

Billboard

CRUNCH TIME
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TOM GOES BACK
TO BASICS

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OASIS, SNOW PATROL
BLAST OFF

CHART HEAT
RISE AGAINST
BRITNEY SPEARS

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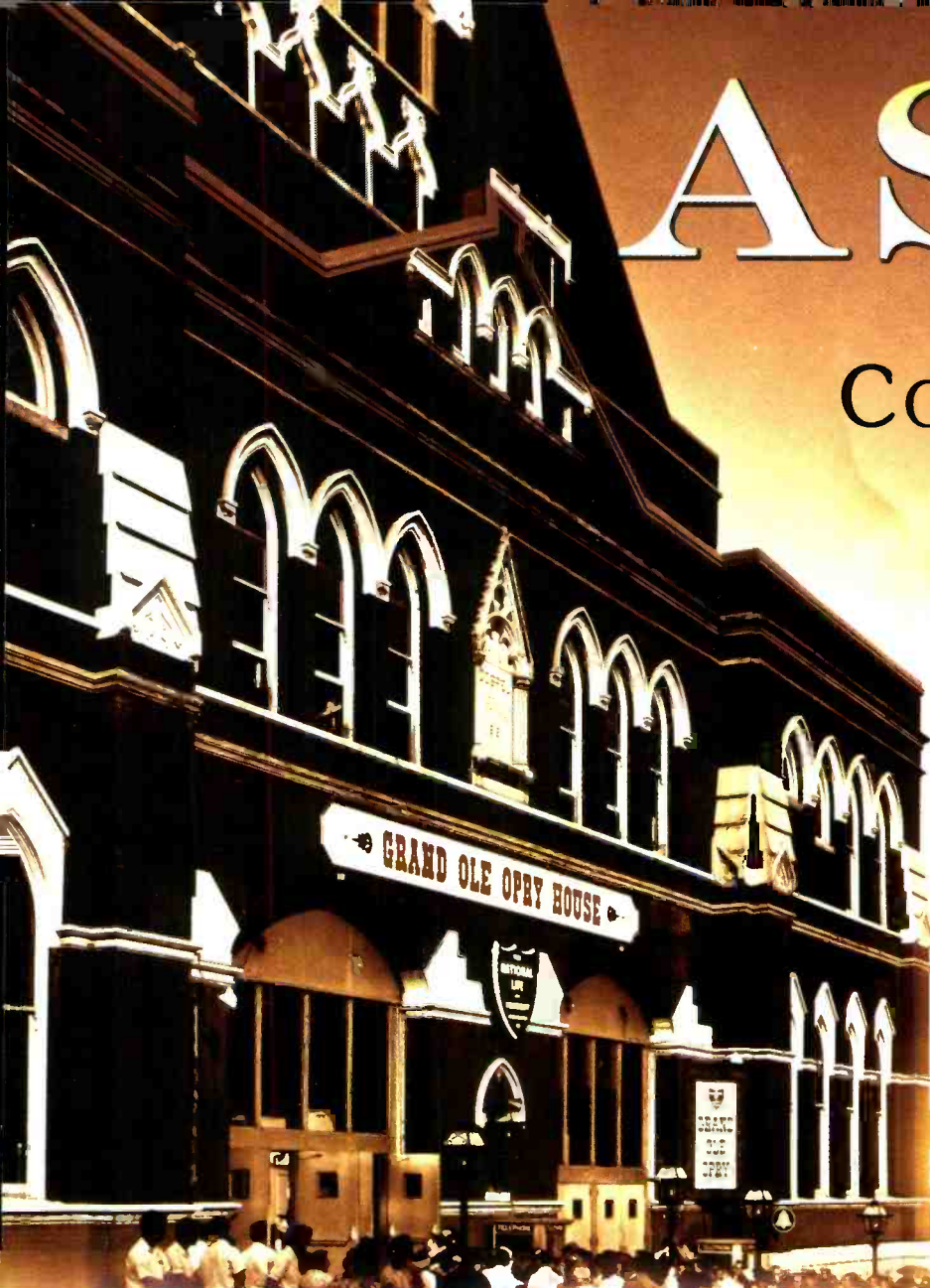
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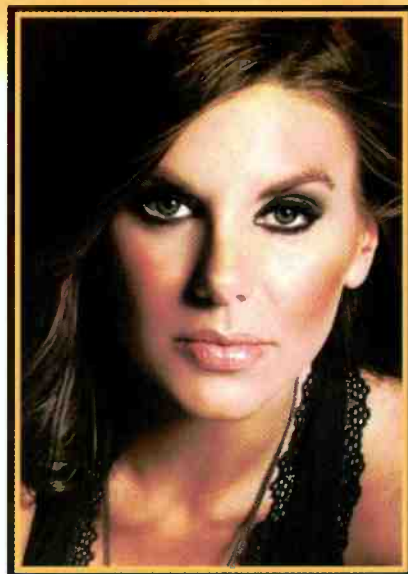
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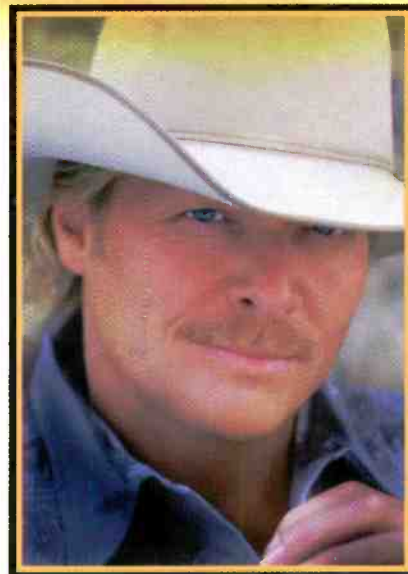
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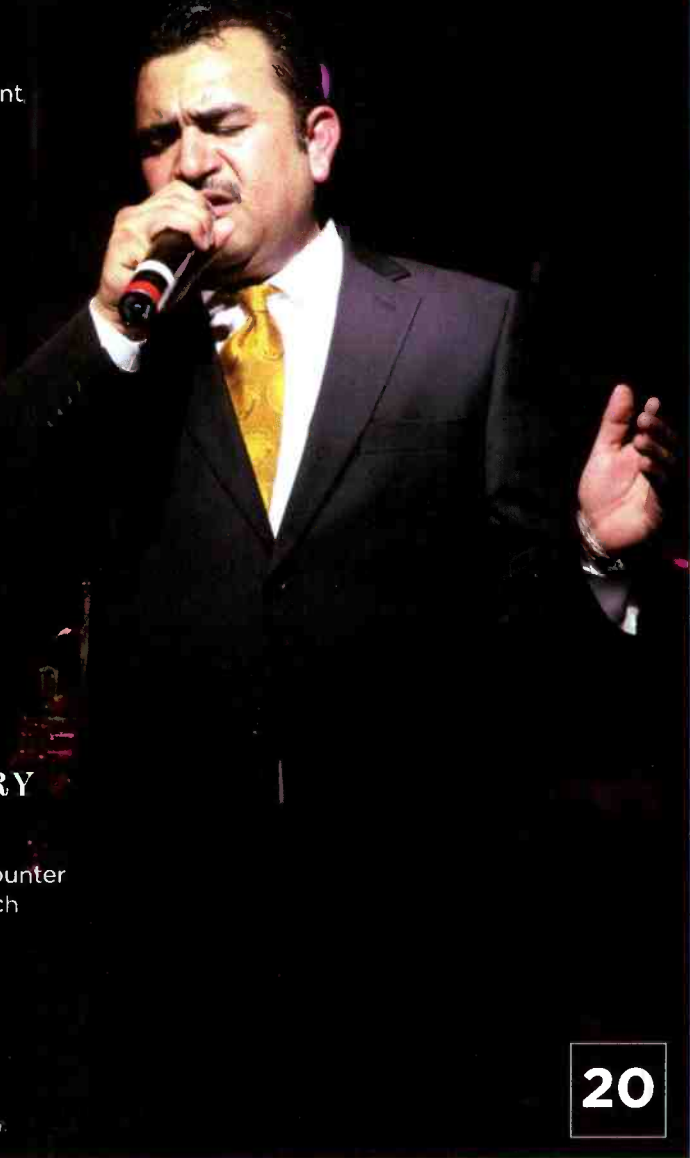
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BILLBOARD AT CMJ
The Billboard staff will be out and about during the annual CMJ Music Marathon in New York, offering complete coverage of the hottest new bands and showcases. Visit billboard.com for the full scoop.

Billboard

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kitchener memorial auditorium • march 3, 2008

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rexall place • september 13, 2008

saskatoon, saskatchewan

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regina, saskatchewan

brandt centre • september 16&17, 2008

winnipeg, manitoba

MTS centre • september 19&20, 2008

halifax, nova scotia

halifax metro centre • september 26 & 27, 2008

moncton, new brunswick

moncton coliseum • september 28, 2008

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harbour station • september 30, 2008

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Niche Is Good

In The Mainstream, You're Merely One Among Many

BY JAVIER ESCOBEDO

"We'd like to get out of this niche and become more mainstream."

This is a comment that I have heard many times among multiple constituencies in the Latin music business during conversations about licensing songs to advertisers. And the comment is usually accompanied by a complaint about how advertisers do not recognize the growing popularity of certain genres.

My counterargument is that niche genres have economic barriers that prevent them from becoming mainstream and that a jump to the mainstream in the licensing realm requires more than a growing fan base and increased album sales. Moreover, I argue, being a strong player in a niche is good and can be more profitable than being yet one more player in the mainstream.

Let me explain this economic barrier with an example: Take the regional Mexican genre. As the population of Mexican-Americans and immigrants has boomed, the genre has grown in popularity more than any other, resulting in an increased interest among acts, managers and labels to seek national licensing deals. After all, if 65% of U.S. Hispanics are of Mexican origin, any advertiser wanting to reach a majority of Hispanics should be using regional Mexican, right?

Wrong. Economic barriers won't allow it.

To understand these barriers, we need to understand the minds of marketers, which sometimes can be harder to understand than nuclear physics. Adver-

tisers care mostly about the demographics and habits of the target consumer for their product. Marketers look at the demographics of the fan base of a genre and compare it with the demographics of their consumers.

One way to understand the demographics of a genre's fan base is by analyzing who listens to that radio format. Slightly less than one-quarter of Hispanics have recently listened to regional Mexican radio. But about half of Hispanics have recently listened to contemporary pop radio. Yes, in English. The Hispanic listener of contemporary pop radio is also younger and has more disposable income. How's that for mainstream?

So, if you think like a marketer, you would never use a regional Mexican tune for a mainstream product aiming to reach a national Hispanic audience, no matter how fast the genre is growing. You would much rather use the pop song you have in your general marketing campaign or a crossover pop act that plays well against the mainstream demographics. And in an environment that requires efficient marketing investments, advertisers won't overlook this barrier.

However, if you are the marketer of a product catering to lower-income, slightly older Mexican-Americans living in the Pacific, Mountain and/or South Central areas, you would immediately go for regional Mexican. No one reaches that niche with a level of engagement that even approaches regional Mexican. And that "niche" is roughly 50% of the Hispanic population in those areas. There are such categories as calling cards or food staples that are a perfect match



ESCOBEDO

and would gladly go for an artist that connects strongly with their target. In these days of über-targeting, this connection is priceless. Advertisers would pay good licensing money for a regional Mexican tune in no time if someone explained the genre's power to them.

So, when I'm having those entertaining "take me to the mainstream" conversations, I conclude by saying that being niche is good. It is good as long as you understand the economics and what constitutes the barriers that maintain that niche status. Remember that the barrier not letting you out is the same barrier that is not letting others in. ♦♦♦

Javier Escobedo is managing partner of Hispanic ad agency OLE in New York.

FEEDBACK

DON'T FORGET THE ARTISTS

In "Singing a New Tune" (Billboard, Oct. 4), Antony Bruno discusses the independent labels' efforts to obtain equity in MySpace Music but is conspicuously silent on how recording artists will share in the equity stakes offered to the major labels. Most artist contracts require labels to share licensing revenue. This means that the value of the equity received by the major labels from MySpace Music should be shared with the creators whose work is being licensed.

Since 2000, the Future of Music Coalition has been tracking and sometimes facilitating the ongoing conversations

about potentially rewarding new business models. We encourage such talks and experimentation. However, the needs of those who actually create the music—the performers and songwriters—cannot be overlooked in discussions between corporate content owners and those seeking to build businesses

using artists' works.

Music will only survive if artists, and not just corporate stakeholders, are fairly compensated in all emerging business models.

Ann Chaitovitz
Executive director
Future of Music Coalition

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ROAD WARRIORS
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BE LIKE THOM
Tips on direct-to-
consumer music sales



GO WEST
Bollywood stars make
inroads in Europe



RANCHERA RULES
Vicente Fernández tour
breaks records



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A chat with the music
network's prez

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**>>> MYSPACE
RELAUNCHES
KARAOKE
SERVICE**

Social networking site MySpace has relaunched its karaoke service, which now includes a video recording function where users can film themselves singing and post the video to the site. Previously, only audio recordings were possible. In the six months since MySpace first introduced the karaoke feature, more than 4 million members have used the service, posting 500,000-plus recordings.

**>>> EMINEM
TO RETURN
WITH
'RELAPSE'**

After months of rumors, Eminem announced the title for his sixth album, "Relapse," during an on-air launch party for his book, "The Way I Am," published by Orion Books. Eminem also introduced a new track, "I'm Having a Relapse." While a release date hasn't been confirmed, the set will allegedly hit shelves before year's end. Interscope representatives were unavailable for comment at press time.

**>>> EAGLES,
KID ROCK,
WAILERS
ADDED TO
CMA LINEUP**

The Eagles, Kid Rock, the Wailers, Trace Adkins and Lady Antebellum join the growing list of performers for the 42nd annual Country Music Assn. Awards. Previously confirmed performers include co-hosts Brad Paisley and Carrie Underwood, along with Brooks & Dunn, Alan Jackson, Miranda Lambert, George Strait, Taylor Swift and Keith Urban. The show airs live from the Sommet Center in Nashville Nov. 12.

UP FRONT

FINANCE BY ANDRE PAINE and CORTNEY HARDING

NAVIGATING THE STORM

Music Startups Raise Funds In Credit Crunch

A rock-solid business model, a strong management team—and perfect timing. Those are the prerequisites for music startups seeking financing as the credit crunch bites, according to those who've just emerged from the process.

Paris-based digital distribution and marketing service Believe secured a second round of funding in early September from French venture capital (VC) firms XAnge Private Equity and Ventech, raising €4 million (\$5.4 million).

"We were ahead of all the major market movements of the past couple of weeks," founder/president Denis Ladegaillerie says. "Had we been in the [current] turmoil, the discussions would probably have been more difficult."

Yet Ladegaillerie, who managed the Internet and new media for Vivendi in the United States before launching Believe in 2005, believes the lessons learned in the 2002 dot-com crash about unproven business models have been crucial for new Web companies in the present climate.

"That's why we're very careful about building a company from a financial standpoint for investors," he adds.

A number of other music-related Internet startups all recently closed Series B rounds of funding, including New York-based ReverbNa-

tion, which provides marketing solutions for independent artists. On Oct. 7, the company announced it had raised \$3 million from three VC firms.

"This is the eighth time I've raised capital and the bar is much higher now," ReverbNation CEO Mike Doernberg says. "They looked at us much more critically this time around, for sure."

According to data from the National Venture Capital Assn. and Thomson Reuters, the number of U.S. venture funds raising new cash in the third quarter—before the recent financial meltdown—dropped to 55, from 78 during the same period last year. The total amount raised in the quarter came to \$8.6 billion, a 6% decline from \$8.1 billion in the year-earlier period.

"Obtaining venture capital is always challenging," says Jason Caplain, a general partner at Raleigh, N.C.-based Southern Capitol Ventures, which invested in ReverbNation. "But outstanding entrepreneurs with a great idea in a big market always get funding. For first-time entrepreneurs, it can be a lot harder. They might consider getting traction with their company before approaching a VC."

"There are a lot of music startups out there without a real business model," he adds.

"Over the next 12-18 months, capital for those companies will continue to dry up."

Even companies with strong models might find themselves facing a tougher sell.

"It's really a question of burn rate," says Tony Bifano, a partner at Philadelphia-based ETF Venture Funds, which also invested in ReverbNation. "The economic situation might have a larger impact on bigger companies, because they're usually seeking bigger investments. Growing companies and new players have an excellent opportunity in this marketplace, if they are strong and asking for a smaller investment."

Swedish startup Spotify, which announced licensing deals Oct. 7 with all four major labels, Merlin and the Orchard for its ad-funded digital music service, created confidence when its cash-rich founders invested in their own startup. For the first financing round, Spotify raised €15 million (\$20.4 million), with Oslo-based VC firm NorthZone investing €8 million (\$10.9 million).

"It's easier today than just after the first dot-com [bubble] burst," Spotify founder/CEO Daniel Ek says. "There's

more focus on getting a business model to be profitable than ever, and that's the key element that has changed for venture capitalists."

NorthZone general partner Pär-Jörgen Pärson says current market conditions present challenges for VC firms.

"This market is not the best to sell companies in," he says. "And since we have 60 companies in our portfolio, there are inevitably some that we have to wait to sell until a later date."

London-based VC firm Ingenious Media has been a leading investor in music companies, including 19 Entertainment. With a recession looming, commercial director Duncan Reid says Ingenious is "not interested in [music] businesses with very narrow ex-

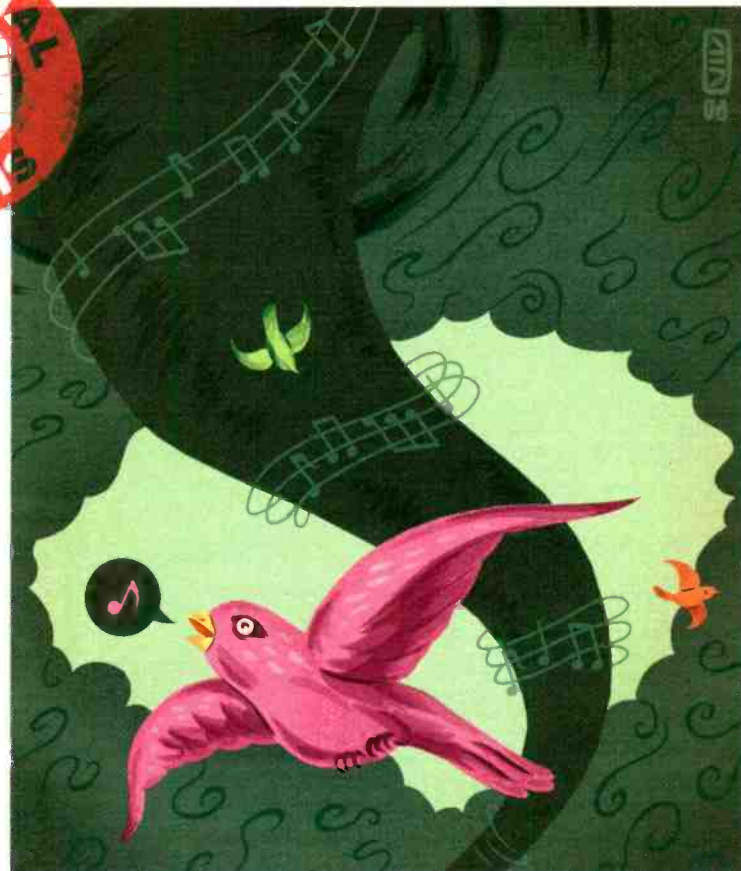
ploitation models."

Ingenious is discussing further funding of existing investments, such as London's Underage Festival. But Reid says investors will be seeking better terms for startups.

"It might mean a bigger share of the venture than they would have been asking for a little while ago," he says.

Finally, ReverbNation's Doernberg cautions that not all VC funds are created equal.

"Good investors are not going to panic, but some venture firms will lose money," he says. "You are going to see firms that made capital calls not being able to make the contributions they promised. They are contractually obligated to do so, but it's not like a startup can really sue."



>>> BUSH SIGNS ANTI-PIRACY BILL

President George W. Bush signed into law a controversial bill that would stiffen penalties for movie and music piracy at the federal level. The law creates an intellectual property czar who will report directly to the president on how to better protect copyrights domestically and internationally. The Department of Justice had argued that the creation of the position would undermine its authority. The RIAA and the Motion Picture Assn. of America backed the bill, as did the U.S. Chamber of Commerce.

>>> BRITNEY TO TOUR NEXT SPRING

Britney Spears will begin a tour next spring, produced by AEG Live. Sources say the trek will likely be international in scope, as were recent AEG Live-produced outings by Bon Jovi and Justin Timberlake. Spears last toured in 2004, grossing more than \$34 million, according to Billboard Boxscore. The artist will hit the road in support of her new album, "Circus," due Dec. 2 via Jive.

>>> MCGRAW APOLOGIZES FOR HITS SET

Country superstar Tim McGraw has apologized to his fans for Curb Records' decision to release a third greatest-hits package of his material. According to a release from his publicist, "Greatest Hits 3" was released Oct. 7 without McGraw's involvement. In a statement, Curb claims its executive VP/GM Dennis Hannon "had numerous conversations with McGraw's representatives" about the album. But the label admits it shares McGraw's "disappointment with the first week's sales levels," which it blames on "the collapse of the economic and finance markets."



BON JOVI'S most recent tour grossed more than \$200 million, according to Billboard Boxscore.

Touring Awards Finalists Revealed

Bon Jovi, Bruce Springsteen & the E Street Band and the Police are among the finalists for the 2008 Billboard Touring Awards, set for Nov. 20 at the Roosevelt Hotel in New York.

All three of those tours are finalists for the top tour and top draw awards, which recognize the top-grossing and top ticket sellers, respectively. The awards are based on data reported to Billboard Boxscore from Oct. 1, 2007, through Sept. 30, 2008.

Other finalists include Kenny Chesney's Poets & Pirates tour, Journey/Heart/Cheap Trick, and Mary J. Blige/Jay-Z with the-Dream for top package and Hannah Montana/Miley Cyrus, Jonas Brothers and Michael Bublé for breakthrough artist. The latter award acknowledges the top-grossing act that breaks into the top 25 tours for the first time.

Top festival finalists are Coachella in Indio, Calif.; Lollapalooza in Chicago; and Bonnaroo in Manches-

ter, Tenn. The top boxscore finalists—for the top-grossing engagement—are Spice Girls at the O2 in London, Madonna at Stade de France in Paris and Celine Dion at the Bell Centre in Montreal.

On the industry side, Live Nation, AEG Live and 3A Entertainment are finalists for the top promoter award, and the William Morris Agency, Creative Artists Agency and Artists Group International are the three finalists for top agency. Top manager finalists are Jon Landau Management, Bon Jovi Management and Front Line Management. Venue finalists in various categories include Madison Square Garden, the WaMu Theater at MSG and Radio City Music Hall—all in New York—along with the Colosseum at Caesars Palace in Las Vegas, the O2, Bell Centre, Auditorio Nacional in Mexico City, the Tampa Bay (Fla.) Performing Arts Center and the Fox Theatre in Atlanta. Top club and top

amphitheater will also be awarded.

Special award winners this year include Wide-spread Panic for the Road Warrior award, Jon Bon Jovi and the Philadelphia Soul arena football team for the Humanitarian award, "Walking With Dinosaurs" for the Creative Content award and the Allman Brothers Band for the Legend of Live award. The awards wrap the Nov. 19-20 conference.

For a complete listing of finalists, go to billboard.biz.



CIARA



HARRY



CAILLAT

BILLBOARD TO HONOR CIARA, HARRY, CAILLAT

Ciara, Deborah Harry and Colbie Caillat will be honored at Billboard's third annual Women in Music breakfast Oct. 24 at New York's St. Regis Hotel. Billboard's top 20 female executives will also be announced.

Ciara will receive the Woman of the Year award, which recognizes success as a recording artist and leadership in embracing the changing music business. Harry will be honored with the Icon award,

given to a woman whose art and career have blazed trails for successive generations.

Caillat, who broke through last year with her debut album, "CoCo," will receive the Rising Star award, acknowledging early success and greatest potential among artists who have released two or fewer albums.

Billboard's Women in Music issue will be published Oct. 24. The list of executives is selected and ranked by Billboard's editorial staff and doesn't include artists and songwriters, Billboard editors

and TV Music conference, set for Nov. 13-14 at the Sofitel in Los Angeles.

Streitenfeld composed the score for Scott's current release, "Body of Lies," as well as the director's 2007 film "American Gangster," for which Streitenfeld received a nomination for best music from the British Academy of Film and Television Arts.

Previously, Streitenfeld worked in the music department for Scott's "Kingdom of Heaven," "Black Hawk Down," "Hannibal," "Matchstick Men" and 2001 best picture winner "Gladiator."

Besides being nominated for best director for "Gladiator," Scott has earned nods for "Thelma & Louise" (1992) and "Black Hawk Down" (2002).

The panel will be moderated by Randall Grimmett, senior VP of ASCAP's domestic membership group.

NEW FILM & TV MUSIC CONFERENCE SPEAKERS

Three-time Academy Award-nominated director Ridley Scott and composer Marc Streitenfeld will speak at the Hollywood Reporter/Billboard Film

and TV Music conference, set for Nov. 13-14 at the Sofitel in Los Angeles.

Streitenfeld composed the score for Scott's current release, "Body of Lies," as well as the director's 2007 film "American Gangster," for which Streitenfeld received a nomination for best music from the British Academy of Film and Television Arts.

Previously, Streitenfeld worked in the music department for Scott's "Kingdom of Heaven," "Black Hawk Down," "Hannibal," "Matchstick Men" and 2001 best picture winner "Gladiator."

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The panel will be moderated by Randall Grimmett, senior VP of ASCAP's domestic membership group.

VOEGELE SET FOR MARKETING TO MEN

The Marketing to Men 18-34 Conference, now in its fourth year, will take place Oct. 21-22 in New York.

With more than 150 executives in brand marketing, entertainment and media, the conference will be led by Nielsen's research publications Adweek, Brandweek, Media-week, Billboard and the Hollywood Reporter and will aid in revealing how best to connect brands with young men.

The conference will include a performance by artist Kate Voegelé, who is releasing a deluxe version of debut album "Don't Look Away" (MySpace/Interscope) Nov. 4. The deluxe edition features a new song, plus live acoustic versions of the album's tracks.

For more, go to marketingtomenconference.com.

To Whom It May Concern:

JUST SAY NO

to retail exclusives in Canada!

You won't be the first to do so, as these superstar artists have recently said no to retail exclusives in Canada:

- AC/DC
- Bryan Adams
- Christina Aguilera
- The Beatles
- Genesis
- Guns 'n' Roses
- John Mellencamp
- Anne Murray
- The Police

We at HMV would like to thank these artists for recognizing that Canada is a separate and distinct country and music market from the United States.

Thank you for recognizing that we have a very different music retail landscape than you have in the U.S. Thank you for recognizing that while mass merchants, big box stores, and digital music retailers dominate the U.S. landscape, in Canada HMV, a specialty retailer, remains Canada's leading consumer destination for the purchase of music with nearly 30% share of the total music market (over 35% share of physical music market). Thank you for helping us substantially grow our market share each of the past 5 years!

That said, the main reason we want to thank you for 'just saying no' to retail exclusives in Canada is because thousands of our consumers have told us through online surveys that **they don't like these retail exclusives** and **they don't like being told where to shop for their music**. These surveys have overwhelmingly indicated consumer distaste for the exclusive practice in Canada, with the vast majority of Canadian consumers responding "YES" to the question: 'Should HMV remove that artist from our stores for a period of time?'

So on behalf of the 40+ million consumers who visit our Canadian HMV stores every year, we at HMV Canada would like to thank all of those artists who have recently "just said no" to retail exclusives in Canada.

To those of you who are considering retail exclusives in North America...We ask that you "Just Say No" when it comes to Canada!

It is our hope that all artists and their managers will say "Oh Canada, we stand on guard for thee!" and continue to support a vibrant Canadian retail music landscape. One that is led by a specialty retailer like HMV.

Sincerely,

Humphrey Kadaner
President
HMV Canada

hmv 
canada

MEDIA BY ED CHRISTMAN

TURBULENT TIMES



ing has been a "lagging indicator" in that it typically doesn't take a hit until a quarter or two after a consumer recession starts

Nielsen/Dow Jones Media And Money Confab Surveys The Landscape

>>> KEYS LEADS AMA NOMS

Alicia Keys leads the nominees for the 2008 American Music Awards with five nominations, including artist of the year. Following up in the nominations tally are Coldplay and the Eagles with four each. Other acts receiving multiple nominations are Mary J. Blige, Garth Brooks, Mariah Carey, Daughtry, Flo Rida, Rihanna, Carrie Underwood, Usher and Kanye West. The AMAs will air live from Los Angeles on ABC Nov. 23 and will be hosted by Jimmy Kimmel.

>>> LIVE NATION INKS TICKETING DEAL WITH ROSELAND

Live Nation will handle the ticketing at New York's Roseland Ballroom beginning in 2009 and running through 2014. Live Nation is the exclusive promoter for the Roseland Ballroom, which hosts more than 100 shows and events that draw 100,000-plus fans annually. In the last few years, Live Nation and the Roseland Ballroom have presented shows by Madonna, Dave Matthews Band, Coldplay and My Bloody Valentine.

>>> OASIS BOOKS TWO-NIGHT WEMBLEY STAND

U.K. rock act Oasis has unveiled stadium dates in the United Kingdom and Ireland for summer 2009, including two nights (July 11-12) at the 80,000-capacity Wembley Stadium. The band will also play homecoming shows June 6-7 at Manchester Heaton Park. Oasis last played the venue in 2000, performing two nights. The venue has since been rebuilt and reopened last summer.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Hillary Crosley, Ann Donahue, Andre Paine, Ken Tucker, Ray Waddell and Reuters.

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While financially turbulent times may present buying opportunities for intrepid companies with deep pockets, some executives speaking at the Nielsen/Dow Jones Media and Money conference in New York said they were proceeding with caution.

Viacom president/CEO Philippe Dauman said the parent of MTV Networks and Paramount Pictures expects to grow organically and limit itself to targeted strategic acquisitions. That's because Viacom executives still see plenty of growth opportunities by capitalizing on its existing brands, Dauman said.

Likewise, THL Partners co-

president Scott Sperling said that it is better to be "overly cautious" in the current environment. He added that he'd rather miss the bottom of the market than take on the risk of making aggressive bets now.

The question of whether old-media companies can produce a new winning formula becomes even more crucial in these financially turbulent times, some panelists said.

Veronis Suhler Stevenson managing partner Jeffrey T. Stevenson said the way to make money is to pay for content once and use it two or more times. He cited textbook and reference book publishers, who are turning their data into data-

bases that are sold on a subscription basis to libraries.

Weinstein Co. co-chairman Bob Weinstein said his company is betting that a DVD explosion can happen again in a new format, which is why it is building a film library and acquiring assets like a catalog consisting of 300-400 martial arts films. There isn't a market for those films on TV, but there will be online in five or 10 years, he said.

