediterranean climate.

Monroe describes Valencia as Berklee's "biggest step since forming in 1945." It will, he claims, allow Berklee to "train highly qualified students for 21st century music business realities—and exert a global influence on the future music industry."

Despite Berklee's enthusiasm for the new school, such critics as Warner/Chappell's de Torres remained unconvinced. He says, "Projects developed under the ARTeria name, including Berklee Valencia, are too far away from the authentic objectives of a collecting society."


‘Irregularities were brought to our attention by our internal auditor and we asked the legal authorities to investigate. IMAIE is strong and will continue to function.’

—EDOARDO VIANELLO, IMAIE

had budgets of less than €20,000 ($25,238), although one sought €774,000 ($976,631) to produce a concert DVD.

Tensions within IMAIE have been growing since May, when then-president Sergio Peri-caroli and eight other IMAIE board members resigned following disagreements over the organization’s handling of the situation.

SCL-CISL’s Miceli says the union has asked the Ministry of Cultural Heritage and Activities to place IMAIE under government-appointed commissionership.

“That organization needs to be changed radically if it is to continue,” he says.

IMIAE president Edoardo Vianello insists that the organization will pursue business as usual while the investigation is ongoing and argues that as a private body, IMAIE cannot be put under a commissioner’s control.

“Irregularities were brought to our attention by our internal auditor and we asked the legal authorities to investigate,” says Vianello, a popular Italian singer during the ’60s who was elected to his post in May following the board resignations.

Vianello says the publicity surrounding minister of arts has been a result of ‘tensions within IMAIE’ to discredit others ahead of internal elections due in February. He adds that IMAIE is “strong and will continue to function.”

Music industry lawyer Alberto Pojaghi—a former president of IFPI-affiliated labels body FIMI—says that if any IMAIE members are convicted of fraud, “it should not have legal consequences for the organization itself, as the responsibility is personal.”

IMIAE collected about €17 million ($21.5 million) in royalties during 2007, which is “obviously an important source of income for artists,” says Mario Limonetti, president of the independent labels body PMI.

“We sincerely hope IMIAE will resolve its assorted problems as quickly as possible,” he adds. “We’re confident that it will regain credibility once that happens.”

As the singer of Northern Irish pop-punk pioneers the Undertones, Fearnal Sharkey recorded the iconic “Teenage Kicks” in 1978. Some 30 years on, he still displays punkish idealism and energy as CEO of the music industry lobbying body U.K. Music, which launched in October and replaced British Music Rights.

Sharkey shelved his recording career 10 years ago to work in A&R, then with various music industry bodies. Here he reveals his hopes for U.K. Music, which represents eight trade groups, among them labels bodies the BPI and AIM, collecting societies MCPS-PRS Alliance and PPL, and the Music Managers’ Forum (MMF).

1 What was the thinking behind the launch of U.K. Music? [British Music Rights chairman] Andy Heath and I had been aware for some time that we had similar views about a single voice for the industry. There had been some discussion before when maybe the timing wasn’t right. With the current climate eco-

2 Industry lobbying has convinced U.K. Internet service providers (ISPs) to write warning letters to copyright infringers. But realistically, isn’t legislation needed? The government has made it very clear their preferred option is that we come up with workable commercial solutions.

3 What can you tell us about the Music Industry Manifesto you’re preparing for early 2009? It’s just literary asking where we want to be in 10 years’ time. Let’s get the best minds available in a number of very specialist areas—both within and external to the industry—and let’s come up with a plan.

4 How would you like U.K. Music to help artists like yourself? Well, I have a huge admiration for the French in many ways, where they treat the whole idea of creativity and culture as just such an ingrained part of their sense of self and national identity. They go to extraordinary lengths to support their creators.

5 How will you resolve internal differences—say there was a major-label

body SNEP. That marked a slower rate of decline than the 20.5% year-on-year drop posted during the first nine months in 2007. The improvement was due mainly to stronger growth in digital sales, which surged 52.6% to €52.8 million ($66.9 million). Digital represented 14% of the French market during the period. SNEP president Christophe Lameignère, who is also Sony BMG France chairman/CEO, says the digital growth was mainly attributable to new services from French mobile carriers Orange and SFR.

—Aymeric Richevin

UNGER-HAMILTON HEADS UP POLYDOR

Former Virgin U.K. boss Ferdy Unger-Hamilton has been appointed president of Polydor Records, marking his return to Universal Music Group. He will report to Universal Music U.K. chairman/CEO David Joseph and his appointment takes effect Dec. 8. Unger-Hamilton first joined Universal in 1996 as managing director of the Polydor-affiliated Go Beat, working with acts including Gabrielle and Portishead. Unger-Hamilton then moved to Island in 2002, signing Keane. In 2006, he left to become managing director of Virgin Records. He was promoted to president of A&R Labels, Virgin, as part of EMIs restructuring in April but left shortly after. Unger-Hamilton replaces former Polydor co-president Colin Barlow, who was appointed president of Geffen U.K. in October.

FINLAYSON TAKES NEW ZEALAND ARTS PORTFOLIO

New Zealand prime minister-elect John Key has appointed National Party member of Parliament Chris Finlayson to the posts of attorney general and minister of arts, culture and heritage. Before entering Parliament in 2005, Finlayson practiced law in Wellington for 25 years and was a partner at Bell Gully, one of the country’s oldest law firms, where he was a specialist in intellectual property.

In New Zealand’s Nov. 8 election, Key’s center-right National Party defeated the ruling Labour Party of outgoing Prime Minister Helen Clark. The new administration has yet to unveil detailed arts policies, but in its manifesto the National Party pledged to retain funding for such key cultural bodies as New Zealand On Air and the New Zealand Music Commission.

—John Ferguson

queried the majors in the BPI and the independents in AIM had opposite views on British Music Rights’ constitution had a mechanism to call for a vote—it was never once used in 10 years. They managed to sit around the table and come up with solutions that worked for everybody. I can see any reason at all why we should not be able to replicate that in U.K. Music.

What was the thinking behind the launch of U.K. Music? [British Music Rights chairman] Andy Heath and I had been aware for some time that we had similar views about a single voice for the industry. There had been some discussion before when maybe the timing wasn’t right. With the current climate econ-

nomically, the industry needs to be trying to cooperate as much as possible. Everybody was actually incredibly receptive.

What about including other voices like the newly formed performers’ body, the Featured Artists Coalition or the Music Producers’ Guild? We’re trying to keep it to a very close nucleus for the first 12 months. I’m quite ex-

ected by the idea of the FAC. No disrespect to my own [industry] peer group, but the biggest asset the music industry ever had was the artists.

The MMF have been discussing offering one of their observer seats to the FAC, and there’s a very similar conversation going on with the studio producers.

How will you resolve internal differences—say there was a major-label

merger that the majors in the BPI and the independents in AIM had opposite views on? British Music Rights’ constitution had a mechanism to call for a vote—it was never once used in 10 years. They managed to sit around the table and come up with solutions that worked for everybody. I can see any reason at all why we should not be able to replicate that in U.K. Music.

Industry lobbying has convinced U.K. Internet service providers (ISPs) to write warning letters to copyright infringers. But realistically, isn’t legislation needed? The government has made it very clear their preferred option is that we come up with workable commercial solutions.

I think we’ll have to be patient with ISPs. But I’m very optimistic that in the next three to four months we’ll begin to see the rollout of new digital music services and we will begin to make some assessment as to what impact those letters have been having.

What can you tell us about the Music Industry Manifesto you’re preparing for early 2009? It’s just literary asking where we want to be in 10 years’ time. Let’s get the best minds available in a number of very specialist areas—both within and external to the industry—and let’s come up with a plan and a strategy. It will feed in globally recognized economies helping us develop a vision of the future.

How would you like U.K. Music to help artists like yourself? Well, I have a huge admiration for the French in many ways, where they treat the whole idea of creativity and culture as just such an ingrained part of their sense of self and national identity. They go to extraordinary lengths to support their creators.

I have a vivid recollection of going to see my bank manager and trying to get a £1,000 ($1,488) loan to buy an amplifier. I think he was still laughing when I was five miles away. But somebody else lent me that £100 and I got to buy that amplifier.
Back On The Block

Don Ienner Returns With New Management Company

Don Ienner is halfway through explaining the structure of his new management and production company IOMO when an assistant comes by with an urgent message.

Hot Chelle Rae, an up-and-coming IMO band from Nashville, is en route to a gig on New York's Lower East Side but is in urgent need of some equipment. Without breaking a sweat, Ienner rushes up some stairs in a nearby studio and hauls them down to his Range Rover. Talk about a full-service management company.

Even if IMO won't be able to provide all its bands the former head of Sony Music to act as their roadie, the new venture has plenty to offer. Ienner has acquired a stake in New York production and publishing company the Lodge, the Station and the Diner (LSD). All IMO acts will have access to the facilities of the Lodge, which produces original music for commercials, TV shows and film, and to video production company the Station. The Diner, which controls the publishing for songs written by composers working for the Lodge, doesn't publish the work of outside artists.

A band signed to IMO for a production or management deal could come to LSD with its songs and use one of the nine in-house studios to record, according to LSD founder Drew Stein. The band could also work with one of LSD's in-house composers or call upon the staff to do remixes or even act as session players.

The band could then head over to the Station, where, Stein says, it could make a video, then edit and distribute it, as well as create electronic press kits and even ring tones.

This wealth of in-house services was only part of the reason why Ienner decided to work with LSD, he says. "I wanted LSD to be my partners because of their level of passion for music," Ienner says. "Working with them gives me a great platform to build on. There is a lot of action and there are so many resources.

Ienner hopes to use these resources to build his management and production business, as well as a digital distribution company, although bands signed to IMO would not be required to use it. "I want to make sure my bands have the flexibility to choose distribution through a major, an indie or IMO," he says. "I want to make sure we're not working within a one-size-fits-all framework. Part of why I like working with LSD is that it affords bands the ability to have a lot of options.

Ienner bought into LSD earlier this year but Stein says he has known him as a family friend for much longer.

"When he first came in, he was trying to figure out what his new business should be," Stein says. "In an industry where things tend to move slowly, this was one of the fastest moves we made. We were instantly in business together. We started IMO together and we haven't had a minute to stop and think since.

IMO's partnership with LSD will extend beyond artist management. They are also collaborating on a soon-to-be-launched widget that will allow users to share a library of preapproved content with other friends online. That content will include not only music but games and film/TV content. Ienner and Stein declined to provide further details, but they promise it'll be good.

"Don came to us with this seed of an idea for the widget," Stein says. "Our [chief technology officer], Andy Hong, and I took the idea and blew it up.

Hong is a former programmer for digital audio company Digi design, where he was on the team that developed Pro Tools.

The widget is the only part of the IMO-LSD partnership that has outside funding. "The software side of the business is capital-intensive, and we do have investors who see an opportunity to invest in the widget," Stein says. Citing privacy agreements, he declined to name any of the investors.

Being busy is a relief for Ienner, who had taken time off after he left Sony in 2006.

"It afforded me the opportunity to sit and think and listen to music and get out of the echo chamber," he says. "I was able to create a set of priorities and figure out how to go after them, and when I came to LSD, I knew it was the perfect fit. I've never met a more excited group of people in my life."

NASHVILLE CATS

Hot Chelle Rae Teams With Ienner's IMO

If the waiting was the hardest part for Hot Chelle Rae frontman Ryan-Keith Follese, he's not letting on.

"We made a collective decision that we needed to be playing great songs before we started putting ourselves out there," he says. And it looks like that patience has paid off. The band recently signed a record deal with Jive and is currently on a U.S. tour with Verdera, a Kansas City rock band signed to Epic.

Of course, Hot Chelle Rae had some good advisers telling it to hold on. The band, which is co-managed by John Hamlin and Don Ienner, signed its deal with Jive through its production deal with IMO. Their counsel will be welcomed by the young Nashville band, whose members range in age from just 16 to 24.

Then again, Hot Chelle Rae also has other trusted advisers it can turn to. Follese's dad is Keith Follese, who was named ASCAP's songwriter of the year in 2001 and has written hits for Tim McGraw, Faith Hill and Lonestar. And if guitarist Nash Overstreet's last name rings a bell, that's because his dad is famed singer/songwriter Paul Overstreet, the 2003 BMI Hall of Fame inductee who's penned hit songs for Randy Travis, Tanya Tucker, Kenny Chesney and many others.

According to Ryan-Keith Follese, the band hasn't decided whether it will take advantage of all the resources of the Lodge and the Station, but he says it would be "great." Right now, the group is just excited about the recent signing.

"Jive is going to be the big brother that takes us all the way," Follese says. "We went in and felt comfortable immediately."

The feeling is mutual, says Jeff Fenster, senior VP of A&R at Zomba Label Group.

"This band has everything we were looking for," Fenster says. "Great songs, great musicianship, a great work ethic and, best of all, great haircuts."
Don Lenner may have had a notorius temper as president of Columbia Records and chairman/CEO of Sony Music Label Group U.S. But it doesn't show once during a sprawling interview with Billboard—his first extensive, on-the-record talk in more than a decade. Lenner is pleased to discuss his new business, finding synergies in working with the advertising production company the Lodge, the Station and the Diner (see story, opposite page) and a new management company called IMO, as well as securing capital to get a new distribution platform/widget off the ground.

Indeed, Lenner looks downright happy and rested. He smiles easily and often. And he's got good reason to be content. Sony BMG paid him handsomely (he can't name the figure due to confidentiality and noncompete agreements) when he resigned in 2006. His feathered hair, in place from his earliest days at Sony BMG, is still present in abundance, even with a touch more salt and pepper.

His current office in downtown Manhattan is comfortable but modest. A large chocolate sofa wraps around one corner, and a rustic wood desk stands in another. The only hints of his past are a platinum award for Prince's "Musicology" and a framed Jeff Buckley tour poster.

"I actually have no regrets," Lenner says. "I would have never, ever thought that when I started out as a mail boy at Capitol that I would achieve what I've achieved. This is what I know, this is what I'm great at, this is what I love, more than anything except my family."

Jimmie would produce the records, and I would mix or master the singles. We did a Blood, Sweat & Tears record and I got to meet Clive Davis, who was then the head of Columbia. We struck up a really good relationship that is still strong to this day.

And Davis eventually hired you at Arista. Talk about the early days. We would enjoy many nights together listening to new music, him asking me my opinion and coming up with plans. He was very agile when it came to talking about promotion or sales or marketing or publicity. To have had that wealth of experience but then to have it refined by him was like Harvard.

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What great music do you remember from that time period? In the early days of Arista, it was a bit of a struggle to say that there was great music. But we loved some of the songs and the artists we had: Billy Ocean, the Knits, Patti Smith, the Thompson Twins. When Whitney Houston started to come on—like Whitney Houston or not—those early records were great. We also did Aretha Franklin's comeback with "Freeway of Love."

And you became executive VP and GM at Arista. Then what happened? I was offered a lot of jobs, and I never wanted to leave. But when Tommy [Motola] was about to take over [Sony Music] and offered me the opportunity to head Columbia at 36 years old and assured me that I could do what I wanted... it seemed to me that it was the place for me to take the next step in my career.

Is there a single thing that you're most proud of from your time at Sony? Well, there's two different lives for me at Sony. First there was Columbia, which I ran from '89 to 2003. I was the youngest president ever... I was there the longest, and seven of those 13 years we were the No. 1 label without a purchase, all homegrown acts.

Then Andy Lack came in, you were promoted, and the merger happened. Andy came in, I was promoted to chairman of U.S. [recorded music], and then Andy assessed the music business as he saw it and decided that we needed to merge with someone. You can see the wrangle of that particular three-year period, what's happened to the company subsequently and now Sony buying it back, and you can make your own assessment of whether or not that was a good thing.

Conventional wisdom is that these were just two distinct corporate cultures. Was that part of why the merger didn't work? I think that's very accurate. And... something Mel Karmazin told me right after the merger happened—he said it can't work because there's no clear leader.

