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UPFRONT
9 Yuletide Gloom Retailers consider further CD cuts as holiday sales decline accelerates.
10 Super Managers The balance of power shifts from labels to managers.
12 Digital Does iTunes cannibalize album sales? Plus: The year in music gaming, song retailers and iPhone apps.
20 6 Questions Chris DeWolfe
24 Q&A Chris Brown
26 Branding Vanity labels: the hits and misses.
28 Indies Indie acts' synch scorecard.
32 Publishing Top execs sound off.
34 Retail Guns N' Roses' exclusive disappointment.
36 Film & TV The top 10 placements.
38 Radio Stations untangle the Web.
40 Latin Acts take indie approach.
42 Global Could Europe's ISP legislation save the music biz?
45 Photo Contest Summer Music Moment winners.
176 Mileposts
178 Playback The year in covers.

FEATURES
47 THE YEAR IN MUSIC AND TOURING
2008's highlights include Chris Brown as the top pop artist and Bon Jovi's Lost Highway trek the top tour.

IN EVERY ISSUE
159 Over the Counter, Market Watch
160 Charts
174 Marketplace

ON THE COVER: Bruce Springsteen, Michael Bublé

EVENTS
36 DIGITAL MUSIC
Billboard's Digital Music Live! offers keynote presentations with artists Soulja Boy Tell'em and Akon, as well as Universal Music Group's EABS executive VP Rico Caraffa. For a schedule, go to billboardevents.com.

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Yuletide Gloom

Retailers Consider Further CD Cuts As Holiday Sales Decline Accelerates

By Ed Christman

'BLUE CHRISTMAS' MAY turn out to be the theme song for this holiday season.

U.S. album sales were down 21.7% during the first week of December from the same period last year, accelerating from the 17.4% decline recorded during the last two weeks of November, according to Nielsen SoundScan. (Thanksgiving was in the last week of November this year, but in the third week of November 2007).

For the three-week period ending Dec. 7, sales were down 18.9% from a year earlier, compared with the 13.8% year-to-date decline.

The continued slide in CD sales remains the industry's biggest challenge, even though hit albums are selling better this year than last. Sales of the top 10 albums on the Billboard 200 for the three weeks ending Dec. 7 totaled 5.8 million units, up 2.9% from 5.7 million during the same period last year. But overall CD sales are down 24.7% during that period to 28.2 million units, a faster pace of decline than the 19.3% drop recorded year to date.

In general, smaller chains and independent retailers are experiencing better than large chains and mass merchants. For the first three weeks of the holiday selling season, indie stores have seen album sales decline 8.6%, while chains suffered a 19% drop and mass merchants saw sales plunge 29.2%.

Nontraditional retail, which includes digital downloads, online CD sellers, concert venues and stores like Starbucks, saw album sales rise 8.7% from a year earlier, but that gain fell short of the 15.3% increase those channels have collectively tallied year to date.

Retailers are responding to the deteriorating business conditions with cost reductions and plans to reduce CD floor space in the new year.

"DVD, Blu-ray are doing great, the CD, no," says an executive at a large wholesaler. "I expect next year that we will be cutting back on our CD buying. We will be buying less of each title."

Dilys Radakovitz, co-owner of the six-unit, Sacramento, Calif.-based Dimples Records, says she expects her chain will no longer carry deep catalog in the new year.

"It's not happening for CDs anymore, and I told my husband we are going to have to remodel the stores again in January to take that into account," she says. "Instead of carry 'A' titles, 'B' titles, 'C' titles and 'D' titles, we may only be an 'A' and 'B' titles store."

In their place, Dimples is bringing in books and more trend merchandise. Right now, magic cards and yo-yos are doing well, Radakovitz says.

"I am also selling a lot of ice cream," she says. "I can make a 50% margin on ice cream, while on CDs I can lose two bucks."

At the eight-unit Exclusive In Oshkosh, Wis., GM Stephanie Huff says sales are holding steady from last year, although she declines to give exact numbers.

"It's really market by market," Huff says. "I have a store in Janesville where a General Motors plant is closing and 2,500 people are losing their job Dec. 23 and that store is doing just fine."

So far, DVD sales have saved the chain, Huff says. "A lot of people are shopping for DVDs, that's for sure," she says, even though "Target's sales pricing on DVDs is ridiculous. The Dark Knight is the hot ticket in DVDs."

As a result of the current sales picture, and worries that the new year could bring further misery, in-store hourly workers at Brighton, Mass.-based Newbury Comics are taking a 2% cut, while salaried employees are taking a 6% cut, and top executives are taking anywhere from a 10% to 20% cut.

"The wage cuts were progressive; the more you made the more you were cut," Newbury Comics CEO Mike Drusey says. "This is a different approach than just laying off people. We would have had to cut 13 sticking.

In addition to slowing CD sales, one music specialty chain says it sold far fewer iPods in November than in October. The chain is also no longer struggling to keep the Nintendo Wii in stock due to slow sales.

"When the hot products don't sell, you know it's a deep-seated problem," says an executive at the chain who asked to remain anonymous. "Sales are dismal. We wouldn't have expected to be in this kind of position now."

While he hopes that the last week of Christmas brings in enough sales to offset some of the decline, he says he is now resigned to a weak holiday season.

And he's even more worried about what the first quarter will bring.

"At least now with the hit titles, there's a reason for customers to come into the store," he says. "What kind of fall-off in sales will there be when there's nothing new to buy come Jan. 15?"
Rise Of The Super-Manager

As Labels Stumble, Managers Become The Industry's Force To Be Reckoned With By Ray Waddell

WHEN THE EAGLES announced that they would forgo ticket service charges for select concerts, Ticketmaster made the announcement. But, as always with matters of pricing and image, the decision was a management call.

In this particular case, Ticketmaster owns the Eagles’ management firm, Front Line, and one executive runs both companies’ touring divisions.

“With the advent of digital marketing and distribution, the balance of power is shifting from record labels to managers. Like Front Line, Red Light and the Collective are looking to bring more acts into their fold, and managers of all sizes are grasping the opportunities available to them—increasing creative content, merchandising, publishing and marketing,” says Terry McBride, founder/CEO of Netwerk Music Group in Vancouver. He believes that managers have always had a lot of leverage. “The intellectual property part of it—the publishing and record label part—at most with any successful artist represents 25%-30% of their income,” McBride says. The other 70%-75% is elsewhere, not with the labels or publishers. All of the other revenue sources are basically run by the manager.

Labels and managers still work together, of course, but the dynamic has changed. “For far too long in this industry people have been focused on the antagonism between the label and the artist or manager, and that is a lot of that’s well-founded,” Jacobson says. “But to me as a businessman, it’s a waste of time to think about that.”

Others see the label/manager relationship as more historically adversarial. “I always viewed the label as the company store, the lawyers were the foremen, and the labels would influence the lawyers and destabilize the managers,” says Tenth Street Entertainment founder/president Allen Kovac. “And what they wanted was control of the timing, whether it was good for a career or bad for a career.”

In this scenario, Kovac says the manager often didn’t have the final decision on recordings. “I can’t tell you how many times in my career the labels flew to meet bands with seven-figure checks telling them to blow me out if they didn’t get their way,” he says.

These days, when managers say they can record an album for less money and market it more efficiently, the labels don’t necessarily hold the purse strings or generate the profits they used to. “It’s a huge shift for them,” Kovac says. “I don’t think they can make records for $50,000 and spend $150,000 on marketing.”

Another reason that managers are doing work that labels used to do is that downsizing means no one else can do it. “If some labels choose to be threatened by that, that’s unfortunate,” Jacobson says. “Because the truth is, right now it’s a ‘united we stand, divided we fall’ proposition.”

The reality is that many managers have found that their acts can live without a traditional label deal. As the direct-to-retail success of the Eagles and others proved, artists with history and status may not need a label at all, and emerging acts may not even be on labels’ radar.

In any case, today’s super managers are well-equipped to take the reins. Many of them are prepared to release albums themselves, take them directly to retail, or both. “Between Vector [partner] Ken Lewitan and I, we know how to put out records,” says Rown, formerly president of RCA Records. “We’ve both been record company presidents.”

The ability to finance and market records in-house, and coordinate the release with all the other aspects of a career, is what “separates managers of the future from managers who are living in the past, still trying to play the radio game, still trying to make their daily call to the label to ask what’s going on,” Jacobson says.

Marketing in all its forms is now the lifeblood of success, and this is one area where managers—who are better positioned to create a plan that fits an artist’s overall career—have asserted themselves. The audience is looking for that authentic connection with the artist, and managers need to be focused on growing that relationship between the artist and the fan, because the fan is the new record label.” McBride says. “Consumers pull now—they’re over having things pushed at them. And the best marketing or promotion person for you is the usher.”

The best managers know how to work social networking sites like MySpace and Facebook to the artist’s advantage. “It’s about connecting 100 dots instead of four,” Kovac says. “The labels are like tying a bag. They haven’t adapted very quickly to this model, and artists are starting to figure out that if you have quality, work the internet and the audience sees you live, radio will pull in as opposed to pushed.”

This gives Front Line a significant marketing advantage because of its connection to Ticketmaster. “Playing in that sandbox is an entertainment marketer’s dream,” Rown says.
But is that dream for everyone? Azoff has said that non-Front Line artists will be able to tap into Ticketmaster Entertainment’s tools. But McBride says that “as a manager, Ticketmaster having information on all of my clients’ performances is a key to the future.” The partnership with Vector “…has made them better equipped to function in that world.”

“We became a management company in order to help the artists get more,” Network’s McBride says. “We became a publisher to help with the collection part of it and the synchronization part of it. We started the merch company because we were tired of the shirts arriving late.”

Red Light is also a pioneer in this space. It runs ATO Records and has a relationship with the Capshaw-founded MusicToday (now owned by Live Nation), along with venues, festivals, merchandise, and publishing concerns (the last of these in partnership with Vector). But just because one company can offer these services in-house doesn’t mean it always should. “You have to look at what’s best for the artist, and the best thing for the artist may be to go to the marketplace and work outside of the management company,” Capshaw says. “But if the best deal or opportunity isn’t out there, certainly it’s great to have the ability to work in-house.”

The best managers have always taken a long view of artists’ careers. Sometimes the right decision for those artists wasn’t always the best decision for the record label, or vice versa, which led to heated debates. “I’d like to say we win those debates now,” Rovner says.

For years, consolidation has been either the bane or the potential savior of the music business. And now it’s happening in the management sector, particularly after Azoff and Front Line parlayed their management company rollup into a sale to Ticketmaster. Front Line is still continuing to bring new managers into the fold, are Red Light and the Collective.

What makes the consolidation of managers different from that of radio stations, labels, and promoters is the nature of their relationships with clients. So consolidation could make some artists nervous. But at Vector, which aligned with Front Line in 2007, “Nothing has changed,” Rovner says.

“Where we came from was that the Front Line umbrella is all,” Rovner says. “It’s about the relationships and the brain trust that the managers of more than 200 artists bring to the table. And it helps “with our relationship and discussions with Wal-Mart or Target, our touring strategies for our artists, our abilities to send a signal out there on a project.”

With many of the biggest acts in the world on its roster, Front Line—and by extension, Vector—is a force to be reckoned with. “Because we’re involved in every aspect of the artist’s career—yes, we have that leverage,” Rovner says. “With that power comes a huge responsibility.”

That power and leverage—with promoters, with labels, with venues or sponsors—is what mega-managers are telling. But Kovac, who proudly considers Tenth Street a boutique, isn’t buying. “With consolidation there’s this concept that someone can make a phone call for you or there’s this leverage of some sort.”

To what extent can it be said that someone is going to lean on any manager for the greater Front Line good? “Managers make decisions based on what’s best for our artists at that particular time. There are no company policies. Nobody’s going to lean on any manager to do any deal for any artist—whether it involves a record company or Wal-Mart or Live Nation or AEG or anybody else,” he says. “Those decisions are sacred.”

THE BIGGEST PLAYERS IN THE GAME
A Guide To Each Mega-Manager’s Experience, Acts And Master Plans

IRVING AZOFF • CEO

CORAN CAPSHAW

POSITION: Owner, Red Light Management
CURRENT PROJECTS: Brave Matthews Band, Phish, Ben Harper, Robert Randolph, ATO Records
CAREER HIGHLIGHTS: The former club owner broke the Dave Matthews Band into a tour, founded the direct-to-fan powerhouse Music Today (which he sold to Live Nation in 2006), co-founded ATO Records, and helped bankroll Bonnaroo. Other ventures include real estate and Five Guys Burgers and Fries.

LARRY JACOBSON

POSITION: Manager, the Collective CURRENT PROJECT: Avenged Sevenfold CAREER HIGHLIGHTS: Worked with Azoff as GM of Giant Records before entering management with his World Audience Media Group, which merged with the Collective. Helped launch the career of Disturbed. Background includes branding strategies and real estate development.

TERRY McBRIDE

POSITION: CEO, Nettwerk Music Group CURRENT PROJECTS: Avril Lavigne, Bon Jovi, Ladies, Sarah Macdonald, SECURE HAVEN CAREER HIGHLIGHTS: Founded the Nettwerk label 24 years ago in his Vancouver apartment, then eventually added management, merchandising, publishing and marketing under the Nettwerk umbrella. Co-founded the Utah Fair tour in 1996 and helped pioneer the aggressive use of social networking sites.

ALLEN KOVAC

POSITION: CEO, Tenth Street Entertainment/Eleven Seven Records
CURRENT PROJECTS: Motley Crue, Buckcherry, Papa Roach
CAREER HIGHLIGHTS: Worked with Meat Loaf, Blondie and the Bee Gees, among others. He’s known for creative sponsorship packages and innovative research and marketing tactics, including social networking sites and YouTube.

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One For The Money?
Does iTunes Cannibalize Album Sales?
By Antony Bruno

IT'S BEEN MORE than five years since Apple's iTunes store changed music retail by introducing single-track digital downloads. But it wasn't until 2008 that most musicians and labels started to wonder out loud whether selling music by the track is good for their bottom lines.

Two of the year's biggest rock acts, AC/DC and Kid Rock, insist that their albums only be sold whole. And since Apple only rarely allows this, neither act allows iTunes to sell its albums in the United States.

Despite the fact that iTunes is the largest music retailer in the country, neither act seems to have suffered for this decision. As of press time, Kid Rock's "Rock N Roll Jesus" was the third-best selling album of the year, according to Nielsen SoundScan. And it was sold only as a CD until almost a year after release, when Kid Rock granted Rhapsody the exclusive rights to sell it online in the States—at a full download.

So far, the album has sold only 3,000 digital copies.

AC/DC released its new album "Black Excess" exclusively at Wal-Mart and has sold 1.6 million copies without any digital sales at all, it's the fourth best-selling album of the year.

Both of these success stories challenged the accepted gospel that iTunes is an essential part of music retail. Perhaps more surprisingly, neither project appeared on file-sharing networks more than most big albums, according to Eric Garland, CEO of the file-trading monitoring company BigChampagne.

"Check some of these artists that have hit singles versus their album sales, then compare it to what Kid Rock is doing," Ken Levitan, Kid Rock's manager, told the Wall Street Journal. He has called digital single sales the death knell of the music business.

But there's another side to the story. The year's best-selling album is Lil Wayne's "Tha Carter III," at 2.27 million copies. Digital stores played a big part in that success: His "Lollipop" single alone sold more than 3 million copies. The second-best selling album is Coldplay's "Viva La Vida or Death and All His Friends," with 1.9 million units sold. More than half a million of those copies were sold on digital services.

Digital stores also helped Leona Lewis. The best-selling digital single of the year, according to Nielsen SoundScan, is Lewis's "Bleeding Love," which has sold 3.3 million tracks. The album's top "Spirit," is the eighth-best selling album of the year, with 1.2 million copies sold.

140,000 of which came through digital channels. Counting every 10 tracks as an album, Lewis's sales jump to 1.5 million without factoring in the sales of any other singles from "Spirit." That's on par with Kid Rock and AC/DC.

These results suggest that it's possible to have a best-selling album either way. And the best approach may depend on the nature of the music itself.

"If there's a body of work that the public wants, they will engage with it and purchase it," says Universal Motown senior VP of digital business development Cameron Carlson. "It's about the consumer you're going after and what story you're trying to tell."

Carlson is the executive behind the digital promotion of "Viva La Vida or Death and All His Friends." It sold 1.9 million copies.

When iTunes fits into album sales, strategies will almost certainly be one of the main topics of 2009 and beyond. "We're still at a stage that will require a lot of experimentation," says one major-label digital executive. "You're going to see us experiment with a bunch of different things. I don't think we've figured out exactly what approach we should take."
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The Feud
With more than $1 billion in sales and 50 million tracks downloaded between them—on a base of only about 350 songs—the "Guitar Hero" and "Rock Band" franchises emerged this year as serious moneymakers for the music industry. But are they bringing in enough per track? During a quarterly earnings call in August, Warner Music Group chairman/CEO Edgar Bronfman Jr. said he wants more money from music games like "Guitar Hero" or he'll stop licensing music. Activision CEO Bobby Kotick fired back in an interview, suggesting that labels should pay his company for promoting their music.

The Dark Horse
When Sierra Entertainment unveiled details of its "Brutal Legend" online gamer forums went nuts with excitement. But the reaction among music executives was tepid at best—perhaps because the game isn't about music simulation but the story of a roadie sent back in time when heavy metal gods ruled the world.

The Clones
Next year's big-money showdown is between "Guitar Hero" and "Rock Band," but there's plenty of action on the undercard. Among the other titles competing for music industry support and gamers' dollars are Nintendo's "Wii Music," Disney's "Ultimate Band," Activision's "Rock Band," and XS Games' "PopStar Guitar."

The Partnership
Amazon teamed up with the makers of the hit game "Grand Theft Auto IV" to let players tag any song on the soundtrack with a virtual mobile phone used by the game's protagonist. Those

The Beatles
They're not available on iTunes or any other digital music service. But the Fab Four made headlines when MTV announced that it would be making a videogame featuring the group's music, history, images, and characters.

Exactly what the game will look like or do is under wraps until its release in 2009. But it's expected to be an interactive product similar to "Rock Band." And the development will lay the groundwork for ways that iconic artists like the Beatles can work with games to introduce their music to new fans and let older ones experience it in a new way.
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Second Best

Amazon Starts Strong, But iTunes Still Reigns

By Antony Bruno

After its first full year selling tracks from all four major labels, Amazon's digital music store has become the second-largest digital music retailer according to industry estimates.

But it's a very distant second to iTunes. Major label sources say they had hoped the company would have fared better than it did.

Amazon has yet to release any sales figures for digital music, and it did not respond to interview requests for this story. But Piper Jaffray financial analyst Gene Munster estimates that Amazon will sell 130 million tracks this year—only a sliver amount compared with the 2.4 billion songs iTunes is expected to sell in 2008.

These figures are skewed by the fact that iTunes operates in more than 20 countries, while Amazon just opened its first foreign store Dec. 3 in the United Kingdom. Munster estimates that Amazon's digital-music market share at about 8%, atop the "everybody else" category of services competing with iTunes. And that figure didn't go up as the year went on.

"The market share has remained relatively stable throughout the year," NPD Group analyst Russ Crupnick says. "I didn't see anything out there that would be a major game changer. I'm not all that surprised."

It's tough to be too hard on Amazon. Entering a market dominated by an entrenched competitor isn't easy. Amazon lacks a branded device to drive sales. Apple drives iTunes sales with its iPod, as the spike in downloads seen after the holiday suggests. And outside of a brief TV campaign supporting its Pepsi Stuff, which lets consumers collect points redeemable for MPs and MP4 purchases, Amazon didn't do much marketing.

Plus, Amazon does have a few achievements to crow about. Its proportion of digital album to digital single sales is twice that of iTunes, according to the NPD Group. But its album sales are boosted by its weekly discounts, which offer catalog products for as little as 99 cents.

Labels also hope that Amazon will expand the digital music market by attracting new customers. According to NPD Group surveys, only 10% of the music fans who bought tracks from Amazon also reported getting them from iTunes. And Amazon's customers are more predominantly male than iTunes' base—64% to 44%, respectively. The service is also stronger with older demographics. A third of Amazon buyers are 36-35, another third 36-50. Most iTunes users are younger.

If Amazon is to grow aggressively, though, it needs to start poaching customers from iTunes. "There's an increasingly difficult challenge in getting new digital users," Crupnick says. "It's becoming a bit of a mature market. The easy pickings aren't there so much. The biggest challenge is trying to convince the person in the iTunes ecosystem to get out of it."

The labels hope that Amazon can do that next year. Piper Jaffray's Munster projects that Amazon's sales will surge 60% next year to 208 million downloads. But labels believe that there's even more potential in the company's integration with MySpace Music and other companies like it. If Amazon can become the provider of choice for social networks looking to sell digital music, labels say it could have an easier time challenging iTunes.

That plays to Amazon's strengths. While the company's digital rights management-free songs received media attention, they mean little to consumers. But its lack of DRM allows Amazon to highlight its other advantages to potential partners. It has more than 81 million credit cards on file, its affiliate sales program is far more generous than that of other digital retailers (offering 70% of each song purchase) and it has a robust developer program designed to integrate its platform into services like MySpace.

"Amazon was particularly interested in creating a seamless experience within MySpace Music," says MySpace CEO Chris DeWolfe, who adds that more layers of integration are pending as the service evolves. "It's going to become more and more seamless (because) they were very serious about creating this experience and invested in it."

Amazon also made small deals this year. One allowed gamers playing "Grand Theft Auto IV" to big songs in the soundtrack for later purchase on Amazon. Users of Google's G1 phone also have one-click access to the company's MP3 store, including integration with the popular Shazam song-ID app. Developing more such deals in 2009 will determine whether Amazon remains the leader of the also-rans or emerges as a real challenger to iTunes.
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Applied Science

Five iPhone Apps That Will Help The Music Business
By Antony Bruno

This was not a good year for mobile music. Ringtones sales are declining, over-the-air downloads are still little more than a blip on the radar, and the potential of ambitious initiatives like Nokia’s Comes With Music is still unknown. There’s one shining exception: Apple’s iPhone.

The second-generation iPhone unveiled this year features faster wireless download speeds comparable to broadband, thanks to AT&T’s “3G” network. Speed and slickness aside, the phone’s potential may lie in Apple’s App Store—a groundbreaking new system that lets software developers create and sell programs. Given the phone’s heritage, it’s only natural that some of the most interesting apps involve music. Here are the ones that changed the game.

Pandora (Free)

This online radio service has always been a favorite among geeks, although some question whether the company can convert that interest to real profit given the increased licensing fees for streaming music. One key could be Pandora’s iPhone app, which lets users access their existing Pandora stations. Since it launched in June the app has been downloaded more than 2 million times, doubling Pandora’s number of new users per day to 40,000 and generated up to 10% of the service’s streaming activity. In doing so, it has opened the door to other mobile streaming music apps from Clear Channel, Last.fm and memee.

Tap Tap Revenge (Free)

Comparing Tap Tap’s breakout rhythm game to “Guitar Hero” is like comparing “Tetris” to “Tomb Raider”—it’s far simpler but no less addictive. Instead of playing instrument-shaped controllers, users follow songs on their iPhones, tapping the screen or shaking the device in response to music and on-screen cues. The game comes with 40 songs, and new ones are offered for free each week. Most music comes from emerging acts like Lady Antebellum and Bitter Sweet, but more established are getting in on the game’s potential with their own applications. Nine Inch Nails and Weezer both created custom versions of the game a la “Guitar Hero: Aerosmith” for $5. And EMI Music Group bundled some acts into a spin-off called Tap Tap Dance ($5) with Moby, the Chemical Brothers, Digitalism, DJ Fink and Basement Jaxx.

MooCowMusic: Band ($4)

Featured at an Apple event showcasing the App Store, this app lets users make their own music using virtual versions of various instruments. Drafts can be mixed, saved and edited. Different versions of the game are available for specific instruments, like the piano and guitar. Since MooCowMusic Band launched, a number of other music creation applications have surfaced, including FourTrack ($10) and Music Maker Demo ($5).

Shazam (Free)

This app couldn’t be simpler: Hold up the iPhone to any source of music and Shazam will identify the song. It even includes links to Apple’s iTunes store to make purchasing easy. The Shazam technology has been available on other phones for years. But now it’s getting real traction, thanks to appearing in one of Apple’s recent iPhone commercials.

Artist-Specific Apps

Artists are getting into the iPhone app game, and there are now programs devoted to such stars as Pink, David Cook, Snow Patrol and Fall Out Boy. Among the most interesting are downloadable versions of the artists’ websites—basically interactive CD booklets that include perks like discographies, lyrics, photos and video. Some also include mobile social networks created specifically for each artist. The best are upgradeable, so artists can add new content and features without requiring fans to buy new apps.

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MYSPACE ANNOUNCED ITS plans to get into the music business in April, launched MySpace Music in September and streamed more than $1 billion songs during its first few days of operation. And since MySpace has already become an important way to market music, labels naturally hope it will emerge as a profitable way to sell it. The social network certainly has the audience. "We're seeing incredible traffic," MySpace CEO Chris DeWolfe says. "It's just the start of a lot of really cool community and editorial features to come."

After months of speculation, MySpace Music finally also has a president: former MTV Networks and Interscope digital executive Courtney Holt. As MySpace Music prepares for 2009, DeWolfe reflected on the site's launch and its relationship to his core business.

1. What's next for MySpace Music?
Right now we're continuing to work on the consumer experience. But then we'll be working on charts of all kinds—songs added to playlists, top users with the most listened-to playlists... as many charts as possible. We're also going to be reworking the search page where you add your new playlists to give it a more community feel. It's really about discovery and consumption.

2. What was the biggest challenge in launching MySpace Music?
The most difficult piece is licensing the music and tracking the royalties and building a whole platform to do that from scratch in a condensed period of time. It's behind the scenes, but it creates a barrier to entry because it's so complicated. There's so many rights holders and so many individual tracks.

3. Given the hubbub around your decision not to give indie labels an equity stake in the venture, as you did for majors, would you do anything different in hindsight?
I don't think so. We're trying to include everyone. We originally did deals with the Orchard and the Independent Online Distribution Alliance, and we have a whole deal team knocking them down one by one. It was important for us to get the service up initially. You can talk to any indie artist, and they'll tell you they love MySpace Music. MySpace is a great promotional platform to find new fans and stay in touch with fans and drive them to live events. The majority of money for them is made at live events. So we didn't take anything away. All we did was add to our catalog major artists and added to the services for independent artists who are affiliated with these larger independent consortiums.

4. Any concerns about the expected downturn in Internet advertising?
Unlike other Web 2.0 companies that have started in the last five years, I think we're the only one that is truly profitable, with meaningful numbers. The reason is that we've been focused on creating a real business from day one. We've invested heavily to make sure that we can serve the right ad to the right person at the right time, and we've increased the number of customers. So that's really exciting.

5. Since MySpace Music is separate from the greater MySpace site, where will the majority of ad dollars go?
They're different. MySpace.com has the volume to attract big-brand advertisers looking for reach. But a lot of the big-brand advertisers want to associate their brand with a certain genre of music to establish that emotional connection. So the emotional connection piece of MySpace Music is a differentiator and truly unique from MySpace.com.

6. Just before Thanksgiving, you named Courtney Holt president of MySpace Music. What took so long to name someone?
It's a difficult position to fill. We interviewed 40 people and only made one offer, and that was to Courtney. We were looking for someone who had massive experience in music and technology and a vision for the future and label relationships. He's one of two or three people in the whole company who filled that bill. Finding the perfect person with all those qualities isn't an easy thing, so instead of choosing the wrong person, we decided to interview a lot of people and wait.

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This year the Recording Industry Association of America celebrated 50 Years of Gold Records under its Gold & Platinum Awards Program.

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MONTECITO, CA Ocean-View Estate: Architectural gem. $4,100,000. WEB: B80712452. Montecito Upper Village Brokerage, Stefano Tedeschi, 805.969.7088
CHRIS IS JUST coming out of the shower, so we'll call you back in a couple of minutes. *There's no doubt that many young females (as well as older ones, as you'll read below) would give anything to hear Chris Brown's assistant say those words. Bursting out of Tappahannock, Va., three years ago as a wide-eyed newcomer, Brown has rapidly morphed into a pop and R&B tower of power with a screaming fan base to match. *Still ruling high on the success of his 2007 sophomore live set "Exclusive," which has sold 1.9 million copies in the United States, according to Nielsen SoundScan, the singer/songwriter and dancer/actor is wrapping up a banner 2008. Not only did he nab two more Grammy Award nominations—best pop collaboration (with Jordin Sparks on "No Air") and best male R&B vocal ("Take You Down")—he emerges as Billboard's top pop artist of the year (see story, page 48). *Brown chatted with Billboard about preparing his next album, what he's learned and how much he truly appreciates all those screaming fans.

"I just try to have fun. I look at what other people are doing and try to do the opposite."

Why does "Exclusive" have so much staying power? Because of the potential of the songs on the album and the collaborations. When I was recording the album, there were certain people I wanted to work with. I got Kanye West to do "Down." I also got to work with the Game. I'll Wayne and T-Pain. I had a great chance to do something in a different creative forum.

The reissued version of the album includes the hit "Forever." What was the inspiration for that? I wasn't even planning on doing "Forever" for the repack; it was going to be on my next album. But then I decided I wasn't ready to release a new album yet. So we gave the fans the release with four new songs. The original inspiration for the song was to just make a dance record, a European kind of record that everybody all over the world could listen to. It turned out to be one of those big explosions.

Care to reveal any potential collaborations you're considering? Right now, there's really nothing in the works. I'm going to take some time at a time. We just put out another single, "Superhuman," with Keri Hilson. So we're going to ride that out and let "Exclusive" die down. Then I'm going to go away for a little while so people won't get tired of me [laughs]. After that I'll come back and give them some bangers.

Can we at least expect a duet from you and your girlfriend, Rihanna, on your next album? Of course. I actually have a couple of songs written already that would be dope collaborations between me and her. And I'm writing for her new album now.

You're graduating four-wise, heading out on your first European arena trek in January. Yes. The other times I've performed there, the biggest venues I appeared in were 6,000- to 7,000-seaters. But now I'll be playing bigger arenas, 12,000- to 15,000-seaters, giving fans a chance to see me the way the States have gotten to see me.

AT HIS Los Angeles' recent Jingle Ball, you added to your repertoire of grand entrances by descending headfirst from the rafters, hanging by twisted wires. How do you conceive these ideas? I just try to have fun. I look at what other people are doing and try to do the opposite. I love comic books; my whole thing this time was to come down like Spider-Man. I try to make my themes as animated, enjoyable and entertaining as possible.

What have been some of your weirdest fan encounters? I recently took my cousin to a restaurant to celebrate her team winning a basketball game. An older lady, like probably late 40s, early 50s, just came up and started hugging me. But she wouldn't let go. My security was trying to get her off. I had to push her off as I kept saying, "Get up off me." Then about a year ago, I was getting ready to go onstage. A pop-up toaster was situated at the middle of the stage. To get to the toaster, I had to go under the stage. While I was down there, she came over by a little surprise: two naked females. I think one of the guys working in my camp put them there to spook me [laughs].

Since 2007's "This Christmas," what other acting projects have you lined up? I just finished a film called "Bone Deep" about bank robbers. It's coming in 2010 and stars Idris Elba, Hayden Christensen, Matt Dillon, Paul Walker, Zoe Saldana and T.I. Other than that, I'm looking at a lot of scripts. I haven't jumped on the basketball film, "Phenom," that was reported about in 2007. I'm just having fun reading and weighing my options.

You wrote "Dislugba" for Rihanna. What other outside writing projects have you done? I actually did a couple of songs for the Jonas Brothers, but I don't know if they took any of them. And I did a couple of songs with the Backstreet Boys and the Pussycat Dolls. I've also been writing songs for several new girl groups who are coming out.

Beyond your contributions on Lil' Wayne's and T-Pain's new albums, do you have any more upcoming guest appearances on top? I did a song titled "Human" with Tim McGraw. It's incredible. I wanted to do something more along the country line. That's a bigger and different audience for me. I also did a song with the Japanese group called the Teeny Boys out of Trenel's camp. And you have your first release on your own label coming out.

Yeah, my first artist is Scooter Smif. He's on my CBE label through Interscope. His first single is "Heed of My Class" and features me. Scooter, who just turned 13 years old, is one of my dancers. I will also have another label through five that's still in the works. Urban acts are the hardest to pick because of the competition level that's out there right now. You don't want to choose a novelty artist who's only going to give you one record.

Was the Doublemint ad campaign a win for you? Definitely. I'd like to do more of that, as it was a big opportunity on the sponsorship side. I just took "Forever" and made it into a jingle. Then I got a little shady, because other commercials kind of copied off me. I was like, "Ah, you just took the whole commercial I did."

Plus you're also the face of Hasbro's "U Dance" game. It works with motion sensors that you put on your socks, which pick up from a sensor on your TV. You have to dance in the same footsteps you see onscreen as the music plays. The more you heat up and do different dance steps, the more points you can earn—or lose horribly.

Any plans to take some time and go to college? That is one of my aspirations. It's just finding the time to do it. But I don't know... on campus with girls screaming and wanting to tackle me or something? I might miss class or get into other trouble [laughs].

To see the 2008 Top Artists chart, turn to page 84.
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With The Brand

Despite The Buzz, Corporate Vanity Labels Remain A Work In Progress By Kamau High

ADVERTISING EXECUTIVES LIKE to talk about the good will they get from breaking a pop music act—in their minds, if a musician succeeds after being heard on a TV campaign, the good feelings people have about him will transfer to the brand. This is sometimes called the “halo effect.” But this year some of the halos are looking a bit tarnished.

While most brands don’t run labels in any traditional sense—they don’t release music every quarter or have to generate revenue—they do hope to drum up enthusiasm for their products. Everyone time someone talks about their label, or its music or artists, executives consider it a win. But this year not every brand that started a label met those goals.

Tag Records

Background: Procter & Gamble started a label called Tag Records, a reference to one of its body sprays. It’s a joint venture with Universal’s Island Def Jam that’s headed by Jermaine Dupri.

Outcome: The first artist on Tag Records is Q Da Kid, whose song “I Am Him” plays in a Tag commercial. A documentary about Q aired on M TV, and the Denver Nuggets played his single “On A Mission” before games. Despite this attention, however, Q’s album was pulled back to first-quarter 2009 to avoid the holiday rush.

Review: It’s a bold move for a brand usually associated with diapers, dishwashing liquid and scented dryer sheets.

Sales: “On A Mission” has sold 2.000 units since its September release, according to Nielsen SoundScan.

Red Bull

Background: The energy drink company reportedly hired former MTV host Matt Pinfield to work with Greg Hamner, a former Universal A&R executive. While the company plays coy about whether it will form a label in the United States, as it has overseas, Red Bull built a studio in Santa Monica, Calif., and gives away studio time to indie bands—no strings attached.

Outcome: The U.S. label could follow the model of the company’s studio in Auckland, New Zealand. On redbullstudio.co.nz acts like the Black Keys, the National and Los Muros can be seen performing for free. It also puts together a weekly live show for Australia’s 95.9 FM. In addition, Red Bull named the winner of its Big Tune competition for up-and-coming producers. Last year’s victor, Brainstorm, recorded a song with former G Unit member Young Buck.

Review: Big Tune is all about gritty authenticity and the brand stays true to its roots by getting Young Buck involved.

Sales: Dyne Def’s “3 Bad Brothas Mixtape,” which features Young Buck’s “I Got You,” has sold less than 1,000 copies, according to Nielsen SoundScan.

Euro RSCG Worldwide

Background: The advertising agency Euro RSCG Worldwide, which has 250 offices in 75 countries and is part of the Havas holding company, bought a majority stake in indie label the Hours for an undisclosed amount.

Outcome: The label signed five acts since the arrival of Euro and plans to release Fires of Rome’s “You Kingdom You” in first-quarter 2009. And while the agency is careful to point out that acts signed to the label are not required to participate in ad campaigns, one of its goals is to have agency directors shoot the bands’ music videos.

Review: Owning a label gives the agency an advantage over competitors when it comes to choosing music for commercials. Its challenge will be to convince musicians that by signing with the Hours, they don’t lose the ability to promote their music on other channels.

Sales: Fires of Rome’s “Set in Stone Remixes” has sold less than 1,000 copies since its November release, according to Nielsen SoundScan.

State Farm Insurance

Background: State Farm’s Hispanic advertising agency Alma DDB signed the Mexican band Los Pelinos de la Noche for a campaign earlier this year.

Outcome: The group started in a State Farm ad and its song “Ahí Estoy” was used in a viral video as well as in Univision’s beauty contest reality series, “Nuestra Belleza Latina.”

Review: A strong move by a normally staid company.

Sales: The song was not offered for sale.

Bacardi

Background: Two years ago the company launched the dance music-oriented project B-Live, which includes DJ mixes, reinterpretations of classic dance tracks and live performances.

Outcome: In March Bacardi signed the U.K. duo Groove Armada, which agreed to perform at 25 Bacardi events around the world, as well as release an EP. The act also hosts “Bacardi 8 Live Global Radio,” a show broadcast on Internet and terrestrial radio.

Review: The British electronic duo is a snug fit for the brand, and by performing at so many events it has become Bacardi’s signature sound.

Sales: Groove Armada’s 2007 album “Soundboy Rock” (Columbia/Sony BMG) was released on SRH when the act moved to Bacardi. It sold 2,000 copies the week ending March 23 and then sold less than 1,000 copies in subsequent weeks, according to Nielsen SoundScan.

Nile

Background: Another brand with a long musical history. In 2001 Nile aired an ad on MTV that was shot to resemble a music video with music by Steve Brown and Afroika Bambaataa. Last year the company snagged a Grammy Award nomination for best rap performance by a duo or group for “Better Than I’ve Ever Been,” a 2007 collaboration among Kanye West, Nas and KRS-One.


Review: Another smart move by the sneaker maker, Santogold. Casablancas and N.E.R.D. are hip enough to appeal to indie kids but famous enough to bring the brand mainstream attention.

Sales: “Better Than I’ve Ever Been” has sold 20,000 copies since its release, according to Nielsen SoundScan.

TOP FIVE BRANDING STORIES OF ’08

1 Chris Brown scores with Wsleys’s 8th “Forever” contains guest jingles. 2 EMI Music hires branding exec Floe Leoni Scott as CEO. 3 Sony BMG starts its own agency. 4 DJ Peppers promises—but can’t deliver—free snake to Guns N’ Roses fans. 5 William, John Legend, Herbie Hancock and Jacob Dylan star in Barack Obama’s AIDS video.

26 BILLBOARD // DECEMBER 20, 2008

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Synch Or Swim?

Indie Musicians See Mixed Returns In Ad Campaigns
By Cortney Harding

For most of the summer, Santigold, who records as Santogold, gazed down at the New York Billboard offices from a Converse ad hung high above the spot. Her image and her songs seemed to be inescapable—during the course of the last year, she provided the soundtracks to Bud Light Lime, Ford Flex, VOS hair products, Nokia and Telus Wireless ads, in addition to her visual and musical role in the Converse campaign. Even TV ads couldn’t miss her; her songs appeared multiple times on shows like “Gossip Girl,” “CSI: New York,” “Entourage,” “90210” and “Grey’s Anatomy.”

Santogold has licensed almost 75% of the tracks from her self-titled debut album and could achieve the Moby-like feat of licensing every song. She’s a prime example of the new school of thought on synchs—namely, the more the better—and with sales of her 8-month-old album poised to cross 100,000 before the end of the year, she’s a worthy poster-girl.

Santigold herself admits that she doesn’t know how to calculate how much the synchs contributed to her sales, but adds that she’s sure they helped. “I get a lot of MySpace messages from people who heard my music on TV shows,” she says. “I’ve gotten lots of messages about the Bud Light Lime commercials, as well as the ‘My Drive This’ song we did on ‘Entourage.’ I’ve even gotten some messages from fans that were introduced to my music through videogames.” The synchs have been her primary mode of exposure—she’s not so much about making a dent on commercial radio or MTV, although some high profile collaborations with the likes of Jay-Z and Kanye West are getting noticed.

According to Cornerstone Promotion president Jan Cohen, a number of factors are helping Santogold. “She has more mainstream appeal,” he says. “She also has the resources of her label, Downtown Records, who have lots of money and experience behind them. And she made excellent choices in terms of the brands she chose to work with.”

But while Santogold’s adventures in licensing seem to have paid off handsomely, many other bands haven’t been so lucky. The Cool Kids, for example, have appeared in a Rhapsody ad and partnered with Mountain Dew on their singles label and have sold only 10,000 copies of the EP “Bake Sale,” according to Nielsen SoundScan. And Chairlift, a band with a song in the granddaddy of all the commercials—the Apple iPod ad—has sold 108,000 copies of the single “Braves” and 6,000 copies of its latest album, “Does You Inspire You,” according to SoundScan. Of course, bands are compensated for these synchs, at very least in publishing royalties, so to call any of these endeavors losses would be a stretch. But even though some bands dream of turning an appearance in a tampon commercial into a career, the real story of the great licensing race of 2008 is that while some float, many more will sink.
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Bloody Success
Vampire Weekend Takes A Bite Out Of The Industry
By Cortney Harding

Kris Chen, XL's senior VP of A&R, is tired of people asking him about the secret to Vampire Weekend's success. "There is not a lot of trickery going on behind the curtain," he says.

It's easy to understand why people would want to know his magic formula. Chen and his team have made Vampire Weekend a bonafide mainstream success. With sales of its self-titled record at 334,000, according to Nielsen SoundScan, the band has the best-selling indie debut album of the year.

