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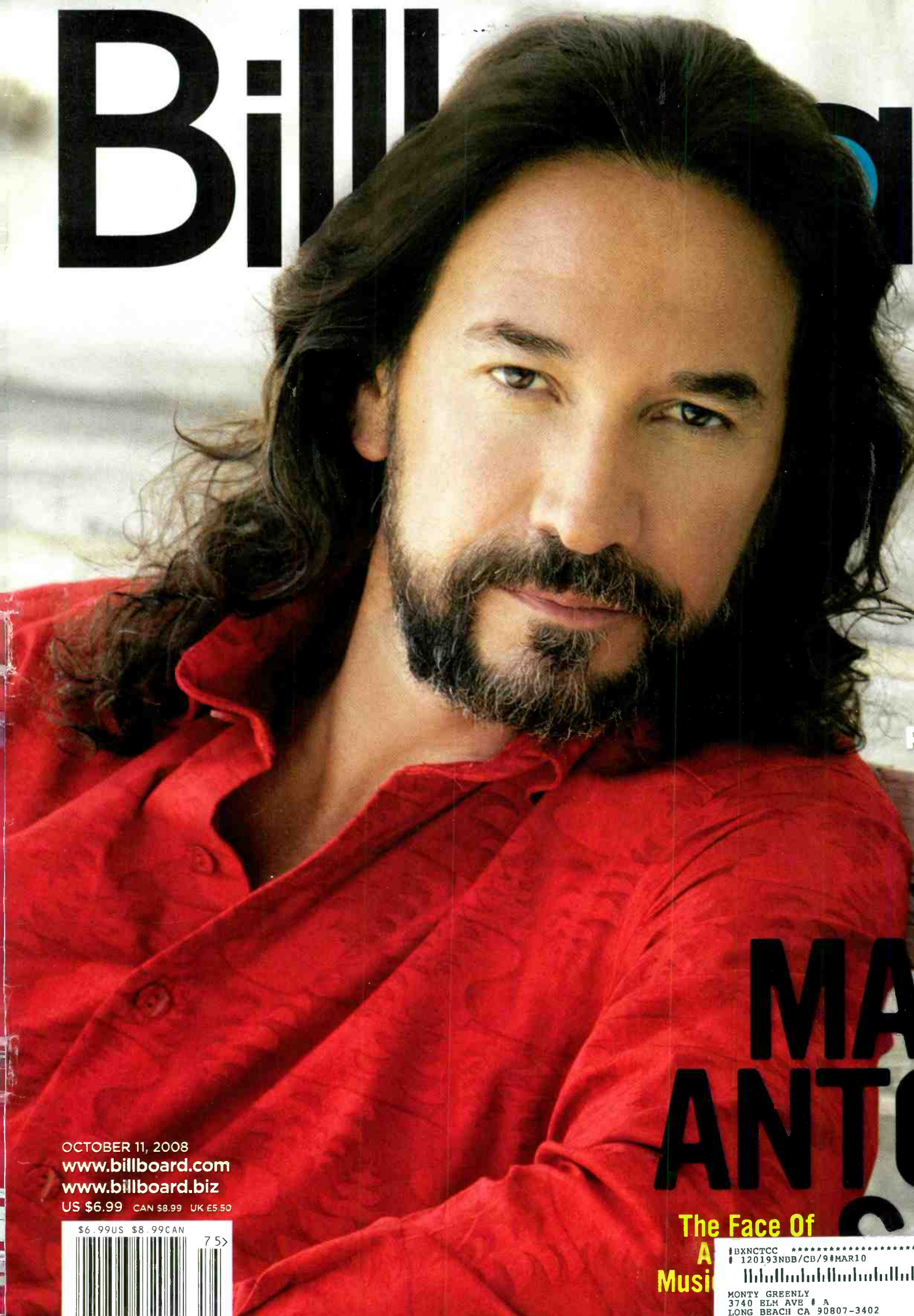
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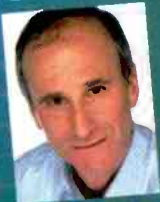
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ON THE CHARTS

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ON THE COVER: Marco Antonio Solis photograph courtesy of Fonovisa Records

360 DEGREES OF BILLBOARD

HOME FRONT

Events

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Online

THE HOT 100 AT 50

Celebrate the 50th anniversary of the **Billboard Hot 100** at billboard.com/hot100, where you can explore the All-Time Hot 100 and additional exclusive charts spotlighting Hot 100 milestones.

Whose Space?

MySpace Caters To Majors, Not Indies

BY BOB FRANK

As president of Koch Records, the No. 1 independent in the United States, it is my obligation to counter MySpace's effervescent statements that patronized the independent labels and informed us that we were being offered the same deal as the majors. In a nutshell, MySpace has given equity to the majors in what appears to be an unhealthy and anti-competitive arrangement while treating the indies as second-class citizens.

A recent MySpace quote regarding Carrie Underwood shows a mind-boggling lack of understanding of the marketplace, or, as I like to say, the field of battle. It's as if zero market analysis was done. It reads as follows: "If MySpace features an independent or unsigned artist next to a major-label artist like Carrie Underwood, that helps drive traffic to the non-major label artist."

Incredible! For our upcoming Hatebreed and Bubba Sparxxx records we can only hope to be so lucky. Koch Records has been the top U.S. independent for seven years running. We have had many platinum downloads, ringtones, hit singles and No. 1 albums. Last week we had the No. 1 independent album in the States with DJ Khaled's latest. Maybe if we had positioned him next to Underwood, we would have done 60,000 copies instead of 50,000 the first week. We'll never know. We don't need to be close to Carrie (although I do wish she was signed to us).

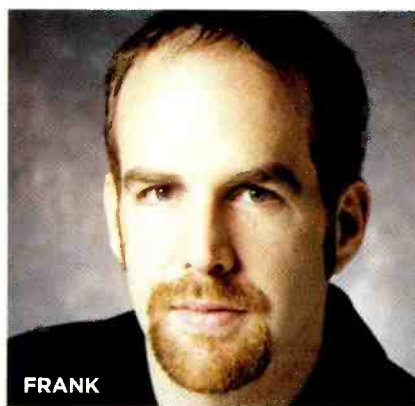
The global independent sector includes many labels like Koch. We are a public company with a global presence and our

peers are the many other labels including Beggars, Domino and Epitaph that have global hit artists who will be massive drivers of value for MySpace. Yet MySpace seems to view the indies as all operating out of garages and basements. It is unconscionable that it gives equity positions to the majors and treats independents as lowly serfs after having built its service on our backs—as MySpace acknowledges. Independents make up 27.5% of the global music market, according to the most recent stats from Music & Copyright (2006), yet no consideration was given.

In regard to the equity issue, which is at the crux here, we should ask how this happened. When this service was first announced, we were thrilled and didn't think the independents would be left to fend for ourselves, as happened in the Kazaa settlement with the majors. My first thought after learning of the equity play was that MySpace didn't understand that the major-label market share numbers include many embedded independents. We can only assume it was ignorance. Indies distributed by the majors should ask where their equity is.

This agreement reduces competition by putting majors in a better position: Their equity makes them stronger. We have to ask ourselves, "Did MySpace push the majors to lower their standard penny rate per stream in return for equity?" This may be the big question that independents need answered. It smells like reverse-engineered, 21st-century digital price fixing. We do not feel we are being quixotic. It's simply about fair dealing in the marketplace. MySpace doesn't have a monopoly

on social networking sites and this was shortsighted on their part. Essentially the MySpace deal is with the majors. They are now MajorSpace. It makes no sense that the majors will benefit from the utilization of our content via their equity without our participation.



FRANK

To be clear, our issue is not with the majors having equity but with MySpace believing that we would accept this without similar terms. The most obvious solution to solve this issue with the independents would be to deal with Merlin, the global rights body for indies. Koch is one of the founding members of Merlin, which was established precisely to enable services like MySpace to deal simply and easily with the diverse independent community, and we support its efforts. MySpace continually says it is embracing the independents. Well, it's still a pretty cold and listless embrace.

Bob Frank is president of Koch Records (kochrecords.com).

FEEDBACK

AN OPEN LETTER TO APPLE CORPS

Once upon a time, or maybe twice, there was an earthly paradise where little record stores flourished . . .

And there once was a young band called the Beatles, who were discovered by a record store owner by the name of Brian Epstein.

We all know the history of how the boys changed the world. But less is known about how this record store owner believed in a young band and helped them when they most needed it. Not only did this soon-to-be-ex-retailer become manager of the Beatles, he also changed the world with the creation of the template for a healthy music industry by using the release of singles and EPs to set up the sale of albums to all retailers. The quality of music was high and the branding of the greatest music act was created and, most



important, protected.

We recently learned of your first act since the passing of Neil Aspinall and it is a sad day for mom-and-pop record stores and Beatles fans who chose to shop with record stores. Where once Apple releases would be made available to all music stores, the Beatles' legacy is now cheapened by your decision to select Best Buy as the exclusive retailer of the DVD documentary "All Together Now" about the Beatles and Cirque du Soleil's "Love" show. This is a very sad turn of events and one that I hope

will not become the standard practice for future Beatles projects.

To Paul McCartney, Ringo Starr, Olivia Harrison and Yoko Ono: I implore you not to listen to the siren song for this type of business practice. We understand the lure of big marketing plans but there is a better way, and it should always include record stores. We still hold out hope that Apple will once again remember that it was a record store owner who first loved the Beatles and gave them their wings. We ask that you to treat us lovingly and cherish what we bring to the music community.

Peace and love,

Michael Kurtz
recordstoreday.com

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QUARTER TO THREE
Q3 music sales fall but digital still strong



EXTRA POINT
Super Bowl's impact on album sales



BANK ON IT
Credit crisis could change venue names



WRIGHT 'HITZ'
Jive inks deal with A&R VP's label



MILEY TIX HERE
A chat with Buena Vista Concerts GM

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>>>NOKIA UNVEILS COMES WITH MUSIC

Nokia has unveiled its all-you-can-eat Comes With Music package for the United Kingdom, although the scope of its "unlimited access to millions of tracks" offer has some potential restrictions. It launches Oct. 16. Nokia has partnered with the Carphone Warehouse for the launch, and all four major labels are onboard. Comes With Music will be sold exclusively at the United Kingdom's 805 Carphone Warehouse stores and its Web site for £129.95 (\$231.36).

>>>PAISLEY, UNDERWOOD TO CO-HOST CMA AWARDS

Reigning Country Music Assn. male and female vocalists of the year Brad Paisley and Carrie Underwood will co-host the 42nd annual CMA Awards Nov. 12. In addition to their hosting duties, Paisley and Underwood will perform. Previously announced performers include Brooks & Dunn, Kenny Chesney and Alan Jackson.

>>>PHISH BACK FOR 2009 GIGS

After splitting in 2004, Phish is regrouping for a three-night run in Hampton, Va. The March 6-8 shows will be the band's first since its farewell gigs in Coventry, Vt., more than four years ago. According to the band's Web site, there will be additional touring activity from guitarist/vocalist Trey Anastasio, bassist Mike Gordon, keyboardist Page McConnell and drummer Jon Fishman throughout '09.

UP FRONT

DIGITAL BY ANTONY BRUNO and CORTNEY HARDING

Declaration Of Independents

Indies Mull More Aggressive Stance In Digital Market

When it became clear that independent labels were not going to acquire equity stakes in the MySpace Music venture that the major labels received, the reaction from the indie community was swift and impassioned (see Opinion, page 4).

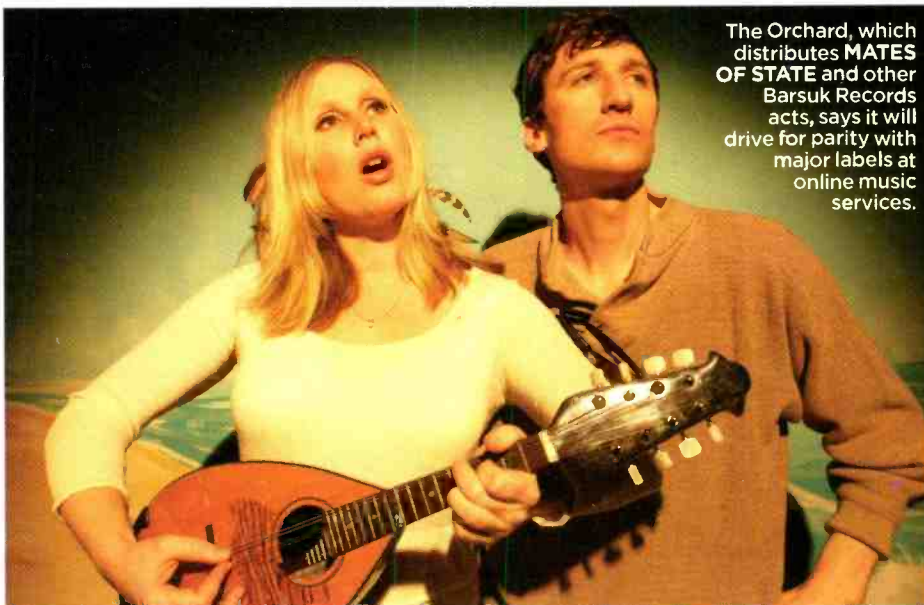
The emotional response reflects a renewed desire among indies to press for equal treatment in a digital music market that is rapidly becoming more competitive.

There was a time when the independent community had much of the digital playground to itself, as major labels were reluctant to license their music to services other than online retailers and monthly subscription services that only provided downloads wrapped in digital rights management restrictions.

Times have changed. During the last year, the majors have reversed their position on DRM-free downloads and free on-demand streaming. Last.fm, imeem and, most recently, MySpace all now offer full-track on-demand streaming of major-label content when previously they were forced to limit streams to 30-second samples or block the music completely.

David Pakman, outgoing CEO of indie music subscription service eMusic (billboard.biz, Sept. 29), says he feels confident that indie labels will retain an edge in the digital music market.

"Sure the indies are going to get more competition as the majors get more competitive in the digital space," Pakman says.



The Orchard, which distributes **MATES OF STATE** and other Barsuk Records acts, says it will drive for parity with major labels at online music services.

"But there are always 10 more deals to be done and 10 more services to support, and the indies are always the first out the door supporting them."

But amid efforts by the majors to extend their online reach and fresh from the recent sting of the perceived MySpace Music slight, will indies and their representatives and distributors like Merlin, the Independent Online Distribution Alliance and the Orchard feel compelled to take on more of a major-label-like negotiating stance in pressing their rights?

Merlin president Charles Caldas, one of the more vocal critics of the MySpace deal, acknowledges that a shift in this direction is possible.

"We're never going to be in a position to act like we're Universal," Caldas says. "But we can be more strategic with regards to how we deal with new services. We're not going to be asking for most-favored-nation status or

anything of that nature, but we are going to be more aggressive going forward."

Yet there is also growing evidence that indies are benefiting from the addition of major-label content to the services they once had to themselves, which may require that they use caution in their quest for equal treatment.

While not providing specific figures, several online streaming services tell Billboard that the volume of music from independent and unsigned artists increases when the service gains access to major-label catalogs.

Take Last.fm. Before it finalized deals with all the majors to allow free on-demand streaming, only music from indie and unsigned artists who uploaded their content to the service was available for full-track streaming. In January, the CBS subsidiary added full-track streaming from all four major labels, which has helped boost traffic, although

Warner Music Group pulled out in June due to a dispute over compensation rates.

In August, Last.fm had 2.4 million unique visitors in the United States, up 83% from a year earlier, while average time spent on the site totaled three hours and 46 minutes, up 53%, according to Nielsen Online. And a company representative also says Last.fm has seen a surge in on-demand streams for major-label and indie tracks since it added music from the majors, although specific data wasn't immediately available.

With added traffic comes greater revenue. Indie artists and labels in the past received nothing for allowing services like imeem, Last.fm and MySpace to stream their music; it was purely promotional. These services have since implemented ad-supported models

primarily to attract major-label content, from which the indies can now benefit.

Ironically, the equity stake the majors get in MySpace Music—which is at the heart of the independent community's discontent—allows for a much more lucrative ad-sharing deal for all. Sources say the major labels waived the per-stream minimum fees they historically demand from ad-supported streaming services in return for equity. With that minimum gone, MySpace can simply offer a straight revenue split on ad revenue, which many say makes the model more viable.

"The majors have done a great thing by trying to make that media model work," Pakman says. "It means the model can be profitable, and that's exciting."

But the indie groups believe their content is of vital, if sometimes overlooked, importance to the success of any service. The Orchard CEO Greg Scholl says that services offering only major-label content have failed in the past, while indie-only eMusic continues to thrive, and as such says to expect tougher negotiations going forward.

"Yes, revenue goes up for everyone when majors add their content, because they drive more customers to the site and a rising tide lifts all boats," Scholl says. "[But] we will continue to be very aggressive as we strike deals with services. We want to drive for parity, and we are focused more on profit sharing. We want to establish a high benchmark for ad-supported services." ■■■

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>>>OBAMA, DURBIN PUSH FOR PPM DELAY

Presidential candidate Barack Obama and Dick Durbin, both Democratic senators from Illinois, have sent Arbitron president/CEO Steve Morris a letter expressing concern over the company's Portable People Meter rollout plans without Media Rating Council accreditation and have requested that further implementation be delayed until the MRC approves. Morris said, "We support the MRC accreditation process and will continue to pursue accreditation in all markets, but the radio industry should not wait any longer for electronic audience measurement."

>>>'GUITAR HERO' EYES ADS

The "Guitar Hero" franchise will start featuring in-game advertising thanks to a deal between advertising network IGA Worldwide and Activision Blizzard. The in-game ads will appear in the PlayStation 3 version of the next installment in the series, "Guitar Hero: World Tour." The two are working together to determine how to incorporate advertising in the games such that they appear as part of a natural in-game ad. Such context could include banners posted in virtual arenas or stickers on a guitar.

>>>TICKETSNOW OPENS SELLING TO CONSUMERS

TicketsNow, a subsidiary of Ticketmaster, has announced a new service that will allow consumers to sell tickets via the secondary ticketing Web site. Before Sell Your Tickets on TicketsNow, only authorized ticketing brokers could post and sell tickets through TicketsNow. In order to sell tickets on the Web site, sellers must be in possession of the ticket being sold, provide a valid credit card number and live in the United States. TicketsNow will collect a 15% commission from each ticket sold.

UPFRONT

RETAIL BY ED CHRISTMAN

GLASS HALF FULL



Digital Gains Partly Ease Physical Pain

Three-quarters of the way through 2008, there are signs of subtle shifts in the U.S. music industry, all of them pointing to a digital future.

Combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) totaled 377.4 million units during the nine months ending Sept. 28, down 5.3% from 398.6 million units during the same period last year, according to Nielsen SoundScan.

That marked a steeper fall than the 4.7% year-on-year sales drop recorded during the first half of 2008, which was about half the 9.1% decline posted during the year-earlier period.

But year-to-date sales through Sept. 28 also represent a slower rate of decline compared with the first nine months of 2007, when sales fell 8.4% from 435

million units a year earlier. Digital music sales continued to play a crucial role in staunching ongoing heavy losses in physical sales. Combined sales of digital albums and TEA totaled 126.8 million units, accounting for 33.6% of combined album and TEA sales, up from 24.3% from the same period last year.

As they have during the last two years, digital track sales slowed in the third quarter from the previous two quarters, totaling 253.1 million units, down from 261.3 million in the second quarter and 281.4 million in the first quarter. But year-on-year, digital-track sales growth remained robust, surging 30% during the quarter from 194.9 million a year earlier. Digital track sales during the first nine months of 2008 were also up 30% from a year

earlier to 795.8 million.

Digital album sales jumped 32% to 47.3 million, accounting for 15.9% of total album sales, up from 10.6% during the same period last year.

But bring physical sales into the mix and the picture looks far gloomier. Combined sales of physical and digital albums fell 11.7% to 298 million units during the first nine months of the year from the same period last year, slowing from a 14.2% decline posted in the year-earlier period, but accelerating slightly from an 11% decline in album sales during the first half of 2008. The obvious culprit was tanking CD sales, which dropped another 17.1% to 249.2 million units, again slowing somewhat from an 18.5% plunge a year earlier but worsening from a 16.3% decline posted during the first half.

Eleven albums sold at least 1 million units through the end of the third quarter, compared with

20 during the same period in 2007. The top-selling title was Lil Wayne's "Tha Carter III," with 2.5 million units sold. By comparison, Daughtry's self-titled debut album, the top-selling title by the end of third-quarter 2007, had sold slightly more than 2 million units.

Among digital albums, Coldplay's "Viva La Vida or Death and All His Friends" was the sales leader through the end of the third quarter with 548,000 units sold. During the first nine months of the year, four albums passed the 200,000-unit mark in digital sales, while only two titles managed to do that during the same period last year.

Thirty-four digital tracks reached the million-unit sales mark during the first nine months of the year, led by Leona Lewis' "Bleeding Love," which was downloaded 3.1 million times. Six other tracks also topped the 2 million mark. In 2007, when the best-selling track at the end of the third quarter was Gwen Stefani's "Sweet Escape," 26 tracks had sold at least 1 million units, and of those, two had passed the 2 million mark by the end of the third quarter.

Sales of current album titles—that is, titles within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 and/or are active at radio—fell 16.5% to 169.3 million units from 202.7 million units during the same period last year. Sales of catalog albums—titles older than 18 months and not meeting any of the other current-title qualifications—are down 4.5% to 128.6 million units from 134.6 million units in 2007.

Looking at genres, sales of rock albums showed the greatest resilience during the first nine months of the year, slipping 4% to 99.6 million units from 103.7 million during the same period last year.

All other genres were down from last year as well. But the genres that managed to limit sales declines to single digits

were gospel, down 6.9% to 3.9 million units; new age, down 9.6% to 1.3 million units; and soundtracks, down 8.5% to 14.5 million units. Genres suffering sales declines outpacing the overall 11.7% fall in U.S. album sales included country, down 16.6% to 30.9 million units; classical, down 13.1% to 7.9 million units; jazz, down 13.5% to 7.9 million units; and Latin, down 17.8% to 19.4 million units. R&B dipped 18.3% to 55 million units, and within that genre, rap was down 19.3% to 25 million units.

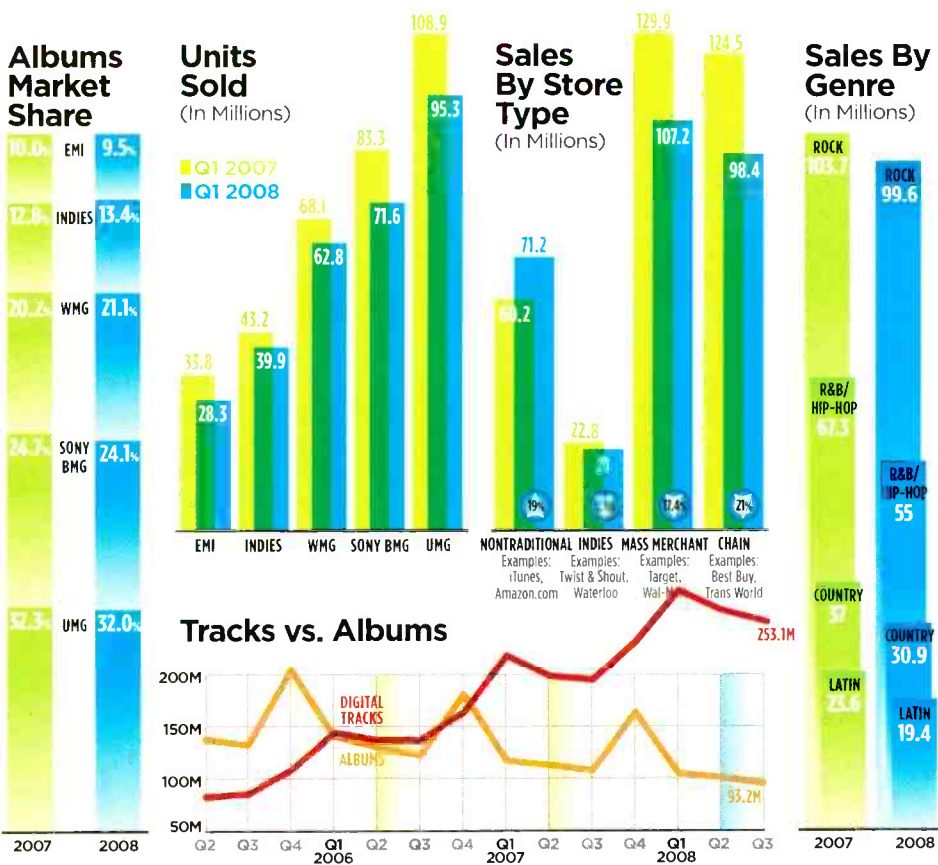
Among store types, the demise of financially troubled distributor Handleman and the shift of its business to Anderson Merchandisers failed to slow declining sales in the mass-merchant sector. During the first nine months of 2008, mass-merchant sales eroded 17.4%, accelerating from a 16% decline recorded during the first half of the year. Meanwhile, independents slowed their decline, with album scans down 7.7% through the end of the third quarter, compared with a first-half decline of 8.3%.

Nontraditional stores, the lone bright spot in retail, saw sales climb 19% for the nine-month period, albeit with growth slowing slightly from the 20% increase those merchants enjoyed in the first half of the year. In the intervening period, Starbucks, a nontraditional account, has scaled back in-store music sales.

In terms of record-label market share, Universal Music Group remained the leader during the first nine months of the year, accounting for 31.9% of U.S. album and TEA sales, albeit down from 32.2% in the same period last year. Sony BMG Music Entertainment, now known as Sony Music Entertainment following Sony's acquisition of Bertelsmann's 50% stake in their joint venture, still holds the No. 2 spot with 24.3%, but that's down from 24.9% a year earlier. Warner Music Group continues to grow market share, climbing to 21% from 20.2% a year earlier, as does the independent sector, which collectively had a 13.6% share of U.S. album sales through the end of the third quarter, up from 13% during the same period last year.

HOW THE NUMBERS STACK UP

Sales And Share Trends For The First Nine Months Of 2008 Source: Nielsen SoundScan





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>>> CHESNEY TO DEVELOP RUM

Country superstar Kenny Chesney, who is known almost as much for his island lifestyle as he is for his music, has partnered with Constellation Spirits to develop a new premium rum. The joint venture, Crouton Spirits, will develop the rum. Constellation and Chesney will work together on every aspect of the development, marketing and advertising elements, as well as product positioning of the rum.

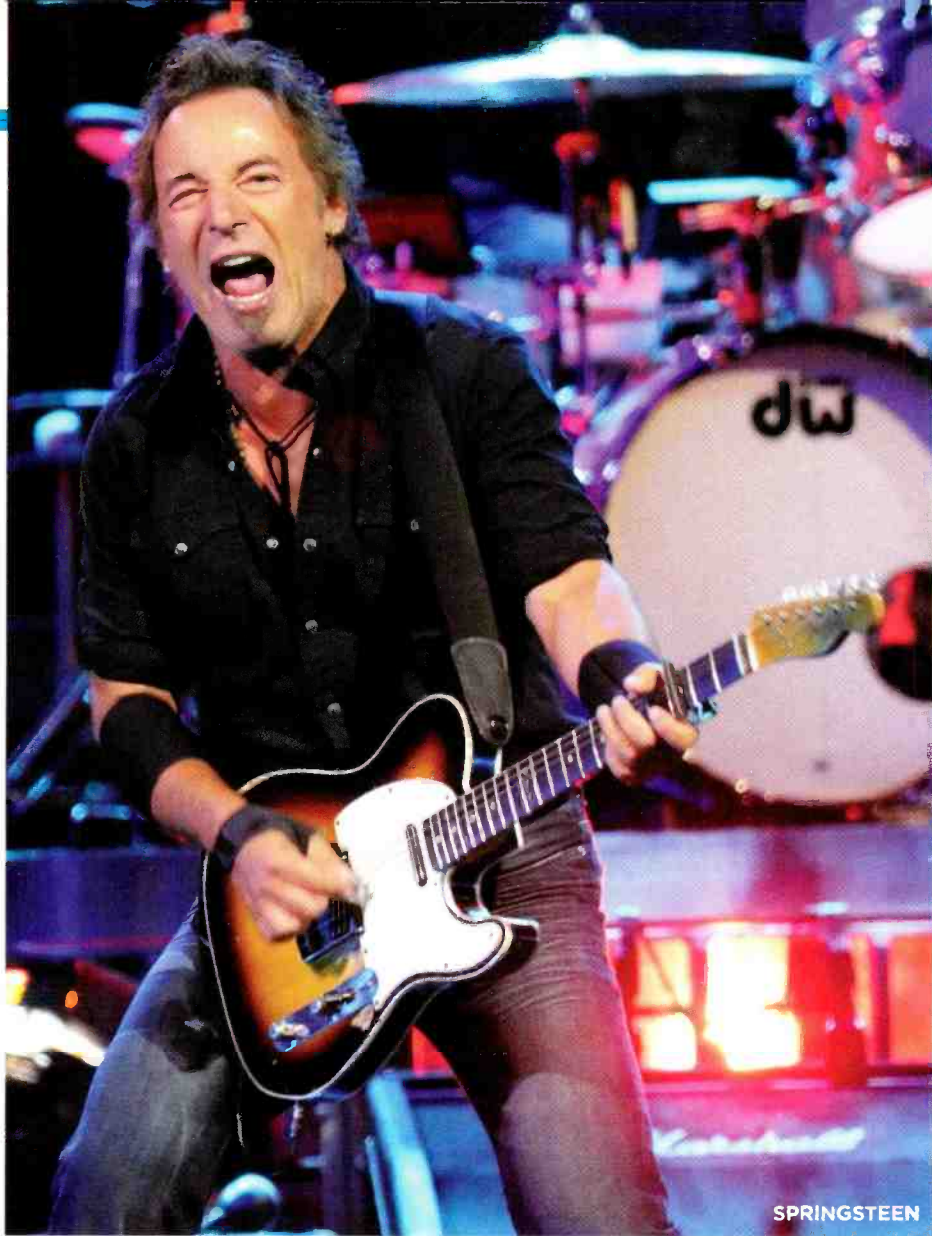
>>> HONDA PLAYS PART IN 'HSM 3'

Walt Disney Pictures' "High School Musical 3: Senior Year" will be chockablock with Honda brands, according to Media Post. Honda brands set to be seen in the Oct. 24 release include the Honda Odyssey minivan, a pink S2000 coupe, a Pilot compact crossover and a Civic Hybrid. In addition to being seen in the film, Honda cars will appear in several co-branded 30-second spots, a co-branded Web site and a sweepstakes with a 2009 Honda Odyssey as a prize.

>>> AC/DC EXTENDS TOUR, HEADS TO 'ROCK BAND'

AC/DC has extended its Black Ice tour of North America into early 2009. New dates begin Dec. 20 in Fort Lauderdale, Fla., and the trek will swing through the Midwest before wrapping Jan. 31 in Nashville. The tour is in support of a new album of the same name, due Oct. 21 exclusively via Wal-Mart, Sam's Club stores and AC/DC's Web site. In November, the retailer will also be the only U.S. source for "AC/DC Live: Rock Band Track Pack," a special edition of the popular videogame devoted to the band.

Compiled by Chris M. Walsh. Reporting by Keith Berman, Antony Bruno, Jonathan Cohen, Kamau High, Andre Paine, Mitchell Peters, Ken Tucker and Ray Waddell.



SPRINGSTEEN

TV BY KAMAU HIGH

Super Bowl, Super Sales

History suggests that Bruce Springsteen & the E Street Band can expect to enjoy a sizable lift in sales after they leave the stage following their Super Bowl XLIII halftime show at Raymond James Stadium in Tampa, Fla., in February.

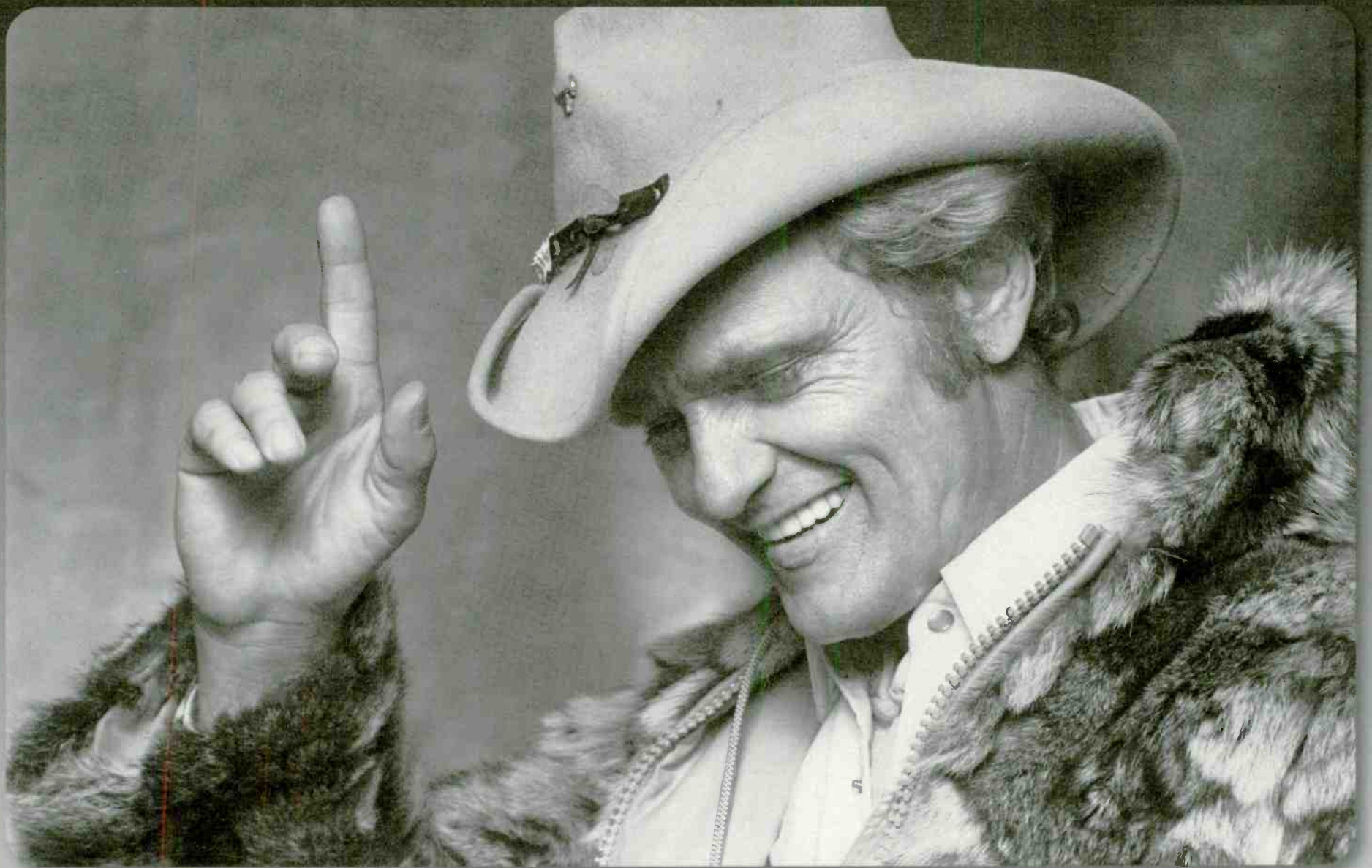
An analysis by Billboard (see chart, right) shows that performances at the big game have boosted album sales by as much as 420% the following week. It doesn't happen all the time, as Tony Bennett and Patti LaBelle can attest. But given Springsteen's superstar status and reputation as an album-oriented artist, his catalog is likely to enjoy some post-Super Bowl "Glory Days."



TOUCHDOWN

U.S. album sales data for some of the biggest sales jumps following a Super Bowl halftime performance, excluding albums that sold fewer than 1,000 units.

TOM PETTY Super Bowl XLII, Feb. 3, 2008			
"GREATEST HITS"	33,000	+196%	
"ANTHOLOGY: THROUGH THE YEARS"	7,000	+240%	
"FULL MOON FEVER"	2,000	+194%	
PRINCE Super Bowl XLI, Feb. 4, 2007			
"THE VERY BEST OF PRINCE"	12,000	+147%	
"PURPLE RAIN"	7,000	+420%	
THE ROLLING STONES Super Bowl XL, Feb. 5, 2006			
"A BIGGER BANG"	6,000	+34%	
"FORTY LICKS"	4,000	+73%	
PAUL McCARTNEY Super Bowl XXXIX, Feb. 6, 2005			
"ALL THE BEST"	4,000	+246%	
"WINGSPAN: HITS & HISTORY"	2,000	+161%	
THE BEATLES, "1"	17,000	+72%	
JANET JACKSON Super Bowl XXXVIII, Feb. 1, 2004			
"ALL FOR YOU"	2,000	+159%	
"DESIGN OF A DECADE 1986/1996"	2,000	+89%	
JUSTIN TIMBERLAKE			
"JUSTIFIED"	13,000	+60%	
KID ROCK			
"KID ROCK"	24,000	+20%	
"DEVIL WITHOUT A CAUSE"	10,000	+69%	
NELLY			
"NELLYVILLE"	6,000	+40%	
SHANIA TWAIN Super Bowl XXXVII, Jan. 26, 2003			
"UP!"	67,000	+41%	
"COME ON OVER"	10,000	+48%	
NO DOUBT			
"ROCK STEADY"	12,000	+23%	
"TRAGIC KINGDOM"	3,000	+58%	
STING			
"THE VERY BEST OF... STING & THE POLICE"	4,000	+39%	
U2 Super Bowl XXXVI, Feb. 3, 2002			
"ALL THAT YOU CAN'T LEAVE BEHIND"	46,000	+142%	
"BEST OF 1980-1990"	14,000	+154%	
"THE JOSHUA TREE"	7,000	+144%	
AEROSMITH Super Bowl XXXV, Jan. 28, 2001			
"GREATEST HITS"	7,000	+100%	
"BIG ONES"	6,000	+73%	
'N SYNC			
"NO STRINGS ATTACHED"	46,000	+23%	
NELLY			
"COUNTRY GRAMMAR"	76,000	+26%	
PHIL COLLINS Super Bowl XXXIV, Jan. 30, 2000			
"HITS"	10,000	+44%	
GLORIA ESTEFAN Super Bowl XXIII, Jan. 31, 1999			
"GREATEST HITS"	3,000	+48%	
"GLORIA!"	4,000	+29%	
BIG BAD VOODOO DADDY			
"BIG BAD VOODOO DADDY"	23,000	+183%	
BOYZ II MEN Super Bowl XXXII, Jan. 25, 1998			
"EVOLUTION"	31,000	+37%	
ZZ TOP Super Bowl XXXI, Jan. 26, 1997			
"GREATEST HITS"	7,000	+72%	
DIANA ROSS Super Bowl XXX, Jan. 28, 1996			
"TAKE ME HIGHER"	3,000	+74%	
TRAVIS TRITT Super Bowl XXVIII, Jan. 30, 1994			
"T-R-O-U-B-L-E"	5,000	+61%	
THE JUDDS			
"GREATEST HITS"	4,000	+42%	
"GREATEST HITS VOL. 2"	3,000	+100%	
"LOVE CAN BUILD A BRIDGE"	3,000	+96%	
WYNONNA JUDD, "TELL ME WHY"	13,000	+31%	
WYNONNA JUDD, "WYNONNA"	7,000	+81%	
MICHAEL JACKSON Super Bowl XXVII, Jan. 31, 1993			
"DANGEROUS"	21,000	+83%	
FUMBLE			
U.S. sales data for albums that failed to get a Super Bowl bounce.			
SMOKEY ROBINSON, MARTHA REEVES, THE TEMPTATIONS, QUEEN LATIFAH Super Bowl XXII, Jan. 25, 1998			
No albums sold more than 1,000 units during the week following the Super Bowl			
JAMES BROWN Super Bowl XXXI, Jan. 26, 1997			
"20 ALL-TIME GREATEST HITS"	2,000	-2%	
TONY BENNETT Super Bowl XXIX, Jan. 29, 1995			
"MTV UNPLUGGED"	4,190	-17%	
"PERFECTLY FRANK"	1,000	-7%	
PATTI LaBELLE			
"GEMS"	2,000	-1%	



Jerry Reed

1937–2008

“Son, every dream I ever had, came true.”

—Jerry Reed



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Memorials to Jerry Reed's favorite charity: **Wounded Warrior Project** (<https://www.woundedwarriorproject.org/>)

Photo: www.normanseff.com

PUBLISHING BY ED CHRISTMAN

CONSENSUS RULES

Industry Backs New Mechanical Royalty Rates

After years of acrimonious debate and wide ranging proposals over how to best set mechanical royalty rates for the next four years, the music industry responded favorably and perhaps with relief to the U.S. Copyright Royalty Board's decision not to stray from existing statutory or prevailing industry rates for physical product, permanent digital downloads and master ringtones.

The CRB also adopted the terms of a historic industry settlement on rates for two other types of services: interactive streaming and digital rights management-wrapped downloads. In that agreement involving the National Music Publishers Assn. (NMPA), the Nashville Songwriters Assn. International, the Songwriters Guild of America, the RIAA and the Digital Media Assn. (DiMA), the settlement agreed upon, in general, a mechanical royalty rate at 10.5% of revenue, less composition performance royalties, for interactive streaming and limited downloads.

The CRB's decision wrapped up the first mechanical royalty proceedings since the development of legal online music services and were thus the first to set statutory rates for digital music.