In the end, why do you feel you had to leave Sony BMG? We were told that they have to make wholesale changes to the company and after 20 years, that was it. One day, one conversation. There were some clear signals, but it didn't necessarily mean it was going to be that.

Can you talk about any of those signals? A few months earlier, [then president of Sony Music Nashville] John Grady got fired from my watch with out me being told.

Who did that? I can't comment, but it was done.

Were there other signs the end was coming? There was a confluence of insanity. We had that whole protective chip [root-kit controversy] that happened, which destroyed all of our records. We had nothing to do with it—it was a shock to Sony Music Label Group president! Michele [Anthony] and me. So all of a sudden, our entire fourth quarter was destroyed by this. Enormous returns. We blew album after album after album.

Whose decision was that? [Current Sony BMG president of global digital business and U.S. sales] Thomas Hesse's department.


He called you into his office and it was just like, "This is it?" Short conversation? Forty seconds? He and Tim Bowen were there.

And then you flew under the radar for a while. I had a year of noncompete tied to a payment, so I needed to just chill out for a little while.

Right around that time your name started surfacing with EMI. I was involved in the group that made the second-best bid for EMI. And I was going to run it because it fit in that catalog. I believe that for the price that we were going to get it, it was going to be a very profitable company, and I believe that we were going to be able to run it like a real music company.

Is it true that One Equity was your key financial partner? They were the ones, yes.

Are you still working with any Sony BMG artists? I am, but I can't say who. I do have relationships and I do consult with certain artists. I also have a new artist that I just signed to live.

Talk about how you wound up with this current business. I've known current business partner] Drew Stein for a long time, since he was in college. His dad has been my business manager for 20 years, and I knew what he was doing down here at the Lodge. As you know, we also have an Internet play with our widget [see story, opposing page], and that came about by the idea of using analytics and creating a new distribution stream.

How does it feel after all this time to have a fresh start? It feels free. I feel that people are entrusting their lives to us in the recorded music side, and I'm very proud of that. This is my choice, and no one else's, that I'm going to dedicate myself to the artistic side of the music business. With the artists that we're working on now and being so engaged with them and new producers, I feel like I've come full circle in my 36 years of experience. And the more I can get back to working with the artists, which was the majority of my life, the happier I am.

For more on Lenner's history and his work with Bob Dylan and Bruce Springsteen, go to billboard.biz.

www.americanradiohistory.com

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Despite Recent Run-Ins With The Law, On His Third Album AKON Feels More Liberated Than Ever
Holding a brick red velvet cupcake with white frosting and colored sprinkles in his hands, Akon stands atop an extended conference room table at Universal Records New York headquarters. He’s ecstatic. • The singer/songwriter/producer, clad in a crisp, white button-up shirt; a black tie; vest; and jeans, and sporting perfectly rippled waves in his low-cut hair—“Your hair looks good, baby,” Universal Records VP Sylvia Rhone would later compliment him—is telling a story that plays like a scene out of a movie.

During an attempted heist overseas, he and manager Big Lab jumped out of a moving car with their fists balled underneath their shirts to make it look as if they were carrying guns. As a slew of gunshots battered their vehicle, a member of his marketing team, a young guy, yelled in a woman-like pitch, “Duck!”

The story sends a wave of loud bellow across the room. Akon runs over to the young man—who is blushing—and thanks him for being there for him during the making of this album.

There’s a reason Akon, born Aliaune Thiam, is wound up. The 34-year-old Senegal-born artist just completed his third album, “Freedom,” slated for a Dec. 2 release on Konvict/Universal Records’ “Freedom,” slated for a Dec. 2 release on Konvict/Upfront/SRC/Universal Records. “I’m so excited about this album. It’s a new phase for Konvict Music and I couldn’t have done it without all of you,” he tells the 30 staff members in the room.

While his anecdotes now are worthy of a chuckle or two, Akon’s trying to move on from his tarnished past—and that’s why on “Freedom” he proclaims he’s adopted a new sound. This time, the production is slightly different from his debut album, 2004’s “Trouble,” which has sold 1.6 million copies in the United States, according to Nielsen SoundScan, and 2006’s “Konvicted,” which has sold 2.8 million.

“Everyone knows the Konvict sound already, so we had to switch it up—a lot,” he says. “Now we’re bringing the whole Euro-club sound.”

To help introduce the fresh style while still catering to his established fan base, Akon followed his usual format of releasing two singles—the “double whammy,” he calls it—just days apart. First, the fast-paced pop song “Right Now (Na Na Na),” with keyboards and synthetic sounds for the crossover market, dropped Oct. 7, and then the hand-clap laden “I’m So Paid,” featuring LL Cool J and Young Jeezy for his urban fans, followed two weeks later. “Right Now” is No. 8 on the Billboard Hot 100, while “I’m So Paid” is No. 93. Third single “Troublemaker,” featuring Sweet Rush, debuts this week at No. 97.

Supporting the techno-driven club sound are songs like “Keep You Much Longer,” a dance track about missing a past lover; the T-Pain-assisted “Holla Holla,” a guitar-heavy song about cat calling; the bassy “Troublemaker,” with Akon boasting about his mack game atop piano riffs; and “Beautiful,” in which Akon sings, “I see you in the club/I wanna get with you/You’re so beautiful,” over double-speed drums.

Although Akon is celebrating the album’s completion, life wasn’t all cupcakes a few months ago. In April 2007, during a performance in Trinidad as the supporting artist on Gwen Stefani’s Sweet Escape tour, he invited an audience member onstage. The rapper started dirty dancing with the willing participant to the point of simulating sex, after the incident was caught on videotape and circulated on the Internet, it was discovered that the girl was only 14 years old, Verizon, which was sponsoring the tour, pulled out.

In a statement released to the Associated Press, Akon apologized for the incident but also said he didn’t know the girl was underage. “It was never my intention to embarrass or take advantage of my fans in any way, especially those under the age of 18,” he said. “That is why we tried to make sure that the club did not admit anyone under 18 in the audience. Somehow, that standard was not met.”

Akon released the song “Sorry, Blame It On Me” online to demonstrate his remorse. Although the episode prompted Trinidad’s prime minister to order a formal investigation into the incident, no charges were filed.

A few months later, during a show in Fishkill, N.Y., Akon carried and tossed a teenage heckler—who allegedly threw a bottle at the singer—to the ground. Claiming to have injured his arm, the teen pressed a misdemeanor count of endangering the welfare of a minor and second-degree harassment charges against the artist. Akon will go to court regarding those charges Dec. 1.

“Right now I can’t speak on the incident from upstate because I’m still on trial,” Akon says. “But as far as everything else goes, one thing I did learn is with success a lot of that comes and you have to be prepared to manage it. Good thing is I had

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**INSTANT GRATIFICATION**

While some artists shy away from flooding the market with songs, Akon employs a “double whammy” strategy of releasing two singles at the same time: “Right Now” and “I’m So Paid” are selling well digitally, while a brand-new single, “Troublemaker” featuring Sweet Rush, sold 26,000 downloads in its debut week.
ample time to get with good people and my side of the story. Sometimes when things like that happen, you don't get a chance to tell your side."

And as if all this weren't enough, earlier this year the revolvingdoor of drama included rumors that Akon's legal past was set to appear in the news again when the label that he was a leader in a notorious car theft ring and spent four years in jail for it. The Web site said it obtained police, court and corrections records refuting Akon's claims. Considering that Akon's previous run-ins with the law inspired his musical career—including his single "Locked Up," which he wrote while in the pen, his audio trademark (the clanging sound of a cell door closing) and the name of his label—the allegations put his credibility on the line.

Declining to go into detail, SRC Records founder Steve Rifkind says Akon's legal past is real but the label managed to get rid of most of his previous charges from his record. "It's like I never left and held myself accountable," he says. "So, although he did the time, we cleaned up what he did. At the end of the day, as long as he makes great music, he'll win. He's trying to be a positive role model. He's an incredible person."

Recently, after a video of Akon bumping into a female during a concert in Ghana surfaced on the Internet, gossip sites started rumors that he had an anger management problem and that he pushed the concertgoer purposely. Akon's label immediately requested footage from the promoters and now says that the original clip was digitally manipulated.

The title of the new album is reflective of Akon's attempt to move past his legal troubles. "Originally the album was supposed to be called 'Acquitted,'" which means the same as freedom really, but I'm at a stage now where we are revamping the whole image of Konvict itself," Akon says. "I wanted people to understand the word 'Konvict' and how it came from an experience that allowed me to change my life for the better. Unfortunately, it wasn't coming across the way I wanted it to. So I had to make certain choices as far as image goes, how I speak, even with the title that I chose. 'Freedom' sounds a lot more positive and it gives you a bigger spectrum of where you can go. It also reflected where I am headed as a person, as a man and as an entrepreneur."

Akon is working on a separate edition of "Freedom" that will include remixed versions of all the album's original songs, including a potential collaboration with Bone Thugs and Styx on the title track. "It's such a huge, global record it only makes sense to extend it," he says. The repackage will be available early next year.

Whitney Houston and Michael Jackson recently had Akon-produced songs leak on the Internet: "I'll Never Let You Hurt Me" and "Hold My Hand," respectively—but Akon assures he has no information on whether either will release a comeback album any time soon. "With those types of artists you can't really say," he says.

Akon dispels rumors of Jackson being signed to his label or touring with him and expresses his disappointment in the leaks, particularly "Hold My Hand," which was set to appear as "Freedom My Hand," but now won't. "It took all the excitement away. It was a heartbreak moment for both of us," Akon says.

"We wanted it to be special. We wanted it so that when people got my album, it was something that was never heard—a big surprise. But the leak stopped those plans."

The marketing plan for "Freedom" revolves heavily around Akon leaving his rhythm and blues behind and presenting an updated, more mature appearance.

Universal Motown executive VP of urban marketing Shanti Das says a good example of this is his video for "I'm So Paid," which premiered last month and features Akon in two-piece suits, button-up shirts and grandma cardigans, among other prim attire. "The video was shot on a huge yacht in Miami. There's also a helicopter scene and Akon is wearing this amazing Christian Dior suit. We want him to be a fashion icon as well as a music icon," Das says. "We're working on moving toward being fashion forward and making him more of an established presence on red carpets," adds SRC VP of operations/director of A&R Jason Kpana.

The promotional campaign includes presence on fashion and community Web sites, including Facebook, where they will run a contest based on the concept of what "Freedom" means to Akon's fans. There will be "Freedom" parties in conjunction with his charitable foundation, Konfidence, starting a week before release and running through college campuses.

Akon is scheduled to make TV appearances on music channels like BET, MTV and VH1, among others, as well as such network programs as "Gossip Girl" and "The Game," the latter catering to his younger demographic. Traditional advertising, including billboards, ads on bus benches and radio stops, also will be included.

According to Universal's head of radio promotions Gary Marella, Akon will go on a sideshow promotional tour the week prior to release. "It will most likely be a 10- or 12-city tour with a couple of big sponsors," Marella says. "We will probably get him a big jet and do private shows all over the country." And Akon will go on an official tour from Dec. 1 until February and then to Europe right after.

On the digital side, "Freedom" will be available as part of SanDisk's new slotMusic format, which runs on microSD cards and is compatible with mobile phones, computers and MP3 players. It will be bundled with a documentary video about Akon and the video for "Right Now (Na Na Na)" and will be sold through most local phone carriers at a price point similar to the actual record.

Akon already secured several branding deals, including one with a watchmaker in Switzerland. He will launch a traditional watch called the Marinello, followed by a wristwatch/phone combo that will have capabilities to play videos and to see the person you are chatting with—giving them even the watch as well.

To cap it off, Akon's street apparel line, Konvict Clothing, which has been sold for years domestically at smaller retailers, will now be available in department stores from Dubai to London in February. Akon will also launch Aliana, an upscale line, for fall 2009. Aliana will be available in select department stores as well as boutiques.

And while Akon has been in serious talks with VH1 about a reality show based on him and his business—where he works for Konvict and bears a striking resemblance to the singer—Akon says for now, music is his priority.

"As soon as I conquer music, I can relax and focus on other things," he says. "Right now I'm strictly focusing on 'Freedom.'"

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**I'm at A STAGE NOW where we are revamping THE WHOLE IMAGE of Konvict.**

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**AKON**

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**Konvict Breakouts**

**Red Café**

**Solo Artist**

**CURRENT PROJECT:** "The Shakedown"

**FROM:** Brooklyn

**SOUND:** East Coast MC with a relaxed flow

**RELEASE DATE:** TBD

**NUTSHELL:** The MC began as a ghostwriter and released a duet mixtape album with DJ Enuff, "The Co-Op," in October, which has sold 10,000 copies, according to Nielsen SoundScan, and joined Akon's Konvict roster earlier this year.

**B. City**

**Solo Artist**

**CURRENT PROJECT:** "Wake the Neighbors"

**FROM:** British Virgin Islands

**SOUND:** Sibling duo that writes and produces its own pop-rhythmic music

**RELEASE DATE:** TBD

**NUTSHELL:** The pair, who wrote songs like the Pussycat Dolls' "When I Grow Up," is trying out its songwriting skills for itself with "Losin' It."

**Lady Gaga**

**Solo Artist**

**CURRENT PROJECT:** "The Fame"

**FROM:** Yonkers, N.Y.

**SOUND:** Party girl singing over electronic-pop beats

**RELEASE DATE:** Oct. 28

**NUTSHELL:** Lady Gaga's latest single, "Just Dance" featuring Colby O'Donis, has made Konvict a competitor in the electronic genre, and the single is No. 16 on the Billboard Hot 100. "The Fame" has moved 48,000 copies.

**Flipside**

**Group**

**CURRENT PROJECT:** "State of Survival"

**FROM:** Oakland, Calif.

**SOUND:** Urban rap-rock

**RELEASE DATE:** First-quarter 2009

**NUTSHELL:** The group's 2005 debut through Cherrytree/Interscope, "We the People," created a buzz and has sold 62,000 copies. Its single "Somewhere" was the theme song for the 2006 Winter Olympics in Torino, Italy.

**Colby O'Donis**

**Solo Artist**

**CURRENT PROJECT:** "Colby O"

**FROM:** Queens

**SOUND:** Pop singer with a light voice and teency-bopper appeal

**RELEASE DATE:** July 29

**NUTSHELL:** O'Donis made a dent in rhythmic-pop radio with his single "What You Got," featuring Akon. His self-titled album has sold 22,000 copies.

**Brick N' Lace**

**Duo**

**CURRENT PROJECT:** "Love Is Wicked"

**FROM:** Kingston, Jamaica

**SOUND:** Sibling Reggae duo with melodic tracks and a pop edge

**RELEASE DATE:** TBD

**NUTSHELL:** The sisters released several singles during the last two years, including "Love Is Wicked" and "Get That Clear."

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**-Hilary Crasley**

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Six Months After Buying Univision Music Group, Universal Controls More Than Half The U.S. Latin Market. Where Does It Go From Here?

BY LEILA COBO

The roster of acts performing at this fall’s City of Hope gala honoring Universal Music Group chairman/CEO Doug Morris included Maroon 5, signed to A&M Records; Mariah Carey and Rihanna, signed to Island Def Jam Music Group; and Luis Fonsi and David Bisbal, two artists who sing in Spanish and are signed to Universal Music Latino and Universal-owned Vale Music.

The diversity of the lineup didn’t go unnoticed; Latin acts are the exception at City of Hope galas. While Latin music has often taken a secondary role within the major labels, UMG makes a point of highlighting and fortifying its Latin division, a position underscored by its acquisition last May of Univision Music Group for a reported sum of $153 million.

