

# Billboard

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**THEY ARE THE WORLD**

**UNIVERSAL CONQUERS  
THE LATIN MARKET**

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**TAKE THEM OUT**

**FRANZ  
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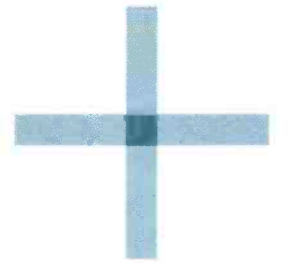
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BEYONCE  
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**The R&B  
Hitmaker Puts  
His Drama  
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And Lets  
'Freedom' Ring**

# AKON



**T-Pain, Kardinal  
Offishall, Colby  
O'Donis And The  
Next Wave Of  
'Inmates' On His  
Konvict Label**

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MTV

### PANEL HIGHLIGHTS:

- Monetizing Social Networking
- The Online Entertainment Space Vs. Content Companies
- Meet the Press: Digital Music Journalists Tell All
- Concerts and Touring: Where Virtual Meets Reality

\*subject to change

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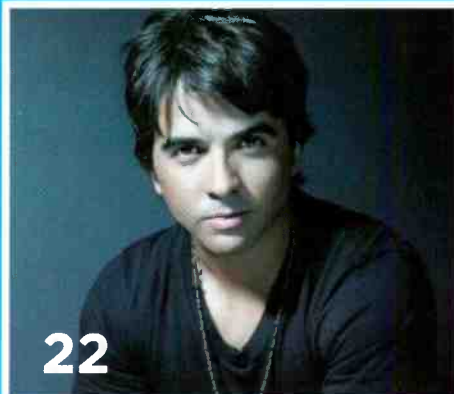
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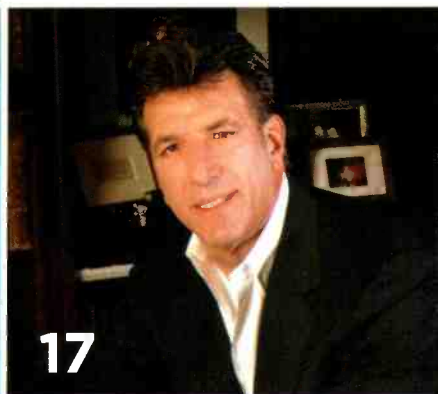
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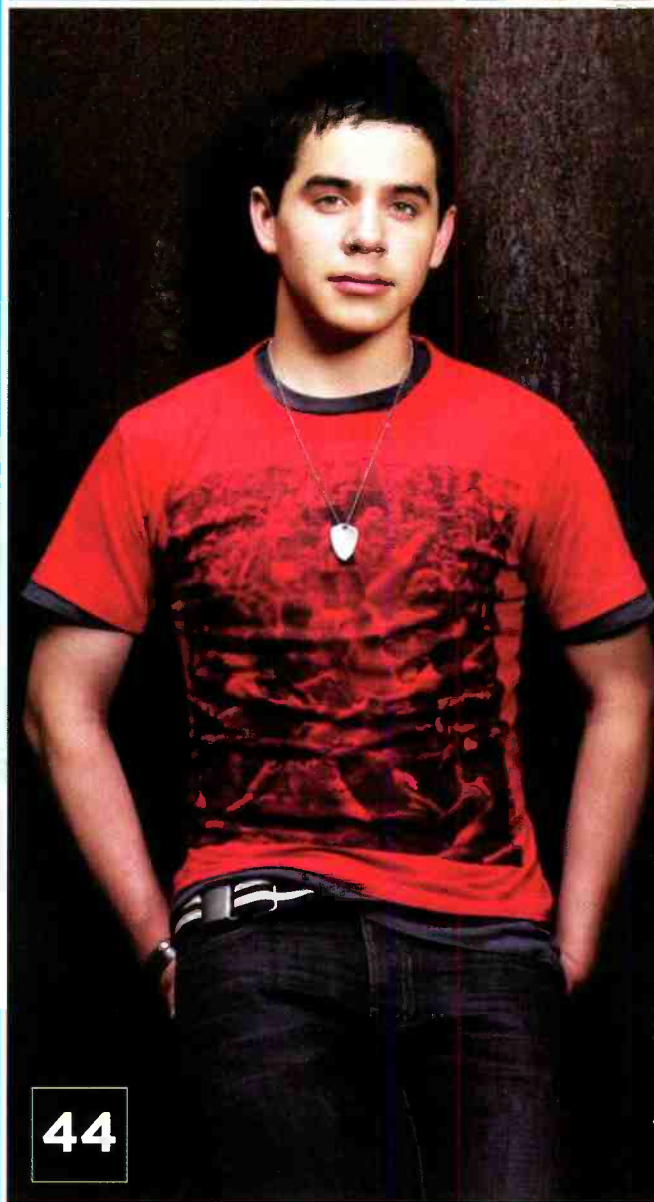
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360 DEGREES OF BILLBOARD

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# OPINION

EDITORIALS | COMMENTARY | LETTERS

## Think Global, Hear Local

The Increasingly Digital Music Business Needs To Break Down Borders

BY ROBERT KASHER

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

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

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

Despite these advances that are reshaping



KASHER

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

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

We have structures in place in the international music community to address these issues. But when we look at providing “global” solutions, we invariably run through a series of international music divisions that are jealously guarding their turf. If we can't break down the barriers within corporations, how can we address them across countries?

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

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

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

## FEEDBACK

### WOMEN IN MUSIC?

I have been a big fan of the redesign and commitment to in-depth investigative stories that Billboard has undertaken. I have especially enjoyed your listings of the top executives in many different facets of the business, as they introduce me to smart and creative people I may not know.

The recent Women in Music issue was very well done and I congratulate and applaud all of those on the list, for they are deserving of inclusion, not just because they are women, but because they are smart, creative and passionate about their profession.

However, I read the list feeling that a major element of the business was left out.

Who was missing? All the women at agencies who play such a critical role in the growth, development and longevity of talent. Chief among those not recognized are the extremely talented and influential women who are an integral part of Creative Artists Agency's music department. At a time when touring and the live experience is the strongest and most profitable part of the music industry, for Billboard not to acknowledge such noteworthy agents and executives as Jenna Adler, Emma Banks, Carole

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

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

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

**Rob Light**

Head of music/managing partner  
Creative Artists Agency

### FOR THE RECORD

In the Nov. 22 issue, the year of release for the Fray album “How to Save a Life” should have been listed as 2005.

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Microsoft adds DRM-free downloads



**BACK TO BASICS**  
Indie music videos find simple is better



**'XTREME' APPEAL**  
Urban bachata reaches new fans



**OBAMA'S COATTAILS**  
C3 scores twice at Chicago's Grant Park



**SOUR NOTE**  
New Berklee school draws fire

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**>>> WOOL-WORTHS IN TALKS TO SELL STORES**

Major U.K. retailer Woolworths Group has confirmed that the company is in talks regarding the sale of its retail arm. While Woolworths declined to comment on the potential buyer or monetary value of the offer, the Times of London reported that the bidder in question is restructuring specialist Hilco. The chain operates more than 800 stores throughout the United Kingdom as well as distributor Entertainment U.K. and DVD publisher 2 Entertain.

**>>> STARS SET FOR GRAMMY NOMS SHOW**

Foo Fighters, John Mayer, Christina Aguilera and B.B. King will perform at the first Grammy Nominations Concert, to be held Dec. 3 at Nokia Theatre L.A. Live and broadcast on CBS. In addition to the performances, the event will reveal the nominees in several as-yet-unspecified Grammy categories. Mariah Carey, LL Cool J and Taylor Swift will serve as co-hosts. The 2009 Grammys will be held Feb. 8.

**>>> TYCOON EYES CIRCUIT CITY**

Mexican retail and media tycoon Ricardo Salinas Pliego owns 28% of Circuit City and could buy more of the troubled U.S. electronics chain, a Salinas spokesman says. Asked whether he could buy more Circuit City stock, a representative told Reuters, "It is possible, of course." Salinas acquired the stock in the open market before and after Circuit City went bankrupt and hasn't had any direct talks with the chain's management.

# UPPER FRONT

**A**s recording artists experiment with all manner of digital initiatives to reach their fans, a few continue to engage in a centuries-old practice—writing books.

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

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

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

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

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



On the best-seller list with a bullet: the latest releases from Ted Nugent and Eminem

the big names that already have established brands and platforms," says literary agent Sarah Lazin. And she adds that even some popular musicians face an added hurdle because of their fan base.

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

"Piece by Piece" has generated hardcover sales of 32,000 units and paperback sales of 9,000 units since its publication in February 2005, according to BookScan.

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

Musicians who think their story should be on the big screen might have an easier time selling the story to Hollywood, but Lazin says even that isn't a sure thing. "You don't make money optioning the book alone," she says. "But with 'Walk the Line' and 'Ray,' you are starting to see the movie industry open up to books written by musicians a bit more."

However, Sandifer says many artists aren't writing for the glory. "They do it for vanity reasons," he says. And, he adds, much like in the music industry where artists can sell relatively few records and clean up on the road, "They can probably make more money on the speaking circuit and doing author events than on the publishing deal." ...

**PUBLISHING** BY CORTNEY HARDING

## FULLY BOOKED

Musicians Page Through Their Past For Profit

United States, according to SoundScan.

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

As in the music industry, authors have to wait until their advance is recouped to receive royalties on sales. Since many musicians can't write stunning prose, they hire ghostwriters or co-authors, who

are generally paid a flat fee out of the advance money. Primary authors are then usually paid a royalty of 15% of the retail price for hardcover and 7.5% for paperback books, translating to \$3.75 for a \$25 hardcover or \$1.05 for a \$14 paperback. Compared with the \$1-\$2 typically paid for each album, selling books looks like a more lucrative bet.

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

"Things are dire in the publishing business, and they are looking to get

**biz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: [mobile.billboard.biz](http://mobile.billboard.biz).

### >>> MICHAEL JACKSON SET TO TESTIFY

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

### >>> JASON BENTLEY TO HELM 'MORNING' SHOW

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

### >>> NARM CHAIRMAN/TARGET BUYER PETERSON TO RETIRE

Sue Peterson, the head of the music-buying team at Target and chairman of NARM, is retiring at the end of December. Peterson, who was ranked No. 6 on Billboard's Women in Music list, says "it is time to do other things" in life. Peterson, also a member of the board of the Country Music Assn., has been with Target for 26 years and the head of the music team since 1992.



Talking touring, from left: RAY WADDELL, Billboard executive director of content and programming for touring and live entertainment, with C3 partner CHARLES ATTAL; a conference panel on digital promotion strategies; Kiss frontman GENE SIMMONS.



leave it to Kiss frontman and touring veteran Gene Simmons to provide a concise summation of the duties of a performer.

"I don't care if you're Axl Rose, forgot to tie your shoelaces or your father molested you when you were 3—you're a bitch if you don't show up on-stage when it says 9 o'clock," Simmons told a packed audience during his keynote address at Billboard's fifth annual Touring Conference at the Roosevelt Hotel in New York.

"You need to have the integrity and self-respect to respect the promoter who paid you the money in advance, the hall and the people who make all our lives possible," he said.

Simmons made his remarks during the final day of the Touring Conference, which was held Nov. 19-20. The conference was capped off by the Billboard Touring Awards, which honored Bruce Springsteen & the E Street Band, Kenny Chesney and other leading touring acts, venues and promoters (see Home Front, below).

At a time when many in the touring industry are expressing concern about rising ticket prices, the entrepreneurial Simmons warned that lowering prices carries considerable risks.

"Don't do that—you're training an entire generation of people to pay less for

something and then more for something else," he said. "They won't know what the value is and they'd rather pay less every time."

Notwithstanding Simmons' warnings, C3 Presents partner Charles Attal argued during a panel discussion at the conference that some acts are pricing themselves out of the market by charging high fees.

"Next spring I think you'll see a lot of promoters pass on bands because they just can't do it," he said.

With a large number of bands trying to book club and theater shows, "You have to pick and choose what you'll work with," Attal said. "There's so much traffic that the consumer won't have money to pay \$40 or \$50 five times per month."

Another panel addressed Ticketmaster's recent experiment in eliminating

convenience charges for ticket purchases, with Ticketmaster Entertainment senior VP/assistant general counsel Joseph Freeman saying that "they're not going to die off entirely."

Live Nation executive VP of business development and strategy Greg Bettinelli said that concertgoers would likely be less agitated if add-on fees didn't appear on their credit card bills.

"I've had so many family and friends tell me over the years that they'd happily pay \$100 for a ticket, but the \$90 [ticket] plus \$10 [in fees] drives them bonkers," Freeman said.

During a discussion about digital promotion strategies, Verizon Wireless director of digital music Ed Ruth said the best efforts reach out to consumers before, after and even during a concert.

Verizon uses its customer database to send text messages alerting music fans of upcoming shows and offer them the chance to win mobile tickets that can be sent directly to their phone.

At shows, Verizon sets up green screens featuring a videoclip of an artist. The company encourages concertgoers to stand in front of the screen and then sends the resulting clip to their phone.

"They can leave the event with their badge of belonging," Ruth said. "We can then deliver a thank-you message afterward and deliver the opportunity to sell content. We start a purchase path that way."

Jambase CEO Dave Rosenheim said one of his Website's main goals is to build awareness of an upcoming concert. To achieve this, Jambase users are exposed to forthcoming shows through the site's social network offering.

"One way [to create awareness] is to see which show your friends are going to," Rosenheim said. "That's going to be a lot more important than seeing a concert listing."

Jordan Glazier, CEO of Eventful.com, a Web site that allows music fans to request specific acts to perform in their city, said approximately 75,000 events and concerts have resulted from the site. "There was a sense of ownership that the fan was part of the process," Glazier said. •••

TOURING BY MITCHELL PETERS

# In The Limelight

Billboard Touring Conference Examines Where The Biz Is Headed

## HOME FRONT

360 DEGREES OF BILLBOARD

### SPRINGSTEEN, CHESNEY WIN TOURING AWARDS

Bruce Springsteen & the E Street Band, Kenny Chesney and Miley Cyrus were among the big winners at the fifth annual Billboard Touring Awards, held Nov. 20 at the Roosevelt Hotel ballroom in New York.

Springsteen and his band picked up the top tour and top draw awards for their Magic tour, and longtime Springsteen manager Jon Landau Management was named top manager.

Chesney claimed the top package award for the fourth time, and Cyrus was named the Breakthrough Artist. Spice Girls rang up the top boxscore for their 17-show stand at London's O2 Arena.

Most awards were based on data reported to Billboard Boxscore for the period of Oct. 1, 2007, through

Sept. 30, 2008.

Among the special awards, Jonas Brothers and Burger King received the Concert Marketing & Promotion Award for their partnership on the Burning Up tour, an award determined by more than 100,000 online votes. Widespread Panic received the inaugural Road Warrior Award, and the Allman Brothers Band was

named Legend of Live. Walking With Dinosaurs—The Live Experience was this year's Creative Content winner, and Jon Bon Jovi was given the Humanitarian Award for his work with the Philadelphia Soul Charitable Foundation.

The top comedy tour award went to Katt Williams, and the first Eventful Fans' Choice Award, determined by fan voting, went to Chesney.

On the business side, the Comcast Center in Mansfield, Mass., was named top amphitheater, and top club hon-

ors went to House of Blues Dallas. Live Nation was named top promoter, Jam Productions of Chicago top independent promoter (the United States) and 3A Entertainment top independent promoter (international). Creative Artists Agency received top agency honors.

New York's Madison Square Garden took home the top arena award for the fifth consecutive year. Other venue winners included the Colosseum at Caesars Palace in Las Vegas and Radio City Music Hall in New York. Bonnaroo in Manchester, Tenn., picked up its fourth top festival award.

### TICKETMASTER TO POWER BILLBOARD.COM TICKET SALES

Billboard and Ticketmaster have teamed to offer Billboard.com visitors direct access to thousands of live music events across all genres of music. Links to ticket sales are now available on all chart and artist pages throughout Billboard

.com. Visitors to the site can purchase tickets directly from Ticketmaster and TicketsNow, Ticketmaster's online resale domain, in the United States.

"Billboard is uniquely qualified to provide consumers with credible chart data, authoritative music analysis and access to both popular and up-and-coming artists," Billboard publisher Howard Appelbaum says. "By aligning with Ticketmaster we hope to greatly enhance the music experience for the Billboard.com audience, for they are now given the opportunity to enjoy their favorite artists online as well as in person via an incredible inventory of tickets to live music events available through both the primary and resale channels."

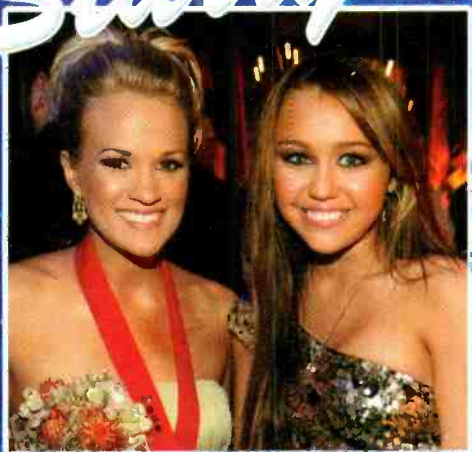
Ticketmaster president Eric Korman says his company's partnership with Billboard creates "the ideal, fan-friendly Web environment from music discovery through to the live experience." •••



Thunder road: Billboard award winners BRUCE SPRINGSTEEN & THE E STREET BAND perform at London's Emirates Stadium.

# Starry Night! BMI Country Awards 08

BMI HOSTED ITS 56TH ANNUAL COUNTRY AWARDS AT ITS MUSIC ROW OFFICES THE NIGHT BEFORE THE CMA AWARDS, HONORING THE WRITERS AND PUBLISHERS OF THE PAST YEAR'S 50 MOST-PERFORMED COUNTRY SONGS IN THE BMI REPERTOIRE. THE EVENT ATTRACTED AN ARRAY OF "A-LIST" TALENT FROM THROUGHOUT THE MUSIC INDUSTRY.



CARRIE UNDERWOOD & MILEY CYRUS



KEITH URBAN, NICOLE KIDMAN, TIM MCGRAW, FAITH HILL



HANK WILLIAMS, JR. & KID ROCK



DEL BRYANT PRESENTS TAYLOR SWIFT WITH THE SONG OF THE YEAR AWARD FOR "TEARDROPS ON MY GUITAR"



BMI'S PHIL GRAHAM, BMI PUBLISHER OF THE YEAR TROY TOMLINSON, PRESIDENT & CEO SONY/ATV MUSIC PUBLISHING NASHVILLE; BMI SONGWRITER OF THE YEAR CASEY BEATHARD; BMI ICON HANK WILLIAMS, JR.; TAYLOR SWIFT, DEL BRYANT, JODY WILLIAMS



DEL BRYANT, CMA WINNER RASCAL FLATTS' JAY DEMARCUS, JODY WILLIAMS



RODNEY ATKINS & CLAY BRADLEY



IRA DEAN & JEFFREY STEELE



GARY ALLAN & CLAY BRADLEY



MIRANDA LAMBERT & BLAKE SHELTON



JODY WILLIAMS, AMERICAN IDOL'S KRISTY LEE COOK

CLAY BRADLEY & CMA WINNER SUGARLAND'S KRISTIAN BUSH



RANDY OWEN & DEL BRYANT



CHRISTIE & BIG KENNY



JAMEY JOHNSON COMMANDEERS CHANNEL 2'S MICROPHONE TO INTERVIEW HEIDI NEWFIELD



DEL BRYANT, CMA WINNERS LADY ANTEBELLUM, JODY WILLIAMS



GREGG ALLMAN, ROBERT RANDOLPH & KENNY CHESNEY PERFORM A TRIBUTE TO HANK JR.

**>>>UNIVERSITY SYSTEM TO PAY MILLIONS TO FIGHT PIRACY**

Tennessee's recently passed college anti-piracy law will cost the state's university system more than \$11 million this year and about \$2 million per year moving forward. A fiscal note with a summary of the costs reveals one-time costs of \$9.5 million (for monitoring software and hardware), a \$1.7 million charge in fiscal 2008-09 (for costs including 21 staff positions) and \$2 million per year, beginning in 2009-10, to operate the program.

**>>>BRYAN PARTNERS WITH MILLER LITE**

Physical copies of Luke Bryan's single "All My Friends Say" will be sold in tandem with Miller Lite beer. The promotion is part of a recently signed yearlong sponsorship deal between the EMI artist and Miller Brewing. The agreement includes on-pack product placement, touring, contests and downloads. In addition, Bryan will do in-store performances at Wal-Mart locations and Longhorn Steakhouses across the country.

**>>>EMUSIC BOOSTS ROSTER**

Indie digital retailer eMusic added labels Righteous Babe, Barsuk and Domino to its catalog, bringing the total number of tracks available on the site to 4.5 million. The company says it has sold 250 million downloads since its 2003 launch. Righteous Babe is owned by artist Ani DiFranco and includes her full catalog. Barsuk's roster includes Mates of State and Nada Surf, and Domino's includes the Arctic Monkeys and Animal Collective.

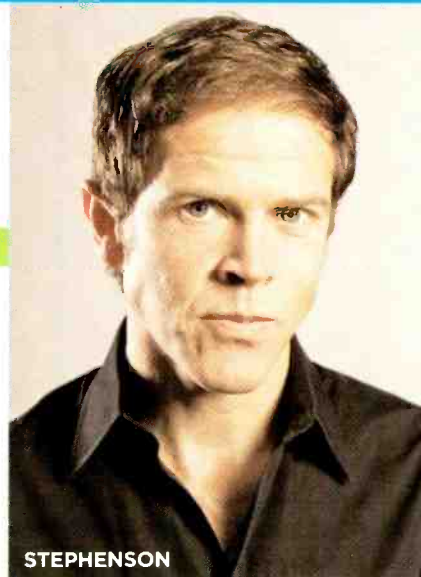
Compiled by Chris M. Walsh. Reporting by Ed Christman, Jonathan Cohen, Cortney Harding, Kamau High, Chris M. Walsh and Reuters.

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# UPFRONT

## 6 QUESTIONS with CHRIS STEPHENSON

by ANTONY BRUNO



STEPHENSON

Microsoft's Zune music player and subscription service have faced an uphill battle to capture a significant share of the Apple-dominated digital music market. But the company is nothing if not persistent.

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

According to Chris Stephenson, GM of global marketing for Microsoft's entertainment business, adding DRM-free downloads is at least a tacit admission that the current music subscription model needs new approaches to realize its promise. He recently spoke with Billboard about the thinking behind the new offer.

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

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

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

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

**3 Don't music subscribers tend to buy more music than nonsubscribers?** That's actually true. We find that half of the overall downloads we have come

from subscribers. That's a fairly big proportion. So the principle then is, How do we get a higher percentage of subscribers? We want to drive the number of subscribers to overall drive downloads.

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

We think there's a balance there. We think we'll get a lot more subscribers because it's a simple offer, and that outweighs the cost of purchasing the downloads. It's really about driving subscription. If the number of subscribers didn't grow, why would you give tracks away? After sitting down with the labels—both the majors and indies—everybody agrees that the overall growth in the subscriber base would outweigh

any kind of downside in giving the tracks away. And there's so much free MP3 activity anyway. It's not a clean break between purchased MP3s and illegal MP3s.

**5 So how are you paying for all this?**

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

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

It's hard to say for sure, but is \$14.99 too much for subscription-only music where you can't actually keep any of the tracks? You look at the rate of adoption for subscription historically at that price point, and it's been [low]. The consumer doesn't have a problem with \$15 necessarily; that's the price of a CD. They have more of a problem with the fact that they're used to owning music and taking it with them and putting it wherever they want. That seems like the right balance of the moment.

## WASHINGTON ROUNDUP

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

**>>>JUDICIARY COMMITTEE TO OVERSEE IP ISSUES**

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

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

Officially, the move was sparked by the high volume of IP-related cases the subcommittee was handling, as well as its expanding role in other matters. But concerns about who

might chair the subcommittee had the music and entertainment industries on edge—concerns that are now allayed with the switch.

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

Two of the candidates in the running for that role have raised major red flags for the music industry: Rep. Rick Boucher, D-Va., a proponent of expanding fair use and creating more safe harbors for digital music services under the Digital Millennium Copyright Act, and Rep. Zoe Lofgren, D-Calif., who was expected



CONYERS

to side with her Silicon Valley constituents over entertainment and content concerns.

By folding IP issues into the main Judiciary Committee that he chairs, Conyers hands the music and entertainment industries a major win. "If Berman is one of the top two protectors of copyright in Congress, Conyers is probably the other one," a music industry source with knowledge of congressional affairs says.