With advertising dollars shifting to the Internet, former Fox Interactive Media president Ross Levinsohn, now a partner at ven-

ture capital firm Velocity Interactive Group, said he believes traditional media outlets like radio stations and major newspapers could go out of business. Levinsohn also said that he rates the possibility of one of the major U.S. TV networks also going away as a "maybe."

But Richard Wolpers, managing partner of VC firm Mail Room Fund, cautioned that "things happen slower than we would think," adding that "seven years ago, I would have thought the music companies would be out of business by now."

Amid the continuing financial market turmoil, media and advertising companies face tough prospects in the months ahead, panelists warned.

Merrill Lynch media analyst Jessica Reif-Cohen observed that the past 18 months have been colored by a housing recession, while the past several quarters have seen a decline in businesses' spending. Up next, Reif-Cohen said, is a "long and deep" consumer recession, which is likely to hit the media and ad industries hard. In past recessions, ad spend-

and doesn't recover until a quarter or two after it ends, Reif-Cohen said.

That may explain why agencies and vendors have yet to experience severe cutbacks in spending. Instead what's been happening is "a lot of just-in-time buying," Martha Stewart Living Omnimedia co-CEO Wenda Harris Millard said.

Agencies and clients have been waiting until the last minute to commit to media plans, leading to more uncertainty than usual, even in media segments like magazines where that sort of buying is not par for the course, Millard said. "We'll continue to see that in all the channels," she said.

Of course, there were plenty of back-and-forth exchanges on old-media companies. "We want to disrupt the hell out of existing media companies and then we want to help them as much as we can," Spark Capital general partner Santo Politi quipped.

NBC Universal chief digital officer George Kliavkoff responded: "This is what makes business exciting—people try to set us on fire, then sell us buckets of sand." ■■■

Additional reporting by Media-week senior editor Mike Shields.



From left, the Orchard president/CEO GREG SCHOLL, Primary Wave Music Publishing CEO LAWRENCE MESTEL and Greycroft partner DREW LIPSHER discuss the music industry's challenges at the Media and Money conference.

RADIO BY PAUL HEINE

Tuning Out The Static

Arbitron's Portable People Meter Gains Advertiser Acceptance Amid Lawsuits

A flurry of recent legal challenges doesn't appear to be dissuading advertisers from using audience-measurement data generated by Arbitron's Portable People Meter, radio industry insiders say.

"While there is considerable discussion, there seems to be no hesitation to use PPM," Emmis/New York senior VP/market manager Dan Halyburton says.

Similarly, a high-ranking New York-based ad agency executive who asked to remain anonymous confirms that despite lawsuits filed by the attorneys general of New York and New Jersey, it's business as usual.

"This isn't the first time that we've used unaccredited data when we have a reasonable expectation that it will be accredited in the future," the executive says.

In a suit filed Oct. 10, New York State Attorney General Andrew Cuomo accused Arbitron of deceptively claiming that its electronic ratings system is valid, fair and representative of diverse radio markets. In a separate suit filed the same day, New Jersey Attorney General Anne Milgram called the PPM a "new, unaccredited system for measuring listenership [that] harms

minority consumers and violates New Jersey's consumer fraud, advertising and anti-discrimination laws."

Both suits sought to halt the release of ratings data generated by the PPM system. Arbitron immediately filed for declaratory judgment and injunctive relief from U.S. District Courts in New York and New Jersey.

"Arbitron denies all such allegations and intends to defend itself and its interests vigorously," the media and marketing research firm said in a statement. An Arbitron spokesman declined further comment.

The New York and New Jersey lawsuits followed Arbitron's commercial rollout of the PPM in eight new markets: New York; Los Angeles; Chicago; San Francisco; Nassau-Suffolk, N.Y.; Middlesex-Somerset-Union, N.J.; Riverside-San Bernardino, Calif.; and San Jose, Calif. The PPM system launched last year in Houston and Philadelphia.

Arbitron said the PPM radio audience estimates for the eight new markets were to be used as the basis for ad buys among subscribing stations, agencies

and advertisers.

The PPM is a pager-like sensor worn by survey panelists, which Arbitron says measures the radio audience more accurately than traditional paper diaries. But the measurement system has come under sharp criticism, mostly from broadcasters that cater to urban and Hispanic audiences, who allege the PPM system undercounts their listeners.

Criticism of the PPM system isn't unanimous among minority broadcasters. Alfred Liggins III, CEO of Radio One, the largest radio company that targets urban audiences, has voiced support for the PPM. "There's going to be a learning curve . . . but [electronic measurement] is reality," he said in an Oct. 11 story in the Washington Post. "I'd much rather get reality on the road than delay, delay, delay."

Media services agency Magna, a subsidiary of advertising giant Interpublic Group, said in a statement that it supports the PPM rollout.

"Magna is of the opinion that PPM is the superior methodology and recommends using the data immediately," the firm said, adding that "the marketplace should not continue with an outdated memory-based methodology when a more accurate passive electronic measurement is available." ■■■

Additional reporting by Radio & Records editors Mike Boyle, Julie Gidlow and Ken Tucker.

The Hollywood Reporter. **Billboard**

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Director,
"The Wrestler"



CLINT MANSELL
Composer,
"The Wrestler"



**MODERATED BY:
DOREEN RINGER ROSS**
VP Film & TV Relations,
BMI

"Clint has scored all of Darren's films since the beginning with 'Pi' and they have essentially grown up in this business together. They are a perfect example of a successful director/composer collaboration."

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RADIOHEAD'S name-your-own price scheme was quickly adopted, and adapted, by such acts as Nine Inch Nails and Girl Talk.

Keep On Keepin' On

Branding Biz Stays The Course Amid Credit Crunch

Publishers, ad agencies and branded entertainment companies are cautiously optimistic that music branding initiatives will pull through the credit crisis relatively unscathed.

In early October, ZenithOptimedia projected that North American ad spending will climb 1.8% this year and 0.9% in 2009, a sharp comedown from the firm's previous forecast in June of 3.5% growth in 2008 and 2.7% growth in 2009.

What does all this mean for the music branding business? Some nervousness, perhaps, but so far not a whole lot else, says David Caruso, president of Acme Brand Content, which helped Procter & Gamble's TAG body spray and Island Def Jam start their joint-venture hip-hop label, TAG Records.

"There's fear and uncertainty and any time you're in that environment any expenditure, whether large or small, will be overly scrutinized," Caruso says. "Right now, there's lots of waiting and seeing."

Primary Wave Music Publishing partner/GM Justin Shukat says he has yet to notice a decline in synch fees.

"TV's running at full steam and looking to find more music," Shukat says. "And we're not seeing films coming back looking for less music."

Agencies that license music for use in TV commercials say that their budgets are either holding steady or even, in some cases, going up.

They also report that there hasn't been any letup in the ongoing trend of more top-level artists dropping their previous resistance to commercial licensing deals. Publishers are making clear that everything in their catalog can be bought, for the right price, they say.

"Different people I've spoken with on the publishing side are anxious for us to get into their libraries," says Vic Palumbo, director of production at Minneapolis-based advertising agency Fallon Worldwide. "They're saying that just because something was unobtainable before doesn't mean it isn't now available."

Palumbo adds, "We've been in conversations with iconic talent, people for whom I would have guessed

there wasn't enough money."

Who exactly? Palumbo isn't saying just yet.

"Once the economy turns around—probably around the Super Bowl—you'll see more spots with talent in it that you wouldn't normally expect to see," he says.

While names of talent aren't yet forthcoming, that sentiment is backed up by publishers.

"Our business is as healthy as ever," Sony/ATV Music senior VP of global marketing Rob Kaplan says. "Brands still want music regardless of the economy. You can get, within reason and price, whatever artist you want."

For some branding industry observers, the current state of the economy is reminiscent of previous periods of economic uncertainty.

"Conversations I'm having are tracking like 2001 and the early '90s," says Kevin Townsend, managing partner at branded entertainment company Science + Fiction. "What I'm hearing from advertisers is usually that they'll stay the course, if not dial it up. That's because there's more competition

and they need to be smart competitors."

Agencies are quick to stress that a shift in music strategy carries risks. For a brand that has established its identity as one that uses recognizable popular music, to shift to a lesser-known artist in a

bid to save money would deviate from a carefully plotted strategy, agency executives say.

"I don't think client or agency points have changed based on economy," Leo Burnett Worldwide executive VP/director of production Chris Rossiter says. "Whether or not we do an original piece of music or use a big-name band is much more based on the idea of the spot and the budget parameters of that idea."

In the meantime, brands would perhaps do well to heed a fundamental message found in a Millward Brown report released in April titled, "Marketing During Recession: To Spend or Not to Spend": Brands should spend during a downturn in order to keep their products in front of consumers.



With The Brand

KAMAU HIGH



DIGITAL BY ANTONY BRUNO

HOW TO PULL A RADIOHEAD

Considering Direct-To-Fan Distribution? Keep These Tips In Mind

In the wake of the first anniversary of Radiohead's industry-rocking decision to distribute its album "In Rainbows" directly to fans, interest in DIY sales strategies is greater than ever before.

While other artists had previously experimented with the direct-to-fan model in place of more traditional label distribution, none made as big a splash or garnered as much attention as Radiohead.

But it's worth recalling that even the brainy band from Oxford, England, ran into problems in its first attempt at direct distribution, hampered by an unwieldy online order form, servers that were overwhelmed by demand and download glitches.

Following are tips on how to improve on the groundwork that Thom Yorke and company laid one year ago.

CHOOSING A VENDOR

Don't go it alone. There are a number of companies out there that specialize in helping artists sell directly to fans. Yes, you have to pay them—either a flat fee or revenue percentage—but the piece of mind and ease of use is worth the nominal fees. Services like TuneCore, CDBaby and ReverbNation place clients' music on such digital retail services as Apple's iTunes store, Amazon, Rhapsody and eMusic. Other vendors allow clients to sell directly from their own Web sites, such as the newly launched Topspin.

MARKETING TO FANS

Labels' core strength has always been in marketing, so artists striking out on their own will have a tough row to hoe on this front. Radiohead enjoyed the ears of the mainstream press to get its message out, but that was after its former label EMI/Capitol helped establish its fan base.

Other artists will need to compile a good e-mail database, including SMS contacts, and some kind of viral campaign to let hardcore fans promote the music to potential new fans. One of the best ways to do this is through widgets that allow fans to place click-to-buy links on their blogs and Web sites or in e-mails. Amazon provides an embeddable MP3 widget, while other companies like Topspin, FanMail and Ning offer their own flavors as well.

SETTING THE PRICE

Just because Radiohead let fans choose how much to pay for "In Rainbows" doesn't mean other artists distributing their music on their Web sites have to as well. The whole point is control, and artists are free to set any price they like.

Nine Inch Nails' Trent Reznor has tried a variety of approaches—parts of NIN's instrumental album "Ghosts I-IV" were made available for free, but all 50 tracks cost \$5. The

Dandy Warhols let fans "subscribe" to their work, offering early access to digital and physical releases, discounts on merchandise, custom merchandise and more for \$35 per year.

OFFERING MULTIPLE PURCHASE OPTIONS

If you're going to engage fans directly, why limit them to just one choice? Sure, they may come to download a new album, but that doesn't mean that's all you need to offer. With the "Ghosts I-IV" release, NIN offered not only downloads but also a \$10 dual-CD boxed set and a \$75 deluxe edition with DVD and booklet.

Artists participating in the CASH Music system let fans not only pick the price for downloading their albums but also contribute anywhere from \$10 every three months for first dibs on CDs and artwork to \$5,000 for visits to recording sessions, shows and producer credit on future releases.



Rainy Day Song

Indies See Advantages As They Weather Credit Crisis

While indie labels aren't exactly turning cartwheels over the state of the economy, many of them feel that they are relatively well-positioned to make it through the credit crisis largely intact.

Still, there's little doubt that the financial market fallout threatens to bruise even the most cost-conscious indie labels. A decline in consumer confidence would hurt. So would credit problems at retailers, wholesalers and distributors.

"On the one hand, the majors have the advantage of sheer size and diversification, publishing, merch, 360-degree deals, etc.," Matador Records GM **Patrick Armory** says. "Against this, the indie labels are smaller, with lower overheads and probably less debt. Size still matters for creating hits and getting the best digital deals though. I'm not certain that the indies are any better off than the majors in the long run. The biggest question for all of us is what happens to consumer confidence during the crisis... and whether paying for recorded music can be

seen as a luxury now that there's a free [if often illegal] option."

Sub Pop VP **Megan Jasper** says she's worried that a drop in consumer spending will have a negative impact on the label's business.

"People want to spend money on things they can enjoy multiple times, like buying a DVD instead of going to the movies," she says. "We hope that people will buy recorded music, and we're also hoping that people will keep going to shows."

But as the music industry adapts to the reality of tighter credit and consumer budgets, indie labels have a few factors in their favor.

Unlike major labels, most indies that Billboard spoke with don't rely on revolving lines of credit. Armory

says Matador has never had a line of credit from a bank, a statement that was echoed by executives at Sub Pop, Dim Mak, Fool's Gold, Mad Decent and Broken Bow.

Koch, on the other hand, does have a line of credit. But as executive VP of finance and operations **Michael Healy** says, "Our parent company closed on a \$150 million credit facility the day after Lehman Brothers crashed, so we feel secure that we'll be set for the time being."

Indies' ability to survive the global financial crisis will also be helped by their low overhead and the constant pressure they feel to scrutinize costs even when times are good, which can leave them better positioned when times are bad.

"Most indies need to be nimble and are used to having to turn on a dime," Sub Pop's Jasper says. "We are ready to deal with anything. Sub Pop runs its business like a family runs a household—we have to scrimp and save sometimes to make ends meet, and we always know where the money is."

Likewise, Broken Bow VP of legal affairs **Paul Brown** says that the higher-ups at his label keep a close eye on spending. To label founder **Benny Brown**, "even though he has done very well, \$100 is still a lot of money," he says. "There is no tolerance for waste at Broken Bow. Our artists and employees know that when they spend money, they are spending a real person's money, not just cash from some nameless, faceless investor."

Another factor that could help in-

dies retain consumer loyalty is that they often cater to market niches where fans view music as part of an overall lifestyle, rather than as an expendable consumer purchase.

"I used to own [DJ emporium] Turntable Lab, and every time there was a downturn, we'd prepare for the worst and then not see any drop," Mad Decent label manager **Jasper Goggins** says. "People in the DJ community we cater to are addicted to records."

DJ A-Trak, who co-owns Fool's Gold Records, says that being part of the DJ culture has protected his label this far. Still, he's a bit apprehensive as the label prepares to release a **Kid Sister** album via its joint venture with Downtown Records.

"It'll be more mainstream and less boutique than our other releases," he says, "so I feel like that will be a better gauge."



●●●●
'Most indies need to be nimble and are used to having to turn on a dime.'
—MEGAN JASPER, SUB POP

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

Gerald Albright **Michael Bolton** **Anita Baker**

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Rocky Road

Credit Crisis Will Touch All Aspects Of Touring Biz

If a rising tide lifts all boats, can the opposite be said for a receding tide? How about a reverse tsunami? No doubt about it—the global financial crisis has everyone, including those in the touring business, wondering what's next. That goes for players big and small.

Let's start with the biggest—Live Nation, which spent much of the past year locking up long-term, multirights mega-deals with **Madonna**, **Jay-Z**, **U2**, **Shakira** and **Nickelback**.

Those who believe the deals were savvy, innovative bets on superstar acts probably see their timing as rather fortuitous, as such pacts would likely be considered reckless in this current environment. Fans of CEO **Michael Rapino** can also point to Live Nation's prudence in shedding noncore assets during the past two years, raising \$465 million since 2006. The most recent deal was the sale in September of Live Nation's motor sports division to Feld Entertainment for \$205 million, which the company said would be used "to repay borrowings under its revolving credit facility, to

far smaller businesses that are grappling with the credit crunch from a very different vantage point. Consider the case of Nashville-based Pioneer Coach and its entertainment coach outfitting division, Precision Coach.

In general, tour bus leasing has been strong of late, as more artists tour and air travel becomes increasingly untenable. But a stifled credit market will hurt.

"I've seen no impact yet, but I do see where that could happen," Pioneer president **Doug Rountree** says. "My business very much requires a consistent flow of credit, and not just my business. I've been working hard at making sure we keep our credit lines open, but either way

we'll continue to operate."

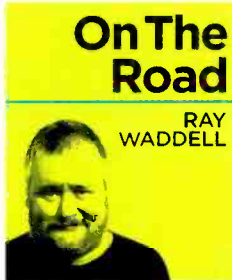
Outfitting a tour bus can cost between \$650,000 and \$1 million, depending on how "star" the star appointments are. That kind of cash outlay for an independent business that manufactures multiple coaches per year would be a tall order, even with a fleet of buses on the road bringing in revenue. "We need the credit to continue to flow, and hopefully with this bailout package that's what will happen," Rountree says. "That's the whole concept of this emergency bailout, because if you cut credit off, you effectively shut this country down."

The credit crunch could also present other, broader challenges for the touring business. For instance, some industry observers warn that tour sponsorships could suffer as media budgets shrink, particularly among financial institutions and automakers (Billboard, Oct. 18). Still, live event sponsorships have solidified their appeal among consumer brands in recent years,

which could help them weather the storm.

"When budgets do tighten, companies seek advertising opportunities that offer an intrinsically higher return on investment," says **Marcie Allen Cardwell**, president of tour sponsorship facilitator MAC Presents. "And nothing is more effective than actually reaching out to touch the customer, which is the type of experiential marketing that tour sponsorships allow."

Meanwhile, the venue naming-rights sector is also facing increased uncertainty (Billboard, Oct. 11). "Given the economic times we're in right now, if you were going to ask me if this is the best time to go out and sell naming rights, I'd probably say no, it's not," says **Bob Cavaliere**, senior VP of business development for Philadelphia-based venue management firm SMG. "But I will add this caveat: I really think if you're going to sponsor something, a naming-rights deal is one of the most effective and efficient buys somebody could make. They're dynamic deals, they refocus attention over and over again with changing events, and to me it's a very good sponsorship buy for a company."



On The Road

RAY WADDELL



The credit crisis poses risks for the touring business, although superstar acts like U2 will remain formidable live draws.

permanently reduce a portion of its term loan and to invest in its core music business."

But the credit crisis also provides skeptics of Live Nation's ambitious multirights deals with additional ammunition for their contention that the concert promotion giant paid far too much to sign the Material Girl and her fellow Live Nation roster mates. While the touring future of Madonna, U2, and to a lesser degree Shakira and Nickelback, seem as secure as it gets in this volatile market, all of these deals—particularly Jay-Z's—have significant merchandising and branding components. Many expect spending on these ancillaries to suffer in a weak economy.

Moreover, while the ongoing financial commitment to these deals is largely performance-based, Live Nation has already committed to millions of dollars in advances that were based on assumptions about the economy and the touring market that couldn't have anticipated the severity of the recent financial turmoil.

Live Nation spokesman **John Vlautin** says the slowing economy hasn't hurt sales of tickets and ancillaries. He points out that Madonna's current tour is poised to break her own record for the top-grossing tour by a female artist.

At the other end of the touring spectrum are

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,446,723 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Oct. 9-12	15,874 16,989 four shows one sellout	Concerts West/AEG Live
2	\$1,435,750 \$150.50/\$55.50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Madison Square Garden, New York, Oct. 4	14,610 sellout	Ralph Hauser Promotions, VIVA Promotions, Cardenas Marketing Network
3	\$1,294,960 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 30-Oct. 1	8,530 two sellouts	Concerts West/AEG Live
4	\$1,184,855 (€882,471) \$103/\$67	RBD Hala Tivoli, Ljubljana, Slovenia, Sept. 4-5	18,843 19,602 three shows two sellouts	Roptus
5	\$920,595 \$250/\$55	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Arena at Gwinnett Center, Duluth, Ga., Oct. 3	8,498 sellout	Ralph Hauser Promotions, Zamarron Promotions
6	\$738,997 (\$774,825 Canadian) \$40.53/\$28.14	SIMPLE PLAN, METRO STATION, CUTE IS WHAT WE AIM FOR Bell Centre, Montreal, Aug. 26, Sept. 13	18,282 20,000 two shows	Gillett Entertainment Group, Live Nation
7	\$713,520 (\$754,170 Canadian) \$70.96/\$33.31	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD Bell Centre, Montreal, Sept. 20	11,510 sellout	Gillett Entertainment Group, Live Nation
8	\$700,982 \$67.25/\$48	RASCAL FLATTS, TAYLOR SWIFT CenturyTel Center, Bossler City, La., Sept. 26	10,759 sellout	Live Nation
9	\$695,521 \$89/\$29	JACK RADIO SHOW: BILLY IDOL, BLONDIE, DEVO & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Sept. 27	13,187 15,976	Live Nation, Jack FM
10	\$690,763 (\$7,463,531 dinar) \$67/\$30	RBD Arena Beograd, Belgrade, Serbia, Sept. 7	16,023 sellout	Roptus
11	\$652,180 \$75/\$55/\$40	WPOC SUNDAY IN THE COUNTRY: SUGARLAND & OTHERS Merriweather Post Pavilion, Columbia, Md., Sept. 21	13,070 15,000	I.M.P.
12	\$607,213 \$150/\$24.75	MAROON 5, COUNTING CROWS, AUGUSTANA Verizon Wireless Amphitheater, Irvine, Calif., Sept. 12	14,221 16,079	Live Nation
13	\$603,286 \$125/\$29.50	MAROON 5, COUNTING CROWS, AUGUSTANA Superpages.com Center, Dallas, Sept. 6	14,906 19,978	Live Nation
14	\$602,445 \$95/\$30	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Verizon Wireless Amphitheater, Selma, Texas, Aug. 26	13,412 19,322	Live Nation
15	\$602,112 \$68.50/\$39.50	AMERICAN IDOLS LIVE Target Center, Minneapolis, Aug. 31	9,977 11,478	AEG Live, Jam Productions
16	\$598,507 (\$626,512 Canadian) \$66.39/\$43.47	OASIS, MATT COSTA, RYAN ADAMS Rexall Place, Edmonton, Alberta, Aug. 29	10,684 sellout	Live Nation
17	\$582,500 \$68.50/\$39.50	AMERICAN IDOLS LIVE American Airlines Center, Dallas, Aug. 25	9,501 10,837	AEG Live
18	\$577,455 \$125/\$85/\$55/ \$39.75	JOURNEY, HEART, CHEAP TRICK Hersheypark Stadium, Hershey, Pa., Aug. 28	8,808 17,517	Live Nation
19	\$569,991 (\$605,298 Canadian) \$80.51/\$32.20	SANTANA, SALVADOR SANTANA BAND General Motors Place, Vancouver, Sept. 7	8,204 13,362	Live Nation
20	\$567,623 \$129.75/\$29.75	WAVEFEST: DAVE KOZ, ANITA BAKER & OTHERS Greek Theatre, Los Angeles, Sept. 26-27	8,641 11,601 two shows	Live Nation
21	\$566,270 \$40/\$25	X-FEST: THEORY OF A DEADMAN, BUCKCHERRY & OTHERS Montgomery County Fairgrounds, Dayton, Ohio, Sept. 14	19,675 25,000	Live Nation
22	\$555,640 \$125/\$10	JUDAS PRIEST, HEAVEN AND HELL, MOTÖRHEAD, TESTAMENT San Manuel Amphitheater, Devore, Calif., Aug. 30	18,400 20,755	Live Nation
23	\$553,931 \$63.50/\$48.25	RASCAL FLATTS, TAYLOR SWIFT Peoria Civic Center, Peoria, Ill., Sept. 19	8,780 sellout	Live Nation
24	\$551,667 \$29	POINTFEST: PUDDLE OF MUDD, SEETHER, BLACK TIDE & OTHERS Verizon Wireless Amphitheater, Maryland Heights, Mo., Sept. 20	21,067 sellout	Live Nation
25	\$547,070 \$68.50/\$39.50	AMERICAN IDOLS LIVE Dunkin' Donuts Center, Providence, R.I., Sept. 7	8,884 sellout	AEG Live
26	\$542,013 \$95/\$29.50	MÖTLEY CRÜE, BUCKCHERRY, PAPA ROACH, SIXX:A.M., TRAPT PNC Bank Arts Center, Holmdel, N.J., Aug. 23	12,292 17,000	Live Nation
27	\$540,669 \$43.50/\$33.50	JACK JOHNSON, ROGUE WAVE, CULVER CITY DUB COLLECTIVE Cricket Wireless Amphitheatre, Chula Vista, Calif., Aug. 30	19,689 sellout	Live Nation
28	\$540,040 \$55.50/\$48.50	KATHY GRIFFIN DAR Constitution Hall, Washington, D.C., Sept. 25-26, 28	10,158 10,374 three shows two sellouts	Live Nation
29	\$535,032 \$75/\$29.50	THE ALLMAN BROTHERS BAND, RATDOG FEATURING BOB WEIR Susquehanna Bank Center, Camden, N.J., Aug. 23	13,292 24,524	Live Nation
30	\$534,377 \$58.75/\$25	BRAD PAISLEY, JEWEL, CHUCK WICKS Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 29	18,197 sellout	Live Nation
31	\$533,616 \$68.50/\$39.50	AMERICAN IDOLS LIVE Toyota Center, Houston, Aug. 24	8,720 10,076	AEG Live
32	\$527,642 \$92/\$72/\$46.50	ROBIN WILLIAMS Chicago Theatre, Chicago, Sept. 26-27	7,068 two sellouts	Jam Productions
33	\$521,870 \$95/\$85/\$59.50/ \$25	JOURNEY, HEART, CHEAP TRICK Bethel Woods Center for the Arts, Bethel, N.Y., Aug. 30	14,954 sellout	Live Nation
34	\$510,862 \$50/\$25.50	WEEZER, ANGELS AND AIRWAVES, TOKYO POLICE CLUB Madison Square Garden, New York, Sept. 24	10,709 13,917	Live Nation
35	\$508,355 \$55.50/\$25	BRAD PAISLEY, JEWEL, CHUCK WICKS Susquehanna Bank Center, Camden, N.J., Aug. 30	14,609 20,000	Live Nation

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DIGITAL BY ANTONY BRUNO

Echoes Of The Past

Taking Another Swing At Label-Run Music Services

Those who cannot learn from history are doomed to repeat it.

So are today's major labels learning from or duplicating the folly that previously led to their ill-fated attempts at offering digital music services of their own?

Remember Pressplay? Sony Connect? The original MusicNet?

Memories of those doomed services were revived when news broke in recent weeks that EMI Music and Universal Music Group were preparing direct-to-consumer digital music services—EMI with some kind of music discovery portal and UMG with a music video syndication platform.

So long as these planned initiatives don't limit the availability of their content on other services—like iTunes or YouTube—a repeat of those sad days is unlikely. Instead, sources close to both efforts say they are in fact trying not to repeat an entirely different mistake also committed in the early days of digital music history: doing nothing.

"We're looking at all the different models in the business right now—ways of enhancing those models and ways of enhancing our involvement in that area of the business," one source says.

Let's start with UMG. The ad-supported music and video streaming model has certainly captured the music industry's attention, but it has also frustrated labels that have no control over how their content is priced or how the ads around them are sold.

Sources close to UMG's plan to launch its own music video Web site say the label's

plans have been inspired by the success of Hulu, the online streaming-video service co-owned by NBC Universal and Fox parent News Corp. These sources note that advertisers are more interested in buying ads around professionally produced, high-definition content rather than on the generally lower-quality fare featured on user-generated sites, and they are willing to pay higher rates to do so.

So far, the Hulu case study bears this out. YouTube earlier this year said it sells ads against less than 3% of all videos available on the service, while every video on Hulu has an ad. Of course YouTube has far more videos and many more streams—more than 5 billion in July compared with Hulu's 100 million, according to Nielsen Online Video-Census. But Hulu's traffic is not only growing—to more than 120 million streams as of August—it's also reportedly getting more for each ad. Neither Hulu nor YouTube would disclose their cost-per-thousand rates, but various analyst and press reports estimate Hulu commands a \$25 CPM to YouTube's \$15.

EMI's effort, meanwhile, has more to do with data. Several current and former label sources say getting customer usage data from digital retailers, particularly Apple, is difficult. The data is often late, incomplete or in some cases never even delivered.

"It's a bone of contention and it has been since day one," one label source says.



Hulu, the online streaming-video joint venture owned by NBC Universal and News Corp., is serving as a model for Universal Music Group's plans to launch a music video portal.

Generally, the only data labels can consistently rely on are sales figures. Information on things like click-through rates, time spent on specific pages and other stats not directly related to actual sales is much harder to come by. Additionally, labels have no control over how offers or programs are presented, further limiting their ability to do their own customer research.

So EMI wants to offer a number of different services already available on other sites, package them in different ways and see what can be learned from the result. While there are still too many moving parts to the initiative to nail down exactly how it intends to do this, a big part of it revolves around online search.

Conduct a Web search on any artist and the first three results you'll get are usually that artist's MySpace page, Wikipedia entry and a YouTube video, not always in that order. EMI hopes to offer artist-specific destinations that will pop up as one additional option and then experiment with those destinations to see which result in the most activity.

That EMI's new global head of digital music Douglas Merrill hails from

Google is no coincidence, and this initiative has his fingerprints all over it.

There's also an element of offering artists and their managers insight into this collected data. Digital music service startups like TopSpin and ReverbNation provide a rich set of Web analytic tools to artists who use their platforms to market and distribute to fans directly. EMI seems interested in doing the same.

Whether UMG's or EMI's plan pays off depends entirely on how it is executed. And then there's the matter of cost. Services like those discussed here can run anywhere from \$500,000 to \$5 million, depending on how they are developed (Hulu cost an estimated \$15 million), not to mention ongoing maintenance costs.

"It's doing a lot of the stuff that Web sites do that labels historically don't do," former EMI digital executive and current TAG Strategic managing partner Ted Cohen says. "Not like they can't gear up for that, but there's going to be expenses."

But compared with how much the music industry has lost by missing out on the first generation of online music, that may seem like chump change.

BITS & BRIEFS

LAST.FM LYRICS

Last.fm is adding lyrics to its digital music service, through a licensing deal with LyricFind. The partnership gives Last.fm access to the lyrics of more than 800,000 songs, which Last.fm users can search for by artist, title and lyrical snippet. Additionally, users can search for songs for which they don't know the title by entering a lyrical phrase, and then stream the song in full. The lyrics access will be available first to users in North America and expand to other countries in time.

RADIO WIDGET

CBS Radio has added a "Now Playing" widget to the Web sites of its various radio stations. The widget allows users to learn the title, artist and album of any song being played on the respective station, along with that of the previous 10

songs aired. It also lets them buy any of those songs via links to iTunes or Amazon. And through a deal with Last.fm, users can send others links to hear any of the songs in full from the on-demand service, either via e-mail or instant messaging.