ISRAELITE

Until now, permanent digital downloads, such as those at Apple's iTunes store and Amazon, were set by industry agreement at 9.1 cents, while rates for master ringtones were negotiated but typically calculated at around 10% of a ringtone's retail price.

Even though proposals for the new physical and digital song rates were all over the board, ranging from 4.8 cents from DiMA to the 15 cents sought by the NMPA, industry groups say they welcome the CRB's decision to keep rates, with all issuing statements expressing satisfaction with the decision because it ends the uncertainty that digital music service providers had been facing, even if the actual rates don't give any one party what it wanted.

"We are happy that the judges recognize the importance of songwriters and music publishers to the music industry," NMPA pres-



BAINWOL

ident/CEO David Israelite says. "These events will bring clarity and order to an environment that for the past decade has been hampered by litigation and uncertainty



POTTER

on all sides." DiMA executive director Jonathan Potter also says he was pleased with the CRB's decision. "Keeping rates where they are will help dig-

ital services and retailers continue to innovate and grow for the next several years, which will benefit songwriters, artists, labels and publishers," he says.

RIAA chairman/CEO Mitch Bainwol struck a similar tone, observing that "no party got everything it wanted, yet at the end of the day, the certainty provided by this ruling is beneficial."

Meanwhile, Apple, which had complained in a filing with the CRB last year that a sharp increase in the mechanical rate on permanent downloads would force the closure of iTunes, said in a statement that "we are pleased with the CRB's decision to keep royalty rates stable."

Indeed, the mechanical rate for digital is 44.4% more than DiMA's proposal for a rate set at 6% of wholesale, which for a \$7 album would have worked out to 6.3 cents per track. It is also about 90% higher than the minimum 4.8 cent rate that DiMA had sought. It is also almost 40% short of the 15 cents per track rate sought by the NMPA. The rate also falls 27% short of the 12.5 cents the NMPA was proposing for physical albums.

"The most important thing is we kept the penny rate," Israelite says. "We are very pleased we kept the penny rate intact; we didn't want to move to a percentage rate."

He says he is also pleased with the 24 cent master ringtone rate, which is substantially higher than the 15 cent minimum NMPA proposed, even if it is somewhat short of 15% of retail, which for a \$1.99 download, would be 30 cents.

While the RIAA says it is happy with the decision, some label executives grumble that the CRB should have embraced new mechanical rates based on a percentage of revenue, which might have provided more flexibility in setting prices. With the master ringtone rate set at 24 cents, "we are stuck with high prices," one executive says. "Even if demand falls off for ringtones, we can't afford to lower prices."

Meanwhile, at press time, the industry was still awaiting President Bush's signature on the Webcaster Settlement Act of 2008, passed by both houses of Congress.

That bill will allow webcasters, National Public Radio and SoundExchange to continue negotiating—even though Congress is in recess until Feb. 15—a settlement for royalty rates, after Web broadcasters blasted the initial rates set by the CRB in May 2007. That settlement is expected to set a royalty rate retroactive to 2006 and allow for a framework that could resolve future disputes through 2015, according to an announcement by DiMA. ■■■

THE HOLD STEADY

Royalty Rates Before And After CRB Ruling

OLD MECHANICAL ROYALTY RATES	NEW MECHANICAL ROYALTY RATES (ALL STATUTORY RATES)
<p style="font-size: 2em; color: #0070C0; opacity: 0.5;">9.1¢</p> <p>Physical product 9.1 cents/song (statutory rate)</p> <p style="font-size: 2em; color: #0070C0; opacity: 0.5;">9.1¢</p> <p>Permanent digital download 9.1 cents/song (standard industry rate)</p> <p style="font-size: 2em; color: #0070C0; opacity: 0.5;">10%</p> <p>Mastertone ringtones Negotiated, typically about 10% retail price (i.e. about 20 cents for a \$1.99 ringtone)</p>	<p style="font-size: 2em; color: #0070C0; opacity: 0.5;">9.1¢</p> <p>Physical product 9.1 cents/song</p> <p style="font-size: 2em; color: #0070C0; opacity: 0.5;">9.1¢</p> <p>Permanent digital download 9.1 cents/song</p> <p style="font-size: 2em; color: #0070C0; opacity: 0.5;">24¢</p> <p>Mastertone ringtones 24 cents/mastertone</p>

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD NAMES PIETROLUONGO DIRECTOR OF CHARTS

Silvio Pietroluongo, who has been Billboard's associate director of charts since 2006, has been named the magazine's director of charts. He replaces director of charts/senior analyst Geoff Mayfield, who is leaving Billboard after 23 years to join Universal Music Group Distribution (UMGD) as VP of business analysis and market research.

Pietroluongo joined Billboard in 1989 as an intern and during his tenure has served as chart manager for the Billboard Hot 100, Pop Top 40 and Hot Digital Songs, among others. He has served in various leadership roles, including research supervisor and, most recently, director of charts for Billboard Radio Monitor, which later merged with Radio & Records.

During his tenure overseeing the Hot 100,



PIETROLUONGO

Pietroluongo has shepherded that signature chart through myriad changes to reflect the industry's migration to the digital age, including the addition of download sales and streamed and on-demand Internet music content.

In his new role, Pietroluongo will oversee Billboard's entire charts operation, which includes more than 100 U.S. music and video charts and more than 60 music charts from around the world that appear in the magazine and on billboard.com and billboard.biz. In addition to managing a staff of 12, he will be Billboard's chief liaison with Nielsen SoundScan, Nielsen BDS and Nielsen RingScan, while leading the company's charge to expand its menu of social networking charts.

Mayfield began his career in the music business in 1975 as a managing editor of Focus Ohio, a Columbus, Ohio, entertainment magazine, and then became music director at WBBY, a jazz station in that city. In 1981, Mayfield moved to Canton, Ohio, to become a communication specialist for Camelot Music, work-



MAYFIELD

ing in the advertising department, handling radio and TV production, copy and public relations.

In 1985, he moved to New York to join Billboard as associate retail editor, authoring the Retail Track column until 1989, when he moved over to the Billboard chart department. In 1990, he relocated to Los Angeles and took over responsibility for the Billboard 200, which he has handled every week since then. In 1994, he was promoted to director of charts, and he added the role of senior analyst to his responsibilities. In his new role, Mayfield will oversee UMG's business analysis department.

"We wish [Mayfield] all the best as he takes on a new challenge . . . for Universal Music Group Distribution," Billboard publisher Howard Appelbaum says.

"We are lucky to have Silvio, a 19-year veteran of Billboard, expand his already strong leadership position in our charts department as the new director of charts for Billboard," Appelbaum says. "Under Silvio's direction, I am confident the quality and importance of our charts will continue to thrive as we expand into new markets." ■■■

Seeking Order In The Court

Setbacks Emerge In Legal Battles Against File Sharers

Recent legal setbacks in its fight against Internet piracy could increase pressure on the recording industry to re-examine its ad hoc approach to targeting file sharers.

In late September, a U.S. District Court judge in Minnesota declared a mistrial in what had been the first and only federal jury verdict against a file sharer for illegally distributing copyrighted music on a peer-to-peer network.

The RIAA had hoped that the original \$222,000 jury verdict against accused file sharer Jammie Thomas in October 2007 would serve as a deterrent against illegal file sharing. But Judge Michael Davis ordered a new trial after saying he was wrong to instruct the jury that the plaintiffs only needed to show that Thomas was "making sound recordings available for distribution on a peer-to-peer network, regardless of whether actual distribution was shown."

In another file-sharing case in February in which the RIAA sought a default judgment against an alleged file sharer in Connecticut who failed to appear in court to face infringement charges, a U.S. District Court judge dismissed the motion, describing as "problematic" the RIAA's allegation that infringement occurred when music files were made available for distribution on a file-sharing network. Similarly in April, a federal judge in Phoenix ruled that saving music in a Kazaa folder didn't constitute copyright infringement, although the defendant was later required to



JAMMIE THOMAS, left, with her attorney BRIAN TODDER, was found guilty of copyright infringement last year, but a federal judge recently granted her a new trial.

pay \$40,500 in damages after he reformatted his hard drive, which the judge deemed as willful destruction of evidence.

While most of the lawsuits filed by the RIAA against file sharers have been quickly settled for a few thousand dollars and a pledge to stop infringing activities, the Thomas mistrial and other cases highlighting questions about the burden of proving copyright infringement raise the prospect that more accused pirates could turn down automated settlement offers and mount vigorous defenses.

Meanwhile, the U.S. Department of Justice, which had sided with the RIAA in the Thomas case, recently succeeded in persuading the Senate Judiciary Committee to strip out a provision from RIAA-backed legislation that would have given U.S. law enforcement the ability to pursue civil suits against copyright infringers. The Intellectual Property Rights Act has since been approved by both houses of Congress minus the provision.

In a letter to the committee in September, the DOJ argued that "civil copyright enforcement has always been the responsibility and prerogative of private copyright holders." It also expressed opposition to a separate provision still included in the legislation that calls for the establishment of an executive-branch IP enforcement coordinator, saying that such a position "constitutes a legislative intrusion into the internal structure and composition of the president's administration."

The RIAA nonetheless welcomed the House and Senate's passage of the IP bill, noting that it includes other provisions to

strengthen IP enforcement, such as devoting additional resources to the FBI to study and implement enforcement actions.

As for the Thomas decision, RIAA spokesman Jonathan Lamy says the organization will decide soon whether to appeal it or proceed with a retrial.

"We have confidence in our case and the facts assembled against the defendant," Lamy says. "As with all our illegal downloading cases, we have evidence of actual distribution."

The potentially growing legal tab posed by more file sharers defending themselves in court and a tougher evidence burden to meet may still be worth the expense, assuming the industry can collect high statutory damages for copyright infringement. Currently, the law allows plaintiffs to seek damages of \$750-\$30,000 per work infringed.

Dave O'Neil, a partner at O'Neil & McConnell in Woodlands, Texas, says the high potential damage awards are "one reason why courts seem willing to mandate high burdens of proof."

This could change. Some attorneys representing file sharers, including RIAA nemesis Ray Beckerman, are working to convince courts that statutory damages in copyright cases are unconstitutionally excessive. In his opinion, Judge Davis also urged Congress to give the question some hard thought.

If the expense of litigation grows just as the spoils of victory shrink, it could change the RIAA's calculus for going to war with individual copyright pirates, according to Douglas Panzer, an intellectual property attorney at Caesar, Rivise, Bernstein, Cohen & Pokotilow in Philadelphia.

"The RIAA is still sitting on solid legal ground," he says. "However, this [Thomas] mistrial puts them in a far worse position in terms of proving their case against an infringer, and doing so without litigating themselves into bankruptcy."

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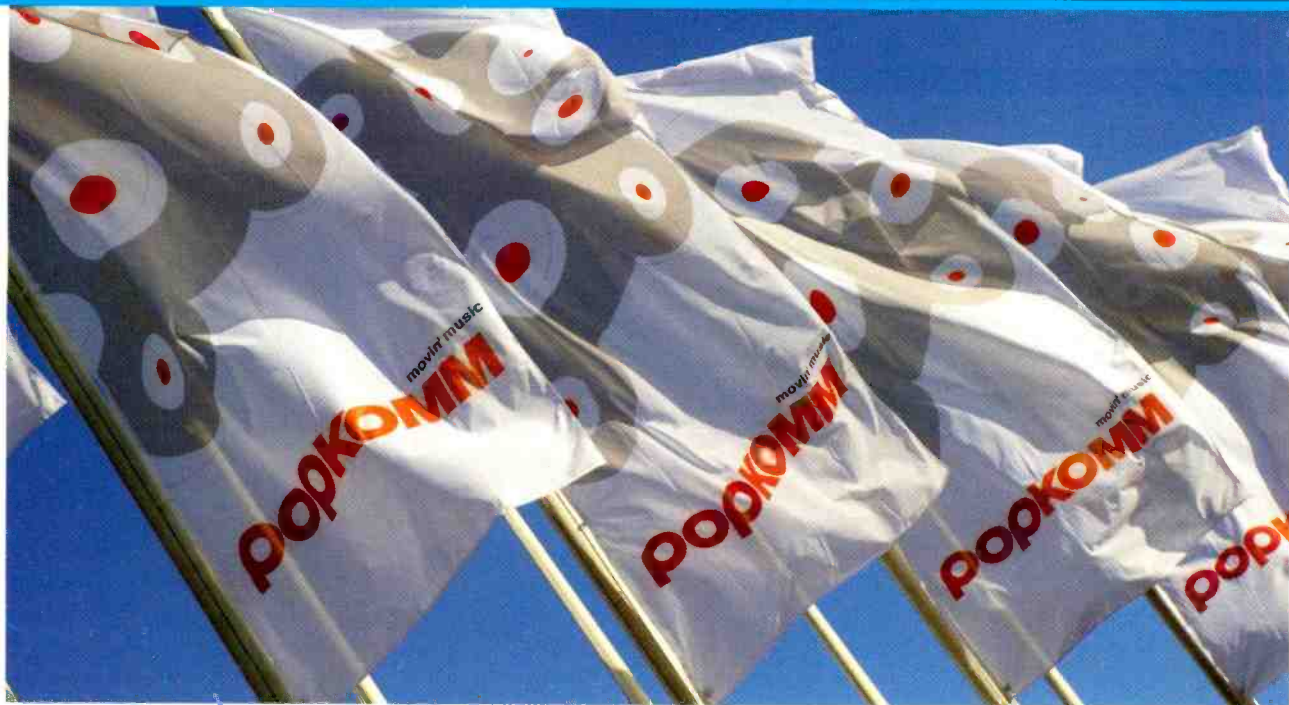
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GLOBAL BY JULIANA KORANTENG

EVERYBODY'S TALKIN'

Five Buzz Topics At Popkomm 2008

Organizers of Popkomm, the younger of Europe's two big music biz confabs, are kicking off the 2008 edition of the conference with a commitment to explore the "three C's" of the music business: creativity, communication and commerce.

A trip to Berlin may not seem as glamorous as sunning yourself in the south of France for MIDEM, but Popkomm, set for Oct. 8-10, retains a reputation across Europe and beyond as an event where deals are done—a talking shop that regularly produces results.

With a conference, trade exhibition and showcase festival featuring more than 400 acts at 25 venues, there will be plenty to occupy delegates at the event, of which Billboard is a media partner. Following are the key issues attendees can expect to debate in the conference halls and bierkellers of Berlin.

CREATIVES FIGHT BACK

Whether it's the Sony-BMG merger and subsequent buyout or the European Commission's (EC) attempts to reform collecting society practices, the creative process finds itself increasingly intertwined with politics.

And Popkomm, the event's managing director Ralf Kleinhenz says, "is being increasingly recognized as a platform for conducting public political discussions."

So the Bee Gees' Robin Gibb will use his role as president of CISAC, the international umbrella for collecting societies, to argue against the EC's attempts to reform societies' national agreements with authors.

Another aspect of outside "interference" with the creative sector—this time financial, rather than political—will be tackled by iconic German film producer/director Wim Wenders. His speech, investigating the relationship between film and music, will invite debate about the conflict between artistic vision and budgetary constraints.

Sweden-based Petri Lunden, artist manager and president of the International Music Managers' Forum, says he will use his keynote speech to focus on the positives of the 360-degree model.

"We, the managers, had it all along, so what's the fuss about?" he says. With wider adoption of the model, he adds, the industry could have "a shot at real transparency."

Other keynote speakers to watch for include Deutsche Grammophon's South African violin virtuoso Daniel Hope and Eric Garland, co-founder/CEO of digital-entertainment research company BigChampagne.

SOCIAL NETWORKING GOES MOBILE

The past year has seen a string of ventures between music and mobile companies aimed at encouraging users to legally share content through social networking.



KLEINHEENZ



SIMON

After Sony BMG formed a joint venture last year with Milan-based Dada Entertainment to develop Web 2.0 social networking via mobile, Vivendi Mobile Entertainment set up Web portal ZaOza in February. MySpace has hooked up with carrier Vodafone while Nokia plans to promote its soon-to-launch Comes With Music service via its Ovi mobile portal.

The competition between those various platforms and the opportunities they offer the music industry will be a key focus of Popkomm's "Mobile Music" session.

"If you are an act or a major label, one of the biggest problems is getting above the noise and getting people to focus on your work," says the session's joint moderator Ralph Simon, founding chairman of the Mobile Entertainment Forum. "Mobile social networking allows people to broadcast your music, videos, photos to their family and friends."

Steve Mayall, mobile director at London-based consultancy Music Ally and the session's other joint moderator, expects the panel to be animated as participants analyze future challenges.

"How do you translate something that huge, like all the widgets on Facebook, to the mobile?" he asks. "It's always going to be difficult to market a mobile service that charges users for doing something on their phones."

TURKEY STAKES ITS CLAIM

This year's Popkomm partner country is the sleeping giant of southeastern Europe. Currently, however, Turkey's music industry is attempting to re-energize its business by tackling piracy and expanding performing rights.

There's been recent growth in the country's fledgling digital sector; the number of broadband subscriptions rose to 4.5 million in 2007 and the country has some 61.1 million mobile subscriptions, with more than 7 million ringback tones sold in 2007, according to IFPI. Insiders say the country also has untapped potential as an international touring market.

Domestically, Büent Forta, chairman of Turkey's IFPI affiliate Mu-Yap, says that "piracy, especially Internet piracy, con-



FORTA

tinues to be a threat." However, he adds that a new copyright law "now provides an international framework through amendments made in line with [European Union] legislation." Revenue also looks set to rise through performing rights deals recently struck with Turkish hotels, broadcasters and the country's largest Internet service provider, TTNNet.

Key Turkish music companies will be attending Popkomm, which will host three nights of live showcases (pop/rock, folk/pop, traditional/pop) featuring such names as Deniz Seki, Mazhar-Fuat-Özkan and Taksim Trio.

With a population of more than 70 million, there's considerable room for expansion of international repertoire sales in Turkey and, with an estimated 1.8 million people of Turkish descent in Germany alone, there are also opportunities for trade in the other direction. Those opportunities will be discussed at two panels, "The Turkish Music Industry" and "Turkish Music in Germany."

TOURING BIZ DEFENDS ITS TURF

In the wake of Live Nation's multi-rights deals with Madonna, Jay-Z, U2, Nickelback and Shakira, the question of whether labels are entitled to share in live music's revenue—or vice versa—will be high on the agenda at Popkomm.

Such models represent a new reality that the industry cannot ignore, says Berlin-based artist manager Michael Smilgies of Hidden Force (Xandria, Hatesphere). "These days, almost every label is asking for at least some share of the concert income when they are talking about a new deal," he says.

Smilgies will participate in what should be one of Popkomm's livelier panel sessions, "The Concert Business 2008," as will London-based Antje Lange, European label manager at rock specialist Century Media Records.

Lange remains unconvinced that new models that have the record and live music businesses swapping roles are workable.

"If your car is broken, you should give it to specialists to repair," she says. "It doesn't make sense if labels refuse to work with [outside talent] agents, because agencies don't sell records. And if the labels don't do our jobs properly, the agents won't sell tickets."

MUSIC RECOMMENDATION COMES OF AGE

New online technologies that help consumers discover and recommend music continue to emerge, which is reflected in the nominations for this year's Popkomm Innovation in Music and Entertainment Award, of which Billboard is a media partner.

"Reliable recommendation is still something the industry is missing," says IMEA judge Michael Bornhauser, managing partner at Switzerland-based business development consultancy Yabo Consult. "It [remains] difficult to find music you like on digital stores because there are so many tracks."

One nominee with a potential solution is U.K.-based Filter, the artificial intelligence music recommendation engine conceived by artist/digital entrepreneur Peter Gabriel. Also vying for the prize is U.S.-based Rawrip's music-discovery search engine the Rippler. Filter CEO David Maher-Roberts says the presence of such services on this year's shortlist underlines the fact that "personalized filtering tools and recommendation agents are going to be an essential ingredient in helping companies figure out demand."

Other IMEA finalists aiming to advance the cause of digital-music consumption are German on-demand music portal Roccatune; U.S.-based digital media platform Kyte; Spanish company BMAT's Skore online singing rating system; and FUGA, a distribution platform developed by Dutch service provider Independent IP.



LANGE



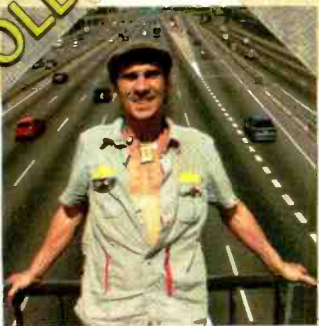
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GLOBAL BY MARC MAES

BOOMING BELGIUM

Thriving Fest Biz Strengthens Touring Draw

ANTWERP, Belgium—Britain's summer festival circuit had a bumpy ride this year (Billboard, July 19), but just across the English Channel, it was smooth sailing in one of Europe's unlikely live music hotbeds—Belgium.

The small country has a population of just 10.4 million yet supports around 10 major summer fests, comparable to the United Kingdom (population 61 million).

Live music insiders say value-for-money pricing backed by promoters' attention to building infrastructure and relationships with international agents paid off this year, making 2008 the best year yet for Belgian festivals.

The summer's trendsetter was metal event Graspop in Dessel (June 27-29) with headliners Judas Priest, Kiss and Iron Maiden, which reported attendance up 35% from 2007 to a daily average of 45,000. Elsewhere, attendance at Pukkelpop in Hasselt (Aug. 14-16) rose 17%, with 50,600 attendees per day shelling out for Metallica, the Killers and the Flaming Lips.

"We've been able to boost our attendance year after year," Graspop organizer Peter Van Geel says. Alongside attractive programming and well-equipped camping facilities, he says, "Free public transport and keen ticket rates seem attractive to foreign festivalgoers."

"Belgian festivals come out cheap" for customers, Pukkelpop organizer Chokri Mahassine says. Pukkelpop's three-day advance ticket—including free travel from any Belgian station—cost €135 (\$198) this year and similar

Graspop tickets cost €130 (\$190.60). In comparison, the United Kingdom's Glastonbury and Reading festivals charged £155 (\$287.20). Food and drink is also cheaper than at comparable U.K. events.

Other, smaller events also reported audience gains, from 7% at world music festival Sflinks Mixed (July 25-27) in Boechout to 20% at Suikerrock (July 25-27) in Tienen.

Herman Schueremans, organizer of the long-running Rock Werchter festival (July 3-6), says it has sold out its 80,000 daily capacity for the past four years. But this year, it did so earlier than ever with a bill including Radiohead, R.E.M. and Neil Young.

Mahassine says Belgian promoters have been proactive in building overseas contacts. "We're a small country," he says, "but fought a fierce battle to put our festivals on the map and make sure [international] acts don't overlook us." He adds that increased overseas media attention and word-of-mouth via the Internet has helped bring international audiences to Belgium's festivals.

Schueremans says 30% of Rock Werchter's 2008 audience came from abroad, mainly from the Netherlands, the United Kingdom, France, Ireland and Spain, while Van Geel says nearly half of Graspop's attendees were from abroad.



Acts that hit Belgium's festival stages this summer included ROISIN MURPHY at Pukkelpop and (inset) R.E.M. at Rock Werchter.



For overseas acts, says agent Mark Ngui of London-based Primary Talent International, "festivals such as Werchter and Pukkelpop have a very good reputation—particularly among American artists—as being extremely well-organized."

That compares favorably to the United Kingdom, he adds, where "production and organization varies wildly, from the carefully planned and well-executed to those that fall apart at the seams from the minute someone came up with the idea."

Primary booked more than 30 acts at Rock Werchter or Pukkelpop this summer, including Panic at the Disco, Mark Ronson and Babyshambles, Ngui says. Agents confirm that most artist fees generally compare favorably to major U.K. events—and are better than most European festivals—although top headliners' fees lag behind those in the United Kingdom.

Along with pricing, Schueremans puts "top billings and comfort for the audience" as equal

priorities for Belgium's festivalgoers. Fan comfort is also emphasized by other promoters, who note that, while mud remains the bane of most U.K. festivalgoers' existence, it's been less problematic for key Belgian events in recent years.

Werchter's three festivals (Rock Werchter, Werchter Classic, Werchter Boutique), for example, are on a dedicated site maintained all year long, with a permanent backstage road network. During Werchter and Pukkelpop, organizers also keep repair/refurbishment teams on standby to deal with weather problems.

"The weather is unpredictable, like everywhere in Northern Europe," Mahassine says. "It's how you deal with it that's important—we do everything we can to keep our public out of knee-deep mud."

Additional reporting by Tom Ferguson in London.

GLOBAL NEWSLINE

>>>FRANCE STANDS BY 'THREE STRIKES' BILL

The French government is insisting that "three strikes" legislation against online piracy, introduced last year by President Nicolas Sarkozy, can move ahead despite the European Parliament's vote to adopt a telecom regulation amendment that would bar governmental restriction of end users' rights. The parliament voted Sept. 24 on a string of amendments to existing European telecom regulations to provide a blueprint for new national laws in European Union member countries. The French bill has yet to be debated in either house of the nation's parliament; it would introduce a "three strikes" scheme under which persistent copyright offenders would lose their Internet connection upon a third and final warning from their Internet service provider. French minister of culture Christine Albanel claims that the proposed legislation would not impact "the rights and freedoms of end users." —Aymeric Pichevin

>>>RIGHTS BODY UKMUSIC LAUNCHES

The U.K. music industry has joined forces to launch a new umbrella lobbying body, UKMusic, that will represent the interests of AIM, the British Academy of Composers and Songwriters, BPI, the MCPS-PRS Alliance, the Music Managers Forum, the Music Publishers Assn. Ltd., the Musicians Union and Phonographic Performance Ltd. UKMusic officially launched Sept. 25, when British Music Rights—which represented the views of composers and songwriters to policy makers—ceased operations. The new organization will be headed by CEO Feargal Sharkey and chairman Andy Heath, both formerly of BMR. All former BMR staff have moved to the new London-based body. UKMusic will not affect the role of individual trade bodies but will represent the industry in specific areas, including public policy and lobbying, external awareness and public opinion, research and analysis, and education and skills. —Andre Paine

>>>CARIBOU WINS POLARIS

Dundas, Ontario, alternative act Caribou's "Andorra" (Merge) has won the third annual Polaris Music Prize, which honors the best Canadian album of the year. Singer/songwriter Dan Snaith has been recording as Caribou since 2004. The Polaris judging panel named him the winner of the Polaris prize at a gala held Sept. 29 at Toronto's Phoenix Theatre. The event featured performances by several of the 10 nominees, including alt-country singer Kathleen Edwards and Vancouver psych-rock act Black Mountain. Caribou collected a \$20,000 Canadian (\$19,096) prize for "Andorra," which was released in August 2007. The album has won critical accolades for its inventive style, which merges electronica with sprightly late-'60s psychedelia. The previous winners of the Polaris Prize were Montreal-based Patrick Watson (2007) and Final Fantasy (2006). —Robert Thompson

>>>EMI OZ OPENS DOWNLOADS STORE

EMI Music Australia has launched an MP3 store (musicheadmp3.com.au) offering half a million digital rights management-free tracks ranging from international acts, including Robbie Williams, Coldplay and Queen, to such

local signings as Paul Kelly and Operator Please. The site allows downloads to all MP3 players, including iPods, and mobile phones, with payment by credit card or PayPal. Individual tracks are priced at \$1.69 Australian (\$1.34); standard albums cost \$17.99 Australian (\$14.29). The site is powered by London-based content aggregator/digital delivery company 7digital and carries a link to that operator's site. —Christie Eliezer

>>>SGAE JOINS WARNER/CHAPPELL'S PEDL

Spanish authors and publishers collecting society SGAE has joined Warner/Chappell's Pan-European Digital Licensing initiative. Pan-European digital licenses in Warner/Chappell's Anglo-American repertoire will now be available from the Spanish body. The PEDL concedes nonexclusive rights over the Warner/Chappell Music catalog to collecting societies. The first societies to sign the initiative were the United Kingdom's MCPS-PRS Alliance, Germany's GEMA and Swedish body STIM earlier this year (billboard.biz, Jan. 30), followed by France's Sacem in June. —Howell Llewellyn

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The Customer Is Always Right

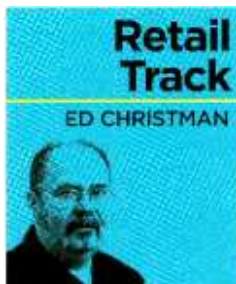
What Apple Understands But The Major Labels Don't

I've said it before and I'll say it again: The major labels will never succeed in selling directly to consumers until they embrace retail's most important axiom: "Give the customer what he wants."

Examples abound of the labels' seeming indifference to the consumer experience, such as releasing an album and then putting out a "deluxe" version months later with more songs in hopes of persuading consumers to buy the album again. Or releasing multiple "exclusive" versions of the same album at different retailers, forcing diehard fans to buy all of them for the obligatory bonus tracks or, as is probably more common, encourage them to download the exclusive tracks from peer-to-peer networks.

This attitude extends to the online market as well. One example: Atlantic Records' recent experiment with pulling Estelle's "American Boy" single from digital download stores (Billboard, Sept. 6). By doing so, the label effectively also pulled her album "Shine" from Apple's iTunes store because of its policy of not bundling tracks as album-only purchases unless those tracks are exclusive to iTunes.

Consumers have spoken loud and clear: They want to be able to buy individual digital tracks. Just look at the numbers: 777 million digital tracks, or 77.7 million track equivalent albums, have been purchased so far this year in the United States, compared with 46 million digital albums during the same period, according to Nielsen SoundScan.



ESTELLE

So why did Atlantic pull "American Boy"? Because the track was selling far better than the album and the Warner Music Group imprint clearly wanted to boost sales of the latter. Atlantic's Estelle experiment lasted almost three weeks, a digital take on something that harks back to when Led Zepelin manager Peter Grant wouldn't let Atlantic release "Stairway to Heaven" as a single in 1972.

Amazingly enough, some in the press saw it as a Warner vs. iTunes gambit. Others suggested that the experiment was so short because iTunes had supposedly threatened to retaliate against WMG. But the experiment didn't end because iTunes was flexing its muscles. It ended because the label left an estimated \$150,000 on the table after pulling the "American Boy" single failed to drive sales of "Shine."

iTunes may be a powerful partner that can dictate pricing terms, but it is not a retail bully that gets into snits over label strategies. If it was, it would charge price and position for its front page. Sure, every major-label executive in the world is adamant that they won't let P&P migrate to the Internet. But I would bet that resolve would quickly crumble if competitors play ball on the day when iTunes starts charging for home-page placement.

iTunes is being smart when it doesn't allow labels to bundle songs as part of album-only purchases. Apple can see that brick-and-mortar retailers are victims of the labels' cavalier attitude toward consumers, and it won't let the labels drag it down too. Apple has the power to look out for the consumer, which in turn means it's looking out for itself.

An Apple spokesman declined to comment. A Warner spokesman says that the company has "aggressively experimented with a variety of product windowing and bundling strategies uniquely tailored to each artist and their fan base in an effort to optimize revenues and promote long-term artist development."

It's perhaps also worth noting that Warner chairman/CEO Edgar Bronfman Jr. said during the 2006 Music Matters conference in Hong Kong that "new developments have made what was once feared as the death knell of the industry—the unbundling of the album—into the greatest opportunity the industry has ever had."

A final note on recent experiments with digital releases: Labels and some artists would prefer that consumers buy albums. On the other hand, many consumers only want to buy tracks. So why haven't we seen a compromise? That is, why hasn't anyone tried selling an album download that can't be purchased as individual tracks save for the single of the moment? That way, you satisfy casual fans who only want the single, and labels and artists preserve the integrity of an album.

Ironically, doing so would take us back to the days of vinyl 45s. But then, that dredges up the unhappy memory of how the majors phased out 45s during the '90s in order to drive album sales. Don't even get me started on that. •••

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1. Title of Publication: Billboard
2. Publication No. 0056-1000
3. Date of Filing: Oct. 1, 2008
4. Frequency of Issue: Weekly except for the last week in December
5. No. of Issues Published Annually: 51
6. Annual Subscription Price: \$299
7. Complete Mailing Address of Known Office of Publication: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
Contact: Lana Tauk, 646-654-5884
8. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
9. Full Names and Complete Mailing Address of Publisher, Editor and Managing Editor; Publisher: Howard Appelbaum, 770 Broadway, New York, N.Y. 10003-9595. Editor: William Werde, 770 Broadway, New York, N.Y. 10003-9595
10. Owner: Nielsen Business Media, 770 Broadway, New York, N.Y. 10003-9595
11. Known bondholders, mortgagees and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: Nielsen Business Publications, 770 Broadway, New York, N.Y. 10003-9595
12. N/A
13. Publication Name: Billboard
14. Issue Date for Circulation Data: Sept. 13, 2008
15. Extent and Nature of Circulation:

	Average No. Copies Each Issue During Preceding 12 months	No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	30,144	29,944
B. Paid Circulation		
1. Mailed Outside-County Paid Subscriptions stated on PS Form 3541	12,004	10,798
2. Mailed In-County Paid Subscriptions Stated on PS Form 3541	0	0
3. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS	9,649	10,324
4. Paid Distribution by Other Classes of Mail Through the USPS	10	9
C. Total Paid Distribution	21,663	21,122
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4. Free Distribution Outside the Mail	1,726	1,640
E. Total Free Distribution	2,016	1,905
F. Total Distribution	23,679	23,027
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H. TOTAL	30,144	29,944
1. Percent Paid and/or Requested Circulation	91%	92%

16. Publication of Statement of Ownership is required and will be printed in the Oct. 11, 2008, issue of this publication.
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Howard Appelbaum, Publisher

VENUES BY RAY WADDELL

Name That Venue

Bank Deals Raise Uncertainty Over Naming Rights

Performance venues love blockbuster events, but not the kind that are currently affecting their naming-rights partners.

The stunning takeovers of big banks like Washington Mutual (WaMu) and Wachovia are forcing venues with long-term naming rights deals with these institutions to grapple with unexpected branding challenges. Some even face the prospect of losing a partner at a time when replacing one lucrative naming-rights deal with another could be a difficult task at best.

The WaMu Theater at Madison Square Garden in New York, the WaMu Theater at Qwest Field in Seattle, the Wachovia Center in Philadelphia and the Wachovia Arena in Wilkes-Barre, Pa., are among the venues being forced to deal with the fallout of the U.S. financial crisis.

Mergers, acquisitions and takeovers are nothing new, so name changes have become relatively common in this age of widespread corporate branding of venues. But millions of dollars are spent positioning and branding arenas and theaters, so a name change creates unwanted headaches.

"It's a difficult situation," says Bob Cavalieri, senior VP of business development for Philadelphia-based facility management firm SMG, which runs the Wachovia Arena in Wilkes-Barre. "Any time you take a brand, an identity, and you change that identity, you cause confusion amongst the public. You really have to start spending some money to change the brand in consumers' minds."

For the Wachovia Center in Philadelphia, rebranding has become old hat. The building opened as the CoreStates Center in 1995

in a 29-year naming rights deal that brings in an estimated \$3 million per year in fees. CoreStates became the First Union Center in 1998 before being renamed Wachovia Center in 2003.

Branding efforts related to the name changes have cost about \$1 million each time, with the tab picked up by the banks that acquired the naming assets, according to Peter Luukko, president of Comcast-Spectacor, the Philadelphia-based management firm that runs the Wachovia Center.

"It's unbelievable how many things the name of your building is on, from signs in the facility to chairs, trash barrels, napkins," Luukko says.

Luukko says he's not sure what to expect in the wake of Citigroup's acquisition of Wachovia's retail banking assets. But he doesn't believe any of the previous name changes have cost the arena any business. "People come to see the Sixers, the Flyers, Bruce Springsteen, the Rolling Stones," he says. "They know where the building is."

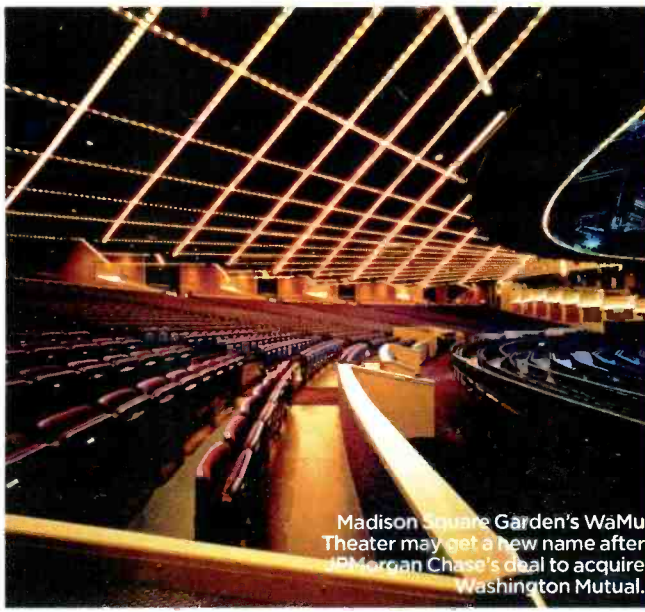
A Wachovia representative in Philadelphia

who oversees the Wachovia Center deal couldn't be reached for comment.

Rebranding a major venue is an effort that includes advertising and promotional efforts in addition to physical changes. Who pays for what is "completely dependent upon the deal," Cavalieri says. "If it's a bankruptcy situation, the court will just reject that deal—it's done, it's over, it's gone. If it's a buyout, it becomes legal in nature."

The Theater at Madison Square Garden became the WaMu Theater at the Garden in 2007 in what was announced as a multiyear deal, although financial details weren't released. Following JPMorgan Chase's deal to acquire WaMu, Garden spokesman Barry Watkins released the following statement: "Today's news will have no impact on the operation of the WaMu Theater at Madison Square Garden or on our customers. We empathize with our business partner and its employees and, at the appropriate time, will speak with the proper people regarding the future."

Garden executives declined to comment



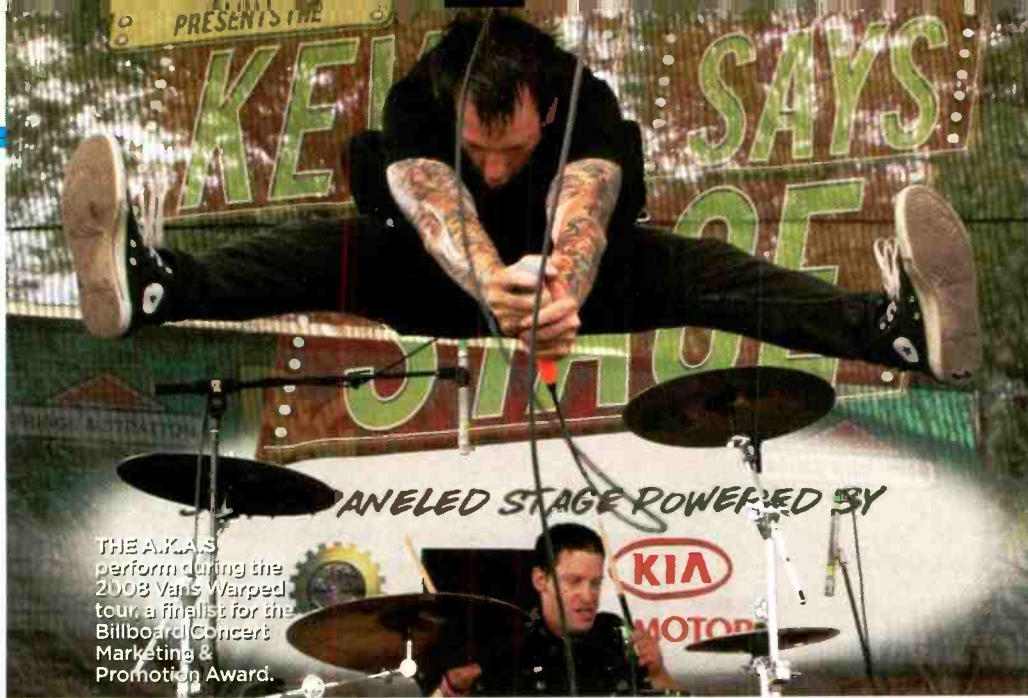
Madison Square Garden's WaMu Theater may get a new name after JPMorgan Chase's deal to acquire Washington Mutual.

on the future of the WaMu Theater. JPMorgan Chase spokesman Joseph Evangelisti says, "It's in the very early days for us and we haven't made these decisions yet."

But it may well be that JPMorgan Chase considers having its name connected to such a high-profile venue in the country's largest market as more an asset than a liability. "You never know how these things will work out in the corporate boardrooms," SMG's Cavalieri says. "Take Citibank's acquisition of the retail banking operations of Wachovia. Citibank may decide if they're going to flip those [Wachovia] branches to Citibank branches that having the naming rights on the buildings indeed enhances their ability to establish their brand in these . . . marketplaces."

Citigroup spokeswoman Christina Pretto says that Citigroup expects to complete its acquisition of Wachovia by the end of the year, noting that decisions on naming rights deals have "not yet been made and will be made in due course."