In 2007, Universal captured a 14.7% share of the Latin music market through the combined clout of its two labels, Universal Music Latino (with artists like Juanes and Enrique Iglesias) and Machete (with acts like Wisin & Yandel). Now, for the week ending Nov. 16, Universal Music Latin Entertainment (UMLE)—as the merged company is called—commanded 50.64% of that same market share, a number it reached in the weeks following the acquisition. It was the first time in the Nielsen SoundScan era that more than half the Latin music sales in the country came from a single company.

“The key for us is that from the very top of the company downward, we have a major commitment to this genre,” UMG president/COO Zach Horowitz says.

“We are willing to treat our Latin artists with the same degree of importance as pop, rock and urban artists. They are not marginalized.”

Domestically, the purchase of Univision Music Group—which included labels Disa, Fonovisa, Univision Music Records and La Calle—dramatically shifts the powers of Latin music in the United States, effectively cutting the number of big players in the Latin world from five to four. Although Univision Music Group was an independent distributed by Universal Music Group Distribution (UMGD), it was the U.S. Latin market-share leader, with 35.65% for 2007, followed by Sony BMG with 21.2%.

Now UMLE not only commands the majority, but through Disa and Fonovisa also controls the bulk of the regional Mexican genre, the top-selling type of Latin music.

“This is part of a companywide global strategy that Zach Horowitz set in motion more than 10 years ago,” says Jesús López, who became president of UMLE in addition to his existing role as chairman/CEO of Universal’s Latin operations worldwide. “In this case, we wanted to be close to the regional Mexican world waiting for the opportunity of a possible sale. We were [Univision Music Group’s] strategic partners for many years and knew the company well.”

López has focused on organization and maximization, choosing to not downsize a roster that now stands at approximately 160 artists, and opting for restructuring strictly along genre lines, something not seen at any other Latin label. Artists were shifted internally between labels when necessary; Akwid, for example, went from Univision to Machete; Janina from Fonovisa to Universal Music Latino.

The shared resources for all labels—and the two areas where there was significant downsizing—are finance and administration, run by finance VP/CFO Joe Rakauskas, and business and legal affairs, run by VP Mark Berger.

UMLE comprises three divisions whose presidents all report to López: Universal Music Latino and Machete, which includes pop, tropical and urban acts, and is led by president Walter Kolm; Disa and Fonovisa, which bring together all regional Mexican acts, and is led by president Gustavo López (no relation to Jesús López); and Universal Mexico and Central America, under Victor González. Each has its own autonomous adminis-
All three presidents are young executives who have gone up the ranks in Universal and whose experience touches vastly different areas. Kolm, for example, previously headed Universal’s operations in Chile and Spain and was most recently senior VP of marketing/ A&R for Universal Music Latino, the U.S. Latin label. Gustavo López was the VP of Latin for UMGD before becoming president of Machete Music, and González was president of Universal Music Argentina before taking over Mexico. (Beyond Mexico and UMLE, John Echevarria, who also reports to López, oversees Universal’s Latin American operation.)

“The market clearly allowed us to create the UMLE entity,” Jesús López says. “It wasn’t just about having separate companies, but getting close to the product based on the musical genre. By dividing by genres, I have teams that are far more specialized and I avoid internal competition.”

So far, the strategy is working. For the week ending Nov. 16, UMLE’s artists topped three out of four Billboard Latin subgenre charts and held seven spots (eight counting Daddy Yankee, who is distributed by Machete) among the top 10 of Billboard’s Top Latin Albums chart, including the No. 1 spot. The previous week, it held six of those spots. All told, in the five months since the acquisition, UMLE artists have held 10 of the 14 No. 1 albums on Top Latin Albums. These include releases by Luis Fonsi in pop and Los Temerarios and Jenni Rivera in regional Mexican, who all posted their highest sales weeks in their chart history.

Such sales in a depressed market point to a different approach to the business, one that actively seeks sponsorships, branding and online presence as a fundamental part of marketing plans, which still isn’t the norm in the Latin world. A crucial part of the deal, according to Horowitz and López, was negotiating the inclusion of TV campaigns for UMLE artists on Univision-owned networks, although the specifics of their involvement wasn’t revealed.

In the digital and mobile arenas, much of Univision Music Group’s catalog is just beginning to be exploited. Since the sale closed, Disa and Fonovisa’s digital business jumped from approximately 1% of its total revenue to 4%, with projections to grow to 10% by 2009. (Comparatively, approximately 20% of Universal’s Latin business is mobile and digital.) Although this doesn’t completely ease the pain of lost physical sales, it does point toward new possibilities.

Universal as a Latin company didn’t even exist until 1996, when López was brought in to start operations in Mexico, Argentina, Colombia and the United States. In the States, even after Universal’s merger with PolyGram in 1999, Universal Music Latino was a fledgling
Clockwise, from top: Universal Music Latino/Machete president WALTER KOLM, Universal Mexico/Central America president VICTOR GONZALEZ and Disa/ Fonovisa president GUSTAVO LOPEZ.

label and UMGD a small player in the Latin market. In 2000, when UMGD was already the leading U.S. distributor of music, it stood dead last in Latin music.

At that time, Horowitz approached Fonovisa about purchasing or distributing the label, which was the country's leading Latin indie. A deal wasn't struck; in 2001, when he heard Univision was launching a record label, he again made a move, contacting Univision Music Group president/CEO José Béjar: "I tracked him down on his cell phone and got the distribution deal," Horowitz says.

UMGD's Latin share started to grow in earnest almost immediately, fueled by its distribution of Mexican indie Disa Records, which was 50% owned by Univision. In 2002, Univision acquired Fonovisa, and almost overnight, UMGD became the biggest U.S. distributor of Latin music, with a 32.5% of the market in first-quarter 2003. Among the company's early development deals was this joint venture with Surco, Gustavo Santolalla's label, which would eventually yield acts like Molotov and Juana. In Spain, Lopéz signed a licensing deal with indie Vale Music (which he eventually purchased in 2006), which led to artists like Bisbal.

Once entrenched as a major player in the States, on its end Universal Music Latino actively sought to expand its regional Mexican roster by directly signing artists like Valentín Elizalde and Alicia Villarreal and developing strategic partnerships with independent labels. In 2005, Universal launched Machete Music, the first full-service startup label from a major record company dedicated to urban Latin music.

By year-end 2007, UMG was third in market share, behind Univision (which had 35.7%) and Sony BMG (with 21.2%), but ahead by a broad margin from EMI Televisa and Warner, whom it once trailed. When Univision went up for sale, given its vast catalog, U.S. demographics, UMG's philosophy of Latin expansion and the existing distribution relationship, it made sense to pursue the purchase.

"It was sort of beachfront property and this was a very big part of the beach," Horowitz says. "It would have been very difficult to have this same kind of position without Univision."
WARNER BROTHERS AT 50

CELEBRATING A HALF CENTURY OF AN ARTIST-DRIVEN CULTURE

BY MELINDA NEWMAN

FRANK SINATRA

NOVEMBER 29, 2008 | www.billboard.biz | 25
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In a forthcoming history of the first 50 years of Warner Bros. Records, "Revolutions in Sound," Sire Records founder Seymour Stein bluntly describes the early days of the Burbank, Calif.-based label. "You couldn't compare Warner Bros. Records to anything good. They were horrible."

It is safe to say things changed.

Half a century later, history looks back favorably on Warner Bros. Records. And with good reason. Initially started by Warner Bros. Studios in 1926 as a way to exploit the singing talents of the actors contractually signed to the film house, Warner Bros. Records morphed into much more than just a repository for warbling screen idols. In a way that no other label before or since has, Warner Bros. Records became a place where artists could not only safely and steadfastly follow their artistic visions, they could sell records—millions and millions of them.

That history is recounted in the 240 pages of "Revolutions in Sound," by Warren Zanes, set for publication Dec. 9 by Chronicle Books. The book's title recalls Warner Bros. Studios' introduction in the 1920s of the first sound-on-disc system for feature films. The book's title will be used by Warner Bros. Records to market a 10-CD boxed set and upcoming compilation marking the company's milestone.

Today, Warner Bros. Records is a key component of Warner Music Group. Its family of subsidiary labels includes Reprise, Sire, Nonesuch, Maverick, Warner Nashville and Word Group. Among its best-selling acts of the past year are Josh Groban, Metallica, Disturbed, Linkin Park, Michael Bublé, Madonna, the late Frank Sinatra, Averaged Sevenfold, E.R.M., Goo Goo Dolls, My Chemical Romance and the Raconteurs. But the company's roster was not always so stellar.

After a shaky start—among Warner Bros.' first releases was "Terribly Sophisticated Songs: A Collection of Unpopular Songs for Popular People"—the label started to find its footing and voice in 1960 when it signed the Everly Brothers for a then- unheard-of $1 million. The brothers delivered the label's first No. 1, "Cathy's Clown."

It is impossible to easily cite all the artists that followed the Everlys to compose the musical mosaic of Warner Bros. and its affiliated labels. But you might start with this year's hitmakers, then look back to Jimi Hendrix, the Ramones, Talking Heads, Neil Young, Peter, Paul & Mary, the Kinks, the Sex Pistols, Little Feat, Joni Mitchell, Randy Newman, Fleetwood Mac, Paul Simon, James Taylor, Ry Cooder, Red Hot Chili Peppers, Faith Hill, Alainis Morissette, Van Morrisson, U2, Top, the Doobie Brothers, Randy Travis, Jane's Addiction, Christopher Cross, Elvis Costello, Enya, Tom Petty and the White Stripes. But Warner Bros. was more. There was room for comedians: Bob Newhart, Bill Cosby, Richard Pryor, Steve Martin and, more recently, Jeff Foxworthy and Larry the Cable Guy. Tiny Tim tiptoed through the tulips courtesy of Warner Bros. Debby Boone lit up people's lives.

From the start—and despite one-hit wonders like Edd Byrnes "Kookie, Kookie (Lend Me Your Comb)," the company's first president, Jim Conkling, saw Warner Bros. as an LP-oriented label, which served it especially well as music tastes segued from pop to rock in the late '60s. But that transition wasn't necessarily smooth.

Mo Ostin, whom Sinatra handpicked to run his Reprise Records, recalls in "Revolutions" that Of Blue Eyes initially forbade him from signing any rockers. Through his label's acquisition of Reprise, Ostin eventually became head of Warner Bros. His tenure, which lasted until 1994, is seen by many artists and executives as the most golden of any era in the history of the music industry. That is, in part, because of the executive talent he surrounded himself with, including Stein, Lenny Waronker, Michael Ostin, Joe Smith, Stan Cornyn, Bob Krasnow, Ted Templeman, Russ Titelman, Gary Katz, Karin Berg and Russ Thyret. His team in the early '80s included current Warner Bros. Records chairman/CEO Tom Whalley.

Whalley started in the Warner Bros. mailroom in 1979, quickly working his way into the A&R department, where he helped bring in acts like Modern English and the Cure. He left in the mid-'80s for Capitol Records and later became one of the quartet of executives that launched Interscope Records. He was president of Interscope when he journeyed back to Warner Bros. in 2001 as chairman/CEO, with the Bunny still in his DNA.

"If I had been in the mailroom at Columbia Records, I wouldn't do this job as well because I had breathed the air I had listened and understood the philosophy that Mo Ostin built the company on," he says. "I didn't have to think about it. I didn't have to make it up." A wide-ranging and rare two-and-a-half-hour interview at his house, the notoriously press shy Whalley (he shares that with Ostin, who declined to be interviewed for this article) discussed the history of the label—including his tenure—which has seen multiplatinum releases from many acts, including Bublé, Groban, Ten Day, Linkin Park and My Chemical Romance, and the continued development of such acts as Damian Rice, Regina Spektor, Averaged Sevenfold, the Used and many more.

continued on >>p30


continued on >>p30
50 years of music.

From the inside out.

Congratulations to our Warner Bros. Records family on a half century of creative excellence.
from >>p28  Warner Bros.' first significant music signing was the Everly Brothers in 1960. How did that set the tone for the label going forward? If you look at that period, the songwriting talent, the singing talent, it was something that stood out. It was different. It was a little bit country, it was a little bit pop, a little bit rock, it was all that stuff. What I knew of Warner Bros. was they were always looking for something different. They thought songwriting was a key element to being an artist, that you had to have a great voice and you had to stand for something, and the Everly Brothers fit all that criteria.

Warner Bros. was always a mixture of things. So you go from Everly Brothers to Bob Newhart to Tiny Tim at some point. It just came in all different ways. As long as it had an impact on popular culture, it fit Warner Bros.

Mo Ostin's signing of Jimi Hendrix to Reprise in 1967 was part of a transition into the rock era for Reprise and Warner Bros. How important was that period? It seems to me that was when Warner Bros. really came into its own. That's the renaissance period. It was a time for free expression and free art and freedom of speech, and all those things seem to come together inside of rock music, and that was the thing that a generation of young people used to define themselves. All of that was captured by these amazing rock musicians who were also poets at the same time. To go from Neil Young to Fleetwood Mac to Jimi Hendrix to James Taylor to Joni Mitchell...

In "Revolutions in Sound," Mo Ostin says that his guiding principal was, "Always music first." Can you think that way in this economy? Yes, but you have to have the leadership that allows that to happen. You have to have the strength of personality and an independent mind-set to hold on to that principle.

Although Warner Bros. had a number of British acts on its roster, it seemed uniquely American in its first 20 years. Yes. It was absolutely a cultural thing. If you talked to Lenny Waronker, there was something about the strain of music culture going all the way from the '60s backward going into the blues and country and singer/songwriters that that was where they always drew from. It didn't matter whether you were a rock band or a pop singer or a pop writer. Somewhere or another, they could feel that sense of writing and musicianship coming from the soul of where American music came from. It was a different period. It was the late '60s, T Bone Burnett. They always hired it. Bonnie Raitt. The Del Fuegos. It defined American rock culture.

During the '70s and '80s, Warner Bros. also included imprints and affiliates that defined certain cultures, genres and tastes, like Capricorn, Slash and others. Most exist in name only now, if even that. Why? It's a difficult thing for the labels to maintain their vision for a long period of time. Sometimes it's money that gets in the way of that, sometimes it's a certain taste that actually runs out. Some of the independent labels were about a particular sound, they came out of a place, they were a punk thing or a dance thing or a Seattle thing, and to keep evolving, you have to be in all different kinds of music.

Speaking of that, the No. 1 Billboard Hot 100 song in the history of Warner Bros. is continued on >>p32

from >>p28 47 "Ironic," ALANIS MORISSETTE (Maverick) 1996
48 "Heart of Gold," NEL YOUNG (Reprise) 1972
49 "This Used to Be My Playground," MADONNA (Sire) 1992
50 "Baby, Come to Me," PATTI AUSTIN with JAMES INGRAM (Qwest) 1983
51 "Let's Go Crazy," PRINCE & THE REVOLUTION (Warner Bros.) 1984
52 "You Make Me Feel Like Dancing," LEO SAYER (Warner Bros.) 1977
53 "Sweet Child O'Mine," GUNS N' ROSES (Geffen) 1988
54 "Kiss," PRINCE & THE REVOLUTION (Parlophone) 1986
55 "Cream," PRINCE & THE NEW POWER GENERATION (Parlophone) 1991
56 "Name," Goo Goo Dolls (Metal Blade) 1996
57 "These Boots Are Made For Walkin'," NANCY SINATRA (Reprise) 1966
59 "When I Need You," LEO SAYER (Warner Bros.) 1977
60 "Change the World," ERIC CLAPTON (Reprise) 1996
61 "Papa Don't Preach," MADONNA (Sire) 1986
62 "This Kiss," FAITH HILL (Warner Bros.) 1998
63 "Live to Tell," MADONNA (Sire) 1986
64 "Sailing," CHRISTOPHER CROSS (Warner Bros.) 1980
65 "Lean on Me," CLUB NOUVEAU (Warner Bros.) 1987
66 "Here I Go Again," WHITNEY HOUSTON (Geffen) 1987
68 "What a Fool Believes," THE DOOBIE BROTHERS (Warner Bros.) 1979
69 "Pop Musik," N (Sire) 1979
70 "I Don't Want to Wait," PAUL COLE (Imagio) 1998
71 "Let Your Love Flow," BELLAMY BROTHERS (Warner/Curb) 1976

continued on >>p32
Curb Records Thanks Warner Brothers For A Great 45 Year Relationship

1963 - Chairman Mo Ostin signs Mike Curb's high school rock 'n' roll band to the newly merged Warner/Reprise label.