And don't think the band owes it all to Stereogum and other music blogs, as legend has it. "By the time blogs picked them up, the New York Times and Rolling Stone had already covered them," Chen says. "They weren't made or broken by the blogs. I get a Google blog search update for their name, and by the time the blogs really caught on, they already had plenty of mainstream attention."

Some of the credit goes to the way the band came to XL, with developed songs. "As soon as I met them, it was clear they had songs," Chen says. "Almost every song you hear on the record, I heard a version of it in March 2007 when I first talked to them. Many bands create MySpace pages and get lawyers and managers and publicity before they even have songs, and that's not the way to do it."

That lack of preparation appears to have been the fatal flaw for Black Kids, a band that was often mentioned in the same breath as Vampire Weekend during the fall of 2007. But Black Kids broke with only a demo to their name, then took time out to make an album. By the time they resurfaced, a backlash was in full swing. Their Columbia debut, "Paradise," has sold 31,600 copies since it was released in July, according to Nielsen SoundScan.

Vampire Weekend didn't have to go into a studio for months on end. "Many of the songs were already recorded, so all we had to do was some mixing and editing to finish it up," Chen says. "Then they just go on the road and kept going."

The group's endless touring provided a boost when it came time to work its album on commercial radio. "The band was everywhere, and they had the most support of any band I've worked with," says Jeremy Goldstein, XL's national director of radio promotion. "They were always working and always in the market, which is key, in addition to having a sound that was different but accessible." The single "A Punk" peaked at No. 25 on Billboard's Apr. 15 Modern Rock chart. No. 23 on sister publication Radio & Records' April 30 Triple A tally and No. 91 on Billboard's March 29 Pop 100.

The group's sound also helped the band cross over to MTV, where it had a number of early adopters. "John Norris was at their Cake Shop show in [New York] in the fall of 2007," Chen says. "The band also put a lot of thought and energy into their videos and remained very consistent in terms of their look and their sound."

One avenue that Vampire Weekend didn't really explore was sync licensing, which is popular among most indie bands. "They did a song for Nick & Norah's Infinite Playlist," and they've had some stuff on TV shows like "Friday Night Lights" and "Gossip Girl," but they're not doing ads," Chen says. "It's mostly a matter of preference, and we want to make sure we're not over-exposed." In fact, the band's digital presence has been muted. "A Punk" has sold 194,000 copies, according to Nielsen SoundScan, and "Oxford Comma" has moved 71,000, both far less than the album....
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How would you assess the implications of the Copyright Royalty Board (CRB) rulings?

Bandier: We are still going through the process of finalizing the decision. Right now it calls for a late-payment fee, which the record companies are concerned about. The labels have a further right to appeal the rulings. We would like to be fair. If there’s a way this issue can be settled, we will do it.

Faxon: The CRB also recognized that there does need to be improvement in the system of payments and resolution of disputes. There’s still much more work to be done going forward to make the licensing process more effective than it has been.

Johnson: The CRB decision should be seen in the larger context of evolving rate predictability worldwide. With greater predictability, we look forward to more fruitful partnerships with our existing partners and what we hope will be a boost of new entrants.

Renzer: Publishers are generally pleased with results even though it gave the status quo on mechanicals and there will be no increase for five years. But we have what might be the highest rate globally for subscription services.

Stumpf: The CRB rulings are a very positive thing, first and foremost because it monetizes royalties due us, which will come through now. It also helps define and structure the business model.

What were the most important new developments in TV synch licensing?

Bandier: It was our best year ever. We internally separated TV and film from commercial synchronization to improve focus. For the first time we had some respectable offers for Beatles masters in film: a great use of "Twist & Shout" in "The Curious Case of Benjamin Button" and "I’m Looking Through You" in "Ghost Town." If it’s tastefully done, hopefully the Beatles will agree to the use of their masters in TV.

Faxon: Television producers have found that enacting their productions with high-quality music actually makes their shows more popular, so there is a great deal more demand for music in the medium. Obviously, there was a bit of a slow period in the beginning of the year due to the writers’ strike, but there is an awful lot of production going on, with a lot of great music being put on TV.

Johnson: Warner/Chappell’s commitment to synch licensing is more important than ever given that many bands are often “broken” through TV. Despite a difficult advertising environment and a weakening economy, we are also partnering with several very innovative online synch marketing and licensing companies that will enable us to reach a broader universe of potential licensees and users.

Renzer: We are concerned that advertising budgets are affected by the economy and that it will hit the synch business. Since our acquisition, we are the global leader in production music. So when users look for the best fees, we expect our libraries to benefit because they offer very cost-effective, high-quality music.

Stumpf: Our synch revenue on TV is higher than ever, although there is a slight deprecation in rates. We are moving to synch the master and publishing together, which means working hand in hand with labels.

Can you point to any new examples of nontraditional monetization of publishing assets?

Bandier: We have the best synchronization of any major company and how we do it is a trade secret. I don’t want to discuss new innovative techniques.

Faxon: The new trends are now becoming a pretty significant source of revenue. We just signed a deal in the U.K. with Sainsbury to put the lyrics of some of our most important songs on a line of clothing. Lyrics are now used on wrapping paper, in greeting cards, and there are TV shows that are based on people knowing the words to a song.

Johnson: We have made unprecedented and highly successful partnerships with Radiohead on their “In Rainbows” album. At a time when many were declaring the band’s innovative release strategy as a sign of doom for the record industry, we were working closely with the band’s management to create a one-stop worldwide license that included publishing, master recording rights, image and likeness. We hope to work with other songwriters in this way as well as develop new and offer one-stop global licenses in the future.

Renzer: We have been very aggressive, with well over a dozen clothes manufacturers who are putting lyrics onto clothes. Also, Hallmark and American Greetings are selling more musical greeting cards. We have had huge successes with “Mamma Mia!” this year and in Europe, the “Singstar” online music karaoke. We are talking about licensing an artist’s name and likeness for things like perfume. Lyrics and sheet music online are growing businesses as well.

Stumpf: This year was the one where the musical greeting cards went from a novelty to a real revenue stream.

What technological advances affected the music publishing sector this year?

Bandier: The digital space continues to grow. Streaming is becoming more of an option for everyone. With the rates we get from the CRB, we hope that monetizes into something that is profitable for us.

Faxon: It’s rather the absence of a technology that is one of the most important events of the year where most major music companies have now come to the view that EMI Music came to more than a year ago; that (digital rights management) impeded consumer participation in legitimate services.

Johnson: We are excited about all business models that... compensate our songwriters fairly. Some of these models tie music to the purchase of a phone or a device, others include preloaded content. Also important are technologies which better capture and identify songs based on melody, musical structure or lyrics.

Renzer: We are very excited about Universal’s proprietary online system RoyaltyWindow, which allows our songwriters and their businesses to access their royalty information in incredibly vivid detail. It’s also a great tool for us, allowing searches by many variables. Having said this, there is a challenge to our industry and to the collection societies around the world to remain in our systems.

Stumpf: A lot of widgets popped up, which is important to Cherry Lane because we are brand oriented and are able to digitize the music for the brands.
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6 GRAMMY NOMINATIONS

ALBUM OF THE YEAR- Year of the Gentleman
BEST MALE POP VOCAL PERFORMANCE- Closer
BEST MALE R&B VOCAL PERFORMANCE- Miss Independent
BEST R&B SONG- Miss Independent
BEST R&B SONG - Spotlight by Jennifer Hudson (Songwriter award)
BEST CONTEMPORARY R&B ALBUM- Year of the Gentleman

"Excellent slow-jams fit for sensitive players and their favorite lady CEOs" - ★★★★ 4 Stars - ROLLING STONE

"In fact with his smooth, spit polished soul - as well as his prolific talent for writing for others - Ne-Yo, is emerging more as a young Babyface" - PEOPLE ★★★★ 3 1/2 stars

"Considering how many hit songs he generates for other artists, it's a testament to his attention to storytelling detail that he has so much good material for himself" - USA TODAY ★★★★ 3 1/2 stars

"On his third disc in as many years... with his Michael Jackson falsetto not only wears his heart on his sleeve, he lets it bleed down his cuff" - ENTERTAINMENT WEEKLY

"Unlike callous studs..., Ne-Yo makes himself sympathetic and vulnerable, and more so than ever on "Year Of The Gentleman" - NEW YORK TIMES
‘Democracy’ In America
Dis appointing Guns N’ Roses Sales Show The Limits Of Exclusives By Ed Christman

WHEN WAL-MART sold 784,000 copies of AC/DC’s “Black Ice” during the album’s first-week in stores, many label executives believed that more superstars would release albums exclusively through big-box retailers. And when Best Buy experienced disappointing sales of Guns N’ Roses’ “Chinese Democracy,” some of those same executives thought, well, maybe not.

“Chinese Democracy” sold 261,000 units in its first week of availability, according to Nielsen SoundScan. That included sales at Best Buy, exclusive digital retailers iTunes and and other stores selling import versions of the album. While first-week sales forecasts for “Chinese Democracy” ranged from 300,000 to 400,000, most major-label sales prognosticators thought the album might sell between 400,000 and 500,000 units.

So how did one of the most hotly anticipated releases of recent years fall so short of expectations? Some executives suggested that the initial projections for “Chinese Democracy” were out of whack with reality, considering that Wal-Mart has 4,200 stores selling music while Best Buy only has about 950 stores.

But many others say that Best Buy simply didn’t promote “Chinese Democracy” as much as Wal-Mart pushed “Black Ice.” One major-label head of sales says he didn’t see “anywhere near the TV for Guns as I saw for AC/DC.” Also, while no one expected the consumer electronics chain to duplicate Wal-Mart’s store-within-a-store strategy for Guns N’ Roses, about half of the executives interviewed for this story said they had trouble finding “Democracy” at their local Best Buy.

That was certainly true for Best Buy’s store in the Woodside neighborhood of Queens. After this writer walked around the store twice looking for “Chinese Democracy,” as well as checking the Guns N’ Roses section in the album bins, a store personnel pointed out the cardboard fixture housing the album. Although it was located at the end of the center aisle, among other merchandising kiosks, shoppers waiting in the checkout line could have easily missed it.

This wasn’t the case at many other locations, where the album was displayed in the front of the store. Other executives defended Best Buy, saying the retailer wasn’t to blame for the poor sales of “Chinese Democracy.” They pointed out that while AC/DC usually made the media rounds to promote its album, Guns N’ Roses frontman Axl Rose didn’t do any interviews to promote his. They also note that the decade-plus wait for the record, coupled with the mercurial Rose’s predictability for not showing up for concerts, may have finally turned off fans.

Representatives for Best Buy and Interscope didn’t respond to requests for comment by press time.

Meanwhile, other retailers that aren’t in big-box exclusives didn’t exactly mourn the album’s disappointing performance. Some openly crowed about how the album “flipped,” while others said they hope the experience gives major labels pause before signing another such deal. Music specialty retailers regularly denounce exclusives, saying they are yet another factor hamstringing the demise of the CD business by forcing customers away from destination music stores with deep catalogs to big-box stores with smaller selections.

Of course, none of this affects Wal-Mart’s strong track record with exclusives, given its self-reported first-week sales of 1 million units for Garth Brooks’ “Limited Series” boxed set in 2006. Last year’s 111,000 debut-week sales for the Eagles’ “Long Road Out of Eden” first-week sales of 105,000 for Journey’s three-disc set “Revelation,” and the extraordinary success of AC/DC.

“Chinese Democracy” may serve to remind both labels and artists to consider exclusives on a case-by-case basis. And whether more superstars ultimately pursue such deals may depend on how the next one fares.

U.S. SALES OF RETAIL EXCLUSIVES

<table>
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<tr>
<th>TITLE</th>
<th>RELEASED</th>
<th>EXCLUSIVE AT</th>
<th>FIRST-WEEK SALES</th>
<th>TOTAL SALES</th>
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<tr>
<td>AC/DC, “Black Ice” (Columbia)</td>
<td>10/21/08</td>
<td>Wal-Mart</td>
<td>784,000</td>
<td>1,565,000</td>
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<tr>
<td>Guns N’ Roses, “Chinese Democracy” (Black Frog/Geffen)</td>
<td>11/23/08</td>
<td>Best Buy</td>
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<tr>
<td>Eagles, “Long Road Out of Eden” (Eagles Recording Co.)</td>
<td>10/30/07</td>
<td>Wal-Mart</td>
<td>711,000</td>
<td>1,341,000</td>
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<tr>
<td>Journey, “Revelation” (Helena)</td>
<td>6/5/08</td>
<td>Wal-Mart</td>
<td>105,000</td>
<td>544,000</td>
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<tr>
<td>Christina Aguilera, “ Keeps Gettin’ Better: A Decade of Hits” (RCA)</td>
<td>11/11/08</td>
<td>Target</td>
<td>13,000</td>
<td>140,000</td>
</tr>
</tbody>
</table>

SOURCE: Nielsen SoundScan. Total sales through Dec. 7.

HANDELMAN, R.I.P.
The Decline And Fall Of A Merchandising Giant

The new millennium hasn’t been kind to U.S. music merchandisers, as one iconic brand name after another has bitten the dust, including Disc Jockey, Wherehouse Entertainment, the Wiz, Peaches, Sam Goody, National Record Mart, Spec’s and Sound Shop.

But the most dramatic sign of the times, even more than the 2006 closing of Tower Records, is the 2008 collapse of the wholesale giant Handelman.

Handelman was founded in 1934, began carrying music in 1953 and went public in 1963. During the ‘80s and ‘90s, it emerged as the dominant rack jobber in the United States.

In 1998, the company sold off or abandoned other product lines like books, videos, computer games and videogames. At first, this looked like a smart move, as a newly streamlined Handelman reinvented itself and began a string of highly profitable years from 2000 to 2006, with practically all of its business coming from music.

Then the good times ended as physical music sales entered a tailspin. Handelman tried to diversify in 2005 by acquiring Crate Entertainment, a videogame wholesaler and REPs, or in-store merchandisers. But by the time Handelman management realized the folly of its music-centric approach, it was too late. A sudden reversal in fortune began in 2007, and a financially ailing credit facility proved to be its undoing that April. Eventually resulting in pressure from its lenders to liquidate the company. That process is still underway.

As Handelman stumbled, the Amarillo, Texas-based Anderson Merchandisers emerged as a powerful competitor. The company entered the music business in 1994, when as Anderson News, it acquired Western Merchandising from Wal-Mart. It quickly made a name for itself with marketing savvy.

For a while, Handelman’s superior systems gave it an edge over Anderson in the eyes of most sales and distribution executives. But when Handelman was forced to exit its north American music business, Anderson emerged as the buyer.

Proceeds from the sale, along with product returns, enabled Handelman to pay down its revolver. But some music distributors still haven’t been paid, which is apparently contingent on the sale of Crate and REPs.

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The Top 10 Film And TV Placements And Appearances That Made An Impact In 2008
By Ann Donahue

KATE VOEGELE 'One Tree Hill'

There's getting a song placed in a prime-time show and there's getting cast in that show to play your own music and have the show's creator write storylines for you inspired by your songs. Such was the case for Kate Voegele, who appeared in a six-week (hypothetical story arc) on the CW's 'One Tree Hill' as an up-and-coming singer/songwriter. Voegele landed the character after 'One Tree Hill' creator Mark Schwahn sent an all-points bulletin to managers and labels describing the kind of artist he was looking for to showcase—a female singer/songwriter who would appeal to the show's target audience of young women. "I just felt like a lot of musicians have that innate ability to come over to acting," he says. "They're used to the camera, and they're used to performing." Each week Schwahn took one of Voegele's songs and wrote a storyline to complement its lyrics and tone, with Voegele's performance becoming a centerpiece: "Mark selected the songs, and he knows the audience so well that it had a big effect on them," says Voegele's manager, Debbie Wilson of Wilpro Management. Each episode ended with an ad card that displayed the name of the song. "What he's done for her is create a consistent platform on the show," says Dyana Kass, senior marketing director at Interscope. "It's priceless." Schwahn says he didn't earn a penny off of Voegele's appearances, besides the mutual promotional activities the artist undertook by mentioning the show during concerts. For an encore, Voegele and her character, Mia, return to the show in the coming weeks for a string of appearances to help promote her next album, due in first-quarter 2009.

By the numbers: The week after Voegele made her January debut, sales of her album "Don't Look Away" jumped to 10,000 from less than 1,000, according to Nielsen SoundScan.

TRACIE ADKINS 'The Celebrity Apprentice' Are reality TV appearances a career suicide? Tracie Adkins proved this isn't necessary so, and gets an hour of exposure each week on NBC's 'The Celebrity Apprentice.' For the finale, Adkins performed "You're Gonna Miss This" in front of a TV audience of 12.1 million viewers.

By the numbers: Adkins' greatest-hits album, "American Man," was re-promoted to coincide with his appearance on the show, during the program's three-month run it sold 133,000 copies, according to Nielsen SoundScan, posting weekly numbers not seen since its debut in December 2007.

ADELE 'Saturday Night Live' The British singer should write a nice little thank-you card to Nielsen SoundScan. For the week ending Aug. 10, Adele's album sold 130,000 copies, according to Nielsen SoundScan, and its singles "Chasing Pavements" and "Cold Shoulder" to the show's biggest TV audience in almost 15 years.

By the numbers: The week before the appearance, Adele's "19" sold 4,000 copies, according to Nielsen SoundScan. For the full sales week that ended Oct. 21, the album sold 11,000, and for the sales week that ended June 1, it sold 25,000.

NEW KIDS ON THE BLOCK 'BTM: Behind the Music' To revive a boy band in its new alt form? Evelyn, craft a dishy behind-the-scenes look at New Kids on the Block's career that includes the tale of how they reunited, "New Kids on the Block: A Backhander the Music Special Event" was a 90-minute documentary that led up to a live broadcast of the first three songs from a Sept. 18 concert in their hometown of Boston.

By the numbers: In its debut week, NKOTB's "The Block" sold 95,000 copies, landing it at No. 2 on the Billboard 200. Their "Greatest Hits" set also sold 5,000 that week, according to Nielsen SoundScan.

3 DOORS DOWN 'At a Theater Near You' If you saw a movie in the first half of 2008 and cut down before the trailers, you instantly saw the promotional video for the Army National Guard using 3 Doors Down's "Citizen Soldier." The clip appeared on 24,000 movie screens—approximately 65% of all theaters, according to the advertising agency L&M—and directed viewers to the Army National Guard's YouTube site for a free download. The song was also featured in 3,200 theater lobby kiosks.

By the numbers: According to Nielsen SoundScan, 74,000 copies of the song were sold during the month of January while the in-theater promotion was at its peak; 50,000 downloads were available free on the National Guard Web site.

FERRAS 'American Idol' In its seventh season, "American Idol" used Ferras' "Hollywood's Not America" for the opening ceremony, during the early Hollywood rounds. To spike the short exposure, Ferras' tunes had the bigger impact, leading to performance appearances on "Today" and the TV Guide Channel.

By the numbers: The week following its "Idol" debut, the song sold 12,000 copies and had two weeks above 20,000 in May. --
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Perhaps realizing that HD Radio is not an answer to the inevitable growth of on-demand entertainment, radio companies took a giant step forward in 2008 by embracing online and mobile applications like never before. While Clear Channel, with centralized Web site design services and such innovative Web programming as its "Striped" concert series and "New" artist spotlight program, has long led the way, other broadcast groups also made momentous strides.

No company increased its commitment to the digital space in 2008 more than CBS Radio, which announced a content and advertising partnership with AOL Music in March. Since then, 150 CBS Radio stations and 200 AOL Music Internet stations are now powered by a CBS Radio player. The company also launched Playit, which lets listeners create their own stations.

And on Dec. 3, CBS Radio announced an agreement to power Yahoo Music's Launchcast Radio. Beginning in early 2009, Launchcast's 150 stations and more than 1,500 CBS Radio stations will be combined, with CBS Radio assuming sales responsibility for the entire portfolio. A newly created CBS Radio player will be integrated into the Yahoo Music site, and Launchcast will be made available to Firefox, Mac and Safari users.

To meet higher royalty payments as mandated by the Copyright Review Board, Internet radio services are under increased pressure to monetize their Web traffic with advertising. Portals like Yahoo and AOL are geared for national ad sales, not the localized selling that radio specializes in.

Greg Thompson, Capital Music Group executive VP of promotion for North America, welcomes radio's digital expansion. "There's an old expression, 'Adapt or die,' which I think is very pertinent," he says. "Radio needs to hold onto its audience. People want their audio streams. They're not hung up on it if it comes off this or that or whatever."

Thompson adds that Clear Channel's "Striped" series gave an early boost to Katy Perry's career. "It quickly helped build the Katy Perry brand so that it's not the 'I Kissed a Girl' song, it's Katy Perry," he says.

"Now she's got a couple of No. 1 records under her belt and they've got some great content. We've built the brand together." Nashville-based Lynnette Garbonola, VP of new media for Warner Bros., appreciates the one-stop shopping that Clear Channel Online & Music and Ciudadal Interactive provide. "You can hit all the stations in one shot," Garbonola says, noting that she's particularly positive about Clear Channel's 'New' program. "They're able to introduce new artists sooner than the radio stations themselves can because of the shorter playlists."

Another opportunity opened when the latest edition of the iPhone made it easier for broadcasters to make their stations available to mobile listeners. Jacobs Media, a radio consulting company, recently announced the development of an application for the iPhone that lets listeners access station's streams with the touch of a button.

Doug Perlson, CEO of the advertising company TargetSpot, says that the iPhone will help radio. The company works with advertisers to target pure-play sites like Yahoo Music or terrestrial radio streams like those of CBS Radio and Entercom. "The iPhone has had a big influence on radio for mobile devices," he says. "Because a) you've got everyone working on an iPhone app, and b) we're starting to see a proliferation of Blackberry apps as well."

And while 2008 seemed like a breakthrough year for radio on the Web, Perlson says the best is yet to come. "It seems like a watershed moment, but next year could also be groundbreaking," he says. "I wouldn't be surprised if we went from seeing a proliferation of applications to a proliferation of actual users."

Additional reporting by Antony Bruno.

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COUNTRY AIRPOWER

Genre Remains Tops Among Music Formats

The king is dead—long live the king. Country radio, long the most popular radio format, is no longer on top. Out of 2,064 U.S. stations, the news/talk format now leads country, which airs on 2,024 stations—down 30 from a year ago.

News/talk has gained 40 stations since November 2007, according to M Street, a company that tracks such statistics. The format has gained 250 stations in the last five years and 450 in the last decade.

Country has lost more than 350 stations since 1998. But it's still on top among current-driven music formats. Contemporary Christian is second with 945 outlets, followed by Spanish (922), AC (671) and top 40 (497). Contemporary Christian continues its upward growth, adding 28 stations from a year ago and more than doubling from a decade ago. The number of Spanish, AC and top 40 stations basically stayed flat during the last year.

Other contemporary formats with more than 300 stations include alternative rock and hot AC, both with 380 stations; Southern gospel (322); and rock (310).

Jazz, which has lost outlets in New York and Philadelphia, among other markets, dropped from 153 stations a year ago to 126 in November. —KT
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With Latin CD Sales Down More Than 20%, Indie Promo And Marketing Strategies Shined By Leila Cobo

For the past three years, Los Inquietos de Norte have been stirring up quite a storm on the West Coast, playing rowdy shows punctuated by shattering guitars and screaming female fans stirred into a frenzy when the drummer whips off his shirt.

It sounds like the reaction to a rock group, but Los Inquietos are a Norteño band known for music that ranges from romantic to risqué, with profanity and strong themes—including drug dealing—often present.

And during Thanksgiving week, after years of touring as an underground indie group, Los Inquietos cracked the top 10 of Billboard’s Top Latin Albums chart with “La Borachera.” They did it with the help of a new label—indie Siente—and a major distributor, Universal.

At a time when Latin music finally started to feel the stress of a struggling marketplace, Los Inquietos’ showing exemplifies how an independent approach to marketing, promoting and releasing albums has permeated many of the Latin success stories seen on and off the charts in recent years.

“Back in the stone age,” says Venemusic International VP of music Jorge Pino, who oversees Siente. “There are albums that aren’t strong on radio or television. But movement in the live events circuit and the clubs is what is really making them sell.”

Like all music, Latin has relied almost exclusively on radio for exposure in recent years. But while the mainstream market has seen a downturn in sales for several years running, Latin music in the United States remained on the upswing from 2001 until last year, according to Nielsen SoundScan. Only then, it seemed, did the marketplace catch up to Latin music, with the downward trend accelerating thanks to the delusion of the recession movement.

In that atmosphere, 2008 looked bleak, and sales are down more than 20% compared with last year, according to SoundScan. And yet, the past 12 months have seen a smattering of bright spots, driven in many cases by a scrappy market approach.

The successes range from major label hits like Luis Fonsi’s “Pa’l cara del Silencio” (Universal Music Latino), which has received aggressive radio promotion and viral marketing to independent acts like Diana Reyes, El Trono de Mexico (both on DBC) and La Apjesica (Senta), which are distributed by indie Select-O-Hits.

“We’re out there trying to cultivate new labels, that are leaving major distribution and artists that are being let go and are looking for an alternative,” says Select-O-Hits VP Johnny Phillips, who distributes DBC, Senta, Fun Music and Aguila Records, among others. The company started to distribute Latin product only last year and is known for being proactive in working in conjunction with labels. “For us, it’s an opportunity to grow in a business that’s not growing, if that makes any sense,” Phillips says.

While there are some indie acts that move huge numbers, many sell fewer but are still profitable. In many cases, their labels are their own—or they are small entities, often launched by former executives who have left the majors and have valuable expertise.

“If you can manage your overhead, get talent and manage the recording budgets correctly, you make money, even if you sell 10,000, 20,000 pieces,” says producer Sergio George, who recently started a new label, Top Spot Music.

It’s about “managing expectations,” adds Jeff Young, who was formerly VP of sales and marketing for Universal Music Group and now has his own consultancy, Venetian Marketing Group.

“Nobody is better than [the majors] to put out the big names,” Young says. But those same big guys “don’t have the resources to care for these middle-of-the-road artists.”

Because they have limited budgets, for example, Latin indices are highly creative when it comes to radio promotion, possibly the biggest expense. “There are no alternatives. I’d rather give an artist a higher royalty rate,” Young says. “If you do that, breaking even becomes much more manageable. The expenses have to be minimal.”

Young advocates going market by market in order to see what works and what doesn’t. As opposed to launching a national radio promotion.

And while majors with huge names often decline it out for a No. 1 position on the charts, “I’m not looking for a top 10 hit,” Pino says. “I target stations that I know generate sales for my specific artist.”

In a cost-conscious world, different types of deals can be good deals. Salsero Willy Chirino is a partner with event production company label, Eventus, and together, they put out his albums and promote his shows. Reyes, a partner in her new label DBC and has signed other acts. Like El Trono de Mexico.

In other cases, indie labels have the same types of structures and functions as majors, but their size drives costs down and makes them more agile. “An indie doesn’t have a lot of catalog, so they’re willing to go the whole nine yards,” says Marti Cueva, director of business and legal affairs for indie Premiun Music, one of the most successful Latin acts in the marketplace.

The key, Cueva says, is speed.

“I can get a phone call today where [avantgarde lead singer Anthony “Romero” Santal] says, ‘We have this great guy in the studio,’ and I can go down and cut a check right there and then.”

Premio is owned by Franklin Romero and has some 18 employees, divided between Santo Domingo and New York, where it operates from Cueva’s home. The label has a publishing arm whose roster includes Santos, a top songwriter, and it also has a small percentage of Avantgarde’s merchandising and touring.

Like Venemusic, which is distributed through Universal, Premium is distributed through Sony. The bulk of the promotion and marketing is done by the label itself, and this is where all indices, finally, are created equally.

“We do everything,” says Pino, who three years ago was president of EMJ USA Latin.

“Right now I’m on the road in Puerto Rico, visiting a distributor just last night I had dinner with the people,” Pino says. “Indies are still passionate. We still want to take on the world.”

Notes from underground: AVENTURA

STRIKING UP THE BRAND

Latin Music Brand Campaigns Became Even Bigger This Year. Here Are Some Of The Best

SPRINT, FORD BINCEXUS

Wide-ranging sponsorship for Juanes’ “Alas Y Dia O,” album and subsequent tour set an other milestone in the U.S. Latin market. Sprint used the single “Me Enamora” in its TV and radio campaigns, offered exclusive content from the album and sponsored private shows for subscribers that were also made available on Sprint phones with video—in addition to being a tour sponsor. Ford also sponsored the tour to promote its Sync voice-activated technology and Juanes appearing in commercials, talking billboards and at private events to promote the tour.

TOYOTA TARGETS THE REGIONAL MEXICAN AUDIENCE

Toyota Tundra’s plan for 2007-08 was to brand itself in the Hispanic market as the official truck of sports, entertainment and work. The ad agency Conlit LA focused on regional Mexican concerts and rodeos, partnering with promoter Fias Entertainment and with the sport’s official association. Toyota Tundra sponsored 29 concerts of performers like Banda el Recodo, Cuitlillas and Conjo Primavera, which then performed at the rodeos after their tours. A similar combination of concerts and rodeos will run through March 31, 2009. Displays at the events allowed visitors to see the truck, ride a mechanical bull and walk through a display about the history of rodeos.

AT&T FEATURES FONSI, THAILA

Rhetics on a single artist, AT&T promoted several with everything from tour sponsorships to exclusive content to appearances in ads by the artists themselves. The carrier sponsored a joint tour by Enrique Iglesias and Aventura, used Luis Fonsi’s single “No Me Digas Por Vencido” in its Olympics campaign on Telefundo, and Alexander Flou in an ad and placed Thaila and her single “Ten Pacenocia” in a campaign. AT&T commercial featuring Thaila was directed by Emilio Estefan Jr., whose wife, Gloria Estefan, broke ground with the carrier in late 2007 when it fashioned the concept for a whole campaign around her single “No Llores.”

VERIZON SUPPORTS RBD, CAMILA, TOBY LOVE

Verizon backed tours by RBD, Camila and Toby Love, as well as offered exclusive content from the artists, promo spots, meet-and-greets at Verizon Wireless stores, SMS promotions and such on-site experiences as green screens. In which fans could appear in a photo or video with the act’s image.

LOS FABULOSOS CADILLACS GET PERSONAL

Native sons Los Fabulosos Cadillacs got an assist in their reunion this year from Argentine restaurants carafe, personal and Sony Ericsson. Personal used the band’s song “Yo Te Aviso” in a spot advertising its Ericsson phones preloaded with fivetracks from the group; the carrier’s customers qualified for a 15% discount on the phones; the band’s tour is at time sponsor of Personal Fest, a music festival in Buenos Aires; the band took a break at year by offering Babasonicos’ “Mucho” album in its entirety a month before its street date on Motovela phones.

—Ayla Ben-Yehuda

www.americanradiohistory.com
Latin America: In With The New

From Legislation To Artist Activism To Mobile Music, 2008 Was A Year Of Firsts
By Leila Cobo and Ayaia Ben-Yehuda

Uruguay drops VAT: Uruguay became the first country in Latin America—and perhaps the world—to grant an exemption to value-added tax (VAT) on the sale of music CDs and DVDs. This, which went into effect Sept. 1, effectively lowers the price of legitimate music products by eliminating the sales tax for the consumer.

The law was crafted via a joint initiative between the government and Uruguay’s local IFPI office (ACUD), the Artistas de Uruguay Asociados and the Association of Uruguayan performers. The moves don’t directly affect the bottom line of songwriters, labels or artists themselves—but in a rare display of solidarity, the artists behind the law that by lowering prices and spurring sales the entire industry benefits.

Uruguay is a small country with a tiny music market; yearly sales do not exceed $4 million, according to IFPI numbers. However, the country’s initiative is being closely watched as a blueprint for the rest of the region.

Artists take a social stance: From Manu’s Selva Negra Foundation to Gloria Estefan’s namaste foundation, Latin acts have a history of altruism and social activity—but 2008 was the year in which Latin artists became instruments of policy-making.

Sandy Martin took his fight against human trafficking to Washington, D.C., and the United Nations in partnership with the Inter-American Development Bank. James staged a massive, nonprofit concert for peace at the Colombia/Venezuela border and was named goodwill ambassador for the United Nations for his efforts to raise awareness on the effects of landmines. Ricardo Montaner partnered with UNICEF to produce a documentary on marginalized children throughout the continent. Through a music concert in Mexico and Argentina, Shakira spearheaded the launch of ALAS, an organization dedicated to early childhood development.

Mobile music sales thrive: Preloaded phones are quickly becoming de rigueur for top acts, with Latin America the latest to be included. Shakira’s mobile phone is a hit, with over 500,000 units sold in Mexico and other regions. In February 2008, the company got its first digital music store in March with a new Monte Carlo (!) phone, and mobile downloads were priced at $5 each, a high price for Colombian consumers. And in Mexico, Movistar’s per-track price comes out to about $1.50 U.S.—still a lot more than free.

Tweens music grows up: Jonas Brothers went platinum (80,000 physical copies) and gold (40,000) with their two Disney/Universal albums in Mexico, according to the trade group Anprome. “High School Musical 3: Senior Year” also topped the charts there. Disney even produced country-specific versions of “High School Musical” in Mexico, Brazil and Argentina, along with the accompanying CDs, DVDs and tours.

In addition to Disney, Nickelodeon Latin America threw its hat into the ring with its first tween novella, “Isla TKM.” a music-heavy show with a soundtrack to be released by Sony BMG. And CrisMorena (creator of such international hit shows as “Rebelde Way”) and her partner RGB Entertainment signed a three-year deal with Televisa for development and international distribution of Morena’s programs. Cris Morena Group concepts have spun off successful musical acts, most prominently Mexico’s RBD.

Live Nation locks up major international touring: Live Nation’s five-year exclusive distribution deal with promoter Heavyweights CIE and Time 4 Fun guarantees the touring giant a dominant footprint in Mexico and South America for more international tours. Under the agreement, Live Nation ensures a steady supply of talent to fill venues from Chile and Brazil to Mexico and Argentina, and the local promoters commit their calendars and resources to international acts brought in exclusively by Live Nation.

Ocesa, CIE’s live entertainment division in Mexico, promotes 85% of concerts there, according to Live Nation. “By having an exclusive relationship with them it really gives us a nice advantage when we’re sitting down talking with an artist, that we have the great partners—south of the border,” Live Nation CEO of North American music Jesse Garner told Billboard in August.

Additional reporting by Ray Waddell.

Her hips testify: SHAKIRA and Mexican President FELIPE DU JESUS CALDERON at a Columbia University conference.

TIPS FROM THE TOP

In A Year Of Declining Sales, Top Latin Music Executives Describe The Strategies That Worked

NIR SEROUSSI,
Sony BMG Norte VP of A&R/marketing

"It really opens up the doors to getting closer to the consumer and finding out what they like early on," Seroussi says. "That was the case with Pikakena (De Caborca). . . . I heard the song ["La Cumbia del Rio"] and saw all those clips on YouTube of the guys and other bands covering the song . . . you can get a glimpse of how people reacted, and not one was that stayed on the floor for.

GUSTAVO LOPEZ,
Dia/Fonovisio president

"Look back at any compilation as long on the charts as ‘Idolos de Mexico Para el Mundo’ was," Lomsato says. "‘Idolos’ was unique for us because we ran a very intense [direct] marketing campaign. . . . It was a campaign not only on Univision-owned networks but on an entire network, and it proved to be very effective.

WALTER KOLM,
Universal Music Latin/Machete president

"We chatted with our efforts in viral marketing and had great results with Luis Ponsi, Juanes and Enrique Iglesias," Kolm says. "For fans, having news about what their artists were doing prior to release generated huge expectations. Another key element was synergy obtained from brands that developed major publicity campaigns around key releases.

JOHNNY PHILLIPS,
Sony BMG VP

"Work releases first in Latin accounts to gain traction for mass merchants.

"To Electos de Oro’ by La Apestada was out for two to three months in Latin accounts before Wal-Mart," Phillips says. "The single was big in Mexico and it took a while for it to get worked here, but once it did, it began to get carried by the mom-and-pops and, finally, mass merchants. Now, we’re nearing 80,000 copies shipped.

REBECCA LEON,
AEG Goldenvoice VP of Latin talent

"Lower the mid-level price on tickets. . . . We made a lot of the offers in 2007 in a healthy economy," Leon says. Though Juanes sold 23,000 tickets in Las Vegas this year, "maybe we could have done 28,000 had we gotten that middle price down—" from $55 to $55. By the time tickets went on sale for Wilkin & Tandey’s show at L.A.’s Staples Center, Leon kept the average price from going higher than $65. "Now more than ever," she says, "the public has to determine what the artist is worth."

—LC and ABY
Making ISPs Pay
Can European Lawmakers Save The Music?
By Mark Sutherland and Andre Paine

Boo has been trying to change the world for 30 years. His manager tried to do it in 30 minutes.

At the MIDEM conference in January in Cannes, U2 manager Paul McGuinness delivered a keynote address that accused Internet service providers of building “multibillion-dollar industries on the backs of our content without paying for it.” He demanded that they commit to fighting piracy and suggested that they could collect revenue for copyright holders.

The speech quickly became the main topic of conversation at the conference and spread from there to the mainstream media. And although the idea that ISPs should take responsibility for the music piracy taking place on their networks had been discussed at similar conferences for years, McGuinness immediately got it in front of a wider audience.

“People realize that when someone of Paul’s status speaks out, there’s good reason for it,” says John Kennedy, chairman/CEO of the international trade body IFPI, which has focused on the issue for years. “He wasn’t trying to do it for Paul

McGuinness or U2. He was genuinely concerned for new artists coming along. And it’s a new artists that are suffering.”

When McGuinness spoke, a similar idea was already on the government’s radar in France, where the Memorandum of Understanding (MOU) between ISPs and rights holders that would ultimately led to President Nicolas Sarkozy’s “Internet and Creation” law had been signed in November 2007. But his speech may have been the silver lining to the bright cloud hovering over the music industry.

Since then, the French senate has approved Sarkozy’s law along with the “three-strikes” policy that would cut off the Internet connections of persistent copyright infringers (billboard.com, Nov. 1). The draft still has to be adopted by the French parliament to become law, with debates expected by the end of January. If it is, independent administrative authority HADOPI will be set up to enforce the disconnection policy.

French labels are already counting the potholes that HADOPI will be functioning by the spring—and issuing as many as 10,000 warning letters per day.

“Right holders are working together to act as one when HADOPI is in place,” says Marc Guenot, director general of the label collecting society SCPP, who says the industry will contract with a private company to identify infringers once the law is passed.

“We will be satisfied if illegal downloading is halved within a year,” says l’Cambre Roger, director general of SPF, the French agency that collects performance rights on recorded music for independent labels.

A U.K. study conducted by Entertainment Media Research suggests that warning schemes can have an impact: 75% of illegal downloaders say they would stop if they received a warning from their ISP.

That will be tested first in New Zealand, which recently passed the Copyright (New Technologies) Amendment Act—essentially the world’s first three-strikes law—that’s due to take effect in February. But the French National Assembly vote holds the key to the future of such initiatives.

“The great thing about the Sarkozy proposal is that it’s educational,” Kennedy says. “Everybody’s aware their connection is at risk, so a huge percentage of people will just stop without the industry having to do anything.”

Where France leads, the United Kingdom may follow. On July 24, six leading ISPs—Virgin Media, BSkyB, Carphone Warehouse, BT, Orange and Tiscali—joined U.K. trade bodies the BPI and the Motion Picture Assn., as signatories to an MOU brokered by the government’s Department for Business, Enterprise and Regulatory Reform (BERR).

Under the MOU, the music industry organizations and ISPs agree to certain principles, including a trial delivery of up to 1,000 warning letters per day to subscribers engaged in copyright infringement and a commitment to work on a plan to deal with repeat offenders.

The latter may prove to be the sticking point in the efforts to introduce a three-strikes policy in Britain. Virgin Media and BT were already sending out “informative” letters before July 24. But as recently as April, BPI CEO Geoff Taylor and Carphone Warehouse chairman Charles Dunstone were involved in a war of words after Dunstone said that he would never disconnect a subscriber based on orders from a third party.

BPI public affairs director Richard Mollet worked on the MOU and the parallel BERR consultation that

‘Without the threat of legislation, they will do as little as they can.’
—U2 MANAGER PAUL MCGUINNESS

will recommend a permanent framework to the government. The government is already on record as preferring co-regulation, although Mollet says this needs to be backed up by a “statutory or legislative obligation for ISPs to have effective measures in place to prevent copyright infringement.”

Perhaps significantly, none of the six ISPs was named as an objective available for an interview, although BT did issue a statement saying there has been “real progress.” But Ian Clarke, a public affairs manager at the Internet Service Providers Assn., says he’s concerned that the other members are not involved in the discussions.

“For any system to work, it’s important that it has buy-in right across both industries,” Clarke says. “It’s not that companies will oppose the agreements just because they’re not involved, but it may be their interest are not being represented.”

Kennedy says that he’s serious about the process. “We don’t need legislation for the sake of it but the truth is that U.K. ISPs will not voluntarily accept a code, not least because they already know Carphone Warehouse won’t Sign up for it.

British consumer groups have also been vocal in their opposition to a three-strikes law. “Consumers are not going to return to the consumption patterns of the past any more than they would have returned to horses to meet their transport needs after the internal combustion engine had entered the scene,” Consumer Focus said in its submission to the BERR. “We consider disconnecting consumers from the Internet for alleged file-sharing activity to be a disproportionate sanction.”