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$17,583,211 (€12,197,474) \$216.23/\$271.0	MADONNA, BOB SINCLAR Stade De France, Paris, Sept. 20-21	138,163 two sellouts	Live Nat on Global Touring
2	\$11,796,540 (€6,715,770) \$281.05/\$114.18	MADONNA, PAUL OAKENFOLD Wembley Stadium, London, Sept. 11	73,349 sellout	Live Nation Global Touring
3	\$11,093,631 (12,219,080 francs) \$272.37/\$122.57	MADONNA, ROBYN Dübendorf Airfield, Zürich, Aug. 30	70,314 sellout	Live Nation Global Touring, Good News
4	\$9,030,440 (€6,181,336) \$332.02/\$79.69	MADONNA, ROBYN Olympic Stadium, Athens, Sept. 27	75,637 sellout	Live Nation Global Touring
5	\$8,140,858 (€5,530,899) \$367.97/\$114.81	MADONNA, ROBYN Danube Island, Vienna, Sept. 23	57,002 sellout	Live Nation Global Touring
6	\$6,717,734 (€4,627,377) \$156.79/\$85.65	MADONNA, ROBYN Amsterdam Arena, Amsterdam, Sept. 2	50,588 sellout	Live Nation Global Touring
7	\$6,333,311 (\$6,503,040 Canadian) \$242.50/\$106.64	EAGLES, JOHN FOGERTY, KT TUNSTALL, SAM ROBERTS BAND Magnetic Hill, Moncton, New Brunswick, Aug. 2	45,923 50,000	AEG Live, Donald K. Donald Productions
8	\$6,295,068 (€4,441,800) \$85.03	MADONNA, ROBYN Parque da Bela Vista, Lisbon, Portugal, Sept. 14	75,000 sellout	Live Nation Global Touring
9	\$6,048,086 (€4,117,900) \$242.34/\$88.12	MADONNA, ROBYN Olympiastadion, Berlin, Aug. 28	47,368 sellout	Live Nation Global Touring
10	\$6,020,706 (€4,252,425) \$311.48/\$84.95	MADONNA, ROBYN Commerzbank-Arena, Frankfurt, Sept. 9	39,543 sellout	Live Nation Global Touring
11	\$5,713,196 (€4,004,665) \$178.33/\$85.60	MADONNA, BENNY BENASSI Stadio Olimpico, Rome, Sept. 6	57,690 sellout	Live Nation Global Touring
12	\$5,614,546 (\$5,644,291 Canadian) \$184.03/\$44.76	EAGLES Air Canada Centre, Toronto, July 21-22	41,495 42,024 two shows	AEG Live
13	\$5,279,107 (€2,826,645) \$280.14/\$102.72	MADONNA Millennium Stadium, Cardiff, Wales, Aug. 23	33,460 sellout	Live Nation Global Touring
14	\$4,941,980 (€3,438,630) \$330.55/\$89.25	MADONNA, ROBYN Circuit de Valenciana Ricardo Tormo, Valencia, Spain, Sept. 18	50,143 sellout	Live Nation Global Touring
15	\$4,874,380 (€3,434,488) \$212.89/\$102.19	MADONNA, ROBYN Estadio Olimpico, Sevilla, Spain, Sept. 16	47,712 59,258	Live Nation Global Touring
16	\$4,650,327 (€3,215,980) \$238.59/\$93.99	MADONNA, ROBYN LTU Arena, Düsseldorf, Germany, Sept. 4	35,014 sellout	Live Nation Global Touring
17	\$4,476,480 \$189.50/\$129.50/ \$89.50/\$59.50	CELINE DION Madison Square Garden, New York, Sept. 15-16	36,291 two sellouts	Concerts West/AEG Live
18	\$4,381,242 (€2,990,110) \$249.09/\$80.59	MADONNA, ROBYN Stade Charles-Ehrmann, Nice, France, Aug. 26	41,483 sellout	Live Nation Global Touring
19	\$3,605,530 \$188/\$128/\$88/ \$49.50	CELINE DION Prudential Center, Newark, N.J., Sept. 10, 12	31,902 two sellouts	Concerts West/AEG Live
20	\$3,586,695 \$188/\$128/\$88/ \$49.50	CELINE DION Nassau Coliseum, Unlondale, N.Y., Sept. 13, 18	32,432 two sellouts	Concerts West/AEG Live
21	\$3,463,063 (€2,373,237) \$291.84/\$51.07	MADONNA, ROBYN Jez Beach, Budva, Montenegro, Sept. 25	47,524 sellout	Live Nation Global Touring
22	\$2,989,885 \$185/\$45	EAGLES TD Banknorth Garden, Boston, July 28-30	24,097 24,598 two shows	AEG Live
23	\$2,363,217 (\$2,444,063 Canadian) \$190.24/\$62.85	CELINE DION Air Canada Centre, Toronto, Sept. 27	18,262 sellout	Concerts West/AEG Live
24	\$2,225,458 \$188/\$128/\$88/ \$49.50	CELINE DION Verizon Center, Washington, D.C., Sept. 8	16,845 sellout	Concerts West/AEG Live
25	\$2,142,875 \$225/\$150/\$95/ \$55	CELINE DION Atlantic City Boardwalk Hall, Atlantic City, N.J., Sept. 20	14,590 sellout	Concerts West/AEG Live, Ceasars Atlantic City
26	\$1,959,845 \$152.50/\$112.50/ \$77.50/\$49.50	CELINE DION Palace of Auburn Hills, Auburn Hills, Mich., Sept. 26	19,486 sellout	Concerts West/AEG Live
27	\$1,486,401 \$187/\$127/\$67/ \$45	CELINE DION Quicken Loans Arena, Cleveland, Sept. 24	17,343 sellout	Concerts West/AEG Live
28	\$1,399,218 \$153/\$113/\$78/ \$48.50	CELINE DION Schottenstein Center, Columbus, Ohio, Sept. 22	16,986 sellout	Concerts West/AEG Live
29	\$1,193,896 \$127/\$87/\$67/ \$45	CELINE DION Bradley Center, Milwaukee, Sept. 29	17,443 sellout	Concerts West/AEG Live
30	\$1,181,045 \$250/\$49.75	JANET JACKSON, LL COOL J Staples Center, Los Angeles, Sept. 17	12,109 13,025	Live Nation
31	\$1,176,210 \$200/\$75	ALEJANDRO FERNÁNDEZ Mandalay Bay Events Center, Las Vegas, Sept. 15	8,882 9,005	Live Nation, Latino Event & Marketing Services, in-house, Andrew Hewitt Co.
32	\$1,125,025 \$120/\$85/\$55	NEIL DIAMOND HP Pavilion, San Jose, Calif., Sept. 28	11,710 sellout	Concerts West/AEG Live
33	\$1,123,036 \$77/\$26.75	TOMS RIVER FEST: CARRIE UNDERWOOD, DAUGHTRY & OTHERS High School North Campus, Toms River, N.J., Aug. 2-3	21,261 25,000 two days	AEG Live, Concerts East
34	\$1,034,666 \$75/\$52.75	RASCAL FLATTS, TAYLOR SWIFT Palace of Auburn Hills, Auburn Hills, Mich., Sept. 20	14,663 sellout	Live Nation
35	\$988,235 \$120/\$85/\$55	NEIL DIAMOND KeyArena, Seattle, Sept. 24	11,517 sellout	Concerts West/AEG Live



THE A.K.A.S. perform during the 2008 Vans Warped tour, a finalist for the Billboard Concert Marketing & Promotion Award.

Cast Your Ballot

Help Choose The Winner Of Billboard's Concert Marketing & Promotion Award

Vote. It's a matter of duty. Make sure your voice is heard and your opinion registered.

I'm talking, of course, about the second annual Billboard Concert Marketing & Promotion Award. The award, the only Billboard touring award determined by popular vote, was created to acknowledge a key segment of the music business—a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved.

The site (billboard.com/vote) is live now and voting is open until Oct. 31. Our original intent with this award remains the same: to acknowledge the specific success of sponsorships and promotions in this market segment. We want votes from people in the music and marketing businesses, as well as fans and industry observers. Many thousands have voted already. The winner of the 2008 Billboard Concert Marketing & Promotion Award will be announced at the Billboard Touring Conference & Awards, set for Nov. 19-20 at the Roosevelt Hotel in New York.

The winner of last year's inaugural award was Jeep's sponsorship of the **Tim McGraw/Faith Hill Soul 2 Soul II** tour, which achieved all of the above. And it was also the highest-grossing tour in country music history.

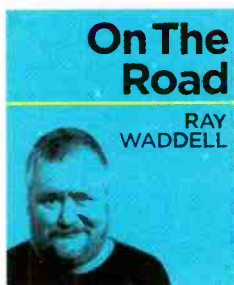
Our seven finalists this year are Guerilla Union Presents Rock the Bells, Powered by SanDisk; Crüe Fest/"Rock Band"; the Vans Warped tour, presented by AT&T; the Rockstar Energy Drink Mayhem tour; BlackBerry Presents John Mayer; the Jonas Brothers Burning Up tour, sponsored by Burger King; and Corona Extra Presents the Kenny Chesney Poets & Pirates tour.

A panel of Billboard editors and industry experts came up with our list of nominees after reviewing tour title sponsorships, venue naming-rights deals, touring artists' endorsement deals, single-show sponsors, festival sponsorships, examples of multifaceted tour sponsorship integration and other deals, as long as they pertained to live performances that took place between January and September 2008.

Tour sponsorships have evolved mightily since Jovan ponied up \$500,000 to sponsor the **Rolling Stones'** 1981 Tattoo You tour, moving

from simply a paycheck for "presents" designation to today's multitiered, multimedia partnerships that allow artists, venues and events to sink more dollars into production and presentation and give fans an opportunity to interact with artists in new and unique ways.

The stigma associated with corporate sponsorships (remember **Neil Young's** "This Note's for You"?) has largely been lifted. The longest-running festival tour at 14 years and counting is also the longest-running tour sponsorship deal, the Vans Warped tour.



This is not a coincidence. Despite what hardcore purists would scream from their pulpits, music fans in general really don't have a problem with most sponsorships as long as a) they're not beaten over the head with them; b) they don't feel they're being pandered to; and c) it's a sponsorship that makes sense in terms of lifestyle and imaging.

Oh, yeah, and fans love free stuff too. Different genres and events require different approaches. Bonnaroo is different from the Virgin Mobile Fest, a **Jonas Brothers** tour is different from Crüe Fest, and the professionals are very good at determining which approach works best.

Live music sponsorships are highly effective at reaching consumers in a very targeted and efficient manner. That's why brands keep coming back. North American-based companies will spend an estimated \$1.04 billion to sponsor music venues, festivals, tours and concerts this year, up 4% from \$1 billion in 2007, according to research by Chicago-based IEG Sponsorship Report, which tracks sponsorship spending. Heading into this year's uncertain economy, spending had been tracking at double-digit increases for several years.

The best live music sponsorships provide added value to fans, showcase stuff fans are interested in and improve the overall concert experience. The finalists for the 2008 Billboard Concert Marketing & Promotion Award succeeded in these efforts by achieving a clearly defined marketing goal in a quantifiable way.

So join us in recognizing the most successful tour sponsorship of the year by casting your vote.

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Vallenato On The Road

Sony BMG Puts Celedón-Zambrano On U.S. Tour

Vallenato, the traditional, accordion-anchored music of Colombia's Caribbean coast, has long been seen as a poor cousin of tropical music in the United States.

Although vallenato's influence can be heard in many Latin music recordings, the music in its traditional form is very much a niche genre in the States.

Now, Colombian vallenato duo **Jorge Celedón & Jimmy Zambrano** are embarking on an unprecedented 16-date romp that is the most extensive U.S. vallenato tour in recent memory,

and the only tour that's taking this music to theaters.

The *Qué Bonita Es Esta Vida* (This Life Is Beautiful) tour, named after Celedón and Zambrano's hit song of the same name, kicks off Oct. 3 with a concert at the Arsht Center in Miami that will include a symphony orchestra. The tour then moves on to other locales with Celedón's and Zambrano's 14-piece band.

It's the most ambitious tour to date to be produced and promoted by Day One Entertainment, the artist develop-

ment arm of Sony BMG Latin.

"We've long been discussing taking vallenato to another level," Sony BMG VP of tropical promotion **Carlos Perez** says, "to take it out of the nightclubs and expand it. We saw it not only as a way to promote Jorge and Jimmy, but also to open up the doors for the genre here."

Sony BMG has long been the major with the largest vallenato presence in Colombia, with a roster that includes such stalwarts as **Diomedes Díaz** and **Bionomio de Oro**.

But with Celedón and Zambrano, the label has tapped into a youthful audience that has embraced the genre and given it new life. Their song "Qué Bonita Es Esta Vida," an uplifting anthem that extols the joys of life, spent 50 weeks at No. 1 on Colombia's vallenato chart and 10 weeks at No. 1 for all genres, according to B&V Marketing, which compiles Colombia's radio charts.

That wave of popularity came hand in hand with a recent surge of Colombian patriotism. After former Colombian presidential candidate **Ingrid Betancourt** and 14 other hostages were rescued in July after more than six years of captivity, they said during their first press conference that they would celebrate with "Qué Bonita."

In the States, Celedón and Zambrano don't enjoy nearly the same kind of mainstream popularity: The duo's newest single, "Me Vio Llorar," peaked at No. 30 on Billboard's Hot Latin Songs chart and at No. 4 on the

tropical airplay chart.

But the pair has been patiently and steadily building up a fan base through the years by playing clubs and nightspots.

An extensive tour may be a bit of a gamble, Day One execs say, but they're looking at long-term benefits as the artists' partners in this venture.

"We are looking at growing this act," Sony BMG's Perez says.

Although Day One is promoting and producing the shows, it has hired **Carlos Orjuela**, owner of Orjuela

Music Agency, to book the tour. Orjuela, who has long worked with Colombian acts in the States, sees an opportunity to expand the audience for vallenato without forgetting its populist roots.

"The transition can work, as long as we don't forget this is popular music," Orjuela says.

A place like House of Blues, for example, provides for a top-quality show with good sound but also allows fans to dance.

"I really think these fans want to hear the music in places they feel safe in," Orjuela adds.

The tour follows the May U.S. release of "De lo Nuevo lo Mejor," an album that includes eight hits plus three new songs. Among them, the single "Me Vio Llorar" was recorded in its original vallenato version and as a bachata version with **Héctor "El Torito."**

"Prior to this, our promotion [in the States] was very timid," Celedón says. "We needed that label support, and now we have it."

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JIMMY ZAMBRANO, left, and JORGE CELEDÓN



Latin Notas

LEILA COBO



EN BREVE

NEW K-PAZ MATERIAL COMING

Disa Records will release an album of previously unreleased material by K-Paz de la Sierra Oct. 14, as well as a separate DVD containing videos by the group and a documentary about its slain lead singer Sergio Gomez. The album, "Una Historia," will feature duets with Los Horoscopos de Durango and Liberación vocalist Juan Tavares, as well as a Spanglish version of "Volveré," a new Christmas song and early tracks later made famous by Grupo Montez de Durango. The album and DVD will be available through traditional retail and via direct-marketing TV spots. Gomez was murdered Dec. 2, 2007. Year-to-date through the week ended Sept. 21, K-Paz de la Sierra had sold 322,000 copies of its various albums in the United States, compared with 242,000 for all of 2007, according to Nielsen SoundScan.

—Ayala Ben-Yehuda

MADONNA ADDS LATIN AMERICAN DATES

Following three sellouts of Madonna's Sticky & Sweet concerts at Buenos Aires' River Plate stadium, promoters Live Nation and Time 4 Fun have added a fourth show at the Argentine capital's venue. The Dec. 3 date follows the announcements of a second date in Rio de Janeiro; a third São Paulo, Brazil, date; and a second show in Santiago, Chile. Madonna's Mexico City dates Nov. 28-29 have also sold out. Sticky & Sweet is Madonna's first tour in the region since 1993's Girlie Show tour. Asked if sponsor presales (such as the ones for Citibank customers) were responsible for the speedy sellouts in Latin America, Live Nation global touring chairman Arthur Fogel says, "Everything helps, but the reality is that it's her that's selling the tickets, not them. The fact that she is so big and hasn't been there in so long is really the reality of it all." In Mexico, about 70% of tickets were sold online, a proportion much closer to North American online sales than in the rest of Latin America, where Fogel estimates that less than half of the Sticky & Sweet tickets were sold online.

—ABY

THE BILLBOARD Q&A?

Celebrity impersonator Gilberto Gless is known to the public for performing as Vicente Fernandez, Marco Antonio Solís, Luis Miguel and other famous singers on Univision and on Televisa specials. But Gless' career as a songwriter has advanced on the heels of two hits since last year: Conjunto Primavera's "Ese" and Pedro Fernandez's "Amiga Por Favor." Gless spoke to Billboard about the intersection of his two careers before his five-city U.S. tour was set to begin Sept. 26.

Among Vicente Fernandez, Marco Antonio Solís and Luis Miguel, who's the most fun to imitate?

In terms of fun, it would be Vicente, because he's a very Mexican personality. He has a lot of sayings that Mexican people like and recognize as their own... he'll translate and start to say things a little off, and those in the U.S. know how to say it right, but it makes them laugh because he's saying it wrong.

Does the habit of imitating artists help your writing?

The act of doing impressions got me to sing different genres, because I had done impressions of ranchero artists, pop artists, grupero and salsa artists, all types of music. As a songwriter it helps me to know more or less how to do each of the genres. I did it thinking about the way each artist sings, in such a way that when I have a song, I think, "How would Pedro Fernandez sing it?"... you have to synchronize yourself with the personality and put yourself in their shoes and in their way of composing.

Who are you writing for now?

We're talking to Pedro for his next album and [working on] some songs for Conjunto



GLESS

Primavera. Margarita, the goddess of the cumbia... I have some songs for her. We have three cumbia groups [released by Disa/Universal] that we're producing. One is called Cumbia Zero, one is called Cumbia Na Na Na,

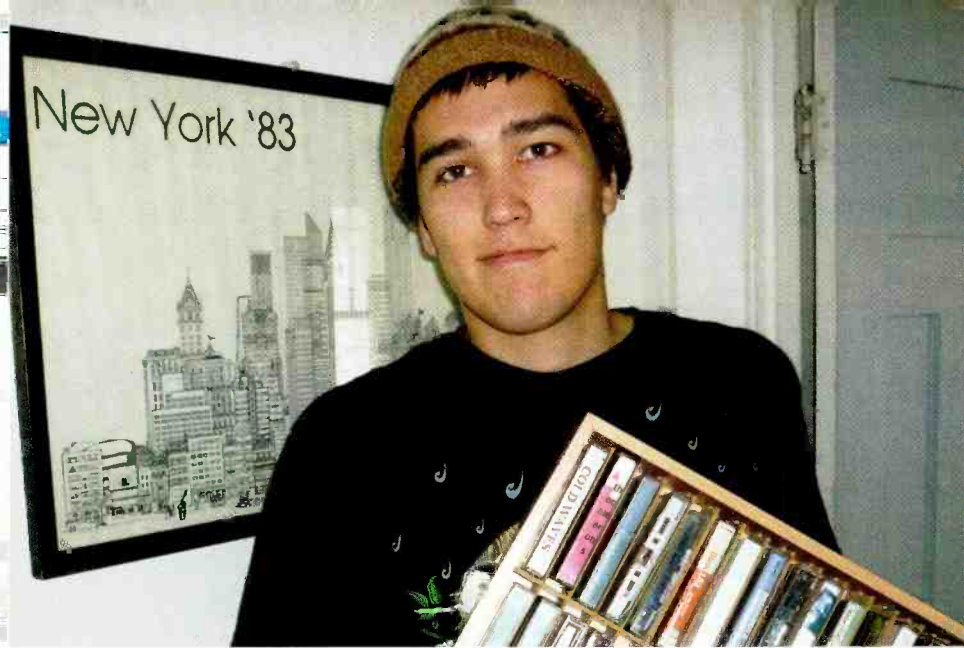
and one is called Cumbia Che. Na Na Na is a mix of two countries; the girl who sings is from Costa Rica and the boy is from Argentina. Cumbia Che is from Chihuahua... Cumbia Zero are from Mexico, many of them from Mexico City.

Parts of your songs have been used as music cues on telenovelas. Are you planning on writing original music for TV?

I'm working on that... in Mexico, a year ago the national Taco Day was implemented. And the song they used for Taco Day was mine.

—Ayala Ben-Yehuda

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



JON MANNING runs *Lost Sound Tapes*, which releases albums on cassette by a roster of indie acts, including his own band, *Blanket Truth*.

press releases about "tape labels." Maybe vinyl had finally jumped the shark, and magnetic tape was due for a return.

Officially, tapes aren't taking over the market—274,000 prerecorded cassettes were sold in 2007 in the United States, which equals 0.05% of all album sales, according to Nielsen SoundScan. As **Ed Christman** pointed out in his July 26 Retail Track column, Universal Music Group and Sony BMG have stopped manufacturing

cassettes, the rest of the majors are following suit, and most of cassette manufacturer Pack Central's customer base comprises prisoners.

But many in the indie community, specifically the experimental noise and freak folks followers, would beg to differ with those who think that cassettes are dead.

"In the last five years, I've seen a big resurgence in cassette sales," says **Angela Sawyer**, owner of Weirdo Records in Somerville, Mass. "We don't stock a ton of tapes, but what we do have turns over very quickly." Sawyer attributes the rise in tape sales to the growth in popularity of noise music, a genre with a rich cassette culture dating back to the '70s.

"Most of the tapes are pressed in very limited runs and distributed person to person," Sawyer says. "Sales of these are pretty much off the grid. A run of 100 tapes is considered huge; most of the time we're talking about 10 or 20 copies of a recording."

Sometimes putting out a limited run of tapes can be lucrative—just ask **Erik Gage**, whose Gnar Tapes label released nine copies of a recording by acclaimed Portland, Ore., ambient act **White Rainbow**. Although the tapes cost very little to manufacture, Gage

was able to sell copies for \$20 each. Considering that Gage pays the same amount for 100 blank tapes, that's a pretty fat profit on each cassette.

Of course, Gage's *White Rainbow* tape prices are rare: a more common price is something in the \$3 range, which is the average price of a tape release by **Jon Manning's** *Lost Sound Tapes* label. For Manning, who has released 14 albums, tapes represent a unique user experience. "Handmade tapes express a direct human involvement in the project and encourage the listener to become the creator," he says. "Not only do the listeners have ears and eyes to absorb the music and the package as a whole, but they have hands capable to create their own projects, and we want to make sure that they realize that."

As far as the issue of many listeners not having cassette players anymore, Manning says that hasn't been a huge hurdle. "Anyone can go buy a boombox at Goodwill for five bucks," he says. Manning has also experimented with pressing CD-Rs of recordings and selling tapes and CDs of the same album in a package.

"Tapes are also more tangible than CDs, in my mind," Gage says. "And they're definitely more tangible than an MP3; when my iPod broke, I just gave it up and went back to tapes."

For the time being, neither Gage nor Manning has been able to quit his day job, and both admit that running a tape label isn't a road to riches. But both also insist that cassettes are making a comeback, and Gage is already expanding his executive ranks in preparation. "I quit smoking pot last week and made my roommate my VP," he says. "I'm going to make sure Gnar Tapes gets big."



Tape Echo

Specialty Labels Keep Cassettes Alive

I spent much of the '90s listening to musicians wax nostalgic about vinyl. Every time I turned around, **Eddie Vedder** was penning an ode to LPs, or **Neil Young** was spouting off about the superior sound quality of the big dark slabs. And sure enough, while it did take a little while, vinyl came back. College kids bought turntables and raided their parents' collections, and it appeared the circle was complete.

Around the same time vinyl started coming back in a big way, I noticed something else—people my age were talking an awful lot about cassettes. Books like **Rob Sheffield's** "Love Is a Mix Tape" and **Thurston Moore's** "Mixtape: The Art of Cassette Culture" began showing up at Urban Outfitters, and sites like "Cassette From My Ex" launched with tales of teenage love gone horribly wrong when someone misjudged the timing and cut off the end of a track. And I knew something was up when I started getting

ZACK BURBA

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DIGITAL BY ANTONY BRUNO

What Difference Does It Make?

Nevermind The Naysayers—Ditching DRM Was A Game-Changer

It seems the debate over digital rights management just won't go away.

Having abandoned the DRM religion they once clung to so feverishly only to embrace the platform-agnostic nature of an unprotected digital sales environment, the major labels are now wondering whether the move even matters, given the virtually nonexistent effect on digital sales so far.

Summing up the state of the debate is Warner Music Group chairman/CEO Edgar Bronfman Jr. who, speaking at Goldman Sachs' recent Communacopia conference, noted that "DRM on the download business hasn't really moved the needle, frankly. Growth trends haven't changed [for] DRM or DRM-free."

One theory behind the decision to abandon DRM was that the restrictive technology inspired music fans to go elsewhere to acquire digital files—namely, peer-to-peer networks. But without a noticeable bump in digital downloads or measurable slack in P2P usage now that DRM-free music is widely available on various services, the pundits now argue that DRM—or lack thereof—doesn't have any impact on purchasing decisions.

But it wasn't until January that Sony BMG became the last of the four majors to announce that it would offer DRM-free downloads. And there are two other key points to keep in mind before hastily dismissing the importance of ditching DRM.

First, to truly goose digital music sales, labels and their retail partners need to do more

than simply drop usage restrictions on song downloads. They also need to add other features, like song lyrics, and get more creative with pricing. Competing with free ain't easy.

The second argument speaks to a bigger picture. The fact that DRM is not an overt factor in purchasing decisions doesn't mean selling music without DRM isn't important. Not by a long shot.

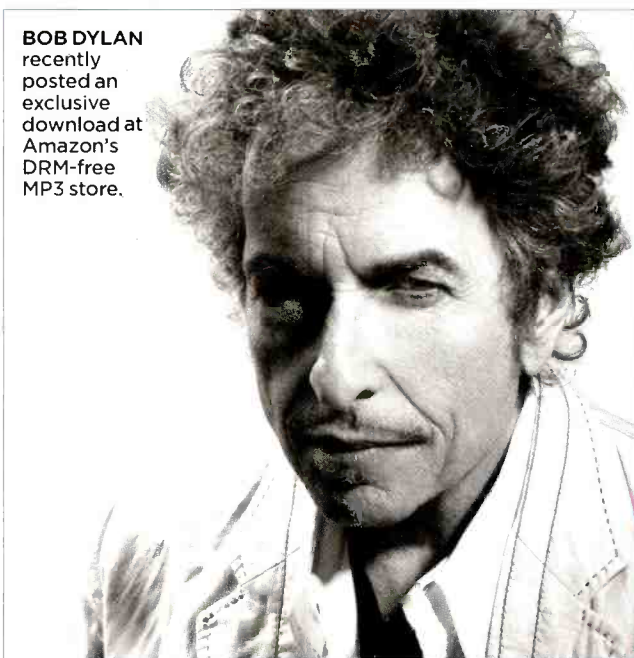
Too much of the discussion about the impact of DRM-free sales focuses on Apple's iTunes store. Not that it should be ignored—iTunes accounts for about 70% of U.S. digital music sales, and it is unlikely anyone will unseat it anytime soon. Moreover, iTunes users care very little about the fact that iTunes downloads aren't universally compatible, as it doesn't affect them so long as they remain within the Apple ecosystem—an environment many are perfectly content with.

But DRM-free music wasn't about boosting sales on iTunes. It was about enabling other services to sell music that can be played on the only handheld music player that matters—the iPod. Those who say competing services aren't necessary because iTunes already does the job so well are being short-sighted. Apple won't dominate the digital entertainment landscape forever.

Labels had previously insisted that DRM restrictions enabled new revenue models, such as subscription services like Rhapsody and Napster, which created their businesses around DRM technology.

In today's secular environment, the lack of DRM is a sim-

BOB DYLAN recently posted an exclusive download at Amazon's DRM-free MP3 store.



ilar business-model enabler. Take Amazon. In less than a year, it has carved out a digital-music market share in the United States of around 8%, according to various analyst estimates. And it has done so largely by expanding the market rather than stealing customers from Apple.

And Amazon stands to increase that share through new partners like MySpace Music and T-Mobile. Music fans may not care about DRM when making a purchasing decision, but brands surely do when making a partnership decision.

Representatives at MySpace and Rockstar Games—which earlier this year teamed with Amazon to let players of "Grand Theft Auto IV" tag songs in the game's soundtrack to buy later on Amazon—cite the service's DRM-free status as a major factor in their decision. And Amazon has been able to secure exclusive promotional deals with such artists as Bob Dylan, who recently posted a previously unreleased track as a free download at Amazon from his upcoming "Tell Tale Signs: The Bootleg Series Vol. 8."

But the fact that Amazon can sell DRM-free music isn't the only reason it landed those deals. Being DRM-free just cleared the way to see other advantages of working with Amazon—such as its pricing scheme, its robust open developer program and the more than 81 million people with

their credit card information stored in Amazon accounts. As enticing as these benefits are, none would make a difference if Amazon could not sell tracks that worked on the iPod.

Expect other DRM-free retailers to play a big role with other partners in the near future as well. Sources say the developers of the "Guitar Hero" and "Rock Band" franchises are working on plans to let gamers keep a version of any song downloaded for either game so they can play them on their computer or MP3 players. Off-deck mobile music services that to date have focused only on ringtones are eyeing the launch of full-song download services before the end of the year. Other social networks will soon want to include one-click purchases of their streaming music.

Initiatives like these require music retail partners, and without any DRM on a la carte downloads, iTunes is no longer the only game in town.

Will Amazon's deal with MySpace by itself make much of a difference? Unlikely, just as any other single deal won't by itself move the needle. But start stacking these deals together and you start talking about real momentum. Individually, their sales will be dwarfed by iTunes. Collectively, however, there's an opportunity for real market share.

BITS & BRIEFS

NUTSIE ON ALLTEL

Wireless operator Alltel has adopted the nuTsie music application from Melodeo—a service that lets users listen to their iTunes music libraries and playlists via mobile phones. The service streams music from users' iTunes library to their cell phone, so no file transfer is necessary. It also allows users to share playlists with friends who use nuTsie and lets them listen to recommended music based on playlists and suggestions from nuTsie staff. Ten Alltel handsets are compatible with the service at launch. The service costs \$5 per month or \$20 per year.

DIY TO ITUNES

DIY artists site Pure Play Music will begin distributing music posted to the service to digital music retailers and such subscription services as Napster, Amazon, eMusic and iTunes. Pure Play has a catalog of about 1.5 million tracks from some 6,000 member acts spanning 42 countries. Pure Play will get a link back to its Web site on

iTunes' main page, enabling users to quickly find an artist's profile page. It will also add its artists' info to the iTunes database. Additionally, Pure Play Music will link to all four digital retailers from each artist profile on its site.

ARTS+LABS LAUNCHES

The Songwriters Guild of America has joined forces with various technology and entertainment companies as a founding member of new Internet advocacy group Arts+Labs. The group formed to ensure that artists can safely share their work online in a manner that compensates them, as well as inform and educate consumers about the availability of authorized entertainment content on the Internet. Other members include AT&T, Viacom, NBC Universal, Cisco and Microsoft. The group's co-chairmen are former White House press secretary to president Bill Clinton Mike McCurry and former songwriter and newspaper editor Mark McKinnon.

HOT RINGMASTERS™ OCT 11-18, 2008

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	8	#1 WHATEVER YOU LIKE	TI
2	2	10	CAN'T BELIEVE IT	T-PAIN FEATURING LIL WAYNE
3	3	11	PAPER PLANES	M.I.A.
4	4	7	MY LIFE	THE GAME FEATURING LIL WAYNE
5	5	4	SO WHAT	PINK
6	6	5	MISS INDEPENDENT	NE-YO
7	7	12	MRS. OFFICER	LIL WAYNE FEATURING BOBBY VALENTINO & KIDD KIDD
8	8	7	I'M YOURS	JASON MRAZ
9	9	16	ADDICTED	SAVING ABEL
10	12	18	BARTENDER SONG	REHAB
11	-	1	LIVE YOUR LIFE	TI FEATURING RIHANNA
12	25	3	HOT N COLD	KATY PERRY
13	10	9	DISTURBIA	RIHANNA
14	13	16	GOT MONEY	LIL WAYNE FEATURING T-PAIN
15	11	20	I KISSED A GIRL	KATY PERRY
16	23	10	NEED U BAD	JAZMINE SULLIVAN
17	14	17	PUT ON	YOUNG JEEZY FEATURING KANYE WEST
18	17	9	FALL FOR YOU	SECONDHAND SERENADE
19	15	11	IN THE AYER	FLO RIDA FEATURING WILL.I.A.M
20	22	8	JOHNNY & JUNE	HEIDI NEWFIELD



Katy Perry's "Hot N Cold" vaults 25-12 in its third week on the list. "Cold," which boosts 28%, is the follow-up to "I Kissed a Girl," a former No. 1 currently at No. 15.

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

SING OUT

The Memorex SingStand karaoke system allows users to sing along to any music stored in their iPod or other MP3 player. The integrated microphone and mic stand includes an Auto Voice Control feature that strips out the original song vocals so users can belt it out on their own. It also includes vocal affects like echo as well as an optional second input for duets.

The stand comes with two 4-inch speakers and can accept any device with a standard 3.5mm headphone connection. It will hit Walmart shelves in November for a suggested price of \$70. —AB

Stepping Out

Puma Embraces Music Branding

German athletic footwear maker Puma has recast itself in recent years as a cool, fashionable alternative to its larger and better-known rivals Nike and Adidas.

As part of its most recent efforts to broaden its customer base, the company has been making more conspicuous use of music in its branding.

Earlier this year, Scottish singer/songwriter **Paolo Nutini** was featured in a global commercial for Puma's Runway collection, performing his song "New Shoes" while wearing, naturally, Pumas.

Around the same time, the company released a line of shoes tied to seminal hip-hop show "Yo! MTV Raps," which used the program's distinctive design elements on the sneaker's tongue. That line followed a collection of branded shoes

by **Ed Lover & Doctor Dre**, **Big Daddy Kane**, **Doug E. Fresh** and **MC Shan** that was released in September 2007.

And when "Project Runway" winner **Christian Siriano** designed a dress for U.K. R&B artist **Estelle** made en-

tirely from Puma athletic apparel, she wore it to her record release party.

Nike and Adidas have long defined their images in part through their use of music in innovative advertising and marketing campaigns. While Puma is hardly new to the business of incorporating music into marketing, its recent initiatives seem to reflect a heightened appreciation for the power of a good song.

The company put out a limited-edition shoe last year designed by electronica act **MSTRKRFT**. It has featured rapper **Ludacris** in TV ads and sold a Ludacris-branded shoe. It's been a major advertiser on the online ad-supported label **RCRD LBL** since its launch last fall. And it's been sponsoring music festivals in Europe.

It's all part of CEO **Jochen Zeitz's** long-term strategy to build what had been a troubled company that flirted with bankruptcy in the early '90s into a hip lifestyle brand.

"When they resurrected themselves

Puma has bankrolled a music video for **THE MORNING BENDERS** and has hosted several in-store performances by the band.



a few years ago, they used retro-inspired stylings," NPD Group chief retail analyst **Marshal Cohen** says. "It was a melding of old and new, music and fashion."

Puma's most recent music affiliation is with **the Morning Benders**, an indie band on +1 Records. In September, the group released a video for the song "Damn it Anna" paid for by Puma, a first for the company.

Puma music marketing manager **Ryan Ayanian** reached out to +1 Records owner **Jonny Kaps** earlier this year, seeking a band to partner with.

Ayanian was familiar with the Morning Benders and their conversation led to the band playing several in-store dates.

For the subsequent video, "they called me and said they wanted to do an ad campaign with Nylon magazine, which would mean an ad in Nylon and free video," Kaps says. "I said I would love a free video but I don't want it to be a Puma ad. If the kids decide to wear Pumas in it, that's cool."

The "kids" ultimately did wear Pumas. The video premiered on Nylon's YouTube channel, was posted on MySpace Music's home page in June

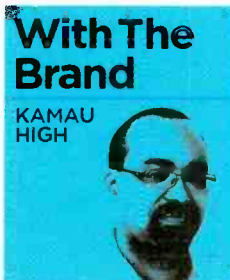
and will be serviced to music video channels, Kaps says.

"I haven't said no to anything yet because they only come to me with cool stuff," he says. "Some of the problems that can happen with brands comes when they don't regularly deal with bands."

For Puma, such partnerships offer a way to reach an audience that isn't following traditional media quite as closely as earlier generations. "The band is young, talented, and their following maps really well to ours," Puma North America VP of marketing **Barney Waters** says. "Music is so important to our audi-

ence and so we try and find ways to communicate our brand through music, rather than just traditional media."

As to whether the brand will ever be paying off, if getting people to wear a band's branded shoe to the act's concert counts as cool. "[MSTRKRFT] have a huge following," Waters says, "and it's got to the point where people in the crowd hold up their Pumas at their shows."



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UNIVERSAL 'REDEMPTION'

Fuse Uses TV Show To Launch Imprint With Geffen

Geffen Records will play an integral part of music network Fuse's upcoming reality show "Redemption Song," Billboard has learned.

Slated to debut Oct. 29, the hour-long, eight-episode series is hosted by WWE wrestler—and lead singer of heavy metal band Fozzy—Chris Jericho. The show chronicles the lives of 11 contestants as they master the intricacies of the record business.

Geffen Records chairman Ron Fair, along with other members of his executive team, will appear on the show and act as mentors to the contestants.

The show will not have permanent judges. Instead, a mix of Universal artists and executives will appear, including Geffen video commissioner Nicole Ehrlich, Geffen marketing director Andrew Flad, Geffen A&R rep Erica Grayson, Interscope/Geffen/A&M Records VP of video promotion and strategic marketing Lisa Frank, former 'N Sync



FAIR

member Chris Kirkpatrick and Geffen artists Kardinal Offishall and Mya.

The prize is a contract with Geffen Records to record a song and shoot a video. The single will be released on Fuse's newly launched imprint with the label, Fuse/Geffen Records, and will be put into heavy rotation on the music channel.

The contestants will compete in such tasks as how to hit marks onstage and how to deal with the media, as well as prepare for the physical rigors of performing. Given the state of the business, one task surprisingly absent is financial management. "We'll save that for next season," says Eric Sherman, president of the New York-based channel.

The contestants on the show—who are all women—previously have attempted to make it in the music business. One of them is Angelica Rose, a former child actress whose singing career was derailed due to drugs.

Ten of the 11 cast members of Fuse's show 'Redemption Song,' who will battle it out for a Fuse/Geffen record deal.



"These are people battling demons," Fair says. "Let's just say that there's a lot more potential for emotions to run high when you [get] a lot of girls with pasts and tell them to battle it out."

The show will have a high-profile advertising campaign from New York ad agency the Brooklyn Brothers and Fuse's internal advertising team; Sherman puts the cost "in the seven figures." It will consist of TV spots on network and cable, as well as billboards, print and radio.

Having Jericho, who has a rabid fan base in the wrestling world, act as host is also likely to draw curious viewers. "I knew of Chris Jericho as a member

of Fozzy before I knew he was on the WWE," Sherman says. "I knew how knowledgeable he is about music and how dedicated he is to his music."

Now that Fuse has its own imprint the network may consider releasing other music through it. "We see the imprint as a natural extension of the show. We reached out to a number of labels but Geffen had the most enthusiastic ideas," Sherman says. "I could see other bands coming out on the imprint."

And similar to the way that VH1's "Flavor of Love" has seen numerous characters spun off into their own shows, Sherman says that the same thing could happen with "Redemp-

tion Song." "If one contestant pops we could spin off a show about them," he says. "We could see this as a franchise with legs for Fuse."

While well-known in the music business for his work with Christina Aguilera, Vanessa Carlton and Fergie, Fair may be more familiar to TV viewers for his similar role on the CW's "The Pussycat Dolls Present: Girlicious." On that show, he, along with Pussycat Dolls founder Robin Antin and rapper Lil' Kim, judged a group of women competing to be in the group Girlicious. "I'm like the legit guy from the business who is going to make or break their hopes and dreams," Fair says.



HIP-HOP BY HILLARY CROSLY

At the Zomba/Hitz signing are MICKEY 'MEMPHITZ' WRIGHT, seated at left with BMG Label Group chairman/CEO BARRY WEISS. Standing, from left, are BMG execs PAMELA GRAY, MICHAEL NEWMAN, DEANE MARCUS, IVAN GAVIN and TOM CARRABBA; Hitz Committee Entertainment president GLENN DELGADO; and BMG execs PETER THEA and DAN ZUCKER.

Hitz In The Family

Jive Takes Equity Stake In A&R Man's Imprint

While 360 deals are almost standard for new artists, independent label partnerships have largely remained within the realm of marketing and distribution deals. However, Zomba has taken a page from Live Nation's playbook and inked an all-inclusive, multiyear joint-venture deal with Jive VP of A&R Mickey "MeMphITz" Wright and his Hitz Committee Entertainment.

Formed in 2003, Hitz will now encompass

a record label, music production, music publishing, artist and producer management, and TV and film projects.

"It was one of the easier decisions to make," BMG Label Group COO Ivan Gavin says. Wright "is very talented. He wants to build a brand in a broad entertainment sense and didn't want to be pigeonholed. It came down to, 'Do we believe in him and back him or do we let him go else-

where?' So, we went back to him with [a] 360 type [of deal]."

Zomba will retain approximately 50% of any profits Hitz accrued as well as shop any film or TV ideas the company hatches. Hitz is obligated to release three artists per year; its 2009 schedule will feature projects from Huey, Trai'd, Chip Tha Ripper and singer Asia Cruise.

"This is like a Jay-Z/Live Nation type of deal," Wright says. "Last time, I had to let Jive hear any artist I found first, but now I can sign them to Jive or to Hitz. This is a full partnership with Jive."

Wright will maintain his position within Jive's A&R department and continue to work specifically with T-Pain, whom he signed in 2005. The artist's third album, "Thr33 Ringz,"

is due Nov. 11 via Konvict/Jive. First single "Can't Believe It" is No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart this week.