The implications of the change could be particularly significant for pending legislation that would require terrestrial radio broadcasters to pay performance royalties to artists and record labels. Conyers is an original co-sponsor of the Performance Rights Act, which no longer has to pass through the IP subcommittee before the full Judiciary Committee votes on it.

—Antony Bruno

**>>>OBAMA MULLS FCC APPOINTMENTS**

As president-elect Barack Obama busies himself with staff appointments, broadcasters are buzzing about names being tossed around for his choice for Federal Communications Commission chairman. Among

them are Blair Levin and Julius Genachowski, former advisers to one-time FCC chairman Reed Hundt, who is serving as Obama's senior transition team adviser. Also heard: FCC staffers Scott Blake Harris, Don Gips and Larry Strickling.

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

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

—Jeffrey Yorke, Radio & Records





# Video To Go

Moving pictures:  
MOTION CITY  
SOUNDTRACK

## How Indie Bands Can Look Good For Less

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

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

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

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

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

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

The fact that videos can be made on a shoestring is one reason why people still make them,

according to **Cathy Pellow**, owner of the music video production company Refused TV.

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

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

In Pellow's mind, the real question is how the video will be received, not how much it costs. "Having a boring, bad video is worse than having nothing. If you don't have something to say, you've really wasted your time."

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

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

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

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

keyboardist **Jesse Johnson** says.

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

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

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

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



**.biz** For 24/7 indies news and analysis, see [billboard.biz/indies](http://billboard.biz/indies).

# Mixed Bag

## Latin Grammys Net Limited Sales Gains For Performers, Winners

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

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

For the week ending Nov. 16, the biggest sales gainer on Billboard's Top Latin Albums chart was multiwinner and multiperformer Juanes, whose "La Vida... Es Un Ratico" jumped in sales by slightly more than 1,000 copies, according to Nielsen SoundScan, for a 221% gain, catapulting him onto the chart to end the week

at No. 31.

But no other act saw a sales rise of more than 1,000 copies. Flex, one of the performers at this year's show and the winner of urban song of the year for "Te Quiero," nearly met that mark, benefiting from a 67% boost in sales of his album "Te Quiero," which rose 13 notches on Top Latin Albums to No. 14. Other than that, double-winner/performer Julieta Venegas had sales of her "MTV Unplugged" album rise 109%, and best new artist Kany García (who also performed) experienced a nearly 500% rise of her album "Cualquier Día," which jumped to No. 15 on the Top Latin Pop Albums chart, although it didn't make the Top Latin Albums tally.

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

Her exquisite "Niña de Fuego," a nominee for album of the year, notched a 699% sales gain, entering Top Latin Pop Albums at No. 13 and topping iTunes Latino's sales chart. Buika didn't perform, but she did present an



award, providing her with a welcome bit of exposure.

Unlike years past, there weren't any big releases scheduled to coincide with a Latin Grammy performance. The week's big debut, entering at No. 1 on Top Latin Albums, was "Wisín y Yandel Presentan la Mente Maestra," featuring the reggaeton duo and protégé DJ Nesty. But although Wisin & Yandel's "Los Extraterrestres" won best urban album honors, they were in the midst of a promotional tour and didn't perform at the awards. That might have been related to the fact that the duo didn't expect to win. "We thought we were going to see the same thing as in the past, which is that reggaeton was never voted a winner," manager Edgar Andino says.

Despite the safe voting choices and rather staid list of nominees, the awards

show often shined, highlighted by Jorge Celedón and Jimmy Zambrano backed by a slew of Colombian dancers and a rousing accordion number featuring styles from around the world.

In a year of overall declining TV ratings, the 2008 Latin Grammys were no match for last year's show, which benefited from a stronger roster of album releases. The program averaged 3.3 million households and 5.8 million viewers, down from 3.5 million households and 6.2 million viewers in 2007, according to Nielsen. However, Univision.com reports record traffic to its Latin Grammy coverage, with more than 20 million page views, 1.2 million unique visitors and more than 5 million video streams.

**.biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

## Latin Grammy Bits

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

■ John Legend says his Latin Grammy performance of "If You're Out There" with Juanes was the idea of an agent at Creative Artists Agency. "We're both very soulful people," Legend says of the Colombian pop/rock star and himself. They also have another thing in common: similar names. Legend's real name is John Stephens, while

### Latin Notas

LEILA COBO



Juanes' given name, Juan Esteban, is the Spanish equivalent of John Steven. "I spoke Spanish in school, but I never tried to sing in Spanish before," Legend says. "It was a lot of fun, and Juanes coached me on the pronunciation."

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

—Leila Cobo and Ayala Ben-Yehuda

# 'XTREME' REACH

## New Acts Fuel Urban Bachata's Rise

Every once in a while, urban bachata duo Xtreme will dial up the fans that leave their phone numbers on the group's MySpace page.

"They're always surprised," says Steve Styles (aka Steven Tejada), one half of Xtreme, adding that the fans know it's no prank call. "We get straight to the point and they just start screaming."

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

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

Xtreme's third album, "Chapter Dos," drops Nov. 25 on Machete/Universal Music Latin Entertainment; the single "Through That Window (Enamorado Estoy)" is No. 29 on Billboard's Hot Latin Songs chart. Xtreme's breakthrough second album, "Haciendo Historia," has sold 133,000

copies in the United States and Puerto Rico, according to Nielsen SoundScan. It did so on the back of three hit singles (one a duet with Cheeta Girl Adrienne Bailon) and visits to New York-area schools.

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

And though Styles and Danny D (aka Mejia, Xtreme's other singer/songwriter/producer) and their fans all speak English, Styles says just a sprinkling of English in their songs is enough.

"A lot of Spanish people don't like Spanglish even though they speak it," Styles says, adding that when it comes to music, "they only want to hear one language."

Other urban bachata acts like Optimo, Leny and Unique have yet to take off in a big way, with Optimo selling 5,000 copies of "Optimo FDL," while Leny and Unique have each sold 1,000 copies of their albums, according to SoundScan. But the genre has shown promise in Europe and



on mobile. Love is on tour in Spain, Switzerland, France and Italy and has sold 229,000 ringtones, according to Nielsen RingScan.

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

—Ayala Ben-Yehuda

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# Camp Rock

Ole's Pop/Urban Songcamp Puts A New Twist On Songwriting Summits

Most music publishing companies arrange songwriting summits to spark collaborations among writers on their own rosters.

But Toronto-based publisher ole takes a different approach with its annual Pop/Urban Songcamp.

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

"We had A&R people in every day," ole creative director Jennifer Hyland says. "They came in with projects they were working on, so it gave writers face time with them to get specific directions and targets."

Afterward, "we took a trip to New York to visit A&R executives who had e-mailed their artist projects to us to present the music," Notting Hill Music director of creative/A&R Giana Conley says. "Some have asked us to put songs on hold and others have expressed interest."

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

The emphasis of ole's Songcamp is on creating collaborative opportunities for the company's roster of Canadian-based urban songwriters. "There's a big pocket of talent in Toronto and in Vancouver but it doesn't cross-pollinate in the U.S.," Hyland says.

For instance, ole writer Rupert Gayle has enjoyed big hits

with Juno Award-winning singer Keshia Chanté and other Canadian R&B stars, but "not a lot of urban artists have crossed over into the U.S.," Hyland notes, adding, "We're dedicated to building bridges in the urban songwriting community."

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

worked with Chris Brown and R. Kelly.

Occasional tensions flared as participants wrangled over songwriter shares. At first, some songwriters asked Hyland and Conley "to settle fires," Conley says, adding however that neither did.

"Some conversations on how to split a song might have carried over to the next day, but they only had five days to make a decision," Conley says. "At the end of the event, we had the split

sheets and copies of songs ready for the outside publishers."

Ole staged its first Songcamp last year in Toronto, but it moved the event to the United States because "we have access to way more projects in the U.S.," says Hyland, who brought the idea for a songwriting camp from her previous job with Sony BMG Canada.

Beginning in 2003, BMG released the debut album of the winner of "Canadian Idol," the Canadian counterpart to "American Idol." At the end of every season, the label had eight weeks to pre-

pare the album (and, in one season, the runner-up's debut as well). To meet that deadline, BMG began staging weeklong song camps of about 30 songwriters from different publishing companies to develop material. That continued after the label's 2004 merger with Sony until last year, when EMI Music Publishing and peermusic took over the reins of the "Idol" song camp.

The communal spirit of that annual event informs what ole is doing with its Pop/Urban Songcamp. Pleased with the success of this year's gathering, ole is mulling holding a similar event in Nashville focused on crossover country music, Hyland says.

"This is an event that can only be expanded upon," she says. "It's really just about collaboration and people getting out of their comfort zones."

## Publishers Place

ED CHRISTMAN



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JEN ROSENSTEIN

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# Obama-palooza

C3 Produces Victory Rally At Concert Site

Nov. 4 was a historic night for the United States, the city of Chicago and—on another level—for C3 Presents.

C3, an Austin-based promoter/event producer whose principals are **Charlie Jones**, **Charles Attal** and **Charlie Walker**, produces Chicago's Lollapalooza and Austin's Austin City Limits Festival.

It now has another production credit: **Barack Obama's** election night victory rally in Chicago's Grant Park.

"It was definitely one of the coolest things I have ever been involved in," Jones says. "It was a humbling experience and very emotional."

C3's relationship with the Obama campaign began during the Democratic Party presidential primaries, when C3 produced a few outdoor rallies in Texas.

"Their campaign office is right across the street from Grant Park and it's very well-known that we produce Lollapalooza" in Grant Park, Jones says. "It was a natural fit."

The election night rally was different from other C3 events not only in its purpose but how quickly it had to be put together. Those involved in the planning included the Obama campaign and Chicago police, public works, sanitation and the mayor's office.

"A lot of different organizations had to communicate on this one. We just produced it on their behalf," Jones says.

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

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

"Where Barack Obama gave his speech could only hold 65,000-70,000 people, but there were close to a quarter-million people there, so we had to provide services throughout the park so everybody could see, hear and feel like they were part of history," Jones says.

CNN called the election for Obama at 10 p.m. Central Time, and the president-elect took the stage about 45 minutes later. But the masses had been at Grant Park for hours.

"There were some people in line to make sure they were right up next to the barricades that waited all day," Jones says. "Published doors time was 8:30 p.m., and I think we got the doors open around 6."

The Obama campaign began taking online applications for rally tickets close to the stage

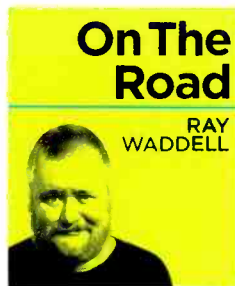
a week before the election. They ran out quickly.

"As people were coming in they were separated, ticket holders from non-ticket holders," Jones says. "Ticket holders had to go through a couple levels of security, including magnetrons, if they were going to get within a certain distance from the stage. It was like the largest airport line you've ever seen."

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

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

The reason the extension runs for 10 events instead of 10 years is because the music fes-



**On The Road**

RAY WADDELL



Change is gonna come: President-elect **BARACK OBAMA** speaks at election night rally.

tival couldn't be held in 2016 if Chicago were to succeed in its bid to host that year's Summer Olympics.

A long-term contract will help C3 budget and make long-term deals with vendors and sponsors. C3 also has a long-term deal for the Austin City Limits Festival at Austin's Zilker Park.

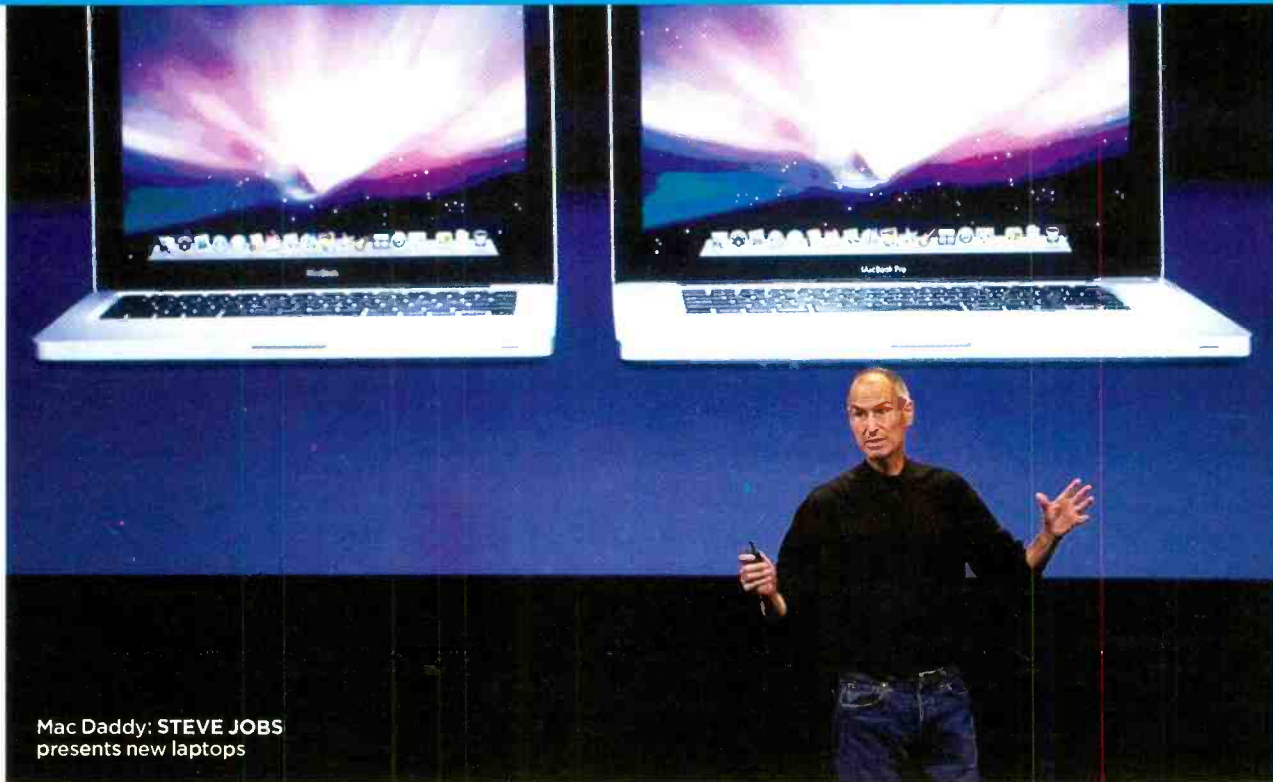
C3's 2005 transformation of Lollapalooza from a tour that seemed to have run its course to a world-class festival is one of the biggest success stories in live entertainment.

Jones says that Lollapalooza "wasn't dead. It was just asleep."

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,695,920 (80,729,256 pesos) \$43.67	<b>JUAN GABRIEL</b> Auditorio Nacional, Mexico City, Sept. 10-14, 24-28, Oct. 1-5, 8-12	176,216 193,660	Producciones Juan Gabriel
2	\$7,606,820 \$250/\$175/\$100	<b>ELTON JOHN</b> The Colosseum at Caesars Palace, Las Vegas, Oct. 22-25, 29-31, Nov. 1, 3, 6-9	50,420 52,546	13 shows 10 sellouts Caesars Palace, Concerts West/AEG Live
3	\$2,997,423 \$250/\$175/\$140/ \$95	<b>BETTE MIDLER</b> The Colosseum at Caesars Palace, Las Vegas, Nov. 11-12, 14-16	19,411 21,251	five shows three sellouts Concerts West/AEG Live
4	\$1,641,522 (3,039,630 reales) \$270.02/\$378.00	<b>ABOUT US FESTIVAL: DAVE MATTHEWS BAND, BEN HARPER &amp; OTHERS</b> Chacara do Jockey, São Paulo, Brazil, Sept. 28	29,337 30,000	Evenpro/Water Brother, Mondo Entretenimento
5	\$860,480 (1,846,840 reales) \$232.96/\$18.64	<b>R.E.M.</b> Via Funchal, São Paulo, Brazil, Nov. 10-11	9,715 10,574	two shows Evenpro/Water Brother, Mondo Entretenimento
6	\$803,568 \$75.50/\$55.50	<b>METALLICA, DOWN, THE SWORD</b> Rose Garden, Portland, Ore., Nov. 1	12,499 13,428	Frank Productions
7	\$632,028 (8,089,445 pesos) \$40.17	<b>JOAN MANUEL SERRAT</b> Auditorio Nacional, Mexico City, Oct. 18-19	15,732 19,366	two shows Erre Ele
8	\$525,192 (289,043,440 colón) \$81.77/\$16.35	<b>JUANES</b> Estadio Alejandro Morera Soto, San Jose, Costa Rica, Oct. 2	11,222 19,000	Evenpro/Water Brother
9	\$523,511 (\$668,887 Canadian) \$45.79/\$30.13	<b>SO YOU THINK YOU CAN DANCE TOUR</b> Air Canada Centre, Toronto, Oct. 26	13,216 sellout	AEG Live
10	\$514,842 (1,088,230 reales) \$141.93/\$18.92	<b>R.E.M.</b> Estádio Passo D'Areia, Porto Alegre, Brazil, Nov. 6	10,925 14,000	Evenpro/Water Brother, Mondo Entretenimento
11	\$494,141 (\$726,688 Australian) \$105.40/\$67.32	<b>DEF LEPPARD, CHEAP TRICK, THE GALVATRON</b> Acer Arena, Sydney, Nov. 5	5,546 5,778	Andrew McManus Presents
12	\$481,046 \$102/\$57	<b>ROBIN WILLIAMS</b> Tower Theatre, Upper Darby, Pa., Oct. 30-31	6,041 6,113	two shows Live Nation, in-house
13	\$479,670 (\$772,802 Australian) \$55.64	<b>SLIPKNOT, MACHINE HEAD, SYDONIA</b> Acer Arena, Sydney, Oct. 26	9,381 9,477	Blue Murder Touring
14	\$474,217 (\$116,200,000 pesos) \$98.12/\$25.60	<b>JUDAS PRIEST</b> Bima, Bogota, Colombia, Nov. 3	9,276 11,000	Evenpro/Water Brother
15	\$464,714 \$73.65/\$38.15	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN</b> AT&T Center, San Antonio, Oct. 17	7,515 8,339	Live Nation
16	\$464,484 \$57.50/\$37.50	<b>SO YOU THINK YOU CAN DANCE TOUR</b> Prudential Center, Newark, N.J., Nov. 6	9,502 9,760	AEG Live
17	\$463,492 \$75/\$35	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN</b> Bradley Center, Milwaukee, Oct. 22	7,757 10,086	Live Nation
18	\$460,538 \$82.50/\$25.20	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN</b> Jobing.com Arena, Glendale, Ariz., Oct. 13	7,593 14,000	Live Nation, in-house
19	\$445,708 (983,620 reales) \$113.29/\$31.72	<b>MCFLY</b> Via Funchal, São Paulo, Brazil, Oct. 8-9	9,456 12,000	two shows one sellout Evenpro/Water Brother, Mondo Entretenimento
20	\$443,571 \$65/\$37.50	<b>CELTIC THUNDER</b> Radio City Music Hall, New York, Oct. 7-8	7,843 9,591	two shows AEG Live
21	\$441,578 \$250/\$129.75/ \$79.50/\$20	<b>JANET JACKSON</b> Palace of Auburn Hills, Auburn Hills, Mich., Oct. 28	7,733 9,687	Live Nation, Palace Sports & Entertainment
22	\$441,103 \$54.50/\$35	<b>SO YOU THINK YOU CAN DANCE TOUR</b> 1st Mariner Arena, Baltimore, Nov. 10	9,425 10,415	AEG Live
23	\$439,850 \$125/\$45	<b>LUIS MIGUEL</b> Nokia Theatre, Grand Prairie, Texas, Oct. 16	4,742 sellout	AEG Live
24	\$439,755 \$95/\$35	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS</b> American Bank Center, Corpus Christi, Texas, Oct. 15	5,505 sellout	Live Nation
25	\$436,951 \$54.50/\$37.50	<b>SO YOU THINK YOU CAN DANCE TOUR</b> United Center, Chicago, Oct. 17	9,038 sellout	AEG Live, Jam Productions
26	\$436,908 \$49.75/\$25	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS</b> Verizon Wireless Music Center, Pelham, Ala., Oct. 3	9,869 10,652	Live Nation
27	\$436,896 \$96/\$51/\$41/\$31	<b>JOURNEY, CHEAP TRICK</b> Journal Pavilion, Albuquerque, Oct. 4	9,256 14,441	Live Nation
28	\$434,155 \$55/\$35	<b>CARRIE UNDERWOOD, LITTLE BIG TOWN</b> BOK Center, Tulsa, Okla., Oct. 29	9,016 9,283	AEG Live
29	\$433,970 \$100/\$75/\$55/ \$45	<b>MAXWELL, JAZMINE SULLIVAN</b> Radio City Music Hall, New York, Oct. 9	5,945 sellout	MSG Entertainment, Live Nation
30	\$432,075 \$75/\$49.50	<b>MICHAEL BUBLÉ, NATURALLY 7</b> Bi-Lo Center, Greenville, S.C., Oct. 4	6,912 sellout	Beaver Productions
31	\$431,975 \$80/\$20	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Time Warner Cable Arena, Charlotte, N.C., Oct. 30	8,134 13,300	Live Nation
32	\$418,241 \$57.50/\$37.50	<b>SO YOU THINK YOU CAN DANCE TOUR</b> Honda Center, Anaheim, Calif., Sept. 27	8,178 sellout	AEG Live
33	\$416,887 \$126/\$22.87	<b>MAROON 5, COUNTING CROWS, AUGUSTANA</b> Verizon Wireless Amphitheater, Maryland Heights, Mo., Sept. 27	12,230 21,000	Live Nation
34	\$416,554 (991,065,500 pesos) \$105.08/\$31.52	<b>KYLIE MINOGUE</b> Parque Jaime Duque, Bogota, Colombia, Nov. 1	6,023 7,870	Evenpro/Water Brother
35	\$412,863 (782,783 reales) \$237.34/\$63.29	<b>DAVE MATTHEWS BAND</b> Vivo Rio, Rio de Janeiro, Sept. 30	4,493 sellout	Evenpro/Water Brother, Mondo Entretenimento



Mac Daddy: STEVE JOBS presents new laptops

DIGITAL BY ANTONY BRUNO

## APPLE-Y EVER AFTER

How Will iTunes Look After Steve Jobs Leaves Apple?

What will Apple be like after Steve Jobs?

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

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

At some point in the future, however, Jobs will leave Apple. And his departure could certainly affect the major labels' relationships

with iTunes, now the largest U.S. music retailer.

It's no secret that relations between Apple and the labels are marked by tensions over the company's refusal to allow more pricing options and its unwillingness to share iTunes customer usage data. Label insiders don't expect that Apple would suddenly relax its stance on any of these issues, but if Apple's 800-pound gorilla were to leave the building, it certainly would provide an opportunity for someone like Universal Music Group chairman/CEO Doug Morris, who has been increasingly aggressive in probing for a crack in iTunes' armor.

Besides having the final say on all things Apple, Jobs also uses the company as his bully pulpit. He's the original tech-

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

But now that iTunes sells more music than any other retailer, iTunes head and VP of Internet services Eddie Cue—who label insiders say is just as dismissive of label concerns as his boss—may not need Jobs' charm to have his way.

Timing will play a role here, too. Should Jobs leave

sooner rather than later, the company can continue to rely on iTunes' momentum to beat back the labels' demands. If he stays on for a while, giving time for iTunes competitors like Amazon to expand their influence, his departure could represent a bigger change. Of course, a lot will depend on who replaces him. Any company with a charismatic leader is bound to face a rough transition, but Apple is considered especially vulnerable due to its notorious lack of transparency.

So who will succeed Jobs?

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

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

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

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

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## BITS & BRIEFS

### USE IT OR LOSE IT

The NPD Group released a report showing how portable device owners are using their gadgets more than ever, with 46% of smart-phone users in particular saying they use their device more than they did three months ago. And of them, music is a key driver. The research group's "Portable Devices" study shows that users are buying or otherwise downloading between 4.2 to six songs per month from portable devices that support the function, the highest volume of any other content type when applied across all devices. However, individual devices like the iPhone, have seen a surge in game usage in the last three months.

### FROM FRET TO PHONE

Music and game fans signing up for AT&T's high-speed Internet service or its U-verse TV plan will get a free "Gui-

tar Hero World Tour" bundle. The special version of the game will feature AT&T logos and other branding in the virtual concert venues, where the AT&T Park in San Francisco is a featured location. Also, AT&T wireless customers will have exclusive access to content for the mobile version of the game, including downloadable songs by as-yet-unnamed artists.