MUSIC BRANDS

Ipsos Insight's TEMPO digital music report shows that Amazon and Rhapsody are becoming more recognizable brands in the minds of music fans, but Apple's iTunes store reigns supreme. Of those surveyed, 57% said iTunes was the best music store. Only 9% said the same about Amazon and 7% for Rhapsody—a 4% increase. Ipsos credits Rhapsody's slightly heightened profile to a new advertising campaign in conjunction with partners MTV and Verizon Wireless.

OUT OF SIGHT

Speakers should be heard, not seen. At least that's the philosophy promoted by Jamo's IW 827 LCR in-wall speaker system. The Danish company, a subsidiary of Klipsch Audio of Indianapolis, makes a variety of high-end speaker systems that blend Danish furniture style with high-tech components. But its in-wall system is designed to be hidden away. Each unit can be used as a left, right or center channel and is fully customizable to user requirements on size and shape. The Jamo IW 827 LCR will be available in November for \$800 per speaker. —AB



AOL MUSIC

TOTAL MONTHLY STREAMS

OCT 25 2008

TOP SONGS

- 1 DAVID COOK
Light On 19/RCA 1,726,873
- 2 ALICIA KEYS AND JACK WHITE
Another Way to Die THIRD MAN J 402,807
- 3 DAVID ARCHULETA
Crush 19/JIVE 327,465
- 4 BRITNEY SPEARS
Womanizer JIVE 129,167
- 5 PINK
So What LAFACE 127,651
- 6 JORDIN SPARKS
One Step at a Time JIVE 122,204
- 7 T-PAIN FEATURING LIL WAYNE
Can't Believe It KONVICT/JIVE 118,333
- 8 CHRIS BROWN
With You JIVE 106,724
- 9 CLAY AIKEN
On My Way Here RCA 105,545
- 10 KATY PERRY
I Kissed a Girl CAPITOL 77,291



The "American Idol" winner's single was premiered through AOL's welcome screen, the service's main music page and PopEater.

TOP VIDEOS

- 1 DAVID ARCHULETA
Crush 19/JIVE 465,224
- 2 PINK
So What LAFACE 377,838
- 3 TAYLOR SWIFT
Love Story BIG MACHINE 361,833
- 4 DOLLY PARTON
Shinola DOLLY 303,396
- 5 CARRIE UNDERWOOD
Just a Dream ARISTA 282,761
- 6 SELENA GOMEZ
Tell Me Something I Don't Know RAZOR & TIE 251,058
- 7 ALICIA KEYS
Superwoman J 189,120
- 8 KELLIE PICKLER
Don't You Know You're Beautiful BNA 182,953
- 9 TEGAN AND SARA
Call It Off SIRE/WARNER BROS. 168,598
- 10 JENNIFER HUDSON
Spotlight ARISTA 151,275



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



Standing On The Edge

As Circuit City Wobbles, Alliance Faces Test

Amid the continuing financial crisis, there are two prominent names in music retailing to keep an eye on: Circuit City and the troubled retailer's music supplier, Alliance Entertainment.

In early October, retail industry credit ratings agency Bernard Sands pulled its recommendation that manufacturers ship goods to Circuit City because of concerns that the chain may not be able to pay its vendors. That prompted Circuit City to assure media outlets that the move hasn't caused any problems in securing product for the holiday shopping season. A music industry wholesaler familiar with the situation says he agrees with the company's assessment, noting, "I don't believe the electronics manufacturers will stop shipping to Circuit City, because it would leave them with just one national chain, Best Buy."

Meanwhile, despite its widening losses and a stock price that's sunk below \$1 per share, Circuit City has only \$42.6 million in long-term debt on its balance sheet and about \$795.4 million still available from its \$1.3 billion revolving credit facility.

But a Chapter 11 bankruptcy filing remains a possibility. One possible task facing acting president/CEO **James Marcum** (who replaced ousted chairman/CEO/president **Philip Schoonover** in September) is to start closing unprofitable stores. But some worry that if landlords won't let the chain out of leases, Marcum might file for bankruptcy protection to shed the unwanted stores. If Circuit City does head to Chapter 11, record labels are in the clear because the chain switched in June 2007 from being directly supplied by the labels to being supplied by Alliance Entertainment.

So the next question label executives are asking themselves is: If Circuit City goes down, can Alliance Entertainment handle the hit?

Alliance's exposure to Circuit City isn't as large as some think. True, it sells music product to the Richmond, Va.-based chain. But when it comes to DVDs and videogames, it only acts as an agent for the chain. Vendors ship that product to Alliance, which acts as the chain's warehouse for entertainment software, but Circuit City owns the merchandise.

Consequently, Alliance would be on the hook only for Circuit City's music, which Billboard estimates at \$75 million annually and falling. That means the most that could get caught up in a Chapter 11 is about \$10 million, if it should happen during the holiday selling season, or about \$7 million at another time of the year, Retail Track estimates. So here again, we see that things aren't as bad as they look, if the worst-case scenario of a Circuit City Chapter 11 filing comes to pass. Representatives at Alliance and Circuit City didn't respond to requests for comment by press time.

That's not to say that concerns about Al-

\$42.6M

Amount of long-term debt Circuit City has on its balance sheet

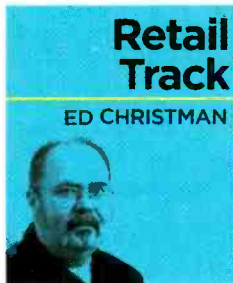
liance are wholly unwarranted. During the six months ended July 31, Alliance's parent company Source Interlink posted a loss from continuing operations of \$296.7 million, which included a \$271 million noncash impairment charge related to its publishing division. That marked a sharp deterioration from the same period a year earlier, when the company reported income from continuing operations of \$5.7 million.

Red ink isn't Source Interlink's only problem. It carries \$1.4 billion in debt, thanks to its acquisition of Prime Media's consumer magazine division. When the acquisition was made, Source Interlink projected \$110 million-\$115 million in annual debt service (Billboard, July 28, 2007), and at the midyear point, the company looked to be on the high end of the target with \$58 million in interest payments. But that was when interest rates were lower, before the shit hit the fan on Wall Street.

Source Interlink's debt—from a consortium of banks led by Citicorp—comes in the form of an \$871.2 million term loan that carries a variable interest rate based on Citicorp's prime lending rate plus a margin of 2.25% or LIBOR plus a margin of 3.25%; \$465 million in notes that carry an 11.25% fixed rate; and a \$300 million revolver, with \$49.6 million drawn down and \$189.5 million in outstanding letters of credit.

For the variable-rate component, the company said interest rates averaged 5.71% in the first half of the year. Since governments around the world have moved to keep interest rates low, if LIBOR stays in its current range for the remainder of the company's fiscal year, Source Interlink's debt service payments will meet the high end of its projections.

While Source Interlink has accumulated plenty of red ink, it has produced \$81 million in earnings before interest, taxes, depreciation and amortization during the six months ended July 31, a sharp improvement from the \$29.4 million in EBITDA that the company reported during the same period last year. That would seem to suggest that Source Interlink can handle its debt load, which should provide Alliance's music accounts a modicum of comfort.



Retail Track

ED CHRISTMAN

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GLOBAL BY ANDRE PAINE

Winds Of Change

Talk Of New Biz Models Dominates Popkomm

BERLIN—Desperate times call for desperate measures. That seemed to be the message from a Popkomm trade fair overshadowed by the global financial meltdown.

Certainly, the economic woes of finance giants served to put the problems of the music business in perspective, with barely a panel passing without a wry reference along the lines of, "At least we're not working in a bank." But it also seemed to help cut through the usual conference inertia when addressing the challenges and opportunities of the digital age.

So secondary ticketers and piracy-heavy markets received prominent platforms while, most significantly, organizers dedicated a whole day's programming to the P2P & Music Conference hosted by the Chester, Md.-based Distributed Computing Industry Assn.

"It was a great idea to bring the [peer-to-peer (P2P)] developers together with the music industry and have a candid discussion about issues still to be overcome," said DCIA CEO Marty Lafferty, whose organization presented panels analyzing whether authorized file-sharing services could be used for everything from monetizing user-generated content to combating piracy in China.

"When you have 60 million users at sites like LimeWire and your only method of addressing them is to sue them out of existence, then that

ness. Tom Gunther, head of legal and business affairs at German aggregator Finetunes, described his thwarted efforts to license music for LimeWire's download store before concluding: "They are not really willing to embrace the music industry."

Even so, the sense of a change was unmistakable. RightsFlow president/CEO Patrick Sullivan once worked on legal cases against Napster and Grokster for the National Music Publishers' Assn. and the Harry Fox Agency. "I've very much had a change of heart," Sullivan said. "From a copyright perspective you have to go out and license these services."

POPKOMM BITES

■ The credit crunch also took a bite out of Popkomm itself, with delegate numbers dropping 9% year-on-year to around 14,000. German visitors were also gloomy about the amount of business being done on the floor, while notable absentees from the trade fair included Sony BMG, BPI and German indie Edel.

■ Digital media platform Kyte—which already counts such acts as 50 Cent and the Pussycat Dolls among its users—received a timely boost to its European business by scoring the Billboard-sponsored Popkomm Innovation in Music Entertainment Award.

CISAC president **ROBIN GIBB** used his Popkomm keynote to criticize the European Commission's antitrust ruling in July against collecting societies.



might be a bit of a problem," said Scott Cohen, co-founder/VP of international for digital aggregator the Orchard.

Qtrax chairman/CEO Allan Klepfisz acknowledged that P2P is still a "dirty word" in some quarters. But despite its disastrous launch at MIDEM in January (billboard.biz, Jan. 27), even Qtrax seemed to have regained some credibility at Popkomm, helped by post-MIDEM licensing deals with Universal Music Group and EMI Music and its recent appointment of former RIAA and IFPI chief Jay Berman as co-chairman of its advisory board.

Not everyone is convinced of P2P's legitimacy. German composer/musician Irmin Schmidt likened the presence of P2P companies at the conference to "appeasement," while, ironically, some file sharers seem less than enthused at the overtures to legitimize their busi-

ness. Popkomm artists showed there are many different ways of creating a stir at the conference. In his role as CISAC president, Robin Gibb slammed the European Commission's anti-competition ruling against collecting societies. While Gibb fumed, Finnish rock band Lordi's performance was more comical, thanks to its over-the-top monster costumes. "This is the reaction we always get—confusion and crowds," singer Tomi "Mr. Lordi" Putaansuu said. Finally, Fran Healy from Scottish rock band Travis was able to imitate John F. Kennedy when the band headlined the Postbahnhof venue. "Ich bin ein Berliner," said Healy, now a resident of the German capital.

Additional reporting by Mark Sutherland in Berlin.

Bollywood stars **SHILPA SHETTY** and **AMITABH BACHCHAN** (inset) performed at London's O2 Arena in August.



GLOBAL BY TOM FERGUSON

Bollywood Looks West

Indian Film Musicals Make Inroads In Europe

LONDON—After years of domestic domination, the stars of India's Bollywood musical business are making their mark on Europe.

Major Bollywood names on multi-artist tours have been selling out arenas in Europe's biggest music markets: the United Kingdom and Ger-

many. Now insiders are hoping for further growth in international markets, driven by Bollywood movies' ever-increasing global profile.

In the United Kingdom, Bollywood package tours began in the mid-'80s, according to Avtar Panesar, London-based VP of international op-

GLOBAL NEWSLINE

>>> ABSOLUTE OWNER PLEDGES U.K. RADIO 'RENAISSANCE'

The new owner of Absolute Radio (formerly Virgin Radio) says the rash of changes in British radio ownership can help usher in a new golden age for U.K. commercial radio. A.P. Parigi, CEO of Mumbai, India-based Times Infotainment Media Ltd.—a division of media giant Times of India Group—says that acquisitions like TIML's £53.2 million (\$93.9 million) purchase of Virgin will help reinvigorate the market. "Some kind of intellectual fatigue had set in, not just at Virgin, but in the

whole radio industry," he says. "Now there has been change of ownership, whether it be us, Global Radio [recent buyer of radio group GCap Media] or EMAP [a media group recently bought by German company Bauer]. We are seeing a renaissance of radio in terms of investment and branding. With several serious players coming in, there will be no fatigue in building new brands." Parigi doesn't rule out international expansion of the Absolute brand, nor further European radio acquisitions, but adds that he doesn't expect movement on either front before mid-2009.

—Mark Sutherland

GIBB: COURTESY OF POPKOMM; SHETTY, BACHCHAN: WIZCRAFT ENTERTAINMENT; TAMISHA: BRIT; GOLDBRUNNER; READING: KATE BOOKER

erations for leading Indian studio Yash Raj Films.

"Since then," he says, "it's kept getting bigger and better."

That's illustrated by the London venue sizes involved, from early days at the 2,300-capacity Palladium through the Royal Albert Hall (5,000), Wembley Arena (11,500) and now the O2 Arena—where 15,000 people saw the U.K. leg of the Unforgettable tour Aug. 24.

Unforgettable, organized by Mumbai-based events management company Wizcraft Entertainment, brought such Bollywood names as Amitabh Bachchan and Shilpa Shetty to the AEG-operated O2.

In the wake of a sellout show, "we will certainly be doing this sort of event again," an AEG representative says.

Mumbai-based Wizcraft director Viraf Sarkari says it is "in talks with major international promoters like AEG and Live Nation" over future events, with further Unforgettable shows planned in the Middle East, Singapore and Australia.

In Germany, previous live hits have included Bollywood—The Show, which promoter Dieter Semmelmann will take to Spain, Italy and Poland next year.

Another Bollywood tour, Temptation Reloaded 2008, headed by Indian megastar Shah

Rukh Khan, was due to play three German arenas (Oct. 17-19). Syed Qasim Ali, global manager of local promoter SensAsian, initially predicted at least two sellouts, but the tour was canceled at the last minute, with SensAsian saying Khan pulled out of the dates.

Sarkari says the nine-city Unforgettable tour, jointly produced with local promoters, "exceeded our expectations in all areas." Before London, it played North American dates including Atlantic City, N.J.'s Boardwalk Hall and Nassau Coliseum in Uniondale, N.Y., near New York City.

In most Western markets, including the United Kingdom, people of Asian origin "con-



TAMISHA

stituted about 70% of the audience," Sarkari says. Asians make up the United Kingdom's largest minority ethnic group, according to the most recent census (2001), including some 1.1 million people of Indian descent.

But in Germany, with no sizable Asian population, people from the subcontinent were expected to make up only 20% of the Temptation Reloaded audience.

The target demographic for Bollywood musicals in Germany is "female-skewed, 15-45, from middle-income German families," says Benjamin Bach, senior VP of international sales at London-based Bollywood film distributor Eros International.

"A lot of Germans are sick and tired of American films," he adds. "The Indians have a very good way of telling a love story—a very sweet and nice way."

Eros, he adds, is studying several other European markets as potential growth opportunities, including Poland, Russia, Belgium and the Netherlands.

Meanwhile, record companies are also looking to tap into the audience. One such artist is female singer Tamisha, German-born of Indian parents. Her debut single "Du Siehst Mich Nicht"—a reworked Bollywood song—arrives locally Oct. 17. It's the result of a deal between Koch/Universal Music Germany and Eros, which offered access to its catalog for an early-2009 album of German-language Bollywood rerecordings. One week ahead of release, the single's video had logged 22,000 hits on YouTube.

"We have to find other angles to get Western consumers to approach Indian films," Bach says. With Tamisha, "we wanted to get the dancing and singing, which are crucial parts of the movies, into other marketing channels."

However, such a crossover appears unlikely in the United Kingdom, Yash Raj's Panesar cautions.

"It hasn't happened in our films," he says, "and until people actually start to idolize these actors and stars, it won't happen at the live shows. That's way, way in the future." ■■■

Additional reporting by Nyay Bhushan in New Delhi and Wolfgang Spahr in Hamburg.

>>> AEG PARTNERS WITH NBA CHINA

Entertainment/sports promoter AEG has formed a joint venture with NBA China to design, market, program and operate multipurpose, NBA-style sports and entertainment arenas in Greater China's major cities. The partnership will also include the booking and marketing of events held at the venues, including concerts, trade shows and live entertainment. The 50-50 joint venture will oversee all decisions, including arena design, identifying target cities and project sites, and procuring naming rights and other sponsorships. The companies will strive to develop the venues in conjunction with surrounding cultural and entertainment districts.

—Jen Wilson

>>> AUSSIE RETAILER EYES GROWTH

Australian chain JB Hi-Fi is defying the retail slump by embarking on its biggest store-opening program. At the company's annual general meeting, held Oct. 14 in Melbourne, chief executive Richard Uechtritz told shareholders that the chain remains on course to deliver revenue of \$2.4 billion Australian (\$1.7 billion) in its 2009 fiscal year, a 28% increase from fiscal 2008. Uechtritz said that by Christmas the group will have opened 14 new outlets—11 JB stores and three new additions to its electronics/appliances retailing chain Clive Anthony's—taking the total store network to 119. Chairman Patrick Elliott added that JB continues to expand from its core state markets of Victoria and New South Wales.

—John Ferguson



Secondary ticket vendor SOS Master Ticket closed after failing to deliver tickets purchased for the Reading Festival and other events.

GLOBAL BY JULIANA KORANTENG

Rebuilding Trust

U.K. Secondary Ticket Market Moves To Repair Shaken Credibility

LONDON—The United Kingdom's secondary ticketing business is ramping up its efforts to regain public trust after a summer of negative publicity.

The sector generated national headlines in August when online firm SOS Master Ticket failed to deliver an estimated 2,000 paid-for tickets for the Leeds, Reading and V festivals, as well as shows by George Michael and Madonna. SOS Master swiftly closed its site and disappeared.

In the same month, another 4,000 people lost tickets they had purchased when online secondary-ticket vendor Xclusive Tickets went into liquidation.

"What happened was a black eye for the entire ticketing industry, not just the secondary business," says Joe Cohen, CEO of online ticket-exchange service Seatwave.

However, the secondary ticketing sector has borne the brunt of press criticism. Remarkably, secondary tickets tracker Tixdaq says that there wasn't any immediate drop in secondary sales following the bad publicity. It was "business as usual" for the sector, Tixdaq executive VP of commercial strategy Steve Machin says.

Still, legitimate secondary ticketers have been moving quickly to protect an already substantial market. According to Tixdaq, legitimate secondary ticket sales totaled £250 million (\$440 million) in 2007, in an overall secondary ticketing market worth £800 million-£1 billion (\$1.4 billion-\$1.8 billion).

A representative for the government's Department for Business, Enterprise of Regulatory Reform says that "a small minority of unscrupulous businesses and individuals... give the rest of the sector a bad name."

Recently, the department's Companies Investigations Branch shut down three companies trading as secondary ticket agents and "has other investigations ongoing," the representative says.

But some in the industry believe these measures don't go far enough. Melvin Benn, managing director of promoter Festival Republic,

suggests authorities need to do more, by "constantly monitoring the sites in the same way they [track] pornography." Festival Republic organizes the Reading and Leeds festivals.

In effort to bolster public confidence, Seatwave and rivals Viagogo and Ticketmaster subsidiary Get Me In have launched ticket protection and refund schemes.

Viagogo, for example, guarantees that customers will receive their tickets on time and will provide "similar or better tickets" or a full refund if problems arise. "Everyone who's paid through us gets their tickets," Viagogo CEO Eric Baker says.

Meanwhile, the Assn. of Secondary Ticketing Agents is appointing a Lloyd's of London underwriter to offer guarantee schemes through its members.

Not all secondary ticketing agents are members of ASTA, which formed three years ago. SOS Master and Xclusive weren't members, nor are Viagogo, Seatwave and Get Me In. Still, Benn describes the guarantee schemes as "a great step forward" toward boosting public confidence in the sector.

U.K. consumer-rights group Which, however, is skeptical of recent moves by the secondary sector to reassure consumers. "You have fewer rights if you buy from a secondary agent," a Which representative says. "There is no guarantee that secondary sellers actually have any tickets."

The Resale Rights Society, which formed in December 2007 to ensure that artists are compensated for secondary tickets sales, wants online ticketers, promoters and artists to establish a certification system through the British Standards Institution for secondary ticketing sites that agree to meet certain criteria.

Society chairman Marc Marot says consumers need to be educated about the sector. "At the moment, people are unaware of where to go for legitimate tickets," he says.

Despite the efforts of legal operators, Nick Blackburn, managing director of primary ticket seller See Tickets, cautions that the situation is unlikely to improve for desperate music fans. In fact, he says, "It is going to get worse, because it's a very easy way to make money—and the Internet is impossible to police." ■■■



BAKER (top) and MACHIN



King Of The Road

Ranchera Star Vicente Fernández Cleans Up On Tour

At a time when an ailing economy is hurting everyone's pocketbook, tour promoters are experimenting with new marketing approaches and pricing options to rev up ticket sales. The challenge is particularly acute in Latin concert promotion, where only a handful of acts have the clout to fill arenas in this country.



FERNÁNDEZ

All of which makes the recent success of **Vicente Fernández** all the more striking.

The 68-year-old ranchera veteran is in the midst of a 25-date U.S. tour that is already the most successful Latin tour of 2008.

Fernández's U.S. trek, which will include nine shows at Los Angeles' Gibson Amphitheater in November, has broken attendance records in at least three venues. They include the Cow Palace in San Francisco, where on May 10 he drew a sellout crowd of 12,055, according to Boxscore.

According to Billboard Boxscore, Fernández has grossed more than \$10 million from just 12 shows, with total attendance of 113,210 and 10 sellouts. Compare that with the \$9.2 million that **RBD** grossed from 32 shows or the \$5.2 million that **Miguel Bosé** grossed from 12 shows.

"Vicente really stands alone," says promoter **Ivan Fernandez** (no relation), CEO of Viva Entertainment. "His rules don't apply to anyone else."

However, the way his tour has been handled does allow us to reflect on many concerns voiced by promoters and agents in recent months.

One of them is pricing. When rock act **Maná** toured the United States last year, for example, the group asked that ticket prices be capped at \$100. The group's 48-show U.S. trek was the top Latin tour of the year—No. 16 overall—grossed more than \$35 million and had 24 sellouts, according to Boxscore.

But promoters say many other acts, particularly emerging artists, price themselves out of the market.

"The end result is half-empty arenas and losses for us—losses that the artist doesn't see because they get

a guarantee," one promoter says.

Fernández, pundits say, gets away with charging high ticket prices—on average from \$50 for the cheapest seat to \$200—because his show is nearly four hours long, packed full of hits and appeals to multiple generations. "The economy is bad and tickets are expensive, but when you give people something worthwhile, they pay," says **Fred Godinez**, a partner in MGNS productions who promotes many of Fernández's shows. "And yes, I have people complain about \$100 tickets, if a show lasts 70 minutes."

Of course, playing for a long time in itself doesn't guarantee success, as few artists can hold an audience's attention for that long. But Fernández has also been savvy in other ways when it comes to maximizing his financial returns. In Chicago, he sold 19,000 seats at the Allstate Arena, a record for the venue, by performing on a smaller, circular 360-degree stage that allows for all-around seating.

Given his cross-generational popularity, Fernández's tickets tend to be purchased in big numbers, with entire families attending his shows. Godinez's average buy is eight tickets per person, compared with four per person for most other acts. As a result, when selling a Fernández show, Godinez removes the 10-ticket-per-buy cap that Ticketmaster normally puts in place.

It's worth noting that Fernández doesn't play double bills. That option, as **Enrique Iglesias** and **Aventura** recently proved, not only increases attendance by expanding the pool of fans but also makes a show longer and therefore, more psychologically appealing to ticket buyers. But then, record-breaking attendance at Fernández's shows indicates that fans think they're already getting their money's worth. ♦♦♦

Latin Notas

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EN BREVE

TORRES INKS WITH UMG

Argentine singer/songwriter **Diego Torres** has signed a long-term recording deal with Universal Music Group. Torres, who had long been signed to BMG, and later Sony BMG, recorded his last album for that company in 2006. Now he is working on a new set that is slated for release in mid-2009 under Universal. Torres is one of Argentina's best-known pop artists in the Latin music realm and gained world-wide notoriety with 2002 hit "Color Esperanza," which became an anthem for Argentina during the country's economic crisis. Already a star throughout Latin America, Torres expanded his reach with a subsequent "MTV Unplugged" special that aired throughout the region. His last album for Sony BMG was 2006's "Andando." Although Torres' new pact with Universal is not a 360 deal, it does give Universal a percentage of some of his ancillary business in limited territories. —Leila Cobo

NEW CHRISTIAN COMPILATIONS

Universal Music Latin Entertainment and Latin Christian label **Mucho Fruto** are releasing "Vive," the first in a new series of Christian compilations, Oct. 21. The contemporary artists on the album include Latin Grammy Award-nominated **Pablo Olivares** and **Mucho Fruto** co-founder **Paulina Aguirre**, Billboard Latin Pop charting act **Tercer Cielo** and Billboard Latin Music Award finalist **Julissa**. The compilation is the result of a licensing deal between **Mucho Fruto** and Universal. The labels are promoting the compilation with showcases Oct. 20 in Los Angeles and Oct. 28 in Miami. BMI, Gibson and Red Bull are sponsoring the showcases. —Ayala Ben-Yehuda

RUBIO TUNE IN NISSAN AD

Japanese carmaker Nissan will feature **Paulina Rubio's** "Y Yo Sigo Aquí" in TV ads during the next year for the U.S. Hispanic market. The song from Rubio's "Border Girl" album was written by **Estéfano** and garnered a BMI Award in 2002. It is published by World Deep Music Publishing and Sony/ATV. —ABY

Proceed With Caution

Violence Hinders Already Fragile Mexican Touring Market

Attendance at dances—the bread and butter of the regional Mexican touring circuit—has taken a hit in the United States due to fear of immigration raids, a downturn in construction jobs and high gas prices, promoters have said. But in Mexico, another factor has prevented fans from showing up to concerts: an escalation of violence from drug cartels battling each other and the government.

A grenade attack during a Mexican Independence Day celebration Sept. 15 in Morelia, Michoacan, killed eight people and wounded more than 100 others including children. An alleged gang member accused of partici-

pating said the attack on civilians was meant to "provoke" the government, according to published reports.

Families have been reluctant to bring their children to large festivals, and parents in some cases are forbidding their teenagers to buy tickets to such events, promoters say. "People are afraid," Conjunto Primavera lead singer **Tony Melendez** said Oct. 7 at Billboard's Regional Mexican Music Summit.

Economic factors—a slumping U.S. economy has led to smaller remittances sent home to Mexico—have also created a reduction between 30% and 50% in turnout, promoters estimate. Some acts are canceling shows in places

like Michoacan, Guerrero and Jalisco, either due to low ticket sales or because they're spooked—or they're simply not returning to the same venues they used to play.

Because ticket prices are much lower in Mexico, "you do need a lot of people to make an event break even or successful," Apodaca Promotions national director of marketing and promotions **Lee Vargas** says. That hasn't been a problem historically; shows in Mexico typically draw at least twice what they get stateside. But now, "we're trying our best to go to the safest venues possible."

Arturo Torres Flores, who represents such acts as **Exterminador** and **El Trono de Mex-**



MELENDEZ

ico, agrees that a combination of fear and economics has cut attendance by as much as half. But his bookings were continuing as usual. "If there's an artist people really want to see, they'll go see him," he says.

Some acts are making up for smaller turnout in Mexico by upping their dates in the States as well as Central and South America. A weak peso has also made U.S. dates more attractive, says Latin Power Music president **Pepe Serrano**, who is bringing his **Power Duran-**

guense tour to Los Angeles' Gibson Amphitheatre Nov. 29. "We'll earn dollars and earn more," he says, citing economic opportunity over fear of violence as the main reason for more aggressive U.S. routing.

Conjunto Primavera is looking at playing New York, Canada and even China for the first time, manager **Jesús Guillen** says. "God willing, things in Mexico will come down and get back to normal in a couple of years," he says. —Ayala Ben-Yehuda

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FUSE
PRESIDENT

Eric Sherman

The former VH1 executive chats about how he's trying to reshape Fuse and why music videos remain a staple of its programming.



Fuse, the cable music network division of Cablevision's Madison Square Garden, has long operated in the shadow of MTV and its affiliates.

MTV reached an average prime-time audience of 730,000 U.S. households this year through mid-October, while Fuse's prime-time audience averaged only about 34,000 households during the same period, according to Nielsen Media Research.

Fuse is hoping to expand its reach. As part of those efforts, the company hired MTV Networks veteran Eric Sherman last year as president of the network. Since Sherman's arrival, Fuse has also hired new heads of marketing, programming and development, ad sales and strategy and operations.

Sherman, who had previously served as senior/GM of VH1 Classic, VH1 Soul, VH1 Classic Records and MHD (MTV's HD channel), has supplemented Fuse's steady diet of music video programming with concerts, movies and music-themed reality shows.

The channel has launched a slew of new programming this year, including "Rock Bottom," a reality show that follows the tribulations of bands that have to contend with out-of-control bandmates; "Redemption Song," a reality show/competition in which 11 women vie for the chance to record a song for the new Fuse/Geffen Records label; and "Fuse Rocks the Garden," a live concert series that showcases performances at the venue.

Sherman talks to *Billboard* about Fuse's makeover, the network's international strategy and why the canceled show "Pants Off, Dance Off" still lives on as an online video site.

Fuse's viewership remains small. How do you intend to expand your TV audience?

We're mainstreaming what music means on the channel. In the past Fuse was known as an indie rock/breaking bands channel. In order to expand our audience we had to mainstream. Now you see the biggest names in rock, hip-hop, alternative and pop on the channel. We're also aging up. We've gone from the 12-24 demographic to the 18-34 demographic, which is more attractive to advertisers. On top of that we have a significant investment in marketing. We're buying media to support our original programming and events.

Right now Fuse is available only in the United States and online. What is your international strategy?

We're looking at individual program sales. We had a team at Mipcom selling "Rock Bottom," "Redemption Song" and "Fuse Excellent Adventure." We're also talking to our partners about building 24-hour Fuse channels overseas in Latin America, South Africa and the Asian marketplace.

Not Europe or the United Kingdom?

The U.K. and Europe are so saturated with channels—from brands like MTV, Virgin and Emap—that they might be the toughest markets to get into.

Music videos remain an important part of your programming schedule, at a time when MTV has largely moved away from them and fans can stream them online on demand. Is there still a significant TV audience for videos?

Absolutely. We believe in the music video as a meaningful form of entertainment. In order to succeed, you need to take an editorial voice and help curate it. For example, we have the shows "No. 1 Countdown," "Video Yearbook" and "Loaded." [All of which have a host showing videos.] While I don't think there's much of a market for general video rotation, well-curated music videos will be an important part of Fuse.

You've done several live events, including "Where Music Meets Film Live From the ZonePerfect Bar" and "Fuse Live From Bonnaroo." What are your success metrics, and will we see more live events?

You will absolutely see more live music on Fuse. In addition, the sponsorships of those shows not only live on-air but on-site. At Bonnaroo, we built a 5,000-square-foot barn that allowed consumers to experience Fuse. We had sponsor integration with product sampling and technology demonstrations. Being at events like Bonnaroo and . . . Voodoo in New Orleans builds buzz, builds the Fuse brand and ob-

viously builds relations with the artists and their management.