1974 - Dick Whitehouse, Mike Curb and former Warner President Joe Smith creating the Warner/Curb record label. The first seven artists signed to the label reached #1 on the Billboard chart: The Four Seasons, Bellamy Brothers, Shaun Cassidy, Debby Boone, Exile, The Osmonds, The Mike Curb Congregation, T. G. Sheppard and Hank Williams Jr.


2008 - Casey Kasem, Dexter King, Mike Curb and Warner Brothers Records Chairman Tom Whalley and Warner Chairman Lyor Cohen, John Nemoy and Warner Music Group Chairman Edgar Bronfman, Jr. celebrating the extension of the Curb Distribution agreement with Warner Music Group.
Debby Boone’s “You Light Up My Life,” which was on Warner-affiliated Curb Records. She’s not an artist that you immediately identify with Warner Bros.

No, but that’s what I always thought is part of what makes the label so great: it was everything. There was no issue of Debby Boone being there at the same time as Fleetwood Mac. That, again, speaks to Mo’s brilliance. He thought that Mike Curb was a brilliant record man, Mike clearly had pop taste, and Mo was fine with it. When I was in the mailroom, I went down the halls delivering mail where the independent labels were and you had Sire and Bearsville and you had Curb Records with Debby Boone and Leil Garrett. No one thought twice about it.

One area that has never been Warner Bros.’ strength on a consistent basis is R&B. There was never a continuous flow of superstar R&B artists. Why?

I wish I knew. I honestly don’t know what it is. I think part of it comes from the fact that if you’re a label that has a lot of breadth, then you might find a particular thing that you’re the best in. But the other things that come along besides that, you’re not going to get many of them. You’re going to get some of those. We are able to find particular hip-hop, urban artists that we make a great record that we put out, we do really well with it, but if we try to do 10 of those, we won’t get it done, we just won’t. But a particular urban or hip-hop artist can be right up against a Josh Groban, Red Hot Chili Peppers, a Faith Hill, Wilco and all these other things. Warner Bros. would do a deal with Quincy Jones and boom! He’d bring in two or three artists that would succeed—Patti Austin, James Ingram. That’s kind of how it would be, this coming and going, but it never really just stayed.

What was Warner Bros.’ culture like when you arrived in the mailroom in 1979?

It was incredibly overwhelming and intimidating to walk the halls and hear music—all the records sitting on people’s desks, on shelves, it was like being a kid in a candy store. At the end of the month, you were allowed to take a few records home. It was like, “Oh, my God! Free records.” The other part was once or twice a week, they were throwing another party for a hit record, whether it was a platinum album or a gold album or a No. 1 single or a No. 1 album. I was always setting up the conference room for another party.

What was the biggest thing you learned from Mo Ostin?

He always put the artists first, 100% of the time. Sometimes you have this sort of sense that Warner Bros. was never about business, it was only about art. But it absolutely was a business. Because it was the artists first, the business was in the background. Art and the music and the artistry was always in the foreground and so that was a huge lesson for me.

The second part [was] the artists needed equally as good executive talent around them to help build their careers. And lesson three was if you didn’t allow the artist to express themselves or if you tried to homogenize the music to fit a radio station, then that was all short-term thinking. There was always long-term thinking when it came to Warner artists.

What did you think the first time you heard Madonna?

Seymour Stein was always trying to get something signed, one or two [acts] a week. Seymour is in New York in his hospital bed [with a heart infection] and he’s meeting Madonna and the DJ that she was signed to. He said we can...
congratulations on your 50th

– MICHAEL BUBLÉ AND BRUCE ALLEN
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from >>p32

do a single, a 12-inch deal, and [he'll] get Neshu Ertegan [as head of Warner Records International] to pay $12,500 and Warner Bros. will pay $12,500 and we can sign her for $25,000. I was listening to the music, I thought it sounded good. One or two of the promotion guys were going crazy. I went down to Lenny and I said, "Seymour's in the hospital bed, the music sounds pretty good to me, everyone here loves it, it's not worth fighting Seymour for $12,500. I think we should do this." I called Seymour back and said, "We're doing this."

In "Revolutions," Nick Tosches writes that an end of an era occurred at Warner Bros. in 1992, when Ice-T and Body Count removed "Cop Killer" from their album due to pressure from shareholders and the public. Ice-T stressed Warner Bros. didn't force them to do it, but the climate was changing.

That was the beginning of a massive change in the industry. There was the issue of "Cop Killer," you have the board of Time Warner censoring their labels, and Interscope was a part of that. We were all gung-ho in rap music and aggressive rock music and we were the opposite of Warner Bros. We said, "Hell no, we're not getting in to the pressure," and we got kicked out. [Time Warner sold its interests in Interscope in 1995 to MCA Music Entertainment, which subsequently was absorbed by Universal Music Group.]

I think that would have had to set Warner Bros. back a bit. Even though they probably wouldn't have signed 20 rap artists, it would have been unusual for them to have missed some of the highlights from the West Coast or even some of the New York stuff because the A&R staff was too good to miss that stuff.

During the '90s, while you were at Interscope, the hitmakers on Warner Bros. and its affiliated labels included Seal, Madonna, Eric Clapton, Color Me Badd, Red Hot Chili Peppers and Barenaked Ladies. As a Warner Bros. competitor, how did you view the label?

It stood still for all the things we talked about, but it didn't feel as aggressive in the streets in terms of finding the next great talent. It seemed more like if the Chili Peppers wanted to leave EMI, they'd go to Warner Bros. At Interscope, we were finding the new stuff. If I'd go to a club and find Primus, there was no Warner Bros. A&R guy to be found.

You returned to Warner Bros. in 2001 as chairman/CEO. What was your assessment of the company?

It clearly needed a strong sense of leadership. No disrespect to anyone who had done it before, but there were numerous people who had done it since Mo. Mo had been there for 30 years or whatever it was. [That] creates a stability of leadership and in the roster and so those two things were married up. [After Mo Ostin], those two things became unstable. It was behind in its sensibilities. It was important to me to bring back the philosophy that Mo built the company on. It was not completely lost, but it needed the leadership to really make it vibrant again.

Warner Music Group went public a few years after you came back. The stock price has gone as high as $28 per share. On Oct. 20 [the day before this interview took place], it was $4.82. How does that affect you?

It doesn't affect the day-to-day business. The stock is for investors, I run my company off of a budget and as long as I'm selling records and bringing money back into the company, which I do, I have money to spend. I've never not had the money to sign an artist; I've never not had the money to support an artist with marketing money. I have everything I want, I have everything I need.

Will you sign someone to anything other than a 360 deal now?

If you're talking about a new artist, then I would say pretty much no. But for me, it's not just the financial side of that. It's the information I want because in order for me to break an artist's career in today's world, there's too much going on, and I don't have that information. I can't make the right decisions.

A number of the artists associated with Warner Bros., Neil Young, Paul Simon, Randy Newman, Joni Mitchell, James Taylor, have had 40-year careers. When you sign an act now, do you think 40 years or do you think four years?

I think 10. And I think if I can get to four albums, we're doing amazing.

Where is the room these days to grab those acts that capture the cultural zeitgeist of the moment? I imagine that's why you signed Paris Hilton—even though she's no longer on the label.

That was the intention. If you go back and look at the early days of Warner Bros., they're capturing TV stars and movie stars and putting out singles from them. That's kind of what that was. From a sales standpoint, we did fine. Around the world, we sold around a million records or something like that. It didn't work out from having a hit single and things I was hoping we would do, but I'm still glad I did it.

Many classic acts, some of whom are still on major labels, are making exclusive deals with one retailer for new albums. What's your view of that?
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We did it with Tom Petty’s DVD with Best Buy. As a label, I have mixed feelings about it. I still believe in the independent retailers, even though there aren’t as many left as there used to be. So excluding anybody when it comes to putting records in stores, I don’t 100% agree with. I may not get the benefit of one-way business, I may not get the benefit of some ad campaign, but for most of the artists who are on Warner Bros., I want it [to be] easy for their fans to find their music.

iTunes has changed the business back to a singles-oriented model for many artists. Should artists be allowed to have their music sold only as albums, if they choose?

We’re here to represent individual people’s artistic vision and there are clearly artists who make album art and there are some who make singles art. Some may make a combination, but Metallica makes album art, and in particularly rock bands do. I think there are other artists who clearly put a lot of time, effort, song-writing, musicianship, etc., into making a body of work, whether that’s one song or 10 songs or 12 songs, and if they put effort into a body of work that is intended to be 10 or 12 songs and they call it an album, I think that’s how it should be sold.

How do you feel about iTunes pricing?

The balance is off between the price of a single and the price of an album at iTunes. If anything, if should be the other way around. It should more expensive to buy the single and then you go, “Wow, by the third or the fourth [single], maybe I should buy the whole thing.” But if you take Metallica, I don’t think there would be anything wrong if the songs you take to radio are available as singles and maybe you do that twice or three times and after that, the only thing that’s available is the album. There’s a balance there that could easily be met. I think it’s, in part, killing the culture of what made the industry great... bodies of work of an artist that allowed them to go perform them at a show and the audience knew all the songs.

You’re a member of a diminishing species—the major record label chairman/CEO. What keeps you up at night?

How do we service the artists’ careers better? How do I live up to the promises to the artists that I made, whether it’s Tom Petty or Meaghan Smith, a new artist we just signed? How do I keep stability in a crazy world and protect the artists from all these things so that they can continue to make great music? Those are the things that keep me up at night.

What will Warner Bros. look like 50 years from now?

We have started with these steps to become a music entertainment company. I don’t even think “record company” reflects us appropriately anymore. So I think that 50 years from now, I could see Warner Bros. Records, a music entertainment company, doing all kinds of things from being in every part of an artist’s career to anything from owning radio stations, if they still exist, to really just evolving and drawing beyond what we had done in a great way for 50 years, where we were a singular business in that we signed artists, we made records and we sold records, whether they were vinyl, CDs, cassettes, 8-tracks. It was fundamentally the same thing for 50 years.

Your contract expires in the next year. Are you going to reup as head of Warner Bros. Records?

Nothing would make me happier.

How much does the history and culture of Warner Bros. help you when you’re looking to sign artists? In your essay in “Revolutions,” you said it meant everything to Jack White when the White Stripes signed with Warner Bros. It’s everything as long as the people who work there today and the people leading the company can support their vision and put music first and build trust and can live up to their promises. They’re not going to come just for the past; they’re going to come for the present as well. •••

Happy 50th Anniversary to Warner Bros Records!

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Tonight’s The Night

Three’s The Magic Number For Franz Ferdinand

Franz Ferdinand’s 2005 album may have promised “You Could Have It So Much Better,” but the sales figures begged to differ—the band’s second album failed to match the transatlantic success of its self-titled predecessor.

But as singer/guitarist Alex Kapranos and bassist Bob Hardy sit in a deserted Brooklyn café talking Billboard through the band’s long-awaited third album, Tonight: Franz Ferdinand—set for release Jan. 27 through Epic in the United States and a day earlier in the United Kingdom on Domino—it’s clear that self-confidence is not a problem.

Three weeks prior, just a few blocks away, Kapranos, Hardy, guitarist Nick McCarthy and drummer Paul Thomson ripped through a headlining set at a Diesel anniversary party, dueling with hip-hop star T.I. and playing a handful of new, electronically-influenced tunes for partygoers. Today, they’re more laid-back than that bush would have suggested, reveling in the process of making music.

“The other two were very jeryky records,” Kapranos says. “This one is much more of a singer.”

Franz was an instant sensation in Britain, where its 2004 debut hit No. 1 and went on to sell 1.2 million copies, according to the Official Charts Co. Stateside success followed, where “Take Me Out” became a rock radio smash and “Franz Ferdinand” sold 1.1 million copies, according to Nielsen SoundScan.

But after a fast start, sales of “You Could Have It So Much Better” stalled at 480,000 in the United Kingdom and 378,000 in the States.

“The only difference was that we had such an enormous hit with “Take Me Out,”” Domino founder Laurence Bell says. “That really pumped up the record’s sales—the second didn’t have a massive hit in that way. But sales went up in Spain, Italy, South America, Japan and other places in Asia. The bottom line is they sold an enormous amount of records over a three-year period.”

“The second record was really a continuation of what we were doing with the first one,” Kapranos says. “There are some songs on this record that are going to surprise people. We’ve been talking about this idea of dirty pop—something that has the direct melody of pop music, but (not the) sheen that you’d expect from contemporary pop.”

It could have worked out rather differently, as the band originally started recording with Xenoroma, the production house best-known for its extremely clean pop creations with U.K. girl band Girls Aloud. But the sessions were junked, with the band instead opting for Dan Carey, who’s worked with everyone from Sly & Robbie to Lily Allen. Carey encouraged the group to develop material through extended jam sessions.

The end result is a funky, bass-driven and, at times, experimental record that veers from the trance-like avant-gardism of “Lucid Dreams” to the synth-heavy “Can’t Stop Feeling” and the acoustic prettiness of “Katherine Kiss Me.” Whether there’s a hit on it to compare to “Take Me Out” remains to be seen, but “Bite Hard” and lead single “Ulysses,” to be released Jan. 19 in the United Kingdom, have potential.

In the meantime, the band has been building awareness of the new songs through touring—the first dates featuring new songs began in the spring—and carefully placed synch deals. “Lucid Dreams” has already appeared on the CW’s “90210” and on EA Sports’ “Madden NFL 09” videogame. Low-key European dates continue through November, with the band in the States for radio shows Dec. 2-17 before touring Australia and New Zealand, with worldwide dates planned through February 2010.

“They’re a global band so we’ve consciously worked with that in mind,” Epic VP of marketing Scott Greer says. “I’m treating this project as a new, young band to a certain extent, and licensing will help us.”

The band is also targeting new fans via a competition with Denver-based electronic dance music online store Beatport. Fans could download the song parts for “Ulysses” and make their own remixes ahead of the track’s Nov. 17 radio debut, with the winning remix set to be released on Domino. Franz will also appear in ads for clothing John Varvatos, launching early next year.

Bell is confident such initiatives will mean the band really does have things much better this time around.

“This is one of the few British bands that have emerged in the last five years that have attained true international stature,” Bell says. “They play to massive audiences from Mexico to Madrid, Tokyo to Toronto, and their growth just seems to feed itself. They’ve made an exceptionally great, modern record that takes giant steps artistically without betraying their core values.”

Additional reporting by Jen Wilson in London.
LAURA PAUSINI IS MAD AND SHE'S NOT TAKING IT ANYMORE.

Over tea at her South Beach hotel, the Italian singer, in Miami for a whirlwind promotion following stops in Argentina, Mexico and Brazil, has her computer open to an article she wrote for Italian magazine Max.

“Stop piracy” the headline reads, followed by the subhead, “Kids, steal anything, but not my music.”

“We've all been idiots,” Pausini says, lamenting the sequence of events that has led to a music industry where CD sales are nearly unraveled. “F kiddo, you're a kid, you're an idiot if you pay for an album. But the solution is as simple as having servers block peer-to-peer sharing,” echoing an increasingly popular proposition.

But in the absence of any government action for now, articles in the Italian press notwithstanding, Pausini is defending her music the old-fashioned way: by recording beautiful albums.

“Primavera Anticipada,” the singer's first album of previously unreleased material since 2004’s “Bocca,” came out Nov. 11 in Spain. The album’s Spanish version has preceded the Italian, which streeted Nov. 18 in Italy and Europe.