### TEAMWORK MAKES THE DREAM WORK

Jambase and ReverbNation have joined forces to trade concert data from their respective services. Under the deal, members of both services will be able to post their concert dates to either site and receive automatic concert listings. Jambase is known primarily as a source of concert listings and reviews. ReverbNation, meanwhile, is a sort of social network for artists that offers members a slew of digital promotion, communication and sales tools.

## HOT RINGMASTERS™ NOV 29 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	15	<b>#1</b> <b>WHATEVER YOU LIKE</b>	T.I.
2	2	8	<b>LIVE YOUR LIFE</b>	T.I. FEATURING RIHANNA
3	4	11	<b>CHOPPED 'N' SKREWED</b>	T-PAIN FEATURING LUDACRIS
4	3	7	<b>RIGHT NOW (NA NA NA)</b>	AKON
5	6	6	<b>LOVE STORY</b>	TAYLOR SWIFT
6	15	3	<b>CHICKEN FRIED</b>	ZAC BROWN BAND
7	7	19	<b>MRS. OFFICER</b>	LIL WAYNE FEATURING BOBBY VALENTINO & KIDD KIDD
8	12	6	<b>LOVE LOCKDOWN</b>	KANYE WEST
9	5	11	<b>SO WHAT</b>	PINK
10	9	17	<b>CAN'T BELIEVE IT</b>	T-PAIN FEATURING LIL WAYNE
11	13	14	<b>I'M YOURS</b>	JASON MIRAZ
12	11	14	<b>MY LIFE</b>	THE GAME FEATURING LIL WAYNE
13	8	18	<b>PAPER PLANES</b>	M.I.A.
14	14	4	<b>IF I WERE A BOY</b>	BEYONCÉ
15	11	23	<b>ADDICTED</b>	SAVING ABEL
16	10	2	<b>MY PRESIDENT</b>	YOUNG JEEZY FEATURING NAS
17	16	9	<b>LET IT ROCK</b>	KEVIN RUDDOLF FEATURING LIL WAYNE
18	19	4	<b>GOTTA BE SOMEBODY</b>	NICKELBACK
19	21	1	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCÉ
20	18	6	<b>WOMANIZER</b>	BRITNEY SPEARS

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



## THE NEEDLE AND THE DAMAGE DONE

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



School's in:  
ARTeria Valencia



GLOBAL BY HOWELL LLEWELLYN

# Wrong Chord

## Collecting Society Under Fire For New Berklee School

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

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

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

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

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

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

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

Meanwhile, EMI managing director Santiago Menéndez-Pidal says, "It is not the mission of SGAE to invest in property development."

SGAE collects royalties from a sales tax on blank recording media, which is meant to compensate the music industry for unauthorized copying. Spain's intellectual property law allows SGAE to invest 20% of those royalties on cultural promotion efforts, such as participation in international trade fairs like MIDEM, Popkomm or Cubadisco. Bautista insists the ARTeria program is in accordance with these regulations and the collecting society's own statutes.

It is "an excellent initiative that fills us with pride and is supported by SGAE members practically unanimously," Bautista says of the Valencia building project.

Berklee Valencia is projected to open in September 2011. The Valencia city council has ceded 65,617 square feet of land for the project under a 50-year lease to SGAE. The collecting society will use rental income it earns from the building to pay off the debt it took on to finance construction.

In a press release that Berklee issued in October, the school said that the Valencia building will be "an iconic tower" designed by the young Spanish architect Anton Garcia-Abril.

"We at Berklee understand that a project of this scope and impact will excite the passions of many," Berklee VP for international programs Larry Monroe says. "But we are confident that the music and cultural communities will be as positive as we are."

Berklee Valencia expects to have 1,000 students: 200 from the United States, 300 from Spain, 200 from Latin America and 300 from the rest of the world. In addition to music courses, the school will offer what it calls a global entertainment industry master's degree, the first such program in Spain.

The idea for Berklee Valencia emerged after Bautista became a member of Berklee's board of trustees in 2006.

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

During an Oct. 16 ceremony to commemorate the laying of the Valencia building's foundation stone, Berklee president Roger Brown said the school had also considered sites in China and India but was won over by Spain's progressive government and Valencia's Mediterranean climate.

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

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



American abroad: Berklee's LARRY MONROE

GLOBAL BY MARK WORDEN

# THE ROYAL SCAM?

## Italian Fraud Investigation Targets Members Of Collection Society IMAIE

MILAN—An investigation into the misappropriation of unclaimed performance royalties has left the Italian collecting society IMAIE (Institute for the Protection of Performing Artists Rights) facing an uncertain future.

Guardia di Finanza, the Italian Ministry of Economy and Finance's law enforcement arm, is investigat-

on IMAIE's 14-member board.

Although the financial irregularities being investigated first came to light in 2006, they involve royalty money collected from the broadcast and public performance of recorded music from 1975 to 2000—after the Italian government made performance royalty payments compulsory but before IMAIE's

inception in 2002. Collecting society SCF, which handles performance royalties for labels, collected the money retroactively on behalf of IMAIE and placed it in an IMAIE-administered fund.

Under its constitution, Rome-based IMAIE is permit-

ted to use unclaimed royalties to fund research, as well as promotion, training and professional development programs. The IMAIE members under investigation allegedly funneled an unspecified portion of the €24 million (\$30.3 million) collected during the period in question to nonexistent projects.

According to an IMAIE statement, Guardia di Finanza is investigating 174 projects, of which 163 were music-based and 11 were audiovisual. Most

# \$21.5M

Amount of performance royalties that IMAIE collected in 2007

ing several performers who are IMAIE members for alleged fraud. Charges haven't been filed. Italian media reports claim that relatives of the IMAIE members in question are also targets of the probe.

"The body's credibility has been severely compromised by the investigations and by poor management in general," says Emilio Miceli, president of Italian communications trades union SLC-CISL, which has two seats

## GLOBAL NEWSLINE

### >>>DUTCH DANCE PROMOTER ID&T OPENS DOWN UNDER

Amsterdam-based dance promoter ID&T is setting up Australian offices in Sydney, Melbourne and Brisbane this month. ID&T tested the market by staging its Q-Dance festival in three cities in February. It will work with dance promoters Simon Coffey and Brad Drummond as local partners and plans up to 14 shows in Australia by the end of 2009. "The dance scene in Australia is very healthy," ID&T managing director Duncan Stutterheim says. "Some of the bands are better than those in Europe, and audiences are supportive of live events." ID&T's Sensation dance event, which launched in 2000 and is expected to be held in 22 countries in 2009, will make its Australian debut New Year's Eve at Telstra Stadium in Melbourne. —Christie Eliezer

filed for bankruptcy protection. The chain, which was formerly among the largest in Western Canada with 21 stores, was down to three when it filed Nov. 7. It closed its best-known location, on Seymour Street in downtown Vancouver, in August. The chain previously filed for bankruptcy protection in 2005 and was acquired by computer maker Seanix Technology for an estimated \$25 million Canadian (\$20.3 million). The trustee running the bankruptcy, MacKay & Co., issued a comment to A&B customers on behalf of management, thanking them for their commitment to the chain. —Robert Thompson

### >>>FRENCH BIZ FALTERS, DIGITAL REMAINS STRONG

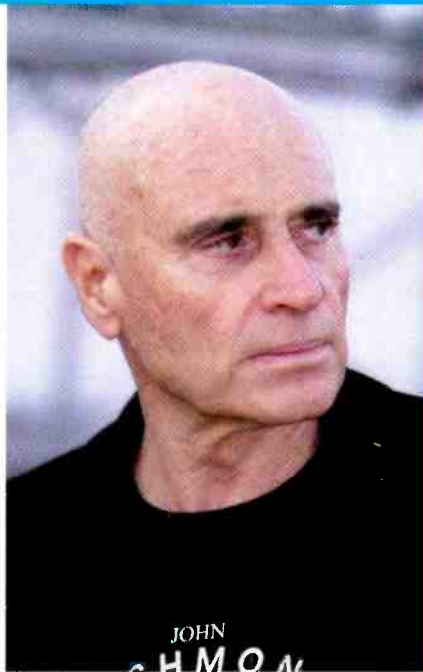
The wholesale value of the French recorded-music market during the first nine months of 2008 totaled €382 million (\$483 million), down 13.9% from €443.9 million (\$561 million) in the corresponding period last year, according to labels trade

### >>>A&B SOUND FILES FOR BANKRUPTCY PROTECTION

Vancouver-based A&B Sound, once a retail fixture in Western Canada, has

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

—EDOARDO VIANELLO, IMAIE



had budgets of less than €20,000 (\$25,238), although one sought €774,000 (\$976,633) to produce a concert DVD.

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

SLC-CISL's Miceli says the union has asked the Ministry of Cultural Heritage and Activities to place IMAIE under government-appointed commissioner.

"Its organization needs to be changed radically if it is to continue," he says.

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

"Irregularities were brought to our attention by our internal auditor and we asked the legal authorities to investigate," says Vianello, a popular Italian singer during the '60s who

was elected to his post in May following the board resignations.

Vianello says the publicity surrounding the investigation has been fanned by "factions within IMAIE" to discredit others ahead of internal elections due in February. He adds that IMAIE is "strong and will continue to function."

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

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

"We sincerely hope IMAIE will resolve its assorted problems as quickly as possible," he adds. "We're confident that it will regain credibility once that happens." ...

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

—Aymeric Pichevin

### >>> UNGER-HAMILTON HEADS UP POLYDOR

Former Virgin U.K. boss Ferdie Unger-Hamilton has been appointed president of Polydor Records, marking his return to Universal Music Group. He will report to Universal Music U.K. chairman/CEO David Joseph and his appointment takes effect Dec. 8. Unger-Hamilton first joined Universal in 1996 as managing director of the Polydor-affiliated Go Beat, working with acts including Gabrielle and Portishead. Unger-Hamilton then moved to Island in 2002, signing Keane. In 2006, he left to become managing director of Virgin Records. He was

promoted to president of A&R Labels, Virgin, as part of EMI's restructuring in April but left shortly after. Unger-Hamilton replaces former Polydor copresident Colin Barlow, who was appointed president of Geffen U.K. in October. —Andre Paine

### >>> FINLAYSON TAKES NEW ZEALAND ARTS PORTFOLIO

New Zealand prime minister-elect John Key has appointed National Party member of Parliament Chris Finlayson to the posts of attorney general and minister of arts, culture and heritage. Before entering Parliament in 2005, Finlayson practiced law in Wellington for 25 years and was a partner at Bell Gully, one of the country's oldest law firms, where he was a specialist in intellectual property. In New Zealand's Nov. 8 election, Key's center-right National Party defeated the ruling Labour Party of outgoing Prime Minister Helen Clark. The new administration has yet to unveil detailed arts policies, but in its manifesto the National Party pledged to retain funding for such key public bodies as New Zealand On Air and the New Zealand Music Commission. —John Ferguson

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## 6 QUESTIONS

with FEARGAL SHARKEY

by ANDRE PAINE

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

Sharkey shelved his recording career 18 years ago to work in A&R, then with various music industry bodies. Here he reveals his hopes for U.K. Music, which represents eight trade groups, among them labels bodies the BPI and AIM, collecting societies MCPS-PRS Alliance and PPL, and the Music Managers' Forum (MMF).

### 1 What was the thinking behind the launch of U.K. Music?

[British Music Rights chairman] Andy Heath and I had been aware for some time that we had similar views about a single voice for the industry. There had been some discussion before when maybe the timing wasn't right. With the current climate eco-

### 2 merger that the majors in the BPI and the indies in AIM had opposite views on?

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

### 3 Industry lobbying has convinced U.K. Internet service providers (ISPs) to write warning letters to copyright infringers. But realistically, isn't legislation needed?

The government has made it very clear their preferred option is that we come up with workable commercial solutions.

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

### 4 What can you tell us about the Music Industry Manifesto you're preparing for early 2009?

It's just literally asking where we want to be in 10 years' time. Let's get the best

minds available in a number of very specialist areas—both within and external to the industry—and let's come up with a plan and a strategy. It will feed in globally recognized economists helping us develop a vision of the future.

### 5 How would you like U.K. Music to help artists like yourself?

Well, I have a huge admiration for the French in many ways, where they treat the whole idea of creativity and culture as just such an ingrained part of their sense of self and national identity. They go to extraordinary lengths to support their creators.

I have a vivid recollection of going to see my bank manager and trying to get a £100 [\$148] loan to buy an amplifier. I think he was still laughing when I was five miles away. [But] somebody else lent me that £100 and I got to buy that amplifier. ...



SHARKEY

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

### 6 What about including other voices like the newly formed performers' body the Featured Artists Coalition or the Music Producers' Guild?

We're trying to keep it to a very close nucleus for the first 12 months. I'm quite excited by the idea of the FAC. No disrespect to my own [industry] peer group, [but] the biggest asset the music industry ever had was the artists.

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

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

MANAGEMENT BY CORTNEY HARDING

# Back On The Block

## Don Ienner Returns With New Management Company

Don Ienner is halfway through explaining the structure of his new management and production company IMO when an assistant comes

by with an urgent message.

Hot Chelle Rae, an up-and-coming IMO band from Nashville, is en route to a gig on New York's Lower East Side but is in urgent need of some equipment. Without breaking a sweat, Ienner rustles up some drum stands from a nearby studio and hauls them down to his Range

Rover. Talk about a full-service management company.

Even if IMO won't be able to provide all its bands the former head of Sony Music to act as their roadie, the new venture has plenty to offer.

Ienner has acquired a stake in New York production and publishing company the Lodge, the Sta-

tion and the Diner (LSD). All IMO acts will have access to the facilities of the Lodge, which produces original music for commercials, TV shows and film, and to video production company the Station. The Diner, which controls the publishing for songs written by composers working for the Lodge, doesn't publish the work of outside artists.)

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

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

This wealth of in-house services was only part of the reason why Ienner decided to work with LSD, he says.

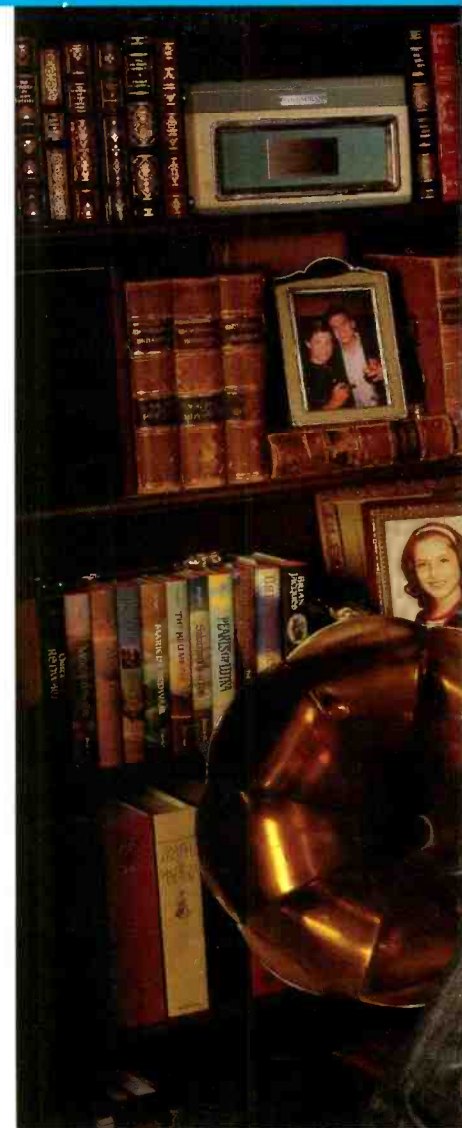
"I wanted LSD to be my partners because of their level of passion for music," Ienner says. "Working with them gives me a great platform to build on. There is a lot of action and there are so many resources."

Ienner hopes to use these resources to build his management and production business, as well as a digital distribution company, although bands signed to IMO would not be required to use it.

"I want to make sure my bands have the flexibility to choose distribution through a major, an indie or IMO," he says. "I want to make sure we're not working within a one-size-fits-all framework. Part of why I like working with LSD is that it affords bands the ability to have a lot of options."

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

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



Likely Lads: HOT CHELLE RAE



## NASHVILLE CATS

### Hot Chelle Rae Teams With Ienner's IMO

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

"We made a collective decision that we needed to be playing great songs before we started putting ourselves out there," he says.

And it looks like that patience has paid off. The band recently signed a record deal with Jive and is currently on a U.S. tour with Verdera, a Kansas City rock band signed to Epic.

Of course, Hot Chelle Rae had some good advisers telling it to hold on. The band, which is co-managed by John Hamlin and Don Ienner, signed its deal with Jive through its production deal with IMO.

Their counsel will be welcomed by the young Nashville band, whose members range in age from just 16 to 24.

Then again, Hot Chelle Rae also has other trusted advisers it can turn to. Follese's dad is Keith Follese, who was named ASCAP's songwriter of the year in

2001 and has written hits for Tim McGraw, Faith Hill and Lonestar. And if guitarist Nash Overstreet's last name rings a bell, that's because his dad is famed singer/songwriter Paul Overstreet, the 2003 BMI Hall of Fame inductee who's penned hit songs for Randy Travis, Tanya Tucker, Kenny Chesney and many others.

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

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

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

"This band has everything we were looking for," Fenster says. "Great songs, great musicianship, a great work ethic and, best of all, great haircuts." —CH

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

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

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

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

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

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

COURTESY OF JIVE RECORDS





# Don Jenner

The former Sony Music chief reflects on his career to date.

Don Jenner may have had a notorious temper as president of Columbia Records and chairman/CEO of Sony Music Label Group U.S. But it doesn't show once during a sprawling interview with *Billboard*—his first extensive, on-the-record talk in more than a decade. Jenner is pleased to discuss his new business, finding synergies in working with the advertising production company the Lodge, the Station and the Diner (see story, opposite page) and a new management company called IMO, as well as securing capital to get a new distribution platform/widget off the ground.

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

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

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

## How did you get started in the music business?

I got my start in 1969 and 1970 at the Capitol Records mailroom. My brother Jimmy got me a job there after I hurt myself playing football in high school, which meant that I couldn't get a scholarship. He was in a lot of bands growing up, and I was sort of the roadie and I did some hand claps and background vocals, that kind of stuff.

## And then you went to work with your brother?

At that particular time, 1971, it was C.A.M. USA and we had a publishing, production and soon-to-be management company. From '71 through '77, we worked with Grand Funk Railroad, the Raspberries, Eric Carmen, the Bay City Rollers and Blood, Sweat & Tears.

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

## And Davis eventually hired you at Arista. Talk about the early days.

We would enjoy many nights together listening to new music, him asking me my opinion and coming up with plans. He was very agile when it came to talking about promotion or sales or marketing or publicity. To have had that wealth [of experience] but then to have it refined by him was like Harvard.

## What great music do you remember from that time period?

In the early days of Arista, it was a

bit of a struggle to say that there was great music. But we loved some of the songs and the artists we had: Billy Ocean, the Kinks, Patti Smith, the Thompson Twins. Then Whitney Houston started to come and—like Whitney Houston or not—those early records were great. We also did Aretha Franklin's comeback with "Freeway of Love."

## And you became executive VP and GM at Arista. Then what happened?

I was offered a lot of jobs, and I never wanted to leave. But when Tommy [Mottola] was about to take over [Sony Music] and offered me [the opportunity] to head Columbia at 36 years old and assured me that I could do what I wanted... it seemed to me that it was the place for me to take the next step in my career.

## Is there a single thing that you're most proud of from your time at Sony?

Well, there's two different lives for me at Sony. First there was Columbia, which I ran from '89 to 2003. I was the youngest president ever, I was there the longest, and seven out of those 13 years we were the No. 1 label without a purchase, all home-grown acts.

## Then Andy Lack came in, you were promoted, and the merger happened.

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

## Conventional wisdom is that these were just two distinct corporate cultures. Was that part of why the merger didn't work?

I think that's very accurate. And [there was] something Mel Karmazin told me right after the merger happened—he said it can't work because there's no clear leader.

## In the end, why do you feel you had to leave Sony BMG?

We were told that they have to make wholesale changes to the company and after 20 years, that was it. One day, one conversation. There were some clear signals, but it didn't necessarily mean it was going to be that.

## Can you talk about any of those signals?

A few months earlier, [then-president of Sony Music Nashville] John Grady got fired under my watch without me being told.

## Who did that?

I can't comment, but it was done.

## Were there other signs the end was coming?

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

## Whose decision was that?

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

## Who accepted your resignation?

[Sony BMG chairman] Rolf Schmidt-Holtz.

## He called you into his office and it was just like, "This is it?" Short conversation?

Forty seconds? He and Tim Bowen were there.

## And then you flew under the radar for a while.

I had a year of noncompete tied to a payment, so I needed to just chill out for a little while.

## Right around that time your name started surfacing with EMI.

I was involved in the group that made the second-best bid for EMI. And I was going to run it because I believe in that catalog; I believe that for the price that we were going to get it, it was going to be a very profitable company, and I believe that we were going to be able to run it like a real music company.

## Is it true that One Equity was your key financial partner?

They were the ones, yes.

## Are you still working with any Sony BMG artists?

I am, but I can't say who. I do have relationships and I do consult with certain artists. I also have a new artist that I just signed to Jive.

## Talk about how you wound up with this current business.

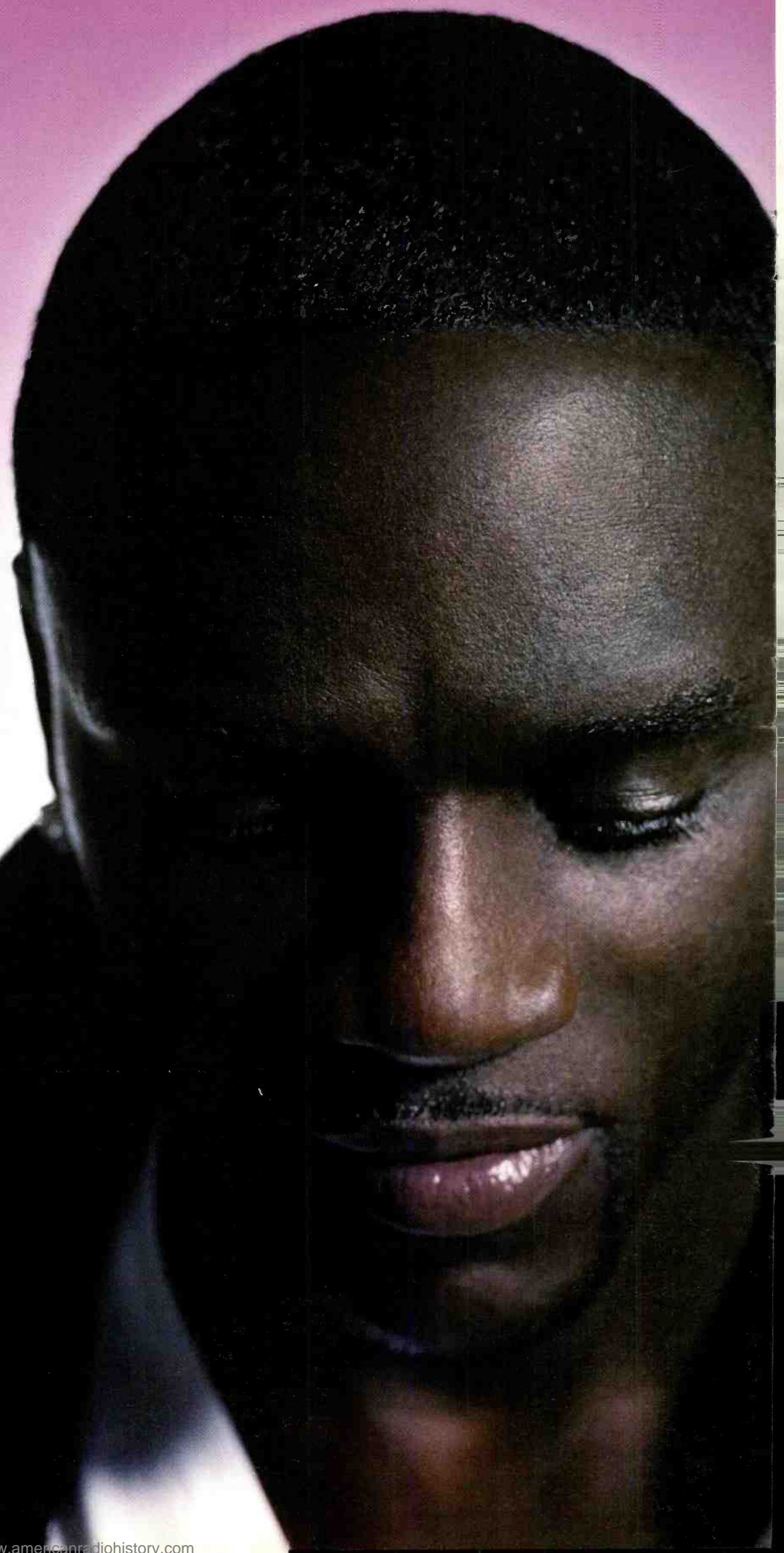
I've known [current business partner] Drew Stein for a long time, since he was in college. His dad has been my business manager for 20 years, and I knew what he was doing down here at the Lodge. As you know, we also have an Internet play with our widget [see story, opposing page], and that came about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

## How does it feel after all this time to have a fresh start?

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

**biz** For more on Jenner's history and his work with Bob Dylan and Bruce Springsteen, go to [billboard.biz](http://billboard.biz).