How does Fuse fit into Madison Square Garden when it comes to content and promotion?

The relationship with Madison Square Garden [which officially began Jan. 1], which also includes Radio City Music Hall, the Chicago Theatre and the Beacon Theatre, gives us access to the talent, because they're coming into our venues on a daily basis. From a marketing perspective, there is extensive promotion of Fuse at all of the venues.

Does that mean there will be a "Fuse Rocks Radio City"?

This collection of venues offers so many different opportunities to work with artists. We'll be doing things later this year from the Chicago Theatre, although I can't talk about which artists it will be.

How do you sell acts on the added value of a Fuse broadcast of an Madison Square Garden Entertainment event?

When [MSG president] Jay Marciano and his people are booking these venues, they have Fuse as a tool in their arsenal to get acts to play our venues in a competitive marketplace. They can add the power of a national network; whether they do a lot or a little with

us, that association helps our exposure with the artist community. It takes us up a notch in terms of awareness and being seen as a strong brand in the world of music.

We partnered with Weezer when they played Madison Square Garden for the first time in September and we were heavily involved in the negotiations. We ended up putting a comprehensive plan together that helped them sell out the venue. We had them in the studio, did a national sweepstakes to drive awareness of the tour and the Garden, worked with local cable affiliates to help raise awareness and partnered with local radio. We pulled out all the stops because we wanted Weezer's first performance at Madison Square Garden to be a huge success and show the value of the Fuse brand.

Will you create any specific events to provide Fuse with content?

Next year we will step up the amount of performances in our studio on Seventh Avenue. We plan to have major artists come in on a monthly basis to do live performances. If there's an opportunity to partner with someone or create live events, we think these live events are the key to our future. In addition, advertisers love to be associated with live music.

In June, Madison Square Garden took a minority interest in Front Line Management. What can we expect from the partnership?

Front Line's roster of artists make themselves available for interviews and appearances on our programs. We're discussing a number of things for the future but nothing specific right now.

"Pants Off, Dance Off" is still on Fuse's Web site after being yanked from the air earlier this year. What happened?

It's no longer a property on Fuse television. It's a Web property. Surprisingly enough, content where people get naked drives traffic. While it's a great concept it does not belong on a credible music channel. But we didn't want to give up the traffic. . . .

“We think these live events are the key to our future. Advertisers love to be associated with live music.”

taylor swift goes g10

With The Release
Of 'Fearless,' Swift
Unveils A Plan
To Introduce
The World To
Country Music

by ken tucker

photograph by
anthony baker





It's a steamy summer night on the banks of the Ohio River and Taylor Swift, dressed in a green sundress and worn cowboy boots, is backstage for a meet-and-greet with her Cincinnati fans. The aging Riverbend Music Center has seen better days, but it's sold out for Swift's appearance there with country trio Rascal Flatts. ○ She's immediately swarmed by an army of mini-Taylors, young girls dressed similarly to their idol, and all of whom emitted high-pitched screams of glee at the sight of the singer. "She's so gorgeous," one teen says, as her friend stands on her tippy toes and squeals, "I'm so excited!" Eighteen-year-old Swift chats easily with her fans, giving each a personal moment: "You're tall, like me," she says to one. "I just noticed your necklace—it's cute," she tells another. For her preteen fans—and there are plenty—she drops to one knee and converses at eye level. Those who asked for hugs didn't receive an awkward, half-hearted embrace: Even the girl holding an "Ohio Loves Taylor" sign who nearly tackled Swift got a warm response. ○ And so begins the transition of Swift from rising country superstar—her 2006 self-titled debut album has sold 3.4 million units, in addition to 7.5 million single downloads, according to Nielsen SoundScan—to just plain ol' superstar. In tandem with the promotional push behind the release of new album "Fearless," out Nov. 11 on Big Machine Records, Swift landed partnerships for women's apparel and toys—and will attempt what to date has been almost impossible for a country artist: to make an impact overseas. It's an ambitious campaign for Swift—and for Big Machine—a fact the singer readily acknowledges. Swift wrote a track on "Fearless" titled "Change"—which has already hit the market as part of AT&T's Team USA Olympic Soundtrack promotion this past summer—to celebrate her label and its success.

"Being on a little record label, you have to fight harder than being on a bigger record label to be on award shows, to be a performer and a presenter and to get big tours and support," Swift says. "My record label had 12 employees when I put out my album and my single and I just kept looking around and thinking, 'Some day we are going to grow and this is going to change and we are going to have a fighting chance.'"

Swift finished the song the day after she won the Country Music Assn.'s (CMA) Horizon Award in November 2007. "I looked over at Scott Borchetta, the president of my label, and saw him crying," she says.

For his part, Borchetta is just as appreciative of the talent he has in Swift. "Her female appeal is this big," Borchetta says, spreading his arms wide. "She connects with women 8-38."

"15," one of the standouts on the record, reinforces Borchetta's point. The song—which includes the lyrics, "In your life you'll do greater things than dating a boy on the football team"—will connect with teens looking for hope and with adult women looking back.

"It's the most personal song I have ever written," Swift says. "My best friend and I met our freshman year of high school and our lives absolutely changed. I walked away from love and then I walked into a record label. I walked onto a tour and that is how my story ended. Abigail, my best friend, got her heart ripped out and I was there and went through it with her, but I am really glad that I was able to write it down."

"Taylor Swift" spawned five top 10 country airplay singles, including "Our Song" and "Should've Said No," which both reached No. 1, the former for six weeks. Country hit "Teardrops on My Guitar" also reached No. 5 on the Adult Contemporary chart and went top 10 at Top 40 and Adult Top 40. There were also limited-release EPs, including "Sounds of the Season" (85,000 sold, according to Nielsen Sound-

Scan), "Beautiful Eyes" with Wal-Mart (169,000) and "iTunes SoHo Sessions" (12,000). Tracks "Teardrops on My Guitar" (1.9 million) and "Our Song" (1.8 million) led the digital download charge.

Big Machine has already laid the groundwork for using her appeal to women with sales; the "Beautiful Eyes" package was sold at one of Wal-Mart's "hot spots"—highly visible locations in the store—in the girls and junior apparel department; the display also tied into Swift's partnership with l.e.i. jeans. "We're always challenged with shrinking space for music in any kind of store," Borchetta says. "This was our first experiment with Wal-Mart, and it was out of the box, just huge. We're already plotting and scheming for '09." In addition, JAKKS Pacific will launch a line of Swift dolls at Wal-Mart and Toys "R" Us in the fall.

All this builds up the anticipation to the release of "Fearless." First single "Love Story" was quickly accepted by radio, debuting at No. 25 on Hot Country Songs. It currently sits at No. 7. Country WDTW Detroit PD John Trapani says the reason is simple: "She is now an A-list artist. As programmers we are the gatekeepers, but there is a small list of artists that we don't get to make those decisions, the listener does," he says, citing Kenny Chesney, Sugarland, Toby Keith and Carrie Underwood as others who have earned immense fan loyalty.

"Love Story" "was actually written about a love that you got to hide because you know for whatever reason you know it wouldn't go over well," Swift says. "I spun it in the direction of Romeo and Juliet—our parents are fighting. I relate to it more as a love that you cannot really elaborate on, a love that maybe society wouldn't accept, a love that maybe your friends wouldn't accept."

The album's packaging will include photos by Anthony Baker specifically shot for key songs on the record. "We shot

photos based on the energy of that song," Swift says. For instance, on "Breathe," which she wrote with Colbie Caillat and includes the lyrics, "I can't breathe without you, but I have to," Swift is shown underwater in a pool. For the angst-filled "You're Not Sorry," the visual shows a brooding Swift seated on a bathroom floor surrounded by graffiti.

"Fearless," which like her first release was produced by Nathan Chapman—Swift co-produced this time out—will come in three versions. A standard album will carry a suggested retail price of \$18.98 (physical) or \$11.99 (digital). A \$75 limited-edition boxed set will include a T-shirt, leather bracelet, photo album, sticker and—for the first 10,000 fans who pre-order it—their picture featured in a photo mosaic in the set, as well as a chance to win the "ultimate Taylor Swift Fan experience," which includes round-trip airfare and hotel accommodations for the winner and a guest to a Swift concert, an autographed guitar, a meet-and-greet with Swift and a tour of her bus. A \$40 version, which includes the mosaic option and the CD, has already sold out.

Swift says she wanted to include fans' photos—once they're all collected, they will meld to create a picture of her. Fans hoping to find their picture on the six-panel fold-out mosaic will be able to visit thetaylornation.com beginning street week and type in their name to find out where their photo is located.

Swift has been the poster child for Nashville's move into the digital era—she still updates her own MySpace page. An AOL Sessions performance will be cross-promoted on recently acquired social network Bebo, which has a strong presence in the United Kingdom, Swift's next target. CMT's "Studio 330" and AT&T's "Blue Room" will have content as well.

On the wireless side, a radio launch party, with contest win-

euro vision?

Only A Handful Of Country Acts Have Ventured Overseas In The Last 10 Years, And Those That Made The Trip Have Had Middling Success

Clarence Spalding, who manages Brooks & Dunn, among others, says it takes a certain kind of artist and a certain approach to do well in the United Kingdom and Europe. "If you go over there and tour as a country act, it's very, very limited. You go from being an arena act over here to a club act—not a theater act, but a club act."

Such artists as Shania Twain and Keith Urban, for example, are able to make an important transition, Spalding says. "They're a country act leaving the United States, but once they cross that border they're a pop act. Taylor Swift and Brooks & Dunn aren't the same thing. We're a straight-ahead country act. She is probably being played on their pop radio stations, the same with Keith [Urban], the same with Shania [Twain]."

"For an act that's not receiving pop airplay here and won't receive pop airplay there, you might as well take your family on a vacation rather than take 30 people over there," Spalding continues. "The chances of you getting on TV over there are slim and none as a country act."

Spalding's comments jive with what Billboard Boxscore figures show: Don Williams—who has a long history of overseas success—notwithstanding, acts that sell tickets in the United Kingdom are acts that can make the transition.

Meanwhile, the cost of touring internationally balanced with the potential benefit to one's career are factors that weigh heavily on artists' and managers' minds. "If your record company isn't subsidizing it, you're saying, 'OK, I'm going to fly across the world and lose money to sell how many records?'" Spalding says.

Australia is a different proposition, he says. "Country radio is there. They have a country video channel down there. TV is very accepting of the bigger country acts."

Brooks & Dunn toured the country for the first time in March and will return next year. "We made the commitment and I'm glad we did," Spalding says. "It was a big deal and we're going back in May of '09."

"We had a body of music down there and we sold out shows in Brisbane and Sydney and Melbourne and my guys got to experience the country and build a relationship with the record label," he adds. "We did a round robin of radio, we did TV. Everything went better than planned."

Spalding says that if an act is interested in European touring, it's important to make the commitment in a timely manner. "If you don't get them over there early on, it's always tough to get them over there once they're making huge amounts of money here." —KT

Artist	Year	Region	Gross	Attendance	Capacity	Shows	Sellouts
DON WILLIAMS	2004	United Kingdom	\$903,525	19,738	23,554	15	1
DIXIE CHICKS	2003	United Kingdom	\$720,505	16,993	17,484	5	1
SHANIA TWAIN	2004	United Kingdom	\$12,854,751	170,973	174,156	14	3
KEITH URBAN	2007	United Kingdom	\$259,985	5,999	5,999	3	3
DOLLY PARTON	2007-08	United Kingdom	\$16,406,432	132,758	135,639	15	12
LEANN RIMES	2004	United Kingdom	\$996,992	22,065	23,340	8	4
LEANN RIMES & KEITH URBAN	2003	Australia	\$1,017,352	20,692	27,000	6	0

SOURCE: Billboard Boxscore. All figures are in U.S. dollars.



TAYLOR SWIFT and Def Leppard's JOE ELLIOTT perform for a taping of 'CMT Crossroads'—which pairs artists from disparate genres—in Nashville.

"The mega goal is not Madison Square Garden . . . she's going to do multiple nights at Madison Square Garden and from there jump over to Europe and do the same thing in various countries."

On a number of levels Swift's team is setting its goals high. Veteran tour manager Robert Allen recently joined the management team from Tim McGraw's camp. "He can take us from zero to headlining," Borchetta says of Allen.

The plan is for Swift to head back to the United Kingdom in early 2009, then travel to Australia in March for more promotional appearances and a festival date. When she returns to the States, she begins headlining in earnest on a tour produced by TMG/AEG Live, which has produced concerts by Kenny Chesney, George Strait and Sugarland. That tour will include arenas and festivals and continue through September.

"There's some really relevant festivals that want her. She enjoys them, so we will do some," Oswald says. "But because we want to have a cohesive tour, we will have weeks where arenas surround festivals from a routing sophistication perspective—cool

festivals on Thursday, arena Friday, arena Saturday." Then back to the United Kingdom for more dates in the fall, and somewhere along the way Japan will be part of the picture. "It will be super thrilling for her fans in the States to see photos of her in front of Buckingham Palace, downtown Tokyo and then the next time she's in Cedar Rapids [Iowa] she'll be that much a bigger star, but still Taylor—approachable," Borchetta says.

Borchetta began putting the global strategy in motion a year ago. "You want to make sure that you have the attention of your record company partners and distribution, and you don't want to wait too long," he says. "You hold back, you hold back, they're ready for it, let's go. We wanted our first step on English soil to be a sellout."

The U.K. approach will be different and less radio-driven from that in the States, Borchetta says. "They don't have the number of radio stations that we do. There's no country station with a national presence, so we'll go to BBC1 and BBC2."

Swift is signed to Mercury in the United Kingdom, and there's a worldwide distribution deal in place with Universal. (An album that combines music from her U.S. debut and sophomore effort will be released overseas in first-quarter 2009.)

But for now, Swift is honing her touring chops at home. After her meet-and-greet with her teen fans in Cincinnati, she takes the stage. While the audience for headliner Rascal Flatts is older and includes more men than her target demo, Swift still gets a rousing response when she bounces onstage. The screams are a little deeper in pitch, but the response is no less genuine, as fans stay on their feet for the entire set. It builds to a fever pitch when Swift and her female fiddle player channel the Broadway musical "Stomp" by alternately smashing overturned garbage cans with drumsticks on the you-shouldn't-have-done-me-wrong cut "Should've Said No."

The artist is just as passionate as she looks ahead to "Fearless." Despite the whirlwind of promotional schemes and marketing mayhem planned for the album's campaign, for Swift it still comes down to writing music from her heart.

"I'm absolutely consumed by this album, by creating it . . . there is only one way that I know how to write songs and that is about personal things that happen to me," says Swift, who as on her first album wrote or co-wrote every song. "It's amazing how many people come up to me and say, 'It's strange how completely this is what I am going through right now.' That is the coolest compliment somebody can give you." ♦♦♦

That is the coolest compliment somebody can give you." ♦♦♦

appear Nov. 10 on "Late Show With David Letterman"—there will be special programming on CMT and GAC. Swift recently taped a performance for CMT's "Crossroads" on which she appears with Def Leppard, one of her mother's favorite bands. "My favorite songs are the same as my mom's favorite songs," Swift said before taping the show, which will air Nov. 7.

GAC will premiere a behind-the-scenes special on the making of her "Love Story" video Nov. 5. In addition to other special programming, Swift is GAC's artist of the month for November.

Meanwhile Swift, who is up for female vocalist of the year, will perform at the CMA Awards, which will air Nov. 12 on

'This is my life's goal, to have a song on "Grey's Anatomy." My love of "Grey's Anatomy" has never wavered. It's my longest relationship to date.'

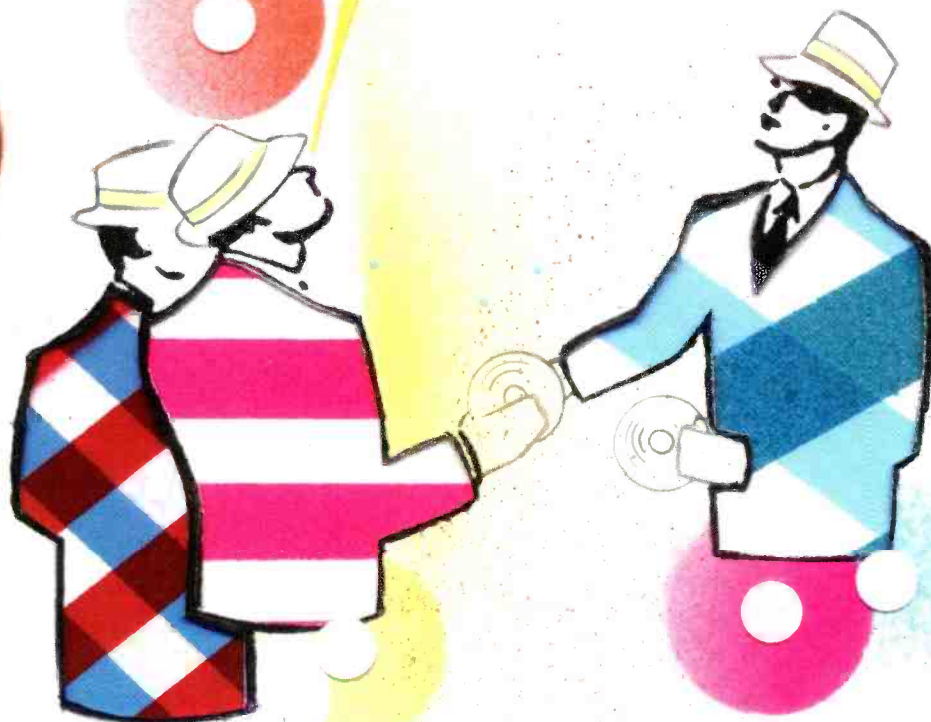
—TAYLOR SWIFT

ABC. "We're going to be everywhere," Borchetta says. "You won't be able to miss us no matter who's elected president."

Swift's team doesn't just want her to stand out amid world events—they want her to stand out around the world. It's no easy trick for a country performer to conquer foreign territory (see story, page 24), but Swift's team is already laying the groundwork.

In the middle of her string of dates with Rascal Flatts this summer, Swift went trans-Atlantic to London, where she performed a sold-out promotional show at King's College. Greg Oswald, her responsible agent at the William Morris Agency, says Swift has a "deep-held desire" to be global. "She wants to be there and she's always wanted to be there, and because of the ammo that she possesses, she can be there," he says.

DIXIE CHICKS: LAWRENCE LUCIER/FILMMAGIC.COM; SHANIA TWAIN: FRANK MULLEN/WIREIMAGE.COM; LEANN RIMES: GRAYSON ALEXANDER/RETNA; DON WILLIAMS: HOWARD DENNER/RETNA; KEITH URBAN: JEFF KRAVITZ/FILMMAGIC.COM; DOLLY PARTON: FRED PROUSE/REUTERS; LEANN RIMES: BILL DAVILA/FILMMAGIC.COM; KEITH URBAN: MARK J. TERRILL/AP IMAGES; SWIFT & ELLIOTT: RICK DIAMOND/CMT





LONG THE FAVORITE OF DISTRIBUTORS FOR ITS INNOVATIVE MARKETING AND MERCHANDISING, BEST BUY PUSHES A DEEPER \$9.99 PRICE EXPERIMENT

BY ED CHRISTMAN
ILLUSTRATION BY MARK ALLEN MILLER

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est Buy puts its money where its mouth is. Management at the consumer electronics giant believes that shoppers expect to pay \$9.99 for a CD, a pricing strategy that most label executives are loath to embrace. So Best Buy is engaging in an expensive experiment to prove to labels that CDs priced at that level will produce enough incremental sales to justify lower wholesale pricing.

According to sources, Best Buy has picked three markets—Jacksonville, Fla.; a city in Arizona; and a third undisclosed city—and will charge \$9.99 for every regularly priced single CD. What's more, the chain is absorbing the losses on that pricing strategy.

"They are trying to show what happens if \$9.99 CDs are presented as the normal price," a senior distribution executive at one of the majors says. "But look, that is the way they are and that's why they are great partners." (Best Buy did not provide an executive to answer questions for this story, and although a company spokesman responded to some questions via e-mail, a request to comment on the \$9.99 pricing strategy was ignored.)

It's a strategy that parlays the reputation that Best Buy has built over time. Most label executives have long held that Best Buy is by far the best account selling music for a number of reasons: The company has shown a willingness to use titles as loss leaders to generate first-week sales, it gambles on developing artists, it has a commitment to catalog, it provides micro-marketing possibilities, its returns are generally low, and it's willing to share information. These factors make Best Buy a beloved account to labels and distributors.

Underlying the \$9.99 price point is some rocky history. Many music specialty executives and distribution executives once viewed Best Buy and other discounters like Wal-Mart, Target and Circuit City as predators pulling the industry down. In 1995, a story in *Billboard* observed that while music specialty retailers decried Best Buy and Circuit City as loss-leader merchants that were destroying the record store business, some competitors and label executives were beginning to acknowledge Best Buy as a force shaping the future of home entertainment retailing.

Best Buy, founded in 1966 by Richard Schulze, began carrying music in 1992, and around that time the company began its shootout with Circuit City. It was a competition that stretched for decades, and the intense battle between the two wiped out other consumer electronics chains like Highland Superstores, Newmark & Lewis, McDuff, Silo's, Nobody Beats the Wiz and Lechmere.

When the shootout began to spill over into the record store world and drew in Target and Wal-Mart, the majors initiated stringent minimum advertised-price policies. But by 2000, the Federal Trade Commission had the four majors and a number of music retailers under investigation for price fixing, which resulted in all parties signing consent decrees that ended MAP policies. During this decade thousands of independent stores and such chains as Musicland, Tower, National Record Mart, Compact Disk World, HMV, the Music Network and Peaches were liquidated, and others like Disk Jockey, Warehouse Entertainment and Sound Shop were sold as part of the industry's consolidation.

But now, with traditional record stores accounting for a meager 13% of the U.S. marketplace, distribution and label executives say these kinds of disputes are in the past and that they hardly think about the impact of retail discount pricing and do business where they can. For instance, the head of sales at a major label who used to denounce the practice of discounting says, "Best Buy has music-loving, music-knowledgeable buyers. They are hardworking, responsive and cooperative." Universal Music Group Distribution (UMGD) president Jim Urie

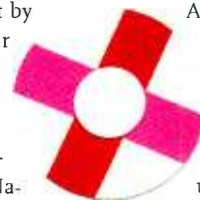
says that Best Buy's buying staff is very analytical, and that he "love[s] that they are willing to try things." Yet another senior distribution executive at a competing major says, "Best Buy is one of our most trusted accounts. They have a quality team and are transparent. They really value the label relationship and the distribution relationship and realize the difference between the two." And Koch Entertainment Distribution senior VP of sales Rob Scarcello says he loves working with Best Buy. "They understand the business, and they understand what music and video will do for their business," he says. "They may not see eye to eye with you, but they are reasonable, and if you have a valid marketing reason, they will listen."

Best Buy can afford to listen. In the quarter ended May 31, the chain, which ran 971 stores, including 923 under its company name, reported net income of \$179 million, or 43 cents per diluted share, on sales of \$9 billion. For the year ended March 1, Best Buy generated \$1.4 billion in net income, or \$3.12 per share, on sales of \$40 billion. That represents five straight years of growth on all counts, including revenue, profit and net income.

At the end of its fiscal 2004 year, the company had reported \$704 million, or \$1.42 per share, on sales of \$24.6 billion. So sales are up 63% and profits have doubled in the past four years.

Best Buy is the third-largest account with about 15% market share and about \$1.3 billion in music volume, *Billboard* estimates. For its part Best Buy doesn't break out music sales, although in its 10-K filing with the Securities and Exchange Commission, it said entertainment software sales—which include movies, videogames and gaming hardware—constitute 19%, or \$7.6 billion, of its overall business for the year ended March 1.

As the company expands, economies of scale and a focus on reducing costs allow the company to seemingly extract more profit each year. In 1997, Best Buy had a gross profit margin of 13.6% while its selling, general and administrative expenses were 12.9%, leaving a slim 0.7% in net profit margin. Last year, gross profit margin was 23.9% of revenue while SG&A stood at 18.5%, leaving a 5.4% profitable swing. In between, Best Buy widened the distance between profit and expenses by about one





percentage point every two or three years.

A typical Best Buy store carries between 6,000 and 20,000 SKUs; distribution executives say that on average, the chain tends to stock about 14,000 SKUs. While other accounts have reduced their size in recent years, Best Buy is holding steady, although it is down from a decade ago when the average store had a 30,000-SKU count. While Best Buy so far is not downsizing music SKUs this year, the department is not as visible as it used to be, the head of sales at a major label says. "They have changed the look of the music department and moved it to the back or side of stores," he says.

Regardless of where the department is placed, Best Buy considers music integral to its merchandising mix. "We continue to view music as a key category in our stores simply because we know how important it is to our customers," the company said in a statement. "It is at the heart of many of the products that we sell. Whether you're talking about home theater systems, MP3 players, speakers or even computers, what our customers want is products that enhance their lives. Entertainment plays a large role in that."

As such, music plays an important role in the Best Buy circular, which still gets credit for being the most powerful advertising circular in the industry for rock and rap, the music business' two biggest genres. (Target claims the top circular for country, pop and tween/kids music.)

"If you are hitting the female audience, then Target has the best circular; if you have a male-oriented album, then Best Buy is the best circular," the head of sales at an indie distributor says.

Beyond the circular, "Best Buy and Target are the best-in-class at marketing," UMG's Urie says. According to its 10-K filing last year, Best Buy spent \$644 million on advertising.

In order to support that marketing effort, Best Buy's pricing for its promotional programs make it the most expensive in the business, at least on a dollar basis. Many of its programs make sense on a per-unit basis or the spend vs. unit sales achieved through the promotion, another executive adds. But at least one component of Best Buy's promotional palette catches flak. "A cut [or mini, as in a mini-shot of an album cover] in the circular costs about \$75,000, which is ridiculous," one distribution executive says.

But in terms of promotional power, Best Buy packs a wallop, as witnessed by its clean-up on Lil Wayne's "Tha Carter III." It was by far the top-selling account, moving 283,000 copies in its first week, when the title just topped the 1 million-unit mark.

Thanks to its selling power, Best Buy usually goes toe-to-toe with its competitors when artist managers are shopping exclusives. In recent years, Wal-Mart got Garth Brooks' catalog and the Eagles' last album, while Best Buy clinched more rock-oriented titles like the Rolling Stones and Tom Petty videos. While Best Buy may have recently lost out on Journey and AC/DC, it is said to have

the inside track on Guns N' Roses' "Chinese Democracy."

"Wal-Mart does a great job with exclusives, but it doesn't have a circular," the head of sales of one major label says. "With rock records, Best Buy can call out an exclusive package better than anyone."

In addition, Best Buy is generally considered to be the top account in all forms of rock merchandising, including hard rock—and it used to be the top account in selling alternative, until iTunes came along and stole that crown. Best Buy is also the top account in urban/rap music and the chain is becoming more important in some of the smaller genres, if only by default due to the disappearance of stores or the reduction of music space in chains like Borders and Circuit City and other retailers like Virgin Megastores and Value Music.

Best Buy also is given high marks for continuing to carry a depth of catalog titles, as well as tailoring individual stores to meet the needs of each community. On catalog, Best Buy says in a statement, "We continue to be committed to providing a broad selection that goes well beyond new releases. We know our customers want to be able to find catalog releases of their favorite artists so we make a commitment to provide that to them."

As for its support of developing artists, some executives worry the chain is slipping. "There were times when they were over-the-top amazing at it, probably to the detriment to their business," one distribution executive says. "But they are still good at it."

For its part, Best Buy says in a statement that it remains "committed to having a regular voice for developing artists through our 'Find 'Em First' program and by carrying a broad assortment." It adds: "In general, we feel that energizing consumers around music is a win-win situation for everyone. The more we can get people excited about listening to music, the more music they will consume."



While Best Buy is great at rolling out developing artists on a national basis, it can be expensive, and consequently, most labels no longer sign up for that level of promotion. But beyond independent stores, Best Buy is the only game in town for micromarketing on a regional basis, thanks to its deal with Detroit-based Vision Information Services, which provides systems that allow vendors to co-manage inventory with Best Buy.

"The Vision system allowed Best Buy to go from central to local planning," a senior distribution executive says. Besides that access, Koch's Scarcello adds, the other great thing about Best Buy is "they give you ongoing metrics and feedback regularly."

While all give Best Buy high marks on micromarketing, some label and sales executives still find fault with the chain's capabilities. "It used to be that they had regional promotional programs, but they eliminated them, which was not a great move," the head of sales at an indie distribution company says. But the head of sales at a major label says, "They eliminated the bull-shit and kept the real micromarketing opportunities."

"No question, their regional people are lights-out great," Hollywood Records VP of sales Curt Eddy says.

Eddy praises Best Buy in another area: "There is nobody better in getting product to a store," he says. "They read the tea leaves very quickly." The chain is just plain good at getting new releases in stock at stores on street date, usually before 11 in the morning.

On the downside, Best Buy's compliance with being in-stock on promotional titles has declined as of late.

"They seem to have a lot of empty slots in the middle of the week," one major-label sales head says. That may be because the chain is wrestling with how its endcaps should be configured, one distribution executive says. The exec adds that Best Buy is experimenting to see if its endcaps should have 24 titles or maybe fewer, like six titles.

Another independent distribution company begs to differ on the assessment that Best Buy is losing a step on compliance. "They are one of the best, they take it seriously, they own it, and they do their end of the partnership," he says. Having said that, he adds that come the fourth-quarter crunch time, accounts like Best Buy and Target give warehousing preferential treatment to other product lines, unlike Wal-Mart, which can handle all trucking traffic year-round.

But for all its forward thinking, Best Buy gets mediocre marks for its online presence, something that may change now that it has acquired Napster. The Best Buy-Napster deal "is good for all concerned," UMG's Urie says. "It's good for Napster because it gives them corporate stability. It's good for Best Buy because it allows them to determine their own digital destiny. It's good for the consumers because it will allow Best Buy to bundle a lot of unique and creative offers at attractive prices, and it's good for the labels because it will drive sales in a lot of new ways on a lot of devices."

On the physical side of its online store, Best Buy gets praise for its marketing efforts.

"We are doing more online marketing with them than practically anybody else, and it's their people that keep coming at us with ideas for linking some sort of digital component to the physical product or some sort of value add," the head of sales for a midsize indie distributor says. Again, like the retailer's regional staff, Best Buy's online marketing staff, Paula Ward and Sandy Driesen, get high marks from vendors. "They have a real knowledgeable, creative and aggressive person calling us with opportunities that we are not getting from anywhere else," he adds. "They are looking under rocks. They know if they can get to discerning music people and offer them good shit, they will make new customers."