All told, 42 countries worldwide will release the 14-track set by Italy's top-selling artist, both domestically and abroad.

With more than 30 million albums sold worldwide, according to label Warner, Pausini continues to be an anomaly in the international pop world, sustaining careers in Italian and Spanish for more than a decade. Pausini records highly produced, lush albums rich in instrumentation full of complex arrangements.

But overwhelming, they are vehicles for a distinctive voice of bell-like luster and undisguised emotion.

“For Laura, the most important element is repertoire and singing,” her manager Gabrielle Germana says. “Laura is not a model. She doesn't dance. She has her own talent and accessibility, and she has great sensibility. Those are her biggest strengths.”

During recent promo work in Miami, for example, tears came to Pausini’s eyes every time she performed her new single, “En Cambio No,” which is the top debut at No. 44 on Hot Latin Songs this week.

It wasn't an act: Pausini wrote the song, with Paolo Carta and Nicolò Agliardi, following her grandmother’s death.

“It came from my desire to tell people to not be afraid to speak up,” Pausini says. “I've lived the pain of a goodbye and of realizing you haven't said all you needed to say. Fortunately, when my grandmother died, I had told her everything.”

All told, “Primavera Anticipada” (Early Spring) is Pausini’s most personal album to date, and the one in which she has collaborated most in the songwriting, including the title track, which she sings with Blunt. The album was written during a four-year span in which Pausini went through major changes in life: her grandmother’s death; the death of a relative killed by a drunk driver; the consolidation of her romantic relationship with her guitarist, Paolo Carta; and establishing a relationship with his children from a first marriage.

This Spring ‘I speak about in the album title is a metaphorical way to refer to many things, including the children,” Pausini says.

Even in a dwindling sales climate, Pausini remains one of Italy's top-selling artists, and the new album is expected to debut atop the charts there. In the United States, “Primavera” entered Billboard's Top Latin Albums chart at No. 15.

Pausini is also planning to tour heavily in 2009, beginning in March in Turin, Italy. More than 40 dates have been confirmed between March and May in Italy and some European countries, with plans to hit the United States and Latin America in the fall.

For the first time, Pausini is working two tour formats: one for arenas and another that will allow her to go to secondary markets—including Eastern European countries and smaller Latin countries like El Salvador—where venues may not be able to shoulder the cost of the full production. The search is still on for a sponsor, although Pausini will not make deals with tobacco or alcohol products.

Pausini says if there is a silver lining to the declining sales, it's that artists know they have to make quality music to reel in consumers.

“When all is said and done, repertoire is still the most important thing.”
She and him:  
**MATT AND KIM**

Ian. 20 through the Fader label, as well as a range of branding deals, Matt and Kim might finally be ready to leave the old van by the side of the road.

The perky pair burst onto the scene in 2005 with a self-titled demo, then issued its self-titled debut on I Heart Comix Records. That record sold modestly, moving 7,000 copies in the United States, according to Nielsen SoundScan. But the band forged ahead, using its often raucous live shows to build a name. Matt and Kim scored a synch for the song “Yes Yeah” in a Canadian Virgin Mobile ad and struck a deal with Cornerstone, designing a sneaker for the brand’s RED campaign, which raises money and awareness about African issues.

Matt and Kim made it this far on their own but knew they needed to bring in reinforcements to grow and make a more polished second record. While the debut, recorded in their basement in a week, was gleefully simple, “Grand” took nine months to track and has a much fuller sound, without sacrificing the poppy edge.

The process began with the hiring of manager Kevin Patrick, who was won over by the group’s live show. “I saw them at the Bowery [Ballroom in New York], and it hit me dead center,” Patrick says. “The lightning in the bottle is their live show.”

Patrick says “lots of major and indie labels were interested in working with Matt and Kim, but his primary goal was to find a partner that was “strong at marketing. We wanted to work with someone who could expose them to more markets without alienating their DIY fan base. We knew this was not a band that was going to grow because of the radio relationships bigger labels had.”

With that in mind, Patrick connected with Cornerstone Promotion president Jon Cohen. Cornerstone is also the parent company of the Fader label, whose roster includes Saul Williams and Birdmonster and is distributed by RED.

After agreeing on a deal, Cohen wasted no time in plugging the band into Cornerstone projects, starting with a free show sponsored by Black Swan wine. He also brought them to Mountain Dew’s Green Label Sound project, an online singles label sponsored by the soda company. Matt and Kim made a video for the single “Daylight,” and Cohen says they’ve had at least 100 sites embed it, in addition to MTV2 spins.

Cornerstone is also working with synch licensing house Zinc to “focus on making sure all our licensing deals are a good match for the band’s image,” Cohen says. “Matt and Kim are fantastic because they were so self-sufficient to start with, and we were able to come in with tools and resources to enhance that.”

The duo’s Matt Johnson has another motivation in mind: “At this point, I’m only wearing clothes that have been given to me,” he says with a laugh. “After a life of thrift store shopping, getting styled is really, really nice. I loved working with Cornerstone and designing high-tops, but one of the best parts of this was the free sneakers.”

and shows with Van Morrison, Eric Clapton and Nick Lowe, but he’s taking center stage with his third solo album, the delightfully diverse “In a Bad Mood” (Goldtop Recordings/ Jungle Records). “Mood” displays Watkins’ love for vintage R&B but also has more surprising sorries into chanson and cajun. The album received a low-key release in September but has been gaining attention since then through Watkins’ appearances on BBC 2’s “Later . . . With Jools Holland” series, live BBC radio sessions and a spot on Bob Dylan’s syndicated “Theme Time Radio Hour” satellite radio show.

Deep roots: **GEOFFREY GURRAMUL TUNUPINGU**

“I’ve been really pleased with the reaction,” Watkins says. “I don’t think it’s what people who know me would expect in the main, so I’m quite relieved and flattered that it’s been given the thumbs-up.” Watkins produced the album with Neil Brockbank, who runs Goldtop Studios in London and co-books Watkins’ shows with Jungle.

Gold Top/Jungle is distributed in the United Kingdom via SFR, and “Mood” is available internationally through licensing agreements in individual territories. Jungle director Alan Hauser says talks are under way with possible U.S. licensees.

—Paul Sexton

**>>KING ROCKERS**

London-based sextet the King Blues is determined to break out of the underground with its politically conscious, ska-infused punk.

“We’re not interested in 15 minutes of MySpace fame,” says vocalist I Hutch (real name Jonny Fox). “We want to be the biggest band in the world and to change the world.”

Having drawn plaudits—and comparisons ranging from the Clash to Billy Bragg by way of the Dead Kennedys—for its first album “Under the Fog” (Household Name), the band released its sophomore set “Save the World Get the Girl” (rash/Universal) Oct. 20 in the United Kingdom.

While album sales stand at a relatively modest 10,000, according to the label, lead single “My Boulder” has picked up plays on the national top 40 station BBC Radio 1 and the band is building a formidable live reputation in its home country. “We create a live atmosphere where everybody feels as one,” I Hutch says. According to I Hutch, deals of a U.S. deal with Universal are yet to be finalized, but the album has just been released internationally on iTunes.

The King Blues, booked by the Agency Group, play three U.K. shows in support of U.S. punk act the Gaslight Anthem and will undertake a 17-date European tour in February 2009.

—Nichola Browne

It’s been a decade since Scott Weiland’s last solo album, 1998’s “12 Bar Blues,” but he hasn’t exactly been warming the bench. The singer has been in and out of Stone Temple Pilots twice, formed and ultimately parted with Velvet Revolver, married twice, had two children and some encounters with rehab. He also spent a good chunk of that time working on more music of his own, which surfaces Nov. 25 on “Happy in Galoshes,” a wildly eclectic two-CD set on his own Soft-Drive Records label that Weiland created with writing and producing partner Doug Grean. It features contributions by members of No Doubt and Paul Oakenfold. Weiland calls it “a sonic trip—to where, I don’t know” but he’s hoping fans are ready to strap in and take the ride with him.

1. **You left Velvet Revolver this year, toured with Stone Temple Pilots and now are releasing a solo album. You don’t waste much time, do you?**

Well, I’ve been working on “Happy in Galoshes” for quite awhile, actually. Some of the songs were recorded a few years ago, and a good chunk of them were recorded just, like, a year ago at Steve Albini’s place in Chicago. There’s two songs on the record that were recorded actually around nine years ago and were the first Doug and I ever did together.

2. **You’ve got two CDs’ worth of stuff here. Obviously you guys were prolific.**

Oh, yeah. We just kept writing and recording songs, and I wanted to put out a double album because I knew there was a lot of material. When Doug started looking at the songs he was like, “Uh, you’ve got to come over here and listen. I think we’ve got a lot more along that you think we’re talking.” When I came over to the studio we had about 30, 32 songs recorded. Since the late 1990s, the band has been working on a new album, which is expected to be released in early 2010.

3. **Did you purposely set out to cover such a wide range of styles?**

No. That’s the thing; there was absolutely no mission. It was just, wherever the inspiration takes me and takes us, we followed. We just wanted to have this really big idea, and then it grew. We did it really well, and I think it’s a really good record.

4. **These are very personal songs, too, aren’t they?**

Yeah, they are. It’s a concept album, and it’s a personal concept album. There’s a song on there about my dad (“The Man I Didn’t Know”) and a couple of songs about my brother, but mostly it really tells the tale of the relationship between my wife and I from the beginning until, you know, kind of the end. There were some periods of time when the pain created the most prolific periods I’ve ever had. Whether it’s going to actually translate into commercial success or not doesn’t really matter to me, because I think that my true fans will be into it for what it is.

5. **What did happen with Velvet Revolver?**

I had already talked to Slash and said there was going to be an STP tour, and that’s the deal. And then basically Matt Sorum just went on the Web site one night and started talking shit about me, and I responded and I basically said from the stage that, “This is the last Velvet Revolver tour.” Some people thought I was kidding, but I meant it.

6. **Are you planning to make a Stone Temple Pilots album now that you’ve toured?**

I don’t know how things are going to go with STP. It was sad to find out that we’re still in some ways locked into a contract with Atlantic Records, which is a travesty, actually. When we signed to them it was a great label. It was a beautiful time in music. Now if you say, “We’re going to do this song as the first single,” they go, “OK, we’re going to do some radio testing.”

What the . . . ? When we first talked about putting STP back together, it was, “Do this tour and then see about doing a creative deal with another company.” So if it ends up being we have to make a certain amount of records for Atlantic in order to be free, then I don’t know if I have that in me.

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**2008 December - 2009 January Show Schedule**

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<td>THE ROOTS</td>
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Email: billboardlivejapan@gmail.com

URL:www.billboard-live.com
ALBUMS

KANYE WEST
808s & Heartbreak
Producers: various
Def Jam
Release Date: Nov 24
Kanye West has had a rough year (the death of his mother, splitting from his fiancé), so it’s not surprising to hear raw emotion and frustration on his fourth album. He’s not mincing words when it comes to women: He’s the victim who’s been mistreated on “Heartless,” and he’s unable to wrench himself away from an ex-lover on “Say You Will.” While interesting, these tracks aren’t nearly as fun as the cocky “Amazing” (“Y’m a monster/I’m a maven”) and the Lil Wayne-assisted “See You in My Nightmares,” where he gains the upper hand in a breakup. Sonically, West pushes the envelope by relying on the drum machine from which the album takes its title, as well as the ever-popular vocoder. In the end, it seems that no matter how pain West is, as long as his own true love—himself—is intact, he will prevail in the face of adversity.—MC

TOM JONES
24 Hours
Producer: Future Cut
Release Date: Nov 25
Rather than stage a stripped-down comeback in an incense-laden studio with an acoustic guitar and/or Rick Rubin, 68-year-old Tom Jones struts in the other direction, having waited for the full Winehouse-led rebloom of the bombastic rock’n’roll he made not so unusual in the first place. Jones roars out of the box with Tommy James & the Shondells’ “I’m Alive,” a sweat-soaked jumpspout of a song thick with fierce maleness (“I don’t care if I’m right or wrong, I’m a man,” Jones howls). The Bonaparted “Sugar Daddy” is basically a series of dirty-talk couples delivered as a smirking kiss-off to anyone who dares doubt his continued virility (“Daddy always gives you what is good for you”). Then there’s the Bruce Springsteen obscurity “The Hit,” about a past-his-prime boxer who can’t stay clear of the fight. Like Jones, you might be wondering what he could possibly be doing in the ring, until he lands a hook or two.—JV

SCOTT WEILAND
‘Happy’ in Galoshes
Producers: various
Softdrive/new West
Release Date: Nov 25
Following Stone Temple Pilots’ first hiatus in 1998, Scott Weiland released a solo album, “12 Bar Blues.” A decade later, following his messy departure from Velvet Revolver and the return of STP, he’s back with another, released on his own Softdrive label. While the debut showed him eager to step outside the confines of STP, he essentially has nothing to prove here, and as a result, it’s a casual-sounding record. Some tracks, like first single “Missing Cleveland” and “Painkillers,” are rockers that wouldn’t sound out of place on an STP album, but there’s also the Paul Oakenfold-assisted electronic cover of David Bowie’s “Fame” and the bossa nova rhythm of “Crazy Baby.” On the flip side, the girl group-style “I Don’t Want to Let You Go” and the strange, marching please fans of either of his bands. “Galoshes” is also available as a deluxe edition with a disc of additional tracks.—RT

THE INTERNATIONAL NOISE CONSPIRACY
The Cross of My Calling
Producer: Rick Rubin
Vigilant/American
Release Date: Nov 25
If you feel the specter of the Doors in the parts of its fourth album, you’re not having a flashback. This politically conscious Swedish quartet recorded “Calling” at Sunset Sound in Hollywood, where Jim Morrison and company did most of their landmark work. TONIC were only too happy to slip a very familiar-sounding keyboard solo into “Child of God” and end the album with a nod to the Doors’ epic “When the Music’s Over.” But the ghosts of rock past hardly subsume the set. With Rick Rubin polishing the group’s garage rock approach into a sharper aural attack, TONIC dishes out some heavy anachronisms as “Assassination of Myself,” “I Am the Dynamo” and “Storm the Gates of Beverly Hills,” finds its funk “in ‘Arm Yourself’ and slips into soul mode on “Satan Made the Deal” —GG

RIVERS CUOMO
Alone II: The Home Recordings
Producer: Rivers Cuomo
Getten
Release Date: Nov 25
For the second installment in this archival series, Rivers Cuomo culled a collection that he believed could be better than its predecessor, or at least more accessible. What “Alone II” actually amounts to is a roller-coaster ride of far away-sounding acoustic tracks and fuzzy rockers sequenced with a handful of short instrumental and vocal interludes. “Alone II” is highlighted by the pretty, poppy “My Brain Is Working Overtime” and “Wait Disney” as well as an awesome, if slapdash, take on his anxiety, idol Brian Wilson’s “Surf’s Up (Sail Away Baby).” On the flip side, the girl group-style “I Don’t Want to Let You Go” and the strange, marching “Come to My Pad” could use Weezer to make them pop. It may be because of its uneventfulness that “Alone II” is an intriguing look into Cuomo’s complicated mind, because unlike his largely homogenized Weezer albums that have stuck to the center of late, these recordings shed light into every dark corner.—LAW

NICKELBACK
Dark Horse
Producers: Matt Lange, Nickelback, Joey Moi
Roadrunner
Release Date: Nov 18
Despite the claim that you should bet horses and not houses, we’re wagering that the farm that “Dark Horse” will cross the same multiplex finish line as champion predecessor “All the Right Reasons.” The reason? The bulletproof Nickelback provides affordable fun that promises good returns in hard times. Yes, entrees are cooked to order for radio (buoyant “Gotta Be Somebody,” “I’ll Come for You”). The quartet gets its hands dirty with guitar solos, heavier chops and double-entendres. It has the party life (“Burn It to the Ground,” good-time anthem “This Afternoon”) but condemns it when it goes too far (bandon tale “Just to Get High”). “Something in Your Mouth” and “Shaking Hands” sketch women who use sex to get ahead, not that the band minds (see, “Next Go Round”). Saddle up tight for another long Nickelback run.—CLT