"This deal is great because Zomba hasn't done a joint-venture deal with an A&R before and it really shows their level of commitment," Hitz president/COO Glen Delgado says. "It's also probably the new direction of the music business. Independent companies are going to have to partner with labels for ancillary rights like publishing."

A veteran A&R exec at another major adds, "You're going to see a lot more of these deals. It's an easy way to have an A&R source without having to pay a lot for it."

Delgado, who met Wright while the Jive executive was interning at Arista Records, says the company's main goal is to release artists in a timely fashion. "We are also going to staff and now have three positions open in marketing, creative and mixshow promotion," Delgado says.

Wright says that while Hitz' current artists are primarily from the South, the Memphis native is open to artists from diverse backgrounds. "From my success with T-Pain, I've learned that if the music is there, eventually the public will listen," Wright says.

BUENA VISTA
CONCERTS
SENIOR
VP/GM, DISNEY
MUSIC GROUP
SENIOR VP OF
BUSINESS
DEVELOPMENT

Chip McLean

Disney's concert production head talks about building a new business at the Mouse, extending brands and dealing with Hannah Montana ticket scalpers.



As senior VP/GM at Walt Disney's Buena Vista Concerts division and senior VP of business development at Disney Music Group (DMG), Chip McLean has spearheaded the development of a concert production business that has immediately made a mark in the touring industry.

In less than two years, Buena Vista Concerts has been responsible for three tours—the Cheetah Girls (2006-07), High School Musical: The Concert (2006-07) and the Hannah Montana/Miley Cyrus Best of Both Worlds (2007-08)—that have grossed a combined \$115 million and moved 2.3 million tickets, according to Billboard Boxscore.

And there's plenty more to come, with a new Cheetah Girls tour teed up for this fall, "Camp Rock" star Demi Lovato signed to a multirights deal with DMG and other projects coming together for next year. McLean, a former VP of business and legal affairs at Warner Bros. Records, is working with Disney in building the kind of synergy that most music executives can only dream about, capitalizing on the success of film, radio, TV and recorded-music assets to maximize sold-out tours that maintain a national profile while generating excitement locally.

When McLean joined DMG in 2006, its operations were primarily focused on its three music labels—Hollywood, Walt Disney Records and Lyric Street—and its music publishing business. DMG chairman Bob Cavallo and Disney Records president David Agnew gave McLean the mandate to extend the brand, explore new opportunities and take the "Disney magic" into unexplored territory. In an interview, McLean talks about those efforts.

What was your first objective when you came to Disney?

When I got here, the Cheetah Girls record was coming out in a few months. They had done a limited tour on the last release that didn't do well. I said, "Well, we have another bite at the apple coming up here. Let's give it a try and I'll do my best not to lose any money and do it smarter, better and with much more attention."

The decision to form Buena Vista Concerts was a function of the Cheetah Girls tour and the "High School Musical" concert tour succeeding on the level they succeeded. It wasn't that someone right off the bat decided we should create a division to do touring. It was really more of an organic decision to try to extend what the music group does to market, develop, promote and extend its properties and the company's properties, because to some degree the soundtracks are often an extension of a brand on the Disney Channel or a movie.

Why form a live music division as opposed to just selling these tours to an established promoter/producer like Live Nation or AEG Live?

Because there are elements to what we do that really involve much more effort and energy on the production side of the concert as opposed to just selling touring rights to a third party. One element of that in the simplest form is sort of controlling

the whole event and the marketing for it, and a lot of the marketing for these tours runs through various Disney platforms. The nature of the way we produce a show and market and promote it involves factors that I don't think necessarily apply to the run-of-the-mill concert with an artist going out and seeking to market and promote their music.

When we were working feverishly on the "High School Musical" tour, we began talking to the motion picture studio here about the concept of doing a concert film for theatrical release. We started talking about the notion that 3-D would be an interesting format for a concert film, particularly for the younger demographic we were focused on at that time.

We didn't get that arrangement settled in time to do "High School Musical," but I had already begun discussions with Miley Cyrus' representatives regarding a possible tour for the next year, so we all focused on that as the first opportunity to explore the possibility of a further brand extension into concert films. The Hannah Montana/Miley Cyrus concert film was the first iteration of that strategy and it became the biggest-selling concert film in history.

The traditional model used to be that recorded product drove the career train, with touring built around it. In some ways that

model has flipped for many acts, but at DMG everything seems to be equally important.

You're right. It varies to some degree depending on who you're talking about. The Jonas Brothers have become a sensation, they certainly have gotten plenty of media attention, but that didn't stem from a large property that was a massive success solely focused on them in television or theatrical. They grew up really as a traditional sort of pop/rock act with a couple of nice things happening where they developed some relationships and have come in here to Disney Music Group and are benefiting from the various platforms that Disney has to offer them.

Cheetah Girls is an example of a book-based franchise that became a movie. With "High School Musical" it's a little different still. It was really the music and the story and kids loved it, and it was at a quality level that our research shows families loved it. Ultimately it all comes down to the music.

Hannah Montana/Miley Cyrus, more than any other tour, shined a spotlight on the secondary market and the value of certain tickets. Have you considered a strategy to capture that revenue?

We certainly have talked about it, we'd be irresponsible not to. But up to this point it's really been challenging.

There has been some discussion, which probably happens on almost all tours: Do you hold your own auctions with the thought that that makes it more challenging for a broker to come in and get the tickets?

If you really do have the demand in the primary marketplace and people are really willing to play ball on an auction, you take away a lot of the margin that's potentially there for the people buying specifically with the intent to resell the tickets. But that's a difficult area because it's difficult to defend against an argument that you're adding to the problem, you're participating in the same thing that parents are railing against.

In the context of the Hannah/Miley tour, when the secondary market lit up and shows were selling out in less than 30 minutes, some of the letters and feedback that came back was flavored with frustration . . . "Why didn't Disney protect us?" It just speaks to the level of trust and the responsibility we have as a company.

What's next for Buena Vista Concerts?

One thing I'm looking at doing here is extending to some extent what we do on the concert side and taking some of that inside marketing and promotional coordination and synergy and plugging it into other artists that are already signed to the label. We're also looking for projects that are new that might be projects that DMG wouldn't have previously looked at.

So that would make it a revenue producer above and beyond just your Disney content.

Absolutely. We're going to be inherently focused on things that make sense for us. I don't think we're in danger of going out and competing with Live Nation to get the Rolling Stones. That's not where we're headed. Ultimately this is Disney and in terms of doing things on the concert side, right now that strategy involves finding great entertainment still very consistent with all the things Disney represents, but not necessarily within the well-defined demographic Disney is known for. . . .

I don't think we're in danger of going out and competing with Live Nation to get the Rolling Stones. That's not where we're headed.



regional mexican revival

IN MID-SEPTEMBER, youthful duranguense group **Alacranes Musical** debuted at No. 1 on Billboard's Top Latin Albums chart with its album "Tu Inspiración" (Fonovisa). With 20,000 copies scanned, it was Alacranes' best-selling week ever.

A mere 15 days later, banda artist and labelmate Jenni Rivera debuted at No. 1 on the same chart with "Jenni," moving 16,000 copies, her best sales week to date.

And on Sept. 18, "Para Siempre" by veteran ranchera icon Vicente Fernández shot to the top of the iTunes Latino chart, exactly one year after its original release on Sony BMG Latin. Labelmate Los Pikadientes de Caborca had the top video on the site, and for the past month, the group's single "Cumbia del Rio" has been the top-selling ringmaster for the record label.

It was just a year ago that regional Mexican executives and pundits were bemoaning the crisis of the music industry in general—and the regional Mexican market in particular. Besieged by a surge in anti-immigration raids, skyrocketing gasoline prices and an economic slump, regional Mexican music buyers were feeling the pinch and labels and promoters were feeling their pain.

But today, regional Mexican seems to have gotten at least some of its mojo back, thanks to aggressive pricing, broader marketing and promotional campaigns and an increasing willingness to seek out sponsors and partners.

While sales are far from their glory days of the early 2000s, these individual successes point to a marketplace that reacts positively to different stimuli and where customers still buy CDs.

And as a totality of the market, regional Mexican is outselling other Latin genres more than ever before.

Thanks To An Influx Of Savvy Marketing Schemes, The Genre Is Undergoing A Renaissance by leila cobo

For the week ending Aug. 24, sales of regional Mexican accounted for 60% of all Latin music sales, according to Nielsen SoundScan. That's a significant increase over the 51.7% of the total it commanded by the end of 2006 and even the 57% of the total it had by year-end 2007. More important perhaps, while the genre boasts top-selling stars, it also has dozens of developing and even brand-new acts—like Aliados de la Sierra, Dareyes de la Sierra and Inquietos del Norte—that are making a dent on Billboard's charts and ushering a new wave of fans to the genre.

Regardless of whether an act is new or established, "we are treating all releases as pop releases, with every detail in the marketing plan covered and executed," says Gustavo López, president of Disa and Fonovisa, the two leading regional Mexican labels in the marketplace.

This, López says, includes simultaneous release and full support from Disa and Fonovisa in Mexico and actively seeking sponsorship opportunities and endorsements, an area where regional Mexican music has not been nearly as visible as other

Latin genres. Rivera, for example, was the first regional Mexican artist featured on Wal-Mart's "Soundcheck" program with the release of "Jenni"; the appearance was sponsored by Snuggle fabric softener and Surf detergent. López is also looking to aggressively expand Disa's and Fonovisa's digital business.

Both labels were previously part of Univision Music Group but are now under the umbrella of Universal Music Latin Entertainment, the Latin music company created after Universal acquired Univision Music last May. Since then, López says, the digital and mobile business for Disa and Fonovisa—UMLE's two regional Mexican labels—has gone from about 1% of total sales to approximately 4%. López expects that number to grow to 10% by 2009.

Fonovisa's biggest release of the year will probably be Marco Antonio Solís' "No Molestar," due Oct. 7. The Mexican crooner, who has the most No. 1s on Billboard's Hot Latin Songs chart and is tied for the most No. 1s on Top Latin Albums, straddles the pop and regional Mexican worlds, appealing to a broad audience.

While Solís' marketing and promotional campaigns have traditionally centered on radio and TV promotional spots (Solís is notoriously reticent about doing promotion), Fonovisa is working on a series of new actions to push "No Molestar."

They include a national campaign with AMC Theatres and Coca-Cola, and the first-time release of 28 Solís videos on iTunes. "No Molestar" also will have premium placement with digital retailers, as was the case earlier this year with Los Temerarios' "Si Tu Te Vas," which topped the iTunes Latino sales chart in its release week.

On Oct. 8, Solís will sit for a Q&A open to the media at the

Billboard Regional Mexican Music Summit (see story, page 26).

Treating regional Mexican releases like pop releases may sound like an oxymoron. But regional Mexican has, in a way, always been its own world. Here, many independents function with 360 models that can adapt quickly to change. Artists signed to major labels are more often than not self-contained acts that play constantly within their own, national touring system, often operating completely independently from their labels.

Now, increasingly, labels are seeking to tie all loose ends together for maximum promotion and exposure.

"Regional Mexican has never been regarded as glamorous," says Alan E. Baxter, president/CEO of FAR Music and DBGIC Management, which represents Intocable and Los Super Reyes, among others. "But now, everybody is realizing this is where the money is at."

Johnny Phillips, VP of indie distributor Select-O-Hits, got into regional Mexican two years ago and has seen his business in the genre double in the past 12 months.

"I see a lot more aggressive behavior from the regional Mexican labels," says Phillips, who distributes Serca and DBC, among others. "They really get involved in the promotion and marketing side. And I also see more acceptance in big-box accounts like Kmart."

"Regional Mexican has been and will continue to be strong," Trans World Latin/world buyer Isabelle Salazar says. "But now, more than ever, I've noticed these acts work with an intensity we rarely see in other categories. Mexicans touch their fan base all the time. They tour, they're visiting radio, they do in-stores."

The accessibility and relentlessness, Salazar says, cuts

across the board.

"Before, you would always see the top, top acts. Now, you have smaller groups, like Inquietos del Norte, who only sell in certain regions, but that doesn't stop them from promoting all the time."

Thus, while radio and TV remain the cornerstone of regional Mexican promotion, the personal touch has gained new importance.

"They go to the smaller regions, they drop by key one-stops

'Regional Mexican has never been regarded as glamorous, but this is where the money is.'

—ALAN E. BAXTER, FAR MUSIC AND DBGIC MANAGEMENT

with their promotion team. And you see a lot of posters; a lot of promotional material that gets put up in the little mom-and-pop accounts. We use a lot of point-of-purchase promotional material to create knowledge that these releases are coming out."

This doesn't mean, however, that overall sales have risen. Regional Mexican sales for the first 34 weeks of the year stood at 9.7 million units, according to Nielsen SoundScan. By year's end, with heavy fourth-quarter sales, they should hover close to the 16.7 million units sold by year-end 2007.

But other genres are tracking far less than that. Sales of Latin

pop music for those same first 34 weeks of the year, for example, stood at 3.5 million, less than half the year-end tally of 6.9 million that pop garnered in 2007. All told, for the first 34 weeks of the year, regional Mexican represented 60% of all Latin music sales, pop 22%, tropical 9.4% and rhythmic 8%, according to Nielsen SoundScan.

One reason for regional Mexican's increased percentages is simply a redistribution of the sales pie. During 2005 and 2006, reggaeton exploded in the United States, inviting a new, younger buyer of Latin music and eating slightly into regional Mexican's prodigious market share. Once the reggaeton wave subsided, regional Mexican—more than any other genre—recuperated those percentage points it had lost.

However, Salazar says, regional Mexican labels have also pushed especially hard to remain competitive.

For one, prices have dropped as a way to provide incentive for the regional Mexican music consumers, many of whom are recent immigrants with low income and limited access to broadband and who still prefer to buy physical product.

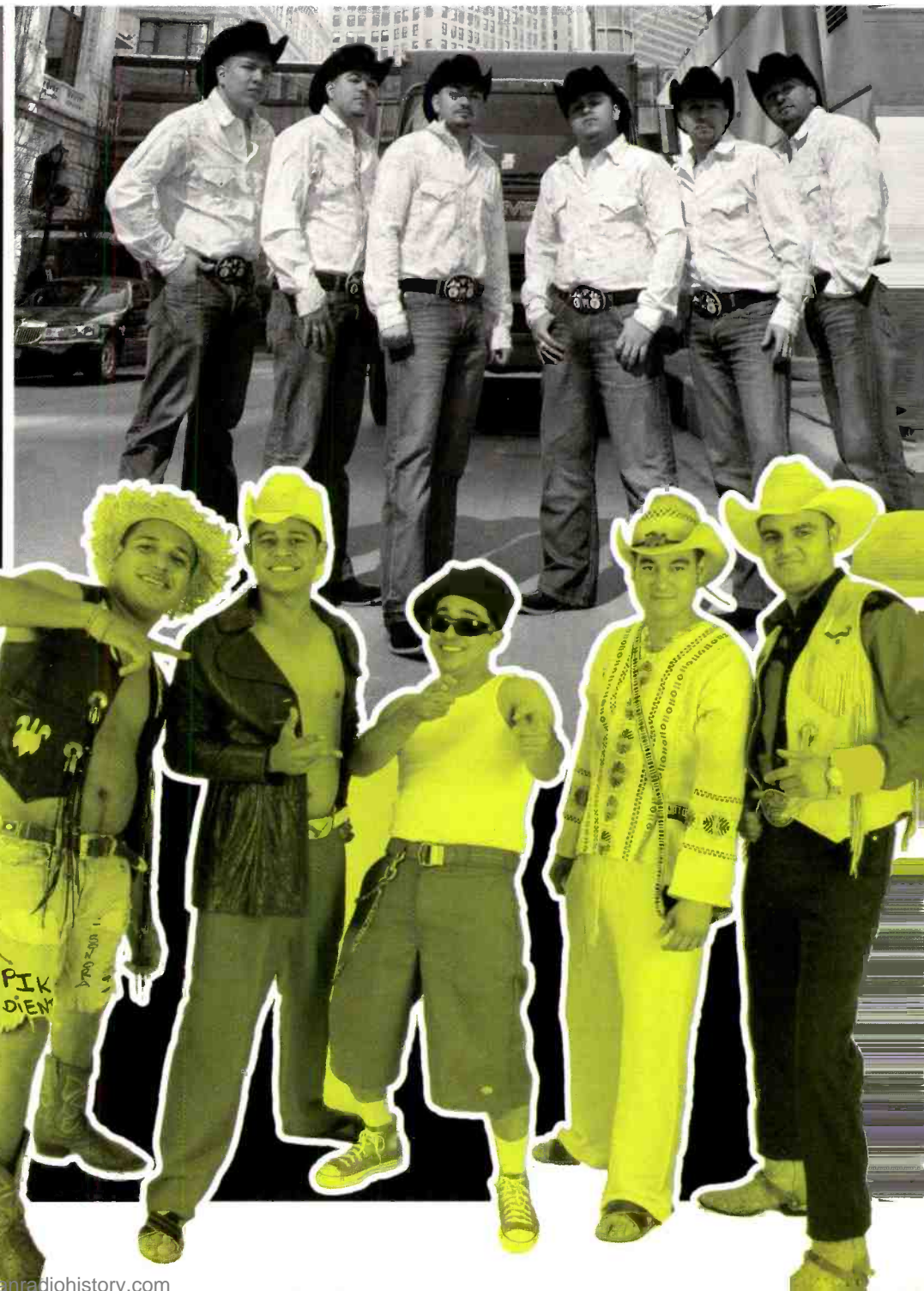
"The magic price to sell regional Mexican product is \$9.99," Salazar says, noting that labels have lowered prices for the past year. The less-than-\$10 approach now applies to most front-line releases, but the price tends to be lower for catalog.

On the other hand, new migration from Mexico is steady, providing a continuous fan base that spans generations.

Mexico's National Council of Population (Conapo) calculated that more than 500,000 people emigrated from Mexico in 2007, most of them headed toward the United States. For

RIVERA: WALMART SOUNDCHECK; ALIADOS: MANUEL SANCHEZ

Clockwise: JENNI RIVERA performs for Wal-Mart's 'Soundcheck' promotion; ALIADOS DE LA SIERRA; LOS PIKADIENTES DE CABORCA; and VICENTE FERNANDEZ



MARCO ANTONIO SOLÍS will speak at Billboard's Regional Mexican Music Summit.

those migrants, independent marketer/promoter Miguel Trujillo says, a CD of Mexican music is part of their basic sustenance.

"The only way to link to those places they left behind is buying the music," Trujillo says. That mentality, many theorize, is particularly acute now, when stepped-up anti-immigration raids make it more difficult for Mexicans to go back and forth over the border, as they did before, forcing them to stay in the United States for longer periods of time.

In turn, a new wave of acts has cropped up. While regional Mexican music buyers are known for their loyalty—Fernández, for example, is in his 60s and remains one of the most popular artists in the market—they are also known for their progressiveness. That becomes more apparent in a strained economy, where it costs far less to break regional Mexican acts than it does pop or even reggaetón.

"The best marketing is shows," Baxter says. "If I'm a pop act and there isn't much support from a label, it will be tough because there are not as many avenues to perform for my fans. Whereas in the regional Mexican market, it's all about interaction with our fans."

But even in that arena, the regional Mexican market has upped the ante to become more competitive.

Veteran management/concert promotion firm Apodaca Promotions, for example, created a marketing promotions department a year ago to help move tickets to its shows, where audiences have declined in the past two years because of economic concerns and fear over immigration raids.

"Things aren't where they used to be in the glory days of a few years back," Apodaca national marketing and promotions director Lee Vargas says. "But fans are going out a little bit more. However, we need to work three times as hard to get ticket sales. Before, regional Mexican dances pretty much sold themselves. Now, we have a marketing department."

Steps include personally involving acts in the promotion of the event for months beforehand. Before, for example, an upcoming show by mariachi star Pedro Fernández would have been simply marketed by the local promoter. Now, Apodaca devises innovative promotional campaigns—like giving away Pedro Fernández merchandise. There are ticket giveaways and he does phone interviews months in advance, something that only pop acts used to do.

In addition, just a month ago, Apodaca launched its MySpace and Facebook pages and now sends e-blasts to 18,000 contacts and fans.

"We see the response," Vargas says. "You ask the fans at the shows how they learned about the show, and an increasing number say they did so online."

Digital sales of regional Mexican music, however, are only now beginning to take off.

Regional Mexican made up only 10.3% of Latin digital album sales in 2007, according to Nielsen SoundScan. (Single downloads are not yet divided by genre.) But as of May 11, it made up 13.8% of Latin digital albums year to date, more than a 70% increase from where the genre was at the same time last year.

As with other marketing initiatives, the right actions—many being applied for the first time—are having an effect.

Fernández's No. 1 on the iTunes Latino album sales chart, a full year after the release of "Para Siempre," comes in the wake of a special feature that coincided with Hispanic Heritage Month. Label Sony BMG put the product on special pricing and featured it on a banner on iTunes' main page and the iTunes Latino page.

Having this kind of sales reaction for regional Mexican in the digital arena was "a question of time," Sony BMG Latin VP of digital business Lorenzo Braun says.

"It had to happen and it's very exciting," Braun says. "I think we're on a roll. Our next regional Mexican album, we'll try to do something that puts them out there with that same strength."

6 questions with marco antonio solís

With a record 15 No. 1s on Billboard's Hot Latin Songs chart and a record eight No. 1 albums on Top Latin Albums, Marco Antonio Solís is one of the most enduring, influential and top-selling contemporary Latin artists in the world. Solís, whose career started in Mexico as leader of popular romantic group Los Bukis, has evolved to become one of Latin music's biggest superstars, with a career that enjoys equal popularity from Mexico to Argentina. That Solís has done so by straddling pop and Mexican music is an even greater triumph. The day following the release of his new album, "No Molestar" (Fonovisa), the normally press-shy Solís will sit down for an exclusive one-on-one Q&A Oct. 8 at the Billboard Regional Mexican Music Summit.

You've gone back and forth between pop-leaning and Mexican-leaning albums in the past several years. "No Molestar" is right in the middle. Were you looking for this balance?

That's exactly what I was doing. In my shows, I always go back to my repertoire from Los Bukis [in the '80s]. And I see a lot of young people who like those songs. I tell them, "I don't even know why you know these songs, but you deserve something new"—with those same elements but a little better "dressed" or arranged. And I also wanted radio to open up a bit more.

It's a sound that transcends formats, doesn't it?

Absolutely. And now, Latin pop stations are more open. The main thing is that the songs get the exposure they need, but radio formats sometimes impede that. Many years ago, in Mexico, when we had Los Bukis, there were a handful of very big tropical stations. And that's why we began to record cumbias. We needed to record the songs in two distinct formats: tropical and ballads.

You're speaking at the Regional Mexican Music Summit, but actually, you're an artist who falls under so many genres.

When they call me "regional Mexican" I feel like I'm from a single region. I don't like the term at all. And the evidence is we can be playing anywhere in Latin America and in Spain. With the proper orchestration and the right show, we can play with what's considered regional Mexican, but we can also sing the big ballads, like any other pop soloist. I don't like being stereotyped. Perhaps a better term is simply "Mexican music." What I find across all countries is a very similar sensibility.

In this day and age when musicians are focused on branding, it appears you don't have any sponsorships.

No. I'm here for the songs. I don't feel comfortable selling products. I want to give honesty to the name and not tie it with business transactions. It's taken me a long time and I want to take care of it as much as possible. What's important to me is what I leave on the stage.

Your new album is titled "No Molestar" (Don't Bother), after the single of the same name. Where did the song come from?

From where they all come from. They're all there, lost, in the air. Everything is always there, floating invisibly. There are many things we don't see, but we feel. That's what I capture. If I go walk somewhere, for example, you can feel the energy, the positive vibrations, the quietness, and suddenly, the words come.

Do you still record with a little tape recorder?

Oh, they all laugh at me, because I sometimes take it with me to the gym. "Oh, my God, a cassette," they say. But I like it. Plus, I record the melodies there as they come to me, and my voice reflects the emotional state I was in when I recorded them. And, always, always, I write on my little slips of paper. There is strength in paper. When I get to my studio, I begin to give shape to my scribbles. I sit at my keyboard and I write the bass and little by little construct the harmonies. By then the essence of the song is there. Everything else is easy. And the melody always comes first. Always. Melodies for me are something divine. They come from a divine place. A melody alone moves me, makes me vibrate. —LC

Praised Be!

WORSHIP MUSIC JUMPS FROM
THE CHURCH TO THE CHARTS
BY DEBORAH EVANS PRICE

Clockwise, from top:
MICHAEL W. SMITH,
LINCOLN BREWSTER and
ISRAEL HOUGHTON



From left: **MARTHA MUNIZZI, LINCOLN BREWSTER, MICHAEL W. SMITH** and **ISRAEL HOUGHTON** are among the most popular artists in Christian music's praise and worship genre, which is spilling over from church services to radio.

It's a warm summer night at Houston's famed Lakewood Church—the home of popular author/pastor Joel Osteen—but on this Friday evening more than 13,000 of the faithful have gathered not to hear a sermon, but to join Michael W. Smith in worshipping God. ¶ There's an electricity running through the audience, and as the evening progresses the crowd is on its feet, faces turned up to heaven, hands lifted in praise and voices singing along. Smith is joined by Lakewood's worship leader Israel Houghton, the African Children's Choir, special guest Coalo Zamorano and a 250-voice choir. But this is not your average Christian music concert—it's an emotional experience that Smith is capturing for his CD/DVD project "A New Hallelujah," scheduled for an Oct. 28 release.

"To me, it's love songs to God," Smith says of worship music. "It's expressing how grateful you are for what he's done for you. People do that in different ways and it's so much bigger than music. I've always believed that worship is a lifestyle."

Worship music is different from other types of Christian music in that it is sung directly to God, as opposed to the artist singing to entertain an audience. Worship leaders exhort listeners to sing along, and many such songs have repetitive choruses that are often displayed on screens to help the audiences as they join in praising and worshipping God.

It's a genre that has spread beyond the church to become a major force in the Christian music industry, thanks in large part to the popularity of Smith. A veteran singer/songwriter known for scoring mainstream pop and Christian radio hits alike, Smith's "A New Hallelujah" is primed to be the top-selling Christian release during fourth-quarter 2008. The CD—produced and arranged by Smith and executive-produced by Michael Blanton, Bob Ezrin and Terry Hemmings—will be fol-

lowed by a DVD release in 2009.

Smith's two previous praise and worship albums, 2001's "Worship" and 2002's "Worship Again," have sold 1.7 million and 769,000 units, respectively, according to Nielsen SoundScan, and are among the landmark projects that helped propel praise and worship music to the forefront of the Christian music industry.

"Michael brought a level of commercial recognition to worship music that was not there before," Provident Label Group president/CEO Terry Hemmings says. "God uses people in lots of different ways to bring people into his presence and on those two worship projects, he used Michael in a big way."

Smith's release is just one of a series of high-profile titles coming this fall, including Chris Tomlin's "Hello Love," Lincoln Brewster's "Today Is the Day" and a greatest-hits compilation from Paul Baloche that point to the continuing strength of the genre.

Though there are a variety of musical styles under the Christian/gospel umbrella, worship music is a very different expres-

sion; some consider it to be the purest form of faith-based music. "Worship music is so important to believers because it teaches us how to pray," says Mark Hall, frontman for Atlanta-based worship band Casting Crowns. "We know how to ask God for help but we want to go deeper in our friendship with him. Worship music is usually scripture set to music. It reminds us that God is listening, that God is a person and not a book, and that we can know him and talk with him . . . When you boil it all down, worship teaches conversation and relationship—how to pray without asking for anything."

Praise and worship projects were once primarily recorded at various churches, featuring little-known worship leaders and choirs. Maranatha, Vineyard and Integrity were the labels known for specializing in the music, and in the last decade the genre has exploded as a commercial force in the Christian music industry, thanks in large part to acts like Smith, Third Day, Newsboys, Rebecca St. James and CeCe Winans. (Since Christian SoundScan began tracking data in 1995, the five acts have sold a combined 22.4 million albums in the United States.)

"In the late '90s and the early 2000s," Hemmings says, "major artists who were primarily known for their commercial viability and success—like Michael W. Smith and Third Day—took songs that were written for the church specifically by worship leaders . . . and adapted them for a more commercial setting."

Third Day recorded two highly successful worship projects—2000's "Offerings: A Worship Album" and 2003's "Offerings II: All I Have to Give," which have sold 961,000 and 764,000, respectively. "We did worship songs on our very first album," Third Day lead vocalist Mac Powell says. "Fans said a favorite part of the night is when we did our worship songs. So we just thought, 'We'll make a record for our fans,' and as a result it opened up more doors for us."

The genre has also benefited from the rise of such popular worship acts as Tomlin, Brewster, Israel & New Breed, Casting Crowns, Brewster, Charlie Hall, the David Crowder Band, Matt Redman and Martha Munizzi. "In the early '90s, we were definitely nameless, faceless church music," Integrity Music GM John Coleman says. "Then out of that, different worship leaders began to arise in terms of having greater influence. That dynamic is real and will continue. There are certain individuals God has gifted to lead worship."

Tomlin's "Hello Love," which sixstepsrecords/Sparrow Records released Sept. 2, came in at No. 9 on the Billboard 200 and No. 2 on Billboard's Top Christian Albums chart, selling 52,000 copies its first week.

Some have voiced concerns that worship music is a trend that will peak and wane; others disagree. "Worship is not a fad. It's what the church does every Sunday and has been doing for longer than the music industry existed," Coleman says. "It's not going away. This label has been focused only on praise and worship, in terms of actual recorded product, for 23 years, which is certainly more than a fad."



Tomlin sees praise and worship as a unique segment of the Christian music community. "It's a special thing," Tomlin says. "It's different. It's not like writing a pop song for radio. It's a unique thing we do when we get together . . . it's more than just a song. You are really expressing your heart to God. That's a powerful thing and that will never fade."

Brewster, whose sixth Integrity Music project, "Today Is the Day," was released Sept. 23, began his career in mainstream music recording and touring with former Journey frontman Steve Perry and was courted by several major labels as a solo artist.

"Getting to do what I thought was my dream ever since I was a kid, I actually found an extraordinary amount of emptiness in that experience, which shocked me," says Brewster, who is the music and arts pastor at Bayside Church near Sacramento, Calif. "Someone asked me recently, 'What's the main difference between what you do now and what you did then?' And I said, 'That's easy—purpose.' It was never a struggle to walk away . . . because of that."

Those in the Christian industry often describe praise and worship music as "vertical music," songs sung directly to God as opposed to "horizontal" songs, which deal more with earthly relationships and more introspective concerns. "It's not going to be defined by a specific musical style," Coleman says. "It can range anywhere from gospel and traditional

hymns to a more contemporary pop-rock style. Worship is what you're going to hear when you go into a church on Sunday morning."

In recent years, worship music has expanded to become a major force on Christian radio and has sent cash registers ringing at retail. Its prominence has also been recognized in the industry, as the Gospel Music Assn. added the worship song of the year category to the Dove Awards in 2004.

"Over the last 10 years, worship became established as a mainstream music product with the success of 'Songs4Worship' with Time Life," Coleman says, citing the popular series, which is a joint venture between Time Life Music and Integrity that has released more than 30 volumes and sold more than 20 million CDs, according to the company.

"'Songs4Worship' launched in late 2000 and gave many fans their first chance to hear praise and worship in their homes performed by top worship leaders," Time Life VP/executive producer Mitch Peyser says. "We had so much visibility on television in early 2001 that we were able to take the brand beyond [Christian Booksellers Assn.] retailers and into general retail with tremendous success. We've kept the brand going by keeping up with the newer worship songs and moving into other categories like urban and Latin with the brand. Recently, we had a huge success with a new recording, 'Songs4Worship

Country,' featuring top country artists like Ricky Skaggs and Diamond Rio recording praise and worship songs."

Additional "Songs4Worship" projects are already slated for release, including "Songs4Worship Country: Live at the Ryman," recorded this summer at Nashville's famed Ryman Auditorium; "Songs4Worship Gospel: Friend of God," featuring Marvin Sapp, Israel & New Breed and Donnie McClurkin, among others; and "Songs4Worship Soul" with Teddy Pendergrass, Peabo Bryson, Bryan McKnight, Regina Belle and others.

Many feel that worship music has become such a force in the industry because it's reflection of what's happening in the church. "The power of praise and worship is really the overflow of what's going on in church on a weekly basis," Houghton says. "The songs are coming out of church, so it's become less artist-driven and more church community-driven. It's quite a force to be reckoned with as far as sales are concerned and you've got radio stations that are playing songs that come right out of the church. The strength of the church worldwide has made it a force to be reckoned with."

The popularity of worship songs is monitored by Christian Copyright Licensing International, whose chart reflects worship songs being sung in churches. "The increased acceptance of worship songs at radio has helped speed up the process of churches accepting worship songs into their Sunday morning worship. So you see songs rising faster within CCLI," Coleman says. "Because worship is sung every Sunday, the idea of getting a song into the church, the church becomes your radio station, so while you want to focus on radio in terms of getting the song out, [getting] it into the church has a similar effect because it's part of everyday church life. It provides other opportunities on a grass-roots level."

In looking at the future of praise and worship, those who are most passionate about it see it as more than music.

"I think there's a real awakening in the church that worship has to be more than the vertical thing," Smith says. "People are writing songs about putting that into action and being a part of changing the world—whether that's working at a boys-and-girls club, building a Habitat [for Humanity] house, building water wells in Africa or reaching out to the poor. We can sing worship songs until we're blue, but if we're not doing something, we've missed it."

Houghton agrees. "It's not just a genre. It's not just an aisle in the bookstore. It's not just a category in Billboard," he says. "It's the overflow of a lifestyle, and that's what the genuine ones want to make sure is still happening."

Munizzi feels worship music will continue to increase in impact beyond just the church. "I think there are younger artists and ministers that are writing songs that are reaching the culture and changing the culture," she says. "It's coming through songs that lift up the name of Jesus. I think we're going to see more songs in movies and television and changing the soundtrack of our lives in the culture. I believe that's where we are headed." ■■■

We Are The (Worship) World

The popularity of worship music isn't exclusive to the United States. Darlene Zschech, well-known for the popular worship anthem "Shout to the Lord," is the worship leader at Hillsong Church in Sydney. Delirious, led by frontman Martin Smith, has long been a fixture on the U.K. worship scene, but recently announced it is disbanding in 2009 after 14 albums. (Smith wants to spend more time with his family and developing the CompassionArt charity project.) Robin Mark has been leading worship in Belfast for two decades. Canadian Brian Doerksen is an acclaimed worship leader/songwriter who penned the oft-recorded anthem "Come, Now Is the Time to Worship."

"In most of 2007 we found ourselves overseas nearly every month," says Israel Houghton, who records for Integrity, which has offices in the United Kingdom, Singapore, South Africa and Holland. "That's the power of praise and worship—that a song can be sung all over the world in different languages and different expressions—but it's still the same song, and the church is really what ties that together."

Martha Munizzi, Michael W. Smith and Chris Tomlin also maintain busy schedules abroad. "We went to Italy, South Africa and London. We're getting ready to go to Indonesia in February and we have a trip to India planned next year," says Munizzi, who credits the Internet

with helping audiences abroad connect with U.S.-based worship music. "People say, 'I want that [music]. How do I get it, and how do we get you here?'"

Louie and Shelley Giglio, founders of sixstepsrecords and the Passion conferences, recently took the Passion events aboard; fall dates are set for Sydney, Tokyo, Hong Kong, Seoul, Vancouver and Mexico City. "We've been going to 17 cities in 17 different countries around the world and it's unbelievable," Tomlin says. "The world is so small now and we are so connected with people. I'm always humbled to play these songs. Wherever we go around the world, they are singing these songs, like 'How Great Is Our God,' 'Indescribable' and 'Amazing Grace.' It's like they've known them all their life, which is great. I'm feeling like the world is very connected in worship right now, especially in the younger generations." —DEP

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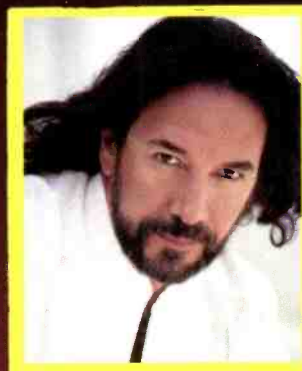


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Reaching The Summit

Regional Mexican Music Summit Is Genre's
Event Of The Year BY LEILA COBO

The Billboard Regional Mexican Music Summit was created to fill a need. Regional Mexican music was—and continues to be—the biggest-selling genre of Latin music, by far. At the end of August, sales of regional Mexican music, including subgenres norteño, grupero, ranchera, banda and duranguense, accounted for 60% of all Latin albums sold in the United States, according to Nielsen SoundScan. Such a powerful force needed special attention. And so, in 2006, Billboard launched its first Regional Mexican Music Summit, devoted exclusively to the genre.



Now entering its third year, the summit stands out as a gathering of professionals that aims to provide specific insight, guidance and solutions to the most pressing issues of the moment as they pertain to the furthering of the regional Mexican music industry.

The event's growing importance is evident in its lineup of guests, which includes superstar Marco Antonio Solís—sitting down for an exclusive Q&A session—and in a breadth of sponsors, which spans authors' societies like SESAC, such publishers as peermusic, independent and major labels, radio group GLR, wardrobe company Pink Horses, independent distributor Select-O-Hits and tour bus company Prevost.

The summit has further solidified its standing as the definitive event for the genre thanks to its new alliance with concert promotion association Promotores Unidos and with AEG Live.

While showcases during the summit will feature performances by some of the top names in regional Mexican music (see story, page 33), equally prominent acts will be speakers at the summit. They include Conjunto Primavera lead singer Tony Meléndez, Los Inquietos del

Norte and Los Cuates de Sinaloa, who are all scheduled to speak at the provocative "Macho or Sensitive: The Men of Regional Mexican" panel, presented by ASCAP. The panel, programmed in response to the successful women's panel of 2007, will seek the male perspective on regional Mexican music and explore where the content of today's music stands.

Rap/regional duo Akwid, Tucanes de Tijuana lead singer Mario Quintero and Espinoza Paz will be featured at BMI's "How I Wrote That Song" panel. Already a Billboard tradition, the session features top composers sharing the stories behind their hits and performing them in an in-



Clockwise, from top: AKWID, LOS CUATES DE SINALOA and LOS INQUIETOS DEL NORTE

timate, acoustic session.

Beyond the music, however, this year's summit concentrates on the digital, mobile and sponsorship arenas—all development areas for this ever-growing genre.

In response to a need expressed by the regional Mexican industry, the summit will devote panels to the development of mobile business, Internet marketing and digital sales, and acquiring sponsors and marketing partners.

Panelists include such decision-makers as YouTube strategic partner developer Glenn Otis Brown, PlayPhone founder/CEO Ron Czerny, the Orchard manager of mobile marketing Nathan Thompson, MySpace Latino marketing manager Tanya Bravo and Thumbplay senior VP of content acquisition and strategy Mitch Rotter.

The complexities of royalties and licensing in Mexico and the United States will be made simple at the Harry Fox Agency-sponsored panel "Get the Royal(ty) Treatment," featuring speakers from labels and publishers.

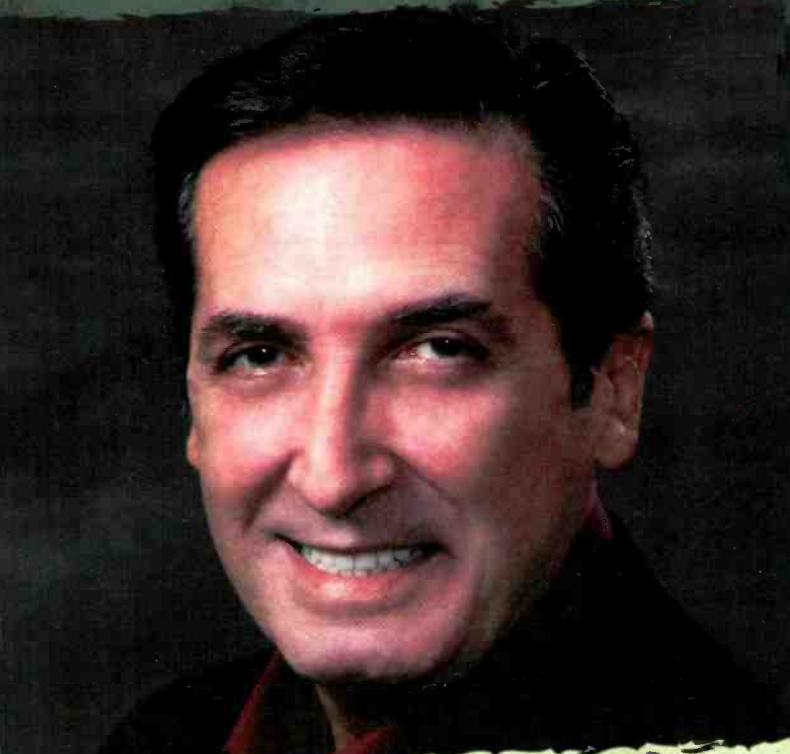
Prevost, a maker of entertainer coaches, is aptly sponsoring the "Taking It on the Road: New Business Models to Make a Tour Successful" panel, which will focus on regional Mexican tours.

And of course, radio could not be absent from the summit. It will appear at the programming panel presented by GLR Radio Group, featuring such key programmers as Eddie León, Pepe Garza, Jimmy Pérez and Yesenia De Luna.