A major-label distribution executive says that Best Buy may eventually have an edge over other online sellers. "Best Buy is the 800-pound gorilla in the consumer electronic space," he says. "They are trying to leverage their relationship with consumer electronic manufacturers to benefit their Web store." For its part, Best Buy says in a statement: "We offer choice to our customers to access music in many different ways. Whether it's through iTunes, the Best Buy Digital Music Store, eMusic, satellite radio or HD radio, we can provide our customers with the right solutions for their needs." ■■■



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Snow Patrol keeps soaring on new album

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MUSIC

POP BY JEFF VRABEL

SOUL SURVIVOR

Tom Jones Gets Back To Basics With S-Curve Debut

As is customary these days, Tom Jones is running his comeback on a platform of experience, coupled with a bit of change.

Jones' new "24 Hours," due Nov. 25 on S-Curve Records, is the 68-year-old's first U.S. album in 15 years and, practically speaking, his American comeback (in the studio, anyway—he still performs more than 200 shows a year).

"I've been thinking about this album for a long time now," he says. "I've had success worldwide, but with albums that were never released in America." (His last album, 2000's rock-covers collection "Reload," moved 5 million copies in Europe, but labels found its roster of British-leaning duet partners off-putting, so it never came out stateside.)

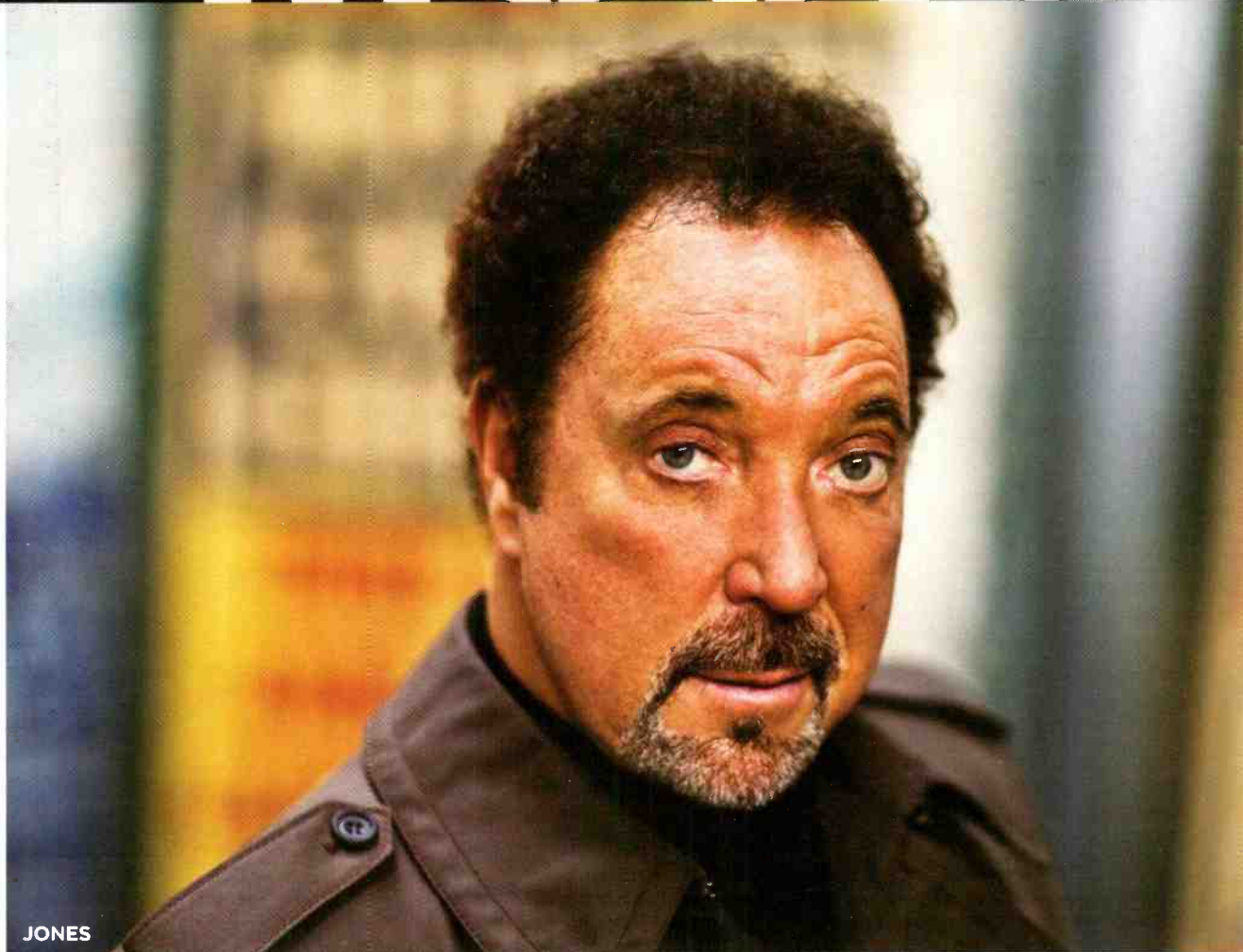
Unlike artists like Johnny Cash and Neil Diamond, Jones isn't using the comeback pedestal to deliver a stark, acoustic, depth-of-the-soul thing; this is a characteristically splashy, bombastic, large-sounding platter of future-retro swagger in the vein of the Amy Winehouse-led throwback-soul movement. (It was produced by British duo Future Cut, which has been behind recent tracks by Kate Nash, Lily Allen and Estelle.)

Witness these couplets from "Sugar Daddy," a vaguely dirty come-on at the record's center: "I been singing this song before you were born"; "I've got male intuition/I've got sexual ambition"; "You don't send a boy to do a man's job." (The best part: He got Bono and the Edge to write that for him after a night of drinking in a Dublin pub.)

Jones will spend release week all over TV, including stops on "Good Morning America," "CBS Sunday Morning," "The Rachael Ray Show" and "Live With Regis and Kelly," as well as tastemaker venues like Nic Harcourt's "Morning Becomes Eclectic" radio show on noncommercial KCRW Santa Monica, Calif., and "Sessions @ AOL." The idea, according to S-Curve Records founder/CEO Steve Greenberg, is to appeal to longtime fans and "hipsters of all ages."

To support "24 Hours" internationally, Parlophone's campaign centers on TV and AC radio. Jones will appear on "Later . . ." With Jools Holland" (BBC2), "Strictly Come Dancing" (BBC1) and "The National Lottery" (BBC1). The single "If He Should Ever Leave You" is B-listed at BBC Radio 2, with Jones also scheduled to appear on the network's tastemaking Jonathan Ross show.

In Jones' mind, the key to the recording was keeping sharp watch on the balance among his progressive ambitions, the music's retro feel and the substantial weight of his reputation, and he says records like Winehouse's gave him confidence that his plan was solid. "It was reassuring," he says. "When ["Black



JONES

to Black"] came out, I thought, 'It can be done. People do want it.' It confirmed what we were doing."

What he was doing was setting a series of ground rules, first ensuring the record wouldn't be a simple nostalgia trip, and then by having a greater hand in the sound and, for the first time in decades, the songwriting.

A series of meetings with Future Cut followed ("They wanted to do a 'Tom Jones record,' which I was thrilled about," Jones says with a chuckle), as did the process of paging through many volumes of songs. One producer, in fact, wanted Jones to do a classic-soul covers record. "I said, 'Yeah, but that's been done.' And it seemed when people are out of ideas, they revert to songs that were hits once and could be hits again. Which is alright, but you need to move forward."

In order to do that, Jones needed to be around from day one. "I've been lazy sometimes in that respect, because things have just happened, and I've had hits with things that have been sent my way," he says. "But now if you want it to be the way you want it, you have to be in there from the ground."

To that end, he set out to discount more obvious tracks, including one early pitch with the salacious hook of "You look good with my T-shirt on, you'd look even better with it off." "That's completely what I'm not looking for," he says. "I said, 'I'm trying to

make a statement. That's too easy.' So things got more serious. It's not like it's all very, very serious, but all songs say something. You can picture something when you're listening to them."

There are 13 songs to picture on "24 Hours": joyful major-chord dance machines ("Give a Little Love"); a cover of a Bruce Springsteen song you probably don't know ("The Hitter"); an icy story-song set on death row ("24 Hours"); and ready-made openers for Jones' live set ("I'm Alive," an old Tommy James & the Shondells B-side). But the marquee attractions are probably the Springsteen track and "Sugar Daddy."

He recalls, "[Bono] said, 'You're the only man who can get away with this. It's right in your face. It's a bragging song—your take on entertaining, if you like.'"

Meanwhile, "The Hitter," Jones says, was Greenberg's idea. Springsteen's "Devils & Dust" version is delivered in a hushed, acoustic setting; Jones' adds horns and a couple of vocal take-offs that leave the song's ending a little less melancholy. "It's a pretty obscure one," Greenberg says. "But [Jones] really relates to this story of this older boxer who's been through it all. That's the theme of a lot of the record: somebody looking back while still continuing to lead life to the fullest."

Additional reporting by Jen Wilson in London.

LATEST BUZZ

>>>GREEN MACHINE

Confirming news that Garbage frontwoman Shirley Manson let slip recently on "The Carson Daly Show," Green Day is in the studio with veteran producer Butch Vig working on the follow-up to 2004's "American Idiot." In a video posted on YouTube, the band is seen in the control room as the camera pans over to Vig, who smiles and extends his middle finger. Instrumental bits of two new songs are heard in the background.

>>>SOUND AND VISION

50 Cent's new album will boast production and guest turns from mentors Dr. Dre and Eminem. "Before I Self Destruct" is due Dec. 9 via Shady/Aftermath/Interscope. Producer Scott Storch helmed first single "Get Up." The package will also include a 90-minute, feature-length movie about an inner-city boy named Clarence who sets out to avenge his mother's death. 50 Cent wrote, directed and starred in the film.

>>>GIRLS GONE INDIE

After a lone album for Hollywood, the Indigo Girls will independently release their next set, due in February. "We recorded two records, one with the band and then we went back and did the whole record again as a duo live in the studio straight to tape," group member Amy Ray says. "It gives everybody both sides of the equation."

>>>KAT CALLING

Kat DeLuna, best-known for her 2007 hit single "Whine Up" featuring Elephant Man, has split with Epic Records, according to the label. The 20-year-old artist's debut album, "9 Lives," sold just 63,000 copies in the United States, according to Nielsen SoundScan, but tracks from the set have sold more than 866,000 digital copies. DeLuna is working on her sophomore album with such producers as Akon, Jim Jonsin, Red One and J. Bynum.

Reporting by Jonathan Cohen and Mariel Concepcion.

ROCK BY HAZEL DAVIS

CHASING HITS

Management Powerhouse Aims To Take Snow Patrol Skyward

You know you've made it when Metallica's management returns your call and asks to sign you.

"Meeting QPrime is like meeting a rock star," Snow Patrol drummer Jonny Quinn says with a laugh. "We never thought for a second they'd be interested."

In 2007, the Scottish-Northern Irish rock band split with its London-based manager Jazz Summers of Big Life Management and signed with heavy-duty U.S.-based QPrime—home of Metallica, Jimmy Page and the Red Hot Chili Peppers.

The management firm is now charged with taking Snow Patrol's multimillion-selling star and shooting it to the next level with new album "A Hundred Million Suns," due Oct. 27 on Fiction/Polydor internationally and a day later on Polydor/A&M in the United States.

To take the band from U.K. and U.S. million-sellers to worldwide superstars, QPrime co-founder Peter Mensch says,

requires merely the album selling itself. "We made a good record and you have to hope that will be received as well as you think it should be," he says.

That means no gimmicks on the marketing front, Mensch says, although a free Snow Patrol application is available to download in all regions for iPhone and iPod Touch users, featuring artwork, images and lyrics. Mensch says that's "just a cool thing. It's not going to affect record sales; it's free."

He adds, "My take on special formats is 'no.' You're listening to the best 58 minutes of music we could write. I refuse to say there's a 12th song that a physical consumer can't buy."

The album's anthemic lead single, "Take Back the City," went to radio globally Sept. 1 and is No. 32 this week on Billboard's Modern Rock chart. Stateside, Interscope has partnered with MySpace for a contest that will send U.S. fans to an Oct. 27 show in London, and the band will cross the Atlantic the other way in early December for two weeks of



'Meeting QPrime is like meeting a rock star. We never thought for a second they'd be interested.'

—JONNY QUINN, SNOW PATROL

live shows and promotion. Snow Patrol will then return for an extensive North American tour in 2009.

The band kicks off a U.K. tour Oct. 26, breaking off to visit France to appear on prime-time music TV show "Taratata" two days later. Mensch says, "Hopefully this will lead to airplay in France, where the band hasn't been so successful before."

In taking the band to the next stage in such markets, London-based Universal Music Group International senior VP

of marketing Tony Harlow says, "It's now about putting awareness around them and making sure TV performances happen. It's probably not about lots of touring until an awareness has been developed that will put them at a level to come in and do the show properly."

"We don't really sell a lot in Japan and Europe, and those are the places we'd like to improve on," Quinn says. "We don't want to have another 'Chas-

ing Cars' or 'Run.' We've made a good record that we're proud of, and we're hoping that should do it."

After two commercially unsuccessful albums on Scottish indie Jeepster, Snow Patrol broke big with a move to Fiction/Polydor in 2003. That came with U.K. hit single "Run," taken from third album "Final Straw," which has amassed global sales of 2.7 million, according to the label. Nielsen SoundScan has logged 618,000

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>TAKING FLIGHT

Spanish singer/songwriter Melendi's debut album, "Sin Noticias de Holanda" (Carlito Records/EMI Music Spain), took a year to reach No. 1 in 2003, but fourth set "Curiosa La Cara De Tu Padre" wasted no time in returning the artist to the top of Spain's Media Control chart.

"Curiosa" (Carlito Records/EMI Music Spain) hit No. 1 one week after its Sept. 16 release, picking up gold certification (40,000 copies). EMI Spain says Melendi's domestic sales to date have passed 1 million albums.

Melendi's sharp, street-wise lyrics, combined with his mix of basic rock and classic rumba styles, have helped build a large fan base, and earlier this year he was signed by leading artist management/concert booking firm RLM Producciones—joining major Spanish names like Miguel Bosé and Alejandro Sanz.

Melendi, whose publishing is handled by Carlito/EMI Music Publishing, was due to make his Latin America debut last year, but an appearance in Mexico was canceled after his plane turned back to Madrid following a mid-flight

incident between the singer and cabin crew.

Now, Madrid-based RLM international booking and product manager Sebastian Ducamp says, "For the first time, there will be an international work agenda for Melendi." He adds that a 2009 promo schedule for Latin America—"and, hopefully, the U.S. Latin market"—will be confirmed in the next few weeks.

—Howell Lewellyn

>>>SLIME IS RIGHT

The global economic slowdown may well find numerous acts complaining about recording budgets being slashed, but for British rapper Roots Manuva, switching to a basic, intimate studio setting for fourth album "Slime & Reason" (Big Dada) proved highly beneficial.

Released Sept. 1 in the United Kingdom, the critically acclaimed album entered at No. 22 on the Official Charts Co's listing one week later and made its U.S. bow Sept. 30 via Ninja Tune. "For [2005 album] 'Awfully Deep,' I had loads more resources available to me and I kind of messed about in the studio," says



MELENDI

SNOW PATROL: STEVE GULLICK; MELENDI: SERGI MARGALEF



SNOW PATROL

U.S. sales of the album, and 2006 follow-up "Eyes Open" raised the band's profile substantially, thanks to the success of "Chasing Cars." The album has sold 4.6 million globally, Polydor says, including 1.2 million in the States.

"Chasing Cars" (Polydor/A&M) broke down the doors of U.S. top 40 radio for Snow Patrol and has sold 2.3 million downloads. It hit No. 5 on the Billboard Hot 100 in October 2006, boosted by its use in the second-season finale of TV show "Grey's Anatomy."

"'Chasing Cars' was a big phenomenon song," Interscope head of marketing Robbie Snow says. "The synch catapulted it into a multiple-format record. That was wonderful, but we're marketing Snow Patrol as a great album band."

Whereas Snow Patrol's early releases owed a lo-fi rock debt to bands like Sebadoh, "A Hundred Million Suns" offers a blend of sleek, arena-ready tracks and heartfelt, stripped-down love songs, all produced by longtime collaborator Garrett "Jackknife" Lee. Highlights

include the strident rockers "Please Just Take These Photos From My Hands" and "Disaster Button," and the contemplative, acoustic-led "Lifeboats." The set closes with 16-minute "The Lightning Strike," a suite of three unique songs.

"In the case of 'Eyes Open,' some individual tracks like 'Chasing Cars' jumped out and hijacked the record," Harlow says. "This time, you're going to love the album."

Additional reporting by Jonathan Cohen in New York.

Manuva (real name Rodney Smith). "This one is a bit rawer. There were less resources available to me, so I didn't have as much time to piss about."

Featuring collaborations with hot young British producers Toddla T and Metronomy, the album has been hailed as a return to the rapper's dancefloor/dub reggae roots after its predecessor's somber "live band" sound. "There's more of an emphasis on the lighter stuff," says London-based Big Dada label manager Jamie Collinson, who cites Manuva's crossover appeal as key to his decade-long popularity.

The Chrysalis Music-published artist is midway through a U.K. tour, booked through Primary Talent. A November European tour follows, with U.S. dates through Windish Agency planned for early 2009. —Richard Smirke

>>> DOUBLE FIRST

Welsh rock quintet Funeral for a Friend is on a 40-plus-date European tour promoting its fourth album, "Memory and Humanity." It marks a significant stage for the band—the shows are the

first to feature new bassist Gavin Burrough and the album is the first on its own label, Join Us.

Following its departure from Atlantic, the band set up the label in June in partnership with media investment firm Ingenious and Pan-European distributor PIAS. "Being in control of everything is an absolute bonus," singer Matt Davies-Kreye says. "We don't have anyone trying to direct us, bend us or mold us."

The Oct. 13 European release is the follow-up to 2007's "Tales Don't Tell Themselves," which peaked at No. 3 in the United Kingdom and hit No. 2 on Billboard's Top Heatseekers chart. The band recorded the album in Cardiff, Wales, with Welsh producer Romesh Dodangoda. "I'm stoked about fans hearing this album," Davies-Kreye says. "We've progressed as a band, and things are the best they've been in a long time."

Funeral for a Friend's U.K./U.S. bookings are through the Agency Group. Victory Records will release the album Oct. 28 in the United States, with tour dates planned for early 2009. —Nichola Browne

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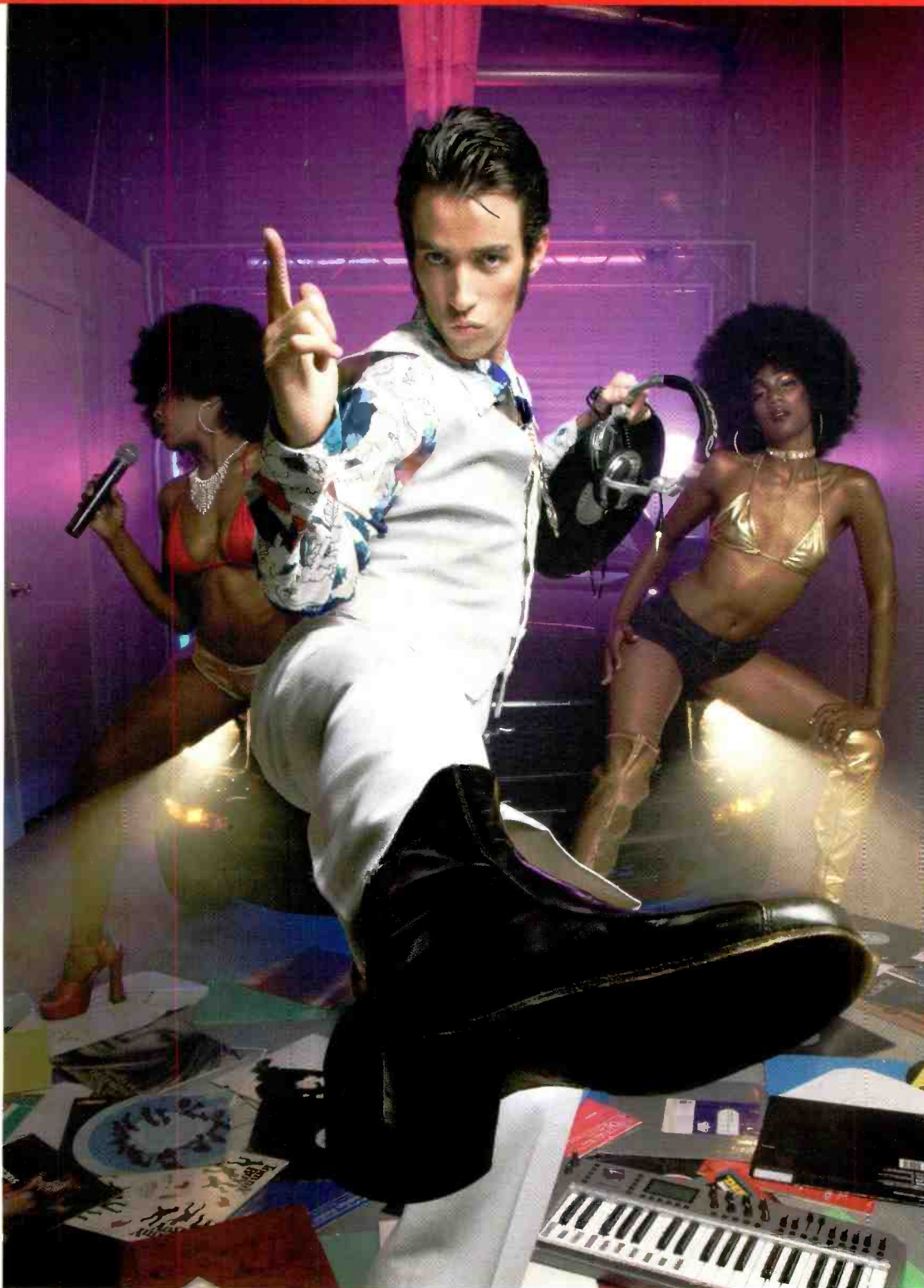


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DJ TIMBO

In Billboard's Aug. 30 issue, DJ Timbo's "Go Go Girl" peaked at No. 10 on the Hot Dance Club Play chart and remained on the tally throughout September. He's been picked up as a resident DJ for Hollywood club promoter Red Carpet Events, and he christened Hush at its Oct. 2 opening. Timbo (aka Tim Scarne) has also begun filming a reality TV show pilot with director/executive producer Breck Eisner, repped by Creative Artists Agency.

But it took a lot of work to get to this point. Scarne has been running his own DJ and entertainment service, Enterprise Entertainment, since he was 19 and has spun at private parties consistently since the mid-'90s. Last year, the house DJ soft-released his first original single, "Go Go Girl" (which consisted of 13 remixed versions of that track plus the catchy "The Olsen Twins Song"), and set off on a self-titled tour.

He's since busted out of his Los Angeles origins, selling out clubs like Hawaiian Tropic Zone in Las Vegas, Lush in St. Louis, Bamboo Bar in Philadelphia and Harrah's Pool Party in Atlantic City, N.J. (all 2,500 people).

"Most people have probably never seen a DJ in a club like me. It's more like a rock show," says Scarne, who sometimes brings his own dancers to the gigs. "I'll jump on the crowd or some guy's shoulders and bring my video

camera with me. I wear costumes. I get to be the biggest clown so people don't have to feel like they're it." And most any YouTube video of DJ Timbo will attest to it.

He's sold more than 5,000 copies of "Go Go Girl" as a result—not direct to consumers but to club promoters and sponsors like Guitar Center and Scion. "They use the CDs as invitations to parties, so even if fans aren't paying upfront, the promoters are able to get something out of buying the CDs from me," he says.

Then there was the movie. Combining forces with brother (and actor) Thomas Ian Nicholson, Timbo co-wrote and starred in the 2004 semi-autobiographic film "LA DJ," which acted as promotional tool for his music and business. The pair raised capital through private equity and premiered it at Colorado's Vail Film Festival. It is available through outlets like CinemaNow.com, Blockbuster and Netflix.

The plan next is to "release old-school 45s and pop out singles" through the end of the year, all of which may be gathered up for a full-length release some time next year.

—Katie Hasty

Contact: Brandon Koppel, manager, 800-895-2170, brandonpm1@aol.com

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SY SMITH

Sy Smith offers sage advice to fellow indie artists pursuing the never-ending quest to be seen and heard: Create your own venue.

After talking to the proprietors of a coffee shop in urban Los Angeles' Leimert Park neighborhood, Smith established Bltchcraft in 2001. The monthly showcase—which ran for almost two years—featured three or four female acts, unsigned and signed singers and comedians. DJs spun records between acts.

"Then I'd perform for 45 minutes," Smith says with a laugh. "It wound up becoming a loving environment for people to see chicks do their thing."

Smith is still doing her thing. The singer/songwriter/producer/arranger released her third independent album, "Conflict" (Psyko Records via MDI Distribution), in April; collaborators included producers Ant Bell (Jill Scott) and Ty Macklin (Erykah Badu). Like its predecessors, "Conflict" finds Smith skillfully fusing R&B/soul and jazz into spacey concoctions accented by tempo shifts and insightful metaphors. Gliding over, under and around the tracks are Smith's captivatingly sly, sultry vocals.

Smith moved to L.A. in 1997 and signed with Hollywood Records in 1999 but was later dropped. She has since written for Santana, sung backup for Whitney Houston and with Vonda Shepard on "Ally McBeal," and contributed vocals to commercials for Proctor & Gamble and Nissan. A backing vocalist for the "American Idol" house band, Smith has also performed with trumpeter Chris Botti at the Hollywood Bowl and Boston Pops.

"I like to eat so I keep my hands in a lot of pots," Smith says. "Anyplace I can use my voice or make music, I try to do it." —Gail Mitchell

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VIDEO: Watch an exclusive Kill the Alarm interview and performance at billboard.com/killthealarm.



KILL THE ALARM

Kill the Alarm has already assembled a small army of fans in New York, enough to sell out the Bowery Ballroom twice this year. Now the band, headed by impressive vocalist/songwriter Garen Gueyikian, has its sights set out-of-state in an attempt to disseminate its radio-ready rock.

The group recently remastered its February 2007 release, "Fire Away," and made it available as a free download for fans who sign up for the band's e-mail list. In the past two weeks, more than 1,000 new fans have signed up. According to the act's management, "Fire Away" has sold between 3,000 and 4,000 copies. The group also has experienced a steady flow of merch sales.

With the help of agent Alex Ross at Supreme Entertainment, the group hopes to tackle the live circuit in Philadelphia and Washington, D.C., next; fans in Chicago might be treated to a couple of Kill the Alarm signature covers, like Usher's "U Got It Bad" or K's Choice's "Not an Addict" Nov. 1 at the Beat Kitchen.

The band has toured with and opened for such mainstream rock acts as Pat McGee, Eve 6, Cowboy Mouth and Pete Francis of Dispatch.

Kill the Alarm is writing and recording new material and also contributing a song to fund-raising organization Make a Wish Foundation's Christmas CD. "In a year, playing Irving Plaza would be an amazing next step," Gueyikian says. "We'll keep on writing as much as possible because the more you put out, the more of a chance that someone will pick it up."

—Laura O'Connor

Contact: Veken Gueyikian, manager, veken@kqiqstartmusic.com; Justin Seidenberg, manager, justin@kqiqstartmusic.com

CATCHING UP WITH UNDERGROUND ALUMNI:

Company of Thieves (July 5, 2008) has signed with Wind-up Records . . . Ark Recordings' Alberta Cross (March 8, 2008) is recording with Jamie Can-

diloro and will open for Oasis this month on four U.K. dates . . . Cold War Kids (Sept. 2, 2006) debuted at No. 21 on the Billboard 200 in the Oct. 11 issue . . . Tom Sarig picked up managing duties for Apes & Androids (June 7, 2008).