Despite  
Recent Run-Ins  
With The Law,  
On His Third Album  
**AKON**  
Feels More  
Liberated  
Than Ever





# REDEMPTION SONG

BY MARIEL  
CONCEPCION

Photograph by Anthony Mandler

**H**olding a brick red velvet cupcake with white frosting and colored sprinkles in his hands, Akon stands atop an extended conference room table at Universal Records' New York headquarters. He's ecstatic. ■ The singer/songwriter/producer, clad in a crisp, white button-up shirt; a black tie; vest; and jeans, and sporting perfectly rippled waves in his low-cut hair—"Your hair looks good, baby," Universal Records VP Sylvia Rhone would later compliment him—is telling a story that plays like a scene out of a movie.

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

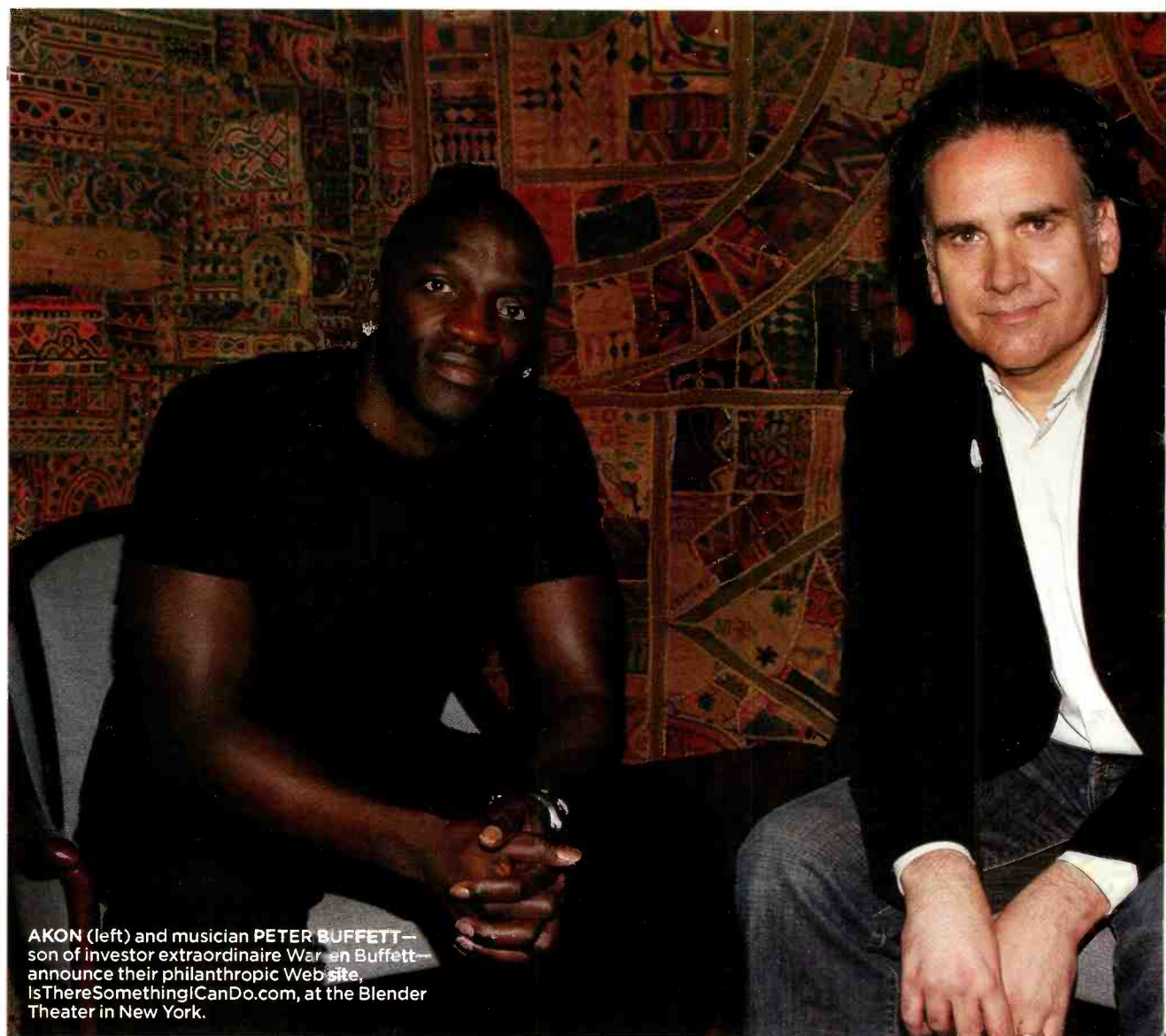
The story sends a wave of loud bellows across the room. Akon runs over to the young man—who is blushing—and thanks him for being there for him during the making of this album.

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

While his anecdotes now are worthy of a chuckle or two, Akon's trying to move on from his tarnished past—and that's why on "Freedom" he proclaims he's adopted a new sound. This time, the production is slightly different from his debut album, 2004's "Trouble," which has sold 1.6 million copies in the United States, according to Nielsen SoundScan, and 2006's "Konvicted," which has sold 2.8 million. "Everyone knows the Konvict sound already, so we had to switch it up—a lot," he says. "Now we're bringing the whole Euro-club sound."

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

Supporting the techno-driven club sound are songs like "Keep You Much Longer," a dance track about missing a past lover; the T-Pain-assisted "Holla Holla," a guitar-heavy song about cat calling; the bassy "Troublemaker," with Akon boasting about his mack game atop piano riffs; and "Beautiful," in which Akon sings, "I see you in the club/I wanna get with



AKON (left) and musician PETER BUFFETT—son of investor extraordinaire Warren Buffett—announce their philanthropic Web site, IsThereSomethingICanDo.com, at the Blender Theater in New York.

you/You're so beautiful," over double-speed drums.

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

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

standard was not met."

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

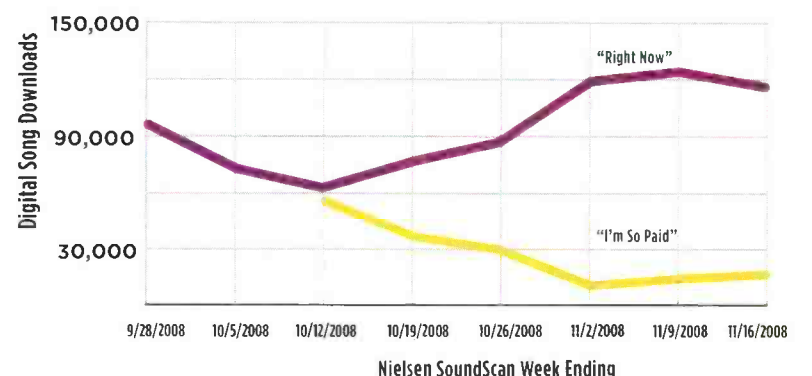
A few months later, during a show in Fishkill, N.Y., Akon carried and tossed a teenage heckler—who allegedly threw a bottle at the singer—to the ground. Claiming to have injured his arm, the teen pressed a misdemeanor count of endangering the welfare of a minor and second-degree harassment charges against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

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

## INSTANT GRATIFICATION

While some artists shy away from flooding the market with songs, Akon employs a "double whammy" strategy of releasing two singles at the same time. "Right Now" and "I'm So Paid" are selling well digitally, while a brand-new single, "Troublemaker" featuring Sweet Rush, sold 26,000 downloads in its debut week.

Nielsen SoundScan U.S. Sales:	1,612,000	2,908,000
Debut:	52	2
Debut Date:	7/17/2004	12/2/2006
The Billboard 200 Peak:	18	2
The Billboard 200 Peak Date:	5/7/2005	12/2/2006
Weeks on Chart:	72	68
	"Trouble" SRC/Universal/Motown/UMRG 2004	"Konvicted" Konvict/Upfront/SRC/Universal Motown/UMRG 2006



SOURCE: The Billboard 200 albums through the Nov. 29 chart. Sales through the week ending Nov. 9

SOURCE: Nielsen SoundScan



ample time to get with good people and say my side of the story. Sometimes when things like that happen, you don't get a chance to tell your side."

And as if all this weren't enough, earlier this year thesmokinggun.com accused Akon of fabricating his back story, including his professed history—that he was a leader of a notorious car theft ring and spent four years in jail for it. The Web site said it attained police, court and corrections records refuting Akon's claims. Considering that Akon's previous run-ins with the law inspired his musical career—including his first single, "Locked Up," which he wrote while in the pen, his audio trademark (the clanging sound of a cell door closing) and the name of his label—the allegations put his credibility on the line.

Declining to go into detail, SRC Records founder Steve Rifkind says Akon's legal past is real but the label managed to get rid of most of his previous charges from his record.

"What happened was he did do the time, but because he couldn't get into certain countries due to his legal record, he was losing out on money," Rifkind says. "So, although he did the time, we cleaned up what he did. At the end of the day, as long as he makes great music, he'll win. He's trying to be a positive role model. He's an incredible person."

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

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

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

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

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

"We wanted it to be special. We wanted it so that when people got my album, it was something that was never heard—a big sur-

prise. But, the leak stopped those plans."

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

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

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

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

According to Universal's head of radio promotions Gary Marella, Akon will go on a stateside promotional tour the week

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

—AKON

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

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

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

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

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

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

## KONVICT BREAKOUTS

Artists on Akon's record label span from pop to rap to reggae, with dance queen Lady Gaga currently making the most chart noise.

### RED CAFÉ Solo Artist

**CURRENT PROJECT:**

"The Shakedown"

**FROM:** Brooklyn

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

**RELEASE DATE:** TBD

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



### R. CITY Duo

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

**FROM:** British Virgin Islands

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

**RELEASE DATE:** TBD

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



### LADY GAGA Solo Artist

**CURRENT PROJECT:**

"The Fame"

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

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

**RELEASE DATE:** Oct. 28

**NUTSHELL:** Lady Gaga's latest single, "Just Dance" featuring

Colby O'Donis, has made Konvict a competitor in the electronica genre, and the single is No. 16 on the Billboard Hot 100. "The Fame" has moved 46,000 copies.

### FLIPSYDE Group

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

**FROM:** Oakland, Calif.

**SOUND:** Urban rap-rock

**RELEASE DATE:** First-quarter 2009

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

### COLBY O'DONIS Solo Artist

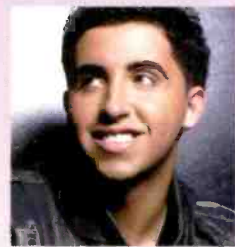
**CURRENT PROJECT:** "Colby O"

**FROM:** Queens

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

**RELEASE DATE:** July 29

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



### BRICK N' LACE Duo

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

**FROM:** Kingston, Jamaica

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

**RELEASE DATE:** TBD

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

—Hillary Crosley

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

BY LEILA COBO



Universal Music Latin Entertainment artists **LUIS FONSI** (above) and **JENNI RIVERA** (opposite page) have reached No. 1 on Billboard's Top Latin Albums chart since Universal acquired Univision.

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

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

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

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

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

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

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

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

López has focused on organization and maximization, choosing not to downsize a roster that now stands at ap-

proximately 160 artists, and opting for restructuring strictly along genre lines, something not seen at any other Latin label. Artists were shifted internally between labels when necessary; Akwid, for example, went from Univision to Machete; Janina from Fonovisa to Universal Music Latino.

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

UMLE comprises three divisions whose presidents all report to López: Universal Music Latino and Machete, which includes pop, tropical and urban acts, and is led by president Walter Kolm; Disa and Fonovisa, which bring together all regional Mexican acts, under president Gustavo López (no relation to Jesús López); and Universal Mexico and Central America, under Victor González. Each has its own autonomous adminis-

# A Hit In Any



tration, marketing, promotions and sales departments.

All three presidents are young executives who have gone up the ranks in Universal and whose experience touches vastly different areas. Kolm, for example, previously headed Universal's operations in Chile and Spain and was most recently senior VP of marketing/A&R for Universal Music Latino, the U.S. Latin label. Gustavo López was the VP of Latin for UMG before becoming president of Machete Music, and González was president of Universal Music Argentina before taking over Mexico. (Beyond Mexico and UMLE, John Echevarría, who also reports to López, oversees Universal's Latin American operation.)

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

**50.64%**

Universal's share of the Latin market, as of the week ending Nov. 16, according to Nielsen SoundScan.

internal competition."

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

Such sales in a depressed market point to a different approach to the business, one that actively seeks sponsorships, branding and online presence as a fundamental part of marketing plans, which still isn't the norm in the Latin world. A crucial part of the deal, ac-

ording to Horowitz and López, was negotiating the inclusion of TV campaigns for UMLE artists on Univision-owned networks, although the specifics of their involvement wasn't revealed.

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

Universal as a Latin company didn't even exist until 1996, when López was brought in to start operations in Mexico, Argentina, Colombia and the United States. In the States, even after Universal's merger with PolyGram in 1999, Universal Music Latino was a fledgling

# LANGUAGE



Clockwise, from top: Universal Music Latino/Machete president WALTER KOLM, Universal Mexico/Central America president VICTOR GONZALEZ and Disa/Fonovisa president GUSTAVO LOPEZ

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

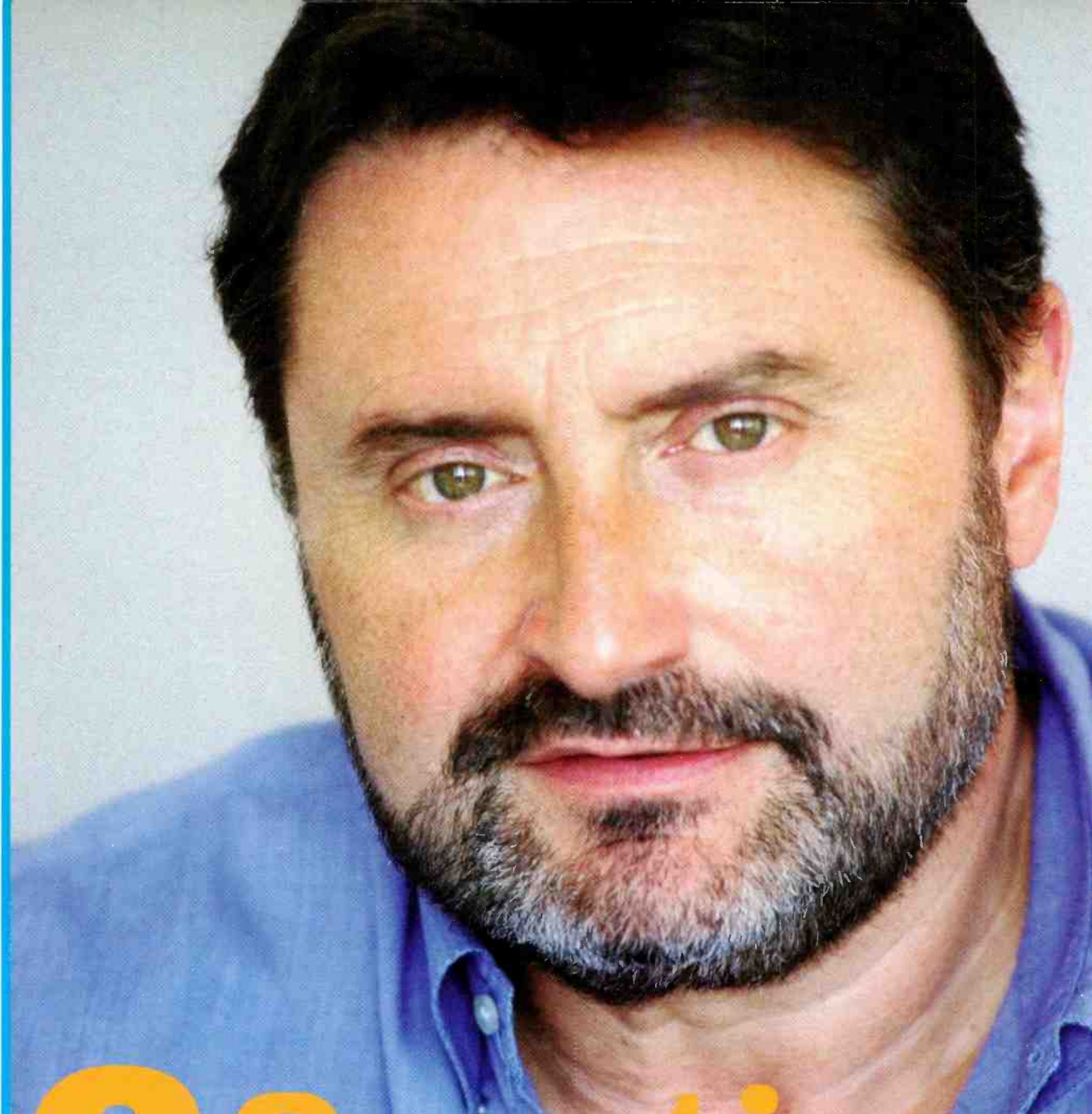
At that time, Horowitz approached Fonovisa about purchasing or distributing the label, which was the country's leading Latin indie. A deal wasn't struck; in 2001, when he heard Univision was launching a record label, he again made a move, contacting Univision Music Group president/CEO José Béhar. "I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

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

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

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

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



# 6 Questions With Jesús López

The direction of half the Latin music industry in the United States is led by Jesús López, chairman of Universal Music Latin American/Iberian Peninsula and president of Universal Music Latin Entertainment (UMLE)—but López isn't making a fuss.

Backstage at a recent Enrique Iglesias show, López—dressed in jeans and a zipped-up jacket—didn't hold court; he observed everything from a corner of the room. Usually a hands-on executive, he wasn't there to be in the spotlight—but to support his artist.

Six months after the creation of UMLE, López spoke with Billboard about balancing art and business.

**1 You have reduced the roster very little to date. Why?**

We're still in the process of analyzing which artists aren't profitable and why. Sometimes it has very little to do with the artistic part and more with the marketing strategy. So, more than cut the roster, I have to make it more efficient. I'll continue to sign and seek out acts.

**2 Most of the other majors have largely let regional Mexican go by the wayside. Prior to the Univision acquisition, you made a concerted effort to grow this catalog.**

I need to get to the Mexican audience because they're more than 65% of the Latin population that consumes in the United States. I think it's

an issue of investment and structure and of not denying the reality of the market.

**3 Despite the downward market, you've seen sales increase. Is this the result of a different marketing approach?**

Of course, but if you don't have a great song—a real hit—and a great album, you don't get anywhere. Things add up. If you do things properly, you can sell even though the market is down 40%. I really believe that. If you schedule the releases properly, position the songs on time, do online work, sponsorships and establish a longer and more intense line of communication with the consumer before you give him the physical CD—if you do that

with the right artist and the right song—you can sell. I have to stress the importance of making hits.

**4 When did this become the company philosophy?**

Some three or four years ago, when everybody started thinking the business was doomed. This year, given the new structure and the focus of specific labels on specific genres, I think people will really get it.

**5 Radio likes to balance acts from different labels. Does being so big complicate your options?**

No. It's different labels, with different teams, budgets and strategies. Up until now, I haven't encountered any problem in radio or television.

**6 What is the role of CDs and labels in Latin America?**

Latin America continues to be an important source of repertoire and labels have to adapt their business model as they have elsewhere in the world. The biggest problem affecting that region is piracy, both physical and digital, which, percentage-wise, is the highest in the world. Governments have to realize that if they don't allot resources to fight piracy, Latin American culture will be seriously damaged in the long and short term. On the other hand, demographically, Latin America has a bigger population than North America or Europe, so this makes it a very attractive market for the consumption of music and entertainment in general. —Leila Cobo

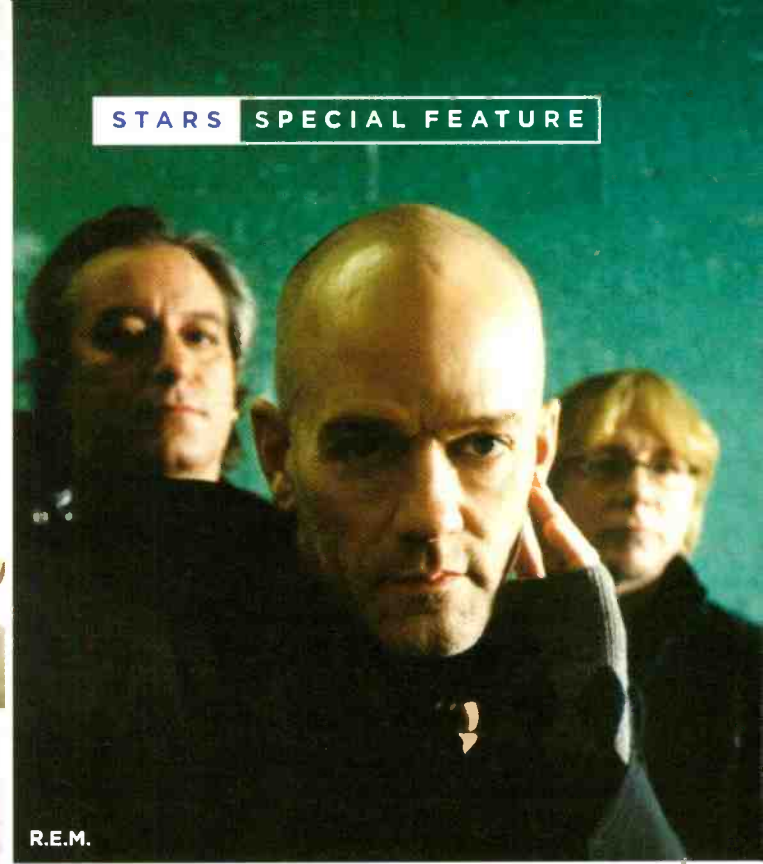




EVERLY BROTHERS



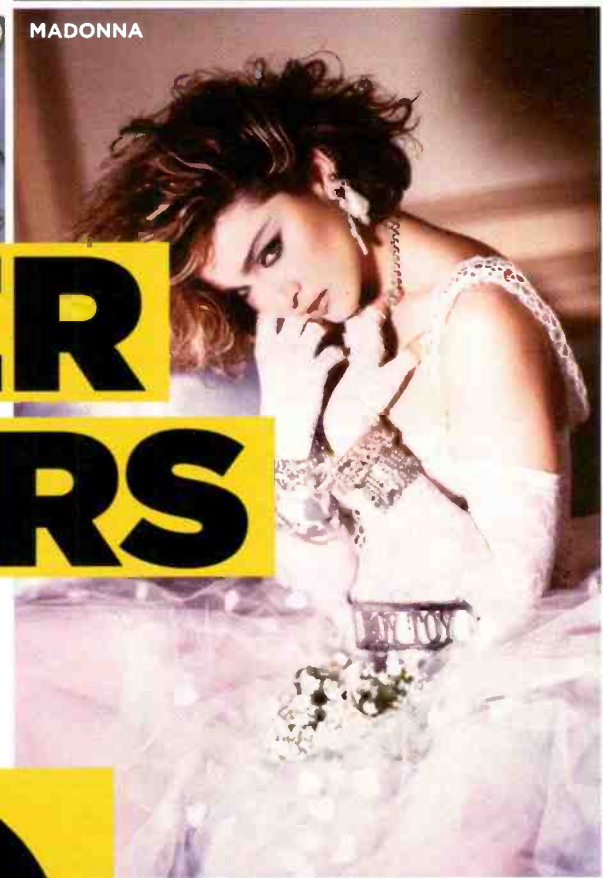
CHER



R.E.M.