GUNS N’ ROSES
Chinese Democracy
Chinese Democracy
Producers: Axl Rose, Caram Costanzo
Black Frog/Geffen
Release Date: Nov 23
Grunge. Techno. Boy bands. Both President Bushes. These are just a few of the things Guns N’ Roses has improbably outlasted in the 17 (17!) years since its last album of original music. Almost ever since, lone original member Axl Rose has been working on “Chinese Democracy,” which reached mythic status as the album many thought would never materialize. So, behold, here it is (as Best Buy exclusive, no less). Apparently to make up for lost time, the set is front-loaded with huge-sounding, heavily produced rockers coated in a modern sheen that contrasts starkly with the stripped-down aesthetic of GN’s glory days. Tracks like “Riad N’ the Bedouins” have “Appetite for Destruction” bones but exoskeletons dipped in chrome. Rose eventually backs off and lets the songs breathe, with promising results. “Scraped” is a ratty monster in the vein of “Mr. Brownstone,” “Catcher in the Rye” is pure, major-key classic rock; and “This I Love” is a grandiose ballad you can picture Rose playing with a candelabra on the piano lid. The artist is in fine, ever-changing voice throughout, and there’s certainly a ton of musical food for thought here, nothing several listens before the nuances are revealed. Worth the wait? Maybe. Worth a few hours of your time? Definitely.—JC

THE BILLBOARD REVIEWS

ELECTRONIC
The Fireman
Electric Arguments
Producers: Paul McCartney, Youth
MPL/ATO
Release Date: Nov 25
Paul McCartney and producer Youth have now long been identified as the brains behind once-
anonymous electronic duo the Fireman, but even if they hadn’t, the project’s third re-lease would be an instant giveaway as it’s the first Fireman album to include McCart-ney’s vocals. And with his voice on “Electric Arguments” comes a much more diverse, song-based, pop/rock ori-ented approach to the Fireman’s experimental slant. Opener “Nothing Too Much Just out of Sight” is a growling, fiery blues jam, followed by the sunny, acoustic, “Black- bird”-descendant “Two Mag-pies.” New age, psychodelia and gospel turn takes with more straightforward, at times derivative classic rock, until world-infused ambient tracks find their way back to the Fireman’s focus with “Lovers in a Dream” and “Universal Here, Everlasting Now.” The set closes with the Zepp-elin-esque “Don’t Stop Run-ning”—and it’s clear from the sheer range and energy on this album that McCartney is heeding his own advice.—EN

PAUL VAN DYK

Hands On In Between

Producers: various
Mute
Release Date: Nov. 25

If a track that didn’t make too much noise in the first place gets remixed, does anyone hear it drop? Paul van Dyk seems to be in that truce—no pun intended—into which Euro-pean DJs who are massive all over the world, but less so in America, have a tendency to lapse: He thinks everyone is champing at the bit for more material from him. “Hands On In Between” is two discs worth of other producers’ remixes of tracks from last year’s coolly re-
ceived “In Between.” For mainstream music buyers, it’s a confusion-causing addition to the already daunting catalogue of DJ van Dyk’s music retail. And for dance fans, it’s more of the same. Everything here is lush, throbby and epic—just like van Dyk’s original. There isn’t an obvious little electronica-bleed remix, downtempo reimagining or sparse acoustic att-
tent. In fact, each track seems to start with the same kick drum wallops. These mixes are the rave gone to bloggers for free.—KM

TRICK TRICK

Featuring Kid Rock, Proof & Esh-Am

2qtha 4 Eva!!! (3:23)

Producer: Trick Trick

Writers: C. Mathis, D. Holton, R. Ritchie, E. Smith

Publishers: Trick Trick, Robert James Ritchie, BMI

Koch

From the Hip-Hop Shop to Saint Andrew’s Hall, the Motor City has a storied hip-hop community for decades. Now Trick Trick’s secon-
define figures appear on “2qtha 4 Eva!!!” Not only is it great to hear Kid Rock rapping in full force again and alongside 19-year veteran Esh-Am, but this song also contains the last vo-
ices recorded by DJ2 founder Proof. The love that Trick Trick and company show for the city and hip-hop as a whole is a much-needed reminder that real music is about uncom-
mising pride and passion. This song is even dedicated to leg-
endary rap group Run–DMC. These four MCs do a great job of reminding, while paying homage to their musical influ-
ces and roots, that in order to know where you’re going, it helps to see where you come from.—SR

LADY ANTEBELLUM

Lookin’ for a Good Time (3:00)

Producers: Victoria Shaw, Paul Worley

Writers: D. Haywood, K. Kelley, H. Scott, K. Follese

Publishers: various

Capitol Nashville

On the heels of its well-
deserved Country Music Asn. new artist of the year cal-
certification, Lady Antebellum’s sec-
ond single from its self-titled debut album, “Lookin’ for a Good Time,” could be de-
scribed as a little bit country, a little bit rock’n’roll. While the track’s lyrical reference “Last Shot’s Fired,” with its poignant prologue, and bluesy single “Muddy Water,” which speaks of spiritual re-
births, are the album’s two best cuts.—K7

PINK

Sober (4:13)

Producers: Nate “Danja” Hills, Tony Kanal, Jimmy Harry

Writers: Pink, N. Hills, K. DioGuardi, M. Araiwa

Publishers: not listed

LaFace

After blasting to No. 1 with the foot-stomping “So What,” Pink changes pace with the more somber “Sober.” Atop a chugging midtempo shuffle beat, Pink gives a rapt vocal performance, perfectly bitting the self-reflective lyric: “The night is callin’, and it whis-
ers to me softly come and play/I am full/and if I let myself go, I’m the only one to blame.” While there are safer singles on the hit-filled “Funhouse,” Pink is red-hot and can afford to take musical and lyrical chances. As long as she continues to coat them with such hook-heavy choruses, Pink should certainly maintain her green. American radio gave up on her once before (while Europe continued to recognize her versatile tal-
t), Fortunately, “U + Ur Hand” restored stateside faith. Surely sounds like Pink is here to stay.—CW

THE FRAY

You Found Me (4:05)

Producers: Aaron Johnson, Mike Flynn

Writers: J. Slaide, J. King

Publisher: not listed

Epic

Most acts look at ABC’s “Grey’s Anatomy” as a potential launching pad, but the introduction of the Fray’s new single during a commercial break promotes the net-
work’s jumped-the-shark “Lost” on Nov. 20 represents a switcheroo: A TV event for fans to tune in to their first exposure of the Grammy Award-nominated quartet’s sophomore effort (and then immediately purchase the song on iTunes). The table was neatly set with 2005 Billboard Hot 100 No. 8 hit “Over My Head (Cable Car)” and follow-up “How to Save a Life,” which saturated pop culture in 2006, reaching No. 3 on the Hot 100 and No. 1 on the AC, adult top 40 and Hot Digital Songs charts. Piano-driven “You Found Me” serves a meatier rock main course, moving between verses from ballad to uptempo, with a chorus that is plenty sticky—but the song takes advantage of prophesied airplay with a com-
plex, intelligent melodic design that darts in unexpected directions. A live performance Nov. 23 at the American Music Awards will further lock in interest for one of the few albums in first quarter 2009.—CT

MELISSA ETHERIDGE

Blue Christmas

Island/IDJMG

SARA BAREILLES & INGRID MICHAELSON

Winter Song

Epic

STRAIGHT NO CHASER

The 12 Days of Christmas

Atlantic

SHERYL CROW

Detours

Geffen/ASNY/Interscope

RASCAL FLATTS

White Christmas

Lyric Street

LOS LONELY BOYS

I’ve Longed for Christmas

Epic

TRANS-SIBERIAN ORCHESTRA

Christmas Canon

Atlantic

www.americanradiohistory.com
Father Figures

The Priests Balance Faith, Fortune On Debut Album

“They’re just like Jay-Z,” Epic Records U.K. managing director Nick Raphael says of his new signing, the Priests. “There are a lot of triple threat artists who have a successful debut, but the Priests have the potential to be huge.”

The comparison between a trio of parish priests and one of the world’s most influential hip-hop artists may not be as obvious one, but Raphael insists there are parallels.

When Raphael was working at Northwesstide Records, the label he founded with Christian Tattersfield, he signed the then unknown Jay-Z “because we loved his work and we wanted to be cool. We weren’t expecting him to become the seminal artist he now is.”

In April, Raphael signed three clergymen from Northern Ireland—tutors Eugene O’Hagan and his brother Martin, plus their childhood friend, bass-baritone David Delargy—in the belief he was facilitating a lifelong ambition of his friend, producer Mike Hedges, to make a recording of a Latin Mass.

But when the trio signed its $1 million (1.5 million) deal on the steps of Westminster Cathedral, the Jay-Z effect took hold.

“The media suddenly went ballistic and we realized they had the potential to be huge,” Raphael says. “There are three men who are going to remain priests, who have fantastic voices and who sing with conviction.”

The priests have been singing together since they were children and attended the Seminary in Belfast and the Irish College in Rome. When in Rome, the priests were invited personally by the papal master of ceremonies, Monsignor Magee, to sing for the pope in the sacred liturgy.

“From a marketing perspective there are so many angles,” says Mark Flaherty, New York-based senior VP of marketing for RCA Victor, which handled the stateside release of “The Priests.” “We have a built-in audience of more than 70 million Catholics in the U.S.”

That audience is being targeted with an album that contains such classics as “Ave Maria,” “Pie Jesu” and “Panis Angelicus”—it was released Nov. 18 in more than 30 countries (the U.K. follows Nov. 24)—and a busy promo and marketing schedule.

The Priests will appear Dec. 19 on the Eternal Word Television Network’s Christmas special. EWTN claims to be the largest religious media network in the world, attracting a potential audience of more than 180 million. The label has also placed ads in church bulletins and on Godtube, the religious video-sharing site, which says it has more than 3 million unique visitors per month. The album is on sale in more than 300 Catholic bookstores across America, while a concert by the Priests at Arigh Cathedral will air as part of the PBS December pledge drive.

In the United Kingdom, 60-second TV ads will run during prime-time shows. “This is a front-line project,” Raphael says, “and there is a significant amount of money being spent on advertising.”

Martin O’Hagan, who says a significant proportion of the royalties earned will be poured into a charitable foundation, is not about to give up his day job. “It’s all happened so fast, and we are really spinning plates here,” he says. “Two of us are the only priests in our parish, and it’s not been easy. But music has always been part of our lives and it’s great to be able to do something like this with it.”

The lives of recording artist and man of the cloth may not seem compatible—“Our contract makes it clear that pastoral duties will come first,” O’Hagan says with a smile—but Raphael maintains the project stands up on musical merit.

“By the way, we’re not just singing ‘Silent Night,’ as some of you may have heard,” he adds. “It’s the same with ‘Ave Maria’ here. There is utter belief and passion, and that’s very appealing.”

Big gaps between albums don’t seem to effect the singer’s enduring popularity, however. Nielsen SoundScan has logged 25.2 million total sales since it began tracking sales in 1991, while in the United Kingdom, the OCC has logged more than 3 million units since 1984. “Seventy million-odd records sold without doing any gigs is pretty cool, right?” Reid says with a laugh. “I can’t think of another act that parallels Enya in any way. It’s a unique situation.”

Ryan, who with his lyricist wife Roma Ryan has guided Enya’s career since recruiting her to the band Clannad in 1980, credits her enduring popularity to that low profile. “She’s not always in your face. We’re not always together, we sell something on its own.”

“Me, success and fame are two very different things,” Enya adds, although she and Ryan both say she may tour for the first time next year. “We’re definitely talking about it, but she’s been promoting until February, and that’s when we’ll sit down and think, ‘What’s next?’”

Even if the tour happens, don’t expect much else to change. “For some artists, after 10 years of success, they finally get to make the album they’ve always wanted to do,” Enya says. “But I was able to say that about my first album. I’m very aware that I break all the rules.”

-Mark Sutherland
MUSIC HAPPENING NOW

Right On Track
Digital Sales Help ‘Idol’ Runner-Up
David Archuleta Debut Big

T he “American Idol” machine keeps rolling this week as 2008 runner-up David Archuleta’s self-titled 19 Recordings/Jive debut starts at No. 2 on the Billboard 200, with 183,000 copies sold in the United States, according to Nielsen SoundScan.

The “Idol” promo strategy is now well-known and proved to produce results. After a winner is crowned in May, contestants spend the summer on the road with the Idols Live tour while squeezing in studio time to get an album out by the fourth quarter.

“I thought it would be... slower,” Archuleta says. “I thought you’d try to get your name out there and eventually you’d get to where you’d need to be. However, I had a CD coming out this year.”

But five weeks in music in the marketplace as soon as possible and saw quick dividends when it released the single “Crush” digitally in mid-August. Clearly, there was pent-up demand: The track debuted at No. 2 on the Billboard Hot 100—the highest of 2008—after selling 166,000 downloads. “Crush” is now at 991,000, having never shifted less than 48,000 in 14 weeks of release, and Archuleta has sold more than 1.4 million tracks overall.

“We knew we needed to take this beyond an ‘Idol’ audience and I think ‘Crush’ achieved that,” says Zomba Label Group senior director of marketing Dan Mackta. “The video got a lot of airplay on VH1, MTV and even MTV UK.”

This is all sweet music to the 17-year-old Archuleta, who grew up in tiny Murray, Utah, as an unabashed Billboard chart freak. “I was obsessed with what was on a lot of my spare time reading the charts,” he says. “I actually formed a lot of my musical interests by looking up how successful songs were in the past years.”

In contrast to “Idol” champ David Cook’s mainstream rock approach, Archuleta’s pop sound is hitting big with a younger-skewing demo. “Beyond being an American Idol, he’s a true teen idol,” Mackta says. “We did an in-store at Virgin Megastore in Times Square and there were tons of screaming girls, girls crying and even a girl who had passed out.”

Those same fans have organized their own Archuleta street teams with live Jive sessions, but the company is looking to work with them as the campaign rolls on.

“We want to give that more of a structure and give them tools and guidance to promote David’s music,” Mackta says.

And to continue mining that base, live has Archuleta booked for an appearance on the American Music Awards and a performance as part of the Macy’s Thanksgiving Day Parade. He’ll also make the rounds at radio station-sponsored holiday concerts like top 40 WHITZ New York’s Jingle Ball, and Mackta says manager Jared Paul with Front Line is scoping out opportunities for “proper touring” in 2009.

“I’m so excited to be able to do this,” Archuleta says. “A year ago, I had no idea that I would be doing this. I couldn’t believe how much has happened this year. I’ve literally watched my dreams come true.”

Additional reporting by Radio & Records reporter Kevin Carter.

SOMETHING TO ‘LOVE’

Last month, Epic senior VP of promotion Jacqueline Murray was poring over airplay reports from Nielsen BDS when she noticed something strange. Apparently, KROQ Los Angeles had given eight spins to the Incubus song “Love Hurts,” from an album that was nearly 2 years of age.

Epic worked three singles from 2006’s “Light Grenades,” all of them top 10 modern rock hits: “Anna Moly” (No. 1), “Dig” (No. 4) and “Oil and Water” (No. 8). But with Incubus off the road, the album had lain mostly dormant for months.

“I remember eyeballing the report, like, ‘That’s weird!’ But I didn’t really think about it,” Saturn says. Then the e-mails started flooding in. “People were wondering if this was from a new Incubus record, she recalls.