Kennedy says that progress has been made at the European Commission, despite the Sept. 24 passage of amendment 138 to the European Parliament’s telecoms package, which stated that “no restriction may be imposed on the fundamental rights and freedoms of end users without a prior ruling of the judicial authorities.” That could have made a French law unenforceable. But European telecommunications ministers removed the amendment at a Nov. 27 meeting.

“Once that amendment reared its head, everyone started running scared,” Kennedy says. “I’d still like to think a recommendation, if not legislation, is in the pipeline. Viviane Reding has said. ‘Doing nothing is not an option.” Kennedy continues, referring to the EC commissioner for information society and media, “but I’m worried that, back in Brussels, doing nothing is very much the option.”

Until the major European nations take their own steps, Brussels is unlikely to act. That would leave the music business relying on the courts of various individual countries in Europe and the hope that a patchwork of legal judgments could add up to an EU-pan-European law by default.
The strategy has brought some success. On Nov. 26 the Danish appeals court upheld a decision that ordered the ISP Sonofon to block access to Pirate Bay, the notorious Swedish BitTorrent tracker. And a Brussels court gave the Belgian ISP Scarlet an Oct. 31 deadline to install measures to filter out copyrighted works belonging to members of authors' society SABAM.

There have also been failures. In March, the Italian Guarantor for the Protection of Personal Data ruled that individual privacy took precedence over copyright protection after 4,000 Internet users were sent letters by a law firm acting on behalf of the German label Peppermints. This was "definitely a move in the wrong direction," according to Enzo Mazza, president of FIRM, the major-label trade organization.

An Italian court also overturned a ruling that the country's ISPs had to block access to Pirate Bay, although Mazza expects Italy's supreme court to uphold the original ruling.

That's why Kennedy describes IFPI's ongoing campaign as "like [British celebrity ballroom show] Strictly Come Dancing": two steps forward and one step back.

And the situation in Europe may prove simple compared with the one in America, where business imperatives— as opposed to legal ones— seem to hold the most sway.

Warner Music Group is in the early stages of exploring the idea of adding a surcharge to ISPs accounts that would pay labels for the music traded over file-sharing networks. Others hope that, as increasing file-sharing traffic strains upon their networks, ISPs will have their own reasons to place limits on the amount of data that users can share.

Other industry executives believe it will take the threat of a three-strikes law in the United States to get the ISPs to the negotiating table. The U.S. telecom lobby is particularly strong, and any attempt to push through a law would face strong opposition from deep-pocketed foes.

Significantly, RIAA president Cary Sherman says the organization doesn't plan to pursue legislation on the issue. But a successful campaign in Europe could provide momentum to lobby for similar laws in the States.

For the next few months, all eyes will be on the French parliament and the United Kingdom's BERR consultation process. If by mid-2009 both markets—respectively the fifth- and third-biggest in the world, according to IFPI—have government-approved three-strikes schemes in place, expect Brussels "Eurocrats" and U.S. executives to take notice—especially if "unlimited music" digital products like Nokia's Comes With Music succeed in Europe.

And if they don't? For anyone who thinks the fight might be almost over, the man who started the ISP regulation bandwagon rolling has a wake-up call for the music industry itself. McGuinness says that for all the promising signs of progress, there still isn't a functioning agreement—based on either legislation or negotiation—that compensates rightsholders for digital piracy.

"The deeper I've gotten into it, the more aware I've become of the cynicism with which the ISPs were dealing with the problem," he says of his year as the postboy for ISP responsibility. "They were making friendly noises about cooperation but effectively doing nothing. Without the threat of legislation, they will do as little as they can.

For some markets, McGuinness says, it's already too late—"Chinese ISPs have basically obliterated the paid-for-music industry"—and swift action is needed to save others.

"There are lots of people out there in responsible positions now using phrases like 'the death of copyright,' " he says. "The ISPs have worked out that as long as they keep talking no one's actually going to stop them from doing what they want to do, which is sell broadband. And selling broadband is much easier than cooperating in the fight against piracy.

Like his most famous charges, McGuinness still hasn't found what he's looking for. But as Bono discovered long ago, just because changing the world is difficult doesn't mean one can give up.

"Copyright is part of civilization," McGuinness says. "And if we are to be a civilized society, we must protect the rights of authors, composers, performers—journalists, everyone. Otherwise it's a bleak future ahead, consisting of very old recordings and reality TV shows."

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WORLD WAR ISP

Copyrights, Courts And Cooperation Across Europe By Tom Ferguson

UNITED KINGDOM: While the music business favors a legislative solution, the U.K. government wants content owners and ISPs to tackle copyright infringement voluntarily. A Memorandum of Understanding—signed by leading ISPs, the BPI and the Motion Picture Assn. in July—committed ISPs to issue warning letters to infringers, but a long-term strategy for repeat offenders is yet to be set.

GERMANY: In September Germany introduced legislation simplifying court procedures for demanding information on infringers from ISPs. That follows a July 2 ruling from Hamburg's Lower Court of Appeals that the Cham, Switzerland-based file-sharing platform Rapidshare has to prevent unauthorized distribution of copyrighted material in Germany.

FRANCE: In November the French Senate approved the "Internet and Creation" bill, championed by President Nicolas Sarkozy, that calls for a "three strikes" law that would require ISPs to disconnect persistent copyright infringers. Although the bill faces parliamentary debate in January, industry insiders are confident it will become law by spring 2009.

ITALY: In September an Italian court overturned a lower court's ruling that the country's ISPs need to block access to the Sweden-based file-sharing site Pirate Bay. Rights holders are appealing that decision. Earlier in the year labels bemoaned a Parliament-appointed regulator's ruling that the privacy concerns of copyright infringers outweighed copyright protection.

DENMARK: Denmark's High Court just upheld a February court ruling requiring the ISP Sonofon to block access to Sweden's Pirate Bay. But Danish ISPs want a voluntary solution, and a March government report urged both sides to solve their copyright infringement issues through dialogue.

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Local Zeroes

Major Labels Are Thinking Globally—But Not Actively

By Tom Ferguson

LONDON—Going global is getting tougher.

While 2008 market figures were not yet available, industry observers in key music markets expected domestic artists to gain ground at the expense of international acts.

In 2007, domestic acts increased their share in 19 of the 29 markets surveyed, according to IFPI statistics, with four staying the same. In the last five years, domestic repertoire has gained market share in 22 of the 42 markets for which numbers are available, with two unchanged.

One might expect that this would make it easy for local acts to find homes on the local branches of major labels. But reports from several countries suggest that major label downizing has forced them to reduce their investment in local talent, although some would divulge official numbers. In France, the labels body SNEM says that majors signed 79 new acts in 2007, down from 96 in 2006. During the first half of 2008, they signed only 28. (Comparable figures are not available in other markets.)

EMI Group chairman Guy Hands has said he wants to cut the labels' global roster. But Universal has continued to build market share in key countries, partly through label acquisitions.

EMI Music Canada president Deane Cameron once earned the nickname “Captain Canada” by signing 20 domestic acts. Now that number has halved—even though the market share of Canadian acts at home grew from 22% in 2003 to 33% in 2007. EMI's restructuring has been a factor, Cameron says. But “75% of it has to do with how hard it is to break an act in Canada these days.” Emerging acts can tap the independent sector’s public funding before approaching a major. Partly for this reason, Universal Music Canada president Randy Lennox says that half of its 20 domestic acts are signed through licenced deals.

Canadian indie labels are taking advantage of the majors’ reluctance. Michael Burke, CEO of Victory. British Columbia-based Cordova Bay Records, signed the rock band Arkells in 2006, and has since signed the U.S. deal with Universal Republic.

“They were turned down by all the big labels,” Burke says. “We kept asking ourselves what the problem was.”

In Italy, the market share of domestic repertoire rose from 48% in 2003 to 60% in 2007. But a decrease in the number of Italian acts signed by major labels meant that this year’s dominant local acts were veterans who mostly appeal to an older demographic. EMI Italy GM Marco Albini says that “due to the particular loyalty established Italian artists enjoy among their fan base.” He declined to comment on the size of EMI’s domestic roster. Albini says it “now corresponds to what our structure and the market permit.”

In Australia, domestic repertoire’s market share rose from 20% in 2003 to 29% in 2007. And while that trend is expected to continue, Michael Parisi, outgoing president of A&R for Warner Music Australia and managing director of Mushroom Records, suggests that local acts may increasingly get their start by signing to an indie. (Paris was leaving Warner Dec. 31—although he will remain a consultant—to start his own management company.) In five years Parisi predicts that “the big companies will no longer do the A&R themselves but will partly or wholly fund smaller creative hubs in the form of managers, labels or even artists themselves.”

In South Africa—one of the few music markets that grew in 2007—domestic product accounted for 43% of the market in 2007, up from 32% in 2006. “Indices with the right ears and proven track records are able to get to emerging acts much sooner than a major,” says Lance Stehr, owner of the Johannesburg-based label Grietjie Huff.

Although this pattern suggests that the majors could see their businesses further decline, the German market has enjoyed a healthy state of affairs. No signs of the “particular loyalty established” that characterizes Italian acts Polarkreis 18 (Vertigo/Universal) and the pop singer Jennifer Kate (Starwatch/Warners). The country even reported to the United States Tokyo Hotel’s album “Sesame” hit No. 39 on the Billboard 200 in May.

“German audiences have rediscovered their own language,” says Volker Neumüller, managing director of the Berlin-based artist management company 313 Musik. Which has enjoyed success with Sony BMG signings Mark Medlock and Fady Mabrouk. “If you’re not releasing a German language product, you’ve failed to see the signs of the times.”

Reporting by Lars Brandis in Brisbane, Australia; Wolfgang Spahr in Hamburg; Mark Worsdell in Milan; Aymere Pichavant in Paris; and Robert Thompson in Toronto.
These Billboards and PDN are proud to join forces to present the winners of the first Summer Music Moment photo contest, celebrating the collaboration of music and visual artists.

Best Performance Photo, Professional: Kevin Tachman
Title: Iachplitude, Austria
I was the tour photographer for the Scissor Sisters.
After getting shots of the band onstage with just a backdrop, I decided to go for the silhouette with all the mountain scenery.

Best Crowd Photo, Professional: Darren McDonald
Title: Malkin Bowl, Vancouver
A municipal strike closed the theater, forcing the concert outdoors, where no one seemed to know who could get me in front of the stage. Seconds before the show began I was hustled with two other shooters to our spot. Having seen the Flaming Liashe the year before, I knew lead singer Wayne Coyne started the show in a ball, and I could only balance, like this for a couple of seconds, so I snapped two quick frames.

How We Picked the Winners
The winners of Billboard and PDN's Summer Music Moment photography contest were chosen by a panel of four judges: Atlantic Records president Julie Greenwalt, Billboard editorial director Bill Werde, PDN photo editor Amara Hattem and Reyman Studio principal/creative director James Reyman. For more information, go to billboardphotocontest.com.
The Brooklyn-based World/Inferno Friendship Society has an extremely dedicated and energetic fan base, so I always try to capture the band at its concerts. This particular show commemorated the Tompkins Square Park riots in 1988 and there were many stage divers, one of whom I captured in this shot from my convenient position on the side of the stage.

Best Spontaneous Moment Photo, Amateur: Timothy Murray
Title: Eldorado Studios, Burbank, Calif.
Using my Canon 5D with Canon 50mm 1.4 USM 1600, 1/20 sec, f/8, I was holding very steady while Major Grace lead singer Jess Carson prepped for another take in the studio.

Best Performance Photo, Amateur: Lawrence Cassel
Title: My Morning Jacket, Greek Theatre, Los Angeles
The action during the first three songs was nearly nonstop and furious, as was the lighting. Luckily I was able to capture a few great moments like this one.

Best Series Photo, Amateur: Ana Gilbert
Title: The Shys at the Viper Room and on Sunset Strip, Los Angeles
I wanted to do a tribute to the photographers like Marshall with black-and-white film. I felt that the Shys embodied the spirit from that era as well as the energy of our time. They granted me access, and I followed them from sound check to dinner and then on to the show.
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EMI Music Publishing today announced the release of a commemorative poster honoring the passion, creativity, and commitment of songwriters around the world. The poster is based on an original painting by Mark Stutzman - a Maryland-based artist whose work is notable for its sensitivity to pop-culture details, idealized realism, and commitment to traditional drawing and painting techniques.

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Best known for his rendition of the young Elvis Presley stamp, Mark Stutzman's illustrations have been featured in numerous advertisements, periodicals, and other promotional and editorial material. He has created artwork for Broadway musicals such as Young Frankenstein, covers for Steven King novels, posters for magician David Blaine, and illustrations for Esquire, MAD Magazine, Entertainment Weekly, and The New York Times, among others. Mark was awarded the 2007 Steven Dohanos Award by the Society of Illustrators for his collectible poster included in Panic at the Disco's box set.
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'08 YEAR IN MUSIC & TOURING • Pop

BROWN'S RENOWN

Chris Brown Is Top Pop Artist Of The Year, Miss Keys And Pla Rich Lead The Pop Album And Song Tallys

By Keith Caulfield
CHRIS BROWN HAS done it again. For the second time in his young career, Brown is Billboard's top pop artist of the year. He also took the crown on the Top Artists tally in 2006. Brown's 2007 release "Exclusive" comes in at No. 13 on the year-end Top Billboard 200 Albums recap while he places five titles on the Hot 100 Songs tally: "No Air" (his duet with Jordin Sparks at No. 6), "With You" (No. 9), "Forever" (No. 10), "Kiss Kiss" (featuring T-Pain at No. 19) and "Get Like Me" (David Banner featuring Brown at No. 66).

Billboard's year-end music chart recaps are based on data compiled during the chart year that began with last year's Dec. 1 issue and ended with the Nov. 29, 2008, issue. This is only the fourth time one artist has notched three singles in the top 10 of the year-end songs list. The last time it happened was in 1994, when Ace of Base did the trick with "The Sign" (No. 1), "All That She Wants" (No. 9) and "Don't Turn Around" (No. 10). Before that, the Bee Gees did it in 1978 and Elvis Presley shook up the list in 1956.

The 2008 runner-up pop artist of the year is Lil Wayne, who racked up the first million-selling week for an album since 2005. Weezy's Cash Money/Universal Motown set "Tha Carter III" bowed with 1,000,000 copies in June and finishes at No. 3 on the year-end Top Billboard 200 Albums tally. Wayne also scores a whopping eight titles on the year-end Top 100 Songs recap. His highest-ranked single is "Lollipop" (featuring Static Major) at No. 4.

No. 3 on the Top Artists recap, Rihanna—who is, naturally, the top female pop artist of the year—also has five entries on the year-end Hot 100 Songs list. Her highest-ranked ballad is "Take a Bow" at No. 12 while her summer hit "Disturbia" (co-written by Brown) comes in at No. 16. Her Michael Jackson-sampling "Don't Stop the Music" is right behind it at No. 17. Ti's "Live Your Life," on which Rihanna is featured, is at No. 37 while her " Hate That I Love You" (featuring Ne-Yo) is her fifth and final single on the list at No. 62. The young diva's "Good Girl Gone Bad," thanks in part to its midyear "Reloaded" release, stands at No. 36 on the year-end Top Billboard 200 Albums recap.

Coming in at No. 4-8 on the year-end Top Artists recap are leading ladies Alicia Keys, Taylor Swift, Leona Lewis, Miley Cyrus and Jordin Sparks, respectively. They are followed by Cyrus's Hollywood labelmates Jonas Brothers at No. 9 and rapper T.I. at No. 10. Keys crowns the Top Billboard 200 Albums round-up with her late 2007 / Records release "As I Am" and owns two titles on the Hot 100 Songs recap: "One" (No. 3) and "Like You'll Never See Me Again" (No. 47).

Lewis is the second-highest-ranked single on the year-end Hot 100 Songs recap with her U.S. debut " Bleeding Love" (Sony/ JRMG) and finds herself at No. 19 on the Top Billboard 200 Albums tally with "Spirit." "Bleeding Love" also finishes strong on a number of other year-end recaps: No. 4 on Hot Adult Contemporary Songs, No. 6 on Hot Adult Top 40 Songs and No. 3 on Hot Airplay.

Lil Wayne scores a whopping eight titles on the year-end Hot 100 Songs recap, with his single 'Lollipop' at No. 4.

Lewis is also the year's top new pop artist—the first time a U.K. artist has achieved that distinction since 1997, when the Spice Girls came in at No. 1 on the Top New Artists recap.

We've covered the singles at Nos. 2, 3 and 4 on the Hot 100 Songs round-up (" Bleeding Love," "One" and "Lollipop"), so what's the year's top song?

The inescapable "Low" by Flo Rida featuring T-Pain. The Po Boys Atlantic hit spent 10 weeks at No. 1 on the Billboard Hot 100—most of any single during the eligibility year—and an overall total of 40 weeks on the tally. It also lands at No. 2 on the Hot 100 Airplay and Hot RingMasters recaps and at No. 1 on the Hot Digital Songs and Hot Rhythmic Songs roundups.

The year-end Hot 100 Songs recap hosts a bevy of new artists who broke ground this year. Aside from Lewis, Flo Rida and Sparks, the list features young female singers Sara Bareilles (No. 7), Katy Perry (Nos. 14 and 36), Colbie Caillat (Nos. 21 and 67) and Estelle (No. 39). Gent's are represented by Metra Station (No. 31), Colby O'Donis (No. 53), Matthew Santos (No. 63), Kevin Rudolf (No. 65) and "American Idol" runner-up David Archuleta (No. 76).

Switching gears from newbies to veteran acts, this year's roundup of year-end talents see many familiar faces from the past continuing to make waves. Michael Jackson owns the No. 1 title on the Top Pop Catalog Albums recap with his 1982 album "Thriller" (Epic/Legacy/Sony Music). The set ranks at No. 1 thanks to a new chart life it gained after it was restocked early in the year in a 25th anniversary edition.

The new version included remixes and reworkings of the set's original tracks with such guests as Faith Evans, Akon and Kanye West. Two rock bands that first made their Billboard charts debut in the '70s place high on the Top Billboard 200 Albums year-end recap—the Eagles "Long Road out of Eden" (ERC) at No. 4 while AC/DC's "Black Ice" (Columbia/Sony Music) is at No. 15. Coincidentally, both albums were sold exclusively in the United States by Wal-Mart.

Meanwhile, 2008 Rock and Roll Hall of Fame inductee Madonna is at No. 23 on the year-end Hot 100 Songs recap with "4 Minutes" (featuring Justin Timberlake). The Warner Bros. single is the diva's highest-ranking title on the year-end Top 100 Songs list since 2000, when "Music" tuned up at No. 17.
In Uncertain Times, The Live Music Business Posted A Strong 2008

By Ray Waddell

THE RULES OF THE ROAD

IN A YEAR when corporate maneuvering by live entertainment firms often generated as many headlines as performances by concert headliners, the live music business held its ground. In fact, the global concert industry managed a financial rebound in 2008 in an extremely challenging environment. But a boost in dollars does not outweigh the ongoing specter of declining attendance. The people who went to concerts spent more money to go, but plenty of potential concertgoers opted out. Realistically, if touring is going to carry the flag as the most reliable revenue producer in the music industry, an even better performance at the turnstiles should be expected. Even so, up is up, and in an economic environment where growth in business is hard to find, the concert industry pulled it off. For the touring chart year that ran from Nov. 14, 2007, through Nov. 11, 2008, grosses reported to Billboard Boxscore totaled slightly less than $4 billion worldwide, the most ever for a year and up almost 13% over last year. North American concert dollars are up 8% after a 10% decline last year. But data on actual tickets sold tells a less positive story. Global attendance is virtually flat, but with 6% fewer shows. And North American concert attendance is down nearly 2%, after a nearly 20% decrease last year, continuing a troubling trend.
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In this economy, is it good news that grosses are up or bad news that attendance is down?

Paid attendance of 48 million in North America was reported to Boxscore in the past year, down from 51 million last year. While such unreported events as casinos, private dates, fairs, festivals, clubs, less-than-successful shows and international dates boost overall concert business to an estimated $7 billion-$8 billion, most would agree that the overall objective is to grow the audience.

So, given the global economy, is it good news that dollars are up or bad news that attendance is down?

"I think it's no news. Touring numbers are lagging economic indicators," says music business accountant Bill Zysblat, a partner at RZO Productions, who has worked with the Rolling Stones, the Police, Sting and David Bowie, among others. "Tours are planned and put on sale well in advance of the actual shows being reported. So the economics of touring are reflective of the economic conditions three to six months before the reporting date."

Others also think what happened in 2008 stays in 2008. "I do not think any trend in 2008 is relevant in predicting next year," AEG Live CEO Randy Phillips says. "Most shows that have played out this year went on sale in the first half of the year, well before the meltdown of our economy. 2008 was still the calm before the storm."

"It is the results of the tour that are often based on economic conditions."

Marc Geiger, the contemporary music department head at the William Morris Agency, thinks 2008 numbers are "pretty good," given the circumstances. "My guess is globalization and the efficiencies of the business will be enough to allow for continued growth."

Geiger says. He adds that the year was "solid" in his estimation, except for the fourth quarter.

Zysblat believes the increase in
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Cheers from Chicago to London: Lollapalooza filled Grant Park while SPICE GIRLS (below) played 17 soldouts at the O2 Arena.

worldwide touring dollars coupled with flat attendance indicates either an increase in ticket prices at the local currency level or currency gains. "Since we have not really seen gains against the dollar, one would have to assume that ticket prices, on average, are higher," he says. "Given most countries are experiencing economic contraction, I would say if we achieved flat attendance in the third and fourth quarters that would be a very good thing — compared to the alternative."

Certainly, part of the North American attendance decrease can be attributed to an 11% decrease in the number of shows on the continent. This contraction should not necessarily be considered a bad thing; the more conservative talent buyers have long argued that some tours are ill-conceived and shouldn't go out at all. And the fact that the decline in the number of shows outpaced the decline in attendance lessens the blow somewhat, though which shows were not booked (were they stadium concerts or club concerts?) remains in question.

The trend of dollars outpacing attendance has been evident for more than a decade.

On a show-by-show basis, a telling barometer of the overall health of business, the average gross in North America was $198,160, up from $168,233 last year, an increase of nearly 18%. Better yet is the view of many, the average attendance per show in North America was 3,479, up 6.3%. Last year's per-show attendance in North America was the lowest on record for Boxscore at 3,273; a decade ago, average attendance routinely topped 6,000, but some of the decline seen today is likely due to more diligent reporting from smaller-capacity venues.

An increase in dollars spent on concerts is a positive, but the trend of dollars outpacing attendance has been evident for more than a decade and doesn't bode well for a recessionary economy. As of this year, consumers still pay for the superstars.

With four new entries from 2008 treks into the top 10 tours of all time — the Police, Bruce Springsteen, Bon Jovi and Madonna — the superstars delivered. Considering touring costs and money paid to top road performers, grosses do not necessarily equal profits in this world, but the top promoters are churning volume and dollars.

Live Nation reported 9,237 shows for the year, generating 34.5 million in attendance and nearly $2 billion in ticket sales. That's 798 fewer shows than the previous year, roughly the same attendance and more than $100 million more in ticket sales. Mega-deals with acts ranging from Madonna to U2 aside, when viewed strictly as a concert promoter, Live Nation making more from less is an accomplishment.
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"We have for the last two years had a definite, concerted effort to make smarter decisions on which shows we want to be involved in," Live Nation's Garner says. "We realize that in many cases we were buying shows in the past that simply were too expensive for us. So at certain levels of shows we've really looked at them and made the decision to play or pass and that has...ended up delivering the same attendance and more in ticket sales."

AEG Live reported involvement in 2,324 shows, with 13.4 million in attendance and more than $1 billion in grosses. AEG's total represents 390 more shows, an increase of more than $200 million in grosses and 1 million more tickets sold. Tours and concerts from Bon Jovi, the Spice Girls, Neil Diamond and the Eagles, among others, packed houses.

North American independents like Jam ($53 million), C3 Presents ($50 million), Nederlander ($39 million) and Beaver ($30 million) were all up in 2008. C3 Presents has found its niche promoting club to stadium-level shows, a casino talent-buying deal with Harrah’s and producing mega-festivals Lollapalooza in Chicago and the Austin City Limits Music Festival in its home base in the Texas capital. The company says it had a good year.

"In general, we thought 2008 was very good in our businesses," says C3 partner Charlie Walker, "and we will have to wait and see what 2009 brings."

Of course, everyone will have to wait and see what 2009 brings, and any optimism has to be tempered with massive uncertainty regarding the economy and the public’s capacity to support concerts. Millions of people who started 2008 with jobs are now unemployed, and canceling tours on the hierarchy of needs in most every case.

"AEG Live’s first full test of the resiliency of the live sector will be the general on-sale for Britney Spears’ major-market arena tour," AEG Live’s Phillips says. "My gut tells me that the accumulation of the negative unemployment statistics will rear its head in April-June of 2009."

Geiger’s advice for 2009? "Pray, be less greedy, preserve the consumer, drop prices, create great tour packages, bundle music with ticket purchases," he says.

Zyblat is among those suggesting packages and co-headlining bills as a way to attract consumers and lower touring costs.

By nature, the touring industry is not a cooperative business. But more cooperation would make for a better, or at least more controllable, touring economy, Phillips believes. "If only we were less competitive with each other and the agents, [and] managers, artists, lawyers, promoters and business managers could operate outside of our individual vacuums, we would try to change the paradigm of guarantees and scaling so that the live experience was more affordable and enjoyable," he says.

"This would take a major industry-wide effort that would also include the sound and lighting companies, bus and trucking companies, steel fabricators, musicians, etc., to effect real cost savings and revenue adjustments."

With Metallica and AC/DC tours confirmed and acts ranging from U2 to KISS potentially going out, not to mention the regulars, bands on the upswing and those just trying to maintain their status, 2009 will have no shortage of star power on the road. The going will be considerably tougher for acts trying to break through to another level.

The bands that need to be on the road in 2009 are the bands that have a "relevant reason" to tour. Garner says, such as a new album or innovative package. "In bad economic times the bands that sell tickets are the bands that create a reason why fans want to see them," he says. "I think we can make real smart decisions about what goes on the road and what we choose to put in our rooms as promoters."

With that in mind, the key in 2009 may be getting one’s licks in early. Any artist that is going to tour next year should let the world know. "I would suggest if a band is planning to tour in 2009, it’s time to use a counterintuitive strategy," says Zyblat. "Announce as soon as possible. Then go on sale when the time is right. Make it known to your fans that you are coming and have them hold their dollars."

Road warriors: EAGLES and NEIL DIAMOND (below) rank among the year's top 10 tours.
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SOMETIMES THE BEST-LAIRED PLANS come together pretty quickly. After the international success of Bon Jovi’s Have a Nice Day tour in 2006, the band and its management team weren’t necessarily ready to roll out a major global tour for the 2007 release of “Lost Highway” (Mercury/Island). But when Bon Jovi did indeed decide to go on the road, in a remarkable three weeks its team plotted a world tour that ended up being the brand’s biggest trek ever. “I’d have to say it wasn’t a grand plan,” says longtime Bon Jovi co-manager Paul Kozilus at Bon Jovi Management (BJM), “but once we started rolling we just kept rolling.” The Lost Highway tour proves that nearly 25 years in, Bon Jovi—Jon Bon Jovi, Richie Sambora, David Bryan and Tico Torres—can still find a new gear, racking up the top-grossing tour of 2008. Every concert on the 99-show tour was a sellout, and the New Jersey group rang up a gross of $210.6 million and attendance of 2.2 million, both tops for the year, according to Billboard Boxscore.

Followings a free show July 12 on the Great Lawn in New York’s Central Park, the tour ended with a July 14-15 double sellout at Madison Square Garden, exits 98 and 99 on the Lost Highway.

BJM coordinated the tour with Rob Light and Chris Delston at Creative Artists Agency and international promoter AEG Live’s team, led by CEO Randy Phillips; tour director Gord Berg; tour coordinator Doug Clouse at AEG/Concerts West; and president of international touring Rob Halflet in Europe.

The success of this tour is directly linked to the intelligence, hard work and passion the band brings to their music.” CAA managing partner Light says. “They have always had the utmost respect for their audience, and it is there in the 110% they put into every show.

Given that the Have a Nice Day tour took in $130 million-plus, the third-highest tour for 2006 behind the Rolling Stones and Madonna, there was some trepidation by all involved that it might be a little soon to launch an overly ambitious tour in support of the band’s “Lost Highway” album.

“There was some hesitancy on my part, for sure,” Jon Bon Jovi says.

So the initial plan was not to roll out nearly another 100 shows so quickly on the heels of Have a Nice Day. But when “Lost Highway” debuted atop the Billboard 200 last June, a tour seemed in order.

According to co-manager Jack Rovner at Vector Management, who oversees the band’s non-touring-related projects, “This was about reading the momentum and reading the brand, which continued to take off to another level.”

AEG Live promoted shows in North America and Europe.

“Originally when they called me and asked me to bid on the tour, I thought it was too soon since we played last,” Phillips says. “But I underestimated the strength and the power of this"
Birthday boy: JON BON JOVI sang with his band at his own birthday party at Global Spectrum's Wachovia Center March 2 in Philadelphia and at a second sold-out show the following night. Backstage, from left, are keyboardist DAVID BRYAN, Wachovia public relations director ERIN NEMETH, Wachovia event manager JOE SHERIDAN, Bon Jovi, Wachovia GM TIM MURPHY, guitarist RICHIE SAMBORA, and drummer TICO TORRES.

"It was about, 'We're not just here to do shows, we're here to help make sure the value for the dollar is obvious. It's about growing the community," Korzilius says. A blockbuster engagement like the one Bon Jovi required blockbuster production, which came from stage designer Doug "Spike" Brandt.

Bon Jovi recalls, "The stage was constructed specifically for the shows, and the additional instrumentation included a pedal steel player, a violinist and another guitar player." Given the reception in Newark, Bon Jovi says the response from the band was, "'Now what?' I told Paul to find 10 more shows across Canada as it grows from there," Korzilius says. Korzilius and CAA routed a coast-to-coast Canadian tour, with AEG Li promoting.

Tickets for the Newark shows were bundled with an iTunes pre-sale for "Lost Highway," the first promotion of its kind for the band. The album debuted at No. 1 around the world, but Korzilius says a world tour for the album "was definitely unintentional." Even that point. Even so, with all this production built up, a huge album, Canada routed and some flair on their hands, the continued on next page.

From top, fun base and how good the shows were. Sometimes when the show is that good and the value for the dollar that obvious to the consumer, you can get away with coming back in what was told was a year too soon." The live work for the Lost Highway tour started when AEG contacted the Bon Jovi camp with an "amazing offer" to open AEG's new Prudential Center in Newark, N.J., for the fall of 2006. The band had previously opened AEG's O2 Arena in London and the Nokia Theatre in New York, the latter launching the "Have a Nice Day" release.

"There was a history or tradition that when AEG wanted to make a big launch of a new building, they'd hire Bon Jovi," Korzilius says. Phillips adds, "I made a joke with them that they're the AEG house band, because we go to them in the clutch to open up our buildings."

The Prudential Center stand grossed $16.4 million from 10 shows.

"To do 145,000 tickets in 10 shows in one place, I don't care if it was their hometown or whatever, that's amazing." Phillips says. And the Newark run also brought together Bon Jovi's efforts with his Philadelphia Soul Charitable Foundation with HelpUSA in Newark to build 51 homes for families in need.

AEG's offer to Bon Jovi to open the new Prudential Center in Newark, N.J., got things rolling.

"We're not just here to do rock shows; we're here to help make sure the community has an opportunity to grow," Korzilius says. A blockbuster engagement like the one Bon Jovi required blockbuster production, which came from stage designer Doug "Spike" Brandt.

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Another accolade in their impressive tour history.rocking concerts was recently named Billboard's Top Tour of the Year of 2008. Congratulations to Bon Jovi for yet another tour that Louded down in irare cities, sold 161 shows in over fifteen countries, and raised over nine million.

Saturn is proud to have been a part of Bon Jovi's Lost Highway Tour.

Here's to the best year on the road.
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From page 50: setup was in place.

"I started thinking about Japan and Australia and New Zealand," Korzilius says.

Paul Dainty and Capital Concerts promoted in Australia and New Zealand, respectively, "and we hadn't been to either in a long time. Udo Artists continues to be our promoter in Japan and we've been there a lot."

Dainty Consolidated Entertainment president Paul Dainty says it had been 12 years since Bon Jovi last toured Down Under, "and the fans here were well and truly ready to soak up the dynamic show that the band put on." Dainty says Last Highway was CEI's first tour with Bon Jovi but he would love to bring it back for an even more extensive run.

"Demand for more shows earlier this year was so overwhelming we could have just kept adding shows, but time did not permit," Dainty says. "Whenever they return it will be the biggest tour of the year in Australia and New Zealand."

Next the decision was made to come back and do some dates in the States.

"That's when we went to AEG and Live Nation—we're an open room, as they say—and there's no doubt that under typical touring rules, we really were coming back into the marketplace a little too soon," Korzilius says. "But nonetheless, AEG really did step up and we decided to go with them. So we confirmed on Oct. 3 that we were using AEG, and by Nov. 10 we had all of Canada on sale, we had Japan, Australia and New Zealand on sale, and then we put all 30-plus shows in North America on sale."

Twenty-two shows in Europe were soon booked and on sale as well.

"The real magic from my standpoint is, from Oct. 3 until Nov. 10, because of CAA, AEG and BJM, we were able to figure all this out in less than a month what should have been three months," Korzilius says. "That's ridiculous."

Both Phillips and CAA's Light acknowledge the cooperative effort in putting the tour together.

"It was a great experience to work with such a talented and intelligent team: promoters, agency, lawyer, road staff, label and management, headed up by one of the smartest CEOs around, Jon Bon Jovi," Light says. "Jon is totally unique, when he is in the studio or on stage, he is 100% artist, but when it is time to take his art to the world, he has an incredible understanding of the business."

AEG Live's Hallett admits he was "a little nervous" about routing another European tour so quickly on the heels of Have a Nice Day.

"We did the rounds in 2006, to do it again in 2006 with 22 stadium shows across Europe was a bit of a challenge," he says. The track record of Have a Nice Day eased his concerns.

"People were saying when we put the last one together, 'Bon Jovi can't play Scandinavia, Bon Jovi can't play in Spain,'" Hallett says. "I watched the band in the 2006 tour and I thought, 'This is crazy, what do you mean?'" Hallett admits, "Bon Jovi is one of the best live rock bands in the world—you're telling me they can't play rock markets like Finland and Norway and Denmark and Barcelona? I'm going to take the risk. I'm not going to listen to what my contemporaries tell me—I'm going to go for those markets."

Hallett partnered AEG Live with himself in Germany, with Mojo in Holland, with Speed Promotions in Finland, with ICO in Denmark, Atomic in Norway and MCD in Dublin. Europe blew out at the box office.

"At the risk of"...continued on >> p64

As seen: Bon Jovi guitarist
RICHIE SAMBORA

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from >>62 setting my American paymasters. I'd say they're bigger in Europe than America," Hallen says. "The smallest audience on the tour was probably 30,000, and the biggest one-day was probably in Munich at 75,000."

U.S. sales were also strong with multiple shows in Chicago, Philadelphia, Minneapolis/St. Paul, Atlanta, Anaheim, Calif. and San Jose, Calif.

Europe was set to wrap in late June, so we figured we should do some more dates, so we did one more Canada. we did a second Detroit, a few more dates and finished up with the Central Park free show," Korzilius says. "That was followed by three nights at Madison Square Garden with 22 high-definition cameras, which will be a DVD in '09. And during this whole time we were also shooting a documentary."

Rovner adds, "We've tried to hard to really connect all the dots with the band, Jon's persona out there in the world and what he's done as a musician, a philanthropist and a creative being."

AEG Live is ready for the next Bon Jovi tour, whenever it comes, according to Phillips.

"We don't have a multtour deal with Bon Jovi, but I think there's something better: a friendship with the band and mutual respect," he says. "Backstage at the Garden on the last night of this tour, Jon and the band presented me, along with Rob Hallett and Gerd Berg from AEG, the traditional gold and silver 'Slippery When Wet' pendant and necklace for 'surviving' two world tours together. I consider receiving this Bon Jovi bling the equivalent of a mutator deal."

Regarding the Lost Highway tour and Bon Jovi's enduring popularity, Korzilius says, "You have to start with a band that's probably the hardest-working band in rock'n'roll. Certainly in turn, to record it, if only to see you vision become a reality. Once that passes the 'taste test,' you want to share it with as many people as possible."

Still, Bon Jovi the band clearly holds live performance in very high regard.

"Former manager Doc McGhee once said, 'Bon Jovi would play a pay toilet and use their own change,'" Bon Jovi says. "We never cared where we played. We spent the first three albums building our touring résumé. Whether it was [with] Judas Priest or 38 Special, if it was Africa, Asia, Europe or the States, we tried to be the best live band in the business."

To this day, the live philosophy is simple: "Give the people what they want, give it your all every night, and they'll come back," Bon Jovi says. "Every kid in every band has the same dream." Phillips adds, "Bottom line is they've never given a bad show. When the consumer has to make a choice, how they spend their disposable leisure dollars, when they bet on Bon Jovi they know what their evening's going to be: nothing but hits that have huge meaning in their lives, delivered by a band with the original members, playing with the kind of impassioned zest I think they must have had in the beginning when they first came out of New Jersey."

In the past decade, Bon Jovi's audience has become multi-generational. The band has retained the original fans and keeps creating new ones.

"Maybe it is the universal appeal of the songs or the desire to play them as written every night," Bon Jovi says. "But songs like 'wanted Dead or Alive,' 'Livin' on a Prayer,' 'It's My Life' or 'Who Says You Can't Go Home' still are on the radio, in movies, on videogames and are played in bars every weekend."

The Madison Square Garden show was filmed for a high-definition DVD due for release in 2009.
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BON JOVI

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SYDNEY ACER ARENA
MONDAY 21 & TUESDAY 22 JAN
PERTH SUBIACO OVAL
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Chris Dalston (CAA),
Gerry Edelstein &
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Jon, Richie, Tico & David

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Rosemary Carroll
Elliot Groffman
and your friends at Carroll, Guido & Groffman, LLP
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VECTOR CONGRATULATES
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Frequent fliers: BON JOVI's crew used all measures to get equipment to worldwide shows.

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Bon Jovi's recording studio vendor since the New Jersey tour in 1989. "We have an amazing front-of-house mixer in David Eisenhauer and we've got an incredible monitor mix in Glen Collet," Korzilius says. "The monitor is probably the most important thing in order for a band to feel comfortable onstage and be able to perform to their potential. Mike Adams does a great job on monitors for [guitarist] Richie Sambora."

Tait Towers is the "show builder," according to Korzilius. "That tracking Venetian blind LED [on Lost Highway] was something they design, engineer and build and we operate. And the hydraulic stage that came up was theirs as well."

Bon Jovi always carries an electricity on the road, and for Lost Highway it was Harry Wetzel from Legacy Power. "Every year things get more sophisticated and every year power becomes more important, because the voltage must remain constant. It has to be clean power; otherwise the computers don't run," Korzilius says.

Both indoors and outdoors the tour carries its own barricades from Mojo Barriers. "Our rigging company is Stage Rigging. They do a great job of providing state-of-the-art rigging," Korzilius says. "Outdoor staging is StageCo."

A 747 carried the band from Japan to Australia, then home from Europe to play Central Park.

A 747 carried the band from Japan to Australia, then home from Europe to play Central Park.

Nocturne is the video vendor, and the Bon Jovi brother Anthony Bongioví is the video director. Trucking in the United States has been Upstaging for years. For buses, Lost Highway used Edward Sherman Trucking and Rent the Street in Europe and Senators in North America.

"When you're over in Europe it's a stadium tour, so there are three stages and two advance teams moving around, and then we have Universal," Korzilius says. "It's a big logistical challenge in Europe. Everything's more expensive — fuel, tolls, ferries, etc. — and if you just do a few things wrong, it can cost you a lot of money.

"On this last tour, we actually had a passenger 747 that flew the band and crew to and from Japan and Australia, and all the cargo underneath was our backline, sound and monitors," Korzilius says. "And in order for us to get from Europe home in time to do Central Park in New York, we had to use a 747. On this tour, there wasn't a logistic of international travel we didn't utilize: air charter, air freight, sea freight, chartered a ferry to move our trucks and buses."

Scott Casey is road manager for the band, which in addition to core members Bon Jovi, Sambora, David Bryan and Tico Torres, included musical sup. continued on >>70
con·grat·u·la·tions / kuhn-grach-uh-ley-shuns — noun; an expression of joy in the success or good fortune of another.

Well deserved.
Best Tour 2008

Who says ya can’t get better with age.

Have a nice day,
John Shanks

😎
CLAIR congratulates Bon Jovi and crew on the Top Grossing Tour of 2008. We are proud to have been a part of it.

from >>p68

Bon Jovi's tour manager, Paul Korzilius, says, "We attribute that to a lot of things. No. 1 the brand, which is the band. We work really hard to make sure we have a quality presentation, the materials are quality and the designs are what people want."

But again, with Bon Jovi, the production manager and the tour manager work with Korzilius to steer this ship. "Bugzee on production and Scott doing the band. Without those two guys the tour doesn't happen," Korzilius says, adding that the crew includes as many as 70 people on the road.

"I've been blessed with a great touring group of guys, some of who have been with us like Paul Korzilius and John 'Bugzee' Hougdahl for over 20 years," Jon Bon Jovi says. "Not only do we try to do things efficiently, but they are always pushing the envelope technologically."