METALLICA



MADONNA

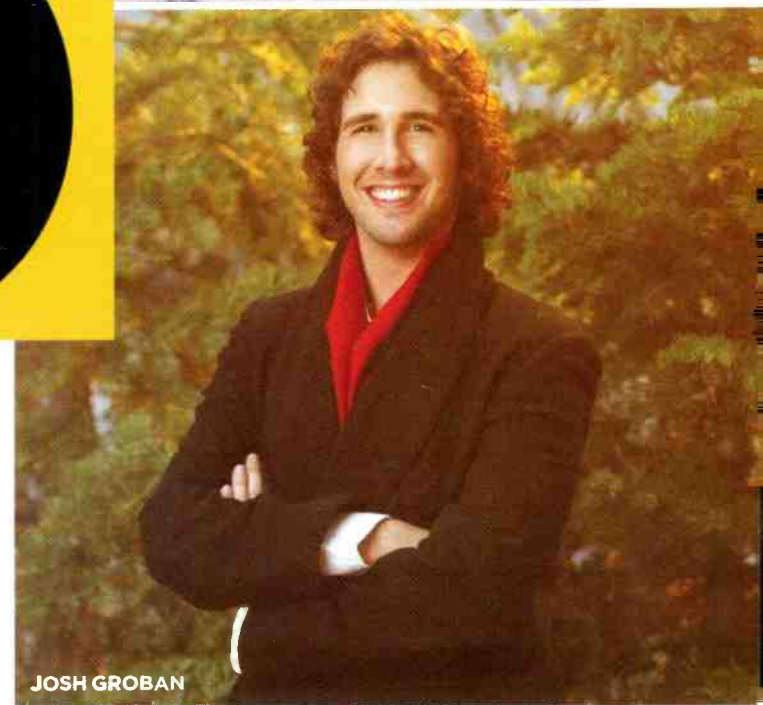


FRANK SINATRA

# WARNER BROTHERS AT 50

CELEBRATING A HALF CENTURY OF AN ARTIST-DRIVEN CULTURE

BY MELINDA NEWMAN



JOSH GROBAN

SINATRA: TED ALLEN/MPY/NET; EVERLY: GENE KORNMAN; CHER: MICHAEL LEVINE; METALLICA: ANTON CORBIN; R.E.M.: CASS BIRD; MADONNA: STEVEN MIESEL; GROBAN: FRANK OCKENFELS

# WHAT A REVOLUTION SOUNDS

## REVOLUTIONS IN SOUND WARNER BROS. RECORDS THE FIRST FIFTY YEARS

ISSUED ON THE 9TH DAY OF DECEMBER 2008, TO COMMEMORATE  
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RECORDS BY JACK WARNER ON MARCH 19, 1958.

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AND AFFILIATED LABELS FROM 1958 TO THE PRESENT DAY
- ⦿ MANY NEVER-BEFORE-SEEN PHOTOGRAPHS FROM THE WARNER  
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AVAILABLE 12/9 AT [WARNERBROSRECORDS.COM](http://WARNERBROSRECORDS.COM)

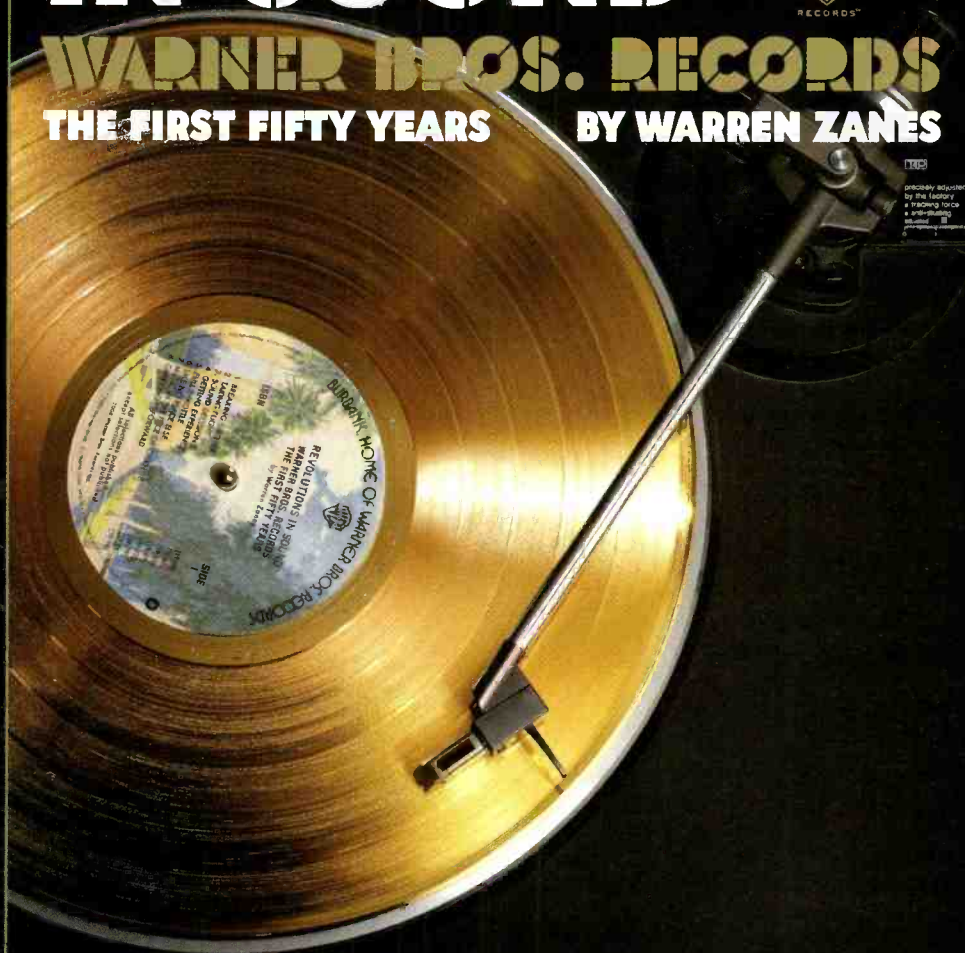


# EVOLUTION LIKE

## REVOLUTIONS IN SOUND



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- GRATEFUL DEAD
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- FRANK SINATRA
- RED HOT CHILI PEPPERS
- ENYA
- GREEN DAY
- VAN HALEN
- MICHAEL BUBLÉ
- REGINA SPEKTOR
- THE WHITE STRIPES
- PRINCE
- CHER
- CURTIS MAYFIELD
- DAMONES
- R.E.M.
- FAITH HILL
- ALANIS MORISSETTE
- RANDY NEWMAN
- FUNKADELIC
- SEAL
- BIG & RICH
- LINKIN PARK
- JOSH GROBAN
- PAUL SIMON
- ERIC CLAPTON
- BLACK SABBATH
- NEIL YOUNG
- JONI MITCHELL
- DISTURBED
- BLIS UNDEDE'S MODE

In a forthcoming history of the first 50 years of Warner Bros. Records, "Revolutions in Sound," Sire Records founder Seymour Stein bluntly describes the early days of the Burbank, Calif.-based label. "You couldn't compare Warner Bros. Records to anything good. They were horrible." ■ It is safe to say things changed.

Half a century later, history looks back favorably on Warner Bros. Records. And with good reason. Initially started by Warner Bros. Studios in 1958 as a way to exploit the singing talents of the actors contractually signed to the film house, Warner Bros. Records morphed into much more than just a repository for warbling screen idols. In a way that no other label before or since has, Warner Bros. Records became a place where artists could not only safely and steadfastly follow their artistic vision, they could sell records—millions and millions of them.

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

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

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



Warner Bros. Records chairman/CEO TOM WHALLEY started in the company mailroom in 1979.

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

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

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

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

"If I had been in the mailroom at Columbia Records, I wouldn't do this job as well because I had breathed the air. I had listened and understood the philosophy that Mo Ostin built the company on," he says. "I didn't have to think about it, I didn't have to make it up."

In a wide-ranging and rare two-and-a-half-hour interview at his house, the notoriously press shy Whalley (he shares that with Ostin, who declined to be interviewed for this article) discussed the history of the label—including his tenure—which has seen multiplatinum releases from many acts, including Bubl , Groban, Green Day, Linkin Park and My Chemical Romance, and the continued development of such acts as Damian Rice, Regina Spektor, Avenged Sevenfold, the Used and many more.

## WARNER BROS. HOTTEST 100

To mark the 50th anniversary of Warner Bros. Records, we've created this exclusive chart of the most successful Billboard Hot 100 hits released by Warner Bros. Records and its subsidiary labels. The Warner Bros. Hot 100 is based on a point system developed by Billboard.com Chart Beat columnist Fred Bronson for his book, "Billboard's Hottest Hot 100 Hits." Points are awarded according to chart position on the Hot 100 each week, so the higher a song goes and the longer it remains on the chart, the more points it accumulates.

- 1 "You Light Up My Life," DEBBY BOONE (Warner/Curb) 1977
- 2 "Breathe," FAITH HILL (Warner Bros.) 2000
- 3 "Bad Day," DANIEL POWTER (Warner Bros.) 2006
- 4 "Take a Bow," MADONNA (Maverick/Sire) 1995
- 5 "Believe," CHER (Warner Bros.) 1999
- 6 "Music," MADONNA (Maverick) 2000
- 7 "Baby Got Back," SIR MIX-A-LOT (Def American) 1992
- 8 "Tonight's the Night (Gonna Be Alright)," ROD STEWART (Warner Bros.) 1976
- 9 "Kiss From a Rose," SEAL (ZTT/Sire) 1995
- 10 "Boulevard of Broken Dreams," GREEN DAY (Reprise) 2005
- 11 "(Just Like) Starting Over," JOHN LENNON (Geffen) 1980
- 12 "When Doves Cry," PRINCE (Warner Bros.) 1984
- 13 "Cathy's Clown," EVERLY BROTHERS (Warner Bros.) 1960
- 14 "Like a Virgin," MADONNA (Sire) 1984
- 15 "Da Ya Think I'm Sexy?," ROD STEWART (Warner Bros.) 1979
- 16 "Jump," VAN HALEN (Warner Bros.) 1984
- 17 "All 4 Love," COLOR ME BADD (Giant) 1992
- 18 "Tears in Heaven," ERIC CLAPTON (Reprise) 1992
- 19 "Kiss You All Over," EXILE (Warner/Curb) 1978
- 20 "Under the Bridge," RED HOT CHILI PEPPERS (Warner Bros.) 1992
- 21 "In the End," LINKIN PARK (Warner Bros.) 2002
- 22 "Arthur's Theme (Best That You Can Do)," CHRISTOPHER CROSS (Warner Bros.) 1981
- 23 "I'll Remember," MADONNA (Maverick/Sire) 1994
- 24 "Somethin' Stupid," NANCY SINATRA & FRANK SINATRA (Reprise) 1967
- 25 "Windy," THE ASSOCIATION (Warner Bros.) 1967
- 26 "Hard to Say I'm Sorry," CHICAGO (Full Moon/Warner Bros.) 1982
- 27 "Vogue," MADONNA (Sire) 1990
- 28 "A Horse With No Name," AMERICA (Warner Bros.) 1972
- 29 "One Week," BARENAKED LADIES (Reprise) 1998
- 30 "Crazy for You," MADONNA (Geffen) 1985
- 31 "Woman," JOHN LENNON (Geffen) 1981
- 32 "Leaving on a Jet Plane," PETER, PAUL & MARY (Warner Bros.) 1969
- 33 "Downtown," PETULA CLARK (Warner Bros.) 1965
- 34 "Money for Nothing," DIRE STRAITS (Warner Bros.) 1985
- 35 "I Wanna Sex You Up," COLOR ME BADD (Giant) 1991
- 36 "La Bamba," LOS LOBOS (Slash) 1987
- 37 "Justify My Love," MADONNA (Sire) 1991
- 38 "Ride Like the Wind," CHRISTOPHER CROSS (Warner Bros.) 1980
- 39 "Look Away," CHICAGO (Reprise) 1988
- 40 "Slide," GOO GOO DOLLS (Warner Bros.) 1999
- 41 "December, 1963 (Oh, What a Night)," THE 4 SEASONS (Warner/Curb) 1976
- 42 "Like a Prayer," MADONNA (Sire) 1989
- 43 "Everybody Loves Somebody," DEAN MARTIN (Reprise) 1964
- 44 "Cherish," THE ASSOCIATION (Valiant) 1966
- 45 "I Adore Mi Amor," COLOR ME BADD (Giant) 1991
- 46 "More Than I Can Say," LEO SAYER (Warner Bros.) 1980



DANIEL POWTER



Warner Bros. artists like RANDY NEWMAN (above, left) thrived under former label president LENNY WARONKER (above, right) and longtime chairman MO OSTIN (below).



continued on >>p30

continued on >>p30

COURTESY OF WARNER BROS. RECORDS (3); RENAULT CORLOUVER



50 years of music.

From the inside out.

Congratulations to our Warner Bros. Records family on a half century of creative excellence.



from >>p28 **Warner Bros.' first significant music signing was the Everly Brothers in 1960. How did that set the tone for the label going forward?**

If you look at that period, the songwriting talent, the singing talent, it was something that stood out. It was different: It was a little bit country, it was a little bit pop, a little bit rock, it was all that stuff. What I knew of Warner Bros. was they were always looking for something different. They thought songwriting was a key element to being an artist, that you had to have a great voice and you had to stand for something, and the Everly Brothers fit all that criteria.

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

**Mo Ostin's signing of Jimi Hendrix to Reprise in 1967 was part of a transition into the rock era for Reprise and Warner Bros. How important was that period?**

It seems to me that was when Warner Bros. really came into its own. That's the renaissance period. It was a time for free expression and free art and freedom of speech, and all those things seem

to come together inside of rock music, and that was the thing that a generation of young people used to define themselves. All of that was captured by these amazing rock musicians who were also poets at the same time. To go from Neil Young to Fleetwood Mac to Jimi Hendrix to James Taylor to Joni Mitchell . . .

**In "Revolutions in Sound," Mo Ostin says that his guiding principal was, "Always music first." Can you think that way in this economy?**

Yes, but you have to have the leadership that allows that to happen. You have to have the strength of personality and an independent mind-set to hold on to that principle.

**Although Warner Bros. had a number of British acts on its roster, it seemed uniquely American in its first 20 years.**

Yes. It was absolutely a cultural thing. If you talked to Lenny Waronker, there was something about the strain of music culture going all the way from the '60s backward going into the blues and country and singer/songwriters that that was where they always drew from. It didn't matter whether you were a rock band or a pop singer or a pop writer. Somehow or another, they could feel that sense of writing and musicianship coming from the soul of where American music came from [and] they would sign it. The Blasters. T Bone Burnett. They always had it. Bonnie Raitt. The Del Fuegos. It defined American rock culture.

**During the '70s and '80s, Warner Bros. also included imprints and affiliates that defined certain cultures, genres and tastes, like Capricorn, Slash and others. Most exist in name only now, if even that. Why?**

It's a difficult thing for the labels to maintain their vision for a long period of time. Sometimes it's money that gets in the way of that, sometimes it's a certain taste that actually runs out. Some of the independent labels were about a particular sound, they came out of a place, they were a punk thing or a dance thing or a Seattle thing, and to keep evolving, you have to be in all different kinds of music.

**Speaking of that, the No. 1 Billboard Hot 100 song in the history of Warner Bros. is** [continued on >>p32](#)

from >>p28

- 47 "Ironie," ALANIS MORISSETTE (Maverick) 1996
- 48 "Heart of Gold," NEIL YOUNG (Reprise) 1972
- 49 "This Used to Be My Playground," MADONNA (Sire) 1992
- 50 "Baby, Come to Me," PATTI AUSTIN WITH JAMES INGRAM (Qwest) 1983
- 51 "Let's Go Crazy," PRINCE & THE REVOLUTION (Warner Bros.) 1984
- 52 "You Make Me Feel Like Dancing," LEO SAYER (Warner Bros.) 1977
- 53 "Sweet Child O' Mine," GUNS N' ROSES (Geffen) 1988
- 54 "Kiss," PRINCE & THE REVOLUTION (Paisley Park) 1986
- 55 "Cream," PRINCE & THE NEW POWER GENERATION (Paisley Park) 1991
- 56 "Name," GOO GOO DOLLS (Metal Blade) 1996
- 57 "These Boots Are Made for Walkin'," NANCY SINATRA (Reprise) 1966
- 58 "Romantic," KARYN WHITE (Warner Bros.) 1991
- 59 "When I Need You," LEO SAYER (Warner Bros.) 1977
- 60 "Change the World," ERIC CLAPTON (Reprise) 1996
- 61 "Papa Don't Preach," MADONNA (Sire) 1986
- 62 "This Kiss," FAITH HILL (Warner Bros.) 1998
- 63 "Live to Tell," MADONNA (Sire) 1986
- 64 "Sailing," CHRISTOPHER CROSS (Warner Bros.) 1980
- 65 "Lean on Me," CLUB NOUVEAU (Warner Bros.) 1987
- 66 "Here I Go Again," WHITESNAKE (Geffen) 1987
- 67 "The Way You Love Me," FAITH HILL (Warner Bros.) 2000
- 68 "What a Fool Believes," THE DOOBIE BROTHERS (Warner Bros.) 1979
- 69 "Pop Muzik," M (Sire) 1979
- 70 "I Don't Want to Wait," PAULA COLE (Imago) 1998
- 71 "Let Your Love Flow," BELLAMY BROTHERS (Warner/Curb) 1976

[continued on >>p32](#)



**TOM WHALLEY** (left) at an event with Ticketmaster/Front Line Management CEO **IRVING AZOFF** (center) and Warner Music Group chairman/CEO **EDGAR BRONFMAN JR.**

JEFF KRAVITZ COURTESY OF WARNER BROS. RECORDS



IT IS A FACT: twenty years ago, R.E.M. was deciding which label to sign with. Peter boiled it down pretty simply...

The night before he had pulled out his record collection and realized that most of his favorite and significant artists had one thing in common: They were on Warner Bros. records. Our decision was made. Essentially.

Our appreciation and congratulations to everyone at Warners, then and now. We are grateful to have played a part in some of your history.  
- R.E.M. Athens, Georgia



# CURB RECORDS THANKS WARNER BROTHERS FOR A GREAT 45 YEAR RELATIONSHIP



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



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



1994 - Dennis Hannon, former Warner Chairman Doug Morris, Dave Mount, Ahmet Ertegun, Mike Curb and former Warner President Mel Lewinter at the signing of the Curb Warner Music Group Distribution Agreement. Number One Records by Tim McGraw, Jo Dee Messina, Steve Holy, Hank Williams Jr, LeAnn Rimes, Righteous Brothers, Hal Ketchum, Sawyer Brown.



2001 - Dick Whitehouse, Warner Vice President Paul Robinson, Mike Curb and former Warner Chairman Roger Ames extending the Curb Distribution Agreement with Warner Music Group. Number One Records by Rodney Atkins, Heidi Newfield, Natalie Grant, Selah, Tim McGraw, LeAnn Rimes, Clay Walker, Hank III and Wynonna



2008 - Casey Kasem, Dexter King, Mike Curb and Warner Brothers Records Chairman Tom Whalley and Warner Chairman Lyor Cohen, John Nemo and Warner Music Group Chairman Edgar Bronfman, Jr. celebrating the extension of the Curb Distribution agreement with Warner Music Group.

from >>p30 **Debbi Boone's "You Light Up My Life,"** which was on Warner-affiliated Curb Records. **She's not an artist that you immediately identify with Warner Bros.**

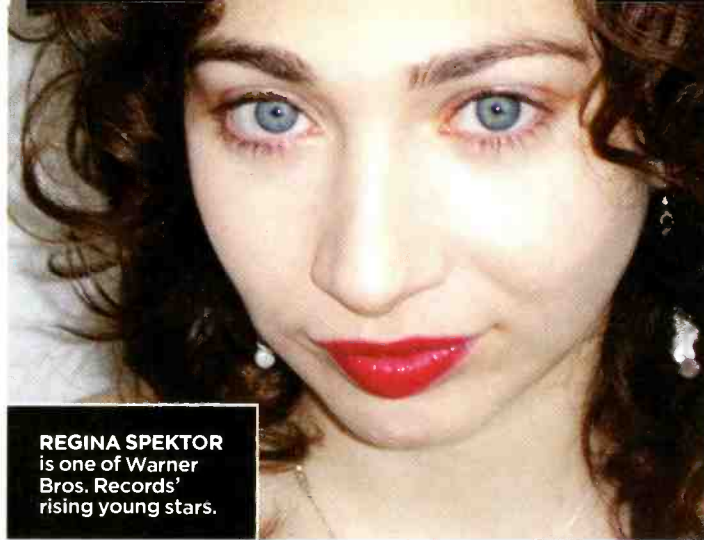
No, but that's what I always thought is part of what makes the label so great: it was everything. There was no issue of Debbi Boone being there at the same time as Fleetwood Mac. That, again, speaks to Mo's brilliance. He thought that Mike Curb was a brilliant record man, Mike clearly had pop taste,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

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

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

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

It was incredibly overwhelming and intimidating to walk the halls and hear music—all the records sitting on people's desks, on shelves, it was like being a kid in a candy store. At the end of the month, you were allowed to take a few records home. It was like, "Oh, my God! Free records." The other part was once or



**REGINA SPEKTOR** is one of Warner Bros. Records' rising young stars.

twice a week, they were throwing another party for a hit record, whether it was a platinum album or a gold album or a No. 1 single or a No. 1 album. I was always setting up the conference room for another party.

**What was the biggest thing you learned from Mo Ostin?**

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

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

**What did you think the first time you heard Madonna?**

Seymour Stein was always trying to get something signed, one or two [acts] a week. Seymour is in New York in his hospital bed [with a heart infection] and he's meeting Madonna and the DJ that she was signed to. He said we can **continued on >>p34**

from >>p30

- 72 "Don't Walk Away," JADE (Giant) 1993
- 73 "Got My Mind Set on You," GEORGE HARRISON (Dark Horse) 1988
- 74 "Dueling Banjos," ERIC WEISSBERG & STEVE MANDEL (Warner Bros.) 1973
- 75 "Sledgehammer," PETER GABRIEL (Geffen) 1986
- 76 "Never My Love," THE ASSOCIATION (Warner Bros.) 1967
- 77 "Glory of Love," PETER CETERA (Warner Bros.) 1986
- 78 "Open Your Heart," MADONNA (Sire) 1987
- 79 "Purple Rain," PRINCE & THE REVOLUTION (Warner Bros.) 1984
- 80 "Sundown," GORDON LIGHTFOOT (Reprise) 1974
- 81 "Dream Weaver," GARY WRIGHT (Warner Bros.) 1976
- 82 "Wreck of the Edmund Fitzgerald," GORDON LIGHTFOOT (Reprise) 1976
- 83 "Black Water," THE DOOBIE BROTHERS (Warner Bros.) 1975
- 84 "You've Got a Friend," JAMES TAYLOR (Warner Bros.) 1971
- 85 "Always," ATLANTIC STARR (Warner Bros.) 1987
- 86 "November Rain," GUNS N' ROSES (Geffen) 1992
- 87 "I Feel for You," CHAKA KHAN (Warner Bros.) 1984
- 88 "Harden My Heart," QUARTERFLASH (Geffen) 1982
- 89 "Take On Me," A-HA (Warner Bros.) 1985
- 90 "Who's That Girl," MADONNA (Sire) 1987
- 91 "Let's Do It Again," STAPLE SINGERS (Curton) 1975
- 92 "Da Doo Ron Ron," SHAUN CASSIDY (Warner/Curb) 1977
- 93 "Dreams," FLEETWOOD MAC (Warner Bros.) 1977
- 94 "I Don't Have the Heart," JAMES INGRAM (Warner Bros.) 1990
- 95 "Everybody Have Fun Tonight," WANG CHUNG (Geffen) 1986
- 96 "Frozen," MADONNA (Maverick) 1998
- 97 "Raspberry Beret," PRINCE & THE REVOLUTION (Paisley Park) 1985
- 98 "Don't Wanna Fall in Love," JANE CHILD (Warner Bros.) 1990
- 99 "Short People," RANDY NEWMAN (Warner Bros.) 1978
- 100 "Batdance," PRINCE (Warner Bros.) 1989

GEORGIA KOKOLIS



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WARNER BROS RECORDS**

*for 50 years of making great  
music! Thank you for including  
me in that legacy and for always  
believing in me.*

*Much love,  
Josh Groban*

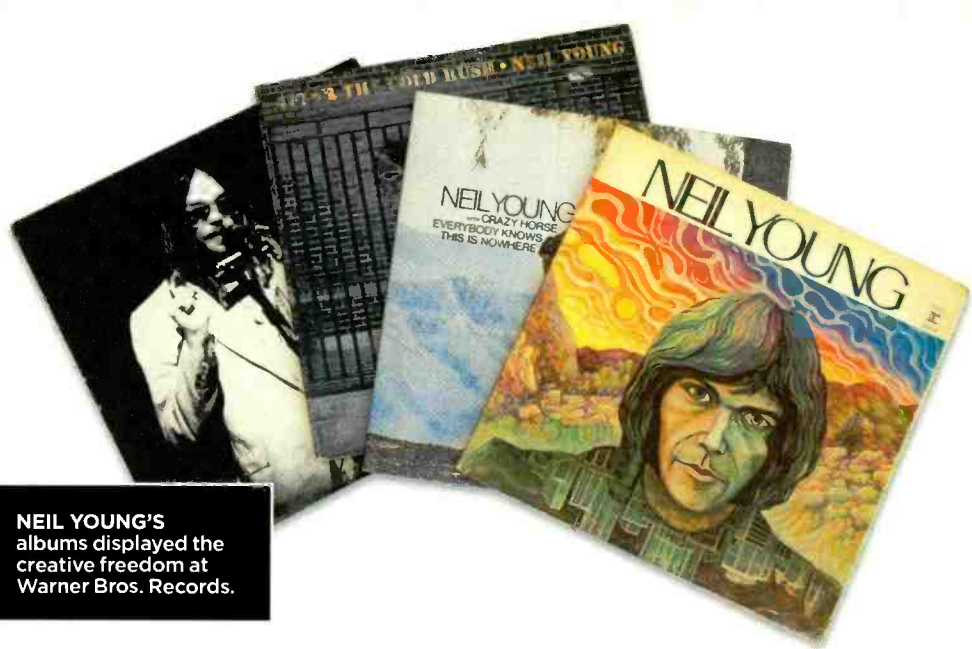




congratulations  
on your 50th

– MICHAEL BUBLÉ AND BRUCE ALLEN

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**MUSIC**  
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**50**  
**GREAT**  
**YEARS**



**NEIL YOUNG'S** albums displayed the creative freedom at Warner Bros. Records.

**from >>p32** do a single, a 12-inch deal, and [he'll] get Nesuhi Ertegun [as head of Warner Records International] to pay \$12,500 and Warner Bros. will pay \$12,500 and we can sign her for \$25,000. I was listening to the music, I thought it sounded good. One or two of the promotion guys were going crazy. I went down to Lenny and I said, "Seymour's in the hospital bed, the music sounds pretty good to me, everyone here loves it, it's not worth fighting Seymour for \$12,500, I think we should do this." I called Seymour back and said, "We're doing this."