THE BILLBOARD REVIEWS

ALBUMS

ROCK

OF MONTREAL

Skeletal Lamping

Producer: Kevin Barnes
Polyvinyl

Release Date: Oct. 21

To say "Skeletal Lamping" finds Of Montreal mastermind Kevin Barnes at his most indulgent is putting it lightly. Barnes isn't so much indulgent as he is overly ambitious and seemingly out of his mind, making "Skeletal Lamping" as wonderfully brilliant as it is weird. From the shape-shifting tempos and moods of songs like "Nonpareil of Favor" and "Triphallus, to Punctuate!" to Barnes' "black shemale" alter ego Georgie Fruit (who sings, "We can do it softcore if you want/But you should know I take it both ways" in a Prince falsetto on "For Our Elegant Caste"), there's a new twist and turn around every corner. Those looking for the pop stylings of 2007's "Hissing Fauna Are You the Destroyer" are in for a bit of a surprise (though the horn-led "An Eluardian Instance" and "Id Engager" are more classic Of Montreal), but "Lamping" is a complex, strange trip you won't soon forget.—JM

DEERHOOF

Offend Maggie

Producer: Deerhoof
Kill Rock Stars

Release Date: Oct. 7



Last year's infectious "Friend Opportunity" presented Deerhoof in Technicolor, the band distorting pop to create a musical Candyland dotted with explosively vivid experimental landmines. "Offend Maggie" takes a more grounded, monochromatic approach. The addition of second guitarist Ed Rodriguez shifts the focus from synth-manufactured atmospheres to stripped-down primal rock, with power chords wrapped in crackling overdrive taking charge. Vocalist Satomi Matsuzaki turns her attention to philosophical matters, with songs tackling birth, God and the afterlife. That's not to say Deerhoof has stripped off all its quirky, futuristic drapery. Rather, there's a certain stark gravitas that permeates the affair, and instead of giddy euphoria, "Offend Maggie" aims for Zen-like deliberation. Turns out along with everything else, Deerhoof can strike deep, too.—SV

THE SEA & CAKE

Car Alarm

Producer: The Sea & Cake
Thrill Jockey

Release Date: Oct. 21

The Sea & Cake dabbled in electronic grooves and Brazilian lit throughout its seven sleek albums, but the band has never quite let it rip like it does on "Car Alarm" tracks like the title

LEE ANN WOMACK

Call Me Crazy

Producer: Tony Brown
MCA Nashville

Release Date: Oct. 21

Just when you thought she couldn't

get any better, Lee Ann Womack surprises in a big way. "Call Me Crazy," the follow-up to her highly lauded "There's More Where That Came From," is Womack's best album yet. While the set includes a pure country duet with hero George Strait and a cover of his "The King of Broken Hearts," Womack doesn't need Strait's formidable shoulders to lift her up. Haunting single "Last Call" is song-of-the-year material on a number of levels: songwriting, vocal performance and production. Indeed, the first-time combination of Womack and producer Tony Brown is overdue and magical. "Either Way," about a loveless marriage, is brilliant, and "Solitary Thinkin'" proves Womack has more soul than just about any other country female vocalist out there. All hail the queen of country.—KT



cut and opener "Aerial," which practically blast out of the speakers. Indeed, there's a sense of urgency here not seen since the Chicago institution's earliest work. But the added pep is still refracted through the band's uniquely loose-limbed vibe and Sam Prekop's soft, soulful vocals. Although one can rarely discern what Prekop is saying, his cadence and phrasing undulates in perfect synergy with the gently shifting tempos. Prekop and guitarist Archer Prewitt are also more locked in than ever; check the lightly distorted jam on "New Schools" for proof. And on "Weekend" and "Down in the City," the group shimmers with the best of its indie rock peers.—JC

BRETT DENNEN

Hope for the Hopeless

Producer: John Alagia
Downtown/Dualtone

Release Date: Oct. 21

Those who find the approach of John Mayer a little too uncomfortably in-your-face would do well to check out this third offering from Brett Dennen, which lopes along on the teddy-bear Californian's gentle voice and gentler sentiments. Dennen's 2006 breakthrough, "So Much More," contained more than a few highly sweet coffee-shop love songs, but "Hopeless" aims for Greater Importance, with Dennen offering cotton-candy social commentary on

"Make You Crazy" (as in, the world is enough to) and "World Keeps Turning" (which it does, and you can't do nothin' to slow it down). Dennen's tenuous vocals (and lyrics) are better suited to silly love songs than this sort of material, and though producer John Alagia knows how to make the guitars jingle and jangle and how to work up a soft, swimmy groove, Dennen needs a little more to rise out of the ever-growing multitude of sensitive guitar dudes.—JV

COUNTRY

HANK WILLIAMS III

Damn Right Rebel Proud

Producer: Hank Williams III
Sidewalk Records

Release Date: Oct. 21

Hank Williams III has always respected his lineage, but he gives it even more love at the outset of his poignant and pugnacious sixth album. "The Grand Ole Opry Ain't So Grand" not only forwards a vehement argument for reinstating his grandfather, the late Hank Williams, but also shouts out some props for Bocephus—father Hank Williams Jr.—despite their admittedly difficult relationship. The rest of the aptly named "Damn Right Rebel Proud" mines a rootsy kind of country and digs even deeper into Hank III's life and psyche, mixing the darkness of the confessional "Candidate for Suicide," the weepy "Stoned and Alone" and the twangy, gal-

loping "3 Shades of Black" with the high-speed go-for-broke of the almost bluegrass "6 Pack of Beer." Hank III has his punk and metal sidelines, but he's country to the core and has every damn right to be rebel-proud of it here.—GG

JOHN MICHAEL MONTGOMERY

Time Flies

Producers: Byron Gallimore, John Michael Montgomery
Stringtown Records

Release Date: Oct. 14

There's a duality about John Michael Montgomery's first album in four years and the first on his own label. While single "Forever" has an '80s rock feel and "Loving and Letting Go" could be a Michael McDonald staple, "What Did I Do" and funny "With My Shirt On" ("Can I make love with . . .") follow a well-worn country path. Meanwhile, alcohol is celebrated ("Mad Cowboy Disease") and derided ("Drunkard's Prayer"). And only on a country record can an artist thank Jim Beam and a substance abuse facility in close succession. That said, there's plenty to like here. "Fly On" is an updated and impressive take on the if-you-love-something-let-it-go theme, and "All in a Day," from which the album's title is derived, is a great example of the storytelling for which country music is known.—KT

WORLD

BOMBAY DUB ORCHESTRA

3 Cities

Producers: Garry Hughes, Andrew T. Mackay

Six Degrees

Release Date: Oct. 21

Garry Hughes and Andrew T. Mackay, the endlessly inventive duo that animates Bombay Dub Orchestra, tracked their new album in Mumbai and Chennai in India and London. It was an ambitious undertaking that has yielded an entrancing follow-up to their brilliant 2006 self-titled debut. The Hughes/Mackay vibe is South Asian dub executed with cinematic sweep. Their music, as heard on "Junoon," "Strange Constellations" and "Map of Dusk," is often an extremely unique sort of chill that's equally beholden to Indian traditional forms, South Asian underground and a Western symphonic sensibility. On "Spiral," however, the insistent beat and a dynamic, swooping string arrangement lays on something a little more earthy. The dub exoticism of "Monsoon Malabar" is underwritten by a throbbing electronica groove beneath Pradeep Pandit's multilayered vocalese, which is somewhat reminiscent of late-'80s Sheila Chandra.—PVV

LABELLE

Back to Now

Producers: various
Verve

Release Date: Oct. 21

The 32 years since Labelle's last studio LP seem to evaporate within the first few measures of "Candlelight," the opener of this reunion album. One factor could be that Nona Hendryx started writing the sultry and explosive song before the group disbanded in 1976—enabling the unique soul/gospel/glam rock style of Patti LaBelle, Sarah Dash and Hendryx to carry forward through the decades, with the production help of master era-melder Lenny Kravitz. Dancin' track "Rollout," with vocals and production by Wyclef Jean, is decidedly more modern but maintains the Labelle signature as a female independence anthem. Somewhat schmaltzy but earnest "Tears for the World," along with Rosa Parks tribute "Dear Rosa," prove that Patti LaBelle still makes lyrics about starvation and strife sound sexy. A powerful 1970 live Labelle recording of Cole Porter's "Miss Otis Regrets" closes the set, underscoring just how much of its original horsepower Labelle has retained.—EN



AC/DC

Black Ice

Producer: Brendan O'Brien
Columbia

Release Date: Oct. 20

AC/DC's move to release this album exclusively through Wal-Mart and Sam's Club may be untraditional, but the seemingly ageless Australian rock combo mostly employs its same tried-and-true formula on the audio side of the "Black Ice" equation. A number of songs unabashedly reference iconic 1980 album "Back in Black": "Wheels" echoes that set's "Givin' the Dog a Bone," while first single "Rock'n'Roll Train," with its gang chorus vocal, nods to "What You Do for Money Honey." "Big Jack" offers major-key thrills, and "Anything Goes" ought to sound great blaring at an arena near you. But at 15 tracks (four of which extol the base virtues of rock music), the album overstays its welcome, making deviations like the old-school blues of the title cut, the slide guitar licks on "Stormy May Day" and the sparse "Decibel" all the more entertaining.—JC



THE BILLBOARD REVIEWS

SINGLES

POP

JEM

Down to Earth

Producers: various
ATO

Release Date: Sept. 16

▶ On her sophomore ATO effort, Welsh singer Jem doesn't veer far off the course from 2004's "Finally Woken." The album plays it fairly safe, dabbling primarily in subtle electro supplemented by trip-hop beats. The "Sex and the City" movie-featured "It's Amazing" and the moody, crackling "Keep On Walking," backed by a gospel chorus at the end, are the best of this variety. Elsewhere, a funky banjo drives "Crazy," and the Japanese-sung "Aciid" is made for the dancefloor. The Latin-spiced "I Want You To..." is lively but grows repetitive, and the 9/11-influenced ballad "You Will Make It" doesn't succeed in stirring emotions quite like it should. Jem's Dido-like vocals are consistently a soothing treat, but on the whole there's a sultriness and spark missing from the material.—JM

CRITIC'S CHOICE

DEITRICK HADDON Revealed

Producer: various
Verity

Release Date: Sept. 2

▶ The nine-album oeuvre of Deitrick Haddon could almost be cross-marketed as an over-the-counter antidepressant. After a decade-plus of pushing the edges of gospel, his imagination and invention remain as engaging as ever. Haddon's interweaving of R&B, rock and pop—with a side of retro-funk, thank you—continues to use tradition more as a point of

departure than reference. "Where You Are" is soulful, techno-tinged rock, while "I'm Alive" is a hook-heavy gift of hope, and "Love Him Like I Do"—with guest turns from Ruben Studdard and Mary Mary—is a jaunty, top 40/R&B offering of thanks to God. It's a testimony of Haddon's commitment—to his faith and his artistry—that he continues to use both as mandates for excellence. Not to mention, the best reason in the world to throw a party.—GE

NEW & N. TEWORTHY

GANG GANG DANCE Saint Dymphna

Producer: Gang Gang

Dance

Social Registry

Release Date: Oct. 27

★ Much has been made of the fact that Gang Gang Dance named this record after the patron saint of outcasts and rebels, but this effort shows more crossover potential than anything the act has ever done. Given the band's outsider reputation, "Saint Dymphna" is refreshingly easy to consume. Listeners who saw the group lead the New York 88Boardrum show got a taste of what the disc offers—a heavy emphasis on beats and rhythm, with a few surprises thrown in. Lizzi Bougatsos wails like a banshee on many tracks, but the band tweaks the formula by adding London-based MC Tinchy Stryder as a guest rapper on "Princes." Elsewhere, the band samples South American guitar sounds on "First Communion" and "House Jam" comes close to living up to its name, offering us a vision of what a club banger might sound like in a hundred years.—CH

POP

BRITNEY SPEARS

Womanizer (3:43)

Producers: The Outsyders

Writers: N. Briscoe,
R. Akinyemi

Publisher: not listed

Jive

▶ Everyone loves a good comeback, though it's ironic that commercially, Britney Spears never went anywhere. If anything, her personal troubles heightened interest in last year's "Blackout" album and top five smash "Gimme More." This year has seen a less public Spears—certainly none of the bizarre behavior of the past couple of years. "Womanizer" from new album "Circus" (Dec. 2), finds Brit in futuristic electronica mode (similar territory to peer Christina Aguilera). Credit producers/writers the Outsyders for injecting a bit of reality into her lyrics, in this case directed at a certain ex, in which Spears chastises, "You say I'm crazy... I got your crazy." While the repetitive hook might affect chart longevity, the best news here is Spears' engaged vocal, unlike last year's tracks, which focused more on production tricks to cover unfocused delivery. After triple-play wins at MTV's Video Music Awards, where a coherent Spears appeared grateful and surprised—and a creative (albeit gratuitous) video that's igniting blogs—could it be our Britney is truly back?—CW

ALANIS MORISSETTE Not As We (4:22)

Producer: Guy Sigsworth

Writers: A. Morissette,
G. Sigsworth

Publishers: Szeretlek/MGB/
Sigasong/Universal Poly-

Gram International, ASCAP

Maverick

For a woman who's made the confessional song her art form, exposing her post-relationship vulnerability in new single "Not As We" is terrain Alanis Morissette has tread before. Nonetheless, the amount of rawness the singer/songwriter reveals in the wake of a breakup is startling: "Reborn and shivering, gun shy and quivering... For

now I'm faking it till I'm pseudo making it." The radio edit is more uplifting than the album version, draping sole piano accompaniment with instrumental accents: a violin here, an oboe there, tinny percussive beats ticking underneath. It makes the ballad's sadness somewhat abate without diluting impact. Both genders can relate to Morissette's message of trying to move on, even if it's with tentative, shaky steps.—CLT

R&B/HIP-HOP

T.I. FEATURING RIHANNA

Live Your Life (5:39)

Producer: Just Blaze

Writers: C. Harris, J. Smith,
Makeba, B. Mihai

Publishers: various

Grand Hustle/Atlantic

▶ T.I. has made stupendous chart history twice in the past month: Last week, latest single "Live Your Life" made the largest one-week move to the No. 1 spot, replacing himself after "Whatever You Like" made history Sept. 6 by catapulting from No. 71 to the summit. "Life" also set the highest first-week digital sales record, with 335,000 downloads. Considering the qual-

BEYONCÉ

If I Were a Boy (4:11)

Producers: Toby Gad, Beyoncé

Knowles

Writers: T. Gad, BC Jean

Publishers: Cherry

Lane/Liedela/Gad, ASCAP; BC Jean, BMI

Columbia

For the past three years, Beyoncé's solo career has flurried in and out of focus, with a series of oddball singles, one-off collaborations and curious strikeouts. ("Ring the Alarm," anyone?) The 27-year-old is obviously now paying attention to dominant muse Rihanna—10 years her junior—who has effortlessly played dominos with the charts during the same period by playing the melodic field: dance, pop, R&B and yes, even ballads. Two singles head to radio from Beyoncé's upcoming third album, "I Am." "Ladies First," impacting R&B and rhythmic, is standard screech-thump fare—but "If I Were a Boy" is Beyoncé's most affecting offering since "Listen" from "Dreamgirls." Her vocal performance is breathtaking: exquisitely emotive, mournful and mature. Lyrically, the stunning ballad is a tome of torment, as she offers, "If I were a boy, I think I could understand how it feels to love a girl/I swear I'd be a better man." Boy, Beyoncé delivers. This is the kind of all-encompassing song that exudes the fragrance of a Grammy Award nod.—CT



ity of the song, such success isn't surprising, as T.I.'s ability to balance substance and swagger always serves him well. And with Rihanna singing the chorus, Just Blaze crafting the beat and a sample courtesy of the O-Zone, the song's mass appeal is undeniable. T.I.'s title as "King of the South" might now be

shorted to just plain King. And given the success of the accompanying "Paper Trail" album, which opened with sales of 568,000, he won't be abdicating his throne anytime soon.—SR

50 CENT Get Up (3:18)

Producer: Scott Storch

Writers: C. Jackson, S. Storch

Publisher: not listed

Shady/Aftermath

▶ 50 Cent's harshest critics might say he got rich and stopped trying. After the low sales of G-Unit's latest album and the lukewarm reception of 2007's "Curtis," the denouncement isn't without merit. However, 50's latest single, "Get Up," proves he's far from over. Atop a Scott Storch beat, he sounds as hungry as he did in his mixtape heyday at the beginning of the decade. 50's confident delivery complements commanding bass and his rhyme skills sound better than in recent times, too. If the rest of album "Before I Self Destruct" is as good, it will re-establish 50 just as "Mama Said Knock You Out" did for LL Cool J and "Stillmatic" for Nas.—SR

DAVID COOK

Light On (3:45)

Producer: Rob Cavallo

Writers: C. Cornell, B. Howes

Publishers: Disappearing One,
ASCAP; High Buck/EMI

Blackwood, BMI

19/RCA

▶ David Cook's "The Time of My Life" was that rare "American Idol" victory anthem that forged past souvenir status into a bona fide career-breaking cross-format hit. The first "legit" single from his full-length debut (Nov. 18) makes it clear exactly the musical recipe Cook intends to make his signature: Collaborators are all name-brand rockers, from producer Rob Cavallo to writers Chris Cornell and Brian Howes. He certainly does his part, with the most aggressive, growling and howling vocal we've yet heard from the talented singer, offering a newfound machismo in his lower register. Melodically, there's no question that this bullet is heading right for the brain, where the only thing stickier than the chorus is Cook's appreciably sweaty performance. Like Chris Daughtry before him, here's an Idol who is bound for true rock cred, while accessing the show's popularity to equally indulge a pop base. "Light On" is right on.—CT



LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Jonathan Cohen, Gordon Ely, Gary Graff, Cortney Harding, Jill Menze, Evie Nagy, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Susan Visakowitz, Jeff Vrebel, Chris Williams

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

BILLBOARD EXCLUSIVE



ROCK BY MARK SUTHERLAND

Can You 'Dig' It?

New Oasis Deal Pays Out In Spades

It may look like business as usual for Oasis, as its new album crashes in at No. 1 in the United Kingdom and achieves impressive chart debuts all around the world, including its best U.S. entry in a decade.

But in fact, the setup behind "Dig Out Your Soul" is notably different from the one that made the band the United Kingdom's most successful rock group since the Beatles. "Soul" is the first release since Oasis' prior international deal with Sony BMG expired. And while the band has long been self-released in the United Kingdom through its own Big Brother label, it is now free to negotiate individual deals for new releases and catalog around the world.

Under a worldwide profit-sharing joint venture with Sony, Big Brother GM Emma Greengrass and director Alec McKinlay, who is also a partner with Oasis' management company Ignition, have set up a complex system of deals in individual territories. For example, in North America the band is distributed through Warner Bros. Records, while in Ger-

many it has a sales/distribution deal with Indigo and in Scandinavia the album is through Bonnier Amigo. The band remains licensed to Sony in many territories, including Japan, Italy and Australia.

"We've been planning this for a couple of years," McKinlay says. "We took the opportunity to sweep out all the relationships."

"Catalog is crucial," Greengrass says. "With a major, catalog is just wheeled out twice a year. This way, we're able to factor it into our plan every time we have a release."

HMV head of music Rudy Osorio says that policy has paid off, with the market-leading U.K. retailer promoting catalog and merchandise alongside the new record. "All their previous albums were at campaign prices in-store," he says. "We saw good lifts on all the catalog—for example, sales of '(What's the Story) Morning Glory?' were up 159% on two weeks previously."

Osorio says the new album had "terrific day-one sales" on its way to a total weekly U.K. sale of 200,866, according to the Official Charts Co. "They're one of the few bands left that can get fans into the record shop day one," Osorio adds. "You don't see as many

tentpole Mondays as you used to but we opened several stores early, which we do maybe twice a year."

The album also hit No. 1 in Italy and went top 10 in Germany, Australia, France, Switzerland, Flanders, Wallonia, New Zealand and Ireland, but McKinlay is most pleased by the U.S. result. The album debuted at No. 5 on the Billboard 200—and at No. 2 on Top Digital Albums—shifting 53,000 units. That's the band's first top 10 album since "Be Here Now" debuted and peaked at No. 2 in 1997—although sales were actually lower than the 65,000 racked up by its last record, "Don't Believe the Truth," in its first week in 2005.

"It's a very encouraging sign," McKinlay says. "The last couple [of albums] were very poor in terms of total sales, but we feel that was down to how they were marketed. Sony U.S. are very good at traditional pop marketing but Oasis don't fit that."

McKinlay praises Warner's "ability to take rock acts and reinvigorate their careers in a way that doesn't rely 100% on radio," citing the major's work with Green Day and Red Hot Chili Peppers.

The band will follow up with an 18-month touring schedule, including repeat visits to North America, festival headline slots and U.K. stadium shows in 2009.

"This campaign isn't as front-loaded as previous campaigns," McKinlay says. "We have a lot of promo and the strongest single [next release "I'm Outta Time"] still to come."

ROOM FOR 'STRAYS'

Daniel Martin Moore was picking up some groceries in his hometown of Cold Spring, Ky., recently when a cashier noticed his shirt, which bore the name of the label that just released his new album, "Stray Age." "Sub Pop?" the clerk asked. "Are they still making records?"

At this point, Moore knows Sub Pop is alive and well, but he didn't know much more about the iconic label when he sent it a demo tape last year. "I did a Google search and found a bunch of labels and sent the demos out," he says. Sub Pop found the demo in a slush pile and signed Moore based on not much more than a few songs. "When we signed him, I think all of his MySpace friends were his actual friends," says Stuart Meyer, Moore's A&R rep at the label.

Marketing an album with almost no advance buzz or blog hysteria presented a challenge for Sub Pop, which is reaching back to the past in response. "He's playing at some indie record stores, and we're working it to college radio," Meyer says. "He's not the type of artist where we'd do a crazy online viral blog thing with a mobile component."

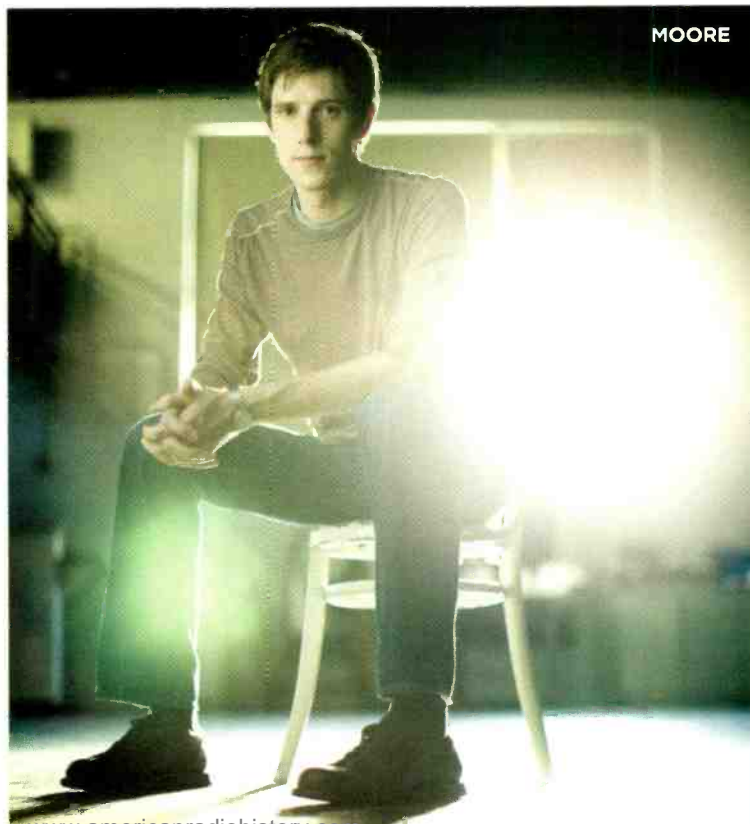
The old-school approach fits perfectly with Moore's sound, which is informed more by Fairport Convention-era folk music and old Bob Dylan than anything recent. "I came from a really small town, and I'm not really familiar with all the new indie stuff," Moore says. "But Sub Pop are really strong in the folk space now, so I trust them. A lot of the staff there has diverse musical tastes, but they seem to have a love for folk."

Indeed, indie folk has sold strongly this year. Sub Pop labelmates Fleet Foxes have shifted more than 100,000 units of their self-titled debut, while Bon Iver's "For Emma, Forever Ago" has sold 68,000 for Jagjaguwar, according

to Nielsen SoundScan.

"This will be a slower record," Meyer says. "This will either sell almost nothing or sell a ton. At

this point, we're getting him a booking agent and focusing on getting people to actually hear the record." —Cortney Harding



'FAME' LIVES!

Yep, it's going to live forever: Lakeshore Entertainment and Metro-Goldwyn-Mayer's remake of 1980 movie musical "Fame" will feature new music from the Matrix, James Poyser and Damon Elliott.

While the storyline for the film remains the same as the original—following the competitive students at New York's School of Performing Arts from their freshman to their senior years—the music in the film includes two songs from the original movie ("Fame" and "Out Here on My Own") as well as the new tracks.

Gary Luccesi, president of Lakeshore Entertainment and a producer on the film, says he anticipates the new singles will have a life beyond the movie and the soundtrack; they will be worked to radio and distributed to TV as music videos. "You wouldn't hire these kind of producers if you weren't praying to hit it out of the park," he says.



For Lakeshore and MGM, the remake represents a smart read of what is currently attracting pop culture audiences. "American Idol," about to start its eighth season, remains TV's top-rated show and Disney's theatrical release of "High School Musical 3" is expected to do banner business later this month.

The 1980 version of "Fame" won Academy Awards for best score for Michael Gore and best song for the title theme for Gore and Dean Pitchford—it's a lot to live up to, says Lauren Christy, a member of songwriting/production trio the Matrix.

"The original version of the movie had such an impact that we didn't want to do exactly the same thing," she says. "We wanted to create something that was more 'now,' but still have the energy."

"Fame" is scheduled to be released Sept. 25, 2009. The film's soundtrack will be released through Lakeshore Records, which has previously handled the Grammy Award-nominated soundtracks to "Napoleon Dynamite" and "Little Miss Sunshine."

The film's cast includes Thomas Dekker, currently on Fox's "The Sarah Connor Chronicles"; Kay Panabaker, a veteran of several TV shows; and Naturi Naughton, formerly of group 3LW. "Fame" will be directed by Kevin Tancharoen, whose résumé includes videos for Christina Aguilera and Jessica Simpson, as well as directing Britney Spears' Onyx Hotel tour.

"We decided, 'If we're going to do a musical, let's try not to make it cheesy,'" Christy says. "It was very important to us that it have a hip factor to it." —Ann Donahue



COUNTRY BY DEBORAH EVANS PRICE

Long Time Coming

Songwriter Souther Unveils First Album In Decades

It's a warm autumn day and the leaves have begun turning outside JD Souther's log home south of Nashville. Unfortunately, Souther isn't home to enjoy the scenery—he's in a blizzard in Livingston, Mont., where he and Raul Malo are slated to perform at a Rock the Vote concert. However, even frigid weather and hazardous road conditions can't curb the legendary songwriter's enthusiasm for his first studio album in nearly 25 years, "If the World Was You," which dropped Oct. 14.

"I didn't want to put anything out that was substandard," he says. "I couldn't tell you exactly why it took that long. I can tell you why I stopped making records in the '80s—I was just sort of bored and wanted to do some other things with my time."

Well-known as one of the songwriters who shaped Southern California's country rock sound, Souther has written or co-written such classics as

Linda Ronstadt's "Prisoner in Disguise" and "Faithless Love" as well as the Eagles' hits "Heartache Tonight," "Best of My Love" and "New Kid in Town." And when the Eagles chose a song to be the lead single from 2007's "Long Road out of Eden," the band's first new studio collection in 28 years, it released Souther's "How Long," which won a Grammy Award earlier this year for best country performance by a duo or group with vocals.

Souther says the initial inspiration for the new album came during a 1998 visit to Cuba. "It's the most musical place I'd ever been in my life. It was very inspiring," he says, "and there was also a lot to think about, just the contrast between rich and poor, differences in the two societies." He moved to Nashville in 2003 and met local jazz musicians who helped bring his vision to life.

To release the project, Souther opted to start his own label, Slow Curve Records, distributed by RED. He reunited with Ron Stone of Gold Mountain Entertainment, who was his manager 30 years ago,

and he signed with Andy Summer of the Agency Group for bookings.

"We are reaching out to fans of the Eagles and Linda Ronstadt, basically taping into JD's musical history and targeting those databases," Slow Curve GM Nancy Scibilia says. "Jackson Browne is helping us promote the record via his Web site."

To strengthen ties with indie retail, Slow Curve set up an in-store on street date at Grimey's in Nashville. The company is outsourcing radio promotion, Internet marketing and public relations. "We're working noncommercial triple A radio and then we're going to cross it over to the commercial triple A radio," Scibilia says of the single "I'll Be Here at Closing Time." "We're sending out the entire record and programmers can pick whatever song, but we are focusing on this song."

Souther adds, "We're already on about 30 NPR stations. We're doing radio one format at a time, using every bit of steam we have to go after the next format."



IN THE 'LIGHT'

A desire to get some new music to his fans quickly is what led Matisyahu to create the "Shattered" EP, which comes out Oct. 21, in advance of his third studio album, "Light," which is due in early 2009 via Epic.

"I didn't put out any new music in three years," Matisyahu says, "so I wanted to tour this fall and give fans some new music to listen to. We sort of decided to split it up and put the EP out first. This way at least people have something to listen to until the record comes out."

The Hasidic artist says that at least three of the four songs on "Shattered" will also appear on "Light," he's

on the fence about a track called "Two Child One Drop," which he worked on with Sly & Robbie in Jamaica. Matisyahu spent the past year working on "Light"—the follow-up to 2006's Grammy Award-nominated "Youth"—with producer David Kahne, crafting 16 songs with him and other collaborators such as Ooah from Los Angeles band Glitch Mob, Stephen McGregor (son of reggae great Freddie McGregor) and the Fishbone rhythm section of Phillip "Fish" Fisher and Norwood Fisher.

"On this record I just sort of got together the people I respect the most," Matisyahu says, "not necessarily the

biggest names in music but just the people I respect, no matter who they are, and just said, 'Let's make some songs together' and not be concerned with 'Is it reggae music? Is it hardcore enough? Is it this or that?' but just focus on the integrity of the music."

With Kahne's encouragement, Matisyahu says that he also "floated back and forth" across a variety of vocal approaches throughout "Light," expanding beyond "that sort of reggae twang" he'd used before.

Fans will get to hear the results on a fall tour that begins Oct. 18 in Milwaukee. And he'll be playing "Light" for fans who want to stick around after the shows and will come out to meet them and talk about the new material. —Gary Graff

ZAC ATTACK

When Zac Brown was 18, he set out on the road in a van with his dog Pete, a drummer and a PA system. He played at clubs all over the Southeast, carefully assembling the hardworking pieces of what would become the Zac Brown Band. The group's single "Chicken Fried" hits a new peak at No. 11 on Billboard's Hot Country Songs chart this week.

The Zac Brown Band stands out on the chart for several reasons. Unlike the clean-cut country acts that resemble J. Crew models, the members are a scruffy-looking bunch. They write their own songs, along with Brown's writing partner, Wyatt Durrette, who met Brown while tending bar at Marietta, Ga.'s Dixie Tavern, and now goes on the road with the band.

The act has played Bonnaroo and opened for ZZ Top, B.B. King, Willie Nelson and the Allman Brothers, but also for Sugarland and Alan Jackson. The band is about to go out on tour with Los Lonely Boys this week.

The group was the first country act signed to Live Nation, but it was working on a new label deal as of press time for the release of "The Foundation." (Brown wouldn't go into detail about plans for the album's release.) The album, produced by Keith Stegall and John Kelton, is a polished, accessible set full of soul and free-wheeling tales (including a cover of Ray LaMontagne's "Jolene").

"I love a great country song, and I'm authentically Southern," says Brown, whose single is an ode to the simple pleasures of cold beer, favorite jeans and yes, fried chicken. "A lot of what country music is [are] stories that are told by country people. We're able to do a jam-band kind of thing, reggae, bluegrass... but there is a big part of us that is mainstream country."

The Zac Brown Band—whose current lineup consists of Brown, John Hopkins (bass), Jimmy De Martini (fiddle), Coy Bowles (guitar, organ) and Chris Fryar (drums)—will be busy touring, with dates booked in the South and Midwest into next year. The band is represented by Creative Artists Agency.

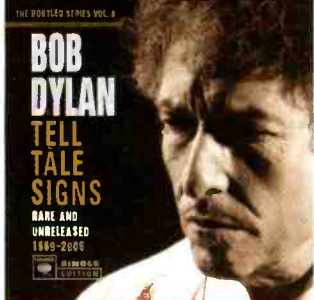
"One of the reasons our following keeps up: We're always practicing and rehearsing and writing and arranging our songs," Brown says. Even after 12 years, he's still focused on playing live in front of people, seeking "every chance to win them over."

—Ayala Ben-Yehuda



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FABULOUS 50

>> Bob Dylan's "The Bootleg Series Vol. 8: Tell Tale Signs—1989–2006" bows at No. 6 on the Billboard 200, becoming the icon's 17th top 10 album and 50th charting set overall. A single-disc distillation of this two-CD rarities package will street Nov. 4.

WORLD RECORD

>> Daniel O'Donnell's "At Home in Ireland" rises to No. 3 on Top World Music, giving the artist a record 14th top five album. The Gipsy Kings are in the runner-up slot with 13. O'Donnell still leads as the artist with the most charting World albums ever—28.



PINK'S POWER

>> Pink zips to No. 1 on the Mainstream Top 40 chart with "So What," her fifth chart-topper on that list. It places her in a tie for the second-most No. 1s with Justin Timberlake and Avril Lavigne. Only Mariah Carey, with six, has more.

CHART BEAT

>> Britney Spears returns to the penthouse of the Billboard Hot 100 for the first time in nine years and nine months. A record-setting 96-1 jump makes "Womanizer" (Jive) the second No. 1 hit for Spears after her debut single, "... Baby One More Time." Spears has the longest gap between No. 1 hits since Cher's "Believe" claimed pole position in March 1999, just 10 days shy of 25 years after "Dark Lady" landed in first place.