From our stage designer Spike Brandt to Pat Brannon, who has been our lighting designer for 20 years, to my brother Tony Bongiovi, who directs the video, all have contributed enormously to our success," Korzilius says. "It doesn't happen without all those guys out there, and they all have to work. When you add up the number of people we have on the road, we typically understaff.

With our crew, every venue respects them, every promoter enjoys them, and it has to be perfect."

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**TOP BON JOVI BOXSCORES**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS SALES ($)</th>
<th>ATTENDANCE</th>
<th>CAPACITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>BON JOVI, DAUGHTRY</td>
<td>5,778,433</td>
<td>56,011</td>
<td>AEG Live, United Promoters</td>
</tr>
<tr>
<td>BON JOVI, DAUGHTRY</td>
<td>5,769,645</td>
<td>53,333</td>
<td>AEG Live</td>
</tr>
<tr>
<td>BON JOVI, DAUGHTRY</td>
<td>5,359,026</td>
<td>54,816</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>5,272,912</td>
<td>60,549</td>
<td>Ueno</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>5,785,845</td>
<td>46,171</td>
<td>AEG Live, Denis Desmond</td>
</tr>
<tr>
<td>BON JOVI</td>
<td>5,594,027</td>
<td>44,376</td>
<td>AEG Live, ICO Concert Promotion</td>
</tr>
<tr>
<td>BON JOVI, THE ALL-AMERICAN REJECTS</td>
<td>5,509,655</td>
<td>36,558</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td>BON JOVI, SUNRISE AVENUE, PBH CLUB</td>
<td>5,324,445</td>
<td>47,958</td>
<td>AEG Live, New Music</td>
</tr>
<tr>
<td>BON JOVI, LA LA</td>
<td>5,372,044</td>
<td>35,632</td>
<td>Dainty Consolidated Entertainments</td>
</tr>
<tr>
<td>BON JOVI, NO WAY OUT, SAVIA</td>
<td>4,046,421</td>
<td>48,395</td>
<td>AEG Live, Doctor Music</td>
</tr>
<tr>
<td>BON JOVI, SKANK, ALANIS MORISSETTE, ALEJANDRO SANZ</td>
<td>5,993,759</td>
<td>40,831</td>
<td>Better World-Rock in Rio Lisbon</td>
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<tr>
<td>BON JOVI, THE VALVES</td>
<td>5,926,972</td>
<td>50,561</td>
<td>Capital C Concerts</td>
</tr>
<tr>
<td>BON JOVI, HEDLEY</td>
<td>5,917,775</td>
<td>50,506</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td>BON JOVI, THE FEELING</td>
<td>5,698,915</td>
<td>40,414</td>
<td>AEG Live, Marshall Arts</td>
</tr>
<tr>
<td>BON JOVI, SUPERFAMILY</td>
<td>5,399,864</td>
<td>30,812</td>
<td>AEG Live, ICO Concert Promotion, Atomic Agency</td>
</tr>
<tr>
<td>BON JOVI, DAUGHTRY</td>
<td>5,378,787</td>
<td>37,440</td>
<td>Concerts West/AEG Live</td>
</tr>
<tr>
<td>BON JOVI, GIANNA NANNINI</td>
<td>3,365,967</td>
<td>38,019</td>
<td>AEG Live, United Promoters</td>
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<tr>
<td>BON JOVI</td>
<td>3,300,500</td>
<td>28,790</td>
<td>Dainty Consolidated Entertainments</td>
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<tr>
<td>BON JOVI, HEDLEY</td>
<td>3,275,161</td>
<td>31,525</td>
<td>Concerts West/AEG Live</td>
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<tr>
<td>BON JOVI, DAUGHTRY</td>
<td>3,129,812</td>
<td>32,064</td>
<td>Concerts West/AEG Live</td>
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<tr>
<td>BON JOVI, HEDLEY</td>
<td>2,085,647</td>
<td>27,493</td>
<td>Concerts West/AEG Live</td>
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<tr>
<td>BON JOVI, DAUGHTRY</td>
<td>2,076,121</td>
<td>27,733</td>
<td>Concerts West/AEG Live</td>
</tr>
</tbody>
</table>

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**BILLBOARD DECEMBER 20, 2008**

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On The Charts
Drawing from a quarter-century of hits, Billboard presents an exclusive ranking of Bon Jovi's top-charting titles.

**BON JOVI'S TOP ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Slippery When Wet</td>
<td>1 (6 weeks)</td>
<td>Sept. 13, 1986</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>2</td>
<td>New Jersey</td>
<td>1 (4)</td>
<td>Oct. 8, 1988</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>3</td>
<td>Lost Highway</td>
<td>1</td>
<td>July 7, 2007</td>
<td>Mercury/Island/UMG/IDJMG</td>
</tr>
<tr>
<td>4</td>
<td>Have a Nice Day</td>
<td>2</td>
<td>Oct. 8, 2005</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>5</td>
<td>Blaze of Glory/Young Guns II</td>
<td>3</td>
<td>Sept. 8, 1990</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Keep the Faith</td>
<td>5</td>
<td>Nov. 21, 1992</td>
<td>Jambco/IDJMG</td>
</tr>
<tr>
<td>7</td>
<td>Cross Road</td>
<td>8</td>
<td>Nov. 5, 1994</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Crush</td>
<td>9</td>
<td>July 1, 2000</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>9</td>
<td>These Days</td>
<td>9</td>
<td>July 15, 1995</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>10</td>
<td>Top of the Pops</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BON JOVI'S TOP SONGS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Livin' on a Prayer</td>
<td>1 (4 weeks)</td>
<td>Dec. 13, 1986</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>2</td>
<td>Bad Medicine</td>
<td>1 (2)</td>
<td>Sept. 24, 1988</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>3</td>
<td>You Give Love a Bad Name</td>
<td>1</td>
<td>Sept. 6, 1986</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>4</td>
<td>I'll Be There for You</td>
<td>1</td>
<td>March 4, 1989</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>5</td>
<td>Blaze of Glory (From &quot;Young Guns II&quot;)</td>
<td>1</td>
<td>July 21, 1990</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Born to Be My Baby</td>
<td>3</td>
<td>Nov. 26, 1988</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>7</td>
<td>Always</td>
<td>5</td>
<td>Oct. 1, 1994</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>Wanted Dead or Alive</td>
<td>7</td>
<td>April 11, 1987</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>9</td>
<td>Lay Your Hands on Me</td>
<td>7</td>
<td>June 3, 1989</td>
<td>Mercury/PolyGram</td>
</tr>
<tr>
<td>11</td>
<td>Bed of Roses</td>
<td>10</td>
<td>Jan. 23, 1993</td>
<td>Jambco/IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>Miracle (From &quot;Young Guns II&quot;)</td>
<td>12</td>
<td>Oct. 27, 1990</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>13</td>
<td>This Ain't a Love Song</td>
<td>14</td>
<td>June 10, 1995</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>14</td>
<td>Who Says You Can't Go Home</td>
<td>23</td>
<td>Jan. 28, 2006</td>
<td>Island/Mercury/IDJMG</td>
</tr>
<tr>
<td>15</td>
<td>You Want To Make a Memory</td>
<td>27</td>
<td>May 19, 2007</td>
<td>Island/Mercury/Nashville/IDJMG</td>
</tr>
<tr>
<td>16</td>
<td>It's Been a Long Time for Love</td>
<td>28</td>
<td>May 8, 1993</td>
<td>Jambco/IDJMG</td>
</tr>
<tr>
<td>17</td>
<td>Keep the Faith</td>
<td>29</td>
<td>Oct. 24, 1992</td>
<td>Jambco/IDJMG</td>
</tr>
<tr>
<td>18</td>
<td>It's My Life</td>
<td>33</td>
<td>Aug. 12, 2000</td>
<td>Island/IDJMG</td>
</tr>
<tr>
<td>19</td>
<td>Runaway</td>
<td>39</td>
<td>Feb. 25, 1984</td>
<td>Mercury/IDJMG</td>
</tr>
<tr>
<td>20</td>
<td>She Don't Know Me</td>
<td>48</td>
<td>May 26, 1984</td>
<td>Mercury/IDJMG</td>
</tr>
</tbody>
</table>

This list is compiled by Billboard and is subject to change. The rank is determined by the number of weeks on the chart and the peak position. The chart is based on sales and airplay data.
Dear Jon, Richie, David, Tico, Paul, Bugzee, Justin and Spike,

We are honored to be your set construction company. From 'Slippery When Wet' (1987) up to this record-breaking 'Lost Highway', you have always conceived inventive set designs that demanded the very best from us.

Few artists have achieved success such as yours, it is well deserved. Tait Towers is proud to be a part of the Bon Jovi family. Congratulations on having the top grossing tour of 2008. Let's do it again next year.

Sincerely,
Michael Tait,
Winky Fairorth,
Adam Davis

Congratulations
Jon, Richie, Tico & David
on the #1 Tour

We are proud to be part of the team

Sussman & Associates
The Rapper Earns Top Male R&B/Hip-Hop Artist Honors With Blockbuster Sales

By Gail Mitchell

The diminutive rapper propped up the sales barometer with 1 million first-week sales for his "Tha Carter III" (Cash Money/Universal Motown), according to Nielsen SoundScan. And he's No. 1 on the Top R&B/Hip Hop Artists-Male recap.

But it's also apparent that he must share year-end pop and R&B/hip-hop bragging rights with Chris Brown and Alicia Keys. "Billboard's" year-end music chart recaps are based on data compiled during the chart year that began with last year's Dec. 1 issue and ended with the issue dated Nov. 29, 2008.

Brown possesses the No. 1 spot on the pop-focused Top Artists chart and Top Artists-Male chart for 2008 on the strength of his second album, "Exclusive" (Jive/Zomba). The Top Artists chart, which combines album sales data from the Billboard 200 and airplay data from the Billboard Hot 100, is loaded with other R&B/hip-hop top guns in its top 10: Lil Wayne (No. 2), Rihanna (No. 3), Keys (No. 4) and T.I. (No. 10).

His "Exclusive" itself finishes at No. 3 on the Top Billboard 200 Albums recap and No. 6 on Top R&B/HipHop Albums.

Originally released in 2007, "Exclusive" was released as a deluxe edition in 2008 with additional tracks, including the Polow Da Don-produced "Forever." That's one of four Brown performances ranking among the top 20 on the Hot 100 Songs recap: Jordin Sparks' "No Air" featuring Brown sits at No. 6 (and No. 4 on Hot R&B/Hip-Hop Songs), followed by "With You" (No. 9), "Forever" (No. 10) and "Kiss Kiss" featuring T-Pain (No. 19). Brown stands at No. 5 on the overall recap of Top R&B/Hip Hop Artists of 2008.

"Topping that list is Keys, followed by the ubiquitous Lil Wayne, since his November 2007 release, "Tha Carter III" (Cash Money/Universal Motown), according to Nielsen SoundScan. And he's No. 1 on the Top R&B/Hip Hop Artists-Male recap.

But it's also apparent that he must share year-end pop and R&B/hip-hop bragging rights with Chris Brown and Alicia Keys. "Billboard's" year-end music chart recaps are based on data compiled during the chart year that began with last year's Dec. 1 issue and ended with the issue dated Nov. 29, 2008. Brown possesses the No. 1 spot on the pop-focused Top Artists chart and Top Artists-Male chart for 2008 on the strength of his second album, "Exclusive" (Jive/Zomba). The Top Artists chart, which combines album sales data from the Billboard 200 and airplay data from the Billboard Hot 100, is loaded with other R&B/hip-hop top guns in its top 10: Lil Wayne (No. 2), Rihanna (No. 3), Keys (No. 4) and T.I. (No. 10).
Pledging Talent

PBS Drives Sales Of Acts On Traditional And Crossover Charts By Anastasia Tsioulcas

"Popera's" superstars, a handful of instrumentalists of varying artistic stripes and an unlikely group of Austrian monastics: These are the musicians who top 2008's year-end classical and crossover charts.

As ever, the artists featured during PBS' pledge drive programming have a huge impact on the Top Classical Artists chart. First place on that tally goes to cheery Dutch violinist Andre Rieu, who with his orchestra is a mainstay of public TV and the classical touring circuit. Billboard's year-end music chart recaps are based on data compiled during the chart year that began with last year's Dec. 1 issue and ended with the Nov. 29, 2008, issue.

On Rieu's heels at No. 2 is fellow violinist Joshua Bell, whose mix of core classical releases like Vivaldi's "Four Seasons" and appealing new-music projects for Sony Classical continue to ensure that he is a force to be reckoned with.

A group of artists who probably never envisioned themselves climbing the charts are at No. 3 on the Top Classical Artists recap: the Cistercian Monks of Stift Heiligenkreuz. Their "Chant: Music for the Soul" (Decca) might be a reprint of the formula that made EMI's "Chant" albums such a huge success in the mid-'90s, but evidently it's still a recipe for big commercial success.

The fiery Chinese pianist Lang Lang, who came into even greater mainstream fame thanks to his high-octane appearance at the Olympic opening ceremony this summer in Beijing, takes No. 4 on the classical artists recap. Ever-popular cellist Yo-Yo Ma won't be nudged out of 2008's reckoning, however; he rounds out the top five.

On the Top Classical Albums chart, there are a few surprises. Building on the momentum of its previous, successful self-released albums and its popularity on tour, coupled with a high-profile PBS pledge-drive special, Results in the No. 1 spot for the Mormon Tabernacle Choir's "Spirit of the Season" (Mormon Tabernacle Choir). The choir performs with its house instrumentalists, the Orchestra at Tabernacle Square, and guest vocalist Sissel on its own house label.

The Cistercian Monks of Stift Heiligenkreuz and their Decca "Chant" album take second place, while Rieu's "Radio City Music Hall Live in New York" is at No. 3 on the Top Classical Albums recap.

Bell's first interpretation of Vivaldi's evergreen "Four Seasons," recorded with the Academy of St. Martin in the Fields for Sony Classical, is at No. 4, while Decca's soundtrack to the movie "No Reservations," featuring an improbable mix of Pucinelli, Verdi, Philip Glass, Michael Rubfel and F. Piazz, takes No. 5.

A handful of long-familiar faces make up the Top Classical Crossover Artists chart. Josh Groban grabs the summit—the same spot he occupied in 2007—followed by Andrea Bocelli, Paul Potts, Sarah Brightman and Yo-Yo Ma. Groban, Bocelli and Potts fill the first five places on Top Classical Crossover Albums. Groban is No. 1 and No. 4 (for "Noel" and "Awake," respectively, both on 143/Reprise), Bocelli is No. 2 and No. 5 (for, respectively, the Sugar/Decca titles "The Best of Andrea Bocelli: Viva Voce" and "Viva Voce Live in Tuscany") and Potts' "One Chance" (Sony/Columbia) is No. 3.

Irish Lullaby

Celts Command The Top World Music Charts By Cortney Harding

Irish balladeers the High Kings, who were created by the producers of Celtic Woman, come in at No. 9 with their self-titled album, released on Manhattan/BLG.

"Irish Favorites" (Madacy Special Products/Madacy), "Celtic Favorites" (Madacy Special Products/Madacy) and "Tis the Season: Celtic Christmas" (Compass) take Nos. 10-12. Billboard's year-end music chart recaps are based on data compiled during the chart year that began with last year's Dec. 1 issue and ended with the Nov. 29, 2008, issue.

It's not all redheads and brogue on the world albums chart, however. Rodrigo y Gabriela's self-titled ATO record, which charted at No. 5 last year, rises two spots to No. 3. The soundtrack to Wes Anderson's "The Darjeeling Limited" (Fox/ABKCO), which includes tracks from composer Satyajit Ray as well as pop tracks from the Kinks and the Rolling Stones, comes in at No. 4. Finally, French first lady Carla Bruni's "Comme si de rien N'Etait" (Teo- rema/Naive/Downtown) lands at No. 14.

On the Top World Artists chart, the Celts continue their reign, with Celtic Thunder and Celtic Woman taking the top two spots. The only non-Celts on the chart are Rodrigo y Gabriela, Bruni and Israel's "IZ" Kamakawiwo'Ole. Manhattan, the imprint responsible for the Celtic Woman discs, leads the Top World Imprints recap again, followed by Celtic Thunder and Madacy Special Products.

BLG, Celtic Woman's label, comes in at No. 1 on the Top World Labels chart, with Decca at No. 2 and Madacy at No. 3.

Leading world music's Irish parade: CELTIC WOMAN
Flex Time
New Acts Are Scarce Among Year’s Hitmakers By Leila Cobo

While new, youth-loving music led Billboard’s year-end Latin charts for the past two years, 2008, marked an economic distress and immigration turmoil, found Latin music playing it safe. To a fault.

There is only one breakthrough artist—Panama’s romantic reggaetonero Flex—to be found in the top 20 of the Top Latin Albums or Hot Latin Songs recaps.

The year-end music chart recaps are based on data compiled during the chart year that began with last year’s Dec. issue and ended with the Nov. 29, 2008, issue.

This was the year of the established artist and the year of the older buyer, with leading acts often making encores of performances from years past.

At No. 1 on Top Latin Albums is Wisin & Yandel’s “Los Extranjeros” (Machete/UMLE), a testament to the reggaetonero’s duo indefatigable capacity to churn out hits and promote them tirelessly. The duo’s success on the Top Latin Albums recap (last year it also placed an album among the top five most sold titles) also underscores the viability of reggaeton and youth-driven Latin music.

Conversely, the No. 1 act on the Top Latin Album Artists recap is veteran Vicente Fernández. He has had a remarkable year with the success of “Para Siempre” (Sony BMG Latino)—a set of new tracks penned by Joan Sebastian—and high-glossing tour “Para Siempre” No. 2 on the Top Latin Albums recap, followed by another veteran artist, Marco Antonio Solís, with a greatest hits set “La Mejor... Colección” ( Fonovisa/UMLE). Solís is also second on the Top Latin Album Artists chart. However, the success of three albums in all, including his recently released “No Molestas,” At No. 3 on the Top Latin Albums chart list—no surprise here—are Wisin & Yandel.

Following that top three is Flex, whose debut “Te Quiero” (EMI Televisa), is No. 4 on the Top Latin Albums chart and whose song “Te Quiero” tops the Hot Latin Songs recap.

Flex also lands at No. 6 on the Top Latin Album Artists chart on the strength of “Te Quiero.” The album’s producer, Irving Dominguez, ranks at No. 6 on the Hot Latin Producers chart. He’s followed on that tally by Armando Avila at No. 2, Manu’s Fher Olivera at No. 3 and a tie at No. 4 between Juanes and Gustavo Santaolalla.

After Flex’s success on the Top Latin Albums chart, you need to go all the way down to No. 30 to find another act. Los Pikadores de Caborca and the act’s cumbia. A top the Hot Latin Songs Artist chart is Juanes, who placed four songs, including the Grammy Award-winning “Me Enamor,” on the charts in the past 12 months.

While breaking new acts has never been a forte of the Latin industry in the United States, this is the weakest showing for newcomers in recent memory. Indeed, of the top 20 titles on the Top Latin Albums recap, nine were greatest-hits or live albums, compared with six such titles last year. And two albums—Juanes’ “La Vida Es...Un Ratico” and Camila’s “Todo Cambiado”—are returns from last year. Two of the greatest-hits sets, by Fernández and Solís, are also 2007 reprints.

Could be that there wasn’t any new music to be discovered, or even a lack of new frontline albums to dwell on.

Of course not. With innovative marketing and a great album, Luis Fonsi garnered his best showing on the charts with “Palabras del Silencio.” It ranks at No. 15 on the Top Latin Albums recap. And just as Wisin & Yandel maintained reggaeton in the upswing, so did K-Paz de la Sierra with new duro gangues releases. But overall, the depth of new sounds was frankly depressing.

On the label chart, it’s no surprise that Universal Music Latin Entertainment is No. 1 on the Top Latin Albums Label chart, with a stunning 183 titles, the result not only of its acquisition of Univision but also the performance of many of its front-line releases this year.

UMLE is followed by Sony BMG Norte, which is the Top Latin Albums Imprint, with 77 titles, followed by Fonovisa with 54 and Sony with 61. The only indie to make the top 10 list of imprints is Premio Latin, thanks to the performance of its marquee group, Aventura.

In a twist, Sony BMG Norte is also No. 1 on the Hot Latin Songs Labels recap and Hot Latin Songs Imprint tally. Although none of its titles rank among the top five on the Hot Latin Songs recap, the company enjoyed a steady stream of songs that made it onto the charts throughout the year.

Back to the Clubs
Indies Regain Strength On The Dancefloor By Kerri Mason

Believe it or not, dance music is back. At least it’s won the battle for its turf.

Buoyed by strong showings from dedicated indie labels, dance/electronic music re claiming the dance/electronic charts this year from the popact and superstars who frequently rule them.

With independent powerhouse Ultra Records leading the pack, industryleaders take four of the top five spots on the Hot Dance Airplay Imprints recap and take more than half of the slots on the Hot Dance Club Play Tracks chart. Billboard’s year-end music chart recaps are based on data compiled during the chart year that began with last year’s Dec. issue and ended with the Nov. 29, 2008, issue.

In its debut year on American shores, Ministry of Sound scores the No. 1 spot on the Hot Dance Airplay Songs chart with a savvy license of international smash “Let Me Think About It” by Dutch artists Ida Corr vs. Inside La Grand.

New York-based Nervous Records, which returned from a four-year slumber in 2006, snags the No. 2 and No. 5 spots with perfectly poppy vocals from two previously unknown European producers: Bellatrix (“I Can’t Help Myself” and Frooki’s “Every Word,” respectively) and Ultra takes the No. 4 and No. 7 spots, with the high-speed vocal trance of “Annshen,” by New York production duo Pilô & Peri and “Move for Me,” a collaboration between underground instrumental hero Deadmau5 and vocal house specialist Kaskade.

Lady GaGa’s “Just Dance” (No. 3) and Ke-Yo’s “Clown” (No. 8) are fitting major label neighbors for the solid dance-pop showing.

Divas rule the Hot Dance Club Play Tracks chart, with big voices like veteran Kristine W (No. 4 with “The Bass”) and Ultra Nate (No. 9 with “Give It All You Got”) and newcomers Erin Hamilton (No. 2 with “Control Yourself”) and Bimbo Jones’/Katherine Ellis (No. 6 with “And I Try”), all of whom are on Indies.

No. 1 on the Hot Dance Club Play Tracks chart
4 release this fall, The band's heavy keeps selling briskly during Altar and the Door " (Beach Street Soul/GnapoCentric) bums charts held the Top Cospel of "Thirsty" (Verity/Zomba), which top 15: Chapman, five and Relient Gowns. Other bands like an House. Sapp down the artists like Moby, Santogold and Tiesto -High two Walt old on Top see Flyleaf comes is No. 2 on Top Contemporary Jazz Albums chart to No. 1 this year. Another 2007 release, Michael Bublé's "Call Me Irresponsible" (143/ Reprise/Warner), maintains its hold at No. 1 on the Top Jazz Albums chart for a second year. And as was true last year and for several years running, Bublé is among the singers who dominated the Top Jazz Albums chart: 10 of that chart's 15 slots were filled by vocal-driven albums.

Gantry, there are some unfamiliar names among those singers, courtesy of cunning crossovers. Queen Latifah comes in at No. 4 on the Top Contemporary Jazz Albums chart with "Playin' Light" (Flavor Unit/Verve/VC), continuing down the jazz crooner bath she began four years ago. Willie Nelson's collaboration with Wynnona Martsens, "Two Men With the Blues" (Blue Note/BLG), tops No. 5 by highlighting the song that's long been embedded in Nelson's music.

Buoyed by the success of his Standards & Ballads" (Legacy/Columbia/Sony BMG), Martsens ends the year at No. 7 on the Top Jazz Artists recap. Yet some new (or relatively new) names score big in 2008: "Worriesome Heart" (Verve/VC) carries Melody Gardot, a 22-year-old singer with a sultry voice and a triumph-over- adversity back story to No. 7 on the Top Jazz Albums chart, tucked between household names Tony Bennett and Natalie Cole.

The vote tallies for president indicated a hunger for change. But the annual jazz chart recap reflects, for the most part, a desire for more of the same.

With an unexpected 2008 Grammy Award for album of the year no doubt feeding its current, Herbie Hancock's "River: The Joni Letters" (Verve/VC) continues to flow at retail music outlets and online. The album climbs from No. 10 on 2007's Top Contemporary Jazz Albums chart to No. 1 this year. Another 2007 release, Michael Bublé's "Call Me Irresponsible" (143/ Reprise/Warner), maintains its hold at No. 1 on the Top Jazz Albums chart for a second year. And as was true last year and for several years running, Bublé is among the singers who dominated the Top Jazz Albums chart: 10 of that chart's 15 slots were filled by vocal-driven albums.

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SWIFT SUCCESS

A Run Of No. 1 Achievements Ends The Year For Taylor Swift

By Ken Tucker

RISING SUPERSTAR TAYLOR S W I T T Swift is making her mark, of that there can be no doubt. • This 18-year-old concludes the year in the No. 1 spot on the Top Country Artists recap and the Hot Country Songwriters tally. • She also leads the Top Country Album Artists recap and is No. 1 on the Top Country Artists-Female tally. • Her self-titled debut album (Big Machine), which places No. 5 on the Top Billboard 200 Albums recap, is the No. 2 title on the Top Country Albums tally. Swift is also No. 4 on the Top Billboard 200 Artists review, behind Josh Groban, Alicia Keys and Miley Cyrus. • Billboard's year-end music chart recaps are based on data compiled during the chart year that began with the Dec. 1, 2007, issue and ended with the Nov. 29, 2008, issue. • On the year-end Hot Country Songs tally, Swift appears at No. 29 with "Should've Said No," No. 31 with "Picture to Burn" and No. 39 with "Our Song," all from her 2006 debut album.

Her newest set, "Fearless," was released Nov. 11 and saw first-week sales of 592,000 units, according to Nielsen SoundScan. It is the best-selling debut for a country artist in more than a year.

Meanwhile, the Eagles "Long Road out of Eden" (ERC), the Wal-Mart-only release that debuted a year ago, lands at No. 1 on the Top Country Albums chart. Rounding out the top five after Swift at No. 2 are Carrie Underwood's "Carnival Ride" (19/Arista/Nashville), Garth Brooks' "The Ultimate Hits" (Pearl) and Kenny Chesney's "Still Feels Good" (Lyric Street/Hollywood).

Underwood, who was last year's top country artist, had another good year herself. In addition to finishing No. 2 on the Top Country Artists and Top Country Albums Artists recaps, Underwood tops the Hot Country Songs Artist tally. She scores three of the top 50 songs on the Hot Country Songs recap.

Swift is No. 2 on the Hot Country Songs Artists recap. Brad Paisley, who finished third, also lands three titles on the Hot Country Songs chart including "I'm Still a Guy" at No. 10.

Rounding out the top five spots on the Hot Country Songs Artists recap are perennial George Strait and Kenny Chesney.

But the top country song of 2008 belongs to relative newcomer Jaretta Otto, whose single "Just Got Started Lovin' You" (Raybaw/Warner Bros./WMN) tops the weekly Hot Country Songs chart in May. His No. 1 triumph on the year-end Hot Country Songs tally is sweet victory for Otto, who failed to score a hit during a previous record deal with Mercury Nashville.

Strait's "I Saw God Today" (MCA Nashville) places No. 2 on the Hot Country Songs chart, followed by Alan Jackson's "Small Town Southern Man" (Arista Nashville), Hank & the Blowfish frontman Darin Rucker's country debut, "I Don't Think I Don't Think About It" (Capitol Nashville), and Blake Shelton's "Home" (Warner Bros./WSTM), an ACM for Michael Bublé in 2005.

Strait is the top male country artist of 2008, supplanting last year's winner, Tim McGraw. Strait's "Troubadour" comes in at No. 12 on the Top Country Albums recap, and his "22 More Hits" places at No. 16. He also notches three titles on the Hot Country Songs recap.

Sugarland is the chart-topper on the Top Country Artists-Duo/Group recap. Bumping 2007 winner Rascal Flatts to No. 2. The duo of Jennifer Nettles and Kristian Bush also finishes third on the Top Country Albums recap and No. 9 on the Hot Country Songs Artists list.

The Capitol Nashville trio Lady Antebellum, which Billboard picked as an act to watch in early 2008, ends the year at No. 1 on the Top New Country Artists tally.

Capitol Records, once known as the home of Garth Brooks, has come a long way in rebranding itself into a label that relies on the combined successes of its artists: Capitol Nashville is No. 1 on the Top Country Imprints chart, beating last year's champ, Arista Nashville. Capitol's jump from No. 4 to No. 1 is due to a flurry of sales success from Rucker, Lady Antebellum, Trace Adkins, Keith Urban and Dierks Bentley. Capitol Nashville also tops the Hot Country Songs Imprints recap.

Arista Nashville, home to Underwood, Paisley, Jackson and Brooks & Dunn, relies on the No. 1 spot on the Hot Country Songs Labels chart, while parent Sony BMG Nashville tops the Hot Country Songs Label Groups list.

On the sales side, Universal is the big winner. Universal Music Group Nashville is No. 1 on the Top Country Albums Labels recap and MCA Nashville, home to Strait, Gary Allan, Josh Turner, and, until recently, Reba McEntire, leads the Top Country Album Distributors recap. Acts with Nashville ties continue to make an impressive mark on the Top Independent Artists and Top Independent Albums lists. The Eagles and Brooks take the No. 1 and No. 2 spots on those recaps with, respectively, "Long Road out of Eden" (ERC) and "The Ultimate Hits" (Pearl). On the Top Independent Albums recap, Jason Aldean lands at No. 13 with "Huntin', fishin' and Lovin' every day" (Broken Bow).

Craig Morgan, who has since left broken Bow for Sony BMG Nashville's BNA Records, is at No. 17 on the Top Independent Albums tally with "Startin' Over" (BNA) and, thanks to the Eagles and Brooks, BNA will have Pearl rank No. 1 and No. 2, respectively, on the Top Independent Imprints chart and Top Independent Labels recap.

Frank Rogers, who works with Paisley, Rucker and Adkins, is No. 1 on 2008's Hot Country Producers list. Two songs he produced: Rucker's "Don't Think I Don't Think About It" and Paisley's "I'm Still a Guy," are in the top 10 of the Hot Country Songs recap.
Deadline: January 30, 2009

Categories

SPONTANEOUS MOMENT
(Your best quirky, off-the-cuff shot)

CROWD
(Music fans in the groove)

BREAKING A BAND
(Promotional shots of up-and-coming bands or artists)

LIVE MUSIC
(On the stage, in the café, anywhere)

MOBILE SHOTS
(Fun music photos from your camera phone)

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HOW WE CHART THE YEAR

BILLBOARD CONTINUES AN annual holiday tradition by offering a bounty of year-end charts in this Year in Music & Touring report. Once again the total number of year-end recaps reaches 251 in our print pages, matching our 2007 roundup, while a total of 416 tallies are available at billboard.biz. Joining the lineup this year are airplay rankings for the following song charts: Mainstream Top 40, Mainstream R&B, Rap, Christian AC, Gospel Songs and Smooth Jazz Songs.

Those additions boost the chart-topping honors this year for acts including Rihanna, Lil Wayne, MercyMe, Marvin Sapp and Paul Hardcastle.

Exclusive to billboard.biz are a host of charts, including Top Alternative Albums, Top Hard Rock Albums, Top Blues Albums, Top Bluegrass Albums, Top Reggae Albums, Top DVD Sales, Hot Triple A Songs and Pop 100 Airplay.

As before, each of the year-end music tallies in this section represent aggregated numbers from the pertinent weekly charts that were compiled for each artist, title and music company.

Most of those numbers are based on data from Nielsen Music, with sales of physical and digital product compiled by Nielsen SoundScan, and radio airplay and digital streams measured by Nielsen BDS. The ringmasters/kings of charting efforts, managers are based on sales tracked by Nielsen RingScan.

The entire Billboard charts department has a hand in compiling the Year in Music lists. At the center of this effort is chart manager Anthony Colombo, who handles special feature recaps throughout the year, with charts production manager Michael Cusson, associate production manager Alex Vitulina and associate director of charts Raphael George each playing key roles. Box-score chart manager Bob Allen compiles the Year in Touring charts.

The rankings for BDS- and SoundScan-based music charts reflect airplay or sales during the weeks that titles appeared on the respective lists during the tracking period. This includes activity during unpublished weeks for those lists that print every other week. The 2008 chart year began with last year’s Dec. 1 issue and ended with the Nov. 29, 2008, issue, making it one of the rare years when the chart calendar totals 53 weeks.

Sales or airplay registered before or after a title’s chart run are not considered in these standings. That detail, and the December-November time period, account for some of the differences between these lists and the calendar-year recaps that are compiled independently by either SoundScan or BDS.

Artists, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella “label” categories refer to the distributing labels and/or promotion labels listed on our weekly charts. If only one label appears on a chart listing, that company counts as both “imprint” and “label” for that title.

Certain airplay categories—Mainstream Top 40, Rhythmic, Modern Rock, AC, Adult Top 40, Dance, Mainstream R&B, Adult R&B, Rap, Christian AC, Gospel, Mainstream Rock and Contemporary Jazz—are based on accumulated BDS-monitored plays for each week a song appeared on the chart. Similarly, the Hot 100 Airplay, Hot R&B/Pop Airplay, Hot Country Songs and Hot Latin Songs (and the four related Latin-format airplay charts) are determined by adding up the total number of gross impressions, as determined by BDS by cross-referencing exact time of airplay with Arbitron listener data, for each week a track charted.

The Billboard Hot 100, Pop 100 and Hot R&B/Pop Songs categories reflect accumulated radio and sales points, based specifically on BDS and Nielsen SoundScan data, respectively. For the Hot 100, points from streamed music on AOL and Yahoo also shape the standings.

Hot Soundtrack singles are the top-ranked Hot 100 songs in cases when the song’s success can be directly traced to its inclusion on the soundtrack to a movie or TV show.

For the pop, country and R&B/hip-hop categories that combine data from album and singles charts, formulas have been weighted so that the sales units tallied on the Billboard 200, Top Country Albums and Top R&B/Pop/Hip-Hop Albums, respectively, have parity with the specific chart points that construct each week’s Billboard Hot 100, Hot Country Songs and Hot R&B/Pop/Hip-Hop Songs.

The Dance Club Play rankings are based on an inverse point system, with titles collecting points based only on each week they were on the chart. The publishing categories reflect accumulated points for all charted songs on the applicable weekly charts. If a song is held by more than one publisher, points are divided equally among those companies.

In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but do not own.

Changes to note in the 2008 recaps:
• Accompanying label listings on the top artists rankings are limited to the label to which each artist is signed. An artist’s title count will still include all charting efforts, even those recorded on other labels.
• On the song charts, titles on Virgin, Blue Note and Astralwerks are now part of the Capitol promotion label, while Capitol is the distributing label for Virgin titles on the album charts.
• As of July 1, EMI Music Marketing became the distributor of Welk Music Group labels, including Vanguard and Sugar Hill.
• Universal Latino is now known as Universal Music Latin Entertainment.
Top Artists

**Top Male**
1. Chris Brown
2. Lil Wayne
3. T.I.
4. Alicia Keys
5. Taylor Swift
6. Miley Cyrus
7. Coldplay
8. Kanye West
9. Ne-Yo
10. Carrie Underwood

**Top Female**
1. Rihanna
2. Taylor Swift
3. Miley Cyrus
4. Coldplay
5. Lea Michele
6. Katy Perry
7. Maksim
8. Joss Stone
9. Colbie Caillat
10. Garth Brooks

**Top New Artists**
1. Jonas Brothers
2. Coldplay
3. Sugarland
4. OneRepublic
5. Daughtry
6. Rascal Flatts
7. The Game
8. The jasmine
9. Linkin Park
10. Fingers Eleven

**Top Imprints**
1. Jive
2. Def Jam
3. Hollywood
4. Columbia
5. J
6. Universal Republic
7. Cash Money
8. Capitol
9. Geffen
10. Big Machine

**Top Labels**
1. Interscope Geffen A&M
2. Atlantic Group
3. Island Def Jam Music Group
4. Zomba
5. Universal Motown Republic Group

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**Top Artists - Male**

1. Chris Brown
2. Lil Wayne
3. T.I.
4. Alicia Keys
5. Taylor Swift
6. Miley Cyrus
7. Coldplay
8. Kanye West
9. Ne-Yo
10. Carrie Underwood

**Top Artists - Female**

1. Rihanna
2. Taylor Swift
3. Miley Cyrus
4. Coldplay
5. Lea Michele
6. Katy Perry
7. Maksim
8. Joss Stone
9. Colbie Caillat
10. Garth Brooks

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**Top Billboard 200 Artists**

1. Joss Groban
2. Alicia Keys
3. Miley Cyrus
4. Taylor Swift
5. Lil Wayne
6. Jonas Brothers
7. Carrie Underwood
8. Sugarland
9. Eagles
10. Kid Rock

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www.americanradiohistory.com
Top Billboard 200 Albums

AS I AM Alicia Keys
MBK/J/UMG

2 NOEL Josh Groban-143/
Reprise/Warner Bros.

3 THA CARTER III Lil Wayne-
Cash Money/Universal Motown/
UMG

4 LONG ROAD OUT OF EDEN
Eagles-ERC

5 TAYLOR SWIFT Taylor Swift-Big Machine

6 ROCK N ROLL JESUS Kid
Rock-Top Dog/Atlantic/A&M

14 L生产厂家
certify
certify, certif
chart #1

15 KEYSHIA COLE
Confidential/My Geffen/IGA

16 AMY WINEHOUSE
Universal Republic/UMG

17 TOBY KEITH (4)
Show Dog Nashville

18 ANDREA BOCELLI (4)
Sugar/Decca/Universal Classics Group

19 DISTURBED (1)
Reprise/Warner Bros

20 ONE REPUBLIC (1)
Moshi/Interscope/IGA

21 MANNHEIM STEAMROLLER (4)
American Gramophone

22 FERGIE (2)
will.i.am/A&M/
Interscope/IGA

23 LINKIN PARK (1)
Machine Shop/Warner Bros

24 SARA BAREILLES (1)
Epix/Sony Music

25 NICKELBACK (1)
Roadrunner

26 MICHAEL BUBLE (2)
A
capella/Warner Bros

27 RADIOHEAD (3)
TBO/ATO

28 PLIES (2)
Big Gates/Slip-N-Side/Atlantic/AG

29 RICK ROSS (5)
Slip-N-Side/Def Jam/IDJMG

30 RED MCENTIRE (1)
MCA Nashville/UMG

31 MADONNA (1)
Warner Bros.

32 TIM MCGRAW (4)
Curb

33 PARAMORE (1)
Fueled By
Renee/AG

34 KEITH URBAN (2)
Capital Nashville

35 ENJOY THE RIDE
Sugarland-Mercury
Nashville/UMG

36 MOTHERSHIP Led Zeppelin-
Swan Song/Atlantic

37 BREAKOUT Milky Cyrus-
Universal Motown/UMG

38 JORDAN SPARKS Jordin
Sparks-19/Universal/Zomba

39 I.C.E. COLD A
capella/Sony Music

40 DEATH MAGNETIC Metallica-Warner Bros

41 JONAS BROTHERS Jonas
Brothers-Hollywood

42 COCO Collette Cailliet-
Universal Republic/UMG

43 SPIRIT Leona Lewis-
Syco/SMG

44 HIGH SCHOOL MUSICAL 2
Soundtrack-Walt Disney

45 GOOD GIRL GONE BAD
Rihanna-Sony/Def Jam/IDJMG

46 THE DUTCHES Fergie-
will.i.am/A&M/Interscope/IGA

47 MINUTES TO MIDNIGHT
Linkin Park-Machine Shop/Warner Bros

48 LITTLE VOICE Sara
Ramphal-Epic/Sony Music

49 ALL THE RIGHT REASONS
Nickelback-Roc Nation

50 JUST WHO I AM: POETS &
PIRATES Kenny Chesney-
BNA/Atlantic

51 TRILLIA Rick Ross-Slip-N-Side/Def Jam/IDJMG

52 CALL ME IRRESPECTIBLE
Michael Buble-143/Reprise/
Warner Bros.

53 REBA DUETS Reba
McEntire-MCA Nashville/UMG

54 HARD CANDY Madonna-Warner Bros.

55 4-HIGH SCHOOL MUSICAL 3:
SOUNDTRACK-Walt Disney

56 I.R.I.T. Farrow-Made
Ramen/AG

57 CHRISTMAS SONG Mannheim
Steamroller-American Gramaphone

58 AMERICAN GANSTER: Jay-Z
Roc-A-Fella/Def Jam/IDJMG

59 GREATEST HITS Keith
Urban-Capitol Nashville

60 IN RAINBOWS
Radiohead-TBD/A
capella/Sony Music

61 TRAVERSAGE George
Strait/MCA Nashville/UMG

62 THE RECEPTION Young
Jeezy-CT/Def Jam/IDJMG

63 SOULABYTES COME ex-J
Soulja Boy Tell'em-Capitol/ Interscope/IGA

64 3 DOORS DOWN 3 Doors
Down-Universal Republic/
UMG

65 YEAR OF THE GENTLEMAN
Ne-Yo-Def Jam/IDJMG

66 FEARSOME Taylor Swift-
Big Machine

67 GOOD TIME Alan Jackson-
Arista Nashville/Atlantic

68 WE SING. WE DANCE. WE
STEAL THINGS. Jason
Atlantic/Atlantic

69 ROCKFERRY Duffy-
Mercury/ATO

70 LAX The Game-Geffen/IGA

71 HANNAH MONTANA
Soundtrack-Volt Disney

72 ALL HOPE IS GONE
Slipknot-Roadrunner

73 ONE OF THE BOYS
My</p>
97949291888788
from '08 Track the best-selling albums and most-played
Touring WEB for the top photo gallery of artistic
Critic's Untitled
THE ALTAR Kudso-Grace Coo
DELUXE EDITION CYRUS: BEST HANNAH Roswcll
Central GARDEN POCKETFUL OF SUNSHINE BLACKOUT
Beyoncé Spears ve
Among our most popular online features
But exclusive to the Web.
— Printing
NORTH AMERICA PART ONE
(4TH WORLD WAR) Erykah Badu-Universal Motown/UMRG
110 FUNHOUSE Pink La Face
131 ALL THAT IS WITHIN ME Mercy Me-INO/Columbia/ Sony Music
152 SUNSET MAN James Otto-Ray Minn/Warner Bros (Nashville)/WPN
133 THE FIGHT OF MY LIFE Kirk Franklin- Yo Yo Soul/Gospo
134 LADY ANTEBELLUM Lady Antebellum-Capitol Nashville/SBN
135 ENCHANTED Soundtrack—Walt Disney
136 TIMBALAND PRESENTS SHOCK VALUE Timbaland-Motown/Blackground/Interscope/
153 10TH STREET—NEW YORK CITY 10th Street:
154 AUGUST RUSH Soundtrack—Sony Music Soundtrack/Columbia/ Sony Music
155 ULTIMATE SANTANA Santana:Legacy/Columbia/RI
156 2008 GRAMMY NOMINEES Various Artists- Grammy/ HOB/UMG
157 EVOLVE John Legend—Good/Columbia/ Sony Music
159 THE ILLUSION OF PROGRESS Stand-Flip/Atlantic/AG
160 LOST HIGHWAY Ron.Jo—Mercury/Island/UMG/DMG
161 LOVE BEHIND THE MELODY Rafter
DeVon:Are-Jive/Zomba
162 STOCKINGS BY THE FIRE Various Artists—EMI Special Markets/Starbucks
163 INTO THE WILD (SOUNDTRACK) Eddie Vedder-Mankey
Wenche/J/UMG
164 BOYS LIKE GIRLS Boys Live Grito—Columbia/Sony Music
165 FIGHT WITH TOOLS Klipsch—Variant II
166 THE REMINDER First—Cherrytree/
Polydor/Interscope/IGA
167 IF YOU ARE GOING THROUGH HELL Romeo Atkins—Cubb
168 COVERS James Taylor—Hot/Cross

WEB EXCLUSIVES: CRITICS' FAVORITES & MORE ON W/BILLBOARD

This printed version of Billboard's Year in Music & Touring report provides an unparalleled look at the state of the business, with a total of 251 charts that track the best-selling albums and most-played singles of 2007 and 11 charts that analyze the concert industry.