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

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

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

**During the '90s, while you were at Interscope, the hitmakers on Warner Bros. and its affiliated labels included Seal, Madonna, Eric Clapton, Color Me Badd, Red Hot Chili Peppers and Barenaked Ladies. As a Warner Bros. competitor, how did you view the label?** It still stood for all the things we talked about, but it didn't feel as aggressive in the streets in terms of finding the next great talent. It seemed more like if the Chili Peppers wanted to leave EMI, they'd go to Warner Bros. At Interscope, we were finding the new stuff. If I'd go to a club and find Primus, there was no Warner Bros. A&R guy to be found.

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

It clearly needed a strong sense of leadership. No disrespect to anyone who had done it before, but there were numerous people who had done it since Mo. Mo had been there for 30 years or

whatever it was. [That] creates a stability of leadership and in the roster and so those two things were married up. [After Mo Ostin], those two things became unstable. It was behind in its sensibilities. It was important to me to bring [back] the philosophy that Mo built the company on. It was not completely lost, but it needed the leadership to really make it vibrant again.

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

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

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

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

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

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

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

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

**Many classic acts, some of whom are still on major labels, are making exclusive deals with one retailer for new albums. What's your view of that?** **continued on >>p36**

**Want chart history on your favorite band?**

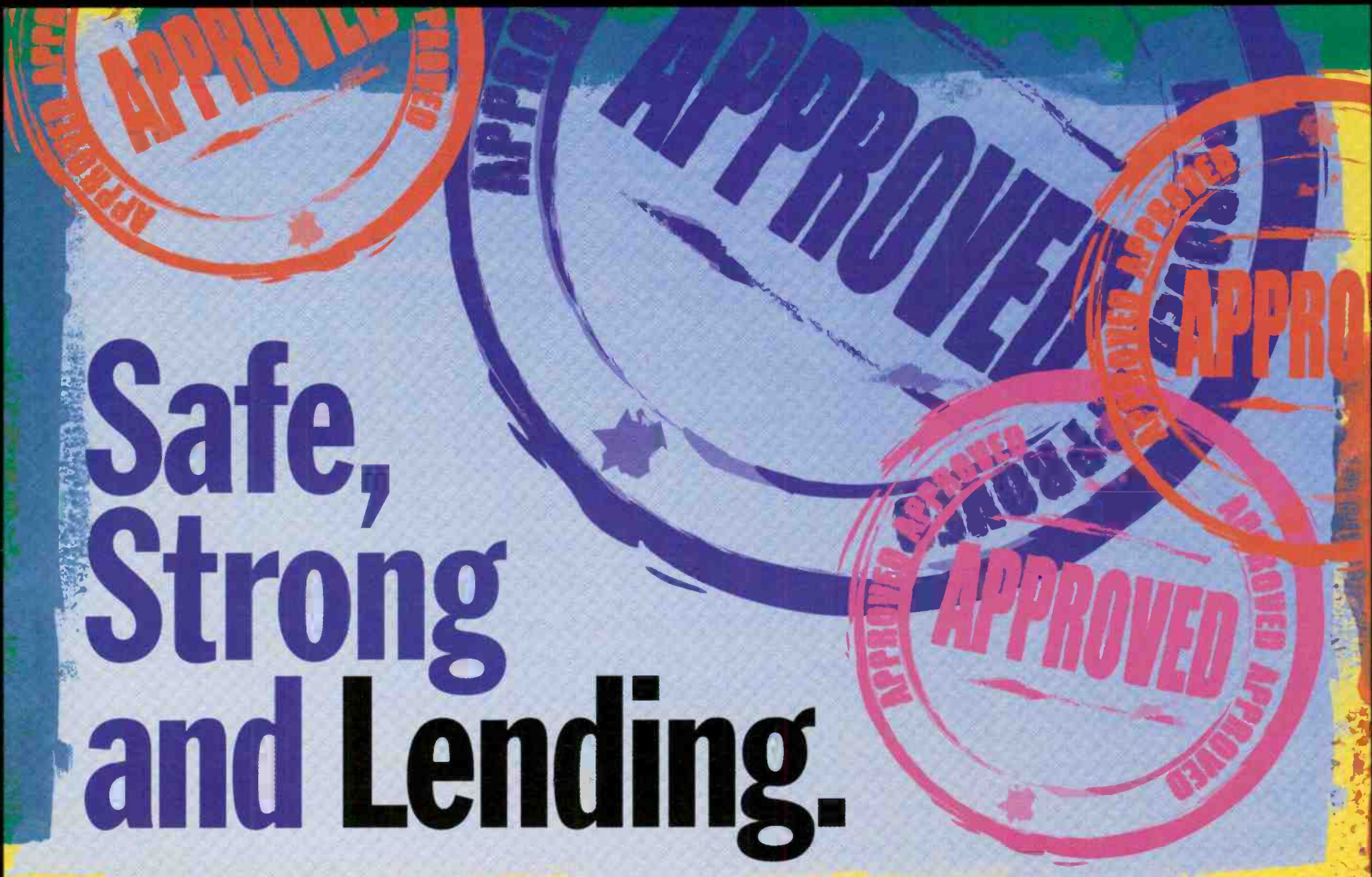
**How many Top 10s has your label scored on the Billboard Hot 100 in the last five years?**

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**MY CHEMICAL ROMANCE** debuted at No. 2 on the Billboard 200 in 2006 with 'The Black Parade.'

**from >>p34** We did it with Tom Petty's DVD with Best Buy. As a label, I have mixed feelings about it. I still believe in the independent retailers, even though there aren't as many left as there used to be. So excluding anybody when it comes to putting records in stores, I don't 100% agree with. I may not get the benefit of one-way business, I may not get the benefit of some ad campaign, but for most of the artists who are on Warner Bros., I want it [to be] easy for their fans to find their music.

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

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

**How do you feel about iTunes pricing?**

The balance is off between the price of a single and the price of

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

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

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

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

We have started with these steps to become a music entertainment company. I don't even think "record company" reflects

us appropriately anymore. So I think that 50 years from now, I could see Warner Bros. Records, a music entertainment company, doing all kinds of things from being in every part of an artist's career to anything from owning radio stations, if they still exist, to really just evolving and drawing beyond what we had done in a great way for 50 years, where we were a singular business in that we signed artists, we made records and we sold records, whether they were vinyl, CDs, cassettes, 8-tracks. It was fundamentally the same thing for 50 years.

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

Nothing would make me happier.

**How much does the history and culture of Warner Bros. help you when you're looking to sign artists? In your essay in "Revolutions," you said it meant everything to Jack White when the White Stripes signed with Warner Bros.**

It's everything as long as the people who work there today and the people leading the company can support their vision and put music first and build trust and can live up to their promises. They're not going to come just for the past; they're going to come for the present as well. . . .

**.biz** For an extended Q&A with Tom Whalley, go to [billboard.biz](http://billboard.biz).

CHRIS ANTOHY

# Happy 50th Anniversary to Warner Bros Records!

## Avnet Management

Brian Avnet

Lynne Malone

Shelley Wiseman

Josh Groban

Eric Benet

Renee Olstead



**LOVE, LAURA**  
Italian songstress sings from the heart



**TAKING THEM HIGHER**  
Matt and Kim jump to the Fader label



**ARMY OF ONE**  
Scott Weiland returns to solo work



**SNOW AGE**  
Enya debuts high with seasonal album



**POP TIL YOU DROP**  
'Idol' alum Archuleta connects with teens

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# MUSIC

**ROCK** BY MICHAEL D. AYERS and MARK SUTHERLAND

## Tonight's The Night

Three's The Magic Number For Franz Ferdinand

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

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

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

"The other two were very jerky records," Kapranos says. "This one is much more of a swinger."

Franz was an instant sensation in Britain, where its 2004 debut hit No. 3 and went on to sell 1.2 million copies, according to the Official Charts Co. Stateside success followed, where "Take Me Out" became a rock radio smash and "Franz Ferdinand" sold 1.1 million copies, according to Nielsen SoundScan.

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

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

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

It could have worked out rather differently, as the band originally started recording with Xenomania, the production house best-known for its extremely clean pop creations with U.K. girl band Girls Aloud. But the sessions were junked, with the band instead opting for Dan Carey, who's worked with everyone from



Lost in the supermarket: FRANZ FERDINAND

Sly & Robbie to Lily Allen. Carey encouraged the group to develop material through extended jam sessions.

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

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

"They're a global band so we've consciously worked with that

in mind," Epic VP of marketing Scott Greer says. "I'm treating this project as a new, young band to a certain extent, and licensing will help us."

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

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

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

Additional reporting by Jen Wilson in London.

## LATEST BUZZ

### >>>HE'S THE BOSS

Bruce Springsteen & the E Street Band's new album, "Working on a Dream," will arrive Jan. 27 from Columbia. The album includes 12 new songs plus the bonus tracks "The Wrestler" (from the Mickey Rourke-starring film of the same name) and "A Night With the Jersey Devil" (which Springsteen gave away free online on Halloween). As with 2007's "Magic," Springsteen worked with producer Brendan O'Brien on basic tracks and brought in the E Street Band as needed during tour breaks.

### >>>WHERE'S 50?

Originally due Dec. 16, 50 Cent's new album, "Before I Self Destruct," has been pushed to an unspecified date in early 2009. Interscope says the artist was "rushing" to meet the December date but "with the deadline to secure advertising and retail placement for the album imminent," the rapper opted to wait until next year. "Self Destruct" boasts production and guest turns from mentors Dr. Dre and Eminem.

### >>>DAN THE MAN

Black Keys vocalist/guitarist Dan Auerbach will take time off from his primary band to release his solo debut early next year and will also tour in support of the project. The 14-track album "Keep It Hid" is due Feb. 10 from Nonesuch. Auerbach will hit the road for an 11-date solo tour beginning Feb. 28 in Washington, D.C., with Texas rock act Hacienda serving as both his backing band and the opening act.

### >>>FINN-TASTIC

Neil Finn has drafted Radiohead's Ed O'Brien and Phil Selway; Wilco's Jeff Tweedy, John Stirratt, Glenn Kotche and Pat Sansone; Smiths/Modest Mouse guitarist Johnny Marr; Soul Coughing bassist Sebastian Steinberg; singer/songwriter Lisa Germano; and his son Liam for a sequel of sorts to his 2002 live album "Seven Worlds Collide." The as-yet-untitled studio project will be taped "over the next few months" in Auckland, New Zealand, for release next year.

Reporting by Jonathan Cohen.

LATIN BY LEILA COBO

## In Any Language

### Laura Pausini Strikes A Worldwide Chord

Laura Pausini is mad and she's not taking it anymore.

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

"Stop Piracy!" the headline reads, followed by the subhead, "Kids, steal anything, but not my music."

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

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

"Primavera Anticipada," the singer's first album of previously unreleased material since 2004's "Escucha," came out Nov. 11 in its Spanish version in the United States and Latin America and features a bilingual duet with James Blunt. It's the first time in Pausini's career that an album's Spanish version has preceded the Italian, which streeted Nov. 18 in Italy and Europe. All told, 42 countries worldwide will release the 14-track set by Italy's top-selling artist, both domestically and abroad.

With more than 30 million albums sold worldwide, according to label Warner, Pausini continues to be an anomaly in the international pop world, sustaining careers in Italian and Spanish for more than a decade. Pausini records highly produced, lush albums, rich in instrumentation and full of complex arrangements. But overwhelmingly, they are vehicles for a distinctive voice of bell-like luster and undisguised emotion.

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

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

week.

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

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

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

"This 'spring' I speak about in the album title is a metaphorical way to refer to many things, including the children," Pausini says.

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

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

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

Pausini says if there is a silver lining to the declining sales, it's that artists know they have to make quality music to reel in consumers. "When all is said and done, repertoire is still the most important thing."

If the dress fits: LAURA PAUSINI



ROCK BY CORTNEY HARDING

## 'Grand' Scheme

### Fader Label Lines Up Branding, Synchs For Matt And Kim

In the last few years, indie pop duo Matt and Kim have burned through so much gasoline driving their van around the country, they are probably getting love letters from Saudi sheiks. But the band's old-school approach, rare in the age of blog-driven immediacy, has paid off handsomely. With a new record, "Grand," due

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>YUNUPINGU'S YEAR

Geoffrey Gurrumul Yunupingu, the blind aboriginal singer and multi-instrumentalist from Australia's Northern Territory, is emerging from the shadow of his former band Yothu Yindi.

His critical acclaim hit new levels after he mesmerized viewers Oct. 19 at the Australian Recording Industry Assn. Awards with a haunting performance of "Bapa" from his gold-certified (35,000-plus) debut solo album "Gurrumul" (Skinnyfish Music/MGM). Yunupingu collected the best independent release trophy during the show, after which viewers voted with their wallets, sending "Gurrumul" soaring 27-3 on the next week's ARIA Top 50 Albums chart. AC-leaning radio stations have started adding "Bapa" to playlists.

Yunupingu spent nine years with pioneering indigenous roots act Yothu Yindi (1986-1995) and has subsequently

released two albums as a member of the Saltwater Band. Skinnyfish Music is targeting Europe next for his solo album, beginning with a U.K. release Feb. 9 through Proper Distribution.

"We're looking to get Gurrumul to the U.K. and continental Europe next year," Darwin-based Skinnyfish co-founder/GM Mark Grose says. "We're hoping to secure a couple of major concerts in May and do some media promo work around them. In the next couple of years, the U.K., North America and continental Europe are the key areas for us."

Yunupingu is signed to Sony/ATV Music Publishing and managed and booked through Skinnyfish.

—Lars Brandle

### >>>MOOD MUSIC

Geraint Watkins has spent much of his widely respected career in the supporting cast. The 57-year-old Welsh keyboardist has played sessions

She and him:  
MATT AND KIM



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

The perky pair burst onto the scene in 2005 with a self-titled demo, then issued its self-titled debut on IHeartComix Records. That record sold modestly, moving 7,000 copies in the United States, according to Nielsen SoundScan. But the band forged ahead, using its often raucous live show to build a name. Matt and Kim scored a synch for the song "Yea Yeah" in a Canadian Virgin Mobile ad and struck a deal with Converse, designing a sneaker for

the brand's RED campaign, which raises money and awareness about African issues.

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

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

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

With that in mind, Patrick connected with Cornerstone Promotion president Jon Cohen. Cornerstone is also the

parent company of the Fader label, whose roster includes Saul Williams and Birdmonster and is distributed by RED. After agreeing on a deal, Cohen wasted no time in plugging the band into Cornerstone projects, starting with a free show sponsored by Black Swan wine. He also brought them to Mountain Dew's Green Label Sound project, an online singles label sponsored by the soda company. Matt and Kim made a video for the single "Daylight," and Cohen says they've had at least 100 sites embed it, in addition to MTV2 spins.

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

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

and shows with Van Morrison, Eric Clapton and Nick Lowe, but he's taking center stage with his third solo album, the delightfully diverse "In a Bad Mood" (Goldtop Recordings/Jungle Records).

"Mood" displays Watkins' love for vintage R&B but also has more surprising sorties into chanson and cajun. The album received a low-key re-release in September but has been gaining attention since then through Watkins' appearances on BBC 2's "Later... With Jools Holland" series, live BBC radio sessions and a spot on Bob Dylan's syndicated "Theme Time Radio Hour" satellite radio show.

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

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

—Paul Sexton

## >>> KING ROCKERS

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

"We're not interested in 15 minutes of MySpace fame," says vocalist Itch (real name Jonny Fox). "We want to be the biggest band in the world

and to change the world."

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

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

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

—Nichola Browne



# 6 QUESTIONS

with SCOTT WEILAND

by GARY GRAFF

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

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

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

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

Oh, yeah. We just kept writing and recording songs, and I wanted to put out a double album because I knew there was a lot of material. When Doug started looking at the songs he was like, "Uh, you've got to come over here and listen. I think we're a lot further along than you think we are." When I came over to the studio we had about 30, 32 songs recorded.

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

No. That's the thing; there was absolutely no mission. It was just, wherever the inspiration takes me and takes us, we followed. The whole idea was to throw in every influence that I've ever had, whether it be Latin or bossa nova and mix it with a little modern kind of cheap beat-box kind of vibe or some ethereal touch or whatever it could be.

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

Yeah, they are. It's a concept album, and it's a personal concept album. There's a song on

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

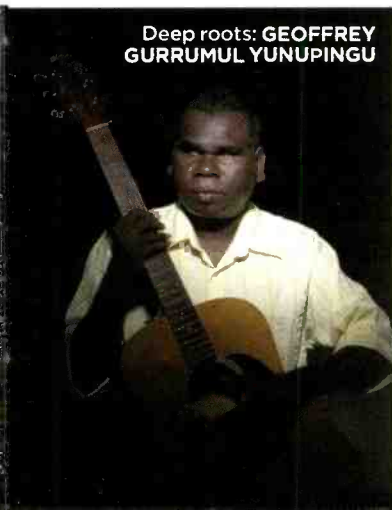
**5 What did happen with Velvet Revolver?**

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

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

I don't know how things are going to go with STP. It was sad to find out that we're still in some way locked into a contract with Atlantic Records, which is a travesty, actually. When we signed to them it was a great label. It was a beautiful time in music. Now if you say, "We're going to do this song as the first single," they go, "OK, we're going to do some radio testing." What the...? When we first talked about putting STP back together, it was, "Do this tour and then see about doing a creative deal with another company." So if it ends up being we have to make a certain amount of records for Atlantic in order to be free, then I don't know if I have that in me. ...

Deep roots: GEOFFREY GURRUMUL YUNUPINGU



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	Tokyo	Osaka	Fukuoka
The Brand New Heavies	Dec.8-10	Dec.4	Dec.5-6
The Baker Brothers featuring Vanessa Freeman	Dec.11	Dec.10	Dec.8
akiko	Dec.14	Dec.8	Dec.9
HEADS OF STATE	Dec.15-16	-	-
Bobby Brown/Johnny Grill/Ralph Tresvant	Dec.15-16	-	-
Fredrika Stahl	Dec.17-18	Dec.16	Dec.22-23
Byron Cage-Gospel X'mas-	Dec.19-20	Dec.22-25(24off)	-
The Stylistics	Dec.22-27	Dec.17-20	Dec.11-13
KIRINJI 10th Anniversary-SPECIAL SHOWCASE	Dec.28-29	-	-
Arrested Development	Dec.30-31	Dec.26-27	Dec.28-29
Chaka Khan	Jan.8-13(11off)	Jan.15-16	-
The Five Corners Quintet	Jan.15	Jan.13	Jan.14
THE ROOTS	Jan.16-18	Jan.14	-

The Brand New Heavies



Fredrika Stahl



Chaka Khan



THE ROOTS



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URL:www.billboard-live.com



# THE BILLBOARD REVIEWS

## ALBUMS

### KANYE WEST

808s & Heartbreak

Producers: various

Def Jam

Release Date: Nov. 24

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



### TOM JONES

24 Hours

Producer: Future Cut

S-Curve

Release Date: Nov. 25

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

### SCOTT WEILAND

'Happy' in Galoshes

Producers: various

Softdrive/New West

Release Date: Nov. 25

Following Stone Temple Pilots' first hiatus in 1998, Scott Weiland released a solo album, "12 Bar Blues." A decade later, following his messy departure from Velvet Revolver and the return of STP, he's back with another, released on his own Softdrive label. While the debut showed him eager to step outside the confines of STP, he essentially has nothing to prove here, and as a result, it's a casual-sounding record. Some tracks, like first single "Missing Cleveland" and "Paralysis," are rockers that wouldn't sound out of place on an STP album, but there's also the Paul Oakenfold-assisted electronica cover of David Bowie's "Fame" and the bossa nova rhythm of "Killing Me Sweetly." It's definitely more ambitious than anything he did in Velvet Revolver, but it should still

please fans of either of his bands. "Galoshes" is also available as a deluxe edition with a disc of additional tracks.—BT

### THE (INTERNATIONAL) NOISE CONSPIRACY

The Cross of My Calling

Producer: Rick Rubin

Vagrant/American

Release Date: Nov. 25

If you feel the specter of the Doors in parts of the (International) Noise Conspiracy's fourth album, you're not having a flashback. The politically conscious Swedish quartet recorded "Calling" at Sunset Sound in Hollywood, where Jim Morrison and company did most of their landmark work. T(I)NC were only too happy to slip a very familiar-sounding keyboard solo into "Child of God" and end the album with a nod to the Doors' epic "When the Music's Over." But the ghosts of rock past hardly subsume the set. With Rick Rubin polishing the group's garage rock approach into a sharper aural attack, T(I)NC dishes out such heady anthems as "Assassination of Myself," "I Am the Dynamite" and "Storm the Gates of Beverly Hills"; finds its funk in "Arm Yourself"; and slips into soul mode on "Satan Made the Deal."—GG

### RIVERS CUOMO

Alone II: The Home

Recordings

Producer: Rivers Cuomo

Geffen

Release Date: Nov. 25

For the second installment in this archival series, Rivers Cuomo culled a collection that he believes could be better than its predecessor, or at least more accessible. What "Alone II" actually amounts to is a roller-coaster ride of far away-sounding acoustic tracks and fuzzy rockers sequenced with a handful of short instrumental and vocal interludes. "Alone II" is highlighted by the pretty, poppy "My Brain Is Working Overtime" and "Walt Disney" as well as an awesome, if slapdash, take on his anxiety idol Brian Wilson's "Don't Worry Baby." On the flip side, the girl group-style "I Don't Want to Let You Go" and the strange, marching

### NICKELBACK

Dark Horse

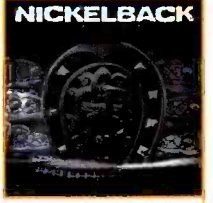
Producers: Mutt Lange,

Nickelback, Joey Moi

Roadrunner

Release Date: Nov. 18

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



### ROCK

#### COLDPLAY

Prospekt's March EP

Producers: various

Capitol

Release Date: Nov. 25

Just because you don't have a new album coming out doesn't mean you can't be part of Black Friday, so Coldplay is offering this EP with an expanded edition of "Viva La Vida or Death and All His Friends," plus all by its lonesome. Six tracks are leftovers from the Brian Eno-produced "Vida" sessions, many of which make noticeable, if not exactly terrifying, depar-

tures from the band's swelling rockery. "Life in Technicolor ii" (which is a song, Chris Martin cracks on the band's Web page) gets words, "Glass of Water" is unusually bombastic, and "Rainy Day" sports a jittery electro beat in the vein of U2's "Zooropa." Elsewhere, "Lost+" finds Jay-Z paying forward Chris Martin's guest spot on his "Beach Chair" in curious, if inessential, fashion. It's the only Coldplay song to date to bring up Bobby Brown, but that sort of welcome cognitive dissonance seems to be where this "March" is headed.—JV