The three-day conference ends with a series of round-table workshops, where attendees will get a chance to get up close and personal with key industry executives, including representatives from the Latin and mainstream branches of the Recording Academy.

We have striven to meet your needs at this summit and invite you to take full advantage of its invaluable information and activities.


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- Felipe Meza (Los Inquietos Del Norte)

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Showtime

Regional Mexican's Best Take The Stage At Summit Showcases
BY AYALA BEN-YEHUDA AND LEILA COBO

More than any other Latin genre, regional Mexican music is the realm of innovation and new artists. As such, the Regional Mexican Music Summit takes great pride in having showcased acts that invariably go on to make a dent on the Billboard charts. ¶ This year promises to be the same.

With a roster of performers hailing from different regions of Mexico and the United States, this year's showcases span all genres of regional Mexican music. ¶ Presented by Promotores Unidos, as well as a host of labels including Warner, Frontera Music, Tropisounds, Ramex Records and Navarro Entertainment, our performers are a trove of established and up-and-coming talent. ¶ Those listed here were confirmed as of press time.

Clockwise, from top: LOS CREADOREZ, LOS FELINOS DE LA NOCHE, GIOVANNY AYALA and LOS BOHEMIOS DE SINALOA



Giovanny Ayala scored a hit in his native Colombia with a cover of regional Mexican song "De Rodillas Te Pido." Ayala is one of the country's top new talents in blending norteño with Colombian sounds, a musical wave that has made such artists a force in touring and airplay.

Los Bohemios de Sinaloa's second album is called "Llévame Contigo." The group formed in 2005 in Guamúchil, Sinaloa, and has alternated onstage in between sets by such banda stars as La Arrolladora Banda El Limón, El Chapo de Sinaloa and Joan Sebastian.

Los Felinos de la Noche was cast for a State Farm advertising campaign and have been taking its show on the road ever since. The Florida-based norteño group that includes Teo Poot, José Zamarripa and Dustin García will perform the evening of Oct. 7.

Los Creadores del Pasito Duranguense's Disa album "Listos, Montados y Armados" hit No. 2 on Billboard's Top Latin Albums chart. The album was produced by the group's lead singer/co-founder, Alfredo Ramirez Corral, and traverses such styles as corridos, waltz and polka.

Lamento Show de Durango has gone through many incarnations since its founding in 1994 in Chicago by Eleazar Villalba Ramirez. The group, which released its album "Grandes Exitos A La Duranguense" in August, is led on vocals by former Liberacion singer Gerardo Garcia and singer/composer Carlos Galaviz.

Coahuila's **Grupo Yahari** started playing at student dances in elementary school and released its first album in 1992. The act signed with Houston's Frontera Music in 2008 to record its 14th album, "Viejo Panzon."



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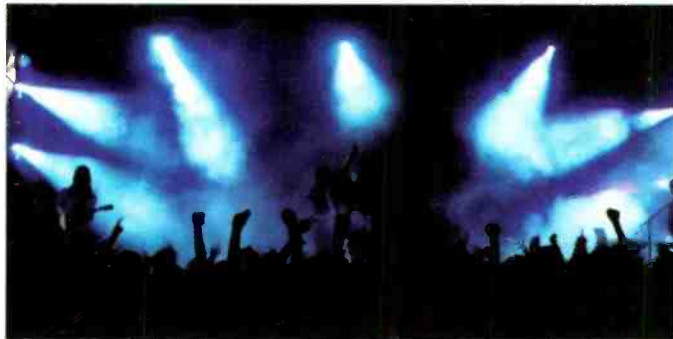
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from >>p33

Los Cadetes de Linares' history encompasses 35 years since its founding in 1973 in Houston. The norteño group returned in 2008 with a new recording on Discos Ramex, "Dos Vicios."



Warner Music regional Mexican/pop artist **Nadía** released her sixth album, "A Puro Dolor," this year. The mariachi album went top 10 in Mexico, according to trade group Amprofon, and was produced by Abelardo Rivera.



Brandon de Sinaloa is only 7 years old but has already been hailed as an accordion prodigy and is known by the nickname "the Little Giant of the Accordion." The pint-sized artist has been performing since he was 3 and was scooped up by Navarro Entertainment, which released debut album "Brandon de Sinaloa." The set includes the danceable single "El Camaleón."



Tierra Calí is at the helm of the new wave of música de tierra caliente and has been recording for more than a decade, but only began charting the past year. With its blend of banda and dance, Tierra Calí at one point had three titles on Billboard's Top Latin Albums chart, including hit album "Más Allá de la Distancia."



The music of singer/songwriter **Violeta Martín** is a catchy mixture of Latin pop and tropical rhythms. Born in Los Angeles and raised for several years in Guadalajara, Mexico, Martín is equally at ease singing rancheras as she is ballads. On her debut album, "En Busca del Amor," Martín combines romantic ballads with flirty merengues and cumbias that appeal to a broad listener base.

Sometimes known as El Caballero de la Música Duranguense (the Gentleman of Duranguense), **El Cugar** has a romantic take on this danceable music. With a velvety crooner's voice, El Cugar sang religious music as a boy but found his true calling in the duranguense he encountered in Chicago, which led to his recording contract with Disa Records. ...

Clockwise, from top left: TIERRA CALÍ, NADÍA, EL CUGAR and VIOLETA MARTÍN

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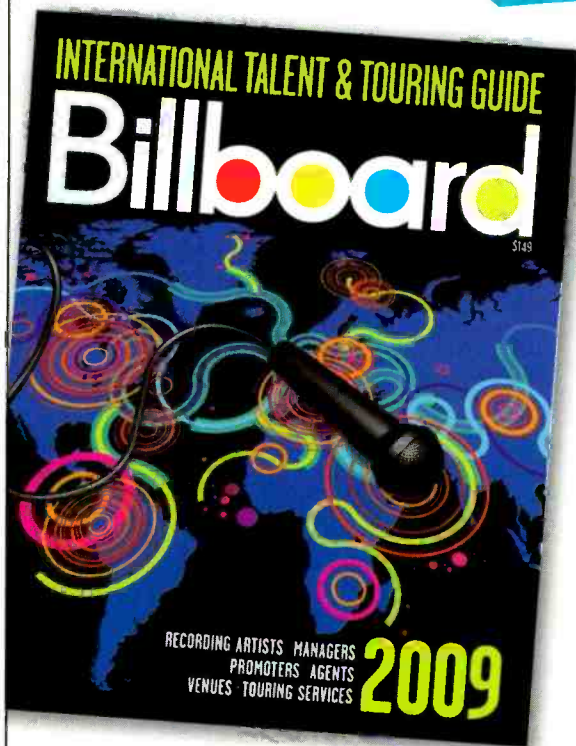
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The Lineup

Top Industry Stars Convene At Regional Mexican Music Summit

Regional Mexican is the top-selling Latin genre in the United States, but its industry faces a swarm of challenges and opportunities in talent development, touring, branding and the online and mobile spaces. Billboard's Regional Mexican Music Summit will address the most relevant topics with top experts in all those areas. What follows is a partial list of panelists confirmed as of press time.

Angel Sepulveda is executive director of programming for leading Latin online portal Terra.com. Sepulveda came to Terra from AOL Latino, where he launched music and entertainment initiatives.

Mario Quintero is the lead singer/composer behind legendary corrido group Los Tucanes de Tijuana. In addition to winning 20 BMI Awards, Quintero's compositions have driven the release of nearly 30 albums and the use of many of the group's songs in film and TV.

Laura Semple is VP/director of strategic planning at Conill Advertising in Los Angeles. A native of Colombia, Semple works with such brands as Toyota, Lexus and T-Mobile and has more than 15 years' experience in market research, strategic planning and consulting.

Ivan Fernandez has been a promoter of regional Mexican shows for 25 years. He is co-founder of professional association Promotores Unidos, for which he is serving as its 2008-09 president. Fernandez's live entertainment ventures include Aragon Entertainment Center, Viva Entertainment and New V5 Group.

Jimmy Perez is head of programming at GLR Networks. The radio veteran oversees music, sports and talk content and has experience in the fields of syndication, show development, on-air talent and production.

Jose "Pepe" Serrano Montoya is president of Latin Power Music and a partner/founder of American Show Latin. Serrano has successfully promoted such new groups as Los Primos de Durango and Ponzona Musical and also helped form Latin Power Publishing to administer musical works.

Rebeca Leon is VP of Latin talent for AEG Live/GoldenVoice. After a label and management career, Leon has booked such top acts as Conjunto Primavera, Marco Antonio Solís and Juanes for the concert promotions giant.



TAPIA



RESLEN



QUINTERO

Dave Bell is VP of business development at mobile media company PlayPhone, where he has secured agreements to distribute content and power mobile destinations for such companies as Wal-Mart, Sony BMG, EMI and Vivendi Universal.

Skander Goucha is VP of digital for Universal Music Latin Entertainment. He has served as director of digital business and new media for Universal Music Latino and previously managed mobile marketing and operations at Universal Music Latin America.

Yesenia de Luna is VP of programming for Luna Commu-

continued
on >>p40



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BAÑUELOS

from >>p38 nications and the La Maquina Musical radio network, which has more than 20 stations in the United States. In addition to regional Mexican, de Luna has programmed La Vaquera's oldies music and Radio Tekila's pop.

Gabriel Fregoso is VP/GM at DBC Entertainment, an independent label whose artist roster includes DBC co-founder Diana Reyes. Fregoso is a former director of marketing and promotion for regional Mexican product at Universal Music Latino.

Christian Reslen is CEO/creative director of Fire Advertainment USA, where he created, supervised and directed the advertainment project Los Felinos de la Noche on behalf of State Farm Insurance.

Fairfield, Calif.-based Los Inquietos del Norte hit the Billboard charts this summer with a special edition of its "La Klika" album and party corrido "La Borrachera." Jose and Felipe Meza will discuss their work at ASCAP's "Macho or Sensitive: The Men of Regional Mexican" panel.

Los Cuates de Sinaloa are cousins Gabriel and Nano Berrelleza, who perform corridos in the guitar-based sierrano style. Their latest Sony BMG album to appear on Billboard's Top Latin Albums chart is "Puros Exitos Chacas."

Legendary grupero singer/songwriter Marco Antonio Solís is set to release his latest album on Fonovisa, "No Molestar," Oct. 7. Prior to that highly anticipated release, Solís was tied with Los Temerarios and Luis Miguel for the most No. 1 albums on Billboard's Top Latin Albums chart, with eight.

Akwid is the most successful group to combine hip-hop with regional Mexican instrumentation, most recently on its Univision album "La Novela." Brothers Francisco and Sergio Gomez will discuss their craft at BMI's "Art of Songwriting" panel.

Jim Billello is president of US Marketing, which specializes in branding and artist representation in youth and multicultural segments. In partnership with Orjuela Entertainment, the company represents Grupo Montez de Durango and Karyme Lozano for sponsorship opportunities.

Tim Luce is GM of Marquez Brothers Entertainment, a live events company affiliated with cheese brand El Mexicano. The company is promoting the Rodeo of the Decade tour with Pepe



The members of GRUPO YAHARI will be summit panelists as well as showcase performers.

Aguilar, Los Tigres del Norte and El Chapo.

Pepe Garza is PD of tastemaking regional Mexican KBUE/KBUA (Que Buena 105.5/94.3 FM) Los Angeles and its new sister station, regional Mexican KRQB (Que Buena 96.1 FM) Riverside-San Bernardino, Calif.

Armando Bañuelos' songs have been recorded by Los Nuevos Rebeldes, Fidel Rueda, Alex Verdugo, Larry Hernandez and Cachuy Rubio y Sus Compas. He writes in a variety of styles from cumbia to ranchera and duranguense.

Lorenzo Braun is VP of digital business for Sony Latin. He was previously VP of A&R/marketing for Sony Urbano.

Cristal Downing is senior Latin licensing agent at the Harry Fox Agency. She will be speaking on international music licensing at the "Get the Royal(ty) Treatment" panel Oct. 7.

Elias Andrade is senior director of peermusic's copyright and licensing division. Andrade has more than 20 years in the music publishing business and previously worked with the likes of Bebu Silveti and A.B. Quintanilla III at EMI Music Publishing.

Oswaldo Villarreal won BMI Latin Awards for compositions "Estoy a Punto," sung by Bronco, and "Algo de Mi," performed by Conjunto Primavera. His latest hits are Intocable's "Tu Adios No Mata" and "No Creas" by Los Herederos de Nuevo Leon.

San Diego native Roberto Tapia released his latest album, "Los Amigos del M," on Machete this year. The singer/songwriter of corridos is in demand for his compositions, which he records in banda and norteño styles.

—Ayala Ben-Yehuda

Thank You!

Billboard would like to thank the members of the Regional Mexican Music Summit Advisory Board.

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Regional Mexican On The Charts

The chart recaps in this Latin music special are year-to-date, starting with the Dec. 1, 2007, issue, the beginning of the chart year, through the Sept. 13, 2008, issue. Recaps for Top Latin Albums and Top Regional Mexican Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs and Hot Regional Mexican Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Top Latin Albums

Pos. TITLE Artist -Imprint/Label

- 1 WISIN VS. YANDEL: LOS EXTRATERRESTRES** Wisin & Yandel-Machete
- 2 PARA SIEMPRE** Vicente Fernandez-Sony BMG Norte
- 3 TE QUIERO** Flex-EMI Televisa
- 4 LA MEJOR... COLECCION** Marco Antonio Solis-Fonovisa/UG
- 5 95/08** Enrique Iglesias-Universal Latino
- 6 KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN** Aventura-Discos 605/Premium Latin/Sony BMG Norte
- 7 TODO CAMBIO** Camila-Sony BMG Norte
- 8 LA VIDA... ES UN RATICO** Juanes-Universal Latino
- 9 CAPAZ DE TODO POR TI** K-Paz De La Sierra-Disa/UG
- 10 HISTORIA DE UN IDOLO** Vicente Fernandez-Discos 605/Sony BMG Norte

Hot Latin Songs

Pos. TITLE Artist -Imprint/Label

- 1 TE QUIERO** Flex-EMI Televisa
- 2 ME ENAMORA** Juanes-Universal Latino
- 3 DONDE ESTAN CORAZON** Enrique Iglesias-Universal Latino
- 4 SI NO TE HUBIERAS IDO** Mana-Warner Latina
- 5 GOTAS DE AGUA DULCE** Juanes-Universal Latino
- 6 SOBRE MIS PIES** La Arrolladora Banda El Limon-Disa/Edimonsa
- 7 ESTOS CELOS** Vicente Fernandez-Sony BMG Norte
- 8 TE LLORE** Conjunto Primavera-Fonovisa
- 9 HASTA EL DIA DE HOY** Dareyes De La Sierra-Disa
- 10 CONTEO REGRESIVO** Gilberto Santa Rosa-Sony BMG Norte

Top Regional Mexican Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 VICENTE FERNANDEZ** (1) Sony BMG Norte
(1) Discos 605/Sony BMG Norte
- 2 K-PAZ DE LA SIERRA** (5) Disa/UG
(1) Univision/UG
- 3 LOS TEMERARIOS** (3) Fonovisa/UG
(2) Disa/UG
(1) AFG Sigma/Fonovisa/UG
- 4 LOS TIGRES DEL NORTE** (3) Fonovisa/UG
- 5 MARCO ANTONIO SOLIS** (1) Fonovisa/UG
- 6 LA ARROLLADORA BANDA EL LIMON** (2) Disa/UG
(1) Sony BMG Norte
- 7 GRUPO MONTEZ DE DURANGO** (5) Disa/UG
- 8 ALACRANES MUSICAL** (3) Univision/UG
(1) Fonovisa/UG
- 9 INTOCABLE** (2) EMI Televisa
- 10 EL TRONO DE MEXICO** (2) Skalona/Universal Latino
(1) DBC

Top Regional Mexican Albums

Pos. TITLE Artist -Imprint/Label

- 1 PARA SIEMPRE** Vicente Fernandez-Sony BMG Norte
- 2 CAPAZ DE TODO POR TI** K-Paz De La Sierra-Disa/UG
- 3 HISTORIA DE UN IDOLO** Vicente Fernandez-Discos 605/Sony BMG Norte
- 4 UNA NOCHE EN MADRID** Marco Antonio Solis-Fonovisa/UG
- 5 SI TU TE VAS** Los Temerarios-Fonovisa/UG
- 6 LOS GABRIEL...CANTAN A MEXICO** Juan Gabriel & Ana Gabriel-Sony BMG Norte
- 7 Y QUE QUEDE CLARO** La Arrolladora Banda El Limon-Disa/UG
- 8 EN VIVO: DESDE EL AUDITORIO NACIONAL 09/07** K-Paz De La Sierra-Disa/UG
- 9 RAICES** Los Tigres Del Norte-Fonovisa/UG
- 10 2C** Intocable-EMI Televisa

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 DISA** (27)
- 2 FONOVISA** (26)
- 3 SONY BMG NORTE** (8)
- 4 DISCOS 605** (3)
- 5 UNIVISION** (9)

Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- 1 UNIVISION MUSIC GROUP** (62)
- 2 SONY BMG NORTE** (11)
- 3 UNIVERSAL LATINO** (13)
- 4 MACHETE** (9)
- 5 EMI TELEVISA** (3)

Hot Regional Mexican Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 VICENTE FERNANDEZ** (3) Sony BMG Norte
- 2 LA ARROLLADORA BANDA EL LIMON** (4) Disa/Edimonsa
- 3 EL CHAPO DE SINALOA** (3) Disa
- 4 EL POTRO DE SINALOA** (4) Machete (1) Fonovisa
- 5 CONJUNTO PRIMAVERA** (5) Fonovisa
- 6 DAREYES DE LA SIERRA** (1) Disa
- 7 ALACRANES MUSICAL** (2) Univision (1) Fonovisa
- 8 GRUPO MONTEZ DE DURANGO** (3) Disa
- 9 LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ** (2) Disa/Edimonsa
- 10 JENNI RIVERA** (3) Fonovisa

Hot Regional Mexican Songs

Pos. TITLE Artist -Imprint/Label

- 1 SOBRE MIS PIES** La Arrolladora Banda El Limon-Disa/Edimonsa
- 2 HASTA EL DIA DE HOY** Dareyes De La Sierra-Disa
- 3 ESTOS CELOS** Vicente Fernandez-Sony BMG Norte
- 4 UN BUEN PERDEDOR** K-Paz With Franco De Vita-Disa/Edimonsa
- 5 AMANTES ESCONDIDOS** German Montero-Univision
- 6 TE LLORE** Conjunto Primavera-Fonovisa
- 7 SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)** El Chapo De Sinaloa-Disa
- 8 EL VASO DERRAMA** El Potro De Sinaloa-Machete
- 9 LA DERROTA** Vicente Fernandez-Sony BMG Norte
- 10 POR QUIEN ME DEJAS** Los Creadorez Del Pasito Duranguense De Alfredo Ramirez-Disa/Edimonsa

Hot Regional Mexican Songs Imprints

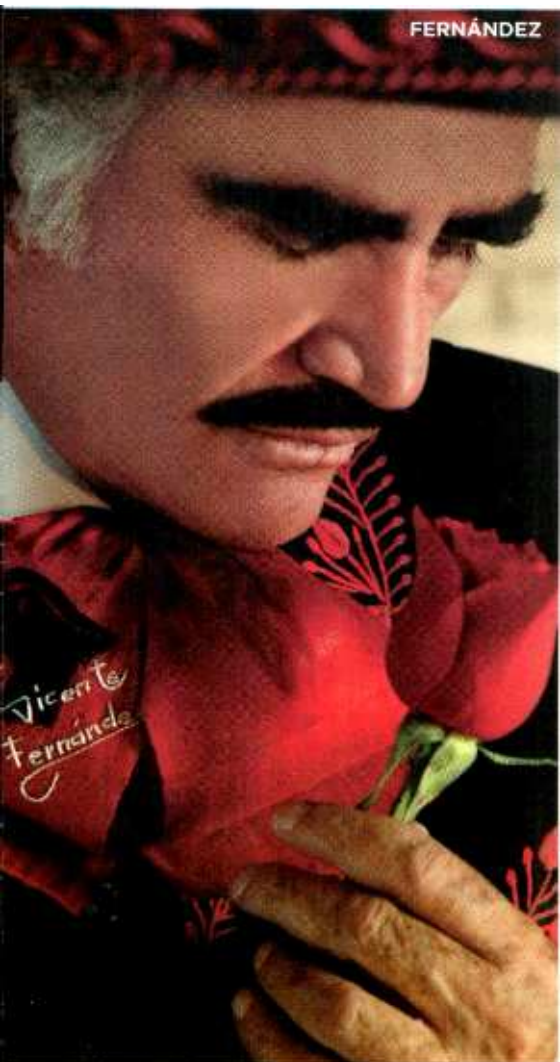
Pos. IMPRINT (No. Charted Titles)

- 1 DISA** (25)
- 2 FONOVISA** (28)
- 3 SONY BMG NORTE** (9)
- 4 UNIVISION** (13)
- 5 ASL** (18)

Hot Regional Mexican Songs Labels

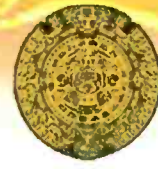
Pos. LABEL (No. Charted Titles)

- 1 FONOVISA** (29)
- 2 DISA** (16)
- 3 EDIMONSA** (9)
- 4 SONY BMG NORTE** (10)
- 5 UNIVISION** (13)





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Calle 13 keeps it kooky on third album

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DARK AND CRAZY

Womack Doesn't Sugarcoat First Album In Three Years

Three years after her last album was lauded by the industry but stalled at radio, Lee Ann Womack is back with "Call Me Crazy," due Oct. 21 via MCA Nashville.

The veteran's prior project, 2005's "There's More Where That Came From," has sold 480,000 copies in the United States, according to Nielsen SoundScan, and won album of the year at the Country Music Assn. Awards. Lead single "I Hate Myself in the Morning" reached No. 10 on Billboard's Hot Country Songs chart, but two other singles failed to crack the top 20, a far cry from the late '90s, when Womack routinely topped the chart.

Things peaked in 2000 with the album and single "I Hope You Dance." The set has sold 2.6 million copies, while the track not only topped Hot Country Songs but also spent 11 weeks at No. 1 on the Adult Contemporary chart.

In the time since the last album, Womack did "family stuff," wrote a lot and worked with 17-year-old daughter Aubrey, an aspiring artist ("Around our house music has a way of sneaking in there," she says).

When she was ready to hit the studio, Womack teamed with producer Tony Brown (Reba McEntire, Brooks & Dunn). "I had wanted to work with Tony since I came to town," Womack says, adding that she's a fan of his work with Steve Earle, Lyle Lovett and George Strait. "I kind of knew what he would like and what he would gravitate toward and it's a lot of the same things that I do."

The album has a dark vibe, with plenty of drinking and love lost, but Womack says it wasn't intentional. "I try to go through the whole process with blinders on and just cut songs that really work for me. Sometimes it ends up being different when I don't even realize it's different.

"It probably seems dark compared to what's been made around here the last couple years," Womack continues. "I don't think it's dark compared to Hank Williams or George Jones. It's what I gravitate toward—songs that make you feel something."

Universal Music Group Nashville chairman Luke Lewis appreciates Womack's honesty. "There's plenty of happy love songs these days. I welcome songs about pain, especially from someone that can sing that well and emote," he says.

Haunting first single "Last Call," which includes the memorable line "I bet you're in a bar because I'm always your last call," is No. 38 on Hot Country Songs.

Country KBEQ Kansas City, Mo., PD Mike Kennedy had no qualms about playing the single despite Womack's recent track



'It probably seems dark compared to what's been made around here the last couple of years. It's what I gravitate toward.'

—LEE ANN WOMACK

record at radio. "I was just waiting for the right song and I honestly think this is it," he says.

Not every song is upbeat. Thought-provoking "The Bees," which features vocals from Keith Urban, comes out of left field. Country WKIS Miami PD Ken Boesen says Womack delivers songs that "speak to listeners on a higher level. 'I Hope You Dance,' for instance, was a message that connected with listeners and encouraged them to live their lives to the fullest. For better or worse, she sings 'smart songs'—songs that present a deeper message, a new message or at least a common message in a new way."

"New Again" also has a more positive spin. "I have this fascination with people who are able to fix things or take something old and make them new again," Womack says. "When I

first wrote it I was thinking of George Strait, because he can take classic, traditional country music and make it new again."

The set includes a duet with Strait, "Everything but Quits," and a cover of his "The King of Broken Hearts," which Womack says is an anthem in Texas. "I really did not want to cut the song but I love it—that's why I didn't want to cut it." After hearing her sing it when Strait was inducted into the Country Music Hall of Fame in 2006, Lewis and Brown convinced Womack to record it.

Lewis calls Womack a "mature artist," and she agrees. "I'm at a place in my life that I'm allowing myself to enjoy it more," she says. "Because I've had time off and a chance to breathe, it allowed me to come back with a different kind of energy."

>>>RARE ROD

New Rod Stewart compilation "The Definitive Rod Stewart" will usher in an extensive catalog reissue campaign by Warner Bros. Nov. 18. The set is available as two CDs and as a deluxe edition with a DVD of 14 music videos. Moving forward, Warner is plotting expanded editions of Stewart's solo albums; three boxed sets with a blend of studio, live and rare tracks; and compilations rounding up duets and soundtrack contributions.

>>>NEW DAY RISING

Thursday has signed a new deal with Epitaph, which will release the band's fifth album in spring 2009. Thursday broke through with its 2001 Victory debut, "Full Collapse," which has sold 380,000 U.S. copies, according to Nielsen SoundScan. After a contentious split with the Chicago indie, the band signed with Island and released the albums "War All the Time" (2003) and "A City by the Light Divided" (2006).

>>>BOX OF LETTERS

Boston-based rock outfit Letters to Cleo will reunite after an eight-year hiatus for four shows this fall. Original members Kay Hanley (vocals), Greg McKenna and Michael Eisenstein (guitars) and Stacy Jones (drums) will join forces with Joe Klompus (bass, replacing original bassist Scott Riebling) when the gigs begin Nov. 8 in Los Angeles. The reunion follows a brief impromptu performance last year during a Boston benefit.

>>>ALIVE AGAIN

Obits, a new New York band led by Drive Like Jehu/Hot Snakes principal Rick Froberg, has signed with Sub Pop and will release its label debut early next spring. The group is working with Girls Against Boys' Eli Janney and Geoff Sanoff at Brooklyn's Seaside Lounge studio on the as-yet-untitled effort. Obits is planning fall East Coast shows with the Night Marchers, featuring Froberg's longtime collaborator John Reis.

Reporting by Jaclyn Albert, Jonathan Cohen and Laura O'Connor.

LATIN BY LEILA COBO

Urban Jungle

Calle 13 Remains Difficult To Classify On Third Album

Being a maverick can be extremely cool. And it can be rough. Just look at Calle 13.

The duo, made up of half-brothers René Pérez (aka Residente) and Eduardo Cabra (aka Visitante), burst onto the Latin music scene with its 2006 self-titled debut, a mix of urban and alternative that was ostensibly reggaetón but whose witty, literary lyrics; electronic loops; and acoustic percussion defied the genre's definition.

Moreover, Calle 13 was almost subversively irreverent, its humor ranging from sophomoric to macabre and full of sexual undertones.

It all added up to a hit. Despite limited airplay, "Calle 13" sold nearly 250,000 copies in the United States, according to Nielsen SoundScan, and the duo became a media and critical darling.

But its follow-up, the far darker and racier "Residente o Visitante," didn't do as well, notching slightly less than 100,000 copies. Now, the duo returns with an album that finds middle ground without really trying.

"Los de Atrás Vienen Conmigo," due Oct. 21 on Sony BMG, is a mix of urban and alternative that sees Calle 13 collaborating with the likes of Mexican alt group Cafe Tacvba and Rubén Blades. Tracks like "Que Lloren," which pokes fun at reggaetón and pop culture figures, are outright hilarious, strongly reaffirming Calle 13's standing as an urban—not a reggaetón—act.

There are more radio-friendly tracks, like the soulful, uplifting single "No Hay Nadie Como Tú." In general, the album expands on the group's Caribbean base and goes on to explore sounds of the world, including Argentina and Mexico, incorporating percussion and tubas that are reminiscent of Los Fabulosos Cadillacs and Akwid.

Altogether, it's a far more palatable release than "Residente o Visitante," which drew controversy with its sexual and religious content.

"I think it's a pretty album," says Pérez,

who writes all the lyrics, while Cabra handles music and arrangements. "Even when I criticize, the controversy isn't as strong. This is an album with many colors, with a broad palette."

Making an album that wasn't "as strong," however, was not a response to the previous release, Pérez says. "I flow how I feel," Pérez says. "That's the difference between artists and businessmen. The problem with the previous album wasn't a bad word here or there, but the ideas. You can't erase an idea."

Regardless of ideas or obscenities, Sony BMG has plans to release "Los de Atrás" simultaneously throughout the region, including Spain and Mexico, where Calle 13 will heavily promote for the first time.

"Los de Atrás" is also being promoted by iTunes Latino, which will release one single per week for the six weeks leading up to Oct. 21. The first track to be offered was "Que Lloren."

Stateside, the album's release is being promoted in tandem with a mini-concert tour presented by MTV Tr3s. The music channel will launch its Tr3sPass concert series with Calle 13 as the headlining act for six shows, beginning Oct. 9 at the Nokia Theatre in New York.

Because the single features Cafe Tacvba, it offers the opportunity for a wider range of stations to play the song, Sony BMG marketing VP Paula Kaminski says.

Regardless of how the public or radio sees it, Pérez says he primarily thinks of Calle 13 as an urban act.

Being "urban," he says, "goes beyond a rhythm or a style of dress. What good is it to dress like a rapper if you sing ballads? For me urban is a mix of things. It's what you represent. It brings together everything around us, from dance to sexuality to politics to religion. All that can be urban. And, if in addition to that, you're writing rap, and the music is rhythmically urban, well, it's even more so."

CALLE 13



ROCK BY MICHAEL D. AYERS

SWEET RELIEF

Lucinda Williams Rocks Out On Lost Highway Set

Thanks to her Southern twang and onstage cowboy hat, Lucinda Williams has long been recognized as a country artist. But her most recent Grammy Award win in 2001 was for best female rock vocal performance, and on "Little Honey," due Oct. 14 via Lost Highway, Williams lets her rocker gal loose with authority.

Material for the follow-up to 2007's "West," which has sold 250,000 copies in the United States, according to Nielsen SoundScan, began taking shape during those sessions, but it didn't fit with the album's more melancholy vibe.

Williams also went back and poached from old, unfinished lyrics and finished what she'd started a long time ago. The origins of "Circles and X's" date

back to 1985, while "Well Well Well" was plucked from the "Sweet Old World" sessions of 1991. The resulting album dabbles in a variety of rock styles, from the dirty blues sound of "Jailhouse Tears," on which Williams duets with Elvis Costello, and lead single "Real Love," an uptempo number heavy with solos.

There's also a cover of AC/DC's "It's a Long Way to the Top (If You Wanna Rock-'n'-Roll)" and guest appearances by Matthew Sweet and the Bangles' Susanna Hoffs. And for those seeking the more downtrodden moments of past work, "Wishes Were Horses" and "Rarity" should do nicely.

Williams is known for pouring her personal life into her music, but she views "Little Honey" as representing a different side of her. "The narrative songs are more about me looking at another person or



THE ALIENS

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>ALIENS ADOPT INDEPENDENT LIFESTYLE

Losing its major-label deal was a blessing in disguise for Scottish psychedelic pop act the Aliens, keyboard player John Maclean says.

The act—formed in 2005 from the ashes of the Beta Band by Maclean with fellow former members Robin Jones and Gordon Anderson—released sophomore album "Luna" Sept. 29 in the United Kingdom on its own Alternative Distribution Alliance-distributed Pet Rock label. It's the follow-up to

2006's critically acclaimed "Astronomy for Dogs" (EMI), but "it'll be available in more countries than the last record, which never even got to parts of Europe and Australia," Maclean says. He says the act is negotiating international distribution/licensing deals.

The debut gained plaudits for the Aliens' unique "spaced out" folk-rock, but Maclean says that "when our option wasn't picked up [by EMI] we were quite happy, because we wanted out." The band may be on its own label without a publishing deal, but Maclean admits freedom also carries a price.

WILLIAMS: DANNY CLINCH



WILLIAMS

another situation rather than it being introspective," she says. "There's a feeling across the album of, 'Just lighten up.' Even though it has some older songs, overall the album says, 'I'm here, and I've not crawled down a hole. I'm here and I'm rocking out.'"

Williams road-tested many of the "Little Honey" tracks well before a release date was even announced, and she's noticed her fans responding positively. Still, opening up a show with three unfamiliar tunes is a risky move, but Williams says it has paid off. "I'm not just this one thing, and you see that when you see me play live," she says. "I love to do the ballad thing, but the audience wants to rock. People expect that now."

Lost Highway sees "Little Honey" as personifying Williams in a more multifaceted way. "It opens her music up to a wider audience who might not be familiar with the diversity that Lucinda can bring to the table musically," label marketing manager Parker Nusbeckel says. "Releasing two Lucinda albums fairly close together along with her consistent touring schedule helps tremendously in keeping her name and music at the forefront of people's minds, which never hurts on a retail level."

The label has released five cuts to Amazon, where potential customers can listen to full versions of the songs and vote for their favorite. "Real Love" was licensed to Lionsgate for use in the film "The Lucky Ones," which coincides with the single's release. Lost Highway also released a seven-minute "making of" segment via its Web site, which features a handful of song snippets.

Williams is also sure to garner attention for a digital-only EP of protest songs, "Lu in 08," due Oct. 28. On offer are four live tracks, three of which are covers: Bob Dylan's "Masters of War," Buffalo Springfield's "For What It's Worth" and the Thievery Corporation/Wayne Coyne collaboration "Marching the Hate Machines Into the Sun." The fourth cut is the Williams original "Bone of Contention," which was originally intended for inclusion on "Little Honey." "Bone" is being given away as a free MP3 to anyone who pre-orders "Little Honey" via Amazon.

Williams will be on tour in North America through mid-November. ♦♦♦

A handful of U.K. shows in October, booked by 13 Artists, is the maximum the band can commit to in touring terms, although dates in Europe and the United States—where the agent is Little Big Man—are being considered. "Touring will depend on how the record does," Maclean says. "The Beta Band had lavish tour budgets so it's quite a change—we have to be a bit more business-minded."

—Steve Adams

>>> CUNNING STUNTS

Don't mention mellowing out, but the Datsuns' latest album is the New Zealand quartet's poppiest yet.

The garage rockers burst onto the international scene in 2002, generating "future of rock'n'roll"-type headlines in the U.K. music press. The 2002 self-titled debut album (V2) delivered a brace of U.K. top 40 singles and peaked at No. 17 on the Official Charts Co. listing. However, follow-ups "Outta Sight/Outta Mind" (2004) and "Smoke and Mirrors" (2006) failed to build on that breakthrough.

Now signed to Cooking Vinyl internationally (outside Australia and New Zealand),

the band's fourth album, "Head Stunts," appears Oct. 6 in the United Kingdom and Europe. The set is released one week later in Australia through Speak n Spell and in New Zealand by the act's own Universal Music-distributed Hellsquad.

Datsuns vocalist/bassist Dolf de Borst calls the new set "a lot more pop than anything else we've done—but it still sounds heavy."

The Datsuns kick off U.K./European shows Oct. 10 in London, booked through Helter Skelter, before heading back Down Under in December for festival dates. For the band, manager Tom Dalton says, "Europe has always been strong, as has Japan. But they have an audience in most territories round the world."

The band is published by Native Tongue (Australasia) and Kobalt Music (international).

—John Ferguson

>>> HUNGRY HEARTS

Music played an important part in Zimbabwe's liberation struggle in the late '70s when the likes of Thomas Mapfumo created the soundtrack for the former British colony of Southern Rhodesia's path to independ-

ence. That tradition is being revived in the troubled country today by Comrade Fatso and his band Chabvondoka.

The multiracial act's debut album, "House of Hunger," recently released on its own Xtrib label, is a combination of hip-hop beats, African rhythms and highly politicized lyrics criticizing the rule of President Robert Mugabe.

"I wanted this album to make people look at issues affecting them deeply," says 28-year-old Fatso, whose real name is Sam Farai Monro, a white dreadlocked underground rebel who sings in English and the Shona tongue of his black backing band. Speaking after a show in Johannesburg, he adds, "We're fusing indigenous and Western sounds to create a revolutionary music to inspire people and break this house of hunger that is Zimbabwe."

The album has been banned by Zimbabwe's state-run radio and the group has been reduced to selling the album at gigs in its homeland. However, it is available internationally from comradesfatso.com and the act, which handles its own domestic bookings, is seeking international live work. —Nigel Williamson

6 QUESTIONS

with DAMON ALBARN and JAMIE HEWLETT

by CORTNEY HARDING

It takes a fair amount of bravery to tackle writing an opera based on a 16th century Chinese novel in Mandarin, especially when you've never studied opera, spent very little time in China and don't speak a word of the language. But artist Jamie Hewlett and musician Damon Albarn gave it a go anyway—after all, creating a cartoon band sounded preposterous to them in 1999, yet that group Gorillaz went on to sell 4.3 million albums in the United States, according to Nielsen SoundScan.

The opera in question is represented by "Monkey: Journey to the West," released digitally Aug. 24 and on CD Sept. 23 via XL Recordings. And for Albarn, who spent the '90s fronting Brit-pop sensations Blur, and Hewlett, who co-created cult comic "Tank Girl," sales aren't as important as ensuring Western musicians advance eastward.

1 How exactly did you come to write an opera without any . . . ?

Albarn: Experience? [laughs] I think the willingness to learn and experiment is more important than knowledge. I was a fan of aspects of opera. It's taken me a long time to really feel comfortable with the vocal technique. Not that we employed that or we had any opportunity to employ that in "Monkey," because it was such a riot putting this together. We didn't have tons of funding. We were working with people who couldn't sing.

Hewlett: I like working with what you've got. I like limitations. I think the reason why we've been able to pull it off is because of the limitations we've set for ourselves and had set for us.

2 What attracted you to the subject matter?

Hewlett: We were approached by the Chatelet

reason for doing this is not to sell albums, but to put something out that we feel is something we're proud of. We just put 150,000 tickets on sale for a run at the O2 Theater in London, so the potential is there. We've taken another big gamble in thinking we can shift 150,000 tickets for an opera sung in Mandarin. We're going to give it a go because primarily I don't care what anyone says, we need to engage with the Chinese. And if parents take their kids to something like this, you know you're doing something.

4 Is it important for more Western musicians to go to China and vice versa?

Hewlett: We need more performances in China. Bands are not going to China because the Chinese censors are quite strict. Most music is banned, although the Gorillaz got through somehow. Madonna is banned.

Albarn: Also, because China is such a huge



JAMIE HEWLETT'S designs for characters from 'Monkey.' The artist has worked closely with Damon Albarn since the first Gorillaz album in 2001.

Theatre in Paris, asking if we would be interested in doing an opera on "Monkey." We were both fans of the TV show associated with the story, which ran on U.K. TV in the '70s.

Albarn: The story idea came from the director, Chen Shi-zheng, who had a special relationship with the story that stemmed from him finding a copy under an uncle's mattress during the Cultural Revolution. So he wanted to bring a story that he felt was a significant sort of cultural cornerstone that needed to be reintroduced, well, introduced, really, to the West. But he wanted to do it in a new way that would resonate here.

3 How are you planning to sell the accompanying record? An opera sung in Mandarin about a monkey's journey doesn't exactly scream "hit."

Albarn: Everywhere you're up against a fairly dumb attitude. To appeal to the masses . . . you won't get any satisfaction out of your work. The

market for music piracy, you can't tell which acts are popular. You can't just base it on record sales like you can other places.

5 How did the BBC come to use parts of the opera in its Olympics coverage?

Albarn: They came and approached us. We were really the only well-known artists that were doing anything or had spent some time working with Chinese projects.

6 What are your future plans in terms of another Gorillaz record or a Blur reunion?

Hewlett: We are going to wrap "Monkey" up and hopefully the production can tour. We have a few new projects we've been working on for the past few months. Essentially we all work in the same way, whether we go back to one of our incarnations or we try something else. We have to be really excited about what we're going to do next. Maybe we'll have a project about pants. ♦♦♦



LEITH BY LEILA COBO

A HIGHER POWER

Latin Christian Music Takes Flight Again

On Sept. 10, radio station KOTK (1420 AM) in Omaha, Neb., converted.

The Salem Communications station, whose format was news/talk, became the network's sixth outlet in less than a year to switch to Radio Luz (Radio Light), a Spanish Christian talk format that plays a good dose of music.

The change underscores just one piece of a growing Latin Christian movement that, in recent months, has begun to permeate sales and airwaves.

"The whole Hispanic Christian evangelical movement is growing at a rate that almost nobody knows about," Salem Español national director Tony Calatayud says. "It is an underground machine."

In the past three months, several Latin Christian acts, including Daniel Calveti, Alex Campos and Grupo Nueva Vida, have appeared on Billboard's Top Latin Albums chart, an uncommon place to be for Christian acts. And Christian reggaetón act Funky placed a live set on the Latin Rhythm Albums tally.

Univision Radio launched a Spanish-language high-definition contemporary Christian station, Amor

Celestial, on 107.5-HD2 in Los Angeles. And entries for the Latin Grammy Awards' best Christian album category have risen steadily in the past two years.