But billboard.com and billboard biz provide even more extensive year-end coverage.

Among our most popular online features is the Critic's Choice poll, comprising 10 lists compiled from Billboard's worldwide team of writers and editors. While our charts rank sales and airplay, the critic's poll measures a more elusive achievement: artistic success.

In addition, this year billboard.com will present a photo gallery of the year's Billboard covers, a look at the top 20 music stories of the year and more.

On billboard.biz, we offer 416 charts, including 165 exclusive to the Web.

Deeper year-end recaps appear on billboard.biz for categories including Top Billboard 200 Artists, Top Internet Albums, Top Digital Albums and more.

Deeper charts appear online for such genres as R&B, country, songwriters and publishers, Latin, regional Mexican, tropical, dance, Christian and gospel, classical, jazz, catalog, modern rock, mainstream top 40, Adult top 40, AC, soundtracks and music videos.

In addition, billboard.biz offers exclusive charts in the areas of digital, ringtones, pop, R&B/hip-hop, rap, songwriters and publishers, Latin, regional Mexican, tropical, dance, Christian, gospel, classical, jazz, catalog, mainstream rock, triple A, alternative, hard rock, new age, blues, bluegrass, reggae, soundtracks, kids, compilations, country, cast albums, DVDs and more.

For the touring industry, this issue provides in-depth analysis and charts summarizing the past 12 months. But there is more online.

Exclusive to billboard.com are charts covering the Top 25 Bosques for nonconcert events, top venue grosses and the top five tours in the genres of rock and pop, country, R&B/hip-hop and Latin music.
The Billboard 200 Artists - Female

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Beyoncé</td>
<td>Yearning for Love</td>
</tr>
<tr>
<td>2</td>
<td>Taylor Swift</td>
<td>Red</td>
</tr>
<tr>
<td>3</td>
<td>Adele</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>Miley Cyrus</td>
<td>The Time of Our Lives</td>
</tr>
<tr>
<td>5</td>
<td>Ariana Grande</td>
<td>Positions</td>
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The Billboard 200 Artists - Male

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Drake</td>
<td>Certified Lover Boy</td>
</tr>
<tr>
<td>2</td>
<td>Justin Bieber</td>
<td>Justice</td>
</tr>
<tr>
<td>3</td>
<td>Megan Thee Stallion</td>
<td>Suga</td>
</tr>
<tr>
<td>4</td>
<td>Post Malone</td>
<td>Hollywood's Most Wanted</td>
</tr>
<tr>
<td>5</td>
<td>Roddy Ricch</td>
<td>Please Excuse Me For Being Antisocial</td>
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The Billboard 200 Imprints

<table>
<thead>
<tr>
<th>Imprint</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>RCA</td>
<td>Daughtry</td>
<td>September 23</td>
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<tr>
<td>Atlantic</td>
<td>Disturbed</td>
<td>The Sufferer</td>
</tr>
<tr>
<td>Sony Music</td>
<td>Reprise</td>
<td>Warner Bros</td>
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The Billboard 200 Labels

<table>
<thead>
<tr>
<th>Label</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Geffen</td>
<td>From the Other Side</td>
</tr>
<tr>
<td>Atlantic</td>
<td>Without Fear</td>
</tr>
<tr>
<td>Warner Bros</td>
<td>Born This Way</td>
</tr>
<tr>
<td>RCA Music Group</td>
<td>The Sound of Madness</td>
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<tr>
<td>Sony Music</td>
<td>Greatest Hits: Volume One</td>
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Top Billboard 200 Distributors

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Title</th>
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<tbody>
<tr>
<td>Universal</td>
<td>Save the Last Dance</td>
</tr>
<tr>
<td>Sony BMG</td>
<td>Chicken Little</td>
</tr>
<tr>
<td>WEA</td>
<td>We Will Rock You</td>
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<tr>
<td>Independents</td>
<td>In My Head</td>
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<tr>
<td>EMI</td>
<td>World Tour 2008</td>
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The Billboard 200 Charts

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Album</th>
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<tbody>
<tr>
<td>1</td>
<td>Beyoncé</td>
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<tr>
<td>2</td>
<td>Taylor Swift</td>
<td>Red</td>
</tr>
<tr>
<td>3</td>
<td>Adele</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>Miley Cyrus</td>
<td>The Time of Our Lives</td>
</tr>
<tr>
<td>5</td>
<td>Ariana Grande</td>
<td>Positions</td>
</tr>
</tbody>
</table>

A deeper version of this chart appears on billboard.biz.

www.americanradiohistory.com
1.1 SAINTS OF LOS ANGELES
Moby/Co/Co/Eighty Seven
1.12 THE HEROIN DIARIES
SOUNDTRACk Sax
A M/ Eleven Seven
1.13 RELENTLESS
Jason
Alden/Broken Bow
1.14 FLIGHT OF THE CONCHORDS
(SOUNDTRACK) Flight Of The Conchords/HBO/Sub Pop
1.15 SCREAM AIM FIRE
Bullet For My Valentine/20/20/Jive/Zomba
1.16 GIRLS AND BOYS
Impred
Michaelson+Cabin 24/Original Signal
1.17 LITTLE BIT OF LIFE
Craig
Morgan-Broken Bow
1.18 EVIL URGES
My Morning
Jacket-ATO
1.19 FLOAT
Flogging Molly-
SideOneDummy
1.20 TWIST IN MY STORY
Secondhand Serenade-
Glassnote /East West
1.21 WORLD S COLLIDE
Apocalypse/20-20/Jive
1.22 FLEET FOXES
Fleet Foxes-
Sub Pop
1.23 VANS WARPED TOUR ’08
Various Artists-
SideOneDummy
1.24 JOE THOMAS
New Man
Joe-563/Keekar
1.25 WARPAINT
The Black
Crowes-Silver Arrow

A deeper version of this chart appears on billboard.biz.
Let the Music Connect You
Yahoo! Music is Turning Up the Volume in 2009
Hot Digital Songs Imprints

<table>
<thead>
<tr>
<th>Rank</th>
<th>Imprint</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Def Jam</td>
<td>20.19</td>
</tr>
<tr>
<td>2</td>
<td>Universal Motown</td>
<td>19.77</td>
</tr>
<tr>
<td>3</td>
<td>Columbia</td>
<td>19.44</td>
</tr>
<tr>
<td>4</td>
<td>Atlantic</td>
<td>18.73</td>
</tr>
<tr>
<td>5</td>
<td>Warner Bros</td>
<td>16.63</td>
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<tr>
<td>6</td>
<td>Warner Music Group</td>
<td>16.31</td>
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<td>7</td>
<td>Interscope</td>
<td>14.76</td>
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<tr>
<td>8</td>
<td>Epic</td>
<td>14.16</td>
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<tr>
<td>9</td>
<td>RCA Music Group</td>
<td>13.28</td>
</tr>
<tr>
<td>10</td>
<td>Island Def Jam Music</td>
<td>12.83</td>
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<td>11</td>
<td>Hollywood</td>
<td>12.51</td>
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<tr>
<td>12</td>
<td>Def Jam</td>
<td>12.42</td>
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<td>13</td>
<td>Atlantic</td>
<td>12.28</td>
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<td>14</td>
<td>Motown</td>
<td>12.16</td>
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<td>15</td>
<td>Columbia</td>
<td>11.97</td>
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<td>16</td>
<td>Def Jam</td>
<td>11.64</td>
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<td>17</td>
<td>Atlantic</td>
<td>11.41</td>
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<td>18</td>
<td>Universal Motown</td>
<td>11.26</td>
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<td>19</td>
<td>Hollywood</td>
<td>11.13</td>
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<tr>
<td>20</td>
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<td>10.90</td>
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</table>

Hot Digital Songs Labels

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lollipop</td>
<td>Lil Wayne</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>2</td>
<td>No One</td>
<td>Alicia Keys</td>
<td>49</td>
<td>J Records/RCA</td>
</tr>
<tr>
<td>3</td>
<td>Take a Bow</td>
<td>Rihanna</td>
<td>49</td>
<td>Sony BMG Music Int'l</td>
</tr>
<tr>
<td>4</td>
<td>Sexy Can I Have It</td>
<td>Jay-Z feat. Yung Berg</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>5</td>
<td>Paper Planes</td>
<td>N.E.R.D. feat. Rihanna</td>
<td>49</td>
<td>Harmony/Def Jam/IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>Can't Believe It</td>
<td>T-Pain feat. Lil Wayne &amp; Kanye West</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>7</td>
<td>Touch My Body</td>
<td>Mariah Carey</td>
<td>49</td>
<td>Atlantic</td>
</tr>
<tr>
<td>8</td>
<td>Hollywood</td>
<td>Akon</td>
<td>49</td>
<td>KonLive/Def Jam</td>
</tr>
<tr>
<td>9</td>
<td>Sucka Free</td>
<td>Young Jeezy feat. Lil Wayne</td>
<td>49</td>
<td>Jeezy/Cash Money/Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>Boy/Girl</td>
<td>Jason Derulo</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>11</td>
<td>Independent</td>
<td>Webbie feat. Lil Wayne &amp; Boosie Badazz &amp; T-Pain</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>12</td>
<td>Touch My Body</td>
<td>Mariah Carey</td>
<td>49</td>
<td>Atlantic</td>
</tr>
<tr>
<td>13</td>
<td>Peaceful Place</td>
<td>Love &amp; Theft</td>
<td>49</td>
<td>Atlantic</td>
</tr>
<tr>
<td>14</td>
<td>No Air</td>
<td>Nelly</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>15</td>
<td>Daydream</td>
<td>Timbaland feat. Nelly</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
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<tr>
<td>16</td>
<td>Tha G.O.D.</td>
<td>Young Jeezy feat. T-Pain</td>
<td>49</td>
<td>Jeezy/Cash Money/Atlantic</td>
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<tr>
<td>17</td>
<td>Do It Again</td>
<td>T-Pain feat. Rihanna</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
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<tr>
<td>18</td>
<td>IT Feat. Rozay</td>
<td>Soulja Boy</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
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<tr>
<td>19</td>
<td>Feels So Good</td>
<td>Chris Brown</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>20</td>
<td>Sober</td>
<td>Travis McCoy feat. Lil Wayne</td>
<td>49</td>
<td>Def Jam/IDJMG</td>
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Hot Digital Songs Artists

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lollipop</td>
<td>Lil Wayne feat. T-Pain &amp; Plies</td>
<td>49</td>
</tr>
<tr>
<td>2</td>
<td>No One</td>
<td>Alicia Keys feat. Young Jeezy</td>
<td>49</td>
</tr>
<tr>
<td>3</td>
<td>Take a Bow</td>
<td>Rihanna feat. Ne-Yo &amp; Jeezy</td>
<td>49</td>
</tr>
<tr>
<td>4</td>
<td>Sexy Can I Have It</td>
<td>Jay-Z feat. Yung Berg feat. Cam’ron</td>
<td>49</td>
</tr>
<tr>
<td>6</td>
<td>Can't Believe It</td>
<td>T-Pain feat. Lil Wayne feat. Kanye West &amp; Ne-Yo</td>
<td>49</td>
</tr>
<tr>
<td>7</td>
<td>Touch My Body</td>
<td>Mariah Carey feat. Ne-Yo</td>
<td>49</td>
</tr>
<tr>
<td>8</td>
<td>Hollywood</td>
<td>Akon feat. Ne-Yo &amp; T-Pain</td>
<td>49</td>
</tr>
<tr>
<td>9</td>
<td>Sucka Free</td>
<td>Young Jeezy feat. Lil Wayne feat. Ne-Yo</td>
<td>49</td>
</tr>
<tr>
<td>14</td>
<td>No Air</td>
<td>Nelly feat. Ne-Yo &amp; T-Pain feat. Akon feat. Ne-Yo</td>
<td>49</td>
</tr>
</tbody>
</table>

EUROPE'S TOP SONGS OF 2008

1. 'Back to Black,' Amy Winehouse (Island)
2. 'Rockerry,' Duffy (A&M)
3. 'Viva La Vida or Death and All His Friends,' Coldplay (Parlophone)
4. 'Spark,' Leona Lewis (Sony)
5. 'This is Life,' Amy MacDonald (Melodramatic/Vertigo)

EUROPEAN CHART SHARE

ALBUMS

<table>
<thead>
<tr>
<th>Company</th>
<th>2007</th>
<th>2008</th>
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<tbody>
<tr>
<td>UMG</td>
<td>42.8</td>
<td>47.48</td>
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<tr>
<td>Sony BMG Music Int'l</td>
<td>21.9</td>
<td>20.19</td>
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<tr>
<td>Warner Music Group</td>
<td>15.8</td>
<td>13.26</td>
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<td>EMI</td>
<td>12.9</td>
<td>13.14</td>
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<tr>
<td>Others</td>
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Singles

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<tr>
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<tr>
<td>Jonas Brothers</td>
<td>1</td>
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<tr>
<td>Pink</td>
<td>2</td>
</tr>
<tr>
<td>Carrie Underwood</td>
<td>2</td>
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<tr>
<td>Akon</td>
<td>2</td>
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<tr>
<td>Sean Kingston</td>
<td>6</td>
</tr>
<tr>
<td>All 7</td>
<td></td>
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A deeper version of this chart appears on billboard.biz.

A deeper version of this chart appears on billboard.biz.
### Hot 100 Songs

<table>
<thead>
<tr>
<th>Position</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Low</td>
<td>Flo Rida Featuring T-Pain &amp; static Major &amp; Cash Money</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>2</td>
<td>Bleeding Love</td>
<td>Leona Lewis</td>
<td>SYCO/RMG</td>
</tr>
<tr>
<td>3</td>
<td>Not One</td>
<td>Alicia Keys &amp; MIBK</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>Lollipop</td>
<td>Lil Wayne Featuring Static Major &amp; Cash Money</td>
<td>Universal Motown</td>
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<tr>
<td>5</td>
<td>Apologize</td>
<td>Timbaland Featuring OneRepublic</td>
<td>Mosley/Backstage/Interscope</td>
</tr>
<tr>
<td>6</td>
<td>No Air</td>
<td>Jordin Sparks Duet With Chris Brown</td>
<td>Jive/Zomba</td>
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<tr>
<td>7</td>
<td>Love Song</td>
<td>Sara Bareilles</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>Love In This Club</td>
<td>Usher Featuring Young Jeezy &amp; LaFace/Song</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>9</td>
<td>With You</td>
<td>Chris Brown &amp; static Major &amp; Cash Money</td>
<td>Jive/Zomba</td>
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<tr>
<td>10</td>
<td>Forever</td>
<td>Chris Brown</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>11</td>
<td>Sexy Can I</td>
<td>Ray J &amp; Young J &amp; Knocout/Deja 34/Ep%/Hoch</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>12</td>
<td>Take A Bow</td>
<td>Rihanna Featuring Lil Wayne &amp; static Major &amp; Cash Money</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>13</td>
<td>Viva La Vida</td>
<td>Coldplay Featuring Capitol/Song</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>14</td>
<td>I Kissed A Girl</td>
<td>Katy Perry &amp; static Major &amp; Cash Money</td>
<td>Columbia</td>
</tr>
<tr>
<td>15</td>
<td>Whatever You Like</td>
<td>T-Pain Featuring Static Major &amp; Cash Money</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>16</td>
<td>Disturbia</td>
<td>Rihanna Featuring Lil Wayne &amp; static Major &amp; Cash Money</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>17</td>
<td>Don't Stop The Music</td>
<td>Rihanna Featuring Lil Wayne &amp; static Major &amp; Cash Money</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>18</td>
<td>Pocketful Of Sunshine</td>
<td>Natasha Bedingfield &amp; Phoenician/Atlantic</td>
<td>Zomba</td>
</tr>
<tr>
<td>19</td>
<td>Kiss Kiss</td>
<td>Chris Brown Featuring T-Pain &amp; static Major &amp; Cash Money</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>20</td>
<td>Closer</td>
<td>Ne-Yo Featuring Def Jam/IDJMG</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>21</td>
<td>Bubbly</td>
<td>Colbie Caillat</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>22</td>
<td>Touch My Body</td>
<td>Mariah Carey Featuring flavour &amp; static Major &amp; Cash Money</td>
<td>Atlantic</td>
</tr>
<tr>
<td>23</td>
<td>4 Minutes</td>
<td>Madonna Featuring Justin Timberlake &amp; Warner Bros.</td>
<td>Interscope</td>
</tr>
<tr>
<td>24</td>
<td>So What</td>
<td>Pink Featuing LaFace/Zomba</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>25</td>
<td>Paralyzer</td>
<td>Finger Eleven Featuring static Major &amp; Cash Money</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>26</td>
<td>Lazy</td>
<td>will.i.am/Interscope</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>I'm Yours</td>
<td>Jason Mraz Featuring Akon &amp; static Major &amp; Cash Money</td>
<td>Atlantic</td>
</tr>
<tr>
<td>28</td>
<td>Leavin'</td>
<td>Jesse McCartney Featuring Akon &amp; static Major &amp; Cash Money</td>
<td>Hollywood</td>
</tr>
<tr>
<td>29</td>
<td>Dangerous</td>
<td>Kardinal Offshell Featuring Akon &amp; static Major &amp; Cash Money</td>
<td>Def Jam/Interscope</td>
</tr>
<tr>
<td>30</td>
<td>Tattoo</td>
<td>Jordin Sparks Duet With Chris Brown</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>31</td>
<td>See You Again</td>
<td>Miley Cyrus Featuringstatic Major &amp; Cash Money</td>
<td>Hollywood</td>
</tr>
<tr>
<td>32</td>
<td>Shake It</td>
<td>Metro Station Columbia</td>
<td>Interscope</td>
</tr>
<tr>
<td>33</td>
<td>Stop And Stare</td>
<td>OneRepublic</td>
<td>Interscope</td>
</tr>
<tr>
<td>34</td>
<td>Take You There</td>
<td>Sean Kingston Featuring static Major &amp; Cash Money</td>
<td>Interscope</td>
</tr>
<tr>
<td>35</td>
<td>Paper Planes</td>
<td>M.I.A Featuring static Major &amp; Cash Money</td>
<td>Def Jam/Interscope</td>
</tr>
<tr>
<td>36</td>
<td>Hot N Cold</td>
<td>Katy Perry Featuring static Major &amp; Cash Money</td>
<td>Capitol</td>
</tr>
<tr>
<td>37</td>
<td>Live Your Life Ti</td>
<td>T-Pain Featuring static Major &amp; Cash Money</td>
<td>Def Jam/Grand Hustle/IDJMG/Atlantic</td>
</tr>
<tr>
<td>38</td>
<td>Bust It Baby Part 2</td>
<td>static Major &amp; Cash Money Featuring static Major &amp; Cash Money</td>
<td>Def Jam/Grand Hustle/IDJMG/Atlantic</td>
</tr>
<tr>
<td>39</td>
<td>American Boy</td>
<td>static Major &amp; Cash Money Featuring static Major &amp; Cash Money</td>
<td>Def Jam/Grand Hustle/IDJMG/Atlantic</td>
</tr>
<tr>
<td>40</td>
<td>Got Money</td>
<td>Lil Wayne Featuring static Major &amp; Cash Money</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>41</td>
<td>Our Song</td>
<td>Taylor Swift Featuring static Major &amp; Cash Money</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>42</td>
<td>Damaged</td>
<td>Dappy Kane/Frankie Benordi/Atlantic</td>
<td>Interscope</td>
</tr>
<tr>
<td>43</td>
<td>A Milli</td>
<td>Lil Wayne Featuring static Major &amp; Cash Money</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>44</td>
<td>Sorry</td>
<td>Buckcherry Featuring static Major &amp; Cash Money</td>
<td>Atlantic</td>
</tr>
<tr>
<td>45</td>
<td>Independent</td>
<td>Webbie Featuring static Major &amp; Cash Money</td>
<td>Atlantic</td>
</tr>
<tr>
<td>46</td>
<td>Can't Believe It</td>
<td>T-Pain Featuring static Major &amp; Cash Money</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>47</td>
<td>Like You'll Never See Me</td>
<td>static Major &amp; Cash Money Featuring static Major &amp; Cash Money</td>
<td>Columbia</td>
</tr>
<tr>
<td>48</td>
<td>Seafood</td>
<td>static Major &amp; Cash Money Featuring static Major &amp; Cash Money</td>
<td>Columbia</td>
</tr>
<tr>
<td>49</td>
<td>Teardrops On My Guitar</td>
<td>Taylor Swift Featuring static Major &amp; Cash Money</td>
<td>Atlantic</td>
</tr>
<tr>
<td>50</td>
<td>When I Grow Up</td>
<td>The Pussycat Dolls Featuringstatic Major &amp; Cash Money</td>
<td>Interscope</td>
</tr>
</tbody>
</table>

**Charts • '08 Year In Music & Touring**

---

**Natasha Bedingfield**

---

**Metro Station**

---

**American Radio History**

---
FEATS & SHARES

A DETAILED LOOK AT THE YEAR IN CHARTS

2008 The Billboard 200
Top Distributor Original Albums Chart Share

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony BMG</td>
<td>23.9%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>19.3%</td>
</tr>
<tr>
<td>Universal Music Group</td>
<td>11.1%</td>
</tr>
<tr>
<td>EMI Music</td>
<td>10.1%</td>
</tr>
<tr>
<td>BMG</td>
<td>7.4%</td>
</tr>
</tbody>
</table>

2008 Hot Digital Songs
Top Label Chart Share (Percentage)

<table>
<thead>
<tr>
<th>Label</th>
<th>Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony BMG</td>
<td>11.6%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>11.4%</td>
</tr>
<tr>
<td>Universal Music Group</td>
<td>11.3%</td>
</tr>
<tr>
<td>BMG</td>
<td>9.1%</td>
</tr>
<tr>
<td>EMI Music</td>
<td>6.8%</td>
</tr>
<tr>
<td>Sony</td>
<td>5.2%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>4.9%</td>
</tr>
<tr>
<td>Universal Music Group</td>
<td>4.9%</td>
</tr>
<tr>
<td>BMG</td>
<td>4.6%</td>
</tr>
<tr>
<td>EMI Music</td>
<td>4.2%</td>
</tr>
<tr>
<td>Sony</td>
<td>4.1%</td>
</tr>
</tbody>
</table>

2008 The Billboard 200 Top Five Sales Weeks (Tick/Airplay/Chart Date/Year)

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lil Wayne</td>
<td>&quot;Lil' Wayne's Hits&quot;</td>
<td>300,000</td>
</tr>
<tr>
<td>2</td>
<td>50 Cent</td>
<td>&quot;Get Rich or Die Tryin'&quot;</td>
<td>250,000</td>
</tr>
<tr>
<td>3</td>
<td>Jay-Z</td>
<td>&quot;The Blueprint 3&quot;</td>
<td>200,000</td>
</tr>
<tr>
<td>4</td>
<td>Usher</td>
<td>&quot;Yes&quot;</td>
<td>150,000</td>
</tr>
<tr>
<td>5</td>
<td>Justin Timberlake</td>
<td>&quot;FutureSex/LoveShow&quot;</td>
<td>120,000</td>
</tr>
</tbody>
</table>

2008 Hot 100 Airplay Top Five Airplay Tracks (Week/Chart Date/Year)

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Airplay</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lady Gaga</td>
<td>&quot;Paparazzi&quot;</td>
<td>500,000</td>
</tr>
<tr>
<td>2</td>
<td>Taylor Swift</td>
<td>&quot;Love Story&quot;</td>
<td>450,000</td>
</tr>
<tr>
<td>3</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>400,000</td>
</tr>
<tr>
<td>4</td>
<td>Beyoncé</td>
<td>&quot;Halo&quot;</td>
<td>350,000</td>
</tr>
<tr>
<td>5</td>
<td>Kanye West</td>
<td>&quot;Oh Yeah&quot;</td>
<td>300,000</td>
</tr>
</tbody>
</table>

2008 Hot Digital Songs Top Five Digital Tracks (Week/Chart Date/Year)

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>300,000</td>
</tr>
<tr>
<td>2</td>
<td>Justin Bieber</td>
<td>&quot;One Time&quot;</td>
<td>250,000</td>
</tr>
<tr>
<td>3</td>
<td>Taylor Swift</td>
<td>&quot;Love Story&quot;</td>
<td>200,000</td>
</tr>
<tr>
<td>4</td>
<td>Katy Perry</td>
<td>&quot;Hot N Cold&quot;</td>
<td>150,000</td>
</tr>
<tr>
<td>5</td>
<td>Beyoncé</td>
<td>&quot;Halo&quot;</td>
<td>100,000</td>
</tr>
</tbody>
</table>
MUSIC WORLD ENTERTAINMENT

We make the music you love.

Beyoncé
I AM... SASHA FIERCE

WWW.MUSICWORLDENTERTAINMENT.COM  1505 HADLEY ST. HOUSTON TEXAS 77002

www.americanradiohistory.com
### Hot 100 Imprints

<table>
<thead>
<tr>
<th>Print</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>JIVE</td>
<td>27</td>
</tr>
<tr>
<td>DEF JAM</td>
<td>32</td>
</tr>
<tr>
<td>CASH MONEY</td>
<td>10</td>
</tr>
<tr>
<td>J</td>
<td>13</td>
</tr>
<tr>
<td>HOLLYWOOD</td>
<td>20</td>
</tr>
<tr>
<td>CAPITOL</td>
<td>6</td>
</tr>
<tr>
<td>UNIVERSAL REPUBLIC</td>
<td>13</td>
</tr>
<tr>
<td>POE BOY</td>
<td>4</td>
</tr>
<tr>
<td>LAFACE</td>
<td>7</td>
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<tr>
<td>GEFFEN</td>
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### Hot 100 Labels

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<tr>
<td>ISLAND DEF JAM MUSIC GROUP</td>
<td>48</td>
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<tr>
<td>INTERSCOPE</td>
<td>31</td>
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<tr>
<td>ZOMBA</td>
<td>15</td>
</tr>
<tr>
<td>ATLANTIC</td>
<td>37</td>
</tr>
<tr>
<td>UNIVERSAL MOTOWN</td>
<td>23</td>
</tr>
<tr>
<td>CAPITOL</td>
<td>14</td>
</tr>
<tr>
<td>EPIC</td>
<td>14</td>
</tr>
<tr>
<td>UNIVERSAL REPUBLIC</td>
<td>18</td>
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<tr>
<td>COLUMBIA</td>
<td>21</td>
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### Hot 100 Producers

<table>
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<tr>
<td>STARSAFE</td>
<td>10</td>
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<tr>
<td>POLOW DA DON</td>
<td>5</td>
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<tr>
<td>JONATHAN &quot;J.R.&quot; ROTHEN</td>
<td>10</td>
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<tr>
<td>RYAN TEDDER</td>
<td>44</td>
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<tr>
<td>WILLIAM</td>
<td>3</td>
</tr>
<tr>
<td>NATHAN CHAPMAN</td>
<td>15</td>
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<tr>
<td>DJ MONTAY</td>
<td>2</td>
</tr>
<tr>
<td>T-PAIN</td>
<td>9</td>
</tr>
<tr>
<td>HOWARD BENSON</td>
<td>71</td>
</tr>
<tr>
<td>JAMES &quot;JIM JONSIN&quot; SCHEFFER</td>
<td>3</td>
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### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Print</th>
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<th>Artist</th>
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<tbody>
<tr>
<td>NO ONE</td>
<td>-money</td>
<td>ALICIA KEYS-MMC/I/RMG</td>
</tr>
<tr>
<td>LOW</td>
<td>Flo Rida Featuring T-Pain-Posh Boy/Atlantic</td>
<td></td>
</tr>
<tr>
<td>BLEEDING LOVE</td>
<td>LOVE</td>
<td>Leona Lewis-SYCO/J/RMG</td>
</tr>
<tr>
<td>APOLIGIZE</td>
<td>YOU</td>
<td>Timberland Featuring OneRepublic-Motown/Blackground/Interscope</td>
</tr>
<tr>
<td>LOLLIPOP</td>
<td>WANT</td>
<td>Lil Wayne Featuring Static Major-Cash Money/Universal Motown</td>
</tr>
<tr>
<td>WITH YOU</td>
<td>YOU</td>
<td>Chris Brown Featuring Young Jeezy/ATLantic</td>
</tr>
<tr>
<td>CLOSER</td>
<td>ME</td>
<td>Jonas Brothers-Universal Republic</td>
</tr>
<tr>
<td>I'LL STOP THE MUSIC</td>
<td>ME</td>
<td>Rihanna-SRPT-Def Jam/IDJMG</td>
</tr>
<tr>
<td>DONT ME</td>
<td>THE</td>
<td>Kelly Clarkson-Atlantic</td>
</tr>
<tr>
<td>ALL SUMMER LONG</td>
<td>KID</td>
<td>Kid Rock-Atlantic</td>
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<tr>
<td>PARALYZER</td>
<td>ELEVEN</td>
<td>Finger Eleven-Uncle Artist</td>
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<tr>
<td>SENTIMENTAL SEDUCTION</td>
<td>UP</td>
<td>Snoop Dogg-Interscope</td>
</tr>
<tr>
<td>ONCE IN My LIFETIME</td>
<td>ME</td>
<td>Christina Aguilera-Atlantic</td>
</tr>
<tr>
<td>MIND INDEPENDENT</td>
<td>ME</td>
<td>Ne-Yo-Def Jam/IDJMG</td>
</tr>
<tr>
<td>CANT BELIEVE IT</td>
<td>T-PAWN</td>
<td>Ft Lauderdale-Atlantic</td>
</tr>
<tr>
<td>MONEY</td>
<td>Universal Motown</td>
<td></td>
</tr>
<tr>
<td>LIV YOUR GIRL</td>
<td>ME</td>
<td>Kelly Clarkson-Atlantic</td>
</tr>
<tr>
<td>TATTOO</td>
<td>J</td>
<td>Jermaine Jackson/ATI</td>
</tr>
<tr>
<td>HANG ON TO THAT FEELING</td>
<td>ME</td>
<td>Bounty Killer/Rockstar 2/Atlantic</td>
</tr>
<tr>
<td>REAL TIME</td>
<td>ME</td>
<td>Limahl-Uplift Interscope</td>
</tr>
</tbody>
</table>

### Pop 100 Artists

<table>
<thead>
<tr>
<th>Print</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>RIHANNA</td>
<td>MONEY</td>
<td>Tpain/Zomba</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>BLONDE</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>LEONA LEWIS</td>
<td>REVERB</td>
<td>SONY BMG Music Entertainment</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>CRUSH</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>JORDAN SPARKS</td>
<td>YOU</td>
<td>Atlantic</td>
</tr>
<tr>
<td>FLO RIDA</td>
<td>RIDE</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td>MONEY</td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>NE-YO</td>
<td>EYES</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>NATASHA BEDINGFIELD</td>
<td>BORN</td>
<td>Atlantic/Interscope</td>
</tr>
<tr>
<td>SARAH RAMIREZ</td>
<td>&gt;</td>
<td>Atlantic/Interscope</td>
</tr>
<tr>
<td>JESSE MCCARTNEY</td>
<td>HILLSIDE</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>T-PAIN</td>
<td>HILL</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>NATHAN CHAPMAN</td>
<td>BACK</td>
<td>Atlantic</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>PLAY</td>
<td>Roc-A-Fella/Def Jam/IDJMG</td>
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<td>MILEY CYRUS</td>
<td>BUCK</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>ALICIA KEYS</td>
<td>tubes</td>
<td>Sony BMG Music Entertainment</td>
</tr>
<tr>
<td>COLBIE CAILLAT</td>
<td>A YEAR</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>TIMBERLAND</td>
<td>NAVY</td>
<td>Columbia/Lawrence/Capitol</td>
</tr>
<tr>
<td>JONAS BROTHERS</td>
<td>WALK</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>BLOW</td>
<td>ME</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>SEAN KINGSTON</td>
<td>HILLSIDE</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>KISS</td>
<td>ME</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>TUBE</td>
<td>Interscope</td>
</tr>
<tr>
<td>MADONNA</td>
<td>BIKINI</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>DANCY KANE</td>
<td>TUBE</td>
<td>Def Jam/IDJMG</td>
</tr>
<tr>
<td>AKON</td>
<td>TUBE</td>
<td>KonLive/Geffen/Interscope</td>
</tr>
<tr>
<td>THE NUSSCATT DOLLS</td>
<td>TUBE</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>USHER</td>
<td>TUBE</td>
<td>LaFace/Zomba</td>
</tr>
<tr>
<td>MARIAN CAREY</td>
<td>TUBE</td>
<td>Island/ATLantic</td>
</tr>
<tr>
<td>PARAMORE</td>
<td>SONG</td>
<td>Fueled by Ramen/RCA</td>
</tr>
<tr>
<td>SECONDHAND SERENADE</td>
<td>TUBE</td>
<td>Atlantic</td>
</tr>
<tr>
<td>KARDINAL OFFISHALL</td>
<td>TUBE</td>
<td>Cash Money/Def Jam/IDJMG</td>
</tr>
<tr>
<td>SOULFUL BOY</td>
<td>TUBE</td>
<td>Interscope</td>
</tr>
</tbody>
</table>
Thank you for your support for 2008 & stay tuned for another great year 2009!

musically yours,
Billboard Live Japan

2009 January - February Show Schedule

<table>
<thead>
<tr>
<th></th>
<th>Tokyo</th>
<th>Osaka</th>
<th>Fukuoka</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sade Khan</td>
<td>Jan.6-13 (Mon)</td>
<td>Jan.14</td>
<td>Jan.15-16</td>
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Booking Contact
Billboard Live Japan
5505 Wilshire Blvd., suite 700, Los Angeles, CA 90036
Tel: 323-525-2212  fax: 323-525-2273
Email: billboardlive japan@mil.com
URL: www.billboard-live.com
www.americandradiohistory.com
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**End of Pop 100 Songs**

**Year-End Double Issue**
ALICIA KEYS

Pop 100 Labels

91 ZOMBA (35)
92 INTERSCOPE (63)
93 ISLAND DEF JAM MUSIC GROUP (40)
94 ATLANTIC (36)
95 RCA MUSIC GROUP (30)
96 EPIC (22)
97 CAPITOL (1)
98 UNIVERSAL REPUBLIC (22)
99 HOLLYWOOD (21)
100 COLUMBIA (20)

Pop 100 Imprints

1 JIVE (3)
2 DEFF JAM (30)
3 HOLLYWOOD (22)
4 CAPITOL (19)
5 POE BOY (4)
6 CASH MONEY (8)
7 UNIVERSAL REPUBLIC (13)
8 J (15)
9 LAPACE (7)
10 SRP (7)

Top R&B/Hip Hop Artists

1 ALEXIA KEYS (6) MBK/J/RMG
2 LIL WAYNE (33) Cash Money/
   UniversalMotown
3 KEYSHIA COLE (19) Universal/Interscope
4 MARY J. BLIGE (7) UniversalMotown
5 T-PAIN (23) Konvict/Motown
6 MARIAH CAREY (7) Island/IDJMG
7 JAHEIM (4) Divine Motown
8 RICK ROSS (14) Slip-N-Slide/
   Def Jam/IDJMG
9 T-PAIN (23) Konvict/Motown
10 JENNIFER HUDSON (4) Def Jam/IDJMG

Top R&B/Hip Hop Artists - Male

1 LIL WAYNE (33) Cash Money/
   UniversalMotown
2 CHRIS BROWN (10) Jive/Zomba
3 T.I. (13) Grand Hustle/Atlantic
4 THE-DREAM (5) Def Jam/IDJMG
5 SHAQUILLE (8) LaFave/Zomba
6 NE-YO (36) Def Jam/IDJMG
7 PLIES (14) Big Gates/Slip-N-
   Slide/Atlantic
8 JAY Z (25) Def Jam/IDJMG
9 JIVE (19) Cash Money/
   UniversalMotown
10 UNIVERSAL REPUBLIC (22)

Top R&B/Hip Hop Artists - Female

1 ALEXIA KEYS (6) MBK/J/RMG
2 KEYSHIA COLE (19) Universal/Interscope
3 MARY J. BLIGE (7) Atlantic
4 MARIAH CAREY (7) Island/IDJMG
5 RHAHNNA (8) SRP/Def Jam/
   UniversalMotown
6 JENNIFER HUDSON (4) Def Jam/IDJMG
7 JADE JONES (3) Def Jam/IDJMG
8 ASHANTI (6) UniversalMotown
9 5OSLEY (3) G DATA/ESG
10 (4) Motown

Top R&B/Hip Hop Imprints

1 JIVE (3)
2 ZOMBA (35)
3 UNIVERSAL REPUBLIC (22)
4 CAPITOL (1)
5 INTERSCOPE (63)
6 UNIVERSAL MOTOWN (24)
7 HIP HOP/ATLANTIC
8 UNIVERSAL MOTOWN (24)
9 UNIVERSAL MOTOWN (24)
10 INTERSCOPE (63)
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### Top R&B/Hip-Hop Album Labels

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**Billboard Advertisement:**

- Billboard is a weekly American magazine that covers the music, entertainment, media, and communications industries.
- It publishes charts and rankings, including the Hot 100 and Billboard 200, which are based on sales, streaming, and airplay data.
- Billboard is a key source for industry insights and trends, helping artists, labels, and buyers stay informed about the latest developments in music and entertainment.
Hot R&B/Hip-Hop Songs

1. Interscope
2. Def Jam/DJ/MG
3. Atlantic
4. RCA Music Group
5. Universal Motown

Hot R&B/Hip-Hop Songs Imprints

- Island Def Jam Music Group
- Zomba
- Atlantic
- RCA Music Group
- Universal Motown

Hot R&B/Hip-Hop Songs Artists

- Christopher "Tricky" Stewart
- Stargate
- Trigga
- KISS KISS
- Kiss

Hot R&B/Hip-Hop Songs Producers

- Christopher "Tricky" Stewart
- Stargate
- Trigga
- KISS KISS

Hot R&B/Hip-Hop Songs Labels

- Def Jam
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Hot R&B/Hip-Hop Songs Labels

- Def Jam
- RCA
- Universal
### Hot Rhythmic Labels

- Universal Republic (8)
- Columbia (8)
- Capitol (6)
- RCA Music Group (14)
- Universal Motown (20)
- Interscope (28)
- Zomba (20)
- Atlantic (33)
- Geffen (13)

### Hot Rhythmic Artists

- Alicia Keys (4) MBK/J/RMG
- Keysia Cole (5) Imani/Geffen/Interscope
- J. Holiday (3) Music Line/Capitol

### Hot Rhythm Songs

- Never Leave You - Divine
- Woman - Keysia Cole/I-Man/Geffen/Interscope
- I Remember - Keysia Cole/Geffen/Interscope
- Love - Keysia Cole/I-Man/Geffen/Interscope
- Never Would Have Made It Again - Keysia Cole/MBK/J/RMG

### Hot R&B/Mainstream Artists

- Lil Wayne (15) Cash Money/Universal Motown
- Chris Brown (19) Jive/Zomba
- Keyshia Cole (7) I-Man/Geffen/Interscope
- Alicia Keys (4) MBK/J/RMG
- The-Dream (5) Radio Kills/Def Jam/IDJMG