>> Labelle is back on the charts. The reunited trio makes its first appearance on the Adult R&B tally with "Roll Out" (Verve), new at No. 37. A return to the Billboard Hot 100 would give Labelle its first entry in 33 years.

Read Fred Bronson every week at billboard.com/fred.

CHARTS

T.I. Still Tops; Thoughts Turn To Christmas Cheer

T.I.'s "Paper Trail" continues to hold court at No. 1 on the Billboard 200 this week, shifting 177,000 in its second frame. It's down 68.9%—the year's fourth-biggest second-week percentage drop for an album that debuted at No. 1.

Day26's self-titled effort owns the biggest sophomore-frame decline, with a 73% erosion back in April. Jonas Brothers' "A Little Bit Longer" slipped 72% in week two while Lil Wayne's "Tha Carter III" fell 69.3%.

This will likely be T.I.'s last stand at No. 1, as Kenny Chesney's "Lucky Old Sun" looks good for a debut in the penthouse next week, as it led Nielsen SoundScan's Oct. 15 Building chart.

Chesney is taking a page from the Sugarland playbook, as "Lucky Old Sun" bowed Oct. 14 in a deluxe format, while on Oct. 21, a slimmed-down standard version will hit stores. The deluxe version boasts four live tracks and additional video content. Sales from both sets will be merged together, which will likely make the album's second week on the chart just as interesting as its first week.

Sugarland's "Love on the Inside" opened at No. 2 on the Billboard 200 with its deluxe edition, entering with 314,000, behind the debut of Miley

Cyrus' "Breakout" (371,000). However, Sugarland was able to out-muscle Cyrus in its second week, after the standard version of "Love on the Inside" hit stores. Sugarland climbed 2-1 with 171,000 from the combined sales of the deluxe and standard editions, pushing Cyrus down to No. 2 (163,000).

TIDINGS: This week last year on the Billboard 200, Josh Groban's "Noël" arrived at No. 10 with 64,000.

The Christmas set would ultimately spend five weeks at No. 1 and earn four frames of half-million or more sales. To top it all off, "Noël" became the year's top-selling album, with 3.7 million sold in 2007—and the set did it with only 12 weeks in stores.

Is there a 2008 version of "Noël" waiting in the wings? Not sure yet. Faith Hill's seasonal offering "Joy to the World" made an OK bow at No. 51 last week with 11,000, but slips to No. 63 this week (down 29%). Two more holiday albums are charting this week: the various artists compilation "Nightmare Revisited" (No. 36 with 15,000) and Casting Crowns' "Peace on Earth" (No. 56 with 9,000).

I'm betting that if there will be a monster Christmas album this year, it might come in the form of Enya's "And Winter Came" (due Nov. 11) or perhaps Sarah Brightman's "A Winter Symphony" (Nov. 4). Both artists likely have the same sort of demographic appeal as Groban and have voices seemingly perfect for holiday music.

Over The Counter

KEITH CAULFIELD



CH-CH-CHANGES: Effective with this issue's charts, Billboard and Nielsen SoundScan have deployed new guidelines regarding the merging of deluxe

or special edition albums with their parent releases.

Likely the most significant change is that there is now no limit to the number of additional audio tracks or songs a deluxe edition can sport—so long as the bonus content does not extend past one extra disc, or digital equivalent. Previously, an expanded album could not include more than six songs not found on the original release.

The new rule directly affects a top 20 album this week on the Billboard 200—Sarah McLachlan's greatest-hits package "Closer,"



McLACHLAN

which enters at No. 11 with 40,000 units. The deluxe version of the album is a two-disc affair with seven bonus songs not on the single-disc version.

The full rundown of the new guidelines can be found on SoundScan's Web site.

ONE MORE THING: After 10 years at Billboard, I'm thrilled to be taking over this column from the departed Geoff Mayfield. You can e-mail me at kcaulfield@billboard.com.

Market Watch

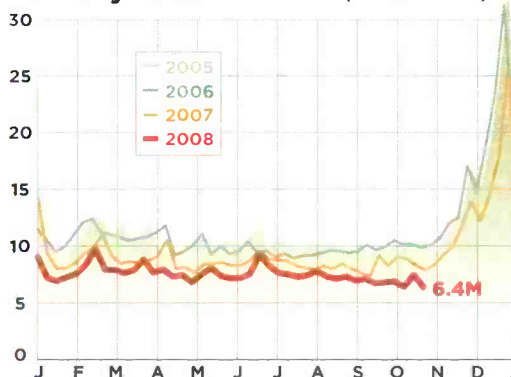
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,419,000	1,161,000	18,237,000
Last Week	7,506,000	1,302,000	18,734,000
Change	-14.5%	-10.8%	-2.7%
This Week Last Year	8,342,000	987,000	14,966,000
Change	-23.1%	17.6%	21.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	354,592,000	311,791,000	-12.1%
Digital Tracks	642,084,000	832,764,000	29.7%
Store Singles	1,808,000	1,332,000	-26.3%
Total	998,484,000	1,145,887,000	14.8%
Albums w/TEA*	418,800,400	395,067,400	-5.7%

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

ALBUM SALES



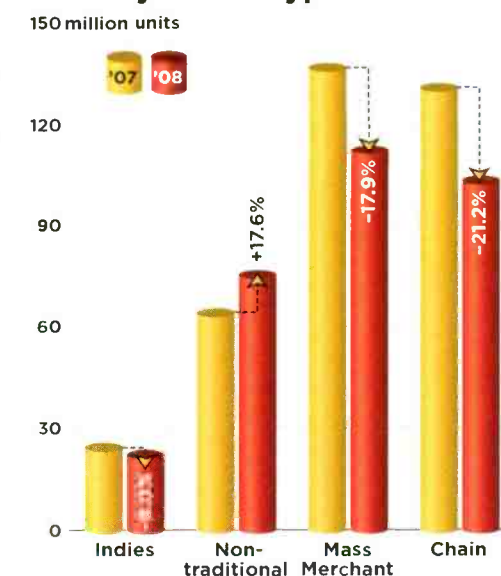
SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	315,743,000	260,607,000	-17.5%
Digital	37,811,000	49,722,000	31.5%
Cassette	242,000	68,000	-71.9%
Other	796,000	1,394,000	75.1%

For week ending Oct. 12, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for rank, artist, title, and peak position. Top entries include Paper Trail by T.I., Death Magnetic by Metallica, and Appeal To Reason by Rise Against.



The band not only snaps up its first top 10 album with a career-high 65,000, its single "Re-Education" bullets at No. 4 on Modern Rock.

32 With a 16,000-unit start, the veteran band earns its best sales week since December 1995 and its highest-charting album since "Get Close" peaked at No. 25 in 1986.



Singer/songwriter's sophomore set bows with 11,000, his highest sales week yet. Album went for \$8 at Target, Best Buy and Circuit City.



Four years after her first effort, the singer returns with her follow-up on a new label, shifting 10,000. Her debut set, released through RCA Victor, missed the big chart but peaked at No. 17 on Top Heatseekers.



The album was recorded 26 years ago this month on Oct. 13, 1982, when the band opened for the Who at New York's Shea Stadium.

Continuation of the Billboard 200 chart table, listing artists like VARIOUS ARTISTS, DUFFY, RACHAEL YAMAGATA, BEN FOLDS, STAINED, CASTING CROWNS, DAN EVANS, M.I.A., ERIC BENET, DISTURBED, JOURNEY, CARRIE UNDERWOOD, FAITH HILL, TRIVIUM, SAVING ABEL, CHRIS TOMLIN, TV ON THE RADIO, JACKSON BROWNE, JAMEY JOHNSON, TINA TURNER, JESSICA SIMPSON, JONAS BROTHERS, VARIOUS ARTISTS, GEORGE STRAIT, FLEET FOXES, 3 DOORS DOWN, DJ KHALED, THEORY OF A DEADMAN, RAPHAEL SAADIQ, HEIDI NEWFIELD, HOLLYWOOD UNDEAD, JENNY LEWIS, TIM MCGRAW, ALL THAT REMAINS, DAUGHTRY, AMON AMARTH, MGMT, THIRD DAY, TOBY KEITH, JACK JOHNSON, THE CHEETAH GIRLS, LECRAE, THE CLASH, LINKIN PARK, MARVIN SAPP, LADY ANTEBELLUM, REHAB, USHER, LUIS FONSI, and PLAIN WHITE T'S.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing various artists and their corresponding chart positions, such as 3 DOORS DOWN at 76, JOHNSONS at 179, and NATHASHA BEDINGFIELD at 114.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 11, #1 WHATEVER YOU LIKE, T.I. (GRAND HUSTLE/ATLANTIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 26, 29, 10, JUST A DREAM, CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51, 57, 3, ALREADY GONE, SUGARLAND (MERCURY NASHVILLE).

1,284 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 1, 1, 1, #1 WOMANIZER, BRITNEY SPEARS (JIVE/ZOMBA).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 26, 28, 16, ONE STEP AT A TIME, JORDIN SPARKS (19/JIVE/ZOMBA).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 51, 49, 25, A MILLI, LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN).

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid downloaded songs compiled from internet sales...

ALBUM CHARTS

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 subset of core stores that specialize in those genres.

Where included, this award indicates the title with the chart's largest unit increase. Where included, this award indicates the title with the chart's biggest percentage growth. Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. After price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. DualDisc available. CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS: Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

RECURRENT RULES: Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50.

CONFIGURATIONS: CD single available. Digital Download available. DVD single available. Vinyl Maxi-Single available. Vinyl single available. CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR: Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers.

HOT DANCE CLUB PLAY: Compiled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week. This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS: Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond).

SINGLES CHARTS: RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS: RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 50,000 units for video singles.

DVD SALES/VHS SALES/VIDEO RENTALS: RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.

POP 100

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 SO WHAT by PINK (LAFACE/ZOMBA).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #51 HUMAN by THE KILLERS (ISLAND/IDJMG).

MAINSTREAM TOP 40

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 SO WHAT by PINK (LAFACE/ZOMBA).

ADULT CONTEMPORARY

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 THE TIME OF MY LIFE by DAVID COOK (19/RCA/RMG).

ADULT TOP 40

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 I'M YOURS by JASON MRAZ (ATLANTIC/RRP).

MODERN ROCK

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 YOU'RE GONNA GO FAR, KID by THE OFFSPRING (COLUMBIA).

"All Summer Long" (Nos. 48 and 98) isn't the only title to double up on the Pop 100. T.I.'s "Whatever You Like" gets the "Weird Al" Yankovic treatment, his parody bowing at No. 67 (No. 56 on Hot Digital Songs, 21,000 downloads sold).



Already onto her third Adult Contemporary top 10 with "Realize" (No. 10), Colbie Caillat is one of a whopping seven new female artists this year to peak in the top 10 with their first entries. That sum is up from four last year and two in 2006.



POP 100: The most popular songs, according to Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and...

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	11	#1 EVERYBODY WANTS TO GO TO HEAVEN <small>B. CANNON, K. CHESNEY (J. COLLINS, M. DODSON)</small>	Kenny Chesney With The Wailers <small>BLUE CHAIR/BNA</small>	1	1
2	3	3	11	SHE NEVER CRIED IN FRONT OF ME <small>T. KEITH (T. KEITH B. PINSON)</small>	Toby Keith <small>SHOW DOG NASHVILLE</small>	2	2
3	4	6	14	JUST A DREAM <small>M. BRIGHT (M. CEWAN, H. LINDSEY, G. SAMPSON)</small>	Carrie Underwood <small>19/ARISTA ARISTA NASHVILLE</small>	3	3
4	2	1	28	DON'T THINK I DON'T THINK ABOUT IT <small>F. ROGERS (D. RUCKER, C. MILLS)</small>	Darius Rucker <small>CAPITOL NASHVILLE</small>	1	1
5	5	4	22	ALL SUMMER LONG <small>KID ROCK, R. CAVALLO (R. J. RITCHEY, M. SHAFFER, R. VAN ZANT, J. ROSSINGTON, E. KING, L. MARIHELL, R. WACHTEL, W. ZEVOV)</small>	Kid Rock <small>TOP DOG ATLANTIC/COS</small>	4	4
6	8	9	17	LET IT GO <small>B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)</small>	Tim McGraw <small>CORB</small>	6	6
7	9	11	13	LOVE STORY <small>N. CHAPMAN, T. SWIFT (T. SWIFT)</small>	Taylor Swift <small>BIG MACHINE</small>	7	7
8	6	8	18	WAITIN' ON A WOMAN <small>F. ROGERS (D. SAMPSON, W. VARBLE)</small>	Brad Paisley <small>ARISTA NASHVILLE</small>	1	1
9	11	18	7	ALREADY GONE <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland <small>MERCURY</small>	9	9
10	12	13	11	ROLL WITH ME <small>B. CHANCEY (C. DANIELS, T. KARLAS)</small>	Montgomery Gentry <small>COLUMBIA</small>	10	10
11	19	20	17	GREATEST GAINER CHICKEN FRIED <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT)</small>	Zac Brown Band <small>LIVE NATION</small>	11	11
12	13	10	18	COUNTRY MAN <small>J. STEVENS (L. BRYAN, J. PMATTHEWS, G. GRIFFIN)</small>	Luke Bryan <small>CAPITOL NASHVILLE</small>	10	10
13	16	24	5	AIR POWER START A BAND <small>F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVELACE)</small>	Brad Paisley Duet With Keith Urban <small>ARISTA NASHVILLE</small>	13	13
14	18	21	11	HERE <small>D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)</small>	Rascal Flatts <small>LYRIC STREET</small>	14	14
15	14	14	14	ALL I EVER WANTED <small>M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)</small>	Chuck Wicks <small>RCA</small>	14	14
16	17	16	17	I'LL WALK <small>M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)</small>	Bucky Covington <small>LYRIC STREET</small>	16	16
17	10	7	23	TROUBADOUR <small>T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)</small>	George Strait <small>MCA NASHVILLE</small>	7	7
18	20	19	17	LOVE REMEMBERS <small>P. DONNELL, C. MORGAN (C. MORGAN, P. DONNELL)</small>	Craig Morgan <small>BNA</small>	18	18
19	21	23	28	AIR POWER IN COLOR <small>THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)</small>	Jamey Johnson <small>MERCURY</small>	19	19
20	22	22	19	AIR POWER LOOKIN' FOR A GOOD TIME <small>V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>	19	19
21	25	26	21	DON'T YOU KNOW YOU'RE BEAUTIFUL <small>C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)</small>	Kellie Pickler <small>19/BNA</small>	21	21
22	30	31	11	DON'T <small>C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)</small>	Billy Currington <small>MERCURY</small>	22	22
23	27	30	19	ANYTHING GOES <small>M. WRIGHT, C. AUDREY, III (B. LONG, J. W. WIGGINS)</small>	Randy Houser <small>UNIVERSAL SOUTH</small>	23	23
24	29	28	11	SOUNDS SO GOOD <small>B. CANNON (A. SHEPHERD)</small>	Ashton Shepherd <small>MCA NASHVILLE</small>	24	24
25	32	33	10	SHE WOULDN'T BE GONE <small>S. HENORICKS (C. BATTEN, J. ADAM)</small>	Blake Shelton <small>WARNER BROS./WRN</small>	25	25



Second single from Sugarland's "Love On the Inside" is duo's ninth top 10. Draws 18.7 million impressions, with play at each of the chart's 113 monitored stations.



Montgomery Gentry's 14th top 10 collects 18.4 million impressions (up 2.1 million) and follows "Back When I Knew It All," which topped the July 12 chart.



With 1.6 million impressions at 40 monitored signals, Brooks & Dunn rope Hot Shot Debut with fourth single from "Cowboy Town" album.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	31	32	11	MUDDY WATER <small>F. ROGERS (M. CRISWELL, R. HUCKABY)</small>	Trace Adkins <small>CAPITOL NASHVILLE</small>	26	26
27	33	34	11	LET ME <small>D. HUFF (M. BEESON, D. ORTON)</small>	Pat Green <small>BNA</small>	27	27
28	34	43	11	COUNTRY BOY <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson <small>ARISTA NASHVILLE</small>	28	28
29	35	40	11	FEEL THAT FIRE <small>B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley <small>CAPITOL NASHVILLE</small>	29	29
30	38	37	11	DON'T THINK I CAN'T LOVE YOU <small>J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)</small>	Jake Owen <small>RCA</small>	30	30
31	36	35	11	I WOULD <small>M. WRIGHT, P. VASSAR (P. VASSAR)</small>	Phil Vassar <small>UNIVERSAL SOUTH</small>	31	31
32	37	36	14	FINE LINE <small>W. KIRKPATRICK, K. FAIRCCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK (W. KIRKPATRICK, K. FAIRCCHILD, K. SCHALPMAN, P. SWEET, J. WESTBROOK)</small>	Little Big Town <small>CAPITOL NASHVILLE</small>	32	32
33	41	38	11	LAST CALL <small>T. BROWN (S. MCANALLY, E. ENDERLIN)</small>	Lee Ann Womack <small>MCA NASHVILLE</small>	33	33
34	40	41	11	15 MINUTES OF SHAME <small>B. JAMES (B. ARCHER, C. KDESEL, J. WEAVER)</small>	Kristy Lee Cook <small>19/ARISTA NASHVILLE</small>	34	34
35	42	44	11	EVERYTHING IS FINE <small>F. ROGERS (J. TURNER)</small>	Josh Turner <small>MCA NASHVILLE</small>	35	35
36	39	39	11	SOMEBODY SAID A PRAYER <small>M. BRIGHT (N. THRASHER, C. WISEMAN)</small>	Billy Ray Cyrus <small>WALT DISNEY/LYRIC STREET</small>	36	36
37	43	45	11	MORE LIKE HER <small>F. LIDDELL, M. WRUCKE (M. LAMBERT)</small>	Miranda Lambert <small>COLUMBIA</small>	37	37
38	47	-	-	THAT'S A MAN <small>J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)</small>	Jack Ingram <small>BIG MACHINE</small>	38	38
39	46	51	11	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. DUCAS)</small>	Eli Young Band <small>REPUBLIC/UNIVERSAL SOUTH</small>	39	39
40	HOT SHOT DEBUT	1	1	COWGIRLS DON'T CRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn <small>ARISTA NASHVILLE</small>	40	40
41	48	48	11	UNBELIEVABLE (ANN MARIE) <small>B. JAMES (J. GRACIN)</small>	Josh Gracin <small>LYRIC STREET</small>	41	41
42	45	46	11	BACK THAT THING UP <small>J. STOVER (J. STOVER, R. HOUSER)</small>	Justin Moore <small>VALORY</small>	42	42
43	52	58	11	CHEATER, CHEATER <small>C. JACKSON (R. L. FEEK, J. MARLIN, K. OSMUNSON, W. VARBLE)</small>	Joey & Rory <small>VANGUARD/SUGAR HILL/NINE NORTH</small>	43	43
44	49	47	14	LIKE I NEVER BROKE HER HEART <small>J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)</small>	Randy Owen <small>BROKEN BOW</small>	44	44
45	NEW	-	-	SHE'S SO CALIFORNIA <small>M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)</small>	Gary Allan <small>MCA NASHVILLE</small>	45	45
46	50	50	11	COME ON OVER <small>J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)</small>	Jessica Simpson <small>EPIC COLUMBIA</small>	46	46
47	51	56	11	TEQUILA ON ICE <small>J. BROWN, K. GRANTT (M. DODSON, R. RUTHERFORD)</small>	Darryl Worley <small>STROUD/AVARIOUS</small>	47	47
48	55	-	-	REMEMBER THAT <small>J. SHANKS, B. JAMES (R. PROCTOR, V. SHAW)</small>	Jessica Simpson <small>EPIC/COLUMBIA</small>	48	48
49	53	57	11	WHEN I SAID I WOULD <small>J. SHANKS, M. BRIGHT (W. DUNCAN, J. M. SHANKS, G. SAMPSON)</small>	Whitney Duncan <small>WARNER BROS./WRN</small>	49	49
50	44	42	14	FOR YOU <small>J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER)</small>	James Otto <small>WARNER BROS. WRN</small>	39	39

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	1	#1 TIM MCGRAW <small>CORB 79118 (11.98)</small>	Greatest Hits 3	1	1
2	2	2	11	SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside	1	1
3	3	1	4	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live	1	1
4	1	-	7	KELLIE PICKLER <small>19/BNA 22811/SBN (18.98) +</small>	Kellie Pickler	1	1
5	4	4	10	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98) +</small>	Taylor Swift	3	1
6	5	6	10	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)</small>	NOW That's What I Call Country	1	1
7	NEW	-	-	DAN EVANS <small>EDJE-EXECUTIVE 1242 (13.98)</small>	Goin' All Out	7	7
8	8	8	11	CARRIE UNDERWOOD <small>19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)</small>	Carnival Ride	2	1
9	6	-	7	FAITH HILL <small>WARNER BROS. 511500/WRN (18.98)</small>	Joy To The World	6	6
10	11	11	11	JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song	6	6
11	7	5	11	JESSICA SIMPSON <small>EPIC/COLUMBIA 21746/SBN (15.98) +</small>	Do You Know	1	1
12	9	9	11	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour	1	1
13	10	10	10	HEIDI NEWFIELD <small>CORB 79067 (18.98)</small>	What Am I Waiting For	2	2
14	13	14	11	TIM MCGRAW <small>CORB 79086 (14.98)</small>	Greatest Hits: Limited Edition	1	1
15	12	12	11	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits	1	1
16	14	16	11	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum	1	1
17	16	-	7	CRAIG MORGAN <small>BROKEN BOW 7737 (12.98)</small>	Greatest Hits	16	16
18	18	19	11	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SBN (18.98)</small>	Good Time	1	1
19	17	21	10	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD) +</small>	The Ultimate Hits	5	1
20	19	37	4	RICHEL MC DONALD <small>LUCID 1191186 (13.98)</small>	I Turn To You	19	19
21	34	30	51	GREATEST GAINER ROBERT PLANT / ALISON KRAUSS <small>ROUNDER 619075* (18.98)</small>	Raising Sand	1	2
22	21	20	11	RASCAL FLATTS <small>LYRIC STREET 000384/HOLLYWOOD (18.98)</small>	Still Feels Good	2	1
23	23	25	16	MIRANDA LAMBERT <small>COLUMBIA 78937/SBN (18.98)</small>	Crazy Ex-Girlfriend	1	1
24	24	23	15	TAYLOR SWIFT <small>BIG MACHINE 0140 (15.98 CD/DVD) +</small>	Beautiful Eyes (EP)	1	1
25	22	22	30	EAGLES <small>ERC 4500 (14.98)</small>	Long Road Out Of Eden	7	1



Tim McGraw's third hits package moves 44,000 copies. Set includes current single "Let It Go," which is No. 6 on Hot Country Songs.



Dan Evans, a recent contestant on NBC's "The Biggest Loser," opens with 9,000 copies, 98% of which were sold via online retailers. It's good for a No. 2 ranking on Top Internet Albums.



Country Music Hall of Fame member's third Christmas set bows with 2,000 copies. His last seasonal collection, 1999's "Merry Christmas Wherever You Are," has shifted 459,000 since its release.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	24	40	BRAD PAISLEY <small>ARISTA NASHVILLE 07171/SBN (18.98)</small>	5th Gear	1	1
27	15	7	13	OLD CROW MEDICINE SHOW <small>NETTWERK 30812 (17.98)</small>	Tennessee Pusher	7	7
28	27	26	47	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98) +</small>	Greatest Hits	4	4
29	28	29	18	TRACE ADKINS <small>CAPITOL NASHVILLE 76927 (18.98)</small>	American Man: Greatest Hits Volume II	3	3
30	32	28	31	KENNY CHESNEY <small>BNA 11457/SBN (18.98)</small>	Just Who I Am: Poets & Pirates	1	1
31	26	17	17	JIMMY WAYNE <small>VALORY JW 0100 (12.98)</small>	Do You Believe Me Now	4	4
32	20	3	10	RANDY ROGERS BAND <small>MERCURY 011419/UMGN (13.98)</small>	Randy Rogers Band	3	3
33	31	18	9	ELI YOUNG BAND <small>REPUBLIC 011734/UNIVERSAL SOUTH (10.98)</small>	Jet Black & Jealous	5	5
34	40	47	13	RANDY TRAVIS <small>WARNER BROS. 43254/WRN (13.98) +</small>	Around The Bend	3	3
35	30	15	10	VARIOUS ARTISTS <small>NEW WEST 6140 (16.98)</small>	The Imus Ranch Record	11	11
36	33	33	10	PATTY LOVELESS <small>SAGUARO ROAD 19660 (18.98)</small>	Sleepless Nights	13	13
37	44	40	11	MONTGOMERY GENTRY <small>COLUMBIA 22817/SBN (18.98)</small>	Back When I Knew It All	3	3
38	36	35	11	JAMES OTTO <small>RAYBOW WARNER BROS. 49907/WRN (13.98)</small>	Sunset Man	2	2
39	39	34	12	JASON ALDEAN <small>BROKEN BOW 7047 (17.98)</small>	Relentless	1	1
40	47	45	11	LUKE BRYAN <small>CAPITOL NASHVILLE 63251 (12.98)</small>	I'll Stay Me	2	2
41	38	39	11	ALAN JACKSON <small>LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)</small>	16 Biggest Hits	22	22
42	37	38	16	JEWEL <small>VALORY JK 0100 (18.98)</small>	Perfectly Clear	1	1
43	35	31	11	KEITH ANDERSON <small>COLUMBIA 10333/SBN (17.98)</small>	C'MON!	3	3
44	43	36	11	JULIANNE HOUGH <small>MERCURY NASHVILLE 011052/UMGN (13.98)</small>	Julianne Hough	1	1
45	46	42	11	BLAKE SHELTON <small>WARNER BROS. 44488/WRN (18.98)</small>	Pure BS	2	2
46	NEW	-	-	GEORGE STRAIT <small>MCA NASHVILLE 011920/UMGN (13.98)</small>	Classic Christmas	46	46
47	53	53	11	BUCKY COVINGTON <small>LYRIC STREET 002930/HOLLYWOOD (18.98)</small>	Bucky Covington	1	1
48	41	32	11	THE LOST TRAILERS <small>BNA 09259/SBN (17.98)</small>	Holler Back	5	5
49	51	43	11	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits // Every Mile A Memory 2003-2008	2	2
50	49	44	11	REBA MCENTIRE <small>MCA NASHVILLE 008903/UMGN (13.98)</small>	Reba Duets	1	1

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24-hour-a-day, 7-days-a-week airplay is averaged to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both stations and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2008 Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Paper Trail by T.I., Jennifer Hudson, Something Else by Robin Thicke, Year Of The Gentleman by Ne-Yo, Fearless by Jazmine Sullivan, The Recession by Young Jeezy, Tha Carter III by Lil Wayne, LAX by The Game, Landing Gear by Devin The Dude, Joe Thomas, New Man by Joe, Unexpected by Michelle Williams, Love & Life by Eric Benet, Good Girl Gone Bad by Rihanna, Brass Knuckles by Nelly, The Way I See It by Raphael Saadiq, We Global by DJ Khaled, Thirsty by Marvin Sapp, Definition Of Real by Plies, Crack by Z-Ro, My Turn To Eat by Big Kuntry King, Here I Stand by Usher, Shine by Estelle, Exit 13 by LL Cool J, Raw Footage by Ice Cube, and an Untitled album by Nas.

The rapper's first album on Razor & Tie becomes his third top 10, while his last project for Houston's Rap-a-Lot enters at No. 29.



Singer's third solo endeavor posts its best debut on this list and the Billboard 200 (No. 42, 12,000).