### THE KILLERS

Day & Age

Producer: Stuart Price

Island

Release Date: Nov. 24

Leave it to these Vegas boys to take another gamble. After the monster success of its 2004 new wave-inspired debut "Hot Fuss," the Killers borrowed a page from Springsteen's playbook for its '06 set "Sam's Town," a grandiose concept album tailored toward the everyman. Here, the band trades in the slick mega hooks and stadium-sized rockers for steel drums, bongos and a whole lotta sax. There's even an out-of-character seven-minute epic, "Goodnight, Travel Well." But the band sounds best on "Human," a Pet Shop Boys-like synth-pop number, and "Spaceman," a big, hooky rocker. The Caribbean-flavored "I Can't Stay" and the Duran Duran-lite "Joyride" are much more perplexing, as is the looped chanting that anchors "This Is Your Life." If nothing else, this band keeps fans on their toes, and they're likely to buy in for another round.—JM



### ELECTRONIC

#### THE FIREMAN

Electric Arguments

Producers: Paul McCartney,

Youth

MPL/ATO

Release Date: Nov. 25

Paul McCartney and producer Youth have now long been identified as the brains behind once-

"Come to My Pod" could use Weezer to make them pop. It may be because of its unevenness that "Alone II" is an intriguing look into Cuomo's complicated mind, because unlike his largely homogenized Weezer albums that have stuck to the center of late, these recordings shed light into every dark corner.—LJW

### GUNS N' ROSES

Chinese Democracy

Producers: Axl Rose, Caram

Costanzo

Black Frog/Geffen

Release Date: Nov. 23

Grunge. Techno. Boy bands. Both President Bushes. These are just a few of the things Guns N' Roses has improbably outlasted in the 17 (!) years since its last album of original music. Almost ever since, lone original member Axl Rose has been working on "Chinese Democracy," which reached mythic status as the album many thought would never materialize. Lo and behold, here it is (as a Best Buy exclusive, no less). Apparently to make up for lost time, the set is front-loaded with huge-sounding, heavily produced rockers coated in a modern sheen that contrasts starkly with the stripped-down aesthetic of GNR's glory days. Tracks like "Riad N' the Bedouins" have "Appetite for Destruction" bones but exoskeletons dipped in chrome. Rose eventually backs off and lets the songs breathe, with promising results. "Scraped" is a riffy monster in the vein of "Mr. Brownstone"; "Catcher in the Rye" is pure, major-key classic rock; and "This I Love" is a grandiose ballad you can picture Rose playing with a candelabra on the piano lid. The artist is in fine, ever-changing voice throughout, and there's certainly a ton of musical food for thought here, requiring several listens before the nuances are revealed. Worth the wait? Maybe. Worth a few hours of your time? Definitely.—JC



# THE BILLBOARD REVIEWS

## SINGLES

anonymous electronica duo the Fireman, but even if they hadn't, the project's third release would be an instant giveaway, as it's the first Fireman album to include McCartney's vocals. And with his voice on "Electric Arguments" comes a much more diverse, song-based, pop/rock-oriented approach to the Fireman's experimental slant. Opener "Nothing Too Much Just out of Sight" is a growling, fiery blues jam, followed by the sunny, acoustic, "Black-bird"-descendent "Two Magpies." New age, psychedelia and gospel take turns with more straightforward, at times derivative classic rock, until world-infused ambient tracks find their way back to the Fireman's focus with "Lovers in a Dream" and "Universal Here, Everlasting Now." The set closes with the Zepelin-esque "Don't Stop Running"—and it's clear from the sheer range and energy on this album that McCartney is heeding his own advice.—*EN*

**PAUL VAN DYK**  
Hands On In Between  
Producers: various  
Mute

**Release Date:** Nov. 25  
▶ If a track that didn't make too much noise in the first place gets remixed, does anyone hear it drop? Paul van Dyk seems to be in that trance—no pun intended—into which European DJs who are massive all over the world, but less so in America, have a tendency to lapse: He thinks everyone is champing at the bit for more material from him. "Hands On In Between" is two discs worth of other producers' remixes of tracks from last year's coolly re-

ceived "In Between." For mainstream music buyers, it's a confusion-causing addition to the already daunting landscape of dance music retail. And for dance fans, it's more of the same. Everything here is lush, throbbing and epic—just like van Dyk's originals. There isn't an adventurous little electro-bleep remix, downtempo reimagining or sparse acoustic attempt. In fact, each track seems to start with the same kick drum wallop. These mixes should have gone to bloggers for free.—*KM*

**COUNTRY**  
**TRACE ADKINS**  
X

**Producer:** Frank Rogers  
Capitol Nashville

**Release Date:** Nov. 18

▶ There's a reason Trace Adkins is still alive and well on his 10th album: he is the sincere, God-fearing, pickup truck-driving, sometime-screwup everyman that his songs appeal to. Not known as a songwriter, Adkins has an innate ability to make a song his own, as is the case with the seemingly autobiographical "Happy to Be Here" and the family-first "All I Ask for Anymore." Adkins' sense of humor is on display on "Marry for Money," a hilarious take on a male gold digger, and on the self-deprecating "Hillbilly Rich." While the baritone channels his inner Barry White on "Let's Do That Again," he shows his vulnerable side on "I Can't Outrun You." "Til the Last Shot's Fired," with its poignant prologue, and bluesy single "Muddy Water," which speaks of spiritual rebirth, are the album's two best cuts.—*KT*

**R&B/HIP-HOP**

**TRICK TRICK**  
FEATURING KID  
ROCK, PROOF &  
ESHAM

**2getha 4 Eva!!! (3:23)**

**Producer:** Trick Trick

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

**Publishers:** Trick Trick/  
Robert James Ritchie, BMI  
Koch

▶ From the Hip-Hop Shop to Saint Andrew's Hall, the Motor City has had a storied hip-hop community for years. Some of its most prominent figures appear on "2getha 4 Eva!!!" Not only is it great to hear Kid Rock rapping in full force again and alongside 19-year veteran Esham, but this song also contains the last vocals recorded by D12 founder Proof. The love that Trick Trick and company show for the city and hip-hop as a whole is a much-needed reminder that real music is about uncompromising pride and passion. This song is even dedicated to legendary rap group Run-D.M.C. These four MCs do a great job of reminding, while paying homage to their musical influences and roots, that in order to know where you're going, it helps to see where you come from.—*SR*

**COUNTRY**

**LADY ANTEBELLUM**  
Lookin' for a Good Time  
(3:00)

**Producers:** Victoria Shaw,  
Paul Worley

**Writers:** D. Haywood,  
C. Kelley, H. Scott, K. Follse

**Publishers:** various  
Capitol Nashville

▶ On the heels of its well-deserved Country Music Assn. new artist of the year kudos, Lady Antebellum's second single from its self-titled debut album, "Lookin' for a Good Time," could be described as a little bit country, a little bit rock'n'roll. While the trio's previous "Love Don't Live Here" charted in the top 20 on Billboard's Hot Country Songs chart, not to mention strong presence on the Billboard Hot 100, "Lookin' " is more in the country duet tradition, pairing Charles Kelley's husky vocals with songbird Hillary Scott, along with background har-

monies from Dave Haywood. With a clever music video paying homage to an "American Bandstand"-type show, Lady A has taken a fresh approach as it ushers in a classic sound to modern country.—*MM*

**ROCK**

**FIVE FINGER**  
**DEATH PUNCH**  
Stranger Than Fiction  
(3:21)

**Producers:** Zoltan Bathory,  
Ivan Moody, Leopold Ross

**Writers:** Z. Bathory, I. Moody

**Publishers:** Five Finger  
Death Punch/FFDP Music  
Firm Music

★ A band sporting a name like Five Finger Death Punch isn't making music for delicate ears, and new single "Stranger Than Fiction" follows the trail of previous Hot Mainstream Rock chart top 10s "Never Enough" and "The Bleeding": unflinching, ballistic metal with guitars that practically bleed shrapnel. But the Los Angeles quintet also displays a versatility with its vocals, lyrics and rhythms that sets it many notches above mindless thugging. The soothing intro to "Fiction" is kicked aside in seconds by Zoltan Bathory's and Darrell Roberts' zipper licks, Matt Snell's thudding bass and Jeremy Spencer's dexterous beats. And even though frontman Ivan Moody usually sends off

**THE FRAY**

**You Found Me (4:05)**

**Producers:** Aaron Johnson,  
Mike Flynn

**Writers:** I. Slade, J. King

**Publisher:** not listed

Epic

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



squalls like a windstorm, he can sing laudably when a song like this one requires it.—*CLT*

**CHRISTMAS**

**KIMBERLEY LOCKE**  
We Need a Little Christmas  
Curb

**CARRIE**  
**UNDERWOOD**  
Do You Hear What I Hear?  
19/Arista/Arista Nashville

**ENYA**

**White Is in the Winter Night**  
Reprise

**JOHNNY RODGERS**  
**BAND FEATURING**  
**BEN TAYLOR**  
Lord Let the Angels Sing  
johnnyrogersband.com

**MELISSA ETHERIDGE**  
Blue Christmas  
Island/IDJMG

**SARA BAREILLES &**  
**INGRID MICHAELSON**  
Winter Song  
Epic

**STRAIGHT NO CHASER**  
The 12 Days of Christmas  
Atlantic

**SHERYL CROW**  
Detours  
Geffen/A&M/Interscope

**RASCAL FLATTS**  
White Christmas  
Lyric Street

**LOS LONELY BOYS**  
I've Longed for Christmas  
Epic

**TRANS-SIBERIAN**  
**ORCHESTRA**  
Christmas Canon  
Atlantic

**PINK**

**Sober (4:13)**

**Producers:** Nate "Danja" Hills,  
Tony Kanal, Jimmy Harry

**Writers:** Pink, N. Hills, K. DioGuardi,  
M. Araica

**Publisher:** not listed  
LaFace

▶ After blasting to No. 1 with the foot-stomping "So What," Pink changes pace with the more somber "Sober." Atop a chugging midtempo shuffle beat, Pink gives a rugged vocal performance, perfectly befitting the self-reflective lyric: "The night is callin', and it whispers to me softly come and play/I am fallin' and if I let myself go, I'm the only one to blame." While there are safer singles on the hit-filled "Funhouse," Pink is red-hot and can afford to take musical and lyrical chances. As long as she continues to coat them with such hook-heavy choruses, Pink should certainly maintain her green. American radio gave up on her once before (while Europe continued to recognize her versatile talent). Fortunately, "U + Ur Hand" restored stateside faith. Surely sounds like Pink is here to stay.—*CW*



## LEGENDS & CREDITS

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

**CONTRIBUTORS:** Jonathan Cohen, Mariel Concepcion, Gary Graff, Kerri Mason, Michael Menachem, Jill Menze, Evie Nagy, Deborah Evans Price, Shad Reed, Chuck Taylor, Bram Teitelman, Christa L. Titus, Ken Tucker, Jeff Vrabell, Chris Williams, 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.



**CLASSICAL** BY HAZEL DAVIS

# Father Figures

The Priests Balance Faith, Fortune On Debut Album

"They're just like Jay-Z," Epic Records U.K. managing director Nick Raphael says of his new sign-

ing the Priests.

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

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

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

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

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

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

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

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

ing schedule.

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

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

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

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

"You hear Marvin Gaye singing 'What's Going On' and you believe every word," he says. "It's the same with 'Ave Maria' here. There is utter belief and passion, and that's very appealing." ◆◆◆

## SIMPLE GIFT

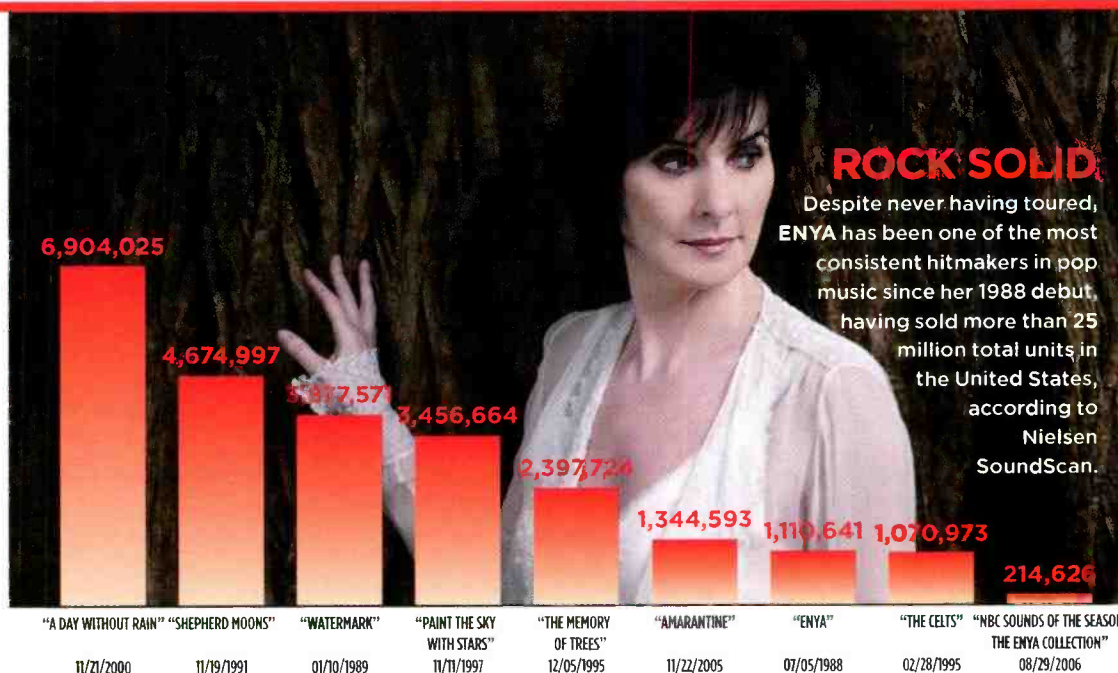
Christmas Comes Early For Enya, Warners

Last year it was Josh Groban. This year, Warner Music Group is pinning its hopes on ethereal Irish songstress Enya to provide the festive season's big hit.

"And Winter Came," released Nov. 11 on Reprise in the United States and a day earlier on Warner Bros. in the United Kingdom, is off to a strong start, debuting at No. 6 on the Official Charts Co.'s (OCC) U.K. albums list with sales of 36,000 and at No. 8 on the Billboard 200 with sales of 92,000, according to Nielsen SoundScan.

And, while there's a long way to go before it can rival Groban's 3.9 million sales of "Noël" (Reprise), Warner execs are hoping that, with five shopping weeks before Christmas, the album can become as essential a part of the holidays as roast turkey and arguments over what to watch on TV.

"Once an Enya record comes out, it does tend to build and build," says John Reid, London-based president of Warner Music, Continental Europe.



### ROCK SOLID

Despite never having toured, ENYA has been one of the most consistent hitmakers in pop music since her 1988 debut, having sold more than 25 million total units in the United States, according to Nielsen SoundScan.

"So we're happy to be in the game so strongly in the first week."

Reid is also confident that the album's winter, rather than purely Christmas theme, means the label won't be "stuck with a record that will drop dead on Christmas Day."

Enya's manager/producer Nicky Ryan says the original plan was to use the six songs she recorded for a Christmas EP in 2006, alongside new recordings, for a covers-based project. But things changed in the studio, and the

finished product has only two traditional songs, "O Come, O Come Emmanuel" and "Oíche Chiúin (Silent Night)," after Enya's early-career version of the latter song proved perennially popular.

"I'm a big fan of Christmas music," Enya says. "I wanted to take what I love about traditional carols and bring it into the 21st century."

Ryan credits Tom Whalley, Los Angeles-based chairman/CEO of Warner Bros. Records and executive producer of "And Winter Came," with "re-ener-

gizing" the project at the midway stage, while Whalley hails Enya as "a rare, one-of-a-kind artist" who "has touched millions of people all over the world."

Enya's last album, "Amarantine," came out in 2005 and Warner has concentrated on TV appearances and online marketing to reconnect her with fans. It embarked on a major global campaign with Amazon and targeted her active online fan base via social networks including Facebook, YouTube and Orkut.

Big gaps between albums don't seem to effect the singer's enduring popularity, however. Nielsen SoundScan has logged 25.2 million total sales since it began tracking sales in 1991, while in the United Kingdom, the OCC has logged more than 3 million units since 1994.

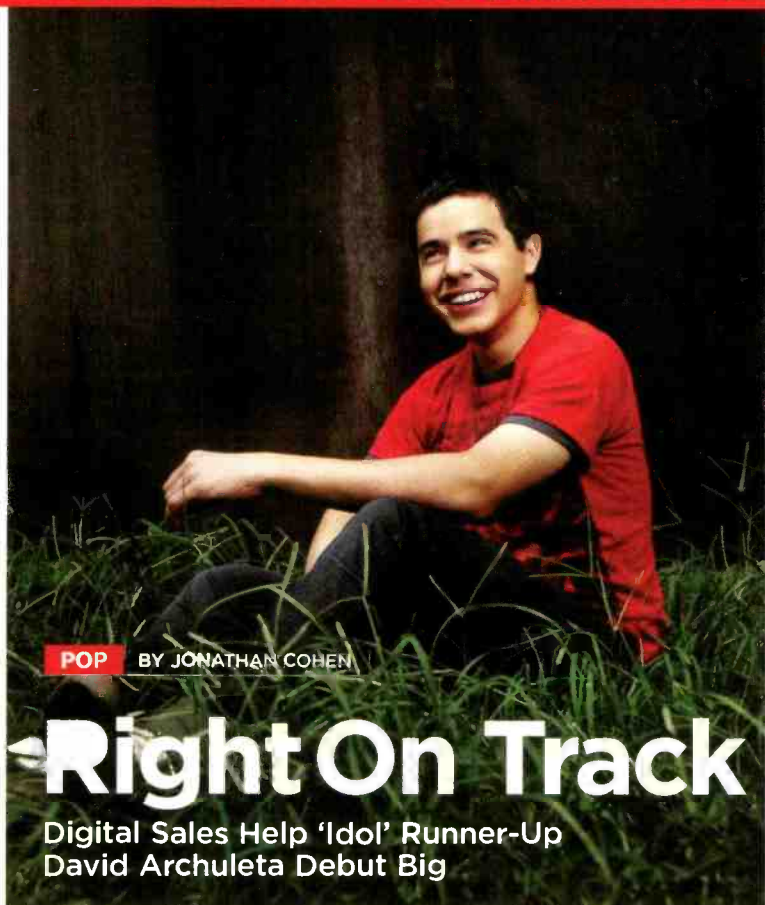
"Seventy million-odd records sold without doing any gigs is pretty cool, right?" Reid says with a laugh. "I can't think of another act that parallels Enya in any way. It's a unique situation."

Ryan, who with his lyricist wife Roma Ryan has guided Enya's career since recruiting her to the band Clannad in 1980, credits her enduring popularity to that low profile. "She's not always in your face. We're not always trying to sell you something," he says.

"To me, success and fame are two very different things," Enya adds, although she and Ryan both say she may tour for the first time next year.

"We're definitely talking about it," she says. "I'll be promoting until February and that's when we'll sit down and think, 'What's next?'"

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



POP BY JONATHAN COHEN

## Right On Track

Digital Sales Help 'Idol' Runner-Up David Archuleta Debut Big

The "American Idol" machine keeps on rolling this week as 2008 runner-up David Archuleta's self-titled 19 Recordings/Jive debut starts at No. 2 on the Billboard 200, with 183,000 copies sold in the United States, according to Nielsen SoundScan. The "Idol" promo strategy is by now

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

"I thought it would be . . . slower," Archuleta says. "I thought you'd try to get your name out there and eventu-

ally you'd get to where you'd need to be. It sure happened a lot faster. I never imagined I'd have a CD coming out this year."

But Jive wanted music in the marketplace as soon as possible and saw quick dividends when it released the single "Crush" digitally in mid-August.

Clearly, there was pent-up demand: The track debuted at No. 2 on the Billboard Hot 100—the highest of 2008—after selling 166,000 downloads. "Crush" is now at 991,000, having never shifted less than 48,000 in 14 weeks of release, and Archuleta has sold more than 1.4 million tracks overall.

"We knew we needed to take this beyond an 'Idol' audience, and I think 'Crush' achieved that," says Zomba Label Group senior director of marketing Dan Mackta. "The video got a fair amount of play on VH1, MTV and even MTV Tr3s."

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

In contrast to "Idol" champ David Cook's mainstream rock approach, Archuleta's pop sound is hitting big with a younger-skewing demo. "Be-

yond being an American Idol, he's a true teen idol," Mackta says. "We did an in-store at Virgin Megastore in Times Square and there were tons of screaming girls, girls crying and even a girl who had passed out."

Those same fans have organized their own Archuleta street teams without Jive's prodding, but the company is looking to work with them as the campaign rolls on.

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

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

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

Additional reporting by Radio & Records top 40 editor Kevin Carter.



## SHOCK WAVES

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

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

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

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

The edgy first single "Drank in My Cup" has already been serviced to radio and will soon be available via iTunes. An accompanying video will premiere on BET's "106 & Park" and MySpace in the coming weeks. "We're saying lots of things females are afraid to say and even instructing others on how to conduct themselves," group member Sarah says.

The girls, who have professional dance backgrounds, met on the dancing circuit while performing for such artists as Usher, Mary J. Blige and Ciara. Naomi and Sarah got their start in Canada, while Binki and Lesley were introduced while dancing in music videos in New York. They have been working on the group for five years, having been previously signed to producer Rodney Jerkins' production company.

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

INCUBUS: BRANTLEY GUTIERREZ

## SOMETHING TO 'LOVE'

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

Epic worked three singles from 2006's "Light

Grenades," all of them top 10 modern rock hits: "Anna-Molly" (No. 1), "Dig" (No. 4) and "Oil and Water" (No. 8). But with Incubus off the road, the album had lain mostly dormant for months.

"I remember eyeballing the report like, 'That's weird!' But I didn't really think about it," Saturn says. Then the e-mails started flooding in. "People

were wondering if this was from a new Incubus record," she recalls.

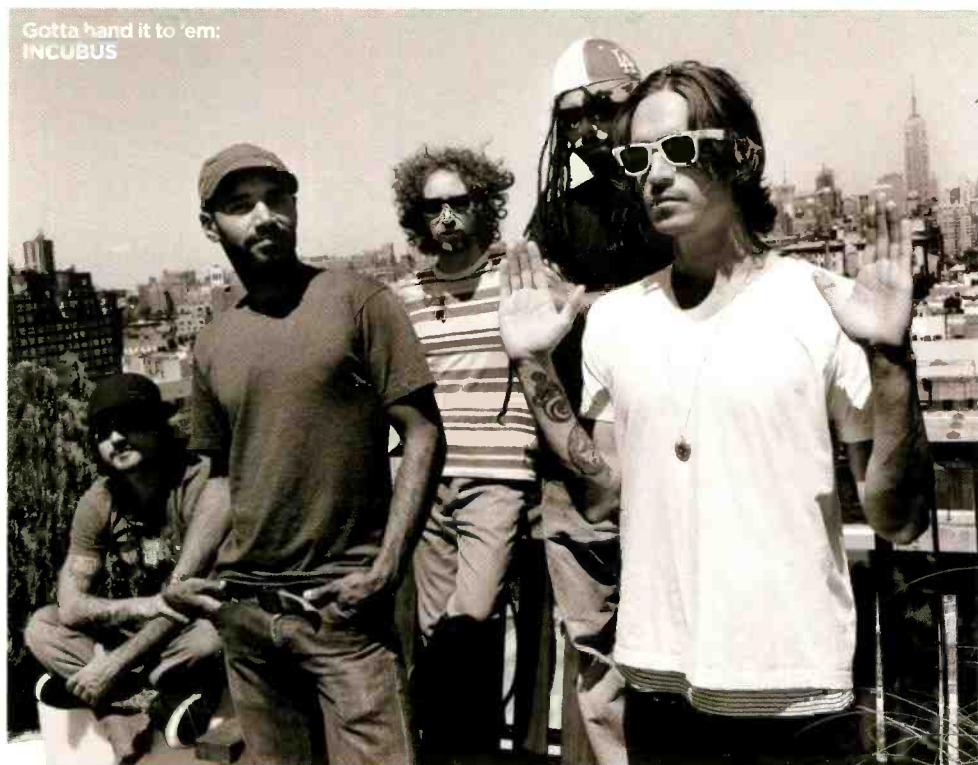
Rather, "Love Hurts" was simply identified by KROQ PD Kevin Weatherly and his staff as a track they thought their audience would enjoy, and quickly after they began spinning it, several other modern rock stations jumped onboard nationwide as Epic sprung into duty. The song is now a bona fide hit: "Love Hurts" rockets 16-8 this week on Billboard's Modern Rock chart with the most airplay ads of any song there, notching Incubus' 13th straight top 20 hit at the format. That's tied with Foo Fighters for the longest current streak and is the third-longest in the chart's history.