This is the most recent surge in popularity for Latin Christian music, which has seen sparks of interest from major labels through the years. Most remarkably, in 2005, bachata star Juan Luis Guerra released an

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'We're in a spiritual moment in humanity. People are looking for a message—something to hang onto. Something bigger than us.'

—MARCOS WITT

album of Christian music, "Para Tí" on indie Venemusic, which is distributed by Universal and has TV support through a deal with Univision.

Now, Vene has signed Marcos Witt, possibly the best-known Latin Christian artist, and has a licensing deal with Witt's label, Canzión, to release and market Canzión acts like Calveti.



Funky and Campos.

"We're a fantastic complement for these Christian acts. They work the albums in the Christian market, and we work the secular market," says Venevision International VP of music Jorge Pino, who worked as VP for

Sony Discos in 1999 when the label released Christian star Jaci Velasquez in Spanish.

These days, however, the focus seems to be less on turning Christian acts into Latin pop stars and more on making Latin Christian music available to everyone.

That impetus can be traced in part



FUNKY, MARCOS WITT (above, top left) and HECTOR 'EL FATHER' (left) are at the forefront of a Latin Christian music renaissance.

to the growing population of Latin evangelical Christians in the United States. According to a 2007 Pew Institute study, 68% of U.S. Latinos are Catholics and 20% are born again or evangelical Protestants. Half of all Hispanic evangelicals—51%—are converts.

"We know how to get to our people," Witt says of the longstanding process of promoting and marketing Christian music on the Christian station and bookstore circuit. But, he adds, "what really opens up the world to us are those alliances that allow us to get into Target and Best Buy. The Christian world niche is already in Wal-Mart picking up their milk. They can also pick up a CD."

Beyond the Christian market, music consumers as a whole may be more open to Christian messages, thanks to secular acts that record religious albums.

Most recently, reggaetón star Hektor "El Father" announced he had converted to Christianity and would stop recording reggaetón. In the mean-

time, he will release a new album, "El Juicio Final" (The Last Judgement), Oct. 21 on VI/Machete. "I am giving my testimony, so people know how I felt and how I lived," Hektor says about his album, which he describes as a mix of rap and worship.

"El Juicio," he says, will be his last secular album. "If the Lord wants me to record another album, I will do it, but it will be an album of worship to the Lord," he says.

For the time, Machete is working the album to secular and Christian accounts. The single "Y Lloro" is playing at mainstream Latin radio, but a second track, "Si Me Tocaras," is playing on Christian radio in Puerto Rico as well.

The bottom line, Witt says, is that "Latin Christian music is simply better now," as far as production values, lyrical content and creativity. "The second thing is, I think we're in a spiritual moment in humanity. I think people are looking for a message—something to hang onto. Something bigger than us." ●●●●●

DIFFERENT DISCIPLES

Latin spirituality comes in many forms. Here are three artists who record distinctly different types of Christian music:

FATHER MARCELO ROSSI

Rossi is not new, but two of his albums are topping Brazilian charts today. A Catholic priest known for his charismatic preachings and Masses, Rossi is a superstar in Brazil who's sold millions of albums and infuses his huge Masses (which he gives in stadiums) with music and aerobics.

ALEX CAMPOS

The Colombian singer vacillates between acoustic pop reminiscent of trova and rock, whose lyrics can take many mean-

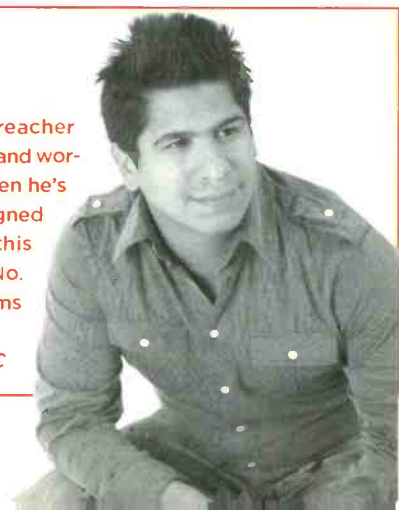


ings. His album "Cuidaré de Tí" in June hit No. 48 on Billboard's Top Latin Albums chart, but he is most popular in Latin America, where he fills stadiums.

DANIEL CALVETI

The Puerto Rican preacher sings songs of praise and worship that he pens when he's "alone with God." Signed to Canzión, Calveti this summer peaked at No. 26 on Top Latin Albums with "En Paz."

—LC



THE BILLBOARD REVIEWS

ALBUMS

ROCK

THE PRETENDERS

Break Up the Concrete
Producers: *The Pretenders*
Shangri-La Music

Release Date: Oct. 7

★ In the Pretenders' 30-year history, front-woman Chrissie Hynde has been the only constant member, and the four other musicians on the band's ninth studio album haven't appeared on any of the previous eight. But while a tumultuous personnel record can threaten a band's momentum and consistency, it seems in this case to serve Hynde's creativity well. The blues- and country-influenced songs on "Break Up the Concrete" are an engaging departure from the group's earlier hits, while Hynde's dynamic alto voice gives the set the unmistakable Pretenders identity. Minor chords and vocal reverb make "Almost Perfect" both haunting and pleasingly poppy, while the energetic title track is a honky-tonk work song with a punchy Bo Diddley beat. And with ballads like closer "One Thing Never Changed," Hynde proves she can turn from rocker to crooner on a dime.—EN

MARGOT & THE NUCLEAR SO AND SO'S

Animal!/Not Animal
Producer: *Brian Deck*
Epic

Release Date: Oct. 7

★ Indiana indie-pop octet Margot & the Nuclear So and So's are going a unique route for a sophomore release with a pair of overlapping 12-track albums released simultaneously. "Animal!," the band's preferred version, will be available on vinyl, while "Not Animal," a label-sequenced compilation of five "Animal!" songs and seven others from the sessions, will street on CD and as a digital download. Both sets contain noteworthy songs (the seductively psychedelic "A Children's Crusade on Acid" and the spare, uplifting singalong "As Tall As Cliffs" stand out), but "Animal!" is easily the superior effort, bolstered by the nervy, string-driven "My Baby (Shoots Her Mouth Off)" and epic centerpiece duet "Mariel's Brazen Overture." Throughout the 19 tracks, the group comes across as confident and capable of charming in varying motifs across the rock spectrum.—TC

JENNIFER HUDSON

Jennifer Hudson
Producers: *Clive Davis, Larry Jackson*
Arista

Release Date: Sept. 30

No one has electrified the world with a single song quite like Jennifer Hudson did in "Dreamgirls." Her vocally impeccable, gut-wrenching version of "And I'm Telling You I'm Not Going" brought movie audiences to their feet and won her the best supporting actress Academy Award in 2007. Nearly two years later, her self-titled debut showcases a voice so big, with an interpretive talent so natural, that it seems to burst beyond the confines of the recording. Clive Davis and co. put her through the current pop paces: guest spots by T-Pain ("What's Wrong") and Ludacris ("Pocketbook"), the requisite Diane Warren ballad ("You Pulled Me Through"), Norwegian pop courtesy of production team Stargate ("Spotlight"). But Hudson is so comfortable with singing—whatever the song might be—that she elevates the material, making it sound like nothing you've ever heard before. All hail the new diva.—KM



Jason Livermore

DGC/Interscope

Release Date: Oct. 7

▶ This hard-touring Chicago quartet has spent the last few years adding polish to its earnest protest punk, an effort that's been rewarded handily at modern rock radio. Yet Rise Against's heightened profile hasn't led to a change of focus. On "Appeal to Reason," the band's third major-label set, singer Tim McIlrath is still concerned with the plight of the little guy and how his welfare often gets short shrift "From Heads Unworthy," as McIlrath puts it in one track. Beyond the acoustic "Hero of War," there's nothing here you haven't heard before from Rise Against—or, indeed, from Bad Religion before that. But producers Bill Stevenson (of the Descendents and All) and Jason Livermore keep the music moving at a breakneck pace that gives everything the gleam of urgency anyway.—MW

Release Date: Sept. 30

▶ Much as it has done on albums past, Kinky hits the sweet spot here on this polished electronic pop set. The group combines its unfailingly catchy hooks with nods to '80s British new wave and geeky electronica riffs. While the accordion that adds a manic energy to Kinky's live shows seems absent here, this is still a good time accessible to all. Expect music supervisors to swoon over a sleek track like "Those Girls" or the sweetly dreamy "Avión." Album closer "Tus Huellas, Mis Pasos," with its lush layers of percussion and something reminiscent of bird sounds, makes Kinky's unique choice of mash-up ingredients seem effortless.—ABY

GOSPEL

KAREN PECK & NEW RIVER

Ephesians One
Producer: *Bubba Smith*
Daywind Records

Release Date: Sept. 30

▶ Karen Peck & New River explore the joys of a faith-filled existence on this powerful collection of songs. Trio members Karen Peck Gooch, Susan Peck Jackson and Devin McGlamery follow their Grammy

RACHAEL YAMAGATA

Elephants/Teeth Sinking Into Heart

Producers: *Mike Mogis, John Alagia*
Warner Bros.

Release Date: Oct. 7

▶ Four years after the release of her impressive debut, "Happenstance," singer/pianist Rachael Yamagata returns with an ambitious two-part album, mostly produced by Bright Eyes multi-instrumentalist Mike Mogis. On the first part ("Elephants"), she sticks to brooding breakup ballads with long, languid piano chords and lush string arrangements, the perfect soundtrack for the lovesick. Her breathy vocals are soft and soothing on slow tracks like "Over and Over" or "What If I Leave," while the sparse, acoustic duet with soulmate Ray LaMontagne ("Duet") sounds raw and intimate. The mood changes radically on the second part, when Yamagata emerges with gritty, garage-rock tunes a la PJ Harvey, delivering defiant hooks with the energy of someone taking revenge ("Faster"). "We can stay together separately/And we won't be lonely at all," she sings almost cheerfully on "Sidedish Friend."—SP

LAMBCHOP

OH (ohio)

Producers: *Mark Nevers, Roger Moutenot*
Merge

Release Date: Oct. 7

★ Kurt Wagner's deep, quavering baritone remains at the center of Lambchop's 11 albums, especially as they've become more restrained in recent years. Perhaps in an attempt to shake things up, Wagner divided the songs on "OH (ohio)" between top Nashville producers Roger Moutenot and Mark Nevers. The former's crisp, sparkling production on such tracks as "National Talk Like a Pirate Day" and "Sharing a Gibson With Martin Luther King Jr." highlights the sound of each individual instrument in the band, while the latter's touch on tracks like the pretty, elevator music-style opener "Ohio" and "Slipped Dissolved and Loosed" seems to further enhance the songwriting and the melodies. While the upbeat Lambchop records of the past are missed, "OH (ohio)" is a well-paced and engaging trip through Wagner's lush, scenic tunes.—LJW

RISE AGAINST

Appeal to Reason

Producers: *Bill Stevenson,*

LATIN

KINKY

Producers: *Kinky, Money Mark, Chico Sonido*
Kin-Kon/Nettwerk

OASIS

Dig Out Your Soul

Producer: *Dave Sardy*
Big Brother/Reprise

Release Date: Oct. 7

▶ Since its mid-'90s heyday, Oasis' albums—while still selling well everywhere outside the United States—have been comfortable, even pedestrian affairs, usually rescued by a couple of uncomplicated singalong stadium anthems. "Dig Out Your Soul," however, is the sound of a band rediscovering its snarl. Lead single "The Shock of the Lightning" sets the template: It may not have a chorus as such, but boy, does it make a fantastic racket in search of one. Much of the album sounds similarly wired, with songs like "Bag It Up," "Waiting for the Rapture" and "The Turning" relocating the air of menace Noel Gallagher's songwriting seemed to mislay after "Definitely Maybe." On the downside, only Liam Gallagher's Lennon-esque "I'm Outta Time" is really instant enough for drunk people to warble in fields. Still, who needs tunes when you've finally got your mojo working again?—MS



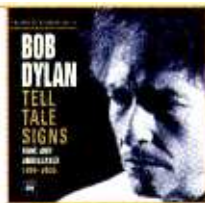
BOB DYLAN

Tell Tale Signs: The Bootleg Series Vol. 8

Producer: *Jeff Rosen*
Columbia

Release Date: Oct. 7

▶ Before 1997's "Time Out of Mind," Bob Dylan had by his own admission been musically adrift for more than a decade. Maybe it was less about losing his muse than choosing the wrong material, based on the outtakes from that period on this robust collection. The "Oh Mercy" castoff "Born in Time" is a heartfelt love song with sympathetic Daniel Lanois production, while "32-20 Blues" is Dylan at his old-timey, front-porch best. The material from '97 offers many surprises, particularly a dreamy alternate take on "Someday Baby" from "Modern Times" and the strident "Dreaming of You," which wouldn't have fit at all on "Time Out of Mind." Less essential are the live cuts, which only reinforce how Dylan's unpredictable phrasing and enunciation can render a song transcendent one moment ("Lonesome Day Blues," which sounds sourced from a bootleg), then unrecognizable ("Things Have Changed") or ordinary the next ("Cocaine Blues").—JC



THE BILLBOARD REVIEWS

SINGLES

Award-nominated "Joy in the Journey" project with another strong set showing why they are one of the Southern gospel community's most successful acts. Opening track "Ephesians Chapter One" is a buoyant anthem that reminds us of the promises in that scripture. "All You Need When You Need It" is a smooth, soulful ballad with a potent lyric, while "Somethin' Goin' On (When Mama Prays)" is a tender tribute to the power of a mother's prayers. "Robe and Crown" is a high-spirited, foot-stomping number sure to be a crowd-pleaser. A must-have for Southern gospel fans or anyone who appreciates life-affirming music.—DEP

VITAL REISSUES

THE CLASH

Live at Shea

Producer: Glyn Johns

Epic/Legacy

Release Date: Oct. 7

★ Having fired then-junkie drummer Topper Headon months earlier, the Clash that charged into Shea Stadium in October 1982 to open for the Who wasn't necessarily firing on all cylinders—not by purist standards. But with Headon's predecessor, Terry Chimes, back on the stool, it was still firing. Fittingly, the band rains 1977's stomping "Career Opportunities" down on the sold-out crowd like so many lead baseballs. "Live at Shea" rather remarkably captures the band conquering the soon-to-be-demolished stadium, turning the cold, sprawling space into a sweaty Brixton club. The Clash plays to the back row and reaches it with larger-

than-life versions of favorites like "Police on My Back" (where one can literally hear how the group could have transitioned to a stadium act) and a thrilling "The Magnificent Seven"/"Armageddon Time" funk-reggae sandwich.—WO

NEW & NOTEWORTHY

ANNUALS

Such Fun

Producers: Adam Baker,

Jacquire King

Canvasback

Release Date: Oct. 7

★ This North Carolina-based sextet's major-label debut is as rich and diverse as 2006's "Be He Me," unfolding with layers of piano and string flourishes, crunching guitar jams and vibrant pop melodies. Gone are the Flaming Lips-style psychedelic bursts of its predecessor—in their place are a handful of countrified tunes ("Down the Mountain," the slide guitar-backed "Always Do") that lend the album a more scenic quality throughout. The season-appropriate melody of "Springtime" is disrupted by pounding drums before coalescing into a chorus that's as forceful as it is beautiful; "Hot Night Hounds" plays out like Sufjan Stevens embracing his love for electric guitar solos; and the driving pop of "Confessor" boasts a string-laced, harmony-rich chorus. With each additional listen, "Such Fun" reveals something new.—JM

Additional reviews online this week at billboard.com

- Jesu, "Why Are We Not Perfect?" (Hydra Head)
- Portugal. The Man, "Censored Colors" (Equal Vision)

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Troy Carpenter, Jonathan Cohen, Evie Nagy, Kerri Mason, Michael Menachem, Jill Menze, Wes Orshoski, Sven Philipp, Deborah Evans Price, Shad Reed, Mark Sutherland, Chuck Taylor, Chris Williams, Mikael Wood, Lavinia Jones Wright

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.

COUNTRY

TAYLOR SWIFT

Love Story (3:53)

Producers: Taylor Swift,

Nathan Chapman

Writer: T. Swift

Publishers: Sony/ATV Tree/

Taylor Swift, BMI

Big Machine Records

▶ "Love Story" serves as the first taste of Taylor Swift's highly anticipated sophomore album, "Fearless," due Nov. 11. It's an enchanting offering that finds the singer/songwriter—and now, producer—serving up a musical version of Romeo and Juliet with a twist: a happy ending. The 18-year-old penned the story of a youthful romance foiled by parental objections, but in the end love prevails and the couple finds its happily ever after. The production has a swirling, dreamy quality, and Swift's vocal is all sweetness and light. One of her strengths is that she writes and sings material that is age-appropriate and relatable to her audience—but one doesn't have to be a love-struck teen to be captivated by this engaging single. Country's own love affair with Swift will only gain momentum with this "Story."—DEP

R&B/HIP-HOP

LUDACRIS CO-STARRING CHRIS BROWN AND SEAN GARRETT

What Them Girls Like (4:06)

Producer: Darkchild

Writers: C. Bridges, C. Brown,

S. Garrett, R. Jerkins

Publishers: various

Disturbing Tha Peace/Def Jam

▶ In terms of flow and charisma, Ludacris is a rapper's rapper. Not only does he have incredible rhyme skills on the mic, but his personality and humor give him a true authenticity among peers. With "What Them Girls Like," the first official single from upcoming "Theater of the Mind," Luda delivers what he does best. As co-stars Chris Brown and Sean Garrett help out on the

chorus, he raps about knowing what women want. Producer Rodney "Darkchild" Jerkins crafts a memorable beat, actually played as an Arabic scale. While the content isn't overly novel, the music is certainly a nice change of pace. Ludacris has nothing left to prove as a rapper, so who can blame him for giving the people what they want?—SR

AC

CELINE DION

My Love (4:09)

Producer: Linda Perry

Writer: L. Perry

Publishers: Stuck in the

Throat/Famous, ASCAP

Columbia

▶ "Taking Chances" possesses dubious rights as Celine Dion's least-successful album from the past 15 years—ever, in fact. Not surprising, given that nearly all of her original Sony proponents have exited the company, leaving few to embrace her command of an everlasting base—i.e., that of labelmate Barbra Streisand—if only properly promoted. Previous single "Alone" was a disaster, failing to even chart at AC. But now, as Dion's two-year worldwide tour reaches North America, "My Love," written and produced by Linda Perry, has struck programmers' fancy—and it is truly an in-

THE KILLERS

Human (4:07)

Producer: Stuart Price

Writer: B. Flowers

Publisher: not listed

Island

After the platinum success of 2006's Springsteen-inspired "Sam's Town," the Killers team with electronic super-producer Stuart Price—best-known for his work with Madonna—to bridge the gap between the album's more modern rock sound with that of their 2004 debut, which incorporated '80s new wave influences. Lead single "Human" from new full-length "Day & Age" (Nov. 25) does that trick convincingly, merging a Boss-like melody over a New Order-injected rave-up. While the lack of prominent guitars may alienate some rock purists, credit the Killers for stretching the soundscape of alternative rock, which has increasingly become difficult to differentiate between mainstream rock. It is already off to a rousing start at alternative, where "Human" makes the group's highest entrance inside the top 15.—CW



spired choice from "Chances." Highly emotive and yet graciously understated, "My Love" oozes ache and uncertainty, as Dion pleads, "My love, can you give me strength, somehow I forgot how to ease my pain/I stand tall to get by, no matter how hard I try to hide." This splendid composition and Dion's atypical delivery offer potential to save a career in commercial turmoil. If Sony has any intention of protecting its investment, "My Love" needs a meaningful embrace.—CT

TRIPLE A

RYAN ADAMS

Fix It (2:57)

Producer: Tom Schick

Writer: R. Adams

Publishers: Barland/Bug, BMI Lost Highway

▶ The outrageously productive Ryan Adams has been busy writing his first book, "Infinity Blues," which arrives next year, but he hasn't stopped making new music. In fact, the alt-country wunderkind sounds better and more focused than ever. The first cut from his upcoming 11th studio set, "Cardinology"—his fourth with his backing band the Cardinals—is an impassioned, rock-leaning tale about love gone wrong, driven by killer guitar licks that lock into a nostalgic bar-band groove. Simple and well-crafted, "Fix It" overflows with sharp melodic hooks, and Adams' bittersweet howl stretches out in the gently anthemic chorus, making this one of his catchiest tunes to date. "I know it's not a game," he pleads. "But it feels like losing when someone you love throws you away."—SP

FOR THE RECORD

In the Sept. 27 R&B/hip-hop single review of "My Life" by the Game featuring Lil Wayne, the producers should have been listed as Cool and Dre.

FALL OUT BOY

I Don't Care (3:39)

Producer: Neal Avron

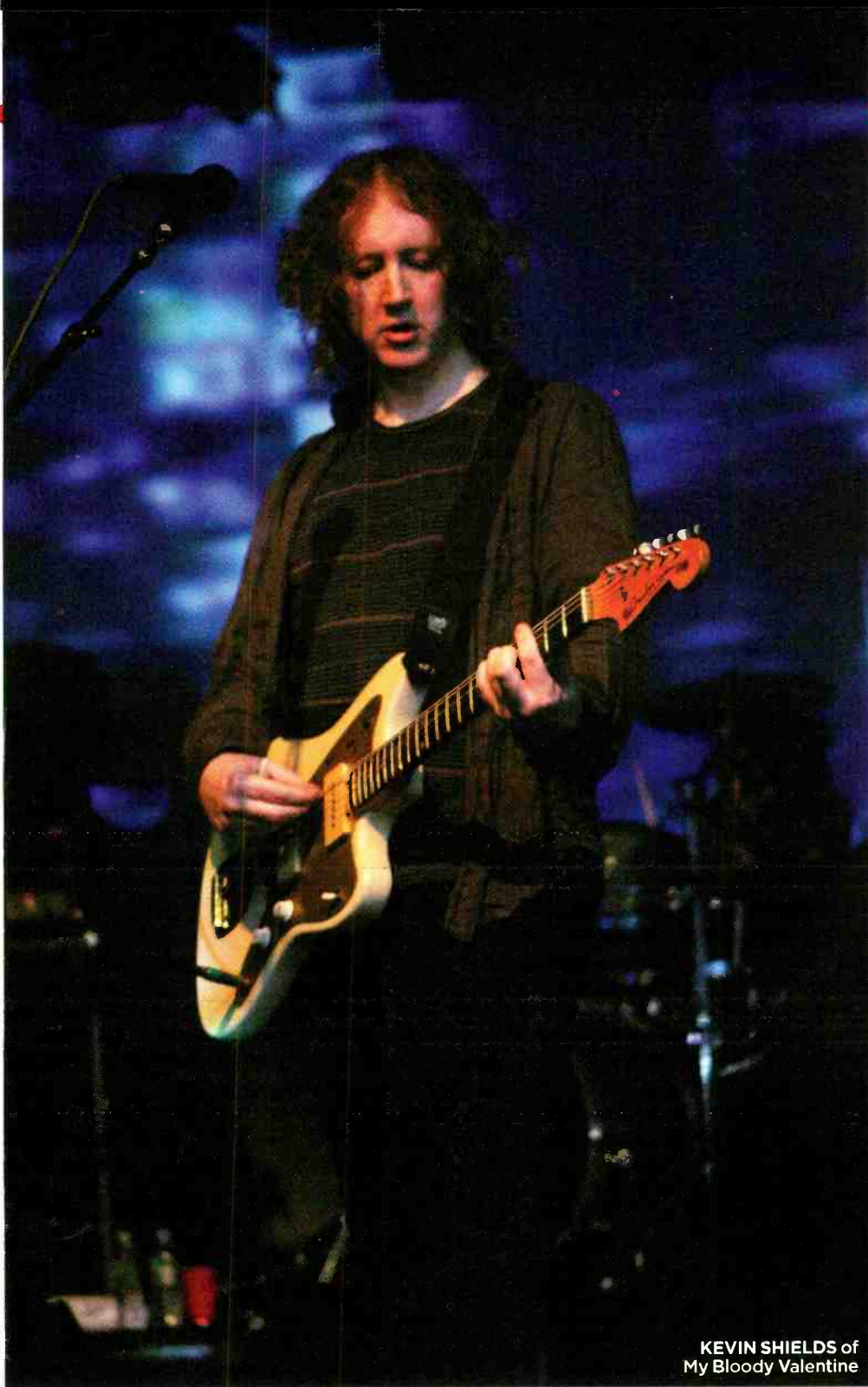
Writers: P. Wentz, P. Stump

Publisher: not listed

Decaydance/Island

The biggest band to break emo into the mainstream returns with fifth studio album "Folie à Deux" Nov. 4. Lead single "I Don't Care" is already rocketing up the Billboard Hot 100 and Hot Digital Songs and is most-added at multiple radio formats. While not a huge shocker stylistically, it slams into high gear with thunderous guitars and drums and a bit of blues that emerges within a strong bass hook. Patrick Stump's signature hollering interchanges throughout the chorus with his lower register as he mocks the haughtiness of Hollywood: "The best of us can find happiness in misery." Whether the title refers to the self-absorbed or the band's personal opinion of Tinseltown, "I Don't Care" is a sure bet to take its message to the top.—MM





KEVIN SHIELDS of My Bloody Valentine

ROCK BY JONATHAN COHEN

Bloody Good

My Bloody Valentine Reunites With A Rather Loud Bang

Despite having sold just a shade more than a quarter-million copies in the United States since its 1991 release, according to Nielsen SoundScan, My Bloody Valentine's "Loveless" is considered one of the most influential rock albums of all time. But nothing quite prepared observers for the response to the Irish band's first North American shows in 16 years: nearly 26,000 tickets purchased for seven sold-out shows, well more than \$1 million in gross and thousands of eardrums battered by the band's ferocious psychedelic assault.

And that's not counting another 3,000 fans who packed into an upstate New York resort to watch MBV perform and curate the All Tomorrow's Parties festival the weekend of Sept. 19, an event so successful that tickets are already on sale for its 2009 edition.

It's a highly unlikely turn of events for the Kevin Shields-led group, which dropped off the

face of the earth in the mid-'90s while trying (unsuccessfully) to complete the follow-up to the slavishly praised "Loveless." The band's mystique only became more powerful due to the hiatus, during which Shields would occasionally turn up guesting on other artists' albums or contributing music to film soundtracks, only to vanish once more.

Fans never thought they'd have the chance to see MBV live again, but some in the biz held out hope, particularly Frank Riley, who was the band's booking agent at Monterey Peninsula Artists. When he left to open High Road Touring in 2001, he kept MBV on his active roster for three years on the off chance Shields would call one day. Offers would occasionally come in, including a longstanding invitation from Goldenvoice's Paul Tollett for the band to headline the Coachella festival, "but there was no indication Kevin was interested in doing that," Riley says.

Then a year-and-a-half ago, "I got a phone call from Kevin saying [touring] was something they

were thinking about," Riley recalls. "In a weird way, it wasn't that much of a surprise." (Shields declined to be interviewed for this story.)

Tollett came in with an enormous offer for the band to play the 2008 festival, which would have made it financially feasible for Shields to re-form and properly equip MBV. But the band wasn't ready to take the stage by late April, so Shields opted instead to team with All Tomorrow's Parties co-founder Barry Hogan for an opening salvo of U.K. dates starting in June, followed by some international festival appearances. MBV also agreed to headline the New York ATP show and then build a short North American tour around it.

Then came the hard part: Riley had to figure out the proper venues for a band that hadn't toured here since the first Bush administration.

"The most important thing for MBV was making sure that whatever they did sounded great," Riley says. "That requires a certain amount of equipment and power and volume and staging. I had to find venues that could accommodate that. Next, I had to consider which markets could fully support something within those sound specifications, which included no dB limits, an open floor in front of the stage and a certain capacity that could generate the income necessary to make the thing affordable."

Playing for a guarantee sources say was six figures not counting sizable merch sales, MBV laid waste to audiences with crushingly loud 90-minute sets, each of which ended with the wall-rattling feedback barrage "You Made Me Realise." "It sounded like a plane crashed at 300 miles per hour for 25 minutes," says Adam Fleming, who marketed the show at the San Francisco Design Center. Live Nation's Jason Grant, who promoted the gig at Toronto's Kool Haus, adds, "[It was] one of the most powerful and primal rock shows I've ever attended, let alone promoted."

In Chicago, MBV played the Aragon Ballroom, which is "four times the size of the venue we did on the 1992 tour, and it sold out in a day. It was one of the more exciting things I've seen in awhile," says Jam Productions VP of concerts Andy Cirzan.

Shields admitted to the New York Times that he spent more than \$360,000 preparing for the shows, which means MBV won't wind up with a lot of take-home pay this time around. But the stage is now set for more touring, and much bigger paydays, at some point down the road. Riley will only say, "With the success of what they've accomplished, I think they'll consider additional dates in the future." Hogan adds, "It would be foolish to not continue. People want to see more of it."

All the more impressive is that the whole endeavor was pulled off without the assistance of a manager. Instead, MBV has "a group of people that surround them and support them and function on their own, responsibly and productively," Riley says, singling out European tour manager Gabriella Traub and her North American counterpart Eric Fisher for praise. "A lot of them were with the band in 1992."

With the tour finished and the prospect of new MBV material looming (Shields told the Times he plans to complete the aborted third album and then start another one), Riley says the situation is "entirely unique. The band is still together enough and capable enough to go back and reconnect with their music and then maybe find out that there's a larger audience for them now than there was all that time ago."

DEMI EVERYWHERE

Demi Lovato's first solo album, "Don't Forget" (Hollywood), debuts this week at No. 2 on the Billboard 200, shooting the 16-year-old to the top of her Disney-bred class. And judging by early indicators, she might just be the brand's most widely marketable star.

"The audience in the first week of purchase is quite an exciting surprise: It's almost 80% between 13 and 18 years old," Hollywood GM Abbey Konowitch says. "So many times with projects driven by the Disney Channel, it's much younger. We know that if you can reach the upper end of the teens, the younger audience comes along. That's what makes Demi different from the other stars. Her audience is already broader and older, and this is without the real everyday Disney Channel appearances."

Lovato's early success is the result of a carefully crafted, repeatedly tested plan engineered by Hollywood and the Jonas Brothers' Jonas Group, which took the young singer/songwriter under its wing after she starred with Joe Jonas in the Disney Channel original movie "Camp Rock."

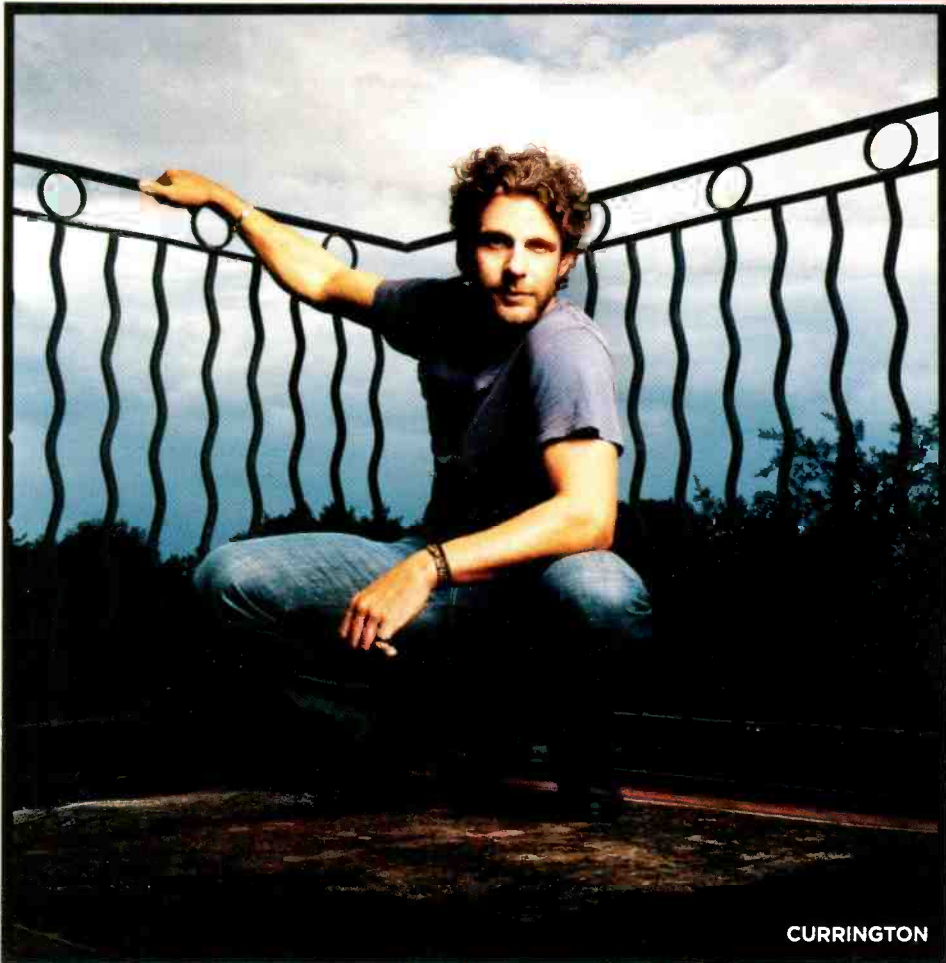
The plan shifts focus away from big top 40 outlets and instead uses a bottom-up approach involving consistent live performances and online marketing. Earlier this year, Lovato joined the Jonas Brothers on their 46-date tour, playing for more than 600,000 fans, and also headlined her own 20 dates.

Co-managers Kevin Jonas and Phil McIntyre wanted "to focus on live performances and then build an online platform," her two biggest drivers.

"It's been a successful campaign for us with the Jonas Brothers and some of our other artists, where you can build a first audience and a foundation without having to be under the microscope of the MTV, [top 40 New York station WHTZ] Z100 realm," Konowitch says. "There's just no need to try to put artists of this style and caliber in the hip-hop/R&B world of top 40 radio, until they get big enough and have the momentum. They're wonderful partners and we love them, but we like to bring them artists when they're hits. We've had great success with this sort of timetable."

Next up for the young star: a second single and video; a special-edition rerelease of "Don't Forget" in February, timed with the debut of her own Disney Channel series, "Sonny With a Chance"; and a headlining tour throughout summer 2009.

—Kerri Mason **LOVATO**



CURRINGTON

COUNTRY BY KEN TUCKER

Billy's Back

Recharged After Setbacks, Currington Unveils Third Album

After coming down with severe laryngitis last year and then entering a 30-day trauma recovery program to deal with childhood abuse by his stepfather, Billy Currington decided to take it easy for six months in Hawaii.

Rested and renewed, he hit the road in April and began to record a new album, "Little Bit of Everything," on days off. Due Oct. 14 via Mercury Nashville, the set is led by the single "Don't," which

is No. 31 on Billboard's Hot Country Songs this week. "It was good for me and now I've moved on," Currington says of the sabbatical.

Following a respectable showing for his 2003 self-titled debut, the artist rose to country's upper echelon with his 2005 sophomore set, "Doin' Something Right," which has sold 990,000 copies in the United States, according to Nielsen SoundScan.

The R&B-flavored "Don't" represents one end of the breadth of the new set, while the raucous "That's How Country Boys Roll" shows the other end of the spectrum. "People Are Crazy," which

includes the chorus "God is great, beer is good and people are crazy," is one of Currington's favorites on the new set. "The first time I heard it I wanted to record it," he says of the Bobby Braddock/Troy Jones song. "Every Reason Not to Go," one of four songs Currington co-wrote, was supposed to be on his last album, but "for whatever reason it didn't make it."

"It's all over the map, isn't it?" the Georgia-born Currington says with a laugh. "I grew up on different kinds of music. It's all inside of me and it comes out when it wants to."

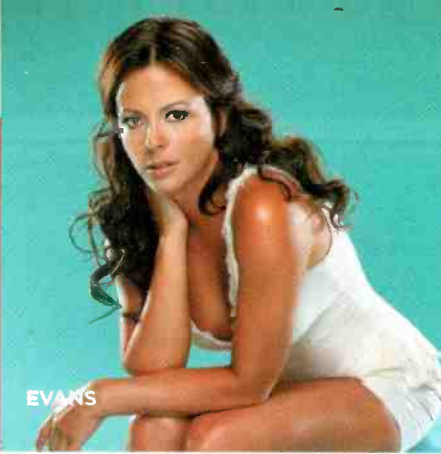
One thing that isn't all over the map is the mood, which is decidedly positive. "I was going through a lot of songs that I had written that were on the sad side and I just kept passing them by," he says. The same was true of the outside songs pitched to Currington. "Every time I'd hear one I'd get through the first verse and chorus and say, 'That don't feel good,'" he says. "Not to say I won't ever record sad songs again, but in this part of my life I wanted to be happy and upbeat."

Country WYCD Detroit PD Tim Roberts describes "Don't" as "kind of a groove record, a real soulful performance that sort of reminded me of Motown music, so I felt there would be an immediate connection. We're getting strong phone reaction on the song."

Country KAJA San Antonio OM/ PD George King adds, "He has a terrific mix of a contemporary sound that's not too over the top and down-home lyrics that most of audience really enjoys."

The setup for "Little Bit of Everything" has included a promotion with mobile marketing firm Mozes in which fans call a phone number to hear new tracks and can also leave a message for Currington. Once registered, participants receive a text message alerting them when a new clip is available.

Universal Music Group Nashville VP of new media Michael Deputato says mobile list marketing is "more personal, more direct" than e-mail marketing. The promotion has been advertised on Currington's MySpace page, as well as on iLike, his Web site, UMG's own portal and the artist's existing mobile list.



EVANS

GRAHAM SLAM

A diverse array of country, pop, Christian, bluegrass and Americana artists populate "Billy: The Early Years," the soundtrack that accompanies the upcoming film on the life of evangelist Billy Graham. Featuring Brad Paisley, Sara Evans, Third Day's Mac Powell, Brooks & Dunn, Brandon Heath and Patty Griffin, among others, the 12-song collection drops Oct. 7, three days before the film opens. Released by Arista Nashville and Essential Records, the project will be worked to country and Christian markets.



"I'm a huge fan of Billy Graham and have always supported his ministry. I know his life story is going to affect the lives of millions of Americans," says Evans, who sings the first single going to country radio, "Low."

Far from a predictable collection of country and gospel tunes, the project features unique collaborations. Sierra Hull—a 16-year-old bluegrass artist who portrays Graham's sister, Catherine, as a young woman—serves up "Just As I Am," backed by an all-star choir of John Cowan, Harry Stinson, Ronnie Bowman, Ronnie McCoury and John Wesley Ryles. Elsewhere, Powell trades lead vocals with Brooks & Dunn's Ronnie Dunn on Johnny Cash's "Over the Next Hill."

Gospel Music Assn. new artist of the year Heath covers Griffin's "Heavenly Day." "He's one of the orators in history that I really look up to simply because of the way he communicates," he says.

Also featured is the Paisley instrumental "What a Friend We Have in Jesus," which will be found on his Nov. 4 album "Play." Paisley says, "I came up with that arrangement myself and I did that in an afternoon. You can hear me thinking as I'm playing it."

The album's multiformat nature has resulted in an array of promo opportunities, according to Arista Nashville VP of marketing and artist development Jon Elliot. Evans will appear on "Good Morning America" during release week and join Josh Turner to perform their respective songs from the soundtrack Oct. 5 at the Grand Ole Opry.

"We are trying to work alongside the theatrical marketing campaign everywhere we can," Provident Label Group senior VP of sales and marketing Ben Howard says.

—Deborah Evans Price

WINNING THE WAR

Adopting a self-described "slow burn" strategy with their debut record has paid off for the Cold War Kids, who saw their second Downtown album, "Loyalty to Loyalty," debut this week at No. 21 on the Billboard 200, selling 22,000 copies, according to Nielsen SoundScan. The band's previous record, "Robbers & Cowards," has sold 173,000 copies since it was released in October 2006, but never made it higher than No. 173.

"As a band, we really want more of an R.E.M.-type career," lead singer Nathan Willett says. "They made lots of records before they got huge, and while they had a lot of hit singles, you can't really point to one song or record that defined them. We want to be socially conscious but also open to playing the game. When we make decisions about licensing, for example, we

want to make them in the right way and be smart about it."

The Kids might have a hit on their hands with the new album's lead single. "Something Is Not Right With Me" has sold 11,000 digital copies in the five weeks since it was first released

and has been added into rotation at influential modern rock station KROQ Los Angeles. The song is No. 38 on Billboard's Modern Rock chart this week.

Two months before release, Downtown began playing the album for music supervisors; the first single has

already been featured in episodes of "Entourage" and "CSI:NY." "Something Is Not Right With Me" was also released early via blog RCRD LBL (a joint venture with Downtown), and the resulting discussion and reposting sent the track to the top of the Elbo.ws music blog aggregator chart.

Even with a heavy focus on online marketing and blogging, the band is embracing physical retailers. "We are playing in-stores at record shops on this tour, and it's a great opportunity to connect with fans in a more intimate way," Willett says. The band played at the Casbah/Lou's in San Diego; Finger Prints in Long Beach, Calif.; Music Millennium in Portland, Ore.; and Easy Street in Seattle during street week.

Another reason to keep a close eye on sales: The album is the first in a new partnership between Downtown and Fontana Distribution.

—Cortney Harding



COLD WAR KIDS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ALL THAT JAZZ

>> With help from two NPR shows, bassist Charlie Haden, who has placed more than a dozen sets on Top Jazz Albums, finds No. 2 on Top Bluegrass Albums and his first Billboard 200 ink. Sax man Dave Koz gets his first No. 1 on Smooth Jazz Songs to go with his fourth No. 1 on Top Contemporary Jazz.