Album surges 57% after appearances on "Last Call With Carson Daly" (Oct. 1) and "The Tyra Banks Show" (Oct. 3). On Hot R&B/Hip-Hop Songs, its lead single also rises 84-71.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include 2 Krayze, Sol-Angel & The Hadley St. Dreams, Exclusive, Hi Life, A Long Time Coming, As I Am, The Greatest Story Ever Told, Just Like You, Lessons In Love, Murs For President, After My Time, Last 2 Walk, Tina!, DAY26, Welcome To The Dollhouse, Timeless, The Declaration, Hood Classics, Life In The Concrete Jungle, Love/Hate, Growing Pains, Lost & Found, Shine Through It, E-Life, and Trilla.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Can't Believe It, Whatever You Like, Mrs. Officer, Miss Independent, Spotlight, Need U Bad, So Fly, Greatest Live Your Life, My Life, Got Money, What Them Girls Like, Please Excuse My Hands, Bust Your Windows, Right Here (Departed), Put On, Did You Wrong, Go Girl, Good Good, Green Light, The Business, Marco Polo, Energy, Ride, Cuddy Buddy, and Love Lockdown.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Spotlight, You're The Only One, Heaven Sent, The River, Superwoman, Greatest Need U Bad, Nothing Left To Say, Woman, Never Would Have Made It, E.R. (Emergency Room), Here I Stand, Never, Get Up, The Sweetest Love, Miss Independent, Love That Girl, The Hunger, Will I Ever, Ordinary, Cool, Ifuleave, When It Hurts, and Take A Bow.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Whatever You Like, Can't Believe It, Paper Planes, Miss Independent, Mrs. Officer, Got Money, Disturbia, Body On Me, Greatest Live Your Life, Closer, Forever, Crazy, Love Lockdown, Dangerous, Right Now (Na Na Na), So Fly, Swing, What Them Girls Like, Get Like Me, Better In Time, The Business, Swagga Like Us, Put On, and Cuddy Buddy.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Whatever You Like, Mrs. Officer, Greatest Live Your Life, Got Money, My Life, Paper Planes, Swagga Like Us, What Them Girls Like, Put On, Body On Me, The Business, Please Excuse My Hands, A Milli, Get Like Me, Crazy, Dangerous, Cuddy Buddy, Here I Am, Mr. Carter, Pop Champagne, Baby, Swing, Ride, Marco Polo, and Shawty Say.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. MAINSTREAM R&B/HIP-HOP: 71. ADULT R&B: 74. RHYTHMIC stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

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Billboard DANCE

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	2	6	#1 BOSSY	LINDSAY LOHAN	UNIVERSAL MOTOWN	
2	3	10	CAN YOU FEEL THAT SOUND	GEORGIE PORGIE	MUSIC PLANT	
3	4	8	FROZEN	TAMI CHYNN FEAT. AKON	KONVICT/SRC/UNIVERSAL MOTOWN	
4	6	7	THE SPACE DANCE	DANNY TENAGLIA	SILVER LABEL/TOMMY BOY	
5	7	9	WHAT I WANT	FIREBALL	RECORO PLANT	
6	5	10	ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC	
7	1	1	AND I TRY	BIMBO JONES	SILVER LABEL/TOMMY BOY	
8	8	9	CALL MY NAME	MORGAN PAGE	FEATURING TYLER JAMES NETTWERK	
9	12	9	DON'T CALL ME BABY	KNEESHA TURNER	VIRGIN/CAPITOL	
10	8	8	SNEAKERNIGHT	VANESSA HUGHES	HOLLYWOOD	
11	15	9	BREAK ME	TINA SUGANDH	RAZOR & TIE	
12	9	12	I LOVE TO MOVE IN HERE	MOBY MUTE		
13	17	7	THE MIDDLE OF THE DANCEFLOOR	JIPSTA	ROCKBERRY	
14	19	6	A BEAUTIFUL LIFE	JOEY WATLEY	AVITONE	
15	22	4	I CAN'T GET NO SLEEP 2008	INDIA ANGEL	EYES	
16	25	3	GET UP	MARY MARY	COLUMBIA	
17	14	12	YOU TURNED THE TABLES	ROBIN ELEVEN	CHICAGO	
18	10	12	CRASH AND BURN	NADIA ALI	SMILE IN BED	
19	23	9	HEAVEN CAN WAIT	LUVNDRUMS	FEATURING ELISA RODRIGUEZ TC	
20	16	12	ESPAÑA CANI	CHARD	UNIVERSAL WAVE	
21	36	2	POWER PICK GRASS IS GREENER	DAVE DAUD	FEAT. SEISELY TREASURE AUDAIOUS	
22	18	11	BLACK AND GOLD	SAM SPAINO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC	
23	26	5	COBRA STYLE	ROBYN KONICHIWA/CHERRYTREE	INTERSCOPE	
24	11	12	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA	
25	31	5	GREEN LIGHT	JOHN LEGEND	FEAT. ANDRE 3000 HOME SCHOOL/G.O.O.D./COLUMBIA	
26	30	4	ENERGY	KERI HILSON	MOSLEY/ZONE 4/INTERSCOPE	
27	32	4	UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN	
28	21	6	TOUCH SEA	BINGO PLAYERS VS. CHOCOLATE PUMA	STRICTLY RHYTHM	
29	37	4	FOUND A MIRACLE	LOVELESS	FEATURING AMANDA WILSON GROOVE FACTORY	
30	24	10	REWIND	KEO NOZARI	KESIDE	
31	34	6	I SHOULD'VE BEEN BLOND	JENN FREDERICK	DAUMAN	
32	2	2	THE GREATEST	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA	
33	27	9	MISS YOU	AMUKA	(DOT)-JOY	
34	33	9	UNITY	JOHN RIZZO	FEATURING LISA HUNT & WANDA HOUSTON D1	
35	20	11	DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG	
36	41	2	WORKED UP	BRIAN ANTHONY SOGNI		
37	NOT SHOT	DEBUT	REACH OUT	HILARY DUFF	HOLLYWOOD	
38	29	8	SAVE ME	ROD CARRILLO & EDDIE AMADOR	DANCEMUSICLABEL.COM/CARRILLO MUSIC	
39	49	2	JULIET OF THE SPIRITS	THE B-52S	ASTRALWERKS/CAPITOL	
40	28	13	SPOTLIGHT	JENNIFER HUDSON	ARISTA/RMG	
41	45	3	LIFE	JOSHUA KLIPP	3X3	
42	NEW	42	NEW	ELLE EST TRES L.A.	LENA DAUMAN	
43	46	3	FOR WHAT IT'S WORTH	SIR IVAN PEACEMAN		
44	50	2	LOOKING 4 MEN	HOSABEL	FEAT. TAMARA WALLACE SILVER LABEL/TOMMY BOY	
45	38	11	NO SECRETS	SUPANOVA	O1	
46	48	3	ADIOS BARCELONA	ALYSON PM	MEDIA	
47	NEW	47	NEW	STUCK TO YOU	NIKKA COSTA	STAX/CMG
48	NEW	48	NEW	STRANGERS	CHRISTIAN GEORGE	CHAUNCEY DIGITAL
49	35	18	I KISSED A GIRL	KATY PERRY	CAPITOL	
50	44	11				

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

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JAZZ/ CLASSICAL/ WORLD OCT 25 2008

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.
1	NEW	1	#1	VARIOUS ARTISTS	COLLEGE AGE OF SOUL/UNIVERSAL SPECIAL IMPACTS 01519/IMPACT	
2	2	76	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.		
3	1	4	NATALIE COLE	STILL UNFORGETTABLE DM/ATCO 512320*/RHINO		
4	3	14	WILLIE NELSON	WYNTON MARSALIS	TWO MEN WITH THE BLUES BLUE NOTE 04454*/BLG	
5	4	55	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC		
6	5	6	MICHAEL FEINSTEIN	THE SINATRA PROJECT CONCORD 30819		
7	7	56	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG		
8	6	3	GORDON GOODWIN'S BIG PHAT BAND	ACT YOUR AGE IMMERGENT 81147		
9	33	33	MELODY GARDOT	WORHISONE HEART VERVE 010468/VG		
10	8	3	HERBIE HANCOCK	THEN AND NOW THE DEFINITIVE HERBIE HANCOCK VERVE 011732/VG		
11	10	3	MCCOY TYNER WITH RON CARTER AND JACK DEJONETTE	GUITARS MCCOY TYNER 4537/HALF NOTE		
12	13	16	STEVE TYRELL	BACK TO BACH/RACH NEW DESIGN 5070/KOCH		
13	12	55	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SINGBOOK VOL. 1 PHILIP LAC/COLUMBIA 523091/BMG		
14	9	4	PATRICIA BARBER	THE COLE PORTER MIX BLUE NOTE 01468/BLG		
15	16	3	KENNY GARRETT	SKETCHES OF M.D. LIVE AT THE HINDU MACK AVENUE 1042		

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.	
1	NEW	1	#1	ANNE-SOPHIE MUTTER	BACK IN THE CONCERTS/SONY CLASSICAL 01030/UNIVERSAL CLASSICS GROUP		
2	1	6	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SONY CLASSICAL 10132/SONY BMG MASTERWORKS		
3	5	4	RENEE FLEMING-MUNCHNER PHILHARMONIKER ORCHESTRA	(MELBEAN) HAN FOUR LAST SONETS STRAUSS SONGS & ANNS DECCA 01153/UNIVERSAL CLASSICS GROUP			
4	3	18	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL DECCA 01148/UNIVERSAL CLASSICS GROUP			
5	6	5	LANG LANG/VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN THE PIANO CONCERTOS DG 01155/UNIVERSAL CLASSICS GROUP			
6	4	2	ANDRE RIEU	LIVE IN VIENNA DENON 17695/SLG			
7	7	2	ANDRAS SCHIFF	REVEREND: THE PIANO SONATAS BY BEETHOVEN & MOZART DECCA 01030/UNIVERSAL CLASSICS GROUP			
8	NEW	8	NEW	MAURIZIO POLLINI	CHOPIN OPP. 33-36, 38 DG 01153/UNIVERSAL CLASSICS GROUP		
9	NEW	9	NEW	SAN FRANCISCO SYMPHONY/MICHAEL TILSON THOMAS	MAHLER DAS LIED VON DER ERDE SAN FRANCISCO SYMPHONY 60019		
10	7	6	VARIOUS ARTISTS	SUNDAY MUSIC VOLUMES FOUR/UNIVERSAL SPECIAL MARKETS DMC EVERETT/ELM			
11	8	57	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP			
12	NEW	12	NEW	ANDRAS SCHIFF	REVEREND: THE PIANO SONATAS VOLUME VIBELLI NEW SERIES DG 01153/UNIVERSAL CLASSICS GROUP		
13	14	13	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA DG 011340/UNIVERSAL CLASSICS GROUP			
14	2	2	ALAIN LEFEBVRE/TUCSON SYMPHONY ORCHESTRA (HANSON)	MATHEU: CONCERTO NO. 4 ANALEKIA 29281			
15	20	7	SIMONE DINNENSTEIN	THE BERLIN CONCERT TELARC 80715			

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.	
1	1	3	#1	FOURPLAY	ENERGY HEADS UP 3146		
2	2	2	TAKE 6	THE STANDARD HEADS UP 3142			
3	3	36	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD			
4	7	9	DAVID SANBORN	HERE & GONE DECCA 011152			
5	1	24	BRIAN CULBERTSON	BRINGING BACK THE FUNK GRP 010927/VG			
6	6	2	JEFF LORBER	HEARD THAT PEAK 30724/CONCORD			
7	8	9	S.M.V.	THUNDER HEADS UP 3163			
8	5	2	MEDESKI MARTIN & WOOD	RADIOLARIANS 1 INDIRECTO 04			
9	12	22	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140			
10	9	55	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VG			
11	13	19	WAYMAN TISDALE	REBOUND RENDEZVOUS 5139			
12	RE-ENTRY	12	RE-ENTRY	ERIC DARIUS	GOIN' ALL OUT BLUE NOTE 87848/BLG		
13	10	7	GEORGE DUKE	DUKE TREATS BPM 3143/HEADS UP			
14	23	24	EARL KLUGH	THE SPICE OF LIFE B61 4500/KOCH			
15	20	15	GERALD ALBRIGHT	SAX FOR STAX PEAK 30604/CONCORD			

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.	
1	2	50	#1	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: THE SACRIFICIALE EXPERIMENTAL CLASSICS GROUP		
2	3	38	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG			
3	4	3	EDGAR MEYER & CHRIS THILE	EDGAR MEYER & CHRIS THILE NONE/SUCH 512596/WARNER BROS.			
4	6	37	ANDREA BOCELLI	VIVERE LIVE IN TURKEY SUGARMUSIC 01055/UNIVERSAL CLASSICS GROUP			
5	23	23	JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.			
6	5	30	MORMON TABERNACLE CHORAL ORCHESTRA AT TEMPLE SQUARE (LESSOP/WELBERG)	CALLED TO SERVE MORMON TABERNACLE CHOR 0814			
7	NEW	7	NEW	ANNIE MOSES BAND	THIS GLORIOUS CHRISTMAS MAN ALIVE 10130/REUNION		
8	8	9	SOUNDTRACK	STAR WARS: THE CLONE WARS SONY CLASSICAL 36916/SONY BMG MASTERWORKS			
9	11	49	ANDREA BOCELLI	LA MEJOR DE ANDREA BOCELLI: VIVERE SUGARMUSIC 05353/UNIVERSAL LATINO			
10	9	56	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC			
11	10	11	GREGORIAN	MASTER OF CHANT CURB 79015 EX			
12	12	12	SOUNDTRACK	INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL CONCORD 30825			
13	15	15	THE EAST VILLAGE OPERA COMPANY	OLDE SCHOOL DECCA 0111525			
14	16	73	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG			
15	19	2	MORMON TABERNACLE CHORAL ORCHESTRA AT TEMPLE SQUARE	REJOICE AND BE MERRY MORMON TABERNACLE CHOR 502325			

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	22	#1	GOIN' ALL OUT	ERIC DARIUS BLUE NOTE/CAPITOL
2	2	13	LIFE IN THE FAST LANE	DAVE KOZ	CAPITOL
3	4	36	POP'S COOL GROOVE	NORMAN BROWN	PEAK/CMG
4	3	17	MARIMBA	PAUL HARDCASTLE	TRIPPIN' N' RHYTHM
5	5	26	DRIFTIN'	EARL KLUGH	KOCH
6	6	29	ALWAYS REMEMBER	BRIAN CULBERTSON	GRP/VERVE
7	7	33	FALLIN' FOR YOU	THE SAX PACK	SHANACHIE
8	9	14	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' N' RHYTHM
9	10	5	LA DOLCE VITA	WARREN HILL	EVOLUTION/KOCH
10	8	27	THROWIN' IT DOWN	FURTUNE'S FAVOUR	GREAT BIG SEA D01
11	19	19	FARTHER UP THE ROAD	MICK HUCKNALL	SIMPLYRED.COM/ATCO/RHINO
12	12	14	TANGO	KENNY G	STARBUCKS/CONCORD/CMG
13	4	36	FREE	MARCUS MILLER	FEAT. CORINNE BAILEY RAE 3 DEJUGS/CMG
14	13	30	CAFE MOCHA	JESSE COOK	COACH HOUSE/KOCH
15	15	7	RELIGIFY	EUGE GROOVE	NARRADA JAZZ/CAPITOL

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT.	
1	1	4	#1	CELTIC THUNDER	ACT TWO CELTIC THUNDER 011606/DECCA		
2	2	32	CELTIC THUNDER	CELTIC THUNDER CELTIC THUNDER 001/DECCA			
3	4	10	DANIEL O'DONNELL	AT HOME IN IRELAND DPTV MEDIA 452			
4	3	6	LILA DOWNS	SHAKE AWAY MANHATTAN TN 92437/BLG			
5	5	12	CARLA BRUNI	COMME SI LE RIEU N'ESTAIT TOUREM/ANNE 70045/DOWNTOWN			
6	10	8	VARIOUS ARTISTS	PULUMAYO PRESENTS: ACOUSTIC FRANCE PULUMAYO 281			
7	14	7	AMY HANAIALI'	AUMAKUA UA 4806			
8	RE-ENTRY	8	RE-ENTRY	NIYAZ	NINE HEAVENS SIX DEGREES 1150		
9	NEW	9	NEW	PAT METHENY & ANNA MARIA JOPEK	UPOJENJE METHENY/ONE/SUCH 511496/WARNER BROS.		
10	13	15	GREAT BIG SEA	FORTUNE'S FAVOUR GREAT BIG SEA D01			
11	7	68	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE			
12	RE-ENTRY	12	RE-ENTRY	DANIEL O'DONNELL	CAN YOU FEEL THE LOVE DPTV MEDIA 40		
13	11	55	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO			
14	RE-ENTRY	14	RE-ENTRY	DANIEL O'DONNELL	DANIEL O'DONNELL THROUGH THE YEARS: A COLLECTION OF RECORDED CLASSICS DPTV MEDIA 42		
15	15	2	THE OFFICIAL OKTOBERFEST BAND	OKTOBERFEST: A BEER DRINKING TRADITION IN 20 VIDEOS MULTI-MEDIA DIGITAL BX			

See Charts Legend for HOT DANCE CLUB PLAY, HOT DANCE AIRPLAY, HOT DANCE ALBUMS, HOT DANCE SONGS, and TOP WORLD ALBUMS. See Charts Legend for TOP CLASSICAL CROSSOVER ALBUMS, TOP CLASSICAL ALBUMS, TOP CLASSICAL CROSSOVER SONGS, and TOP JAZZ ALBUMS. See Charts Legend for TOP CONTEMPORARY JAZZ ALBUMS, TOP CONTEMPORARY JAZZ SONGS, and TOP ELECTRONIC ALBUMS. See Charts Legend for TOP ELECTRONIC SONGS. See Charts Legend for SMOOTH JAZZ SONGS. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

JAPAN BILLBOARD JAPAN HOT 100 SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

UNITED KINGDOM SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

GERMANY SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

EURO DIGITAL SONGS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

EURO SINGLES SALES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

FRANCE SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

CANADA BILLBOARD CANADIAN HOT 100 SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

AUSTRALIA SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

EURO DIGITAL SONGS SPOTLIGHT AUSTRIA table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

EURO ALBUMS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

ITALY DIGITAL SONGS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

SPAIN SINGLES table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

MEXICO ALBUMS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

Spotlight on Tiziano Ferro: Tiziano Ferro notches his seventh top five single on the Italy Singles chart as "Alla Mia Eta" enters at No. 2. Includes a photo of the artist.

EURO RADIO AIRPLAY table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

WALLONIA SINGLES and ALBUMS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

SWITZERLAND SINGLES and ALBUMS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

FINLAND SINGLES and ALBUMS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

HUNGARY SINGLES and ALBUMS table with columns for This Week, Last Week, Rank, Title, Artist, and Label.

Hits of the World is compiled at Billboard/London. RE-Entry, EURO SINGLES SALES, EURO ALBUMS, Compiled from the national singles and album sales charts, respectively, of 20 European countries. EURO RADIO AIRPLAY: Compiled from 17 European countries. EURO SINGLES SALES: Compiled from Nielsen Music Control.

15 MINUTES OF SHAME (Purple Cape, BMJ/Major Bch ASCAP/Music Of Stage Three BM/Songs Of Corman, BMJ, WBM, CS 34)

COOL (Tappy Whytes Music, BM/Songs Of Universal, BMJ/Blackwood, BM/EMI Blackwood, BM/Ran Men/Maryjane, ASCAP, HL/WBM, RBH 63)

HASTA EL DIA DE HOY (Maximo Aguirre, BM/Pacific Latin ASCAP), LT 6

COOL (Tappy Whytes Music, BM/Songs Of Universal, BMJ/Blackwood, BM/EMI Blackwood, BM/Ran Men/Maryjane, ASCAP, HL/WBM, RBH 63)

TAKE A BOW (Universal Music - Z Songs, BM/PM In The Ground Publishing, ASCAP/Universal Music - Z Tunes, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP, HL/WBM, H100 45, POP 36, RBH 16)

Billboard

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

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RECORD COMPANIES: Sony BMG Music Entertainment names **Dennis Kooker** executive VP of operations/GM of global digital business and U.S. sales. He was executive VP of operations for the global digital business and U.S. sales division.

Warrior Records in Los Angeles elevates **Rande Volpert** to VP. He was director of marketing.

Sony BMG Nashville promotes **Cary Ryan** to senior director of production. He was director.

PUBLISHING: Ole appoints **Gary Calderone** VP of administration. He was VP of royalties and income tracking at Universal Music/BMG Music Publishing.



TOURING: Fleming Artists appoints **Jim Fleming** chairman and promotes **Adam Bauer** to president and **Susie Giang** to VP. Fleming was president, Bauer was VP, and Giang was an agent.

MEDIA: Fuse names **Ed Russo** VP of network operations. He was VP of postproduction at Lifetime.

RADIO: Radio Disney taps **Phil Guerini** as VP of marketing. He was executive director of broadcast and strategic marketing at Walt Disney Records.

RELATED FIELDS: Marketing agency Momentum names **Joe Dimuro** executive VP of music and entertainment. He was executive VP/GM of Sony BMG Strategic Marketing Group.

EverGreen Copyrights names **Manny Lorenzo** senior director of film, TV and videogames. He was director of music licensing and marketing at Razor & Tie Entertainment.

Licensing consulting company RightsFlow ups **Matt Irvin** to senior manager of licensing. He was project manager.

VH1 Save the Music Foundation names **Jessica Ecker** director of development. She held the same title at the Greater New York Chapter of the Crohn's & Colitis Foundation of America.

—Edited by Mitchell Peters

GOODWORKS

LANG LANG READIES NEW FOUNDATION

Lang Lang wants to provide the next generation of young classical musicians with the same opportunities he had growing up in China.

"Through the years, I've had so much support from my teachers," the 26-year-old Chinese pianist says. "And they never asked me for a penny. So I'd like to do the same thing."

As such, the musician will launch the Lang Lang International Music Foundation Oct. 20 during a free concert at Town Hall in New York. Along with Lang, the concert will feature three child musicians who were selected based on short YouTube performance videos.

As part of the event, hosted by the Recording Academy and sponsored by the Starkey Hearing Foundation, Lang will be named the academy's Grammy cultural ambassador to China.

Lang's desire to launch his own foundation came in 2004 after being appointed the international goodwill ambassador to the United Nations Children's Fund. "I went to Africa for the first trip to see the kids there, and it was an overwhelming eye-opener," he says. "After that, I believed that music can change people."

The foundation will aim to support and raise awareness for educational programs in schools and award young classical musicians with scholarships. Earlier this year, the pianist raised \$3.4 million for earthquake victims in China's Sichuan province.

—Mitchell Peters



Prior to his Q&A, **Marco Antonio Solís** and executives from Fonovisa and Universal Music Latin Entertainment pose in front of a blowup of Billboard's Oct. 11 issue, which featured Solís on the cover. From left: Fonovisa director of A&P and marketing/Mexico **Antonio Silva**, Fonovisa Records VP of marketing and promotion **Alberto Castillo**, UMLE chairman/CEO of Latin America/Iberian Peninsula **Jesus Lopez**, Solís, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, UMLE/Fonovisa/Disa Records president **Gustavo Lopez**, Universal Music Mexico/Central America president **Victor Gonzales**, Fonovisa Records director of promotion **Miguel Torres** and Fonovisa Records product manager **Sara Eva Perez**.

THE BILLBOARD REGIONAL MEXICAN MUSIC SUMMIT



ASCAP sponsored the "Machos Pero Sensibles" panel with top regional Mexican acts. From left: Singer **Tony Meléndez**, Billboard Latin correspondent **Ayala Ben-Yehuda**, Los Cuates de Sinaloa's **Gabriel Berrellaza**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, Los Razos' **Reynaldo Sanabria**, ASCAP senior VP of Latin membership **Alexandra Lioutikoff**, Los Inquietos del Norte's **José and Felipe Meza**, and Los Cuates de Sinaloa's **Nano Berrelleza**.

Billboard's third annual Regional Mexican Music Summit ended with an exclusive interview with **Marco Antonio Solís**. The Q&A capped the three-day summit, held Oct. 6-8 at the Wilshire Grand Hotel in Los Angeles. Regional Mexican music is the top-selling Latin genre in the United States. Highlights included two nights of performance showcases. Sponsors for this year's summit, attended by approximately 500 people, included SESAC Latina, BMI, ASCAP, the Recording Academy, the Latin Recording Academy, Pre-vost, Grupo Latino de Radio and Latin Power Music. PHOTOS: COURTESY OF A. TURNER ARCHIVES/BILLBOARD

continued on page 54



"Do You Hear What They Hear?" That was the question asked of top Latin radio programmers during the session sponsored by Grupo Latino de Radio. From left: Moderator **Rogelio Alpizar**, West Coast promotions supervisor of ASL Music, Luna Communications/La Maquina Musical Radio Network VP of programming **Yesenia De Luna**; KBUE (La Que Buena) Lcs Angeles PD **Pepe Garza**; and GLR programming director **Jim ny Perez**.



Maximizing revenue was the topic of "Getting Your Money's Worth." From left: FAR Music/DBGIC Management president/CEO **Alan E. Baxter**, Latin Power Music president **Pepe Serrano**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**, Representaciones Artísticas Apodaca president/CEO **Oscar Flores** and attorney **Anthony López**.



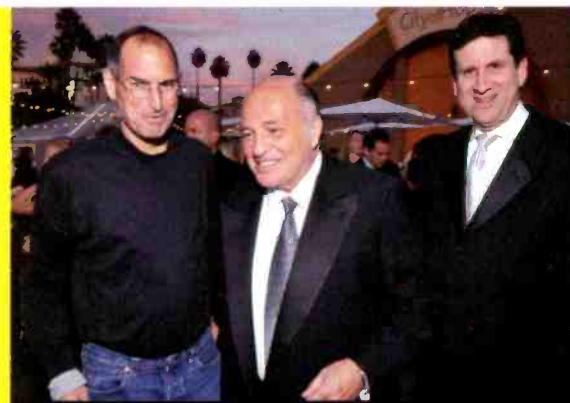
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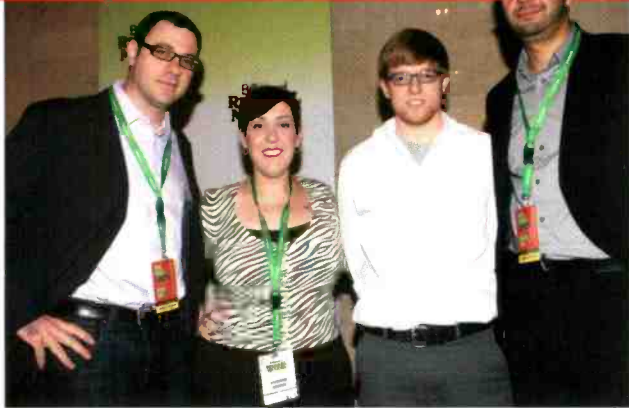
Universal Music Group chairman/CEO **Doug Morris** received City of Hope's Spirit of Life Award Oct. 15 in Santa Monica, Calif. It was the culmination of a record-setting \$10 million fund-raising campaign for the cancer research and treatment center. Morris was feted by a lineup of 15 artists including **Mariah Carey**, **Rihanna**, **Michael McDonald** and **Lionel Richie**. Geffen chairman **Ron Fair** backed the performers as conductor of the Universal Orchestra. "I toured City of Hope last month," Morris said, "and I was deeply affected by their accomplishments." Of the \$10 million raised, \$1 million came from Morris and his family. LEFT AND TOP RIGHT PHOTOS: LESTER COHEN/WIREIMAGE.COM, COURTESY OF UNIVERSAL MUSIC GROUP; BOTTOM RIGHT PHOTO: JEFFREY MAYER/WIREIMAGE.COM, COURTESY OF UNIVERSAL MUSIC GROUP

LEFT: **Rihanna** performs "Where Did Our Love Go?" as part of the **Doug Morris Motown Revue**, in tribute to Morris and the 50th anniversary of the founding of Motown.

TOP RIGHT: From left, Apple CEO **Steve Jobs**, **Doug Morris** and Universal Music Group president/COO **Zach Horowitz**. "The economy may be shrinking, but your hearts are as big as ever," Horowitz told attendees.

BOTTOM RIGHT: From left, Interscope Geffen A&M chairman **Jimmy Iovine**, **Doug Morris** and **Will.i.am** attend the fete; Iovine introduced Morris, lauding him for his stand against artist censorship. "Doug did what he thought was the right thing to do, and he took it on the chin for it."

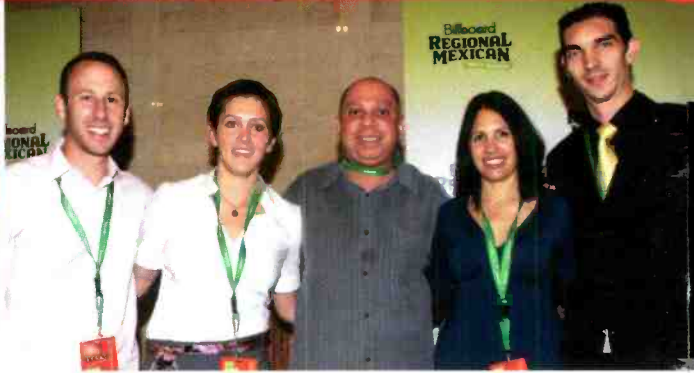




"Mastering Mobile" discussed the ins and outs of the mobile industry. From left: Billboard editorial director **Bill Werde**, who moderated; peermusic publishing creative director for the West Coast and Mexico **Ivonne Gómez**; the Orchard mobile marketing manager **Nathan Thompson**; and Universal Music Latin Entertainment VP of digital **Skander Goucha**.



Los Bohemios de Sinaloa performed at the conference's opening showcase.



The Harry Fox Agency sponsored a panel and lunch on licensing and royalties. From left: Nacional Records VP of business affairs and media relations **Josh Norek**, Harry Fox Agency senior Latin licensing agent **Cristal Downing**, Universal Music Latin Entertainment/Fonovisa royalties coordinator **Jose Angel Echeverria**, Sony/ATV Music Publishing senior creative director **Claribel Cuevas** and peermusic publishing senior director of copyright and licensing **Elias Andrade**.

THE BILLBOARD REGIONAL MEXICAN MUSIC SUMMIT continued from page 53



Duranguense band **Patrulla 81** performed at a packed Promotores Unidos showcase that featured some of the best in the genre.



How do you market Latin music online? Our panel of experts included, from left: DBC Entertainment VP/GM **Gabriel Fregoso**, Independent Online Distribution Alliance content manager for Latin/South America **Erol Cichowski**, Sony BMG Latin VP of digital business **Lorenzo Braun**, Luis Silva of independent marketing/promotion firm One Man Show, mun2 digital liaison of talent and artist relations **Hans Schafer** and Univision.com VP/GM **Bruno Lopez**, who moderated.



Dynamic act **Grupo Yahari** performed at the Happy Hour showcase, which also featured performances by Los Felinos de la Noche, Los Unicos y Autenticos Cadetes de Linares, Brandor de Sinaloa, Nadia, Violeta Martin and Giovanni Ayala.



Veteran promoters took the stand at the "Taking it on the Road" panel, sponsored by Prevost. From left: Aragon Entertainment Center/Promotores Unidos president **Ivan Fernandez**; AEG Live/Goldenvoice VP of Latin talent **Rebeca Leon**, who moderated; Conjunto Primavera manager **Jesús Guillén**; Latin Event CEO **Lázaro Megret**; and **David Chavez**, LatinPointe CEO and executive producer of the ALMA Awards, Premios Deportes and Tejana Music National Convention.



Executives from the Recording Academy and the Latin Recording Academy explained the Grammy and Latin Grammy process during the round-table sessions.



Sponsorships and partners were discussed at the "How to Benefit From the Right Partnership" panel. From left: Marquez Brothers Entertainment GM **Tim Luce**, Conill/Los Angeles director of events **Elizabeth Sanchez**, Billboard Latin correspondent **Ayala Ben-Yehuda**, US Marketing/Chicago president **Jim Bilello**, Conill/Los Angeles VP of strategic planning/director **Laura Semple** and Fire Adertainment USA CEO/creative director **Christian Reslen**.



Songwriters spoke about their creative process and performed live during BMI's "How I Wrote That Song" panel. Standing, from left: Songwriter **Armando Bañuelos**; BMI associate director of Latin music **Marissa Lopez**; Akwid's **Francisco Gomez**; songwriter **Roberto Tapia**; Akwid's **Sergio Gomez**; Tucanes de Tijuana's **Gustavo "Chito" Labrada**, **Alfredo Gonzalez** and **Mario Quintero**; BMI VP of Latin music **Delia Orjuela**; and Tucanes de Tijuana's **Mario Moreno** and **Clemente Flores**. Kneeling in front, from left: Songwriter **Ismael Gallegos**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo** and Tucanes de Tijuana's **David Servin**.



"Building Buzz Through Social Networking Sites" was a key panel at the conference. From left: Terra Networks executive director of programming **Angel Sepulveda**, who moderated; Univision.com VP/GM **Bruno Lopez**, Billboard executive director of content and programming for Latin music and entertainment **Leila Cobo**; in Style Software principal **Diego Prusky**, hi5 director of corporate communications **Adriana Gascoigne**; and MySpace Latino VP of sales **Manny Miravete**.

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An Evening with Kenny 'Babyface' Edmonds Unplugged	Nov.3-8(5off)	Nov.10-15(12off)	Nov.17
Bernard Purdie & Chuck Rainey All Stars	Nov.10-11	Nov.6	Nov.8
Nils Petter Molvaer	Nov.12-13	-	-
Keiko Lee	Nov.15-16	Nov.18-19	Nov.5-6
Linda Lew s	Nov.18-19	Nov.17	-
David T. Walker	Nov.21-22	Nov.24-25	Nov.19-20
Shakatak	Nov.24-25	Nov.21-22	Nov.26-27
Juana Molina	Nov.27-28	-	-
Priscilla Ahn	Nov.29-30	Nov.27	Dec.2
Lisa Loeb	Dec.3-4	Dec.1	Nov.29
Mario	Dec.6-7	Dec.9	-

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