### Hot R&B/Mainstream Songs

- Lollipop - Lil Wayne Featuring Static Major/Cash Money/Universal Motown
- Seduction - Keyshia Cole/Def Jam/IDJMG
- I Need U Baby - Jameer/Ne-Yo-Def Jam/IDJMG
- 99 Problems - Jay-Z Featuring Young Jeezy
- I'm On - The-Dream Featuring Fabolous/Young Jeezy

### Hot R&B/Mainstream Imprints

- Def Jam (27)
- Hot 102 (13)
- Jive (13)
- Geffen (13)
- Interscope (28)
- Universal Motown (20)
- RCA Music Group (13)
- Capitol (13)
- Asylum (7)
- Columbia (10)

### Hot R&B/Mainstream Hip-Hop Labels

- Island Def Jam Music Group (59)
- Atlantic (23)
- Zomba (29)
- Def Jam (59)
- Interscope (25)
- Universal Motown (20)
- RCA Music Group (13)
- Capitol (13)
- Asylum (7)
- Columbia (10)

### Hot R&B/Imprints

- Hot 102 (13)
- Jive (13)
- Geffen (13)
- Interscope (28)
- Universal Motown (20)
- RCA Music Group (13)
- Capitol (13)
- Asylum (7)
- Columbia (10)

### Hot R&B/Imprints

- Island Def Jam Music Group (59)
- Atlantic (23)
- Zomba (29)
- Def Jam (59)
- Interscope (25)
- Universal Motown (20)
- RCA Music Group (13)
- Capitol (13)
- Asylum (7)
- Columbia (10)
Hot Rap Artists

1. LIL WAYNE (10) Cash Money/Universal Motown
2. PLIES (7) Big Gates/Slip-N-Side/Atlantic
3. T.I. (4) Grand Hustle/Atlantic
4. T-PAIN (3) Volcano/Nappy Boyz Live/Zomba
5. KANYE WEST (8) Roc-A-Fella/Def Jam/DJ/MG
6. FLO RIDA (3) Pol Boyz/Atlantic
7. RICK ROSS (5) Slip N Slide/Def Jam/DJ/MG
8. SHAWTY LO (2) Dip/Asylum
9. WEBBIE (1) Trill/Asylum/Atlantic
10. DAVID BANNER (2) Big G f.a.c.e./SRC/Universal Motown

Hot Rap Songs

1. LOLLIPOP LIL WAYNE FEATURING STACEY MCCARTER & DIP ASYLUM
2. LOYAL BUSTA BUSTA PART II FEATURING KAYNE WEST & ASYLUM
3. WELCOME TO THE BONE FEATURING THE LION
4. NUMBER ONE FEATURING T-PAIN & JAYZ
5. JUICE FEATURING JAYZ & JAY-Z

Hot Rap Imprints

1. CASH MONEY (10) Cash Money
2. SLIP-N-SIDE (9) Slip-N-Side/Atlantic
4. INTERSCOPE (6) Interscope/Universal Motown
5. ASYLUM (5) Asylum/Atlantic
7. UNIVERSAL REPUBLIC (4) Universal Motown
8. RCA MUSIC GROUP (3) RCA
9. CAPITOL (2) Capitol
10. COLUMBIA (2) Columbia

Hot Rap Labels

1. ATLANTIC (18)
2. ISLAND DEF JAM MUSIC GROUP (25)
3. UNIVERSAL MOTOWN (19)
4. INTERSCOPE (16)
5. ASYLUM (15)
6. KONYE WEST (14)
7. UNIVERSAL REPUBLIC (14)
8. RCA MUSIC GROUP (9)
9. CAPITOL (7)
10. COLUMBIA (7)

Top New Country Artists

1. LADY ANTEBELLUM (3) Capitol Nashville
2. 2 HEIDI NEWFIELD (2) Curb
3. JILLIANNE HOUGH (2) Mercury
4. ASHTON SHEPHERD (2) MCA Nashville
5. ZAC BROWN BAND (2) Home/Grown Atlantic Big Picture
6. CRYSTAL SHAWANDA (2) RCA
7. RANDY MOUSHER (2) Universal South
8. ELI YOUNG BAND (2) Republic Universal South
9. PHIL STACEY (2) Lyric Street
10. KRISTY LEE COOK (2) Arista Nashville

Top Country Artists - Duo/Group

1. TAYLOR SWIFT (14) Big Machine
2. CARRIE UNDERWOOD (7) Arista Nashville
3. SUGARLAND (5) Mercury
4. GEORGE STRAIT (5) MCA Nashville
5. RASCAL FLATTS (4) Lyric Street
6. KENNY CHESNEY (4) Universal Motown
7. ALAN JACKSON (3) Arista Nashville
8. GARTH BROOKS (3) Pearl
9. KEITH URBAN (3) Capitol Nashville
10. THE WAILERS (3) Blue Chair/BNA

Top Country Artists - Female

1. TAYLOR SWIFT (14) Big Machine
2. CARRIE UNDERWOOD (7) Arista Nashville
3. SUGARLAND (5) Mercury
4. MONTGOMERY GENTRY (6) Capitol Nashville
5. ALISON KRAUSS (2) Rounder
6. CARRIE UNDERWOOD (6) Arista Nashville
7. JASON ALDEAN (3) Broken Bow
8. KELSEA BALLERINI (3) Arista Nashville
9. REBA MCENTIRE (3) MCA Nashville
10. KRISTY LEE COOK (2) Arista Nashville

Additional Rap charts are available exclusively on billboard.biz.
### Top Country Artists - Male

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<th>Pos.</th>
<th>Artist</th>
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### Top Country Labels

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<tr>
<td>Capitol Nashville</td>
<td>Toby Keith, Kenny Chesney, James Otto, Josh Turner, Jon Parrish, Jimmyembre, Jimmy Shandler, Kelly Clark, Girl Albert, Kenny Chesney</td>
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<tr>
<td>Big Machine</td>
<td>Toby Keith, Kenny Chesney, James Otto, Josh Turner, Jon Parrish, Jimmyembre, Jimmy Shandler, Kelly Clark, Girl Albert, Kenny Chesney</td>
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<tr>
<td>Lyric Street</td>
<td>Toby Keith, Kenny Chesney, James Otto, Josh Turner, Jon Parrish, Jimmyembre, Jimmy Shandler, Kelly Clark, Girl Albert, Kenny Chesney</td>
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### Top Country Imprints

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Sony/ATV Music Publishing

2008 Country Publishing Corporation of the Year

Congratulates Our Top Writers and Artists of the Year

CASEY BEATHARD  BROOKS AND DUNN
KENNY CHESNEY  BLAKE SHELTON
RASCAL FLATTS  MIRANDA LAMBERT

And Special Congratulations to the #1 Hot Country Songwriter

Taylor Swift

www.sonyatv.com

www.americanradiohistory.com
### Top Country Album Labels

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<th>Position</th>
<th>Title</th>
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<td>1</td>
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### Hot Country Songs Artists

<table>
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<tr>
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<tr>
<td>Taylor Swift</td>
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<td>Arista Nashville</td>
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<tr>
<td>George Strait</td>
<td>MCA</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Blue</td>
</tr>
<tr>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
</tr>
<tr>
<td>Montgomery Gentry</td>
<td>Columbia</td>
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<tr>
<td>Sugarland</td>
<td>Mercury</td>
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<tr>
<td>Toby Keith</td>
<td>Show Dog Nashville</td>
</tr>
<tr>
<td>Keith Urban</td>
<td>Capitol Nashville</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>Warner Bros./WNR</td>
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<tr>
<td>Brooks &amp; Dunn</td>
<td>Arista Nashville</td>
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<tr>
<td>Lady Antebellum</td>
<td>Capitol Nashville</td>
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<td>Gary Allan</td>
<td>MCA</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>Curb</td>
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<tr>
<td>Chuck Wicks</td>
<td>RCA</td>
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<tr>
<td>Trace Adkins</td>
<td>Capitol Nashville</td>
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<tr>
<td>James Otto</td>
<td>Warner Bros./WNR</td>
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<td>Phil Vassar</td>
<td>Universal Music Group</td>
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<td>Bucky Covington</td>
<td>Lyric Street</td>
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<td>Jason Aldean</td>
<td>Broken Bow</td>
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<tr>
<td>Dierks Bentley</td>
<td>Capitol Nashville</td>
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<td>Craig Morgan</td>
<td>BNA</td>
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<td>Darius Rucker</td>
<td>Capitol Nashville</td>
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### Top Country Album Distributors

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<tr>
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<td>1</td>
<td>Don't Blink - Keep Breathing</td>
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<td>2</td>
<td>Broken Bow</td>
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<td>Big Machine</td>
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<td>The Power Of Love</td>
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<td>6</td>
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<td>Universal Music Group</td>
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<td>7</td>
<td>I'm Still Waiting For My Girl</td>
<td>MCA</td>
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<td>8</td>
<td>A Collection</td>
<td>RCA</td>
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<td>9</td>
<td>A Memory Of 2006</td>
<td>Universal Music Group</td>
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### Top Country Songs

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<th>Title</th>
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<tr>
<td>1</td>
<td>Just Got Started Lovin' You</td>
<td>James Otto</td>
<td>Ray-Bow/Warner Bros./WNR</td>
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<tr>
<td>2</td>
<td>I Saw God Today</td>
<td>George Strait</td>
<td>MCA Nashville</td>
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<td>3</td>
<td>Small Town Southern Man</td>
<td>Alan Jackson</td>
<td>Arista Nashville</td>
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<td>4</td>
<td>Don't Think I Don't Think About It</td>
<td>Darius Rucker</td>
<td>Capitol Nashville</td>
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<td>5</td>
<td>Home</td>
<td>Blake Shelton</td>
<td>Warner Bros./WNR</td>
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<td>6</td>
<td>Love Is A Beautiful Thing</td>
<td>Phil Vassar</td>
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<td>7</td>
<td>You're Gonna Miss This</td>
<td>Trace Adkins</td>
<td>Capitol Nashville</td>
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<tr>
<td>8</td>
<td>I Still Miss You</td>
<td>Keith Anderson</td>
<td>Columbia</td>
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<tr>
<td>9</td>
<td>Cleaning This Gun (Come On In Boy)</td>
<td>Rodney Atkins</td>
<td>Curb</td>
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<tr>
<td>10</td>
<td>I'm Still A Guy</td>
<td>Brad Paisley</td>
<td>Arista Nashville</td>
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</table>

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CONGRATULATIONS, FRANK ROGERS!
BILLBOARD'S #1 HOT COUNTRY PRODUCER

"Thank you Frank, for all you've done for me. You are the Producer of Life! Most of all, thank you for your friendship."

- Darius Rucker

Daddy you Rock (in a Country way)!

We love you! Manny Ella and Jessica
Hot Country Songs Labels
Pos. LABEL (No. Charted Tracks)
1 ARISTA NASHVILLE (20)
2 CAPITAL NASHVILLE (22)
3 MCA NASHVILLE (15)
4 BNA (22)
5 LYRIC STREET (15)
6 BIG MACHINE (20)
7 COLUMBIA (15)
8 MERCURY (15)
9 CURB (14)
10 WARNER REPRISE NASHVILLE (10)

Hot Country Songs Imprints
Pos. IMPRINT (No. Charted Tracks)
1 CAPITOL NASHVILLE (21)
2 ARISTA NASHVILLE (16)
3 MCA NASHVILLE (15)
4 LYRIC STREET (13)
5 COLUMBIA (10)
6 BNA (14)
7 BIG MACHINE (10)
8 MERCURY (10)
9 CURB (14)
10 RCA (10)

Hot Country Songs Producers
Pos. PRODUCER (No. Charted Tracks)
1 FRANK ROGERS (12)
2 DANN HUFF (15)
3 MARK BRIGHT (7)
4 KEITH STEGALL (7)
5 NATHAN CHAPMAN (12)
6 TONY BROWN (12)
7 BUDDY CANNON (7)
8 BLAKE CHANCEY (7)
9 MARK WRIGHT (7)
10 TOBY KEITH (12)

Hot 100 Songwriters
Pos. SONGWRITER (No. Charted Tracks)
1 FAHEEM R. "T-PAIN" NAJM (19)
2 TAYLOR SWIFT (15)
3 RYAN "ALIAS" TEDDIER (6)
4 MIKIEL STORLIER ERIKSEN (17)
5 TOR ERIK HERMANSEN (10)
6 DWAYNE CARTER (10)
7 SARA BAREILLES (3)
8 JORDON THOMPSON (7)
9 CHRIS BROWN (7)
10 TIMOTHY V. "TIMBALAND" MOSLEY (9)

Hot 100 Publishers
Pos. PUBLISHER (No. Charted Tracks)
1 EMI APRIL/ASCAP (11)
2 SONY/ATV TUNES/ASCAP (48)
3 EMI BLACKWOOD/BMI (168)
4 WARNER-TAMERLANE PUBLISHING/BMI (96)
5 WB MUSIC/ASCAP (133)
6 UNIVERSAL MUSIC-MG SONGS/ASCAP (13)
7 SONY/ATV SONGS/BMI (139)
8 SONGS OF UNIVERSAL, INC./BMI (45)
9 UNIVERSAL MUSIC-Z SONGS/BMI (12)
10 UNIVERSAL MUSIC CORPORATION/ASCAP (43)

Hot 100 Publishing Corporations
Pos. PUBLISHING CORPORATION (No. Charted Tracks)
1 EMI MUSIC (159)
2 SONY/ATV MUSIC (149)
3 UNIVERSAL MUSIC (184)
4 WARNER/CHAPPELL MUSIC (139)
5 KOBALT MUSIC (23)
6 PEERMUSIC (73)
7 BUG MUSIC (25)
8 FSH5 (15)
9 CHRYSALIS MUSIC (70)
10 CHERRY LANE MUSIC (15)

Hot R&B/Pop Songwriters
Pos. SONGWRITER (No. Charted Tracks)
1 TERIUS NASH (15)
2 CHRISTOPHER A. STEWART (12)
3 DWAYNE CARTER (21)
4 FAHEEM R. "T-PAIN" NAJM (22)
5 KEISHA M. COLE (7)
6 ALICIA KEYS (4)
7 TOR ERIK HERMANSEN (13)
8 MIKIEL STORLIER ERIKSEN (13)
9 KERRY BROTHERS, JR. (2)
10 JAY W. JENKINS (74)

Hot R&B/Pop Publishers
Pos. PUBLISHER (No. Charted Tracks)
1 EMI APRIL/ASCAP (133)
2 EMI BLACKWOOD/BMI (81)
3 WB MUSIC/ASCAP (42)
4 WARNER-TAMERLANE PUBLISHING/BMI (56)
5 UNIVERSAL MUSIC-Z SONGS/BMI (46)
6 SONY/ATV TUNES/ASCAP (59)
7 UNIVERSAL MUSIC CORPORATION/ASCAP (56)
8 2002 MUSIC PUBLISHING/ASCAP (19)
9 UNIVERSAL MUSIC-MG SONGS/ASCAP (23)
10 MARCH 9TH PUBLISHING/ASCAP (10)

continued on >>
YOU HAVE ALWAYS BEEN OUR INSPIRATION

CONGRATULATIONS ON THE RELEASE OF DAVID FOSTER & FRIENDS

RALPH, LIZ, KATHY AND YOUR ENTIRE TEAM AT PEERMUSIC
Hot Latin Songwriters

1. ISIDRO CHAVEZ “ESPINOZA PAZ” ESPINOZA (13)
2. JUAN ESTEBAN ARISTIZABAL (4)
3. MARCO ANTONIO SOLIS (8)
4. JOAN SEBASTIAN (5)
5. FELIX DANIOLO GOMEZ (1)
6. ENRIQUE IGLESIAS (4)
7. GABRIEL RAMIREZ FLORES (7)
8. FRANCO DE VITA (4)
9. JUAN LUIS GUERRA SEJAS (5)
10. ANTHONY "ROMEO" SANTOS (4)

Hot Latin Publishers

1. ARPA, BMI (18)
2. WB MUSIC, ASCAP (17)
3. EMI BLACKWOOD, BMI (18)
4. SONY/ATV DISCO, ASCAP (17)
5. MAXIMO AGUIRRE, BMI (6)
6. EMI APRIL, ASCAP (27)
7. WARNER/CHAPPELL MEXICO, ASCAP (5)
8. MARCO, ASCAP (7)
9. EDITORA SAN ANGEL SA DE CV, ASCAP (3)
10. PEERMUSIC LLC, BMI (3)
11. SONGS OF CANA, BMI (3)
12. SERCA, BMI (6)
13. CRISMA, ASCAP (7)
14. WARNER-TAMERLANE PUBLISHING, BMI (7)
15. PREMIUM LATIN, ASCAP (5)
16. UNIVERSAL MUSIC - MGB SONGS, ASCAP (7)
17. AGUILA RAID, SESAC (2)
18. JULIANITA MUSICAL, BMI (2)
19. UNIVERSAL-MUSIC UNICA, BMI (7)
20. LOS CANGRIS, ASCAP (3)

Hot Latin Publishing Corporations

1. EMIG SYSTEMS (62)
2. WARNER/CHAPPELL MUSIC (31)
3. UNIVERSAL MUSIC (48)
4. ARPA MUSIC (18)
5. SONY/ATV MUSIC (44)
6. PEERMUSIC (7)
7. CRISMA MUSIC (7)
8. EDITORA SAN ANGEL SA DE CV, BMI (2)
9. VANDER MUSIC (6)
10. CLAVE BEAT MUSIC (2)

Hot Country Songwriters

1. WARNER/CHAPPELL MUSIC (33)
2. SONY/ATV MUSIC (97)
3. PEERMUSIC (12)
4. 2002 MUSIC PUBLISHING (15)
5. CHRYSALIS MUSIC (13)
6. LELLOW MUSIC (4)
7. YOUNG MONEY MUSIC (16)
8. SHE WROTE IT MUSIC (9)

Hot Country Publishers

1. WARNER/CHAPPELL MUSIC (13)
2. SONY/ATV MUSIC (97)
3. PEERMUSIC (12)
4. 2002 MUSIC PUBLISHING (15)
5. CHRYSALIS MUSIC (13)
6. LELLOW MUSIC (4)
7. YOUNG MONEY MUSIC (16)
8. SHE WROTE IT MUSIC (9)
9. WALKER/CHAPPELL MUSIC (33)
10. TAYLOR SWIFT MUSIC (17)
11. TRI-ANGELS MUSIC, ASCAP (3)
12. UNIVERSAL MUSIC CORPORATION, ASCAP (17)
13. SONGS OF COMBUSTION MUSIC, ASCAP (9)
14. SONGS OF UNIVERSAL, INC., BMI (59)
15. PREMIUM LATIN, ASCAP (5)
16. UNIVERSAL MUSIC - MGB SONGS, ASCAP (7)
17. WARNER-TAMERLANE PUBLISHING, BMI (7)
18. GIN ROAD, BMI (2)
19. UNIVERSAL-MUSIC UNICA, BMI (7)
20. LOS CANGRIS, ASCAP (3)

Hot Country Publishing Corporations

1. WARNER/CHAPPELL MUSIC (33)
2. SONY/ATV MUSIC (97)
3. PEERMUSIC (12)
4. CRISMA MUSIC (7)
5. EDITORA SAN ANGEL SA DE CV, BMI (2)
6. VANDER MUSIC (6)
7. CLAVE BEAT MUSIC (2)

from >>p108

11 SONGS OF UNIVERSAL, INC., BMI (37)
12 LELLOW PRODUCTIONS, ASCAP (4)
13 YOUNG MONEY PUBLISHING, BMI (16)
14 SHE WROTE IT, ASCAP (2)
15 UNIVERSAL MUSIC - 2 TUNES, ASCAP (24)
18 SONGS OF PEER LTD., ASCAP (3)
17 NAPPY PUB MUSIC, BMI (22)
18 EMI MUSIC PUBLISHING LTD., PRS (15)
19 BOOK OF DANIEL, ASCAP (2)
20 SONY/ATV SONGS, BMI (25)

Hot R&B/Hip-Hop Publishing Corporations

1. EMI MUSIC (22)
2. UNIVERSAL MUSIC (190)
3. WARNER/CHAPPELL MUSIC (33)
4. SONY/ATV MUSIC (97)
5. PEERMUSIC (12)
6. 2002 MUSIC PUBLISHING (15)
7. CHRYSALIS MUSIC (13)
8. LELLOW MUSIC (4)
9. YOUNG MONEY MUSIC (16)
10. SHE WROTE IT MUSIC (9)
11. WARNER/CHAPPELL MUSIC (33)
12. TAYLOR SWIFT MUSIC, BMI (17)
13. TRI-ANGELS MUSIC, ASCAP (3)
14. UNIVERSAL MUSIC CORPORATION, ASCAP (17)
15. SONGS OF COMBUSTION MUSIC, ASCAP (9)
16. SONGS OF UNIVERSAL, INC., BMI (59)
17. PREMIUM LATIN, ASCAP (5)
18. UNIVERSAL MUSIC - MGB SONGS, ASCAP (7)
19. WARNER-TAMERLANE PUBLISHING, BMI (7)
20. GIN ROAD, BMI (2)
21. UNIVERSAL-MUSIC UNICA, BMI (7)
22. LOS CANGRIS, ASCAP (3)
### Top Latin Album Artists

<table>
<thead>
<tr>
<th>Pos. ARTIST</th>
<th>ALBUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Víctor Manuelle</td>
<td>LO MEJOR DE LA CORAZON (4) Universal</td>
</tr>
<tr>
<td>2 Kenia</td>
<td>SU AMOR (2) Sony BMG Norte</td>
</tr>
<tr>
<td>3 Amber</td>
<td>VIVA (3) Sony BMG Norte</td>
</tr>
<tr>
<td>4 Aventura</td>
<td>ARROLLADORA BANDA (2) Warner Latina</td>
</tr>
<tr>
<td>5 Gloria Estefan</td>
<td>MI CORAZON (4) Sony BMG Norte</td>
</tr>
<tr>
<td>6 Chayanne</td>
<td>NUEVOS EXITOS (2) Sony BMG Norte</td>
</tr>
<tr>
<td>7 Los Tigres Del Norte</td>
<td>TODO POR TÍ (2) Sony BMG Norte</td>
</tr>
<tr>
<td>8 Marc Anthony</td>
<td>SIEMPRE... PARA SIEMPRE (3) Universal</td>
</tr>
<tr>
<td>9 Tata Vega</td>
<td>EL CALLEJÓN (3) Sony BMG Norte</td>
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<td>10工资</td>
<td>LO MEJOR DE... (3) Sony BMG Norte</td>
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### Top Latin Albums

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<td>1</td>
<td>Víctor Manuelle</td>
<td>LO MEJOR DE LA CORAZON (4) Universal</td>
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<tr>
<td>2</td>
<td>Kenia</td>
<td>SU AMOR (2) Sony BMG Norte</td>
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<td>3</td>
<td>Amber</td>
<td>VIVA (3) Sony BMG Norte</td>
</tr>
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<td>Aventura</td>
<td>ARROLLADORA BANDA (2) Warner Latina</td>
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<td>Gloria Estefan</td>
<td>MI CORAZON (4) Sony BMG Norte</td>
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<tr>
<td>6</td>
<td>Chayanne</td>
<td>NUEVOS EXITOS (2) Sony BMG Norte</td>
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<tr>
<td>7</td>
<td>Los Tigres Del Norte</td>
<td>TODO POR TÍ (2) Sony BMG Norte</td>
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<tr>
<td>8</td>
<td>Marc Anthony</td>
<td>SIEMPRE... PARA SIEMPRE (3) Universal</td>
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<td>Tata Vega</td>
<td>EL CALLEJÓN (3) Sony BMG Norte</td>
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<tr>
<td>10</td>
<td>wage</td>
<td>LO MEJOR DE... (3) Sony BMG Norte</td>
</tr>
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</table>
Top Latin Album Imprints

- SONY BMG NORTE (37)
- FONOVISA (54)
- DISA (83)
- UNIVERSAL LATINO (40)
- MACHETE (27)
- DISCOS 605 (21)
- EMI TELEVISA (65)
- WARNER LATINA (122)
- UNIVISION (17)
- PREMIUM LATIN (3)

Top Latin Album Labels

- UNIVERSAL MUSIC LATIN ENTERTAINMENT (183)
- SONY BMG NORTE (74)
- EMI TELEVISA (16)
- WARNER LATINA (122)
- THREE SOUND (3)

Top Latin Album Distributors

- UNIVERSAL (10)
- SONY BMG (75)
- EMM (20)
- INDEPENDENTS (47)
- UNIVERSAL (16)
- WARNER (13)

Hot Latin Songs Artists

- JUANES (4) Universal Latino
- ENRIQUE IGLESIAS (4) Universal Latino
- VICENTE FERNANDEZ (3) Sony BMG Norte
- FLEX (2) EMI Televisa
- WISIN & YANDEL (5) WY/Machete
- MANA (2) Warner Latina
- LA ARROLLADORA BANDA EL LIMON (3) Disa/Edimonsa
- LOS DAREYES DE LA SIERRA (1) Disa
- JULIO IGLESIAS (4) Universal Latino
- LUIS FONSI (1) Universal Latino

Hot Latin Songs

- TE QUIERO Flex - EMI Televisa
- SI NO TE HUBIERASIDO Maria - Warner Latino
- DONDE ESTAN CORAZON Enrique Iglesias - Universal Latino
- ME ENAMORAMaria - Universal Latino
- HASTA EL DIA DE HOY Los Dareyes De La Sierra - Disa
- PARA SIEMPRE Vicente
- FERNANDEZ - Sony BMG Norte
- NO ME DOY POR VENCIDO Luis Fonsi - Universal Latino
- GATAS DE AGUADULCE Juanes - Universal Latino
- SOBRE MI PIES La Arrolladora Banda El Limon - Disa/Edimonsa
- ESTOS CELOS Vicente Fernandez - Sony BMG Norte
- TE LLORE Conjunto Primavera - Fonovisa
- LLORO POR TI Enrique Iglesias - Universal Latino
- CONTEO REGRESIVO Gilberto Santa Rosa - Sony BMG Norte
- UN BUEN PERDEDOR K'Paz With Franco De Vita - Disa/Edimonsa
- LA CUMBIA DEL RIO Los Pikadores De Caborca - Sony BMG Norte
- AMANTES ESCONDIDOS German Maniera - Fonovisa/Musivisa
- SEXY MOVIMIENTO Wisin & Yandel - WY/Machete
- DAME TU AMOR Alacranes Musical - Fonovisa/Musivisa
- AHORA ES Wisin & Yandel - WY/Machete
- NO PUEDO OLVIDARLA Marco Antonio Solis - Fonovisa
- LA TRAVESIA Juan Luis Guerra Y 440 - EMI Televisa
- POSE Daddy Yankee El Cartel
- SI TU TE VAS Los Temerarios - Fonovisa
- ESTOS CELOS Vicente Fernandez - Sony BMG Norte

Charts • ’08 YEAR IN MUSIC & TOURING

YEAR-END DOUBLE ISSUE

DECEMBER 20, 2008 // www.billboard.biz 113

www.americanradiohistory.com
### Hot Latin Songs Imprints

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<tr>
<td>1</td>
<td>SONY BMG NORTE</td>
<td>2</td>
<td>FONOVISA</td>
<td>3</td>
<td>UNIVERSAL LATINO</td>
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<tr>
<td>4</td>
<td>DISA</td>
<td>5</td>
<td>EMI TELEISA</td>
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### Hot Latin Songs Labels

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<th>Label</th>
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<tr>
<td>1</td>
<td>SONY BMG NORTE</td>
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<td>UNIVERSAL LATINO</td>
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<td>DISA</td>
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<td>4</td>
<td>FONOVISA</td>
<td>5</td>
<td>EMI TELEISA</td>
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<td>WARNER LATINA</td>
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### Hot Latin Producers

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<th>Producer</th>
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<tbody>
<tr>
<td>1</td>
<td>IRVING DOMINGUE</td>
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<td>ARMANDO AVILA</td>
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<td>FRER OLVERA</td>
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<td>JUANES</td>
<td>5</td>
<td>FLEX</td>
<td>6</td>
<td>CHAYANNE</td>
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<tr>
<td>7</td>
<td>JUAN LUIS GUERRA</td>
<td>8</td>
<td>ALEJANDRO FERNANDEZ</td>
<td>9</td>
<td>MARCO ANTONIO SOLIS</td>
</tr>
</tbody>
</table>

### Top Latin Pop Album Artists

**Top Latin Pop Albums**

1. **MARCO ANTONIO SOLIS**
2. **ENRIQUE IGLESIAS**
3. **MANA**
4. **CAMILA**
5. **JUANES**
6. **LUIS FONSI**
7. **FLEX**
8. **CHAYANNE**
9. **JUANES**
10. **MARCO ANTONIO SOLIS**

### Hot Latin Pop Songs Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>Pos.</th>
<th>ARTIST</th>
<th>Pos.</th>
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<tr>
<td>1</td>
<td>JUANES</td>
<td>2</td>
<td>ENRIQUE IGLESIAS</td>
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<td>4</td>
<td>CAMILA</td>
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<td>FLEX</td>
<td>6</td>
<td>CHAYANNE</td>
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<td>JUANES</td>
<td>8</td>
<td>ALEJANDRO FERNANDEZ</td>
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<td>MARCO ANTONIO SOLIS</td>
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### Top Latin Pop Songs

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<tr>
<th>Pos.</th>
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<th>Title</th>
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<tr>
<td>1</td>
<td>SI NO TE HUBIERAS IDO</td>
<td>2</td>
<td>DONDE ESTAN CORAZON</td>
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<td>ME ENAMORA</td>
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<td>GOLAS DE AGUA DULCE</td>
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<td>TE QUIERO</td>
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<td>ALGUIEN SOY YO</td>
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<td>LLORO POR TI</td>
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### Hot Latin Pop Songs Imprints

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<tr>
<td>1</td>
<td>SONY BMG NORTE (38)</td>
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<td>UNIVERSAL LATINO (21)</td>
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<td>WARNER LATINA (21)</td>
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<td>FONOVISA (17)</td>
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### Hot Latin Pop Songs Labels

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<td>MACHETE (76)</td>
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### Top Regional Mexican Album Imprints

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<td>VICENTE FERNANDEZ</td>
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<td>K-PAZ DE LA SIERRA</td>
<td>DISA/UMLE</td>
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<td>LOS TEMERARIOS</td>
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<td>LOS TIGRES DEL NORTE</td>
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<td>DISA/UMLE</td>
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### Top Regional Mexican Album Labels

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<td>4</td>
<td>THREE SOUND (27)</td>
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### Top Regional Mexican Albums

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<thead>
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<th>Label</th>
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<td>PARA SIEMPRE</td>
<td>Vicente Fernandez</td>
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<td>EL CHAPO DE SINALOA</td>
<td>Fonovisa/Mexicuentos</td>
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<td>LOS DAREYES DE LA SIERRA</td>
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<td>EL POTRO DE SINALOA</td>
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<td>JENNIFER RIVERA</td>
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<td>10</td>
<td>GERMAN MONTERO</td>
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### Hot Regional Mexican Songs Artists

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<th>Label</th>
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### Hot Regional Mexican Songs

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<tr>
<td>1</td>
<td>HASTA EL DIA DE HOY</td>
<td>Los Derezos De La Sierra-Dita</td>
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<td>SOBRE MIS PIES</td>
<td>LA ARROLLADORA BANDA EL LIMON</td>
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<td>AMANTES ESCONDIDOS</td>
<td>German Montero</td>
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</table>
Hot Regional Mexican Songs Imprints
1 DISA (30)
2 FONOVISA (45)
3 SONY BMG NORTE (12)
4 ASL (20)
5 MACETE (7)

Hot Regional Mexican Songs Labels
1 FONOVISA (3)
2 DISA (20)
3 SONY BMG NORTE (13)
4 EDMONSA (12)
5 ASL (20)

Top Tropical Album Imprints
1 PREMIUM LATIN (2)
2 SONY BMG NORTE (29)
3 DISCOS 605 (5)
4 LA CALLE (8)
5 MACETE (14)

Top Tropical Album Labels
1 SONY BMG NORTE (34)
2 MACETE (32)
3 EMI TELEVISA (17)
4 J & N (20)
5 VENEMUSIC (6)

Hot Tropical Songs Artists
1 GILBERTO SANTA ROSA (3)
2 WISIN & Yandel (5)
3 AVENTURA (3)
4 JUAN LUIS GUERRA (440)
5 FLEX (5)
6 FRANK REYES (2)
7 HECTOR ACOSTA (2)
8 JUANES (6)
9 EL CHAVAL DE LA BACHATA (2)
10 VICTOR MANUELLE (4)

Kings of Bachata: Sold Out at Madison Square Garden
1 Marc Anthony-Sony BMG Norte
2 BACHATA #15 Various Artists-Universal Latino/La Calle/UMLE
3 EL CANTANTE (SOUNDTRACK) Marc Anthony-Sony BMG Norte
4 K.O.B.: LIVE Aventura-Premium Latin/Sony BMG Norte
5 CONTRASTE Gilberto Santa Rosa-Sony BMG Norte
6 LA LLAVE DE MI CORAZON Juan Luis Guerra Y 440-EMI Televisa
7 90 MILLAS Gionna Estefan-Burgundy/Sony BMG Norte
8 EXITOS EN 2 TIEMPOS Olga Tañón-La Calle/UMLE
9 30 BACHATAS PEGADITAS: EXITOS EN 2 TIEMPOS Olga Tañón-La Calle/UMLE
10 BACHATA: SIMPLY THE BEST Various Artists-Machete/UMLE

Top Latin Rhythm Album Artists
1 WISIN & YANDEL (2)
2 FLEX (7) EMI Televisa
3 DADDY YANKEE (3)
4 CHAVI (2) Universal Latino/WY/Machete
5 REYES-M.P./VNY & N

Top Latin Rhythm Songs
1 TE QUIERO Flex-EMI Televisa
2 CONTEO REGRESIVO Gilberto Santa Rosa-Sony BMG Norte
3 EL PEREDOR Aventura-Premium Latin
4 AMOR DESPERDICIIADO Frank Reyes-M.P./VNY & N

Top Tropical Albums
1 KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN Aventura-Discos 605/Premium Latin/Sony BMG Norte
2 BACHATA #15 Various Artists-Universal Latino/La Calle/UMLE
3 EL CANTANTE (SOUNDTRACK) Marc Anthony-Sony BMG Norte
4 K.O.B.: LIVE Aventura-Premium Latin/Sony BMG Norte
5 CONTRASTE Gilberto Santa Rosa-Sony BMG Norte
6 LA LLAVE DE MI CORAZON Juan Luis Guerra Y 440-EMI Televisa
7 90 MILLAS Gionna Estefan-Burgundy/Sony BMG Norte
8 EXITOS EN 2 TIEMPOS Olga Tañón-La Calle/UMLE
9 30 BACHATAS PEGADITAS: EXITOS EN 2 TIEMPOS Olga Tañón-La Calle/UMLE
10 BACHATA: SIMPLY THE BEST Various Artists-Machete/UMLE

Ibiza: A deeper version of this chart appears on billboard.biz.

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www.americanradiohistory.com
**Hot Latin Rhythm Songs**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **TE QUIERO** | Flex-EMI Televisa |  |  
2 | **EL PERDIDOR** | Aventura - Premium Latin |  |  
3 | **SEXY MOVIMIENTO** | Wisin & Yandel-WY/Machete |  |  
4 | **PERDIONADA** | La Factoria - Panamá/Universal Latino |  |  
5 | **POSE** | Daddy Yankee - El Cartel |  |  
6 | **PERMITA** | Tony Dize-WY/Machete |  |  
7 | **AHORA ES** | Wisin & Yandel-WY/Machete |  |  
8 | **SUELDUO** | Wisin & Yandel-WY/Machete |  |  
9 | **NA DE NA** | Angel & Khruiz-V/Machete |  |  
10 | **SOY IGUAL** | Que Perez - Flex |  |  
11 | **DON LO LLORES (GET ME LOVE YOU)** | Baby Boy-786/Universal Latino |  |  
12 | **HE VENIDO** | MJ-V/Machete |  |  
13 | **THE ANTHEM** | Pitbull Featuring Lil Jon - Famous Artist/TVT |  |  
14 | **DIMIE** | Que Perez - Flex |  |  
15 | **CANCION DE AMOR** | Don Omar-V/Machete |  |  

**Hot Dance Club Play Tracks**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **TOGETHER** | BobSinclar & Steve Edwards - Yellow/Silver Label |  |  
2 | **CONTROL YOURSELF** | Erin Hamilton - Fresh Music LA |  |  
3 | **TURN IT UP** | Mark Pecchio Presents Basstoy-Blueplate |  |  
4 | **THE ALCOHOL ME** | Kristine W-Fly Again |  |  
5 | **FEEDBACK** | Janet-Island/UMLE |  |  
6 | **AND I TRY** | Bimbo Jones-Silver Label |  |  
7 | **CAN YOU FEEL THAT** | George Ponce-Machete |  |  
8 | **NO, NO, NO** | Ona-Mind Trans/Twisted |  |  
9 | **GIVE IT ALL YOU GOT** | Ultra Nate Featuring Chris Willis - Silver Label |  |  
10 | **KINGDOM** | Dave Gahan-Mute/Capitol |  |  
11 | **BAND OF GOLD** | Kimberly Locke - Curb/Reprise |  |  
12 | **DANCE LIKE THERE'S NO TOMORROW** | Paula Abdul & Randy Jackson-Cream Merchant 2/CMG |  |  
13 | **RUN THE SHOW** | Kat Deluna Featuring Busta Rhymes-Epic |  |  

**Hot Latin Rhythm Albums**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **Wisin & Yandel-LOS EXTRATERRESTRES** | Wisin & Yandel-Machete/UMLE |  |  
2 | **TE QUIERO** | Flex-EMI Televisa |  |  
3 | **TALENTO DE BARRIO** | Daddy Yankee - El Cartel/UMLE |  |  
4 | **THE ROYALTY/LA REALEZATA** | Bobby & Ken-Y/Pina/Machete/UMLE |  |  
5 | **SOBRENATURAL** | Alexis & Fido-Sony BMG Norte |  |  
6 | **SENTIMIENTO** | Rey Queen-Machete/La Calle/UMLE |  |  
7 | **LA NOVELA** | Aventura-The Line-Up/Univision/UMLE |  |  
8 | **NUES VIEJAS** | La Factoria-Panamá/Universal Latino/UMLE |  |  
9 | **EL CARTEL: THE BIG BOSS** | Daddy Yankee - El Cartel/Interscope-VG |  |  
10 | **KING OF KINGS** | Don Omar - V/Machete |  |  

**Hot Latin Rhythm Imprints**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **WY** | (6) |  |  
2 | **VI** | (7) |  |  
3 | **SONY BMG NORTE** | (19) |  |  
4 | **EMI TELEVISNA** | (16) |  |  
5 | **MACHETE** | (17) |  |  

**Hot Latin Rhythm Album Imprints**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **Wisin & Yandel-LOS EXTRATERRESTRES** | Wisin & Yandel-Machete/UMLE |  |  
2 | **TE QUIERO** | Flex-EMI Televisa |  |  
3 | **TALENTO DE BARRIO** | Daddy Yankee - El Cartel/UMLE |  |  
4 | **THE ROYALTY/LA REALEZATA** | Bobby & Ken-Y/Pina/Machete/UMLE |  |  
5 | **SOBRENATURAL** | Alexis & Fido-Sony BMG Norte |  |  
6 | **SENTIMIENTO** | Rey Queen-Machete/La Calle/UMLE |  |  
7 | **LA NOVELA** | Aventura-The Line-Up/Univision/UMLE |  |  
8 | **NUES VIEJAS** | La Factoria-Panamá/Universal Latino/UMLE |  |  
9 | **EL CARTEL: THE BIG BOSS** | Daddy Yankee - El Cartel/Interscope-VG |  |  
10 | **KING OF KINGS** | Don Omar - V/Machete |  |  

**Hot Latin Rhythm Artists**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **Wisin & Yandel** | (6) |  |  
2 | **FLEX** | (3) |  |  
3 | **AVENTURA** | (3) |  |  
4 | **DADDY YANKEE** | (5) |  |  
5 | **ALEXIS & FIDO** | (4) |  |  
6 | **ANGEL & KHRIZ** | (3) |  |  
7 | **DON OMAR** | (5) |  |  
8 | **LA FACTORIA** | (1) |  |  
9 | **TONY DIZE** | (7) |  |  
10 | **RKM & KEN-Y** | (7) |  |  

**Hot Latin Rhythm Songs Labels**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **MACHETE** | (39) |  |  
2 | **UNIVERSAL LATINO** | (20) |  |  
3 | **SONY BMG NORTE** | (19) |  |  
4 | **EMI TELEVISNA** | (16) |  |  
5 | **PREMIUM LATIN** | (5) |  |  

**Hot Dance Club Play Artists**

**Pos.** | **Title** | **Artist** | **Record Label**
--- | --- | --- | ---
1 | **BRITNEY SPEARS** | (4) |  |  
2 | **Rihanna** | (4) |  |  
3 | **NATASHA BEDINGFIELD** | (3) |  |  
4 | **ONO** | (2) |  |  

**Charts • '08 YEAR IN MUSIC & TOURING**

**YEAR-END DOUBLE ISSUE**

www.americanradiohistory.com
Hot Dance Club Airplay Songs

7 LEONA LEWIS (2) SYCO/ULTRA
8 FEDDE LE GRAND (1) Ministry Of Sound
9 IDA CORR (5) Ministry Of Sound
10 KATY PERRY (2) Capital