KING SIZED

>> Kings of Leon score the band's best sales week and its first top 10 on the Billboard 200 (No. 5, 74,000 copies). "Only By the Night" also bows at No. 1 in the United Kingdom and in Ireland and starts at No. 4 on Top Euro Albums.



FLASH 'PAPER'

>> T.I. is on the verge of his third No. 1 on the Billboard 200, as "Paper Trail" tallied first-day sales of 222,000 on Nielsen SoundScan's Oct. 1 Building chart. It's the largest Wednesday Building total since Coldplay's "Viva La Vida" rang 316,000 in June.

CHART BEAT

>> Kid Rock's "All Summer Long" rebounds 29-28 on the Billboard Hot 100 while the cover version by the Rock Heroes leaps 38-29. That puts the two "Summer" songs back-to-back, the first time the same song has held adjacent positions on this chart since the week of July 16, 2005, when Carrie Underwood's "Inside Your Heaven" was No. 4 and Bo Bice's rendition of the same song was No. 5.

>> Speaking of "American Idol" finalists, Jennifer Hudson scores the 203rd No. 1 for the franchise with "Spotlight," which claims pole position on the Adult R&B survey.

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

METALLICA: ANTON CORBIN

Billboard

CHARTS

Music Recession-Proof? Not Completely

When I saw a car on the freeway with a homemade sign that said "Bail Out People, Not Banks," I chuckled, but I also thought about the one issue on which music sales pioneer Henry Droz and I differed the most.

Droz, the longtime president of WEA Distribution and later chairman of Universal Music Group Distribution, firmly held the opinion that recorded music is a recession-proof market because it represents a relatively inexpensive product that is long on value.

Cognizant of the crater labels and music retailers fell in during the late '70s, when the economy suffered double-digit inflation and double-digit unemployment, he blamed the album downturn of 1979-1982 on other factors: disco going from white hot to stone cold with no genre taking up the slack; the abandonment of the 8-track configuration; and home taping.

A similar triple threat at the start of this decade helped initiate the slump that has seen album sales decline in six of the last seven years, with teen pop, rather than disco, hitting the freezer in the early '00s, and the cassette representing a configuration that was subtracted from the market.

And home taping? In the late '90s, peer-to-peer swapping, whether on

the Internet or a CD burner in a college dorm, had replaced blank cassettes as the culprit of lost sales, although digital copying is a far more insidious foe.

In the '80s, a good pair of blank cassettes were just a couple of bucks cheaper than an LP, while today's cost difference between a blank CD and a recorded one is significant. Beyond that, in my college days, it took 45 minutes to tape a 45-minute album, whereas a digital copy happens in a few minutes, if not seconds.

In a recent article about Wall Street woes' possible impact on the music business (Billboard, Sept. 27), Koch Entertainment chairman Michael Koch echoed the opinion I heard from Droz almost 20 years ago, boosting music's ability to uplift at an economical price. And, it could well be that the price of gas and worries over the economy's health might enhance the perceived value of albums as gifts in this year's holiday-selling period.

Still, I can't shake the notion that if Mr. and Ms. Consumer feel woozy about how far a dollar

might go or job security, music purchases can become vulnerable for the simple reason that there have always been ways to consume music without buying it.

According to a Pew Internet study released in July, 55% of U.S. households have access to broadband, unleashing myriad ways to enjoy music without needing to buy or steal a download. A home with satellite TV or digital cable picks up at least a dozen music video channels and oodles of satellite radio or Music Choice channels.

Even during the early '80s' post-disco crash, a guy who didn't bother making cassette copies of albums could turn on his favorite radio station to satisfy a music craving.

Since the dawn of the iTunes store in 2003, the consumer has been taught that an album download is worth \$9.99. Earlier than that, DVDs had already proved

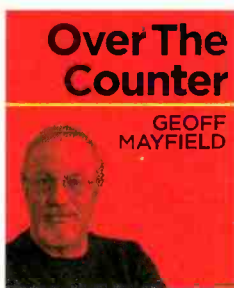
to be a more popular purchase than similarly priced CDs.

I'm the first to agree with the notion that albums are a better value than movies, but through the week ending Oct. 14—even with Wal-Mart absent from Nielsen VideoScan's store sample—the average No. 1 on Top DVD Sales for 2008 stands at 424,527, versus 247,978 for a No. 1 album.

With album sales again trailing prior-year pace in 2008, the economic climate gives labels and retailers new reason to scrutinize the average cost of a CD after its first week or two on the market.

THREE: Metallica's "Death Magnetic" becomes only the third 2008 release to top the Billboard 200 for as many as three weeks and just the second to do so for three straight frames. Selling 132,000 copies (down 61%), it is also

the only album on this issue's chart to surpass 100,000. Next week it's destined to become just the 12th album this year to sell at least 1 million copies, compared with 20 at this time last year. Two Hollywood titles, Jonas Brothers' "A Little Bit Longer" (936,000 to date) and Miley Cyrus' "Break-out" (921,000) are next in line to join that club.



Over The Counter
GEOFF MAYFIELD



METALLICA

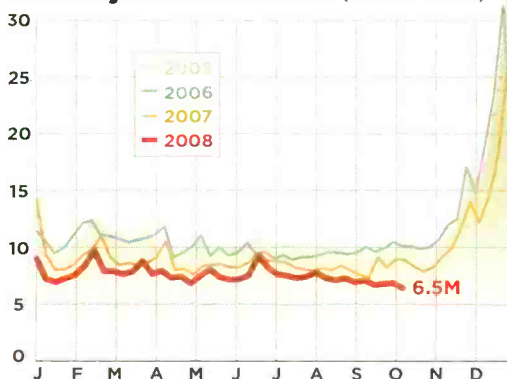
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,460,000	1,231,000	18,830,000
Last Week	6,924,000	1,263,000	19,289,000
Change	-6.7%	-2.5%	-2.4%
This Week Last Year	9,059,000	1,092,000	15,039,000
Change	-28.7%	12.7%	25.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	337,344,000	297,866,000	-11.7%
Digital Tracks	612,222,000	795,793,000	30.0%
Store Singles	1,748,000	1,270,000	-27.3%
Total	951,314,000	1,094,920,000	15.1%
Albums w/TEA*	398,566,200	377,445,300	-5.3%

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

ALBUM SALES

'07	337.3 million
'08	297.9 million

SALES BY ALBUM FORMAT

CD	300,584,000	249,224,000	-17.1%
Digital	35,769,000	47,259,000	32.1%
Cassette	236,000	67,000	-71.6%
Other	755,000	1,316,000	74.3%

For week ending Sept. 28, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2007	2008	CHANGE
Current	202,743,000	169,297,000	-16.5%
Catalog	134,601,000	128,569,000	-4.5%
Deep Catalog	95,086,000	92,239,000	-3.0%

CURRENT ALBUM SALES

'07	202.7 million
'08	169.3 million

CATALOG ALBUM SALES

'07	134.6 million
'08	128.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Table with columns: Rank, Artist, Title, Cert., Peak Position. Includes entries for Metallica (Death Magnetic), Demi Lovato (Don't Forget), NE-YO (Year Of The Gentleman), The Pussycat Dolls (Doll Domination), Kings of Leon (Only By The Night), Jazmine Sullivan (Fearless), Kid Rock (Rock N Roll Jesus), Joe (Joe Thomas, New Man), Young Jeezy (The Recession), Jonas Brothers (A Little Bit Longer), Lil Wayne (Tha Carter III), TV On The Radio (Dear Science), Darius Rucker (Learn To Live), The Game (LAX), Rihanna (Good Girl Gone Bad), Soundtrack (Mamma Mia!), Slipknot (All Hope Is Gone), Sugarland (Love On The Inside), Nelly (Brass Knuckles), Jackson Browne (Time The Conqueror), Cold War Kids (Loyalty To Loyalty), Coldplay (Viva La Vida or Death And All His Friends), Buckcherry (Black Butterfly), Jenny Lewis (Acid Tongue), Jason Mraz (We Sing. We Dance. We Steal Things.), David Gilmore (Live In Gdansk), Miley Cyrus (Breakout), DJ Khaled (We Global), Randy Rogers Band (Randy Rogers Band), Leona Lewis (Spirit), Katy Perry (One Of The Boys), Taylor Swift (Taylor Swift), Plain White T's (Big Bad World), Soundtrack (Camp Rock), Thievery Corporation (Radio Retaliation), Various Artists (NOW 28), Jessica Simpson (Do You Know), New Kids On The Block (The Block), Various Artists (NOW That's What I Call Country), Duffey (Rockferry), Raphael Saadiq (The Way I See It), Eric Benet (Love & Life), Staind (The Illusion Of Progress), All That Remains (Overcome), Soundtrack (Sex And The City: Volume 2), M.I.A. (Kala), Disturbed (Indestructible), Z-Ro (Crack), Journey (Revelation), Old Crow Medicine Show (Tennessee Pusher).



The ensemble returns with its sophomore effort, beginning with 79,000. Its first set, "PCD," debuted with 99,000 at No. 5 in 2005.

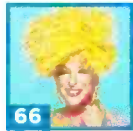
26 The album, available in seven configurations (including a five-disc vinyl set), starts with 19,000.



45 The film's DVD bow spurs an 11,000-unit entrance for the movie's second soundtrack, while the first volume earns a 30% increase at No. 53.



60 Some of the set's 24% increase is partially owed to Best Buy's offer last week where upon the purchase of this or other select albums the consumer received a \$5 gift card.



66 With 2.2 million sold, the diva's last hits set, 1993's "Experience the Divine," is also her best seller since Nielsen SoundScan began tracking in 1991. This new hits offering lands with 8,000.

Table with columns: Rank, Artist, Title, Cert., Peak Position. Includes entries for Chris Tomlin (Hello Love), Los Pkadiantes De Caborca (Vamonos Pa' Rio), Soundtrack (Sex And The City), Carrie Underwood (Carnival Ride), Jonas Brothers (Jonas Brothers), Lincoln Brewster (Today Is The Day), Saving Abel (Saving Abel), 3 Doors Down (3 Doors Down), George Strait (Troubadour), P.D. (Oracular Spectacular), The Cheeta Girls (One World (Soundtrack)), RKM & Ken-Y (The Royalty/La Realeza), Jack Johnson (Sleep Through The Static), LL Cool J (Exit 13), Daughtry (Daughtry), Bette Midler (Jackpot: The Best Bette), Heidi Newfield (What Am I Waiting For), Natalie Cole (Still Unforgettable), Jamey Johnson (That Lonesome Song), Mitch Hedberg (Do You Believe In Gosh?), Theory Of A Deadman (Scars & Souvenirs), Hollywood Undead (Swan Songs), Shinedown (The Sound Of Madness), Avenged Sevenfold (Live In The LBC & Diamonds In The Rough), Gym Class Heroes (The Quilt), Toby Keith (35 Biggest Hits), Various Artists (Idolos: De Mexico Para El Mundo), Everlast (Love, War And The Ghost Of Whitey Ford), Chris Brown (Exclusive), Luis Fonsi (Palabras Del Silencio), Underoath (Lost In The Sound Of Separation), Linkin Park (Minutes To Midnight), Ice Cube (Raw Footage), Usher (Here I Stand), Third Day (Revelation), Jenni Rivera (Jenni), Colbie Caillat (Coco), John Mayer (Where The Light Is: John Mayer Live In Los Angeles), Frank Sinatra (Nothing But The Best), Rehab (Graffiti The World), Marvin Sapp (Thirsty), FloBots (Fight With Tools), Solange (Sol-Angel & The Hadley St. Dreams), Natasha Bedingfield (Pocketful Of Sunshine), Sugarland (Enjoy The Ride), Nas (Untitled), Mogwai (The Hawk Is Howling), Tim McGraw (Greatest Hits: Limited Edition), Jem (Down To Earth), Charlie Haden (Family & Friends -- Rambling Boy).

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart numbers. Includes names like 3 Doors Down, Adele, Alacranes Musical, All That Remains, Ashanti, Avenged, David Banner, Beck, Natasha Bedingfield, Eric Benet, B.G. & Chopper City, Boyz, Jim Brickman, Garth Brooks, Chris Brown, Michael Buble, Michael Buble, Lindsey Buckingham, Lincoln Brewster, M.I.A., Miley Cyrus, Duffey, Casting Crowns, Celtic Thunder, Danity Kane, The Cheeta Girls, David Gilmore, Coldplay, Cold War Kids, Keyshia Cole, Natalie Cole, Kristy Lee Cook, Miley Cyrus, Daddy Yankee, Danity Kane, Estelle, Everlast, Eagles, Estelle, Everlast, Flyleaf, Luis Fonsi, Fourplay, Michael Franti & Spearhead, The Game, Gucci Mane, Michael Franti & Spearhead, Jem, Charlie Haden, Brandon Heath, Mitch Hedberg, Hollywood Undead, Jem, Joe, Jack Johnson, Jamey Johnson, Jonas Brothers, Journey, B.B. King, Kings Of Leon, Linkin Park, LL Cool J, Lloyd, Demi Lovato, Lady Antebellum, Miranda Lambert, Vic Latino, Led Zeppelin, Jenny Lewis, Leona Lewis, Tim McGraw, Metallica, Metro Station, MGMT, Bette Midler, Mogwai, Jason Mraz, Madonna, Maroon 5, John Mayer, Jesse McCartney, Tim McGraw, Nelly, Heidi Newfield.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Lists top 150 albums including PLIES, NICKELBACK, MAROON 5, and ESTELLE.



The album notches its sixth straight weekly gain (up 22%) with its best sales week (4,000) since June, thanks in part to the recent return of "Making the Band" on MTV.

147

Set gives the act its seventh No. 1 on Top Contemporary Jazz Albums, extending its lead as the group with the most chart-toppers.



Dance compilation features remixes of hits by such artists as Jordin Sparks (pictured), Madonna, Rihanna, Estelle and Britney Spears.



Starz gave the film its cable premiere Sept. 20, thus aiding the soundtrack's re-entry with a 20% gain.



The act's single "Shove It" was featured in the Sept. 22 episode of "Gossip Girl," yielding a 43% increase in sales for the album and a 1,932% increase in downloads for the song.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Lists albums from 151 to 200, including VARIOUS ARTISTS, ONEREPUBLIC, KRISTY LEE COOK, and TOKIO HOTEL.

Table with columns: NEW, RE-ENTRY, ARTIST, Title, CERT., PEAK POSITION. Lists new and re-entry albums including DANEY KANE, ADELE, KEITH URBAN, and THE OFFSPRING.

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TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, PRICE, CERT. Lists top pop catalog albums including AC/DC, VARIOUS ARTISTS, ABBA, JOURNEY, METALLICA, NINA SIMONE, LED ZEPPELIN, CARRIE UNDERWOOD, etc.

TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Lists top digital albums including Kings of Leon, Demi Lovato, The Pussycat Dolls, TV on the Radio, Metallica, etc.

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Lists top internet albums including Demi Lovato, Metallica, Jackson Browne, Jonas Brothers, etc.

TOP BLUEGRASS ALBUMS FROM: biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top bluegrass albums including Tennessee Pusher, Family & Friends - Rambling Boy, etc.

TOP HOLIDAY ALBUMS FROM: biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top holiday albums including Tim Burton's The Nightmare Before Christmas: Special Edition, Home For Christmas, etc.

On Top Digital Albums, Led Zeppelin's classic "IV" album makes a doozy of a gain, debuting at No. 14 with 4,000 (up 1,281%). The set was offered for a limited time through Amazon's MP3 store last week for only \$1.99. The digital action also enables the title to re-enter Top Pop Catalog at No. 7—its highest rank since 1992. Meanwhile, Jack Johnson's digital-only album "Sleep Through the Static: Remixed" bows at No. 23 on Digital Albums with nearly 3,000.



More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS PERRY STAYS 'HOT'



Katy Perry follows her No. 2 smash "I Kissed a Girl" on Mainstream Top 40 with a second top 10, as "Hot N Cold" sizes 13-9 (see chart, page 60). Clearly, 2008 proves to be the year of the woman at the format. Perry is the fourth new female artist to post at least two top 10s this year, joining Colbie Caillat, Leona Lewis and Jordin Sparks. (Sparks, in fact has earned three in that part of the chart.) This is the first year in which more than one new female has scored at least a pair of top 10s on Mainstream Top 40 since 2003, when Beyoncé and Stacie Orrico did so. In 2002, Vanessa Carlton, Avril Lavigne and Shakira all arrived with similar success.

HOT 100 AIRPLAY chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL)

HOT 100 AIRPLAY chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL)

HOT 100 AIRPLAY chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL)

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.

- Albums with the greatest sales gains this week.
GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.
PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.
HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
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. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
GREATEST GAINER GG Where included, this award indicates the title with the chart's largest airplay increase.

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. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

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.

HIT PREDICTOR
* 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. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

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.
POWER PICK 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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

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.
○ RIAA certification for net shipment of 500,000 singles (Gold).

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. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

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. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

1,270 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™

HOT DIGITAL SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT.

HOT DIGITAL SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT.

HOT DIGITAL SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT.

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. See Charts Legend for additional rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
2	2	8	SO WHAT	PINK (LAFACE/ZOMBA)
3	3	24	CLOSER	NE-YO (DEF JAM/IDJMG)
4	9	10	GREATEST GAINER/AIRPLAY HOT N COLD	KATY PERRY (CAPITOL)
5	6	6	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
6	4	23	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
7	5	19	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
8	11	16	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
9	7	24	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
10	10	21	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
11	21	21	DAVID COOK (19/RCA/RMG)	LEONA LEWIS (SYCO/J/RMG)
12	12	23	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
13	13	2	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
14	18	9	GREATEST GAINER/DIGITAL LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
15	14	27	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
16	15	17	IN THE AYER	FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)
17	16	9	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)
18	21	21	VIVA LA VIDA	COLOPLAY (CAPITOL)
19	23	26	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
20	17	22	I KISSED A GIRL	KATY PERRY (CAPITOL)
21	9	9	SHAKE IT	METRO STATION (COLUMBIA)
22	20	18	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
23	19	3	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
24	HOT SHOT DEBUT		RIGHT NOW (NA NA NA)	AKON (SRC/UNIVERSAL MOTOWN)
25	24	28	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
26	31	8	T-SHIRT	SHONTELLE (SRC/UNIVERSAL MOTOWN)
27	33	13	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
28	28	5	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
29	27	9	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
30	32	14	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
31	29	17	CRY FOR YOU	SEPTEMBER (ROBBINS)
32	26	33	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
33	50	4	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)
34	25	17	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
35	18	18	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
36	34	31	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
37	39	18	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
38	36	29	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
39	52	6	IT'S OVER	JESSE MCCARTNEY (HOLLYWOOD)
40	42	48	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
41	11	31	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
42	37	36	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
43	54	4	ANGEL	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
44	1	1	WOMANIZER	BRITNEY SPEARS (JIVE/ZOMBA)
45	35	3	SWAGGA LIKE US	JAY-Z & TI FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
46	47	8	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
47	46	35	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
48	48	14	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)
49	24	24	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
50	45	40	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	38	17	THUNDER	BOYS LIKE GIRLS (COLUMBIA)
52	56	11	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
53	61	5	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)
54	57	18	BARTENDER SONG	REHAB (UNIVERSAL REPUBLIC)
55	53	15	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
56	55	19	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
57	67	5	WHAT THEM GIRLS LIKE	LUDAKRIS CO-STARRING CHRIS BROWN & SEAN GARRETT (DTP/DEF JAM/IDJMG)
58	51	6	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)
59	58	17	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)
60	60	11	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/OEF JAM/IDJMG)
61	66	3	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & NICKI MINAJ (CASH MONEY/UNIVERSAL MOTOWN)
62	59	3	I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
63	64	16	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
64	63	17	BODY ON ME	NELLY FEAT. AKON & ASHANTI (JERRTY/UNIVERSAL MOTOWN)
65	65	6	OUT HERE GRINDIN'	DAVID COOK (19/RCA/RMG)
66	62	12	COOKIE JAR	GYM CLASS HEROES FEAT. THE-DREAM (DECA/DANCE/FUELED BY RAMEN/RRP)
67	1	1	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTISTS/THE ORCHARD)
68	68	7	SINGLE	NEW KIDS ON THE BLOCK & NE-YO (INTERSCOPE)
69	69	10	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)
70	74	3	WHATCHA THINK ABOUT THAT	THE PUSSYCAT DOLLS FEAT. MISSY ELLIOTT (INTERSCOPE)
71	6	17	RISE ABOVE THIS	SEETHER (WIND-UP)
72	73	8	THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/EPIC)
73	72	9	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
74	79	6	FADED	CASCADA (ROBBINS)
75	71	19	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
76	75	19	7 THINGS	MILEY CYRUS (HOLLYWOOD)
77	70	13	YOU GOT ME	ONE BLOCK RADIUS (PROPERTY/MERCURY/IDJMG)
78	83	9	WAKE IT UP	E-40 FEAT. AKON (SICK WID IT/BME/REPRISE)
79	82	3	RIGHT HERE (DEPARTED)	BRANDY (KOCH/EPIC)
80	78	11	ENERGY	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
81	86	5	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)
82	80	9	BABY	LIL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
83	87	2	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
84	88	6	ANGELS ON THE MOON	THRIVING IVORY (WIND-UP)
85	85	20	LAST NAME	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
86	81	7	CHANGE	TAYLOR SWIFT (BIG MACHINE)
87	15	15	THIS IS ME	DEMI LOVATO & JOE JONAS (WALT DISNEY)
88	91	6	SHAWTY SAY	DAVID BANNER FEAT. LIL WAYNE (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
89	92	3	MONSOON	TOKIO HOTEL (CHERRYTREE/INTERSCOPE)
90	94	4	THE WORLD SHOULD REVOLVE AROUND ME	LITTLE JACKIE (S-CURVE/CAPITOL)
91	97	2	SO FLY	SIM FEAT. YUNG JOC (M3/ASYLUM)
92	90	2	UNBEAUTIFUL	LESLEY ROY (JIVE/ZOMBA)
93	1	1	SEVENTEEN FOREVER	METRO STATION (COLUMBIA)
94	96	4	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
95	2	2	UNTOUCHED	THE VERONICAS (ENGINEER/REPRISE)
96	1	1	WITHOUT YOU	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)
97	89	13	COME ON OVER	JESSICA SIMPSON (EPIC/COLUMBIA (NASHVILLE))
98	99	11	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STOHM (SLIP-N-SLIDE/DEF JAM/IDJMG)
99	3	3	WARWICK AVENUE	DUFFY (MERCURY/IDJMG)
100	100	15	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	☆
2	2	14	CLOSER	NE-YO (DEF JAM/IDJMG)	
3	4	14	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
4	3	22	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
5	6	6	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
6	8	6	SO WHAT	PINK (LAFACE/ZOMBA)	☆
7	5	17	DAVID COOK (19/RCA/RMG)	LEONA LEWIS (SYCO/J/RMG)	☆
8	7	16	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	☆
9	13	5	GREATEST GAINER HOT N COLD	KATY PERRY (CAPITOL)	☆
10	9	27	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
11	11	7	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
12	12	13	IN THE AYER	FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)	
13	10	10	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
14	15	7	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
15	19	6	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
16	23	3	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
17	19	19	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
18	21	7	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
19	16	14	VIVA LA VIDA	COLOPLAY (CAPITOL)	
20	17	26	SHAKE IT	METRO STATION (COLUMBIA)	
21	20	7	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
22	26	3	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	☆
23	24	6	T-SHIRT	SHONTELLE (SRC/UNIVERSAL MOTOWN)	
24	18	20	I KISSED A GIRL	KATY PERRY (CAPITOL)	
25	32	3	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	19	#1 GREATEST GAINER THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
2	1	25	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
3	3	38	LOVE SONG	SARA BAREILLES (EPIC)	☆
4	5	30	SAY	JOHN MAYER (AWARE/COLUMBIA)	
5	4	15	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
6	6	31	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
7	7	11	VIVA LA VIDA	COLOPLAY (CAPITOL)	
8	8	48	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	9	40	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
10	10	21	AFTER ALL THESE YEARS	JOURNEY (NOMOTAS)	☆
11	11	22	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
12	12	25	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
13	13	21	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
14	14	14	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
15	15	8	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
16	16	27	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
17	19	7	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
18	22	6	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
19	23	5	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	
20	17	20	ROOTS BEFORE BRANCHES	ROOM FOR TWO (CURB WARNER BROS.)	☆
21	21	16	STOP AND STARE	UNEREPUBLIC (MOSLEY/INTERSCOPE)	☆
22	20	10	ENEMY WITHIN	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
23	18	5	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)	☆
24	24	9	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
25	26	3	WHAT DO I DO WITH MY HEART	EAGLES (ERC)	

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 VIVA LA VIDA	COLOPLAY (CAPITOL)	☆
2	2	27	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
3	4	23	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
4	2	23	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
5	6	14	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
6	5	28	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
7	7	14	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
8	8	24	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
9	11	11	GREATEST GAINER BROKEN	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
10	9	26	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
11	10	6	SO WHAT	PINK (LAFACE/ZOMBA)	☆
12	10	18	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
13	14	19	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
14	11	20	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
15	15	15	SHAKE IT	METRO STATION (COLUMBIA)	
16	17	8	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
17	19	7	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	
18	18	9	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
19	21	20	RISE ABOVE THIS	SEETHER (WIND-UP)	
20	23	12	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	
21	24	17	IN THIS LIFE	DELTA GOODREM (MERCURY/DECCA)	☆
22	26	11	WE DON'T HAVE TO LOOK BACK NOW	PUDDE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
23	25	9	BEATING MY HEART	JON MCLAUGHLIN (ISLAND/IDJMG)	
24	20	15	I KISSED A GIRL	KATY PERRY (CAPITOL)	
25	27	5	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
2	3	12	TROUBLEMAKER	WEEZER (DGC/INTERSCOPE)	☆
3	2	14	BELIEVE	STAINED (FLIP/ATLANTIC)	☆
4	5	6	RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (DGC/INTERSCOPE)	☆
5	6	6	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆
6	8	13	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
7	7	4	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	
8	7	26	LET IT DIE	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
9	9	17	VIVA LA VIDA	COLOPLAY (CAPITOL)	☆
10	11	15	BAD GIRLFRIEND	THEORY OF A DEADMAN (B04/ROADRUNNER/RRP)	☆
11	10	9	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
12	10	27	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
13	1	1	HUMAN	THE KILLERS (ISLAND/IDJMG)	☆
14	15	28	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
15	12	24	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
16	16	6	THE SHOCK OF THE LIGHTNING	OASIS (BIG BROTHER/REPRISE)	
17	20	6	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
18	3	8	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
19	1	30	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
20	19	14	SLOW BURN	ATREYD (HOLLYWOOD)	☆
21	22	13	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	☆
22	21	14	GAMMA RAY	BECK (DGC/INTERSCOPE)	☆
23	27	5	RICOCHET	SHINY TOY GUNS (UNIVERSAL MOTOWN)	
24	26	5	CATH...	DEATH CAB FOR CUTIE (ATLANTIC)	
25	31	3	I DON'T CARE	FALL OUT BOY (ISLAND/IDJMG)	☆

Britney's back (again)! The lead cut from "Circus," due Dec. 2, blasts onto the Pop 100 at No. 44, entirely from out-of-the-box airplay at 89 stations (11.4 million audience impressions). Its digital release Oct. 7 will impact the chart in two weeks.



The Killers attack Modern Rock at No. 13 with "Human," the first single from "Day & Age," due Nov. 25

HOT COUNTRY SONGS™

Table with 10 columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Imprint & Number / Promotion Label, Artist, Cert., Peak Position. Includes songs like 'DON'T THINK I DON'T THINK ABOUT IT' by Darius Rucker and 'EVERYBODY WANTS TO GO TO HEAVEN' by Kenny Chesney.



Up 1.5 million impressions, Tim McGraw nets 42nd career top 10, his 24th this decade. Song is included on Oct. 7 release "Greatest Hits 3."



With 15.4 million impressions, Luke Bryan scores second top 10. Debut single "All My Friends Say" peaked at No. 5 in September 2007.



Second single from Sugarland's "Lover on the Inside" surges 3.5 million impressions, gets Greatest Gainer in fifth chart week.

Table with 10 columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Imprint & Number / Promotion Label, Artist, Cert., Peak Position. Includes songs like 'DON'T YOU KNOW YOU'RE BEAUTIFUL' by Kellie Pickler and 'ALL I WANT TO DO' by Sugarland.

TOP COUNTRY ALBUMS™

Table with 10 columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Imprint & Number / Distributing Label (Price), Title, Cert., Peak Position. Includes albums like 'Learn To Live' by Darius Rucker and 'Love On The Inside' by Sugarland.



Texas-based Randy Rogers Band scores Hot Shot Debut and its biggest one-week sum (\$17,000) with third chart entry, No. 29 on Billboard 200.



Third charted title brings Old Crow Medicine Show's best sales week (10,000) and third No. 1 on Top Bluegrass Albums.



Chart runs 75 deep on billboard.biz, where Chuck Wicks' debut album is Pacesetter with 8% gain. Second single bullets at No. 14 on Hot Country Songs.

Table with 10 columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Imprint & Number / Distributing Label (Price), Title, Cert., Peak Position. Includes albums like 'Greatest Hits' by Keith Urban and 'Why Wait' by Kristy Lee Cook.

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower...

TOP R&B/HIP-HOP ALBUMS

Table of Top R&B/Hip-Hop Albums. Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert, Peak Position. Top entry: 1 JAZMINE SULLIVAN Fearless.

3 His first effort with an indie bows at No. 1 on Top Independent Albums. His 54,000 units mark the chart's third best start of the year behind Journey and Mötley Crüe.



She skyrockets to No. 3 behind Jazmine Sullivan and Ne-Yo on Nielsen SoundScan's Chicago's core-store R&B chart after her Sept. 22 show in the Windy City. Album more than doubles on this chart.



It's the fifth album from Rich but the first to land on this chart since he released his sophomore set, "Birdseye," in 1998.

Table of Top R&B/Hip-Hop Albums (continued). Columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert, Peak Position. Top entry: 28 KEYSHIA COLE Just Like You.

MAINSTREAM R&B/HIP-HOP

Table of Mainstream R&B/Hip-Hop Songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: 1 WHATEVER YOU LIKE.

ADULT R&B

Table of Adult R&B Songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: 1 SPOTLIGHT.

RHYTHMIC

Table of Rhythmic Songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: 1 WHATEVER YOU LIKE.

HOT RAP SONGS

Table of Hot Rap Songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: 1 MRS. OFFICER.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 81 MAINSTREAM R&B/HIP-HOP, 71 ADULT R&B, 74 RHYTHMIC stations are... HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio.

HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 ANGEL by NATASHA BEDINGFIELD.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 A BEAUTIFUL LIFE by JODY WATLEY.

TOP JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 NATALIE COLE.

TOP CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 JOSHUA BELL.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 FOURPLAY.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 ANDREA BOCELLI.

TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 THIEVERY CORPORATION.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 DISTURBIA.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 GREATEST GAINER.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 CELTIC THUNDER.

See Charts Legend for HOT DANCE CLUB PLAY, HOT DANCE AIRPLAY, & other categories. Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

15 MINUTES OF SHAME (Purple Cape, BMJ/Major Bob, ASCAP/Music Of Stage Three, BMV/Songs Of Corinnan, BMJ/WBM, CS 41)
7 THINGS (Antonia Songs, ASCAP/Downtown, ASCAP/Seven Summits, BMJ/In Bocca Al Lupo, ASCAP/Tondole Lane Music Publishing, BMJ) POP 76

A

ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Sedico, BMJ/Magoo Mercy, BMJ/EMI/CMS, BMJ), HL, H100 45, POP 27
ADDITION (NextSelection Publishing, ASCAP/Morticia Music, ASCAP/ASPEN Songs, ASCAP/Di Bracco Publishing, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMJ/Black Bull Music, ASCAP/EMI Blackwood, BMJ/Dot Face, BMJ), HL, RBH 55
AINT I I (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Taylor My Hat Publishing, ASCAP/Tiemel Clemens, ASCAP/Dega Fugate Publishing, ASCAP), WBM, RBH 66
ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Centiron Music Corporation, ASCAP/Jazz You Azz Tunes, ASCAP), HL/WBM, CS 14
ALL I WANT TO DO (Jennifer Nettles, ASCAP/EMI Blackwood, BMJ/Drinip, BMJ/Music Of Stage Three, BMJ/Blackwood Music And Salvage, BMJ/Stage Three Music, BMJ), CS 57, POP 79
ALL SUMMER LONG (RJR Publishing, BMJ/Gate BMJ/Warner-Tamerlane Publishing, BMJ/Universal Music Corporation, ASCAP/EMI Full Feel Music, ASCAP/Songs Of Universal, BMJ/EMI Longitude, BMJ/Leafshade Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMJ), HL/WBM, CS 14, H100 25, POP 34
ALL SUMMER LONG (RJR Publishing, BMJ/Gate BMJ/Warner-Tamerlane Publishing, BMJ/Universal Music Corporation, ASCAP/EMI Full Feel Music, ASCAP/Songs Of Universal, BMJ/EMI Longitude, BMJ/Leafshade Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMJ), HL/WBM, CS 14, H100 25, POP 34

ALREADY GONE (Jennifer Nettles, ASCAP/EMI Blackwood, BMJ/Drinip, BMJ/Music Of Stage Three, BMJ/Blackwood Music And Salvage, BMJ/Stage Three Music, BMJ), HL, CS 57, POP 79
ALWAYS THE LOVE SONGS (Old Desperados, ASCAP/N2D, ASCAP/Pure Blue, BMJ) CS 51
AMERICAN BOY (Will I Am Music, BMJ/Cherry River, BMJ/Chrislans Songs, BMJ/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Larry Leaton Music, BMJ/Sper Music, BMJ/Copyright Control), CL, W/HL, H100 10, POP 9
AMERICAN RADIO (Stage Three Songs, ASCAP/Brett James Cornelius, ASCAP/Caslo Music, ASCAP/Kobalt Music Publishing, ASCAP) CS 60
AMOR EN CARRO (Ampa BMJ) LT 17
AMOR INMORTAL (Not Listed) LT 16
ANGEL (Rodney Jerkins Productions, BMJ/EMI Blackwood, BMJ/Rico Love Is Still A Rapper, SESAC/Foxy Music, SESAC/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Catlike Ink Music Publishing, ASCAP/Slide That Music, ASCAP), HL, H100 75, POP 4

ANGELS ON THE MOON (Thriving Ivory Music, ASCAP/Silkayamun Music Publishing, ASCAP) POP 84
ANNOUNCEMENT (Songs Of Universal, BMJ/Senseless BMJ/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Ranchaser, BMJ/Universal Music - Careers, BMJ), HL/WBM, RBH 94
ANYTHING GOES (Pacific Wind, SESAC/Melodies Of BMJ, SESAC/Reynolds, BMJ) CS 30
ARAB MONEY (Tz'oh's Music, BMJ/Browz, BMJ/Noting Hill Music, BMJ), RBH 95
AROE EL CIELO (WB Music, ASCAP) LT 40
ARROYITO (Not Listed) LT 30

B

BABY (EMI April, ASCAP/LL Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 73, POP 82, RBH 41
BACK THAT THING UP (Songs Of Windswept Pacific, BMJ/Universal Music - Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BMJ/That's How I Roll, ASCAP), CS 46
BAO GIRLFRIEND (Warner-Tamerlane Publishing, BMJ/Tobor Songs, BMJ/Team Togue Publishing, SOCAN/Blinky Publishing, SOCAN/An April Fool Publishing, SOCAN/Friday Cat Publishing, SOCAN), WBM, H100 73, POP 82, RBH 41
BARTENDER SONG (Delusional Music, BMJ/Desiny Iman Music, BMJ/Betty Suga Pump, ASCAP), WBM, H100 64, POP 54
BETTER IN TIME (Jonathan Rotem Music, BMJ/Sony/ATV Songs, BMJ/Gods Cryin', ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 18, POP 10
BLEEDING LOVE (White 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jamunion Music, ASCAP) H100 32, POP 32
BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/SMGI, IMRO/State One Songs America, ASCAP/Sweet Summer, ASCAP/Crossdown Uptown, ASCAP/Fritage House USA, ASCAP/Major Bob, ASCAP/Circle C Songs, ASCAP/Magoo Mercy, ASCAP), CS 49
BODY ON ME (Jackie Frost, BMJ/Universal Music - MGB Songs, ASCAP/Piano Music, ASCAP/Beydell Music, ASCAP/Sony/ATV Harmony, ASCAP), HL/WBM, H100 50, POP 64, RBH 70

BURNIN' UP (Jonas Brothers Publishing, BMJ/Sony/ATV Songs, BMJ), HL, H100 71, POP 55
BUSINESS (Dark First Publishing, ASCAP/Want Mine Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 56, POP 72, RBH 14
BUST IT OPEN (Walter Martin Publishing, ASCAP/M Rudebody Publishing, ASCAP/Hits About Music, ASCAP/Elimu T, Tabanus Publishing, ASCAP) RBH 62
BUST YOUR WINDOWES (Nappy Puddy, ASCAP/Universal Music Corporation, ASCAP/Salam Rama Music, ASCAP/EMI April, ASCAP/Souja Boy, Eltem Music, BMJ/Crossstacular Music, BMJ/Bye Bye 9 Hip Hop, BMJ/Takiri Care Of Business, BMJ), HL/WBM, RBH 28

C

CANT BELIEVE IT (NappyPup Music, BMJ/Universal Music - 2 Songs, BMJ/Amad Tag Music, ASCAP/Warner-Tamerlane Publishing, BMJ/Young Money Publishing, BMJ), HL/WBM, H100 7, POP 29, RBH 2
CANT B GOOD (Universal Music - 2 Songs, BMJ/Pen In The Ground Publishing, ASCAP/Jam Publishing, BMJ/Stratus Co., Inc., ASCAP/Chuck Harmon's House, ASCAP/Norma Harris Music Publishing, ASCAP) RBH 76
CHANGE (Taylor Swift Music, BMJ/Sony/ATV Tree, BMJ), HL, POP 86
CHEATER, CHEATER (State One Songs America, ASCAP/A Sing And A Prayer, ASCAP/Rutius Guild, BMJ) CS 58
CHECK YVES JULIET (IRON BABY RUN) (Travis Clark Music, ASCAP/S-Curve Music, ASCAP/Mayday Malone Music, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMJ/Rep-tilion, BMJ), HL/WBM, H100 85
CHEMICAL REACTION (Chaz Records, BMJ) RBH 67
CHICKEN RIED (LVA Music Publishing, BMJ/Weimer House Music, BMJ/Heart Above Your Head, BMJ) CS 20, H100 52
CHOPPED N SCREWED (Universal Music - 2 Songs, BMJ/NappyPup Music, BMJ/Ludacris Worldwide Publishing, ASCAP/EMI April, ASCAP/Amad Tag Music, BMJ) CS 58
CINCO MINUTOS (Sony/ATV Rhythm, SESAC/Excelsior Music, SESAC/2 Versus Music, ASCAP) LT 10
CLOSER (Universal Music - 2 Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP), HL/WBM, H100 8, POP 3
COME ON GET HIGHER (Stage Three Songs, ASCAP/Lit-It Victories, ASCAP) H100 72
COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Songs, ASCAP/Full Circle, ASCAP), HL,

D

CS 50, POP 97
COMFORTABLE (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/FAZE 2 Music, BMJ/Music Of Universal, BMJ), HL/WBM, RBH 82
COOKIE JAR (Enphelic Caesar Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/NappyPup Music, BMJ/Universal Music - 2 Songs, BMV/Songs Of Universal, BMJ), HL/WBM, H100 36, POP 66
COOL (Troy Whytes Music, BMJ/Songs Of Universal, BMJ/Magoo Mercy, BMJ/EMI Blackwood, BMJ/Ramon Montromery, ASCAP), HL/WBM, RBH 64
CORONA AND LIME (Suretone Primary Wave Music, BMJ) POP 69
COUNTRY BOY (EMI April, ASCAP/Tn Angels Music, ASCAP), HL, CS 43
COUNTRY MAN (Planet Pleau, BMJ/Murrah Music Corporation, BMJ/EMI April, ASCAP/Songwriting Music, ASCAP), HL, CS 10, H100 95
CRUSH (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/12 06 Publishing, BMJ/EMI Blackwood, BMJ/Roditis Music, ASCAP/Ati-House Entertainment, ASCAP), HL/WBM, H100 17, POP 10
CRY FOR YOU (Universal-PolyGram International, ASCAP/EMI Blackwood, BMJ/EMI Scandinavia, BMJ), HL, H100 74, POP 31
CUDDY BUDDY (Not Listed) RBH 43
CULPABLE O INOCENTE (Not Listed) LT 27
CURTAIN CALL (Big Bert, BMJ/Songs Of Windswept Pacific, BMJ/Black Owned Musik, ASCAP/Noting Dale Songs, ASCAP/4 Blunts Lit At Once, ASCAP/First N Gold, BMJ/Sony/ATV Songs, BMJ/Warner-Tamerlane Publishing, BMJ), HL/WBM, RBH 84