Rather, “Love Hurts” was simply identified by KROQ PD Kevin Weatherly and his staff as a track they thought their audience would enjoy, and quickly after they began spinning it, several other modern rock stations jumped on board nationwide as Incubus sprung into duty. The song is now a bona fide hit. “Love Hurts” rockets its 16th this week on Billboard’s Modern Rock chart with the most airplay ads of any song there, notching Incubus’ 13th straight top 20 hit at the format. That’s tied with Foo Fighters for the longest current streak and is the third-longest in the chart’s history.

“I love ‘Love Hurts’ as long as we thought we could do a hit, but we bounced those earlier singles and we needed a break,” KROQ music director Lisa Warden says. “A couple months ago in one of those brutal music meetings, we brought ‘Love Hurts’ back and by far it was the best song we heard. We’re like, ‘We don’t care that it’s old. We’re putting it on, and the song immediately started reactivity’.

Incubus briefly surfaced in July at play at a VH1 tribute to the Who, but for now there isn’t any band activity in the offing. Guitarist Mike Einziger is preparing to start a music composition degree at Harvard, while bassist Ben Kenney recently released a self-titled solo album and has been touring.

“If I’m the mind to say it wouldnt be a bad thing to disappear for a year or two years,” frontman Brandon Boyd told Billboard this summer. “A lot of people would say culture moves too fast and you need to remind people, but I would argue there’s not any rush. Maybe there will be a sex scandal or an arrest or something to keep us in the news.” Luckily, “Love Hurts” is doing the trick quite nicely.

—Jonathan Cohen

SHOCK WAVES

When the girls from Electrik Red paid late Def Jam executive VP Shakir Stewart a visit at the label’s New York offices in February, they never dreamt they’d leave with a potential record deal on the table.

“Before he knew it we’d cleared the furniture and popped in their demo,” group member Lesley says. “By the time we were done, he was completely throw aback. I don’t think he expected us to be so prepared.”

Stewart asked the members to return the next day and perform for the rest of the Def Jam staff. “Shakir was impressed,” L.A. (Reid) was impressed, and he said, “If you want to marry us, we’ll marry you.” group member Naomi says. “We got our lawyer on the phone that same day and signed the paperwork.”

Stewart eventually teamed the girls with Def Jam artist/songwriter the Dream and producer Christopher “Tricky” Stewart and got them working on their as-yet-unreleased debut album, which they completed in June. The set is due for release in February.

The edgy first single “Drank in My Cup” has already been serviced to radio and will soon be available via iTunes. An accompanying video will premiere on BET’s “106 & Park” and MySpace in the coming weeks.

“We’re saying lots of things females are afraid to say and even instructing others on how to go about themselves,” group member Sarah says. “The girls who have professional dance backgrounds, met on the dancing circuit while performing for such artists as Usher, Mary J. Blige and Ciara. Naomi and Sarah got their start in Canada, while Binko and Lesley were introduced while dancing in music videos in New York. They have been working on the group for five years, having been previously signed to producer Rodney Jerkins’ production company.

Now, Stewart’s suicide last month is driving Electrik Red to work even harder in the runup to the album release. “It’s horrible that Shakir won’t be around to see what’s happening. He believed in us and got us organized the best way he could,” Naomi says. “We owe it to him to not only mourn him but to keep his legacy alive with the Electrik Red world domination.” —Mariana Concepcion

www.americanradiohistory.com
Swift Swoops In With Dizzingly Digital Number

Taylor Swift’s sophomore studio album, “Fearless,” gives the artist her first No. 1 as it bounds onto the Billboard 200 with 592,000 copies sold, according to Nielsen SoundScan. It’s the fourth-best sales week of the year and the biggest for any country set since Eagles’ “Long Road Out of Eden” flew in with 711,000 little more than a year ago. If we back out “Long Road,” Swift’s sales frame is the largest for a core country act since Rascal Flatts’ “Me & My Gang” started with 722,000 in April 2006.

All of this has got to be pretty awesome for an artist who turns only 19 next month.

Just eight solo women have racked bigger weeks than Swift’s entry in Nielsen SoundScan’s 17-year history: Britney Spears, Norah Jones, Shania Twain, Mariah Carey, Alicia Keys, Mary J. Blige, Celine Dion and Janet Jackson.

That’s some mighty fine company Swift is keeping. And yes, you read that right—she and Twain are the only country solo females to post a frame this big.

Swift’s self-titled debut album started with 39,000 in October 2006, ultimately peaked at No. 5 and has moved 3.5 million copies. This week, it rallies up to the tally to No. 21 with 28,000 (a gain of 44%) in its 108th week on the list.

“Fearless” was a force of nature in the digital realm, where it moved 129,000 downloads—the biggest week for a digital set since SoundScan began tracking them in 2004. Only the bows of Coldplay’s “Viva La Vida or Death and All His Friends” (288,000), Jack Johnson’s “Sleep Through the Static” (139,000) and Kanye West’s “Graduation” (133,000) posted bigger frames.

iTunes’ Countdown to Fearless Campaign—where live of the Big Machine set’s songs were released in the weeks leading up to the album’s street date—hit home with Swift’s wide-ranging fan base. And any of those tracks could have been used by a consumer to buy “Fearless” via iTunes’ popular Complete My Album service.

While neither Big Machine nor Apple would disclose details, sources indicate that Complete My Album purchases accounted for more than half of Swift’s overall digital total.

iTunes vs. Amazon: On street date, Taylor Swift’s “Fearless” was on sale for only $3.99 at Amazon’s MP3 store, one of many bargain offers by the online retailer had last week.

While “Fearless” increased to a more moderate $8.99 a day later, Amazon’s MP3 service had a multi-day $5 deal on five previously released hit albums, including Ne-Yo’s “Year of the Gentleman” (up 26% in downloads) and Jimmy Buffett’s “Songs You Know by Heart” (up 30%).

Amazon has offered limited-time deals on new and catalog albums for as low as 99 cents since June. Two weeks ago, Jessie Baylin’s “Firelight” carried that price, and it sold slightly more than 2,000 downloads after it moved basically to the week previous.

The same thing happens this week, with the $1.99 Creedence Clearwater Revival set “Willy and the Poor Boys” and a 99 cent Louis Armstrong album (“New Orleans Nights”) selling a combined 4,000 downloads after both sold squat the week before.

Clearly, Amazon is aggressively aiming to establish itself as the primary rival to the king of the digital hall: iTunes. An Amazon MP3 representative says the company is “very pleased” with how its business is growing, but it won’t get into market-share details. Amazon also notes that it is “thrilled with the positive response” from customers with regards to its limited-time offers.

But one might wonder if Amazon’s bottom-of-the-barrel deals are making consumers devalue music even further than they already might. While these specials are available for only a short time, is Amazon training customers to expect more and more albums for next to nothing?

iTunes and Amazon select the titles they want to offer on sale on their own, and they are the ones taking the loss on a discounted set—the labels still get their full cost price.

Last week, we noticed iTunes hyped an offer on its store’s front page, where eight catalog titles went for just $4.99 each. One of those, Beyoncé’s “Dangerously in Love,” debuted on Top Digital Albums at No. 5 with 8,000 (a gain of more than 11,000%).

Apple says sale pricing is nothing new for the company and last week’s batch was just the latest instance of such an occurrence.
# Billboard Top Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Sales Data for Week of November 29, 2008</th>
<th>Sales Data for Week of November 29, 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fearless</td>
<td>Taylor Swift</td>
<td>561,294</td>
<td>561,294</td>
</tr>
<tr>
<td>2</td>
<td>24 People</td>
<td>James Taylor</td>
<td>334,664</td>
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<tr>
<td>3</td>
<td>Itunes Live at the Hard Rock Cafe Live</td>
<td>Taylor Swift</td>
<td>234,843</td>
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<td>4</td>
<td>Raising the Roof</td>
<td>Rascal Flatts</td>
<td>203,912</td>
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<tr>
<td>5</td>
<td>The Christmas Album</td>
<td>Lady Antebellum</td>
<td>196,482</td>
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<tr>
<td>6</td>
<td>LET IT BE THE BEST: 1967-1971</td>
<td>The Beatles</td>
<td>184,156</td>
<td>184,156</td>
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<tr>
<td>7</td>
<td>The Essential Christmas</td>
<td>Various Artists</td>
<td>172,746</td>
<td>172,746</td>
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<td>8</td>
<td>A New Day Has Come</td>
<td>Michael W. Smith</td>
<td>171,066</td>
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<td>9</td>
<td>Rospitality: Greatest Hits Live</td>
<td>Miscellaneous Artists</td>
<td>159,739</td>
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<td>10</td>
<td>Playlist</td>
<td>Various Artists</td>
<td>158,966</td>
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<tr>
<td>11</td>
<td>The Essential Now That I've Called Christmas</td>
<td>Various Artists</td>
<td>151,234</td>
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<tr>
<td>12</td>
<td>Take This Movie Home</td>
<td>Jonas Brothers</td>
<td>148,166</td>
<td>148,166</td>
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<tr>
<td>13</td>
<td>Closest To Me</td>
<td>Steve Perry</td>
<td>146,031</td>
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<tr>
<td>14</td>
<td>Christmas In Hollywood</td>
<td>Various Artists</td>
<td>144,647</td>
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<td>15</td>
<td>The Christmas Album</td>
<td>ChristmasSM</td>
<td>144,327</td>
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</tbody>
</table>

**Notes:** The titles at Nos. 1 and 3 are the 40th and 41st albums to head the Billboard 200 chart, stretching back to the point of the first volume 10 years ago this month. The diva's Target-exclusive best-of set debuts at #10. The album contains eight Billboards Hot 100 top 10 hits, including the new title track.

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**All-star collaborations album with super-producer David Foster features guest turns from Andrea Bocelli, Josh Groban, Blake Shelton, Michael Buble and others.**

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** декабрь 2008 года**

- Taylor Swift - Fearless
- Rascal Flatts - Raising the Roof
- The Beatles - LET IT BE THE BEST: 1967-1971
- Michael W. Smith - A New Day Has Come
- Miscellaneous Artists - Rospitality: Greatest Hits Live
- Various Artists - Playlist
- Various Artists - The Essential Now That I've Called Christmas
- Jonas Brothers - Take This Movie Home
- Steve Perry - Closest To Me
- Various Artists - Closest To Me
- ChristmasSM - Christmas In Hollywood
- Various Artists - The Christmas Album

**Примечания:** Титулы на местах 1 и 3 являются 40-й и 41-й альбомами, которые входят в топ-10 Billboard 200, начиная с момента первого выпуска 10 лет назад. Альбом содержит восемь хитов Billboard Hot 100, включая новую титульную версию.

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**Все-звёздченный коллаборативный альбом супер-produцера Дэвида Фостера включает гостевые партии от Андреа Бочелли, Джоша Гробана, Блейка Шелтона, Майкла Бубле и других.**
The soundtrack's composer, Hans Zimmer, was the recipient of the inaugural Maestro Award Nov. 15 at the Hollywood Reporter/Billboard Film and TV Music Conference.

Among those joining the late great singer on this album: Colin Don, Marian Cares, Spoon, Skye, Crow, Franck and Bryan Adams.

The Sept. 30 release arrives on the chart with a 50% sales gain in sales. The album boasts original compositions and adds her takes on "Blue Christmas." "Christmas (Rabbi Please Come Home)" and others.

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### Top Independent

<table>
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<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Fearless</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>2</td>
<td>Wishes</td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td>Time For You</td>
<td>Ray Lamontagne</td>
</tr>
<tr>
<td>4</td>
<td>Christmas Violin</td>
<td>Lindsey Stirling</td>
</tr>
<tr>
<td>5</td>
<td>Christmas Carol</td>
<td>Yolanda Adams</td>
</tr>
<tr>
<td>6</td>
<td>Christmas Time</td>
<td>Yolanda Adams</td>
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<tr>
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<tr>
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<td>Christmas Is</td>
<td>Yolanda Adams</td>
</tr>
<tr>
<td>9</td>
<td>The Christmas Song</td>
<td>Taylor Swift</td>
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<tr>
<td>10</td>
<td>Christmas by the Sea</td>
<td>Taylor Swift</td>
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</table>

### Top Digital

<table>
<thead>
<tr>
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### Hot Holiday Songs

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<th>No.</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rudolph the Red-Nosed Reindeer</td>
<td>Burl Ives</td>
</tr>
<tr>
<td>2</td>
<td>Jingle Bells</td>
<td>Al Jolson</td>
</tr>
<tr>
<td>3</td>
<td>Happy Holidays</td>
<td>Joe Feeney</td>
</tr>
<tr>
<td>4</td>
<td>It's the Most Wonderful Time of the Year</td>
<td>Barry White</td>
</tr>
<tr>
<td>5</td>
<td>I'll Be Home for Christmas</td>
<td>Bill Medley</td>
</tr>
<tr>
<td>6</td>
<td>Have Yourself a Merry Little Christmas</td>
<td>Bing Crosby</td>
</tr>
</tbody>
</table>

### Top Internet

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td>Taylor Swift</td>
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</table>

**Exclusives Charts from Billboard.Biz**

*For week of November 29, 2008*
Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national dataset of store locations that specialize in those genres.

Albums with the greatest decline in retail sales this week:

Where included, this award indicates the title with the chart’s highest percentage increase.

Where included, this award indicates the title with the chart’s biggest percentage increase.

Singles Charts

Radio Airplay Singles Charts

Country Songs, Hot 100, and Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked on the basis of number of gross impressions, compiled by cross-referencing Rhapsody with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Featherweight, Hip-Hop/R&B, Rhythm & Soul, and Hot Digital Songs are compiled from Nielsen SoundScan’s Airplay Reports, which project from wholesale airplay to retail sales. Hot Country Songs, Hot Christian Songs, and Smooth Jazz Songs are ranked by total detections.

Singles Charts

Radio Airplay Singles Charts

Albums from The Billboard Hot 100, Country Songs, Hot 100, and R&B/Hip-Hop Songs charts, respectively, if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Hot 100 and R&B/Hip-Hop Songs charts, respectively, if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from all charts. Country Songs if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Hot 100 if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Adult Top 40 if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Mainstream Top 40 if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from all charts.

Recent Rules

Albums from The Billboard Hot 100, Country Songs, Hot 100, and R&B/Hip-Hop Songs charts, respectively, if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Hot 100 and R&B/Hip-Hop Songs charts, respectively, if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from all charts. Country Songs if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Hot 100 if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Adult Top 40 if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from Mainstream Top 40 if they have been on the chart for more than 20 weeks and rank below No. 50. Songs are removed from all charts.

CONFERENCES


HITPredictor

Indicators title earned HitPredictor status in that particular format based on the broadcast radio data provided by Nielsen Broadcast Data Systems. In addition to terrestrial radio, data is also collected online by Rhapsody. Ultimate Hot 100, Hot 100, and Adult Contemporary charts are broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts. Trends of charts are based on charts that are being broadcast radio charts.

Hot Dance Club Play

Compiled from a national sample of reports from club DJs.

This award indicates the title, currently below the top 20, and on the chart the week before with the largest increases in audience.

Award Cert. Levels

Album Charts

Recorded industry: Asian, OT ARIA certification for net shipment of 50,000 albums/units. BIA certification for net shipment of 100,000 albums/units. RIAA certification for net shipment of 500,000 albums/units. RIAA certification for net shipment of 1 million albums/units. RIAA certification for net shipment of 5 million albums/units. RIAA certification for net shipment of 10 million albums/units. RIAA certification for net shipment of 25 million albums/units. RIAA certification for net shipment of 50 million albums/units. RIAA certification for net shipment of 100 million albums/units. RIAA certification for net shipment of 500 million albums/units. RIAA certification for net shipment of 1 billion albums/units. RIAA certification for net shipment of 5 billion albums/units. RIAA certification for net shipment of 10 billion albums/units. RIAA certification for net shipment of 20 billion albums/units. RIAA certification for net shipment of 50 billion albums/units. RIAA certification for net shipment of 100 billion albums/units. RIAA certification for net shipment of 500 billion albums/units. RIAA certification for net shipment of 1 trillion albums/units. RIAA certification for net shipment of 5 trillion albums/units. RIAA certification for net shipment of 10 trillion albums/units. RIAA certification for net shipment of 20 trillion albums/units. RIAA certification for net shipment of 50 trillion albums/units. RIAA certification for net shipment of 100 trillion albums/units. RIAA certification for net shipment of 500 trillion albums/units.