Hot Dance Club Airplay Labels

1 ULTRA (24)
2 INTERSCOPE (9)
3 NERVOUS (9)
4 ISLAND DEF JAM MUSIC GROUP (10)
5 ROBBINS (10)

Top Electronic Album Artists

1 M.I.A. (1) XL/Interscope/IGA
2 METRO STATION (1) Red Ink/Columbia
3 HANNAH MONTANA (1) Walt Disney
4 NINE INCH NAILS (3) The Nine Inch Nails Corporation
5 DJ SKRILLEX (5)
6 GNARLS BARKLEY (2) Downtown/Atlantic/AG
7 SANTAGO SARKER (2) Lizard King/Downtown
8 STRYKER (1) Thrive/Thrive
9 DAFT PUNK (2) Virgin/Capitol
10 TIESO (5) Magic Music/Ultra
Top Electronic Albums

1. "Beach Street/Reunion/Provident-Integrity"
2. "A&M/Octone/EMI-CMG"
3. "INTREPID-PROVIDENT-INTENSITY"
4. "7TH DAY (3)
5. "JEREMY SMITH (3) Reunion/Provident-Integrity"
6. "TOBYMAC (3) Forefront/EMI-CMG"
7. "HOT CHRISTIAN ARTISTS (3) Essential/Philo/GC"
Hot Christian AC Songs

1. YOU ARE EVERYTHING
   Matthew West - Sparrow/EMI CMG
2. LET IT FADE
   Jeremy Camp - EGC/Tooch & Nail
3. CALL MY NAME
   Third Day - Essential/PLG
4. GOD WITH US
   MercyMe - INO
5. AMAZING GRACE (MY CHAINS ARE GONE)
   Chris Tomlin - Sixsteps/Sparrow/EMI CMG
6. YOU REIGN
   God With Us - Essential/PLG
7. ESSENTIAL (5)
   Sparrow/EMI CMG
8. ALL BECAUSE OF JESUS
   Six Steps - Essential/PLG
9. I’M YOURS
   Brandon Heath - Manamode/Reunion/PLG
10. I’LL TELL YOU A SECRET
    Matt Maher - Essential/PLG

Hot Christian AC Imprints

1. SPARROW (23)
2. INO (19)
3. REUNION (70)
4. ESSENTIAL (5)
5. BEC (12)

Top Gospel Albums

1. THIRSTY
   Marvin Sapp - Verity/Zomba
2. THE FIGHT OF MY LIFE
   Kirk Franklin - Fo Yo Soul/Gospos
3. CENTRIC/Zomba
3. LOVE FOREVER SHINES
   Regina Belle - Pendulum
5. WOW GOSPEL 2007 Various Artists - Word-Curb/EMI CMG/Zomba
6. GOSPEL CENTRIC/Zomba
7. GOTTA HAVE GOSPEL!
   Various Artists - Integrity/Gospo
8. COLUMBIA/Sony Music
9. WOW GOSPEL 2015
   EverLasting Artists - EMI CMG/Zomba
10. THE ESSENTIAL GOSPEL HITS
    Various Artists - EMI CMG/Verity/Word-Curb/Zomba

Top Gospel Album Labels

1. VERITY (21)
2. GOSPO CENTRIC (12)
3. COLUMBIA (12)
4. WORD-Curb (11)
5. FöYo SOUL (2)
6. UMCG (4)
7. INTEGRITY (11)
8. PURESPRINGS GOSPEL (1)
9. EMI CMG (4)
10. EMI GOSPEL (9)

Top Gospel Album Distributors

1. SONY BMG (55)
2. INDEPENDENTS (30)
3. EMG (22)
4. WEA (18)
5. UNIVERSAL (2)

Matthew West

A deeper version of this chart appears on billboard.biz.
Hot Gospel Songs Artists

1 MARVIN SAPP (7) Verity/Zomba
2 KIRK FRANKLIN (1) Fo Yo Soul/SoSoSoul Centric/Zomba
3 JAMES FORTUNE & FIYA (1) Black Smoke/WorldWide
4 BEVERLY CRAWFORD (1) JDW
5 SHEKINAH GLORY MINISTRY (2) Kingdom
6 THE CLARK SISTERS (2) EMI Gospel
7 DORINDA CLARK-COLE (1) Gospel Centric/Zomba
8 RICKY DILLARD & NEW G (2) NuSpring/EMI Gospel
9 REGINA BELLE (2) Pendulum
10 BONAFIDE PRAISERS (3) EMI Gospel

Hot Gospel Songs

1 LORD PREPARE ME The West AngelesOGIC Mass Choir-EMI Gospel
2 COVER ME 2:03 With Fred Hammond, Smokie Norful & J, Mass-PAJAN/Gospo Centric/Zomba
3 WAGING WAR ToCe Wins2-PureSpring Gospel
4 ROYALTY (LIVE AT THE APOLLO) Byron Cage-Gospo Centric/Zomba
5 EYES ON THE PRIZE Angela Spivey & The Voices of Victory-JEG
6 HOLD ON Yolanda Adams-Columbia

Top Classical Albums

1 SPIRIT OF THE SEASON Mormon Tabernacle Choir And Orchestra At Temple Square With Sissel-Mormon Tabernacle Choir
2 CHANT MUSIC FOR THE SOUL The Cistercian Monks Of Stift Heiligenkreuz-Deco/Universal Classics Group
3 RADIO CITY MUSIC HALL: LIVE IN NEW YORK Andre Rieu-Decca (SLG)
4 VIVALDI: THE FOUR SEASONS Joshua Bell/Albion Academy Of St. Martin In The Fields-Sony Classical/Sony BMG Masterworks
5 NO RESERVATIONS Soundtrack-Deco/Universal Classics Group
6 THE MAGIC OF LANG LANG Lang Lang-DG/Universal Classics Group
7 APPASSIONATO Yo-Yo Ma-Sony Classical/Sony BMG Masterworks
8 BACH: GOLDBERG VARIATIONS Simone Dinnerstein-Telarc
9 MARIA Cecilia Bartoli-Deco/Universal Classics

Top Classical Artists

1 ANDRE RIEU (8) Sony BMG
2 JOSHUA BELL (4) Sony Classical
3 THE CISTERCIAN MONKS OF STIFT HEILIGENREUZ (1) Decca/Universal Classics Group
4 LANG LANG (4) DG/Universal Classics Group
5 O-YO MA (3) Sony Classical/Sony BMG Masterworks
6 MORMON TABERNACLE CHOIR & ORCHESTRA (8) Mormon Tabernacle Choir
7 ORCHESTRA AT TEMPLE SQUARE (2) Mormon Tabernacle Choir
8 SIMONE DINNERSTEIN (2) Telarc
9 SISSLER (7) Mormon Tabernacle Choir
10 CECE BARTOLI (2) Decca/Universal Classics Group

Hot Gospel Songs Labels

1 ZOMBA (27)
2 EMI GOSPO (10)
3 ENTRGOSPO (10)
4 TYSicot (10)
5 WORLDWIDE (3)

Top Classical Imprints

1 DECCA (39)
2 DCC (20)
3 SONY CLASSICAL (10)
4 MORMON TABERNACLE CHOIR (3)
5 TELARC (12)

Hot Gospel Songs Imprints

1 VERITY (20)
2 GOSPO CENTRIC (9)
3 EMI GOSPO (7)
4 ENTRGO SPO (5)
5 BLACK SMOKE (3)

Top Classical Labels

1 UNIVERSAL CLASSICAL GROUP (67)
2 SONY BMG MASTERWORKS (17)
3 TELARC (8)
4 BLUE NOTE LABEL GROUP (24)
5 TELARC (12)
# Top Classical Crossover Artists

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Label/Imprints</th>
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<tbody>
<tr>
<td>1</td>
<td>JOSH GROBAN</td>
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<td>2</td>
<td>ANDREA BOCELLI</td>
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<td>3</td>
<td>PAUL Potts</td>
<td>(SYCO/Columbia/Sony Music)</td>
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<td>SARAH BRIGHTMAN</td>
<td>(3)</td>
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<td>5</td>
<td>YO-YO MA</td>
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<td>6</td>
<td>SYMPHONY</td>
<td>(Sarah Brightman/Manhattan/BMG)</td>
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<td>7</td>
<td>AWAKE</td>
<td>(Josh Groban/ARISTA/Warner Bros)</td>
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<td>INCANTO</td>
<td>(Andrea Bocelli/Sugar/Decca/Universal Classics Group)</td>
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<td>9</td>
<td>LO MEJOR DE ANDREA BOCELLI VIVERE</td>
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<td>MORMON TABERNACLE CHORUS</td>
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<td>THE FOX SETZER ORCHESTRA</td>
<td>(Surfing/Warner Bros)</td>
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<td>SISSEL</td>
<td>(Denon/SLG)</td>
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<tr>
<td>13</td>
<td>WILLIAM JOSEPH</td>
<td>(143/Reprise/Warner Bros)</td>
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# Top Classical Crossover Albums

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<th>Label/Imprints</th>
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<td>VIVERE: LIVE IN TUSCANY</td>
<td>Andrea Bocelli/Sugar/Decca/Universal Classics Group</td>
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<td>SYMPHONY</td>
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<tr>
<td>5</td>
<td>LO MEJOR DE ANDREA BOCELLI VIVERE</td>
<td>Andrea Bocelli/Sugar/Decca/Universal Classics Group</td>
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<td>6</td>
<td>YO-YO MA &amp; FRIENDS: SONGS OF JOY &amp; PEACE</td>
<td>Yo-Yo Ma/Sony Classical/Sony BMG Masterworks</td>
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<td>7</td>
<td>INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL Soundtrack-Concord</td>
<td>Yo-Yo Ma/Sony Classical/Sony BMG Masterworks</td>
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<td>CALLED TO SERVE</td>
<td>Mormon Tabernacle Choir And Orchestra At Temple Square (Hispit Woodland)-Mormon Tabernacle Choir</td>
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<td>SIEMPRE</td>
<td>I DIVO/SYCO/Columbia/Sony Music</td>
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<td>10</td>
<td>LA VIE EN ROSE</td>
<td>Soundtrack-Odeon/EMI Classics/BMG</td>
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<td>11</td>
<td>UNDER THE DESERT SKY</td>
<td>Andrea Bocelli/Sugar/Decca/Universal Classics Group</td>
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</tbody>
</table>

*Additional Classical charts are available exclusively on Billboard.biz.*
WE CONGRATULATE DR. JOHN ON HIS GRAMMY® NOMINATION!

"he's the real thing in every way." — New York Times

"a rambunctious and furious post Katrina polemic" — USA Today

"his finest recorded effort in 30-plus years." — Chicago Sun-Times

"this record finds Rebennack at the very top of his game..." — London Telegraph

CITY THAT CARE FORGOT
BEST CONTEMPORARY BLUES ALBUM
featuring
Eric Clapton - Willie Nelson
Ani DiFranco - Terrence Blanchard

SLG TOP CHARTING RELEASES OF 2008

LITTLE FEAT
JOIN THE BAND
#81 - BILLBOARD TOP 200
(highest debut in band's history)
#12 on iTunes Overall Chart

JIM BRICKMAN
HOMECOMING
Top 100 BILLBOARD Album
#1 Top Seasonal Album
#1 New Age Album
#3 Top Internet Album

JACKIE GREENE
GIVING UP THE GHOST
#1 Heatseeker - Pacific Region
"the Prince of Americana"
— New York Times

PBS
TOP CHARTING PBS PARTNER PROJECTS

SLG Top Charting - ANDRE RIEU
#1 Classical Artist

IN WONDERLAND
debuted and peaked at No. 8 on both
Top Classical Crossover and Top Music Video

LIVE IN VIENNA
#5 Classical CD album
#6 Top DVD Music Videos Chart

LIVE AT RADIO CITY
#1 Classical CD Album
debuted and peaked at No. 15 on Top Music Video

OSMONDS - 50th Anniversary Reunion
Top 200 Debut CD
#3 Top DVD Music Videos Chart

LOOK FOR THESE UPCOMING NEW RELEASES

Saints & Sinners - new Young
Dubliner release featuring
guest
Kenny Wayne Shepherd

Toni Childs
Steve Forbert
Ravi Coltrane
Clem Snide

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Top Contemporary Jazz Artists

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<tr>
<th>Pos.</th>
<th>ARTIST (Label)</th>
<th>Charts</th>
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<tr>
<td>1</td>
<td>HERBIE HANCOCK (Verve/VG)</td>
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</tr>
<tr>
<td>2</td>
<td>KENNY G (Starbucks/Concord)</td>
<td></td>
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<tr>
<td>3</td>
<td>SERGIO MENDES (will.i.am/Starbucks/Concord)</td>
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</tr>
<tr>
<td>4</td>
<td>LIZZ WRIGHT (Verve Forecast/VG)</td>
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<tr>
<td>5</td>
<td>DAVE KOZ (Capitol)</td>
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<tr>
<td>6</td>
<td>PAUL HARCASTLE (GRP/VG)</td>
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</tr>
<tr>
<td>7</td>
<td>BRIAN CULBERTSON (GRP/VG)</td>
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<td>8</td>
<td>ESPERANZA SPALDING (Heads Up)</td>
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<tr>
<td>9</td>
<td>WAYMAN TISDALE (Reelz)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MARCUS MILLER (Deuces/Concord)</td>
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Top Jazz Albums

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<tr>
<th>Pos.</th>
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<tbody>
<tr>
<td>1</td>
<td>CALL ME IRRESPONSIBLE Michael Buble-143/Reprise/Warner Bros.</td>
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<tr>
<td>2</td>
<td>ITALIA Chris Botti-Columbia/Sony Music</td>
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<tr>
<td>3</td>
<td>THE VERY BEST OF DIANA KRALL Diana Krall-Verve/VG</td>
</tr>
<tr>
<td>4</td>
<td>TRAV'LIN' LIGHT Queen Latifah-Flavor Unit/Verve/VG</td>
</tr>
<tr>
<td>5</td>
<td>TWO MEN WITH THE BLUES Willie Nelson-Wynnon Marsalis-Blue Note/BLG</td>
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<td>6</td>
<td>TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK Vol. 1 Tony Bennett-RPM/Legacy/Columbia/Sony BMG</td>
</tr>
<tr>
<td>7</td>
<td>WORRISOME HEART Melody Gardot-Verve/VG</td>
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<tr>
<td>8</td>
<td>STILL UNFORGETTABLE Natalie Cole-DMG/Atco/Rhino</td>
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<tr>
<td>9</td>
<td>OPUS COLLECTION: A MAN CALLED TRANE John Coltrane-Rhino Custom Products/Starbucks</td>
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<tr>
<td>11</td>
<td>UPRIGHT, GRAND AND ALL RIGHT: MASTERS OF JAZZ PIANO Various Artists-Universal Special Markets/Starbucks</td>
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<tr>
<td>12</td>
<td>HEY EUGENE! Pink Martini-Heinz</td>
</tr>
<tr>
<td>13</td>
<td>WHAT A NIGHT! A CHRISTMAS ALBUM Harry Connick Jr-Columbia/Sony Music</td>
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<tr>
<td>14</td>
<td>BIG BANDS: MUSIC FROM THE WAR YEARS The BBC Big Band Orchestra-Madacy Special Products/Madacy</td>
</tr>
<tr>
<td>15</td>
<td>JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS Various Artists-Universal Special Markets/Starbucks</td>
</tr>
</tbody>
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Top Jazz Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Imprints/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>WARNER BROS. (7)</td>
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<tr>
<td>2</td>
<td>VERVE GROUP (70)</td>
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<td>SONY MUSIC (4)</td>
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<td>4</td>
<td>REPRISE (3)</td>
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<td>VERVE (7)</td>
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<td>BLUE NOTE (14)</td>
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<td>UNIVERSAL SPECIAL (5)</td>
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<td>8</td>
<td>LEGACY (9)</td>
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<td>9</td>
<td>FLAVOR UNIT (1)</td>
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<td>10</td>
<td>RHINO CUSTOM PRODUCTS (1)</td>
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<tr>
<td>11</td>
<td>HEINZ (1)</td>
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</table>
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Hot Smooth Jazz Songs

**Top Contemporary Jazz Albums**

**Hot Smooth Jazz Imprints**

**Top Contemporary Jazz Imprints**

**Top Contemporary Jazz Labels**

**Top Combined Jazz Imprints**

**Hot Smooth Jazz Artists**

**Hot Smooth Jazz Imprints**

**Hot Smooth Jazz Labels**

**Top Pop Catalog Album Artists**

A deeper version of this chart appears on Billboard.biz.
### Top Pop Catalog Albums

**Top Pop Catalog Album Labels**

1. **SONY BMG** (30)
2. **UNIVERSAL MUSIC ENTERPRISES** (42)
3. **WARNER BROS.** (20)
4. **CAPITOL** (29)
5. **SONY MUSIC** (21)

**Top Pop Catalog Album Distributors**

1. **SONY BMG** (30)
2. **UNIVERSAL** (70)
3. **WEA** (55)
4. **EMI** (29)
5. **INDEPENDENTS** (28)

### Hot Modern Rock Artists

**Top Pop Catalog Album Imprints**

1. **CAPITOL** (13)
2. **EPIC** (22)
3. **LEGACY** (17)
4. **COLLUMBIA** (20)
5. **REPRISE** (96)
6. **LAVA** (5)

### Top Pop Catalog Artists

**Top Pop Catalog Artists**

1. **CELINE DION** (5)
2. **JOSH GROBAN** (3)
3. **FOO FIGHTERS** (3)
4. **LINKIN PARK** (4)
5. **SEETHER** (3)
6. **WEZER** (2)
7. **THE OFFSPRING** (2)
8. **COLDPLAY** (2)
9. **ATREYU** (3)
10. **DISTURBED** (2)
11. **RISE AGAINST** (2)

**Additional Catalog Charts**

*Available online exclusively on billboard.biz*
Hot Modern Rock Songs

1. Long Road to Ruin - Foo Fighters
2. Inside the Fire - Disturbed
3. Shadow of the Day - Linkin Park
4. Given Up - Linkin Park
5. Believe - The Bravery
6. Addicted - Saving Abel
7. Hammerhead - The Offspring
8. Believe (Stand-Up) - Dierks Bentley
9. I'm Not Over - Carina Round
10. Viva La Vida - Coldplay
11. It's Not My Time - 3 Doors Down
12. The Hurt - The Script
13. I Will Possess Your Heart - Death Cab for Cutie
14. Get It CHEO - Epic
15. Handlebars - The Gaslight Anthem
16. The Pretender - Foo Fighters
17. Hoswee/kyMG - Third Eye Blind
18. Five - The Infamous Stringdusters
20. Do You Remember - Adam Lambert
21. MOst - Newsboys
22. One in a Million - Maroon 5
23. One - The Snow Patrol
24. Bring It On - The Proclaimers
25. I'm Not With You - Cheap Thrills
26. The Pretender - Foo Fighters
27. Red Dress - Shinedown
28. Something Goes Wrong - The Veronicas
29. Let Her Go - Passenger
30. Tell Me Something Good - Weezer

Hot Modern Rock Labels

1. WARNER BROS. (21)
2. UNIVERSAL REPUBLIC (16)
3. WIND-UP (10)
4. ISLAND (9)
5. ATLANTIC (8)
6. REPRISE (7)
7. INTERSCOPE (6)
8. RCA MUSIC GROUP (6)
9. ATLANTIC (5)
10. CAPITOL (4)
11. ROADRUNNER PROMOTIONS (4)
12. WIND-UP (3)
13. ISLAND DEF JAM MUSIC GROUP (3)
14. WARNER MUSIC GROUP (3)
15. INTERSCOPE (3)
16. UNIVERSAL MUSIC GROUP (3)
17. WARNER MUSIC GROUP (2)
18. WARNER MUSIC GROUP (2)
19. WARNER MUSIC GROUP (2)
20. WARNER MUSIC GROUP (2)
21. WARNER MUSIC GROUP (2)
22. WARNER MUSIC GROUP (2)
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27. WARNER MUSIC GROUP (2)
28. WARNER MUSIC GROUP (2)
29. WARNER MUSIC GROUP (2)
30. WARNER MUSIC GROUP (2)

Hot Modern Rock Label Groups

1. WARNER MUSIC GROUP (20)
2. INTERSCOPE (18)
3. UNIVERSAL MUSIC GROUP (17)
4. WARNER MUSIC GROUP (16)
5. UNIVERSAL MUSIC GROUP (16)
6. WARNER MUSIC GROUP (15)
7. INTERSCOPE (15)
8. UNIVERSAL MUSIC GROUP (14)
9. WARNER MUSIC GROUP (14)
10. WARNER MUSIC GROUP (14)

Hot Mainstream Top 40 Songs

1. Low by Rihanna ft. Chris Brown
2. The Pretender by Foo Fighters
3. Bleeding Love by Leona Lewis
4. Apologize by Timberlake feat. OneRepublic
5. Forever by Chris Brown
6. Take a Bow by Rihanna
7. No Air by Jordin Sparks feat. Chris Brown
8. No One by Alicia Keys
9. Love Song by Sara Bareilles
10. With You by Chris Brown
11. Disturbia by Rihanna
12. Clumsy by Fergie
13. Love in This Club by Usher
14. Closer by Ne-Yo
15. See You Again by Pitbull feat. Chris Brown
16. I Kissed a Girl by Katy Perry
17. Pocketful of Sunshine by Natasha Bedingfield
18. Shake It by Metro Station
19. Stop and Stare by OneRepublic
20. Sorry by Buckcherry
21. Don't Stop the Music by Rihanna
22. Tattoo by Jordin Sparks
23. Sexy Can I Have It by Jay-Z & Rihanna
24. Dangerous by Kardinal Offishall feat. Akon & Knoc-14
25. Better in Time by Leona Lewis

Additional Rock chart info available exclusively on billboard.biz.

BIZ

1. www.americanradiohistory.com
Hot Mainstream Top 40 Imprints

<table>
<thead>
<tr>
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<th>Position</th>
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<td>DEF JAM</td>
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<td>HOLLYWOOD</td>
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<td>J</td>
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Hot Mainstream Top 40 Labels

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Hot Mainstream Top 40 Label Groups

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Hot Adult Top 40 Imprints

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Hot Adult Top 40 Labels

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<td>2</td>
</tr>
<tr>
<td>ATLANTIC</td>
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</tr>
<tr>
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</tr>
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<td>CAPITOL MUSIC GROUP</td>
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Hot Adult Contemporary Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLBIE CAIOTT</td>
<td>1</td>
</tr>
<tr>
<td>DAUGHTRY</td>
<td>2</td>
</tr>
<tr>
<td>SARA BAREILLES</td>
<td>3</td>
</tr>
<tr>
<td>LEONA LEWIS</td>
<td>4</td>
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<tr>
<td>JOHN MAYER</td>
<td>5</td>
</tr>
<tr>
<td>FERGIE</td>
<td>6</td>
</tr>
<tr>
<td>TIMBALAND</td>
<td>7</td>
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<tr>
<td>JASON MRAZ</td>
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Hot Adult Top 40 Songs

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>LOVE SONG</td>
<td>1</td>
</tr>
<tr>
<td>WHATEVER IT TAKES</td>
<td>2</td>
</tr>
<tr>
<td>FEELS LIKE TONIGHT</td>
<td>3</td>
</tr>
<tr>
<td>IT'S NOT MY TIME</td>
<td>4</td>
</tr>
<tr>
<td>ALL SUMMER LONG</td>
<td>5</td>
</tr>
<tr>
<td>SHADOW OF THE DAY</td>
<td>15</td>
</tr>
<tr>
<td>OVER YOU</td>
<td>16</td>
</tr>
<tr>
<td>WHAT ABOUT NOW</td>
<td>17</td>
</tr>
<tr>
<td>REALIZE</td>
<td>18</td>
</tr>
<tr>
<td>IN LOVE WITH A GIRL</td>
<td>19</td>
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YEAR-END DOUBLE ISSUE

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### Hot Adult Contemporary Songs

<table>
<thead>
<tr>
<th>Song Title</th>
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<th>Label</th>
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<tbody>
<tr>
<td>Love Song</td>
<td>Sara Bareilles/Epic</td>
<td>RCA</td>
</tr>
<tr>
<td>Apologize</td>
<td>Timbaland</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>Bleeding Love</td>
<td>Leona Lewis</td>
<td>Epic</td>
</tr>
<tr>
<td>Big Girls Don’t Cry</td>
<td>Ferguson</td>
<td>BMG</td>
</tr>
<tr>
<td>Teardrops On My Guitar</td>
<td>Taylor Swift</td>
<td>Interscope</td>
</tr>
<tr>
<td>Say</td>
<td>John Mayer</td>
<td>Republic</td>
</tr>
<tr>
<td>The Time of My Life</td>
<td>David Cook</td>
<td>RCA</td>
</tr>
<tr>
<td>Lost</td>
<td>Michael Buble</td>
<td>ATO</td>
</tr>
<tr>
<td>Feels Like Tonight</td>
<td>Daughtry</td>
<td>RCA</td>
</tr>
<tr>
<td>Tattoo</td>
<td>Jordin Sparks</td>
<td>Universal Republic</td>
</tr>
<tr>
<td>Who Knew</td>
<td>Nicki Minaj/LaFace-Zoma</td>
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### Hot Adult Contemporary Imprints

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</tr>
<tr>
<td>Universal Republic</td>
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<tr>
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<td>Bleeding Love</td>
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<td>Zomba</td>
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</tr>
<tr>
<td>Columbia</td>
<td>Teardrops On My</td>
</tr>
<tr>
<td>RCA music group</td>
<td>Say</td>
</tr>
<tr>
<td>Universal Republic</td>
<td>The Time of My</td>
</tr>
<tr>
<td>Epic</td>
<td>Lost</td>
</tr>
<tr>
<td>Zomba</td>
<td>Feels Like</td>
</tr>
<tr>
<td>Interscope</td>
<td>Tattoo</td>
</tr>
<tr>
<td>Columbia</td>
<td>Who Knew</td>
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### Hot Adult Contemporary Label Groups

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<tr>
<td>Universal Republic</td>
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<td>Epic</td>
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<td>Big Girls</td>
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<td>Interscope</td>
<td>Teardrops On My</td>
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<tr>
<td>Columbia</td>
<td>Say</td>
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<tr>
<td>RCA music group</td>
<td>The Time of My</td>
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<tr>
<td>Universal Republic</td>
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<tr>
<td>Epic</td>
<td>Feels Like</td>
</tr>
<tr>
<td>Zomba</td>
<td>Tattoo</td>
</tr>
<tr>
<td>Interscope</td>
<td>Who Knew</td>
</tr>
</tbody>
</table>

### Top World Albums

1. A New Journey: Celtic Thunder - Various Artists, Manhatan/BLG
2. Celtic Thunder: Celtic Thunder - Celtic Thunder/Decca
3. Rodrigo Y Gabriela: Rodrigo Y Gabriela - ATO
4. The Darjeeling Limited: Boards/Fox/EMI
5. Wonderful World: Israeli Women - Celtic Thunder-Decca
6. Two Celtic Thunder: Celtic Thunder/Decca
8. Celtic Ladies: Christmas - Michelle Amata & Sarah Moore - Celtic Special Products/Madacy
9. The High Kings: The High Kings - Universal/Reprise
10. Irish Favorites: The Story - Various Artists - Madacy Special Products/Madacy

### Top World Distributors

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Top World Albums</th>
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<td>ATO</td>
<td>Hot Adult</td>
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<td>SONY BMG</td>
<td>The Time of My</td>
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<td>Universal</td>
<td>Lost</td>
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<td>MCA</td>
<td>Feels Like</td>
</tr>
<tr>
<td>EMI</td>
<td>Tattoo</td>
</tr>
<tr>
<td>Sony</td>
<td>Who Knew</td>
</tr>
</tbody>
</table>

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*For a deeper version of this chart, visit billboard.com.*
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AMY HANAIALI'I
[Ua Records/Concord]
http://store.mountainapplecompany.com/Contemporary/Hawaiian/Music/Aumakua

Force of Nature
LED KAAPANA & MIKE KAAWA
[Ledward Kaapana & Mike Kaawa]

Hawaiian Slack Key Kings Masters Series Vol. II
VARIOUS ARTISTS
Chris Lau & Milton Lau, producers
www.booklineshawaii.com/invDisplayForm.aspx?id=2441

'Ikena
TIA CARRERE & DANIEL HO
[Daniel Ho Creations]
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HAIL BRITANNIA

Spice Girls At O2 Crown The Diverse List Of 2008's Top Boxscores
By Ray Waddell

THESE WERE THE shows that blew up the box office this year. The year’s Top 25 Boxscores, based on data reported to Billboard Nov. 14, 2007, through Nov. 11, 2008, show engagements ranging from London to Paris, from Montreal to Barcelona, from Indiana, Calif., to Manchester, Tenn. They represent festivals, pop superstars, classic rock legends and superstar divas, the very diversity that makes live music such a powerful medium. And the top play of them all is the run of 17 sellouts by the reunited Spice Girls at London’s 23,000-capacity O2 Arena. "The Spice Girls’ run at AEG’s O2 Arena was the perfect storm of the pent-up demand of the return of the ultimate iconic pop stars, their amazing production and the hottest arena in the greatest concert market in the world," says Randy Phillips, CEO of AEG Live, which promoted the shows.

The Spice Girls’ O2 stand rang up $33.8 million in ticket sales and drew 256,647 people. This was the second year an AEG Live-promoted O2 run was the top Boxscore; last year, Prince’s 21 O2 sellouts was the top Boxscore. These stands turn what would be a metropolitan play into a regional play. "This regional strategy with the right superstar talent is something we continue to pursue," Phillips says.

In Montreal, Celine Dion’s return to her hometown was a major success, with eight sellouts grossing more than $32 million in Bell Centre on another AEG Live promotion. The year’s No. 2 Boxscore entry was a triumphant homecoming for Dion, on her first tour since a four-year run in Las Vegas.

She sold more than 240,000 tickets, breaking all Bell Centre’s records," says Jacques Aube, VP/OM for Gillette Entertainment Group, which manages and promotes concerts at Bell Centre. "We are particularly proud of our Celine."

Madonna’s Sticky & Sweet tour, produced globally by Live Nation, which ranked at No. 3, was just hitting its stride as Billboard’s touring chart year came to a close. But her stand at Stade de France in Paris would be a mega-engagement in any era. Madonna grossed $17.5 million from two sellouts that drew 338,163 people.

Madonna checks in at No. 5, ahead of two other stops in London, (513.1 million) and Zurich ($11.9 million), as well as New York’s Madison Square Garden ($11.5 million).

“Madonna has yet again demonstrated her size global appeal as a live performer, whether in stadiums or arenas," says Arthur Fogel, Live Nation chairman of global touring. "Not only will this tour be the top-selling tour of all time for a solo artist and a female artist, eclipsing her own record, but it continues her with the Rolling Stones, U2 and the Police as one of the top-selling artists of all time.”

With the top-grossing tour of his career, Bruce Springsteen and his E Street Band had five Boxscores among the top 25, topped by three sellouts at Giants Stadium in East Rutherford, N.J., at $14.2 million. The tour included a blockbuster sprint through European stadiums. Dates in the top 25 include stops in Barcelona ($14.1 million), Dublin ($13.1 million), Gothenburg, Sweden ($11.2 million), and Belfort ($9.7 million).

Billy Joel has just two runs in the top 25, but they’re whoppers: the pair of shows under the Last Play at Shea banner at New York’s Shea Stadium ($12.8 million) and 10 sellouts at Mohegan Sun in Uncasville, Conn. ($9.5 million). “Shea Stadium was just euphoric, from the way it was set up to the way it closed,” says Dennis Arfa, Joel’s longtime agent at Artists Group International.

The Bonnaroo Music Festival in Manchester, Tenn., ranked at No. 4, grossed an estimated $17 million-plus from this year’s event, which featured Metallica, Widespread Panic and Pearl Jam as main-stage acts and 80 other acts on a wide range of stages. At last report, the attendance was 75,000, up from 25,000 the year before. But Ashley Cape, president of AEG Productions, co-producer of Bonnaroo with Superfly Presents, says organizers ‘felt very, very lucky’ with the turnout, given market conditions.

“The key to a successful festival is to provide the kind of unique experience that makes last festival stand out as a must-do,” Cape told Billboard during an interview at the event. “That’s where Bonnaroo really sets itself apart.”

Other top boxscore festivals include the fourth Lollapalooza in Chicago ($14.1); Live Nation’s Download Fest in Donington Park in Leicestershire, England ($14.1 million); Goldenvoice’s Coachella Valley Music Festival ($13.8 million) and Stagecoach Festival ($11.3 million), both in Indio, Calif., the Austin City Limits (ACL) Music Festival in Austin ($11.7 million); and Outside Lands Festival in San Francisco ($11.1 million), produced by Superfly and Another Planet Entertainment.

At the inaugural Outside Lands, featuring Tom Petty & the Heartbreakers, Radiohead, Jack Johnson and others, “there were so many great sets it’s hard to point one out, and sales were fantastic,” another Planner president, Gregg Perloff says.

C3 provides logistical, production and the ACF fest. Lollapalooza at Chicago’s Grant Park—with Nine Inch Nails, Kanye West, Radiohead and Rage Against The Machine—managed its highest gross yet at more than $14 million, selling out for the first time. The ACL Music Festival, with Foo Fighters, Alison Krauss/Robert Plant and Beck, grossed $11.7 million and also sold out. “Every year we’ve gotten better,” C3 partner Charlie Jones says. “This year was the smoothest run event we’ve had at that site.”

U.K. pop sensation Take That registered two top 25 plays on its home turf, with 11 sellouts at the Manchester (England) Evening News Arena ($13.6 million) and nine sellouts at the O2 Arena ($16.1 million). "Take That’s comeback has been nothing short of phenomenal,” says Solomon Parker, the act’s agent and VP of music, international at the William Morris Agency.

Other international phenomena among the top 25 are Clouseau, with 18 shows at the Sportpaleis in Antwerp, Belgium ($11.1 million), and Kylie Minogue, with seven sellouts at the O2 Arena ($9.8 million).

The United Kingdom was big this year with nine entries, including six in London, arguably the world’s hottest concert market. Fifteen of the top 25 Boxscores of the year were in markets outside of the United States, in part a reflection of a favorable exchange rate and the now-reboured dollar’s weakness for much of the year, as well as the power of global touring. Last year, 16 of the top 25 were international dates.

And everything nice
Spice Girls rang up $33.8 million in ticket sales at London’s O2 Arena

134 BILLBOARD // DECEMBER 20, 2008

YEAR-END DOUBLE ISSUE

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'08 YEAR IN MUSIC & TOURING • Touring

BRINGING DOWN THE HOUSE
Jersey Bands Lead The Year's Top 25 Tours; New And Veteran Acts Fill The List By Ray Waddell

Jersey Bands Lead The Year's Top 25 Tours; New And Veteran Acts Fill The List By Ray Waddell

Where else but in the world of touring would Miley Cyrus and Leonard Cohen be on the same short list?
This year's tally of Top 25 Tours comprises many artists familiar to concertgoers, but the list is not completely dominated by veterans whose biggest hits are behind them. Nor, as evidenced by Cohen’s appearance, are the top tours limited to producers of hits.
The top tours are a mix of legends, legends-to-be and promising breakthroughs. As usual, the list skews toward the legends. This year's top 25 can be considered to have broken at least two decades ago. Seven can be considered products of the '80s and five—if one counts "American Idol" as an "act"—are products of this century.
The top tier is all about the guys from Jersey. For the time period covered by Billboard Boxscore—from Nov. 14, 2007, through Nov. 11, 2008—Bon Jovi's Lost Highway tour is No. 1 for the year with 99 shows and 99 sellouts grossing more than $210 million (see story, page 59).
Following closely is Bruce Springsteen & the E Street Band's Magic tour, the top-grossing trek of Springsteen's long and storied career. Both tours carried conservative ticket prices and both sold out stadiums across Europe and arenas and scattered stadiums in North America. With much-praised current album releases behind them and long track records of touring success, both tours were expected to do well, but perhaps not at the record-setting levels of box office they generated.
For the rest of the top 10, few surprises emerge. Madonna's Sticky & Sweet global extravaganza, the Police's "Stolen Days" through amphitheatres, Celine Dion's return to the road after a four-year Vegas sabbatical, the latest arena runs by Neil Diamond and the Eagles, and country's two-act punch of Kenny Chesney and Rascal Flatts were all expected to be home runs and the real story would be if they underperformed.
If there is a surprise among the top 10, it might be the huge demand for a reunited Spice Girls (see Top 25 Boxscores, page 136).

For the most part, the earning power of the top 10 has been well known, for many years, two of these tours—the Police and the Spice Girls—are reunion and can't be counted on to produce touring revenue again in the foreseeable future.
But in all likelihood, fans will be paying out $50,000 for the Eagles, Madonna, Cher, Springsteen, Bon Jovi and the Police—and maybe the Eagles for many years to come. And Rascal Flatts is still in its first decade as a headlining act.
A testament to modern-era box office tricks, the top 10 tours alone account for nearly $1.5 billion in box office, more than the total paid Boxscore reports from all shows worldwide recently at 2004. Four of these tours—Madonna, Springsteen, Bon Jovi and the Police—are among the top 10 of all time, the most ever for a single year.
"New entries in the top 10 are always good," says Bill Zysblat, partner in RZO Productions and a co-producer of the Police with Live Nation.
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If new acts are the barometer, 2008 doesn’t bode particularly well for artist development.
2009 is the year to pick on Charleston!

The Charleston Civic Center Complex is West Virginia's premier venue, and Charleston is one of America's lowest-cost, second-tier cities.
MSG Tops Arena Chart For 2008, As Large Venues Worldwide Finish Strong Year

By Mitchell Peters

AS THE LIVE entertainment business cautiously looks ahead to arena bookings for the 2009 concert season, a number of large-scale facilities around the globe experienced record-breaking box-office grosses from such touring heavyweights as Bon Jovi, Madonna, the Police, Bruce Springsteen, Celine Dion and Walking With Dinosaurs, among others. Billboard’s year-end touring recaps are compiled from Boxscore data collected from Nov. 14, 2007, through Nov. 11, 2008. For those who follow the arena business, it should come as no surprise that Madison Square Garden in New York closes out 2008 as the top-grossing arena in the world on the Top 10 Venues chart for buildings with a capacity of 15,001 or more. The Garden, billed as “the world’s most famous arena,” reported $112 million in grosses and drew 1,338,564 concertgoers to 110 shows. The venue has been the highest-grossing arena for eight consecutive years. Despite “tumultuous economic times,” the 20,000-plus-capacity Garden experienced an “incredibly successful ’08,” MSG president Jay Marciano says, citing multiple-night runs by such acts as the Police, Madonna, the Eagles, Neil Diamond, Kanye West and Jonas Brothers.

### Top 10 Venues

<table>
<thead>
<tr>
<th>Rank</th>
<th>Facility, City</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<td>Madison Square Garden, New York</td>
<td>$112,030,975</td>
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<td>Bell Centre, Montreal</td>
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<td>1,139,943</td>
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<td>Acer Arena, Sydney</td>
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<td>Staples Center, Los Angeles</td>
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<td>HP Pavilion, San Jose, Calif.</td>
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### Top 10 Stadiums

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<th>Total Attendance</th>
<th>Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<td>144</td>
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<td>Stade de France, Paris</td>
<td>$17,585,271</td>
<td>138,163</td>
<td>15,001</td>
<td>143</td>
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<td>Camp Nou, Barcelona</td>
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<td>6</td>
<td>LTU Arena, Düsseldorf</td>
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<td>7</td>
<td>Shea Stadium, Flushing, N.Y.</td>
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<td>Tokyo Dome, Tokyo</td>
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<td>Millennium Stadium, Cardiff, U.K.</td>
<td>$12,274,247</td>
<td>107,350</td>
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<td>11</td>
</tr>
</tbody>
</table>
from page 148

The pursuit of booking new productions in our venue, along with securing longer runs from top artists, contributed to a record-breaking year for Madison Square Garden," Marciano continues.

One of those new bookings was the large-scale Walking With Dinosaurs tour, which has seen success across the board for arenas nationwide. Last year, the Garden reported $76.6 million in grosses, driven primarily by top-level touring acts including the Police, Stevie Wonder, Justin Timberlake, Van Halen and Bruce Springsteen.

Looking ahead into 2009, "Our initial outlooks have been strong, including Kings of Leon and the Killers," Marciano says. "We anticipate another great year.

The turn-up for the Garden is the O2 Arena in London, which grossed $22.7 million and drew more than 3.040,000 people to 58 shows (All Boxscore figures are in U.S. dollars). The 23,000-seat O2 Arena, which opened last summer, had an "undeniably strong" year in 2008 with 17 performances from the Spice Girls, five concerts from the Eagles and eight shows from Kylie Minogue, according to O2 Arena managing director Mark Donnelly.

Proving that the Canadian market continues to produce large touring dollars, the 21,242-capacity Bell Centre in Montreal moves in at No. 3 on the arena tally, reporting $76.5 million in grosses from 109 events that drew 897,665 concertgoers.

The Air Canada Centre in Toronto follows Montreal in the arena rankings at No. 4, with a reported gross of $75.9 million.

Patti-Anne Tarlton of Live entertainment at Maple Leaf Sports and Entertainment, says 2008 was a year for record-setting multiple events at the 19,890-seat Air Canada Centre. "Just a few years ago it was remarkable to have a handful of attractions that would repeat their performance within a calendar year, and this year we have more than twice that number," she says.