"'Love Hurts' was always a song we thought could be a hit, but we pounded those earlier singles and we needed a break," KROQ music director Lisa Worden says. "A couple months ago in one of those brutal music meetings, we brought 'Love Hurts' back and by far it was the best song we heard. We're like, 'We don't care that it's old. We're putting it on,' and the song immediately started reacting."

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

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

—Jonathan Cohen



Gotta hand it to 'em: INCUBUS

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

COUNTRY MUSIC'S BIGGEST NIGHT  
**CMA AWARDS**  
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 abc  
 wednesday november 12<sup>th</sup> 8/7c  
 CMAawards.com

## AWARDING GAINS

>>> Performances and/or wins during the Country Music Assn. Awards telecast (which aired Nov. 12 on ABC) and the Latin Grammy Awards (Nov. 13 on Univision) fuel gains for 27 records on the 75-position Top Country Albums chart and eight of 75 titles on the Top Latin Albums tally, respectively.

## INTO THE GROOVE

>>> Stranger things have happened, we suppose, but the sight of AC/DC's "Rock N Roll Train" debuting on the Hot Dance Club Play chart at No. 48 is certainly up there. Dance mixes of the cut help give the veteran band its first Club Play hit.



## 'SOUL' MAN

>>> Seal returns with a David Foster-produced R&B covers album, appropriately titled "Soul," which bows at No. 13 on the Billboard 200 with 45,000. A year ago, his dance set "System" (helmed by Stuart Price) debuted and peaked at No. 35 (30,000).

# Billboard CHARTS

## Swift Swoops In With Dizzying Digital Number

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

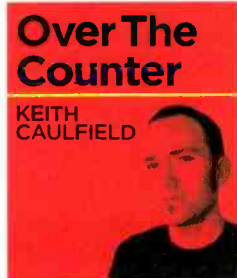
All of this has got to be pretty awesome for an artist who turns only 19 next month.

Just eight solo women have racked bigger weeks than Swift's entry in Nielsen SoundScan's 17-year history: Britney Spears, Norah Jones, Shania Twain, Mariah Carey, Alicia Keys, Mary J. Blige, Celine Dion and Janet Jackson. That's some mighty fine company Swift is keeping. And yes, you read that right—she and Twain are the only country solo females to post a frame this big.

Swift's self-titled debut album started with 39,000 in October 2006, ultimately peaked at No. 5 and has moved 3.5 million copies. This week, it rallies up the tally to No. 21 with

28,000 (a gain of 44%) in its 108th week on the list.

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



## Over The Counter

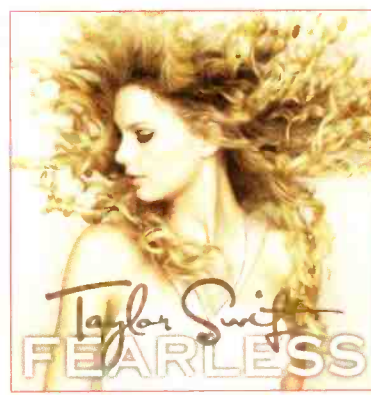
KEITH CAULFIELD

iTunes' Countdown to Fearless Campaign—where five of the Big Machine set's songs were released in the weeks leading up to the album's street date—hit home with Swift's wide-ranging fan base. And any of those tracks could have been used by a consumer

to buy "Fearless" via iTunes' popular Complete My Album service.

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

**ITUNES VS. AMAZON:** On street date, Taylor Swift's "Fearless" was on sale for only \$3.99 at Amazon's MP3 store, one of many bargain offer-



ings the online retailer had last week.

While "Fearless" increased to a more moderate \$8.99 a day later, Amazon's MP3 service had a multi-day \$5 deal on five previously released hit albums, including Ne-Yo's "Year of the Gentleman" (up 26% in downloads) and Jimmy Buffett's "Songs You Know by Heart" (up 302%). Amazon has offered limited-time deals on new and catalog albums for as low as 99 cents since June. Two weeks ago, Jessie Baylin's "Firesight" carried that price, and it sold slightly more than 2,000 downloads after it moved basically nothing the week previous.

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

sold squat the week before.

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

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

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

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

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

## CHART BEAT

>>> Recording a James Bond theme is not a guarantee for chart success—just ask Tina Turner ("Goldeneye"), a-ha ("The Living Daylights") or Sheryl Crow ("Tomorrow Never Dies"). Jack White and Alicia Keys have avoided such a fate, as their duet "Another Way to Die" is the 13th official Bond theme to appear on the Billboard Hot 100 in the last 43 years, a run that started with Shirley Bassey's "Goldfinger" (No. 8 in 1965).

>>> Taylor Swift rides in on her "White Horse" at No. 13 on the Hot 100, her sixth top 20 debut of 2008, breaking a record set by Jonas Brothers for the most that any act has had in a calendar year. With five more new entries this week, she has a total of 13 debuts in 2008.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

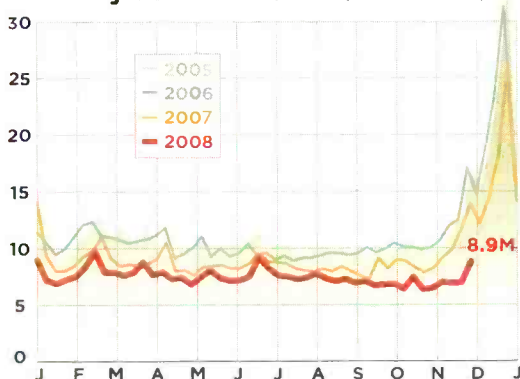
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,909,000	1,395,000	19,779,000
Last Week	7,028,000	1,168,000	18,609,000
Change	26.8%	19.4%	6.3%
This Week Last Year	11,723,000	1,104,000	16,181,000
Change	-24.0%	26.4%	22.2%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	401,792,000	348,302,000	-13.3%
Digital Tracks	718,701,000	925,494,000	28.8%
Store Singles	1,950,000	1,467,000	-24.8%
<b>Total</b>	<b>1,122,443,000</b>	<b>1,275,263,000</b>	<b>13.6%</b>
Albums w/TEA*	473,662,100	440,851,400	-6.9%

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

### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	357,873,000	290,788,000	-18.7%
Digital	42,771,000	55,852,000	30.6%
Cassette	255,000	75,000	-70.6%
Other	893,000	1,587,000	77.7%

For week ending Nov. 16, 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 Album Sales By Store Type

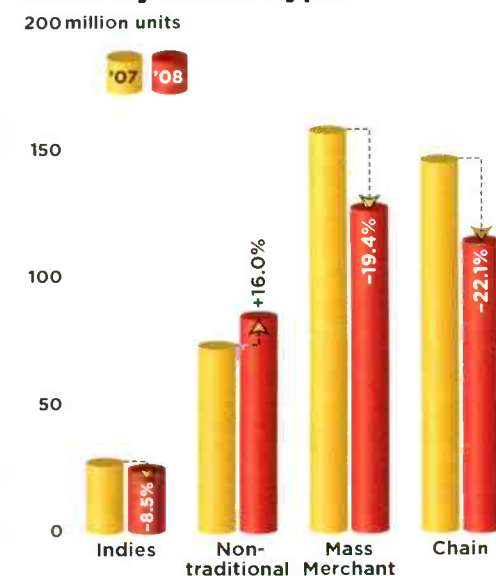


Table with 7 columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. PEAK POSITION. Contains top 50 albums chart.



The titles at Nos. 3 and 32 are the 41st and 42nd albums in the "Now" franchise to chart, stretching back to the debut of the first volume 10 years ago this month.

8 Since Nielsen SoundScan started in 1991, she's the seventh-biggest-selling albums artist among all solo females, with 25.3 million. Her first Christmas set starts with 92,000.



The diva's target-exclusive best-of set debuts with 73,000. The album contains eight Billboard Hot 100 top 10 hits, including the new title track.



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



It's the first English-language greatest-hits album for the singer, following three Spanish collections, including the No. 18-peaking "95/08" from earlier this year.

Continuation of Billboard 200 chart, starting from rank 51 to 100.

THE BILLBOARD 200 ARTIST INDEX

Index table listing artist names and their corresponding chart positions.



TOP INDEPENDENT™

Chart listing Top Independent albums. Columns include This Week, Last Week, Weeks On Chart, Artist, Title, and Cert. Top entry: #1 VARIOUS ARTISTS, WINTER WONDERLAND...

TOP DIGITAL™

Chart listing Top Digital albums. Columns include This Week, Last Week, Weeks On Chart, Artist, Title, BB 200 Ranking, and Cert. Top entry: #1 TAYLOR SWIFT, Fearless...

TOP INTERNET™

Chart listing Top Internet albums. Columns include This Week, Last Week, Weeks On Chart, Artist, Title, BB 200 Ranking, and Cert. Top entry: #1 TAYLOR SWIFT, Fearless...

iLIKE PROFILES: MOST ADDED™ FROM: .biz

Chart listing iLike profiles. Columns include This Week, Last Week, Weeks On Chart, Title, and Label/Distributing Label. Top entry: #1 IF I WERE A BOY by Beyoncé...

HOT HOLIDAY SONGS™ FROM: .biz

Chart listing Hot Holiday Songs. Columns include This Week, Last Week, Weeks On Chart, Title, and Artist. Top entry: #1 ROCKIN' AROUND THE CHRISTMAS TREE by Brenda Lee...

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BETWEEN THE BULLETS CHART CHEER. Billboard's Hot Holiday Songs chart makes its annual return. The list, which will be viewable weekly through the holiday season at billboard.com and billboard.biz...

On Top Digital Albums, two singer/songwriters bow with unique new offerings. Gavin DeGraw's iTunes-exclusive "Live From SoHo" enters at No. 15...





HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 LIVE YOUR LIFE by T.I. feat. Rihanna.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #26 ROLL WITH ME by Montgomery Gentry.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #51 LOVE REMEMBERS by Craig Morgan.

1,293 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 IF I WERE A BOY by Beyoncé.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #26 PAPER PLANES by M.I.A.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #51 GOT MONEY by Lil Wayne feat. T-Pain.

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: 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.

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.

GREATEST GAINER: 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.

CONFIGURATIONS: CD single available, Digital Download available, DVD single available, Vinyl Maxi-Single available, Vinyl single available, CD Maxi-Single available.

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

HOT DANCE CLUB PLAY: Compiled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week.
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).

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

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

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.

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.



HOT COUNTRY SONGS

Table with 11 columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Love Story' by Taylor Swift and 'Chicken Fried' by Zac Brown Band.



McEntire and the duo take Airpower honors on their first chart run together since posting a two-week stand at No. 1 with "If You See Her/If You See Her" in the summer of 1998. The three stars performed the song on the Nov. 12 Country Music Assn. Awards.

Up 3.8 million impressions, third single from "Troubadour," the CMA album of the year, is chart's biggest gainer, as is the set on Top Country Albums (15-10, up 13,000). With 22 CMA trophies under his belt, double-winner Strait is now the most-awarded artist in the organization's 42-year history.

Table with 11 columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'Last Call' by Lee Ann Womack and 'Don't Think I Can't Love You' by Jake Owen.

TOP COUNTRY ALBUMS

Table with 11 columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Includes albums like 'Fearless' by Taylor Swift and 'Greatest Hits Volume 1' by Rascal Flatts.



She continues to dominate Hot Country Songs for a second week while she nets her third No. 1 on Top Country Albums and first on the Billboard 200 (see Over the Counter, page 45).



"Dancing With the Stars" alum gets Pacesetter for 137% spike after surprise return to the show Nov. 11. The next evening, she hosted the CMA Awards' red carpet special and was a presenter on the show. "Season" is one of 27 titles on this list that benefit from the CMAs (see Over the Counter, page 45).

Table with 11 columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Includes albums like 'The Life Of A Song' by Joey + Rory and 'The Ultimate Hits' by Garth Brooks.

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









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# EXECUTIVE TURNTABLE

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

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

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

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



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

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

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

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

—Edited by Mitchell Peters

## GOODWORKS

### ASCAP SONGWRITERS GO BACK TO SCHOOL

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

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

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

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

—Mitchell Peters

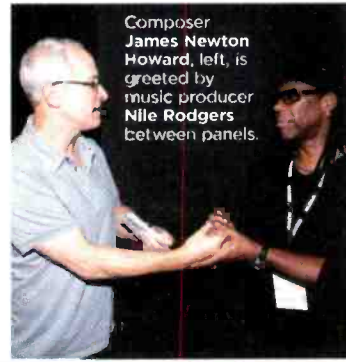
# BACKBEAT



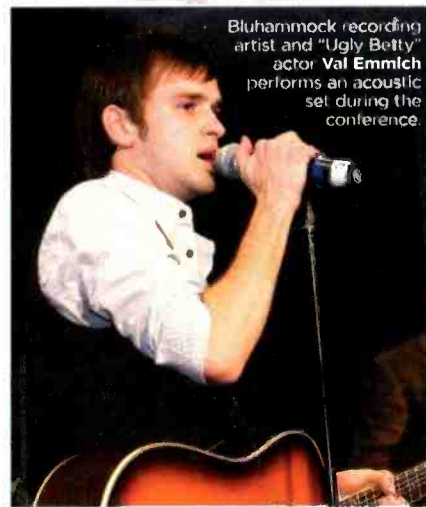
**ABOVE:** BMI VP of film/TV relations **Doreen Ringer-Ross** sat down with "The Wrestler" director **Darren Aronofsky**, left, and the film's composer **Clint Mansell** to discuss Fox Searchlight's award-winning movie and the synergy between director and composer.

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

**BELOW:** Billboard editorial director Bill Werde moderated the "Master Class" panel, where top film and TV music executives covered such topics as selecting the right artists, negotiating 360 deals, launching labels and publishing companies, and writing and performing songs. From left: Chop Shop president/music supervisor **Alexandra Patsavas**, the Doors Music Co. manager **Jeffrey Jampol**, Disney Channel VP of music and soundtracks **Steven Vincent** and Lionsgate president of music and publishing **Jay Faires**.



Composer **James Newton Howard**, left, is greeted by music producer **Nile Rodgers** between panels.



Bluhammock recording artist and "Ugly Betty" actor **Val Emmich** performs an acoustic set during the conference.



Sponsored by Killer Tracks, the "Secrets Behind TV Music" panel dissected the differences in network and cable shows. From left: Playback Music Supervision owner **Billy Gottlieb**, ABC Studios VP of music **Dawn Soler**, Lionsgate VP of TV music **Russell Ziecker**, Neophonic music supervisor **PJ Bloom** and Killer Tracks head of film/TV **Todd King**. Moderated by the Hollywood Reporter editor Elizabeth Guider, the panel also included Hit the Ground Running music supervisors **Jason Alexander** and **Rudy Chung**.

## THE HOLLYWOOD REPORTER AND BILLBOARD FILM & TV MUSIC CONFERENCE

The Hollywood Reporter and Billboard teamed up to deliver the seventh annual Film and TV Music Conference, held Nov. 13-14 at the Sofitel in Los Angeles. With record attendance, the sold-out event brought together top composers, directors, songwriters, record labels and advertising, gaming, studio, network and publishing executives, as well as the best music supervisors in the business. In addition to panel discussions and round-tables led by leaders in the field, highlights included a conversation with director Marc Streitenfeld, the panel "Director/Composer Line" with "The Wrestler" director Darren Aronofsky and composer Clint Mansell, a keynote with "Defiance" director Edward Zwick and composer James Newton Howard and a performance by "Ugly Betty" actor Val Emmich. Songwriter Diane Warren received the Hollywood Reporter/Billboard Film and TV Music Career Achievement Award and composer Hans Zimmer was presented with the Hollywood Reporter/Billboard Maestro Award. 2008 sponsors included ASCAP, APM Music, BMI, SESAC, Firstcom Music and Talent Solutions. PHOTOS: COURTESY OF ARNOLD TURNER and MAURY L. PHILLIPS/A.TURNERARCHIVES continued on page 62

### INSIDE TRACK

## RISE OF THE (WHITE) ZOMBIE

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

The four-CD, one-DVD collection includes 63 tracks and a wealth of rare video footage and other memorabilia he's held onto. The process "brought up a lot of things I'd forgotten about—unfortunately, some of it was negative," he says. He was particularly reminded of the waning days of the band, when the group members would tour in separate

vehicles and not see each other except at shows. None of the other members were involved in the set. "The main reason White Zombie ended was the people who were White Zombie didn't get along anymore," Zombie says, adding that he finished the group's final show in 1996, walked offstage, into a car, went to the airport and "didn't look back."

Nevertheless, he hopes "Let Sleeping Corpses Lie"—pointedly titled, he acknowledges, for those who might wonder about a White Zombie reunion—will feed the appetites of younger generations of fans that continue to come along. "I can see it, strangely enough, in the royalty checks. Every year the band makes more



WHITE ZOMBIE

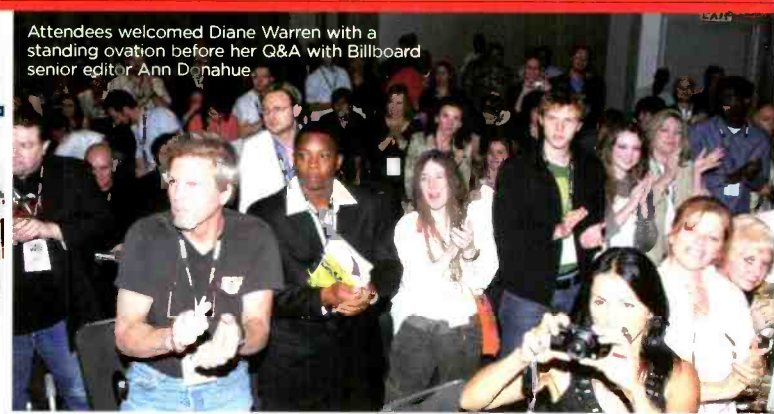
money," Zombie says. "Hot Topic is doing a new line of White Zombie merch. It's just one of those things that happens, I think. There's always a new wave of kids that gets super-jazzed on a band that's not around anymore."



Top names in the videogame space shared strategies for integrating and composing music for games during the "Secrets Behind Video Game Music" panel, moderated by Music4Games founder **Greg O'Connor-Read**. From left: Something Else Music Works label founder/music producer **Nile Rodgers**, composer **Paul Haslinger**, Activation talent and audio management group director **Adam Levenson**, O'Connor-Read, composer/artist/innovator **Tyler Bates** and Riptide Music founder/president **Rich Goldman**.



Seven-time Academy Award-nominated composer **James Newton Howard**, left, and Academy Award-winning producer/director/writer **Edward Zwick** before taking the stage to discuss their film "Defiance."



Attendees welcomed Diane Warren with a standing ovation before her Q&A with Billboard senior editor Ann Donahue.

## THE HOLLYWOOD REPORTER AND BILLBOARD FILM & TV MUSIC CONFERENCE

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Director **Ken Kwapis**, center, composer **Cliff Eidelman**, right, and Grammy Award-winning producer/music supervisor **Danny Branson** hang out in the speaker room prior to their "Collaborators" panel, which focused on their work on the films "He's Just Not That Into You," "The Sisterhood of the Traveling Pants," "Sexual Life" and "The Beautician and the Beast."



Billboard editorial director **Bill Werde** meets with participants on the "Indie Revolution" panel, which examined the booming indies sector and whether creating music for indies outweighed the financial constraints. From left: the Orchard co-founder/chief creative officer **Richard Gottfreh**, Croshal Entertainment Group president/owner **Fred Croshal**, Lionsgate Music VP of film music **Tracy McKnight**, First Artists Management partner **Robert Messinger**, Spirit Music Group VP of creative services **Peter Shane**, director **Allison Anders**, Razor & Tie co-founder **Cliff Chenfeld** and Werde.



Songwriter **Diane Warren**, center, the recipient of the 2008 Hollywood Reporter/Billboard Film and TV Music Career Achievement Award, sponsored by ASCAP, with Billboard editorial director **Bill Werde** and senior editor **Ann Donahue**.



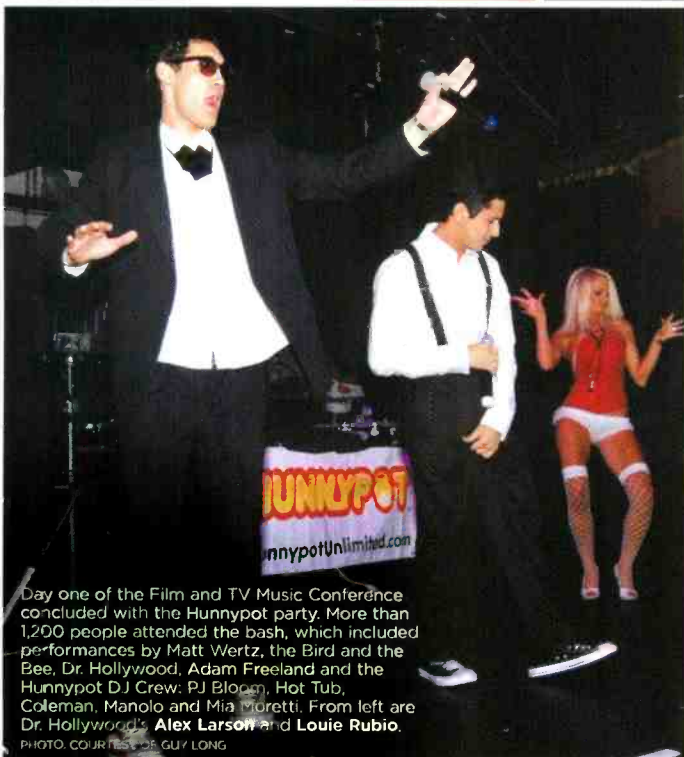
Award-winning film composer/producer **Hans Zimmer** is presented with the 2008 Hollywood Reporter/Billboard Maestro Award by the Hollywood Reporter editor **Elizabeth Guider**.



ASCAP and Billboard staffers surprised ASCAP senior VP **Nancy Knutsen** with a birthday cake.



SHOOT magazine hosted the panel "SHOOT Presents Music for Commercials—And Beyond," exploring the evolving commercials marketplace from the ad agency side, the licensed music business and spot music/sound design house entrepreneurs. Moderated by SHOOT magazine editor **Bob Goldrich**, the panel included, from left: Beacon Street Studios co-founder/composer/creative director **Andrew Feltenstein**, Stimming executive producer **Kelly Fuller**, Trivers/Myers Music founder **Liz Myers**, Songs Music Publishing senior creative licensing executive **Carienne Brown** and Grey Group senior VP/director of music **Josh Rabinowitz**.



Day one of the Film and TV Music Conference concluded with the Hunnypot party. More than 1,200 people attended the bash, which included performances by Matt Wertz, the Bird and the Bee, Dr. Hollywood, Adam Freeland and the Hunnypot DJ Crew: PJ Bloon, Hot Tub, Coleman, Manolo and Mia Moretti. From left are Dr. Hollywood's **Alex Larson** and **Louie Rubio**. PHOTO: COURTESY OF GUY LONG



From left: composer **Marc Streitenfeld**, who collaborated with director Ridley Scott on the films "A Good Year," "American Gangster" and "Body of Lies," with Billboard publisher **Howard Appelbaum** and ASCAP senior VP/domestic membership group **Randy Grimm** before Streitenfeld's Q&A with Grimm.



Music supervisors mingled during a private VIP luncheon, sponsored by APM Music. From left: Chop Shop president/music supervisor **Alexandra Patsavas**, Commit Media founder/CEO **Paul Katz** and APM Music president **Adam Taylor**.

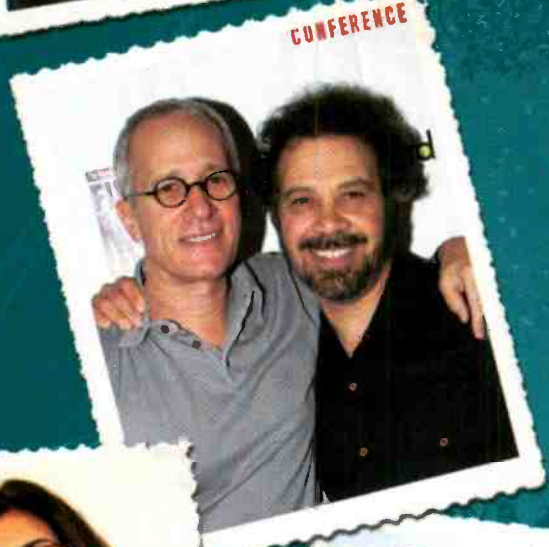


Hit the Ground Running music supervisors **Jason Alexander**, left, and **Rudy Chung** catch up on the news in Billboard prior to the "Secrets Behind TV Music" panel.

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