E

DAMAGED (Products Of The Streets, ASCAP/Sumpth, ASCAP/A Grand Jam Music, SESAC/Please Envy The Music, BMJ/ZKS Publishing, BMJ/Inving, BMJ/EMI April, ASCAP/EMI Blackwood, BMJ/Jance Combs Publishing, BMJ/Justin Combs Publishing, ASCAP/Marksy Music, ASCAP/Noting Dale Songs, ASCAP/Noting Hill Songs, SESAC), HL, POP 36
DAME TU AMOR (Not Listed) LT 2
DAMN IM GOLD (Not Listed) RBH 90
DANGERDUS (Chrystal Music Publishing, ASCAP/One Man Music, ASCAP/Beydell Music, SOCAN/D Sales, BMJ), HL, H100 80, POP 81
THE DAY THAT NEVER COMES (Creeping Death, ASCAP) H100 76
DID YOU WRONG (EMI April, ASCAP/Lauran Music, BMJ), HL, RBH 39
OIME (Not Listed) LT 20
DISTURBIA (B-Uneek Songs, ASCAP/Songs Of Universal, BMJ/Culture Beyond Experience Publishing, BMJ/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A-Lost Vozcaz, BMJ), HL/WBM, H100 4, POP 1
DONDE ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acuariles Music, ASCAP/Warner Chappell, SGA), HL/WBM, LT 13
DONT (Sony/ATV Tree, BMJ/Beaverline Music, BMJ/Crossdown Uptown, ASCAP), HL, CS 31
DONT DO ME NO GOOD (Sony/ATV Cross Keys, ASCAP/Hosierman Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept ASCAP/WB Music, ASCAP/Red Cape, ASCAP), HL/WBM, CS 54
DONT FORGET (Seven Peaks Music, ASCAP/Domi Lovato Publishing, ASCAP/Jonas Brothers Publishing, BMJ/Sony/ATV Songs, BMJ), HL, H100 68
DONT THINK I CANT LOVE YOU (Universal Music - Careers, BMJ/Shade Oak, BMJ/Magoo Mercy, BMJ/Songs Of Windswept Pacific, BMJ/Vibe Room, BMJ/BJP, BMJ), HL/WBM, CS 37
DONT THINK I DONT THINK ABOUT IT (Cadeja Publishing, ASCAP/MXC Music, ASCAP/Still Working For The Woman, ASCAP/CG Alliance, ASCAP) CS 1, H100 85
DONT YOU KNOW YOU'RE BEAUTIFUL (Monstar Music, BMJ/BJP Administration, ASCAP/Blue Type writer Music, BMJ/Sony/ATV Tree, BMJ/Ail Mighty Dog Music, BMJ), HL/WBM, CS 26
DOS PALABRAS (Warner Chappell Mexico S A) LT 42
DO THE RICKY BOBBY (Many Kids Publishing, ASCAP) RBH 86
DO YOU BELIEVE ME NOW (Sony/ATV Tree, BMJ/Song For My Good Girl, BMJ/Totally Writings Music, ASCAP/Songs Of Universal, SESAC/5 Songs, SESAC), HL/WBM, CS 5, H100 55

F

EN AQUEL LUGAR (Not Listed) LT 35
ENERGY (S M V, ASCAP/Sony/ATV Harmony, ASCAP/Black Love, SIAE/Baper, SESAC/Foxy Music, SESAC/Breakthrough Creators, ASCAP/EMI April, ASCAP/Wayne Wilkins Music, HL), H100 91, POP 80, RBH 21
E.R. (EMERGENCY ROOM) (LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Taiored 4U Music, BMJ/Copyright Control), HL, RBH 34
ESTO ES LO QUE SOY (Not Listed) LT 43
EVERYBODY WANTS TO GO TO HEAVEN (Hope-N-Cal, BMJ/Cal IV Entertainment, BMJ/Scylo Tractor Music, BMJ/Back To Black Songs, BMJ/Songs That Sell, BMJ) CS 2, H100 44
EVERYTHING IS FINE (Bream Buster, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, CS 44

G

FADED (Almo Music, ASCAP/P Nevil Music, ASCAP/EMI April, ASCAP/EMI Music Publishing, AUSE/Seven Peaks Music, ASCAP/Walt Disney Music Company, ASCAP), HL, POP 74
FALL FOR YOU (John Vesely Publishing, BMJ/Sony/ATV Songs, BMJ), HL/WBM, H100 25, POP 12
FEEL THAT FIRE (ShyShone, BMJ/Bucky And Clyde, BMJ/Hone With The Armadillo, BMJ/Big White Tracks, ASCAP) CS 40
FINE LINE (Warner-Tamerlane Publishing, BMJ/Sell The Cow, BMJ/Over One, BMJ), WBM, CS 36
FOREVER (Songs Of Universal, BMJ/Culture Beyond Ur Experience Publishing, BMJ/Universal Music Corporation, ASCAP/Robert Allen Desrosier, ASCAP/Die 78 Publishing, SESAC), HL/WBM, H100 13, POP 16
FOR YOU (EMI April, ASCAP/Nea Sea Gayle, ASCAP/The Moose Is Loose, ASCAP), HL, CS 42

H

GET LIKE ME (Crump Tight Publishing, ASCAP/Culture Beyond Ur Experience Publishing, BMJ/Universal Music - Careers, BMJ), HL/WBM, H100 48, RBH 29
GET UP (Wet Ink Red Music, ASCAP/EMI April, ASCAP/That Ink Music, ASCAP/Hits Tye Iyme, ASCAP/E Duz It, BMJ/Inving, BMJ/Underdog East Songs, BMJ), HL, RBH 46
GO GIRL (Universal Music Corporation, ASCAP/Royalty Rights Publishing, ASCAP/Universal Music - 2 Songs, BMJ/NappyPup Music, BMJ/Amad Tag Music, ASCAP), HL/WBM, RBH 26
GOOD GOOD (Shamun Cymone Music, ASCAP/EMI April, ASCAP/Slack A D Music, ASCAP/Universal Music Corporation, ASCAP/Pooketools, ASCAP), HL/WBM, RBH 38
GOT MONEY (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/NappyPup Music, BMJ/Universal Music - 2 Songs, BMJ/Day N Skilz Music, ASCAP/Skiltz For Skiltz And Play Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 14, POP 35, RBH 7
GREEN LIGHT (John Legend Publishing, BMJ/Cherry River, BMJ/Rated Music, SOCAN/Went Dont Play Even When We Be Playin', ASCAP/Chrislans Music Publishing, ASCAP/In Thee Face Music Publishing, ASCAP/Fn Greenal Publishing Designee, BMJ), CLM/HL, H100 38, RBH 32

I

HASTA EL DIA DE HOY (Maximo Aguirre, BMJ/Pacific Latin, ASCAP) LT 6
HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/1 Live Publishing, ASCAP/Lex Pro-ASCAP), HL/WBM, RBH 13
HERE (Jelley Stele, BMJ/BJP Administration, ASCAP/A2, ASCAP/Sony/ATV Tunes, ASCAP), HL, CS 21
HERE I AM (4 Blunts Lit At Once, ASCAP/First N Gold, BMJ/Young Dumb, ASCAP/Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL/WBM, H100 96, POP 48, RBH 30
HERE I STAND (UR V Music, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Marade Music, ASCAP/ABlack Productions, ASCAP/A And I Music, ASCAP/Dirty Dre Music, ASCAP/PHMG Songs, ASCAP/My Soulmate Songs, ASCAP), HL/WBM, RBH 58
HE YENOW (Wise W Publishing, ASCAP/Sony/ATV Discos, ASCAP) LT 39
HEY SHAWTY (Richard Boykin Publishing, BMJ/Gmoil Publishing, ASCAP/Durdy Musik Publishing, ASCAP) RBH 93
HOLLER BACK (EMI Blackwood, BMJ/Geotrey Stokes Nielson Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Chrislans Music, BMJ), HL/WBM, H100 94
HOLY MCG (Wet Ink Red Music, ASCAP/EMI April, ASCAP/Marade Music, ASCAP/Kobalt Music Publishing, ASCAP), WBM, H100 6, POP 4
THE HUNGER (Demontes Music Publishing, BMJ/India B Music, BMJ/Songs Of Universal PolyGram International, BMJ), HL/WBM, RBH 51

J

IDD (EMI April, ASCAP/Wigoly Tooth Music, ASCAP), HL, CS 52
I DONT CARE (Sony/ATV Songs, BMJ/Chicago X Soft-core, BMJ/Great Honesy Music, WBM/Music, ASCAP), HL/WBM, H100 81, POP 62
IFULAVE (Not Listed) RBH 54
I KISSED A GIRL (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kaz Money Publishing, ASCAP/Maraton AB, STM/Kobalt Music Publishing, ASCAP/EMI Music Publishing UK, SESAC/EMI, ASCAP), HL/WBM, H100 31, POP 20
THE JAZZ (Scout24 Music, ASCAP/Bwings Music, ASCAP/Dog Named Kitty Publishing, ASCAP/Carol Vincent And Associates, BMJ) CS 16
I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Young Jeze Music Inc., BMJ/EMI Blackwood, BMJ), HL/WBM, POP 75, RBH 36
I'M YOURS (Too Eye, ASCAP/H100 12, POP 19
IN COLOR (EMI Blackwood, BMJ/Big Gassed Hittes, BMJ/New Songs Of Sea Gayle, BMJ/Noah's Little Boat, BMJ/Eldorado Music Publishing, BMJ/Lucky Thumb, BMJ) CS 23
INOLVIDABLE (Warner-Tamerlane Publishing, BMJ) LT 23
IN THE AYER (E-Class Publishing, ASCAP/Mai On Sunday Music, ASCAP/Sony/ATV Melody, BMJ/Will I am Music, BMJ/Cherry River, BMJ/Music Specialists, BMJ), CLM/HL, H100 23, POP 16
I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carrygee Music Publishing, ASCAP/Universal Tunes, SESAC/Carrygee, SESAC), WBM, RBH 50
I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMJ/Contentment Music, BMJ/Made For This Music, BMJ/This Is Hit, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BMJ), HL/WBM, H100 77
IT'S NOT MY TIME (Songs Of Universal, BMJ/Escalapa Songs, BMJ), HL/WBM, POP 41
IT'S OVER (Ezekiel Interational Music, BMJ/Hitco Music, BMJ/Chrislans Music, BMJ/Carroll Music Corporation, ASCAP/Bottlegras Stop, ASCAP/Christopher Malrew, BMJ/Uneek Songs, ASCAP) POP 39
I WOULD (Phyvelster Music, ASCAP) CS 35

K

JOCKIN' JAY-Z (Not Listed) RBH 65
JOHNNY & JUNE (Big Hit Makers Music, BMJ/Panzy Graner, BMJ/Anyline Music, ASCAP/Tell Texas Tunes II, ASCAP/Copyright Solutions, ASCAP/Soulet Music, BMJ), WBM, CS 12, H100 60
JUST A DREAM (Birds With Ears Music, BMJ/EMI Blackwood, BMJ/Raylene Music, ASCAP/BJP Administration, ASCAP/Songs Of Combustion Music, ASCAP/No Such Music, SOCAN/Music Of Windswept, ASCAP), HL/WBM, CS 6, H100 43
JUST DANCE (Certified Blueberry, BMJ/Sony/ATV Songs, BMJ/Beydell Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 67, POP 63
JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/1 Live Publishing, BMJ/Universal Music Publishing, ASCAP/EMI April, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 42
JUST STAND UP! (Songs Of Universal, BMJ/FAZE 2 Music, BMJ/Will McColl Entertainment, SESAC), HL/WBM, POP 58, RBH 91

L

KEEPS GETTIN' BETTER (Klina Music, BMJ/Universal Music - Careers, BMJ/Sluck In The Throat, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, POP 33
KICKIN' BOOTS (R2M Music, BMJ/Lazada Entertainment, BMJ/Sony/ATV Songs, BMJ/Songs Of Lastrada, BMJ/Rubber Band, BMJ/Universal Songs Of PolyGram International, BMJ/Bishstck, BMJ/G 2 Da I Publishing, BMJ/Mind Taker Publishing, BMJ/Blue Star Publishing, BMJ/Music Royale, BMJ) RBH 85
KRAZY (The Saltam Group, SIAE/Acid Sun, SIAE/Marimberro Music Publishing, ASCAP/AJ Publishing, BMJ/Carers, BMJ/LJ Jazz Music Publishing, BMJ), HL/WBM, H100 63, LT 45, POP 67

L

LA BORNIACHERA (Not Listed) LT 37
LA BELLA DEL (Not Listed) LT 5
LAST CALL (Crazy Water Music, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP), HL, CS 38
LAST NAME (Carrie-Oke Music, BMJ/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Raylene Music, ASCAP/BJP Administration, ASCAP), HL/WBM, H100 80, RBH 4
LEAVE OUT ALL THE REST (Universal Music - 2 Songs, BMJ/Cheslerchaz, BMJ/Big Bad Mr. Hahn, BMJ/Non-disclosure Agreement, BMJ/Rob Bourdon, BMJ/Kenji Kobayashi, BMJ/Panakey Cakes, BMJ), WBM, POP 81
LEAVIN' (Holy Coron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Move JB Songs, BMJ/Song Of The Year, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 34, POP 15
LET IT GO (Universal Music - Careers, BMJ/Envansville, BMJ/Sony/ATV Tree, BMJ/Tombouglasmusic, BMJ), HL/WBM, CS 9, H100 87
LET IT ROCK (Lion Are Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Young Money Publishing, BMJ), HL/WBM, H100 80, RBH 4
LET ME (Springfield, ASCAP/Bug Music, ASCAP/Dazahl, ASCAP/Universal Music Corporation, ASCAP/Danny Orton Songs, ASAP), HL/WBM, CS 34
LIKE I NEVER BROKE HER HEART (Muzik Mafia, ASCAP/White Hot Music, ASCAP/EMI April, ASCAP/Songs Of Throatback, BMJ/Songs Of Combustion, BMJ/Rev'd Up Music, BMJ/Songs Of Windswept Pacific, BMJ) CS 47
LIVE YOUR LIFE (Crown Club Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/IN O.C., ASCAP/D B ASCAP/Adorable Music Inc., ASCAP/EMI April, ASCAP), HL/WBM, H100 80, RBH 4
LLAMADO DE EMERGENCIA (Not Listed) LT 26

M

LLORAR LLOVENIDO (Scarlio, ASCAP/EMI April, ASCAP/EZ Vida, ASCAP/White Kraft Music, ASCAP/Sony/ATV Discos, ASCAP/Wise W Publishing, ASCAP), HL/WBM, RBH 13
LORO POR TI (Enrique Iglesias Music, ASCAP/EMI April, ASCAP), HL, LT 7
LOLLI LOLL (POP THAT BODY) (Tefrose Publishing, BMJ/Bug, BMJ/Amaiek Publishing, SESAC) H100 65
LOLLIPOP (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Herbaceous Music, ASCAP/Black Fourteen Publishing, ASCAP/EMI April, ASCAP/Jammap, BMJ/EMI Blackwood, BMJ/Three Nails And A Crown, ASCAP/Royet Music, ASCAP), HL/WBM, POP 38
LOOKIN' FOR A GOOD TIME (Warner-Tamerlane Publishing, BMJ/Diary Dawn, SESAC/RAW ENBU'S Tunes, SESAC/Multisongs, SESAC/Jamaicayay Music, BMJ/Magic Mickas, BMJ), WBM, CS 22
LOST (Gonilla Zoo Music, BMJ/Malik-Mekki Music, BMJ/Dalyric Music, ASCAP/Young Money Publishing, BMJ/Young Drumma, ASCAP) RBH 53
LOVEBUG (Jonas Brothers Publishing, BMJ/Sony/ATV Songs, BMJ), HL, H100 78, POP 53
LOVE LOCKDOWN (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL, H100 3, POP 13, RBH 59
LOVE ME (Not Listed) RBH 81
LOVE REMAINS THE SAME (Mad Dog Winston, BMJ/Sierra Sierra Songs, SOCAN), WBM, H100 27, POP 57
LOVE REMEMBERS (Magic Mustang, BMJ/Turple Shoes, BMJ/Inmakalee Music, BMJ/Daphi Music, BMJ) CS 10
LOVE STORY (Taylor Swift Music, BMJ) CS 11, H100 9, POP 23
LOVE THAT GIRL (Ulgoose Music, ASCAP/Universal Music Corporation, ASCAP/Jake And The Phatman Music, ASCAP), HL/WBM, RBH 72
LOW (M. C. Cass, BMJ/Top Quality BMJ Music, BMJ/Universal Music - 2 Songs, BMJ/Sony/ATV Tunes, ASCAP/Sony/ATV Songs (BMJ), HL/WBM, POP 40
LUNA (Not Listed) LT 28

M

MAGIC (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Haddington Music, ASCAP) H100 69, POP 94, RBH 9
MARCO POLO (CotilPark Music, BMJ/Souja Boy Teltum Music, BMJ/Noting Hill Songs, SESAC/Shago, SESAC/Element 9 Hip Hop, BMJ/Takiri Care Of Business, BMJ), HL, H100 74
ME DA IGUAL (Sony/ATV Discos, ASCAP) LT 34
ME VO LORAR (Jorge Celedon Guerra Publishing, Designee) LT 38
MI BUEN AMANTE (Arpa, BMJ) LT 33
A MILL (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Levegas Music Publishing, ASCAP/EMI April, ASCAP/Noting Hill Music, BMJ/Cha Los Publishing, BMJ), HL/WBM, H100 41, RBH 24
MISS INDEPENDENT (Universal Music - 2 Songs, BMJ/Pen In The Ground Publishing, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP), HL/WBM, H100 11, POP 28, RBH 6
MI SUENO (WB Music, ASCAP) LT 11
MONSDON (Emmas Park Music, ROBA/EMI Publishing, ROBA/Wellsongs, ROBA/Carter Boyz Publishing, ROBA/Copyright Control/Hotelbar Entertainment, ROBA), HL, POP 89
MORE LIKE HER (Nashville Star, BMJ/Sony/ATV Tree, BMJ), HL, CS 45
MR. CARTER (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Dewick Baby Music, ASCAP/Chrislans Music, BMJ/Carter Boyz Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 93, RBH 35
MR. OFFICER (Young Money Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Three Nails And A Crown, ASCAP/Tight Work, BMJ/Royet Music, ASCAP) WBM, H100 22, POP 61, RBH 5
MUOY WATER (Steel Wheels, BMJ/Blind Mule, ASCAP/Sony/ATV Songs, BMJ), HL, CS 32
MUSIC FOR LOVE (Sura Music Company, ASCAP/Tn Explosive Publishing, ASCAP/Universal Music Corporation, ASCAP/M Beach Music Publishing, ASCAP), HL/WBM, RBH 25
MY KIND OF BEAUTIFUL (Universal Music - Careers, BMJ/Sony/ATV Tree, BMJ/Sony/ATV Harmony, ASCAP/Chrislans Music, ASCAP/CG Alliance, ASCAP), HL/WBM, CS 39
MY LIFE (BabyGame, BMJ/Pico Pige Publishing, BMJ/Sony/ATV Songs, BMJ/Usade Co Project Music, BMJ/Universal Music - 2 Songs, BMJ/Montilla Music, BMJ/Songs Of Universal, BMJ), HL/WBM, H100 24, POP 46, RBH 20

N

NA DE NA (Not Listed) LT 12
NEED U BAD (Nappy Puddy, ASCAP/Universal Music - 2 Tunes, ASCAP/EMI April, ASCAP/Carion's Land Music Publishing, ASCAP/Borne Agan Publishing, ASCAP/Ration Records, ASCAP/Westbury Music, ASCAP/Royet Music, ASCAP) H100 39, POP 83, RBH 4
NEVER (Daniel Farris Publishing Designee, BMJ/Earluti Music Publishing, BMJ/Warner-Tamerlane Publishing, ASCAP/Lyral General Publishing, BMJ/WB Music, ASCAP/The Prudigal Publishing, ASCAP), WBM, RBH 18
NEVER LEAVE MY GIRL (Connected Music, ASCAP/Future Boy Music, BMJ/Ducman Music, ASCAP/Goddess Isis Music, ASCAP) RBH 100
NEVER WOULD HAVE MADE IT (Marvin I. Sapp Music, BMJ/Mistire Productions, BMJ), WBM, RBH 19
NO HAY NOVIDAD (Not Listed) LT 32
NO HAY PROBLEMA (Not Listed) LT 50
NO ME DOY POR VENCIDO (Fons, ASCAP/Sony/ATV Discos, ASCAP/Maximo Aguirre, BMJ) LT 1
NO MOLESTAR (Not Listed) LT 29
NO TE QUERO NAODA (Brava Songs, ASCAP/WB Music, ASCAP) LT 14
NOTHING LEFT TO SAY (Mini Factory, ASCAP) RBH 52

O

OOID POR AMOR (Songs Of Universal PolyGram International, BMJ) LT 19
OH SO SEXY (Buckliva Music, BMJ/Derek S'cream/Pomer Music, BMJ/Vibezzzz, BMJ) RBH 98
ONE LOVE (Kity Box, ASCAP/Beats Beats, ASCAP/Sony/ATV Songs, BMJ/Noel Gordin Publishing, ASCAP/That's Xtra, ASCAP) RBH 87
ONE STEP AT A TIME (Z Style Music, ASCAP/Laurel Krown Music, ASCAP/Crossdown Songs, ASCAP/Mutlry Songs, ASCAP/Cutlather Publishing, BMJ/Warner-Tamerlane Publishing, BMJ), WBM, H100 21, POP 17
OH THE LIFE (Jonas Brothers Publishing, BMJ/Sony/ATV Songs, BMJ), HL, H100 100
ON THE OCEAN (John Rift Music, BMJ) RBH 99
ORDINARY (EMI April, ASCAP/Dove, ASCAP/Glass Beat Music, ASCAP/Miss M's Music Man Productions, BMJ/JRP Thea, ASCAP/Young Money Publishing, BMJ/Noting Hill Music, BMJ/4 Blunts Lit At Once, ASCAP/Sony/ATV Tunes, ASCAP/Trac-N-Field Entertainment, ASCAP/Noting Dale Songs, ASCAP/First N Gold, BMJ/Warner-Tamerlane Publishing, BMJ/Young Jeze Music Inc., BMJ/EMI Blackwood, BMJ/Boosey Bad Jazz, ASCAP/WB Music, ASCAP/Sony/ATV Harmony, ASCAP/Beydell Music, ASCAP/Magoo Mercy Music, ASCAP/Designee, ASCAP/Universal Music - 2 Songs, BMJ/NappyPup Music, BMJ), HL/WBM, H100 70, POP 65

P

PAPER PLANES (Universal Music - 2 Tunes, ASCAP/Hollertronx Music, ASCAP/Ninend, ASCAP/Universal-PolyGram International, ASCAP/Imagem London Ltd., PRS), HL/WBM, H100 5, POP 8, RBH 61
PARA SIEMPRE (Julianita Musical, BMJ) LT 4
PERDONO OLVINDO (Gato Fro Music, BMJ) LT 47
PLEASE EXCLUDE MY HANDS (First N Gold, BMJ/Warner-Tamerlane Publishing, BMJ/Emmor, ASCAP/WB Music,

P

ASCAP/J Franks Publishing, ASCAP/Check Your Pulse Publishing, BMJ/Chet Huixable Music Publishing, BMJ/2082 Music Publishing, ASCAP) WBM, H100 66, POP 71
POCKETFUL OF SUNSHINE (EMI Blackwood, BMJ/Gator Baby, BMJ/EMI April, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 42, POP 42
POP CHAMPAGNE (Sally Ruth Ester Publishing, BMJ/Songs Of Universal, BMJ/Browz, BMJ/Noting Hill Music, BMJ/Lauran Jr's Music, ASCAP), HL/WBM, RBH 7
PORK AND BEANS (E.O. Smith, BMJ) POP 100
POSE (Not Listed) LT 18
EL PROXIMO VIERNES (Not Listed) LT 25
PUT ON (Young Jeze Music Inc., BMJ/Young Drumma, ASCAP/WB Music, ASCAP/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 33, POP 60, RBH 10

Q

QUEDE SOLO EN LA POBREZA (Not Listed) LT 48
READY FOR WHATEVER (Crown Club Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Young Drumma, ASCAP/WB Music, ASCAP), WBM, H100 57
REALIZE (Cocaine Music, BMJ/Dancing Sourcel, ASCAP/NAVI Music, ASCAP/Duam For The People, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 50
RELENTLESS (EMI April, ASCAP/Chet Black Cloud, ASCAP/House Of Fame, ASCAP), HL, CS 17
LOS REPROCHES DEL VIENTO (Vander, ASCAP) LT 44
ROCK (No Incredibles, SESAC/Iconasty Music, BMJ/Mollings Music, ASCAP/NappyPup Music, BMJ/Universal Music - 2 Songs, BMJ/Triemane Neverson Publishing, BMJ/Magoo Mercy, BMJ), HL/WBM, RBH 49
RIGHT HERE (DEPARTED) (EMI Blackwood, BMJ/Here's Looking At You Kid Music, BMJ/Beluga Heights Music, BMJ/Sony/ATV Songs, BMJ/Golden The Super Kid Music, ASCAP/The Royal Network, ASCAP/Quada Music, ASCAP/Lady Y Music Publishing, BMJ), HL, H100 83, POP 79, RBH 23
RIGHT NOW (NA NA NA) (Beydell Music, ASCAP/Sony/ATV Tunes, ASCAP/Piano Music, ASCAP), HL, H100 17, POP 24
RISE ABOVE THIS (Seether Publishing, BMJ/Sate One Music America, BMJ/KickDaikat Music, BMJ), WBM, POP 77
THE RIVER (Divine Mill Music, ASCAP/WB Music, ASCAP/Lady And A Tramp, ASCAP/Noel Gordin Publishing, ASCAP/Side That Music, ASCAP), HL, POP 50
RIGHT HERE (DEPARTED) (EMI Blackwood, BMJ/Here's Looking At You Kid Music, BMJ/Beluga Heights Music, BMJ/Sony/ATV Songs, BMJ/Golden The Super Kid Music, ASCAP/The Royal Network, ASCAP/Quada Music, ASCAP/Lady Y Music Publishing, BMJ), HL, H100 83, POP 79, RBH 23
RIGHT NOW (NA NA NA) (Beydell Music, ASCAP/Sony/ATV Tunes, ASCAP/Piano Music, ASCAP), HL, H100 17, POP 24
RISE ABOVE THIS (Seether Publishing, BMJ/Sate One Music America, BMJ/KickDaikat Music, BMJ), WBM, POP 77
THE RIVER (Divine Mill Music, ASCAP/WB Music, ASCAP/Lady And A Tramp, ASCAP/Noel Gordin Publishing, ASCAP/Side That Music, ASCAP), HL, POP 50
RIGHT HERE (DEPARTED) (EMI Blackwood, BMJ/Here's Looking At You Kid Music, BMJ/Beluga Heights Music, BMJ/Sony/ATV Songs, BMJ/Golden The Super Kid Music, ASCAP/The Royal Network, ASCAP/Quada Music, ASCAP/Lady Y Music Publishing, BMJ), HL, H100 83, POP 79, RBH 23

R

ROLL WITH ME (Sony/ATV Acuti Rose, BMJ/Year Of The Dog Music, ASCAP/Words & Music, ASCAP), HL/WBM, CS 13, H100 84
ROSE (Not Listed) LT 21
SINCE YOU'VE BEEN GONE (W.B.M. Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonlime Studio, SESAC/The Dean's List, SESAC/December First Publishing Group, SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foxy Music, SESAC), HL/WBM, RBH 88
SINGLE (Super Sayn Publishing, BMJ/Universal Music - 2 Songs, BMJ/Pen In The Ground Publishing, ASCAP/My Daz Music, HL, H100 16, POP 18
SI NO TE HUBIERAS IDO (Marco, ASCAP) LT 8
SI TU TE VAS (ADG, SESAC) LT 15
SO FLY (EMI April, ASCAP/Justin Combs Publishing, ASCAP) H100 12, RBH 89
SO I CAN LIVE (Not Listed) RBH 89
SOMEBODY SAID A PRAYER (Feet In The Street, ASCAP/Crossdown Uptown, ASCAP/Big Loud Bucks, BMJ), WBM, CS 39
SOUNDS SO GOOD (Gin Road, BMJ) CS 28
SO WHAT (EMI Blackwood, BMJ/Pink Inside Publishing, BMJ/Maraton AB, STM/Kobalt Music Publishing, ASCAP/That's Xtra, ASCAP) RBH 87
SUPERDAMN (Lellow Productions, ASCAP/EMI April, ASCAP/Sluck In The Throat, ASCAP/Sony/ATV Harmony, ASCAP/OZMOD Music, ASCAP), HL, H100 92, RBH 12
SWAGGA LIKE US (Carter Boyz Publishing, ASCAP/EMI April, ASCAP/Crown Club Publishing, BMJ/Warner-Tamerlane Publishing, BMJ/Please Gimme

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RECORD COMPANIES: Universal Music Group appoints **Jeffrey Harleston** senior VP of business and legal affairs. He was executive VP/GM at Geffen Records.

EMI Music names **Howard Handler** executive VP/head of marketing for North America. He was chief marketing officer at Virgin Mobile USA.

Interscope Geffen A&M appoints **Martin Kierszenbaum** president of pop and rock A&R at Interscope Records. He will continue to serve as head of **Cherrytree Records** and president of international operations at Interscope Geffen A&M.

BMG Label Group names **Sean Rosenberg** VP of mobile marketing for sales and business development. He was director of mobile marketing at **RCA Music Group**.

Sony BMG Entertainment appoints **Ole Obermann** senior VP of international digital business development for its global digital business division. He was VP of international digital business development.



PUBLISHING: Ole expands the role of **Sean Mulligan** to include GM. He will continue to serve as director of U.S. film, TV and media.

BMI's writer/publisher relations department promotes **Mark Mason** to senior director and **Bradley Collins** to director. Mason was director, and Collins was associate director.

TOURING: **Nederlander Concerts** in Los Angeles names **Janette Baxa** director of publicity. She was publicity manager for Southern California music at **Live Nation**.

MANAGEMENT: **Union Entertainment Group** names **Dave Loncao** manager/VP of promotion, **Brad Roosa** manager/VP of touring operations and **Kevin "Chief" Zaruk** manager. Loncao was senior VP of promotion at **Roadrunner Records**, Roosa was VP at **AEG Live** in Houston, and Zaruk will continue to run **Chief Music Management**.

TV/FILM: **CMT** taps **Dee Mc Laughlin** as senior VP of brand marketing. She was VP of marketing at **Virgin**.

—Edited by Mitchell Peters

GOODWORKS

MUSICIANS GATHER FOR PERU CANCER TREK

Members of the **Fixx**, **Fastball** and the **Alarm**, along with 60 cancer survivors, will embark on a trek through multiple destinations in Peru to help raise money for cancer treatment in the country.

Peru Rocks, organized by the **Love Hope Strength Foundation**, will travel through small towns and villages, where the participating acts will visit with cancer patients and perform acoustic sets. The Oct. 7-18 trip will conclude with a benefit concert in Lima. "We're going to march around to the top of **Machu Picchu**," **Fixx** singer **Cy Curnin** says, noting that producer/director **Alex Colletti** will film the trek for a documentary. Proceeds will be donated to Peru's National Institute of Neoplastic Disease in conjunction with **ALINEN**. Daily podcasts of the trip will be available via perurocks.org.

GIMME SHELTER

Rational Animal will hold its third annual **Gimme Shelter: Rock & Rescue** benefit concert Oct. 6 at the **Highline Ballroom** in New York. Artists on the bill include **Debbie Harry**, **Moby**, **Jesse Malin** and **Earl Greyhound** with guest hosts **Ad Rock** and **Gina Gershon**.

—Mitchell Peters

BACKBEAT



Gospel duo **Bill and Gloria Gaither** were honored with the 2008 Southern Gospel Music Guild Lifetime Achievement Award at the National Quartet Convention in Louisville, Ky. In the front are Gloria and Bill Gaither. In the back, from left, are NQC president **Les Beasley**; Gaither Homecoming Friends artist **Sue Dodge**; **Ken Abraham**, co-author of the Bill Gaither memoir "More Than the Music"; Spring Hill Music Group's **Lisa Abraham**; SGMG president **Judy Nelson**; and ASCAP VP/Nashville **Dan Keen**. PHOTO: COURTESY OF AARON CRISLER/JUDY NELSON GROUP, NASHVILLE



SESAC hosted an all-star in-the-round showcase during the 2008 Americana Music Festival in Nashville, which included a performance by Americana Awards nominee **Kevin Welch** along with Grammy Award-winning songwriter **Don Henry** and writer **Jim Lauderdale**. In the back, from left, are SESAC director of writer/publisher relations **Shannon Tipton-Neese**, associate VP of writer/publisher relations **Tim Fink** and director of affiliate relations **Amy Beth Hale**. In the front, from left, are Welch, Henry and Lauderdale. PHOTO: COURTESY OF ED RODE



ADVERTISING WEEK

As part of Advertising Week, **Billboard** and **Yahoo** hosted a night of live music that featured the **Clique Girlz**, **Chief**, **Carrie Rodriguez**, **the Break and Repair Method**, **Carter's Chord** and **Young Steff** Sept. 23 at the **Nokia Theatre** in New York. **Billboard** editorial director **Bill Werde** moderated the Assn. of Music Publishers' event, "Bands & Brands: Anatomy of a Deal," Sept. 25, which highlighted a presentation by **Jose Cabaco**, chief creative officer for **Euro RSCG North America**, and **Fabien Moreau**, chief marketing officer of label **the Hours**, on their newly formed partnership. **Lou Reed** manager **Tom Sarig** spoke on the developing process between artists and brands and touched on Reed's latest venture with **Cartier**. "Bands & Brands" also included a discussion of **Pantene's** search for a new theme song and a performance of "Shine" by contest winner **Rosi Golan**, presented by **Josh Rabinowitz**. **Billboard** also showcased a dialogue between former editorial director **Tamara Conniff** and **Jon Bon Jovi**.

ABOVE: From left: **Jon Bon Jovi**, **Front Line Management** president of music services **Tamara Conniff**, **Billboard** editorial director **Bill Werde** and **Bon Jovi** manager **Jack Rovner**. PHOTO: COURTESY OF STEVE MALLER PHOTOGRAPHY

BELOW: In the back, from left, are **GMR Entertainment** managing director **Marcus Peterzell**, **Clique Girlz** members **Ariel Moore** and **Paris Monroe**, **GMR Entertainment** VP of marketing **Michael Paoletta** and **Clique Girlz** member **Destinee Monroe**. In the front, from left, are **Interscope Records** marketing director **Ginger Ramsey** and **Billboard** editorial director **Bill Werde**.



INSIDE TRACK

MISSIN' MISSISSIPPI

Legendary New Orleans artist/songwriter/producer **Allen Toussaint** has teamed with producer **Joe Henry** for his next album, a collection tentatively titled "The Bright Mississippi" that's due out in early 2009 on **Nonesuch**. "It's all old standards Joe chose for me to do, along with some wonderful musicians," Toussaint tells *Track*, explaining that his relationship with Henry dates back to the **Henry-produced 2005 soul compilation "I Believe to My Soul: Session 1."** "He said, 'What about me producing something on you one day?,' and I was totally open to it," Toussaint says. "And I must say he came up with a direction I never would have chosen, but I'm so glad he did."

Among the songs on "The Bright Mississippi" are such traditionals as "St. James Infirmary" and "Just a Closer Walk With Thee," **Duke Ellington's "Solitude,"** **Thelonious Monk's "Bright Mississippi,"** **Django Reinhardt's "Blue Drag"** and "West End Blues," which was popularized by **Louis Armstrong**. Toussaint plays piano throughout the album but is joined by **Brad Mehldau** on **Jelly Roll Morton's "Winin' Boy Blues,"** while **Joshua Redman** plays tenor saxophone on **Ellington's "Day Dream."**

Toussaint adds that he's also still "writing constantly," and he holds out hope of getting together again with **Elvis Costello** for a sequel to their well-received 2006 collaboration "The River



TOUSSAINT

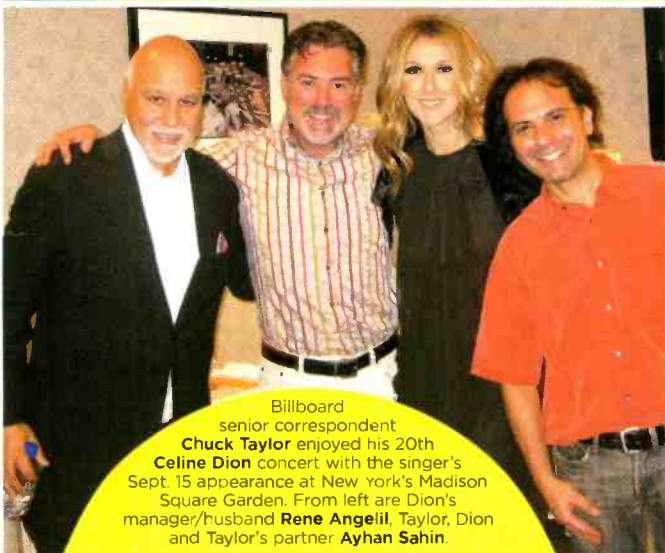
in Reverse." "I feel that we probably will," Toussaint says, "especially because of how good it felt. I would gladly look forward to something like that, even though we haven't planned anything yet."



Canadian band Great Big Sea performed at the Nokia Theatre Sept. 19 in New York in support of album "Fortune's Favor," which was certified gold this week in Canada. Backstage, from left, are band members **Kris MacFarlane, Sean McCann, Bob Hallett, Murray Foster** and **Alan Doyle**. PHOTO: COURTESY OF ALIM URMANCHEEV



BMI caught up with Rascal Flatts at the band's show Sept. 18 in Louisville, Ky. In addition to care packages, the band members received shiny BMI No. 1 award cups, reflecting their chart domination. Backstage, from left, are BMI assistant VP of writer/publisher relations-Nashville **Clay Bradley**, Rascal Flatts' **Jay DeMarcus** and **Gary LeVox**, BMI director of writer/publisher relations-Nashville **David Preston** and Rascal Flatts' **Joe Don Rooney**. PHOTO: COURTESY OF ZACH HENDERSON



Billboard senior correspondent **Chuck Taylor** enjoyed his 20th **Celine Dion** concert with the singer's Sept. 15 appearance at New York's Madison Square Garden. From left are Dion's manager/husband **Rene Angelil**, Taylor, Dion and Taylor's partner **Ayhan Sahin**.



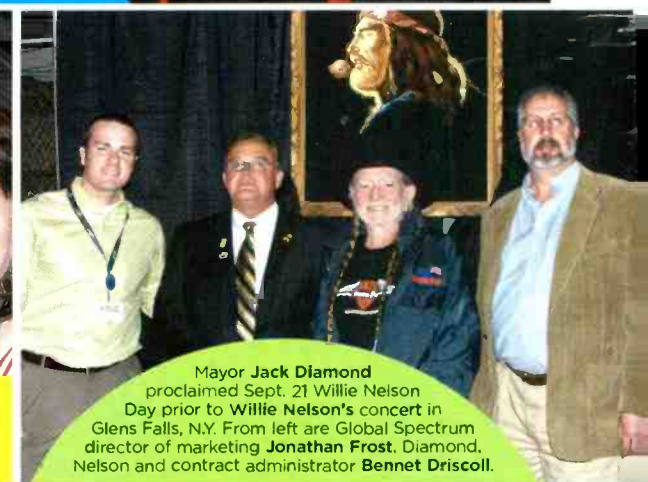
Leading Sony BMG and Bertelsmann executives were on hand to celebrate the 50th anniversary of Sony BMG's German-language label Ariola at a gala for 400 guests in Munich. From left: Sony BMG Germany CEO **Edgar Berger**, Bertelsmann advisory board chairman **Gunter Thielen**, Bertelsmann AG chairman **Hartmut Ostrowski**, Bertelsmann advisory board member **Liz Mohn**, Sony BMG Music Entertainment CEO **Rolf Schmidt-Holtz** and Ariola founder **Monti Lüttner**, now chairman of Munich-based Monti-Media Consulting.



Warner Music Group chairman **Edgar Bronfman Jr.**, second from left, was the guest speaker at Hamburg's annual German media industry dinner, held Sept. 25 at the city's town hall. Welcoming Bronfman at the town hall are, from left, Warner Music Central & Eastern Europe chairman/CEO **Bernd Dopp**, Hamburg Mayor **Ole von Beust** and Hamburg senator for culture **Karin von Welck**.



Backstage with jazz legend **George Benson** at Hollywood Bowl's Jazz at the Bowl featuring Stanley Clarke, Marcus Miller and Victor Wooten. From left: Time Telepictures Television production supervisor **Michelle Nguyen**, Billboard managing director/Japan **Aki Kaneko**, Benson and Benson's manager, **Stephanie Gonzalez**, of Apropos Management.



Mayor **Jack Diamond** proclaimed Sept. 21 Willie Nelson Day prior to **Willie Nelson's** concert in Glens Falls, N.Y. From left are Global Spectrum director of marketing **Jonathan Frost**, Diamond, Nelson and contract administrator **Bennet Driscoll**.



More than 100 music industry VIPs attended a lunch held Sept. 25 commemorating the launch of the latest version of Kobalt's online administration system. From left: Blacktop Music Group president **Mike Sebastian**, attorney **Casey Del Casino**, ASCAP senior VP **Connie Bradley**, Kobalt Music Group founder/CEO **Willard Andritz**, Equity Music Group president **Tim Wipperman**, Kobalt Music Group senior VP of creative **Whitney Daane** and artist **Dobie Gray**.

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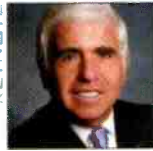
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