Singles Charts

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Music Video Sales Charts

BIA certification for net shipment of 10,000 copies. BIA certification for net shipment of 100,000 copies. BIA certification for net shipment of 1 million copies. BIA certification for net shipment of 5 million copies. BIA certification for net shipment of 10 million copies. BIA certification for net shipment of 50 million copies. BIA certification for net shipment of 100 million copies. BIA certification for net shipment of 500 million copies. BIA certification for net shipment of 1 billion copies. BIA certification for net shipment of 5 billion copies. BIA certification for net shipment of 10 billion copies. BIA certification for net shipment of 20 billion copies. BIA certification for net shipment of 50 billion copies. BIA certification for net shipment of 100 billion copies. BIA certification for net shipment of 500 billion copies. BIA certification for net shipment of 1 trillion copies. BIA certification for net shipment of 5 trillion copies. BIA certification for net shipment of 10 trillion copies. BIA certification for net shipment of 20 trillion copies. BIA certification for net shipment of 50 trillion copies. BIA certification for net shipment of 100 trillion copies. BIA certification for net shipment of 500 trillion copies. BIA certification for net shipment of 1 trillion copies.
### Top Music Videos

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<th>Title</th>
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<th>Mainstream/Adult Top 40</th>
<th>Hot Videosclips</th>
<th>Video Monitor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love, Pain &amp; the Whole Crazy World Tour - Live</td>
<td>Keith Urban</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>No Bull - Live from the Plaza de Toros Las Ventas - Madrid, Spain</td>
<td>AC/DC</td>
<td>2</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Coming - Live (Adrianna) - Video</td>
<td>The Smashing Pumpkins</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<tr>
<td>The Complete Master Works 2</td>
<td>Pokemon</td>
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<td>The Red Piano</td>
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<td>Live In a New Day</td>
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<td>The Greatest Journey: Essential Collection</td>
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<td>A Hundred Miles or More - Live from the Tracking Room</td>
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<td>Flata Carl</td>
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<td>A Christmas Celebration - Live from Dublin</td>
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### Hot Videoclips

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### Adult Top 40

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<td>Fall for You</td>
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<td>Leave All Alone</td>
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<td>Still Alive</td>
<td>Howie Day</td>
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<td>Better in Time</td>
<td>The Vamps</td>
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<td>Viva la vida</td>
<td>Dog Days</td>
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<td>All Summer Long</td>
<td>Panic! At the Disco</td>
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<td>Who's Gonna Be Somebody</td>
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<tr>
<td>Leave All Alone</td>
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<td>Grace Potter</td>
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<tr>
<td>The Day That Never Comes</td>
<td>Nothing But a Heart</td>
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<tr>
<td>Bad Girlfriend</td>
<td>группы Ундевел и Кривой Рог</td>
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<td>Breakthrough</td>
<td>American Showcase</td>
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<td>4</td>
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<tr>
<td>Decode</td>
<td>More Than Me</td>
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<tr>
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<tr>
<td>Love Hurts</td>
<td>Grace Potter</td>
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**Notes:**
- **Video Monitor:** The Police, Keith Urban, AC/DC, The Smashing Pumpkins, Pokemon, George Beverly Shea, Eagles, Elton John, Ernie Halbe & Signature Sound, Chyngyz, John Mayer, Celine Dion, Celine Dion, Jimmy Butler, Beyoncé, Holy Carl, Flata Carl, Celine Dion.
- **Adult Top 40:** B. B. King, All Time Low, Sevendays Sunshine, Digital Underground, The Vamps, Dog Days, Panic! At the Disco, Digital Underground, Howie Day.
- **Modern Rock:** Grace Potter, Nothing But a Heart, Nothing But a Heart, American Showcase, More Than Me, More Than Me, Grace Potter.
HOT COUNTRY SONGS

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<tr>
<td>HOW YOUR HEART BREAKS</td>
<td>JIMMY EAT WORLD</td>
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<tr>
<td>TAKE ME BACK TO THE 90S</td>
<td>CHAD JONES</td>
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<tr>
<td>JUST A PIECE OF HEART</td>
<td>KELLY CLARKSON</td>
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<tr>
<td>WE'RE NOT SORRY</td>
<td>MILEY CYRUS</td>
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<td>INNOCENT</td>
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<tr>
<td>MAMA'S KISSES</td>
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<tr>
<td>WHEN YOU'RE GONE</td>
<td>KELLY CLARKSON</td>
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<td>1</td>
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<tr>
<td>THE LAST TIME</td>
<td>KELLY CLARKSON</td>
<td>1</td>
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<tr>
<td>BECAUSE OF YOU</td>
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COUNTRY BANDS

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<td>BAD DAYS</td>
<td>KARMA</td>
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<td>HOLY WATER</td>
<td>KARMA</td>
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<td>CITY OF NEW ORLEANS</td>
<td>KARMA</td>
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<td>EVERYTHING'S GONNA BE ALRIGHT</td>
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TOP COUNTRY ALBUMS

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<td>RASCAL FLATTS</td>
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<td>LUCKY OLD SUN</td>
<td>KENNY CHESSON</td>
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<td>LOVE ON THE INSIDE</td>
<td>KENNY CHESSON</td>
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<td>JOY TO THE WORLD</td>
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<td>THAT DON'T MAKE ME A BAD GUY</td>
<td>CARRIE UNDERWOOD</td>
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<td>CARNIVAL RIDE</td>
<td>GEORGE STRAIT</td>
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<td>LEARN TO LIVE</td>
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<td>ELVIS PRESLEY</td>
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<td>THAT LONESOME SONG</td>
<td>JOHN DENVER</td>
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<td>GOOD TIME</td>
<td>KELLY PICKLER</td>
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<td>GREAT TIME</td>
<td>ALAN JACKSON</td>
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<td>JASON ALDEAN</td>
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<td>AMERICAN MAN</td>
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Data for week of November 29, 2008 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
### Top R&B/Hip-Hop Albums

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<td>Justin Bieber</td>
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<td>the sweetest love</td>
<td>John Mayer</td>
<td>Hollywood Records</td>
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<td>holy ground</td>
<td>Coldplay</td>
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<td>6</td>
<td>the way I see it</td>
<td>Beyoncé</td>
<td>Interscope</td>
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<td>7</td>
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<td>Taylor Swift</td>
<td>Atlantic</td>
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<td>love &amp; life</td>
<td>Maroon 5</td>
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<td>the lady in red</td>
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### Mainstream R&B/Hip-Hop

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### Adult R&B

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<td>Maroon 5</td>
<td>Atlantic</td>
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### Rhythmic

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### Hot Rap Songs

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**Artists and Labels**: Diverse, including The Weeknd, Beyoncé, John Mayer, Harry Styles, Taylor Swift, and many others. Labels range from Epic, Interscope, Atlantic, and Sony BMG. Prices are listed as $11.98, indicating standard CD prices.
**HOT DANCE CLUB PLAY**

1. **Reach Out**
   - ARTIST: **Reach Out**
   - LABEL: **N/A**
   - WEEK AND YEAR: **6**

2. **Grass Is Greener**
   - ARTIST: **Kristen**
   - LABEL: **Arista**
   - WEEK AND YEAR: **11**

3. **11:11**
   - ARTIST: **Deana Carter**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

**TOP CHRISTIAN GOSPEL ALBUMS**

1. ** trusting you**
   - ARTIST: **Mary Mary**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

2. **new beginnings**
   - ARTIST: **Tyrone Hines**
   - LABEL: **N/A**
   - WEEK AND YEAR: **15**

3. **Jesus Messiah**
   - ARTIST: **N/A**
   - LABEL: **N/A**
   - WEEK AND YEAR: **16**

**HOT CHRISTIAN AC SONGS**

1. **I Will Walk With You**
   - ARTIST: **Mary Mary**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

2. **This Is My Desire**
   - ARTIST: **Tyrone Hines**
   - LABEL: **N/A**
   - WEEK AND YEAR: **15**

3. **Jesus Messiah**
   - ARTIST: **N/A**
   - LABEL: **N/A**
   - WEEK AND YEAR: **16**

**TOP GOSPEL ALBUMS**

1. **Let There Be Peace**
   - ARTIST: **Mary Mary**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

2. **Jesus Messiah**
   - ARTIST: **Tyrone Hines**
   - LABEL: **N/A**
   - WEEK AND YEAR: **15**

3. **Jesus Messiah**
   - ARTIST: **N/A**
   - LABEL: **N/A**
   - WEEK AND YEAR: **16**

**HOT GOSPEL ALBUMS**

1. **Let There Be Peace**
   - ARTIST: **Mary Mary**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

2. **Jesus Messiah**
   - ARTIST: **Tyrone Hines**
   - LABEL: **N/A**
   - WEEK AND YEAR: **15**

3. **Jesus Messiah**
   - ARTIST: **N/A**
   - LABEL: **N/A**
   - WEEK AND YEAR: **16**

**TOP ELECTRONIC ALBUMS**

1. **Lady Gaga**
   - ARTIST: **Lady Gaga**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

2. **M.I.A.**
   - ARTIST: **M.I.A.**
   - LABEL: **N/A**
   - WEEK AND YEAR: **15**

3. **Metro Station**
   - ARTIST: **Metro Station**
   - LABEL: **N/A**
   - WEEK AND YEAR: **17**

**TOP GOVERNMENTAL AIRPLAY**

1. **Reach Out**
   - ARTIST: **Reach Out**
   - LABEL: **N/A**
   - WEEK AND YEAR: **6**

2. **Grass Is Greener**
   - ARTIST: **Kristen**
   - LABEL: **Arista**
   - WEEK AND YEAR: **11**

3. **11:11**
   - ARTIST: **Deana Carter**
   - LABEL: **N/A**
   - WEEK AND YEAR: **13**

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EXECUTIVE TURNTABLE
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RECORD COMPANIES: Kidz Bop, a division of Razor & Tie Entertainment, appoints Liz Nealson to the newly created position of GM. She was creative director at Sesame Street.

EMI Music names Rafael McDonnell VP of brand partnerships, licensing and synchronization for the United Kingdom and Ireland. He was founder/managing director of RED Entertainment Marketing, a marketing consultancy specializing in music and entertainment.

Island Def Jam Music Group appoints Jeff Straughn senior VP of strategic marketing. He was VP.

PUBLISHING: Universal Music Publishing Group promotes James Cheney to director of creative. He was coordinator.

TOURING: Facility management/consulting services firm VenuWorks names Rik Edgar executive director of the Racine (Wis.) Civic Center. He was an operations supervisor at the Iowa Events Center in Des Moines, Iowa.

MEDIA: BET Networks appoints Loretha Jones president of programming and promotes Stephen Hill to president of programming. Jones was an executive VP of MTV Films/Paramount Pictures, and Hill was executive VP of music programming and talent at BET.

RELATED FIELDS: Licensing consulting company Right-Flow promotes Benjamin Cockerham to COO. He was VP of operations.

Music production company immediate Music names David Noble director of sales and licensing. He was director of client services at MusicBox.

—Edited by Mitchell Peters

GOOD WORKS

ASCAP SONGWRITERS GO BACK TO SCHOOL
Inner-city elementary and middle school students in Boston, Chicago, Dallas, Los Angeles and San Francisco will get a personalized songwriting lesson this winter from a handful of ASCAP-affiliated artists. For the third year in a row, the ASCAP Foundation and nonprofit organization America Scores have partnered to send musicians into schools for three-day songwriting lessons for underprivileged youth. The ASCAP selected songwriters teach music-writing workshops, the meaning of copyright material and the importance of creative control.

"The kids are stoked to have a songwriter there, and every one of the songwriters comes out of the program totally inspired," says ASCAP senior director of film TV music Sue Devine, who heads the program with America Scores national education director Michelle Shredov.

This winter, artists participating in the ASCAP Songwriter Residency program include Dwayne Simmons (Boston), Da Internz (Chicago), Johnny Lloyd Rollins and David Rice (Dallas); Saul Williams (L.A.) and Birdmanover and Psalm One (San Francisco). Although all participating artists thus far have been affiliated with ASCAP, Devine says she would be tempted to involve non-ASCAP acts if they are "really inspired" by the program.

Each lesson concludes with a fully developed song that is co-written by the students and the artist and placed on a promotional CD. "We wanted to get it into the hands of the kids, so at the end of their school year they all got a copy of the CD, which includes their songs and all the songs recorded in the other schools," Devine says.

—Mitchell Peters

BACKBEAT

ABOVE: BMI VP of film/TV relations Doreen Ringer-Ross sat down with "The Wrestler" director Darren Aronofksy, left, and the film's composer Clint Mansell to discuss the Oscar-winning film and the synergy between director and composer.

RIGHT: "Backbeat: The Creation of Gossip Girl's Music" highlighted the process of constructing a hit TV show and the creative process used in writing audio with visual. Moderated by Billboard senior editor Ann Donahue, the panel included Transcenders composer/songwriters Terence Yashuk, Brian Lapin and Mike Frantantuno, executive producer Josh Schwartz, executive producer Stephanie Savage, and Chipp Shop president/music supervisor Alexandra Pattavinos. From left: Lapin, Frantantuno, Schwartz and Savage.

THE HOLLYWOOD REPORTER AND BILLBOARD FILM & TV MUSIC CONFERENCE
The Hollywood Reporter and Billboard teamed up to deliver the seventh annual Film and TV Music Conference, held Nov. 13-14 at the Sofitel in Los Angeles. With record attendance, the sold-out event brought together top composers, directors, songwriters, record labels and advertising, gaming, studio, network and publishing executives, as well as the best music supervisors in the business. In addition to panel discussions and round-tables led by leaders in the field, highlights included a conversation with director Marc Streitenfeld, the panel "Director/Composer Line" with "The Wrestler" director Darren Aronofksy and composer Clint Mansell, a keynote with "Defiance" director Edward Zwick and composer James Newton Howard and a performance by "Ugly Betty" actor Val Emmich. Songwriter Diane Warren received the Hollywood Reporter/Billboard Film and TV Music Career Achievement Award and composer Hans Zimmer was presented with the Hollywood Reporter/Billboard Maestro Award.


INSIDE TRACK

RISE OF THE (WHITE) ZOMBIE
Assembling the White Zombie boxed set "Let Sleeping Corpses Lie" was "weird" and somewhat bittersweet for Rob Zombie. "It felt like I was putting together a box set of someone else's band. It just seemed like forever ago, and some of the early songs are, I'd say, 20 years ago or something," he tells Track.

The four-CD, one-DVD collection includes 63 tracks and a wealth of rare video footage and other memorabilia he's held onto. The process "brought up a lot of things I'd forgotten about—whoops, sorry if some of it was negative," he says. He was particularly reminded of the waning days of the band, when the group members would tour in separate vehicles and not see each other except at shows. None of the other members were involved in the set. "The main reason White Zombie ended was the people who were White Zombie didn't get along anymore," Zombie says, adding that he finished the group's final show in 1996, walked offstage, into a car, went to the airport and "didn't look back."

Nevertheless, he hopes "Let Sleeping Corpses Lie"—pointedly titled, he acknowledges, for those who might wonder about a White Zombie reunion—will feed the appetites of younger generations of fans that continue to come along. "I can see it, strangely enough, in the royalty checks. Every year the band makes more money," Zombie says. "Hot Topic is doing a new line of White Zombie merch. It's just one of those things that happens, I think. There's always a new wave of kids that gets super-jazzed on a band that's not around anymore."
Thank you to our speakers, sponsors and attendees for participating in this sold out event!

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