Tarlton notes that New Kids on the Block opened its reunion tour at the arena with three shows, while Bon Jovi set a new record at the venue with a five night run. The Toronto facility also had success with Walking With Dinosaurs, as well as high-grossing touring acts like Madonna, Spice Girls, the Eagles and Neil Young.

Outside of North America in Antwerp, Belgium, the Sportpaleis rang up $60.4 million in grosses and more than 1,239,000 in attendance during 89 reported shows. The 20,000-seat arena ranked fifth on the year-end list.

Sportpaleis managing director Jan Van Edewoock says that the venue's business model depends on not only blockbuster international touring acts but also local artists and events, which are produced by the building's in-house promoter, PSE Belgium.

"Although the Sportpaleis only focuses primarily on the Flanders market of about 5.5 million people, the concerts of local artists and locally produced events attract two-thirds of our total attendance," he says, citing such local acts as Clauseau, Natasha and Milk Inc.

The 19,500-seat Manchester (England) Evening News Arena is No. 6, with a gross of $51.4 million for 49 events. Arena GM John Knight says the 2008 touring season for rock and pop concerts has been slow at the facility, "partly due to having the arena transformed for an international swimming event which took place over several weeks.

But "the sparse in reality TV dance shows taking to the road, and big-name British comedy acts doing arena tours for the first time, has ensured Manchester Arena will maintain its position as one of the busiest venues in the world," he adds.

The only other building outside of North America to make the arena recap is Sydney's Acer Arena, which comes in at No. 7, reporting $46 million in grosses and more than 741,000 in attendance, ranking eighth on the year-end arena tally.

Along with an "incredibly successful" run of Walking With Dinosaurs in September, the arena hosted concerts by Bon Jovi, Kenny Chesney, Gary Barlow, American Idols Live, Linkin Park, Westlife and Dave Matthews, according to Staples Center senior VP/GM Lee Zedman.

We look towards 2009 as a year where we must continue to analyze each and every booking and continue to be conscious of the state of the economy with every single event," Zedman says.

The HP Pavilion in San Jose, Calif., earned the ranking of No. 9 arena of the year in the 15,001-plus-capacity recapture. The 20,000-capacity venue reported $46.9 million in grosses for 113 shows that attracted nearly 780,000 concertgoers.

Helping the facility crank the top 10 on the tally were performances by Kanye West (two), Tina Turner (two), Matchbox Twenty, Coldplay, the Cure, George Michael, Bruce Springsteen and a number of Latin acts, according to HP Pavilion director of booking and events Steve Kirsner.

Squeezing in at No. 10 on the year-end chart is the Izod Center in East Rutherford, N.J., which pulled in $37.8 million in grosses for 109 events that drew 694,553 concertgoers.

"We want to thank all the bands, agents and promoters who continue to support our venue—especially Live Nation, who in addition to bringing us a majority of our concerts, helped us secure Madonna's rehearsals in July and August," Izod Center senior VP/GM Ron VanDeveen says. "That added 42 dates that the venue was in use for 2008."

Among the Top 10 Amphitheaters, Mansfield, Mass.'s Comcast Center edged out other Live Nation venues, including runner-up UTE Energy Music Center in Clarkston, Mich. The 19,900-capacity Comcast Center grossed $24.4 million and attracted 498,862 to 33 shows.
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BIG YEAR FOR MIDSIZE VENUES

Boardwalk Hall, Radio City, Caesars Lead Boxscores In Category

Even with a fluctuating U.S. economy, the 2008 concert season has held strong for a number of midsize facilities that reappear on this year's touring charts.

In addition to the Top 10 Venues recap of 15,001-plus capacity arenas, amphitheaters and stadiums, Billboard's annual touring charts include a tally ranking smaller-sized venues in multiple categories.

The Atlantic City (N.J.) Boardwalk Hall holds the No. 1 slot on the Top 10 Venues tally for buildings with capacities between 10,001 and 15,000.

Consistent with years past, Radio City Music Hall in New York holds its No. 1 position on the Top 10 Venues recap for facilities with capacities between 5,001 and 10,000.

And the Colosseum at Caesars Palace in Las Vegas again claims the No. 1 ranking on the Top 10 Venues tally for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking stadiums, arenas and sheds, these three charts are based on Billboard Boxscore and charting.

A grand success: MILEY CYRUS at the MGM Grand Garden.

score grosses compiled between Nov. 14, 2007, and Nov. 11, 2008.

"Boardwalk Hall GM Greg Terone says that much of its venue's success in 2008 can be attributed to our concert business, with artists like Jimmy Buffett, Celine Dion and Van Halen posting impressive numbers."

The 13,800-seat facility grossed $26 million and drew 299,353 concertgoers to 38 shows.

Las Vegas' MGM Grand Garden Arena came in behind Boardwalk Hall, reporting $22.8 million in grosses for 15 shows. Along with music awards shows and various sporting events, the 14,500-seat arena hosted blockbuster concerts by Bon Jovi, Madonna, the Police, Miley Cyrus/Hannah Montana and George Strait.

In addition to top-level talent performing at the building, most of the Grand Garden Arena's success can be attributed to its dedicated staff, according to MGM Mirage president of sports and entertainment Richard Sturm. "The MGM Grand Garden Arena has built a solid reputation within the live event industry through the hard work and dedication of the
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George Jones • Babyface • Jim Brickman • Dave Koz • Gordon Lightfoot
David Copperfield • Frank Caliendo • Jeff Dunham • Jon Stewart • Swell Season • John Prine • Eddie Izzard • Merle Haggard • Return to Forever
Loretta Lynn • Frankie Valli & the Four Seasons • Michael W. Smith • Steven Curtis Chapman • Lady Antebellum • Josh Turner • Harry Connick, Jr.
from mgm grand's sensational staff,” he says. “the team constantly works as hard as possible to make everything run smoothly.” meanwhile, radio city music hall’s success in 2008 resulted from a combination of new programming and new acts, coupled with the return of an annual holiday tradition,” according to madison square garden entertainment president jay marciano. “the return of our biggest radio city christmas spectacular production ever once again drew record audiences.”

with the help of first-time radio city music hall performers ray la montagne, jason mraz, and the swell season, the 5,901-capacity venue rang up $98.4 million and drew more than 1.5 million people during the 2008 chart year.

the run-up to radio city music hall is the auditorio nacional in mexico city, which in 2008 saw shows by alejandro fernández, maní, bob dylan, rod stewart, miguel íñigo, vicente fernández, juan gabriel, jason, and r.e.m.

those acts helped the 9,683-seat auditorio nacional achieve its “best ever” year, according to ceo maría cristina garcía-céspedes. “auditorio nacional stimulates the diversity of shows [and] ticket prices to fit into all ages and interests of the most varied audiences,” garcía-céspedes says.

the facility reported $62.4 million in grosses and attracted 1,433,953 concertgoers to 199 shows.

ranking third in the top 10 venues of buildings with capacities between 5,001 and 10,000 is the wa mu theater at madison square garden in new york. the 5,610-seat theater experienced consistent business in 2008 with multiple night sellouts by bands like foals and janelle monae, along with 111 performances from cirque du soleil’s winter family production “wintuk,” according to marciano.

<table>
<thead>
<tr>
<th>TOTAL GROSS</th>
<th>PROMOTER</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
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<th>No. of Sellouts</th>
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<td>DAINLY CONSOLIDATED ENTERTAINMENT</td>
<td>163,960</td>
<td>170,008</td>
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<td>7</td>
</tr>
</tbody>
</table>
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**TICKET COUNT**

How Billboard Boxscore Charts The Year On The Road
By Bob Allen

WITH WORLDWIDE TICKET sales nearing the $4 billion mark, concert stages throughout the world were flooded with industry icons and hot new acts making 2008 a record-breaking year for the concert business. Bon Jovi, Bruce Springsteen and Madonna top the list of touring acts that rocked the industry during the past year while artists like Jonas Brothers, Michael Buble and Miley Cyrus made their mark on the world stage in a big way. Whether an act has had loyal fans for 40 years or is just coming into its own as a bona fide headliner, Billboard chronicles the act's achievements every week.

Coverage of touring is a staple in Billboard throughout the year, but in this Year in Music issue we highlight the year's newsmakers giving credit where credit is due to the top-grossing tours, venues and promoters.

Billboard has a three-decade track record of providing coverage of the concert industry. The boxscore charts run weekly in the printed issue as well as on our Web sites.

A "boxscore" is our word describing a single event by an artist at one location. It is not necessarily a single performance. An act playing more than one show at a venue, the totals from all the performances are added together to count as one boxscore. The shows don't have to be on consecutive nights, but they do need to be part of the same leg of the tour.

Box office data is tracked continually throughout the year. Concert promoters and venues provide Billboard with recaps of box office grosses, how many tickets were sold, how many shows sold out and all the various levels of ticket prices. If reported by the end of the day on Tuesday, the weekly data is included in the boxscore in the same week in the issue that the newstands hit the stands over the weekend. For the weekly printed issue, we have a time limit for how long a boxscore is eligible to appear on the chart. It cannot be older than two months before the issue hits the stands.

For this Year in Music issue, the rankings are based on the totals that were reported during Billboard's boxscore year. For 2008 the reporting period began Nov. 14, 2007—the day after we closed the 2007 chart year—and continued through Nov. 1, 2008. When we compile the year-end charts, we use all the boxoffice data collected during the year. Our charts are not limited to U.S. or North American venues. We track totals from all over the world. We want to present a level playing field when it comes to reporting boxscores, so all charts are ranked by gross in U.S. dollars. For events held outside the United States, the gross is converted to U.S. currency before being charted.

The year's top-grossing tours and promoters are both presented on 25-position charts. The top 25 boxscores chart ranks the year's highest single grosses. Venue charts all rank the top 10. There are six venue charts in this tour in Music issue. Four of the charts are based on venue capacity, and amphitheaters and stadiums have their own charts. For the venue charts we count any event that is reported. Certainly the bulk of the totals come from concerts, but in order to give the buildings proper credit for all their hard work, we also include totals from other types of nonconcert events, such as family shows, motorsports, ice shows and circuses, just to name a few. The quick rule is, "If you sell tickets for it, we can count it." There are exceptions, though. We do not count totals from regular season games by a team in a professional sports league like the NFL, NBA, NHL, etc. And, for a university venue, we omit home games for athletic teams. Also, there has to be money involved. We cannot track "free" events. Our charts are all based on gross, not attendance.

For the top 25 tours chart, we only count totals from concerts. What we classify as a "concert" is primarily a solo musical artist or band, but other types of entertainers and ensembles are included in the accounting.

Concert tours, orchestras and choral groups are all counted. To keep abreast of current trends in the industry, we have also included more traditional touring acts in the mix. Tours featuring the stars of "So You Think You Can Dance" and "America's Best Dance Crew Live" are examples of nontraditional concert tours that are included because the production and production is much the same as traditional concert events.

Rounding out our charts in the Year in Music are the top 10 festivals chart and a genre tally listing the top tour in four genres. The festival charts list the top-grossing fest of the year. Eligible festivals are generally held annually at a single location with multiple acts.

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### TOP 10 FESTIVALS

<table>
<thead>
<tr>
<th>GROSS SALES (Net)</th>
<th>FESTIVAL</th>
<th>VENUE/LOCATION</th>
<th>Attendance (Capacity %)</th>
<th>Promoter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$7,059,900</td>
<td>BONNAROO MUSIC FESTIVAL</td>
<td>Festival Site, Manchester, Tenn.</td>
<td>80,000 (75% of cap)</td>
<td>Superfly Productions, A.C. Entertainment</td>
</tr>
<tr>
<td>$14,147,239</td>
<td>LOLLAPOOZA</td>
<td>Grant Park, Chicago</td>
<td>225,000 (85% of cap)</td>
<td>CS Presents</td>
</tr>
<tr>
<td>$14,11,593</td>
<td>DOWNLOAD FESTIVAL</td>
<td>Darling Park, Cape Darlingpark, UK</td>
<td>158,645 (91% of cap)</td>
<td>Live Nation.U.K.</td>
</tr>
<tr>
<td>$12,880,997</td>
<td>COACHELLA VALLEY MUSIC FESTIVAL</td>
<td>Empire Polo Field, Indio, Calif.</td>
<td>151,866 (96% of cap)</td>
<td>Goldenvoice/AEG Live</td>
</tr>
<tr>
<td>$11,767,838</td>
<td>AUSTIN CITY LIMITS MUSIC FESTIVAL</td>
<td>Zilker Park, Austin</td>
<td>219,000 (99% of cap)</td>
<td>CS Presents</td>
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<tr>
<td>$11,165,858</td>
<td>STAGECOACH FESTIVAL</td>
<td>Empire Polo Field, Indio, Calif.</td>
<td>120,903 (95% of cap)</td>
<td>Goldenvoice/AEG Live</td>
</tr>
<tr>
<td>$11,105,227</td>
<td>SAN FRANCISCO'S OUTSIDE LANDS MUSIC AND ARTS FESTIVAL</td>
<td>Golden Gate Park, San Francisco</td>
<td>130,070 (90% of cap)</td>
<td>Another Planet Entertainment</td>
</tr>
<tr>
<td>$7,237,989</td>
<td>ROTHBURY MUSIC FESTIVAL</td>
<td>Double JJ Resort, Rothbury, Mich.</td>
<td>120,820 (90% of cap)</td>
<td>AEG Live, Madison House Presents</td>
</tr>
<tr>
<td>$7,075,096</td>
<td>MILE HIGH MUSIC FESTIVAL</td>
<td>Dick's Sporting Goods Park, Commerce City, Colo.</td>
<td>90,344 (95% of cap)</td>
<td>AEG Live, Star Big Presents, Kroenke Sports Enterprises</td>
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<tr>
<td>$6,994,386</td>
<td>LIVE AT THE MARQUEE</td>
<td>The Docksides, Carp, Ont.</td>
<td>84,819 (99% of cap)</td>
<td>Aiken Promotions</td>
</tr>
</tbody>
</table>

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- John Frankenheimer
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  - Loeb & Loeb LLP

- Bill Gorjance
  - CFO
  - premusic

- John Kirmichek
  - Senior VP/Chief Music Officer
  - MetLife

- David Porter
  - Founder & CEO
  - Bravado

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Britney's Big Top 'Circus' Lands With Half-Million

Don't call it a comeback—she's been here for 10 years.

Britney Spears' sixth studio album, "Circus," crashed in at No. 1 on the Billboard 200 with 505,000 copies sold, giving her the diva fifth chart-topper. All five of those also debuted at No. 1, a feat unmatched by any other female artist.

Spears also lays claim to another record—she's the only artist to notch for 500,000-plus debuts since Nielsen SoundScan began tracking sales in 1991. Her second, third and fourth albums all started north of a half-million. While her January 1999 debut set bowed at No. 1, it did so with 124,000, and last year's "Blackout" started at No. 2 with 290,000.

She was previously tied with four other newsmakers who have three half-million starts under their belts.

A year ago, could anyone have guessed that Spears would be sitting pretty at No. 1 with such a huge sales week? Or that she would surpass the "debut week of Kanye West's "808s & Heartbreak" and Beyoncé's "I Am... Sasha Fierce?" Rewind the clock, and we return to a time when Spears' personal troubles overshadowed her music career, and she didn't (or couldn't) do much promotion in support of "Blackout."

With "Circus," Spears has pulled a 180. Two days before the album's street date, MTV aired her "Britney: For the Record" documentary, while on release day, she performed two elaborate numbers on ABC's "Good Morning America." The day after, she appeared on NBC's "Christmas in Rockefeller Center" special. And she did cover interviews with Rolling Stone and Glamour.

The album's first single, "Womanizer," is a radio hit, climbing to No. 10 on Hot 100 Airplay and No. 5 on Mainstream Top 40 this week. And the song's companion video is nothing short of a return-to-form for an artist whose career was established in part by eye-catching clips.

Lucky Number: "Circus" owns the seventh biggest sales week of 2008, following the debuts of Lil Wayne's "Tha Carter III" (1 million), AC/DC's "Black Ice" (794,000), Coldplay's "Viva La Vida or Death and All His Friends" (721,000), Taylor Swift's "Fearless" (592,000), T.I.'s "Paper Trail" (568,000) and Jonas Brothers' "A Little Bit Longer" (525,000).

Industry prognosticators suggest it's unlikely that any other new release will open as big as "Circus" between now and the end of the calendar year. Next issue we'll see the chart bows of albums from Common and Musiq Soulprime, but neither seems likely to post a massive first week.

The same goes for the Dec. 16 new-release slate, which includes titles from Fall Out Boy, the All-American Rejects, Keyshia Cole, Anthony Hamilton, Jamie Fox, P!nk and a live set from Dave Matthews Band. After that, it looks like the next blockbuster release comes Jan. 27 from Bruce Springsteen ("Working on a Dream").

Oh, What A Year: We know the year isn't over yet, but that doesn't mean we can't reflect on it earlier.

While the chart saw its first million-selling week since 2005 thanks to Lil Wayne, it also had three of the top five lowest-selling No. 1 weeks in Nielsen SoundScan history. Alicia Keys' "As I Am" did 61,000 in January while the soundtrack to "Juno" moved 65,000 the same month. Fortunately, neither title dived lower than the all-time worst week, when the "Dreamgirls" soundtrack did 60,000 in January 2007.

Speaking of soundtracks, they had a banner year atop the chart. "Twilight" was the third to reach No. 1 this year, after "Juno" and "Mamma Mia!" And, 2008 was the first calendar year where the Billboard 200 hosted three No. 1 film soundtracks since 1998, when "Titanic," "City of Angels" and "Armageddon" all spent time at the penthouse.

It's A Wrap: This is the last printed issue of Billboard for 2008. But charts never sleep, and they will continue to be available weekly on billboard.com and billboard.biz. Additionally, high-quality print versions can be obtained from Billboard Research (research@billboard.com; 646-654-4633). Happy holidays to all, and we'll see you in 2009.

---

Market Watch

A Weekly National Music Sales Report

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Artists/albums</th>
<th>Weekly Unit Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>11,318,000</td>
<td>126,000</td>
<td>18,718,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>12,987,000</td>
<td>1,171,000</td>
<td>20,095,000</td>
</tr>
<tr>
<td>Change</td>
<td>-7.3%</td>
<td>-11.1%</td>
<td>-6.9%</td>
</tr>
<tr>
<td>Year-End Last Week</td>
<td>14,458,000</td>
<td>1,010,000</td>
<td>15,640,000</td>
</tr>
<tr>
<td>Change</td>
<td>-4.1%</td>
<td>50.9%</td>
<td>19.7%</td>
</tr>
</tbody>
</table>

Digital album sales are also counted within album sales.

**Weekly Album Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Million</th>
</tr>
</thead>
<tbody>
<tr>
<td>2005</td>
<td>2006</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

**Year-To-Date**

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>442,476,000</td>
</tr>
<tr>
<td>2008</td>
<td>381,296,000</td>
</tr>
</tbody>
</table>

**Overall Unit Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>Artists/albums</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>442,476,000</td>
</tr>
<tr>
<td>2008</td>
<td>381,296,000</td>
</tr>
</tbody>
</table>

** Album Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>442,476,000</td>
</tr>
<tr>
<td>2008</td>
<td>381,296,000</td>
</tr>
</tbody>
</table>

**Singles**

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>442,476,000</td>
</tr>
<tr>
<td>2008</td>
<td>381,296,000</td>
</tr>
</tbody>
</table>

**Sales by Album Format**

<table>
<thead>
<tr>
<th>Format</th>
<th>Year-End</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>355,170,000</td>
</tr>
<tr>
<td>Digital</td>
<td>45,877,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>26,000</td>
</tr>
<tr>
<td>Other</td>
<td>965,000</td>
</tr>
</tbody>
</table>

**Current Album Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>Album Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>270.5 million</td>
</tr>
<tr>
<td>2008</td>
<td>223.7 million</td>
</tr>
</tbody>
</table>

---

www.americanradiohistory.com
# The Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Data</th>
</tr>
</thead>
</table>
| 171 | Britney Spears | Circus | 1 |}
| 172 | Taylor Swift | Fearless | 2 |}
| 173 | Beyoncé | I Am...Sasha Fierce | 3 |}
| 174 | Kanye West | 808s & Heartbreak | 4 |}
| 175 | Nickelback | Dark Horse | 5 |}
| 176 | Various Artists | Twilight | 6 |}
| 177 | VARIOUS ARTISTS | High School Musical 3: Senior Year | 7 |}
| 178 | David Cook | David Cook | 8 |}
| 179 | AC/DC | Black Ice | 9 |}
| 180 | Il Divo | The Promise | 10 |}
| 181 | Faith Hill | Joy To The World | 11 |}
| 182 | Enya | And Winter Comes... | 12 |}
| 183 | VARIOUS ARTISTS | The Essential Hits Of The Mind | 13 |}
| 184 | Elvis Presley | Christmas Duets | 14 |}
| 185 | GUNS N' ROSES | Chinese Democracy | 15 |}
| 186 | DAVID ARCHULETA | What A Night Christmas Album | 16 |}
| 187 | Harry Connick, Jr. | Funky X-Mas | 17 |}
| 188 | JONAS BROTHERS | A Little Bit Longer | 18 |}
| 189 | Miley Cyrus | Breakout | 19 |}
| 190 | SACRAMENTO | Eminent | 20 |}
| 191 | Rascal Flatts | Peace On Earth | 21 |}
| 192 | T.I. | The Christmas Collection | 22 |}
| 193 | TONY BENNETT FeAT. THE COUNT BASIE Big Band | A Swingin' Christmas | 23 |}
| 194 | Yo-Yo Ma | Yo-Yo Ma & Friends: Songs Of Joy Peace | 24 |}
| 195 | VARIOUS ARTISTS | The Essential Hits Of The Mind | 25 |}
| 196 | Kid Rock | Rock N Roll Jesus | 26 |}
| 197 | Taylor Swift | Taylor Swift | 27 |}
| 198 | Anouk | Incantate | 28 |}
| 199 | Merle Haggard | Love On The Inside | 29 |}
| 200 | Coldplay | Viva La Vida or Death And All His Friends | 30 |}
| 201 | Metallica | Good Gode Gose Bad | 31 |}
| 202 | RHIANNA | Th3 Rings | 32 |}
| 203 | Soundtrack | Mama's Mat | 33 |}
| 204 | Neil Young | Sugar Mountain: Live At Canterbury House 1966 | 34 |}
| 205 | Amy Grant | The Christmas Collection | 35 |}
| 206 | Kenny Chesney | Lucky Old Sun | 36 |}
| 207 | Garth Brook | All Wrapped Up (EP) | 37 |}
| 208 | Katy Perry | One Of The Boys | 38 |}
| 209 | Jason Mraz | We Sing. We Dance. We Think... | 39 |}
| 210 | Juliane Heslin | I'll Be Home For Christmas | 40 |}
| 211 | Lil Wayne | Tha Carter III | 41 |}
| 212 | Mannheim Steamroller | Christmas | 42 |}
| 213 | Seal | Evolution | 43 |}

**Artist Index Notes:** The set captures a three-21-year-old Young's two shows at the venue. 1-41, 1966. His expansive "Archives Vol. 1" (1966-1992) out next year.

**Ad's Four Grammy Award Nominations:** Among six for 2010, the year's best new artist, his biggest deal as "4%."
The PTCL PEAK AVIATION " earmarked for complete chart data
While the track returns to the top 10 again, this time with Greatest Gainer/Digital hon- 
ers (CG/G), the follow-up single to No. 16 "Greatest Gainer/ Digital" re- 
serts itself firmly in the Top 10 with a slight increase in sales and digital 
track downloads, moving it up one spot to No. 10 on the Hot 100.

The album's release_stores a digital song on this track debuts back at No. 7 on the Digital Songs chart this week, 
while Akon's latest radio single debuts at No. 33 with 22k downloads, 
especially impressive.

The song returns to the top 10 for the 
10th time this year at No. 2 on the Hot 100. 
That's how the track also moves into the 
Top 3 of the Airplay chart (22-23).

The rapper returns to the top 3 for 
the 10th time this year at No. 1 on the 
Hot 100 with 21k downloads this week.

SPEARS' THREE-RING DEBUT

Britney Spears places three debuts on the Billboard Hot 100 from her 
top-selling "Circus" set, including the title track, which becomes her first top-10 debut at No. 3. "Circus," the song she performed live on ABC's "Good Morning America" day the album hit retail, opens at No. 1 on the Hot Digital Songs with 2,122 downloads. 
With that sum, she becomes the second female lead artist following Rihanna, to have a pair of debuts debuting with 200,000 plus.

Data for week of DECEMBER 20, 2008  
CHARTS' LEGEND Page 57  
www.americanradiohistory.com
1. **ARTIST**: R. Kelly  
**ALBUM**: *Music of the Sun*  
*Label*: J Records  

2. **ARTIST**: Faith Evans  
**ALBUM**: *The First Lady*  
*Label*: J Records  

3. **ARTIST**: Chaka Khan  
**ALBUM**: *The Woman*  
*Label*: J Records  

4. **ARTIST**: Lisa Marie Presley  
**ALBUM**: *Heartbreak Salute*  

5. **ARTIST**: Dr. Dre  
**ALBUM**: *The Chronic*  
*Label*: Ruthless Records

Other notable R&B/hip-hop albums from the same period include:

- **ARTIST**: Aaliyah  
**ALBUM**: *One in a Million*  
*Label*: J Records

- **ARTIST**: Mary J. Blige  
**ALBUM**: *The Breakthrough*  
*Label*: Bad Boy Records

- **ARTIST**: Sade  
**ALBUM**: *Lover’s Disciple*  
*Label*: Epic Records

For complete chart data, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
<table>
<thead>
<tr>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;COME OVER&quot;</td>
</tr>
<tr>
<td>&quot;NEVER GONNA LEAVE YOU&quot;</td>
</tr>
<tr>
<td>&quot;GET UP&quot;</td>
</tr>
<tr>
<td>&quot;FEEL LIKE MAKING LOVE&quot;</td>
</tr>
<tr>
<td>&quot;DON'T DISCUSS THE BUSINESS&quot;</td>
</tr>
<tr>
<td>&quot;WHERE YOU AT&quot;</td>
</tr>
<tr>
<td>&quot;DON'T LEAVE ME THIS WAY&quot;</td>
</tr>
<tr>
<td>&quot;I'M NOT A COWBOY&quot;</td>
</tr>
<tr>
<td>&quot;FUNKY RETRO&quot;</td>
</tr>
<tr>
<td>&quot;I'M NOT A COWBOY FEATURING MISSY ELIOTT&quot;</td>
</tr>
</tbody>
</table>

**HOT R&B/HIP-HOP SONGS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;LOVE &amp; MONEY&quot;</td>
<td>D.J. / * B.B. * THE PHANTOMS</td>
</tr>
<tr>
<td>&quot;ALL NIGHT LONG&quot;</td>
<td>STAFF REPORTS</td>
</tr>
<tr>
<td>&quot;ON THE BEACH&quot;</td>
<td>BEATNPACK / THE HAMMERS</td>
</tr>
<tr>
<td>&quot;TRADING PLACES&quot;</td>
<td>WILLIE MACK</td>
</tr>
<tr>
<td>&quot;INSIDE OUT&quot;</td>
<td>T-PAIN Featuring KIRK FRANKLIN</td>
</tr>
<tr>
<td>&quot;I'M NOT A COWBOY&quot;</td>
<td>ALABAMA</td>
</tr>
<tr>
<td>&quot;I'M NOT A COWBOY FEATURING MISSY ELIOTT&quot;</td>
<td>ALABAMA</td>
</tr>
<tr>
<td>&quot;THE ONE I'M WITH&quot;</td>
<td>LATIFAH</td>
</tr>
<tr>
<td>&quot;I'M NOT A COWBOY&quot;</td>
<td>ALABAMA</td>
</tr>
<tr>
<td>&quot;I'M NOT A COWBOY FEATURING MISSY ELIOTT&quot;</td>
<td>ALABAMA</td>
</tr>
</tbody>
</table>

**CHART GREETES PAIR OF PREVIEWS**

The-Dream reads: **"LOVE & MONEY,"** due Feb. 17—

with the single "Rockin'" that's peaking at number one on the Hot R&B/Hip-Hop Songs. At No. 64, "Rockin'" bests the No. 65 bow of "Fables," which peaked at No. 83 as the second of his top ten 10s from "Love/Rate." That album has sold 518,000, according to Nielsen SoundScan.

Holiday preview: his second disc. "Round 2," with "It's Yours" at No. 71. The singer scored a No. 1 single with "Bed" in summer 2007 and followed with "Suffocate," which reached No. 2 in January. Holiday's return to the album charts also set for February.
### HOT LATIN SONGS

| Number | Artist | Title (Spanish) | Artist (English) | Original Language | Peak | Weeks | Ordinated | Sum | Score |.png | Score
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Enrique Iglesias</td>
<td>TE REGALO AMORES</td>
<td>Te Regalo Amores</td>
<td>Spanish</td>
<td>133</td>
<td>15</td>
<td>Enrique Iglesias</td>
<td>94</td>
<td>108</td>
<td></td>
<td>108</td>
</tr>
<tr>
<td>2</td>
<td>Luis Fonsi</td>
<td>NO ME DOY POR VENCIDO</td>
<td>Don't Stop</td>
<td>Spanish</td>
<td>130</td>
<td>25</td>
<td>Luis Fonsi</td>
<td>90</td>
<td>270</td>
<td></td>
<td>270</td>
</tr>
<tr>
<td>3</td>
<td>Ricardo Arjona</td>
<td>LLORO POR TI</td>
<td>I Cry for You</td>
<td>Spanish</td>
<td>128</td>
<td>34</td>
<td>Ricardo Arjona</td>
<td>90</td>
<td>312</td>
<td></td>
<td>312</td>
</tr>
<tr>
<td>4</td>
<td>Alejandro Sanz</td>
<td>EN EL VIENTO</td>
<td>Under The Wind</td>
<td>Spanish</td>
<td>127</td>
<td>39</td>
<td>Alejandro Sanz</td>
<td>95</td>
<td>375</td>
<td></td>
<td>375</td>
</tr>
<tr>
<td>5</td>
<td>Luis Fonsi &amp; Daddy Yankee</td>
<td>DESPEGA</td>
<td>Take Flight</td>
<td>Spanish</td>
<td>126</td>
<td>22</td>
<td>Luis Fonsi &amp; Daddy Yankee</td>
<td>90</td>
<td>222</td>
<td></td>
<td>222</td>
</tr>
</tbody>
</table>

The song becomes Arjona's sixth No. 1, and his third in almost three years on Latin Pop Airplay (see page 16).

While breaking up Latin Albums, the legend matches his hits entry on Hot Latin Songs, third-most in the chart’s 26-year history. Only Los Tigres Del Norte (35) and El Romantic (58) have more.

### TOP LATIN ALBUMS

| Number | Artist | Title (Spanish) | Artist (English) | Original Language | Peak | Weeks | Ordinated | Sum | Score |.png | Score
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vicente Fernández</td>
<td>EN CAMINO NO</td>
<td>On the Way</td>
<td>Spanish</td>
<td>122</td>
<td>51</td>
<td>Vicente Fernández</td>
<td>90</td>
<td>465</td>
<td></td>
<td>465</td>
</tr>
<tr>
<td>2</td>
<td>Ricardo Arjona</td>
<td>NO TE QUIERO NADA</td>
<td>No One Wants You</td>
<td>Spanish</td>
<td>119</td>
<td>7</td>
<td>Ricardo Arjona</td>
<td>100</td>
<td>700</td>
<td></td>
<td>700</td>
</tr>
<tr>
<td>3</td>
<td>El Bazucazo</td>
<td>ESTIMADO AMOR</td>
<td>Dear Love</td>
<td>Spanish</td>
<td>117</td>
<td>19</td>
<td>El Bazucazo</td>
<td>95</td>
<td>185</td>
<td></td>
<td>185</td>
</tr>
<tr>
<td>4</td>
<td>Grupo Montez De Durango</td>
<td>LA FUEMIEM</td>
<td>For You &amp; Me</td>
<td>Spanish</td>
<td>116</td>
<td>14</td>
<td>Grupo Montez De Durango</td>
<td>90</td>
<td>126</td>
<td></td>
<td>126</td>
</tr>
<tr>
<td>5</td>
<td>Los Tigres Del Norte</td>
<td>LA LLAMADA DE DORADO</td>
<td>The Call of Gold</td>
<td>Spanish</td>
<td>114</td>
<td>14</td>
<td>Los Tigres Del Norte</td>
<td>90</td>
<td>126</td>
<td></td>
<td>126</td>
</tr>
</tbody>
</table>

The list becomes the chart’s first No. 31 of the decade with sales at 1,000,000. Victor Manuelle (No. 7) was the only artist to hit the top 10 with a novide album last week.

---

**Data for week of DECEMBER 20, 2008 | CHARTS LEGEND on Page 155**
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In Memoriam

Eddy Arnold
Country legend Eddy Arnold, 89, May 8 in Nashville. Arnold is considered the top country artist in terms of overall sales performance in Billboard. The "Television Playboy" enjoyed pop and country hits, including "Make the World Go Away" and "You Don't Know Me." He notched 28 Billboard No. 1 country singles between 1947 and 1968 and had 92 top 10 hits including 67 in a row, more than any other artist. He released his 100th album in 2005.

Michael Campbell
Producer/reggae radio DJ Michael Campbell aka Mikey Dread, 54, March 15 in Connecticut. Starting as a studio engineer/technician in the 70s, Campbell became popular for his late-night radio show "The Dread-the-Control Tower," which first aired in 1976 on Jamaica Broadcasting Corp. His show is considered the foundation of dancehall music today — played strictly dub music and became extremely popular. A producer, Campbell worked with the Clash and Guns N' Roses guitarist Izzy Stradlin.

Bo Diddley
Rock legend Bo Diddley, 79, June 2 in Archer, Fla. Diddley held the distinction of being the only musician in history to have an instrumental rhythm and gospel shout in his "bom-bom-bom-bom-bom-bom" pattern, which became an enduring staple of popular music. Diddley was an early advocate of fuzzy, distorted guitar sounds, which he played on a homemade square guitar while decked out in dark sunglasses and a black suit. Similarly, his rhythmic, boisterous vocal style predicted rap by several decades. In his heyday in the 50s, Diddley recorded such seminal rock songs as "I'm a Man," "Who Do You Love?" " Mona" and "Road Runner." In 1989, he was introduced to a new generation of fans when he appeared with sports star Bo Jackson in a humorous TV ad campaign for Nike athletic shoes.

Danny Federici
Keyboard player Danny Federici, 58, April 17 in New York. Federici met Prince Springsteen in 1969, and together they performed in 1969 in the band Child. For years, they played together in Jersey Shore bands like Soot Mill and Dr. Zoom & the Sonic Boom. Federici quickly became an important force in the E Street band, providing a famed accordion solo to "4th of July." "Adrian Park" (saxophone) and organ solos on "Kitty's Back" and "Prove It All Night."

Alan Gordon
Songwriter Alan Gordon, 64, Nov. 22, in Scottsdale, Ariz. Gordon co-wrote the Turtles' "Happy Together." "Three Dog Night's "Celebrate" and other hits performed by Bobby Darin, the Righteous Brothers, Barbra Streisand, Alice Cooper, Joe Walsh and Frank Zappa.

Jeff Healey
Guitarist Jeff Healey, 41, March 2, in Toronto. Blind since infancy due to a rare form of cancer, Healey attracted local attention for his talent on guitar, which he played laying across his lap while seated. By the time he was a teenager, his Arsiteta debut with his Jeff Healey Band, 1988's "See the Light," was a quick hit, and a memorable role in the 1989 Patrick Swayze film "Road House" followed. In recent years, Healey transitioned to albums featuring early jazz music from the 30s to the 40s.

Amos Heilicher
Independent distributor Amos Heilicher, 90, Oct. 12, in Minneapolis. Heilicher got his start in the music business in his late teens as a jukebox service distributor in Minneapolis and before long moved into the independent distribution business. He started the Musicalian chain; had his own label, Soma, which put out the Trashmen's "Surfin' Bird"; and headed up the Pickwick Records, in the mid-'60s, scoring a hit, "I'm a Man." For years, the "Beatles Anthology" series in the mid-'90s and re-released with the company until 1997.

Hiram Bullock
Guitarist Hiram Bullock, 52, July 25 in New York. After moving to New York and becoming a session musician, Bullock recorded with such artists as Sting, Hilly Joel and Barbra Streisand and toured with Miles Davis and James Taylor. He was recruited by keyboardist Paul Shaffer to play guitar in the World's Most Dangerous Band on "Late Night With David Letterman" from 1982 until 1984, where he gained notoriety for playing barefoot. Bullock also was a member of the "Saturday Night Live" house band.

Klaus Dinger
Kraftwerk/New drummer Klaus Dinger, 61, March 21. Dinger and guitarist Michael Rother played with Kraftwerk in the early 70s before leaving to form Neu. Although that group's three albums were not legally available on CD in the United States until 2001, their precise rhythms and pre-punk minimalism were a major influence on countless acts, from Sonic Youth to Tortoise and Stereolab. After Neu, Dinger formed La Dusseldorf, which achieved international stardom with such singles as "Silver Cloud" and "Ethereita.

Pervis Jackson
Spinners vocalist Pervis Jackson, 70, Aug. 18 in Detroit. The group signed with Motown in the mid-60s, where it released two top 40 hits, including the Stevie Wonder-penned "It's a Shame." The band hit its stride with Atlantic in the mid-70s, scoring 14 top 40 hits. Jackson, who was responsible for the Spinners' rich bass vocals, became known to friends and band mates as "Mr. 12-45," a play on the 12-45 lyric he sang on the group's 1975 hit, "They Just Can't Stop It (Games People Play)."

Ray Kane
Slack-key guitar master Ray Kane, 82, Feb. 27, in Honolulu. Kane learned to play the ukulele at an early age and mastered the slack key guitar virtually effortlessly, only taking a break to serve in the Army during World War II. By the early '60s he was recording and performing regularly and teaching students the tricks of the slack-key trade.

Harold (Hal) Sanford Kant
Grateful Dead lawyer Harold (Hal) Sanford Kant, 77, Oct. 19. For more than 35 years, Kant balanced the seemingly conflicting duties of serving as the principal lawyer/general counsel for the quintessential San Francisco rock band, even though he was a politically conservative registered Republican from New York. Kant created and oversaw the various corporations that managed the Dead's business interests. His guiding hand is credited with preserving the band's legacy and intellectual property, including ownership of studio masters and publishing rights.

Barry Lederer
Djf/former Billboard columnist Barry Lederer, 63, May 3 in New York. Lederer wrote Billboard's Disco Mix columns from 1976 to 1982. Among his accomplishments was co-developing the first built-in sound systems for clubs across the United States. As a well-respected member of the disco and J&J communities, he was a mentor to many DJs and runway music consultants.

Sean Levert
Singer Sean Levert, 39, March 10, in Cleveland. Levert joined his late brother Gerald and childhood friend Mark Gordon to form LeVert. The group's debut album, "I Get Hot," was released in 1985. After his brother left the group to pursue his solo career, Levert found a new partner last year and made efforts to revive LeVert. The artist was serving a jail term of 22 months in Ohio's Cuyahoga County Jail for failing to pay $80,000 in child support.

Israel 'Cachao' Lopez
Cuban bass player Israel 'Cachao' Lopez, 89, March 12, in Miami. His place in history as one of the creators of the mambo was forgotten for decades before he was rediscovered and introduced to a broad audience in the '90s. Perhaps no other Latin music bass player was as well known on a massive scale as Cachao (as he was called), who after nearly 30 years in relatively obscure exile was rediscovered by actor/musician Andy Garcia. Garcia subsequently produced the album "Master Sessions, Vol. 1" and "Vol. 2," as well as a documentary, all of which catapulted Cachao to widespread recognition and fame.

Teo Macero
Record producer/composer/saxophonist Teo Macero, 82, Feb. 21, in Riverhead, N.Y. In the early '50s, Macero began playing with Charlie Mingus and later released his own records through Mingus and Max Roach's label, Obie Records. In the late '50s, Macero joined Columbia as a staff producer, working with such jazz and blues greats as J.J. Johnson, Mahalia Jackson, Johnny Mathis, Thelonious Monk and Dave Brubeck. Throughout the '60s and '70s, Macero worked with Miles Davis, producing such iconic albums as "Bitches Brew," "In a Silent Way" and "Get Up With It."
LeRoi Moore
Dave Matthews Band saxophonist LeRoi Moore, 46, Aug. 19, in Los Angeles. Moore helped establish the Charlottesville Swing Orchestra in 1982. He joined DMV in 1991 after Matthews recruited him and drummer Carter Beauford to record a demo tape. His skill on a variety of woodwind instruments proved integral to the band's sound, highlighted on such songs as “One Sweet World,” “So Much to Say” and “Ain’t Marching.”

Ken Nelson

Clyde Otis

Earl Palmer
Session drummer Earl Palmer, 83, Sept. 19 in Banning, Calif. Palmer took up the drums at an early age and after a stint in the Army during World War II, he returned to New Orleans, where he joined the band of trumpeter Dave Bartholomew. That led to regular work session at Cosimo Matassa’s J&M recording studio, where Palmer played on numerous classic tracks by Fats Domino, Smiley Lewis, Lloyd Price, Shirley & Lee and Little Richard. After moving to Los Angeles in 1957, he played on records by Ritchie Valens, Eddie Cochran, Ricky Nelson, Bobby Darin, Sam Cooke, the Ronettes, the Beach Boys, Ike & Tina Turner, Frank Sinatra and Mel Tormé.

Rob Partridge
Publicist Rob Partridge, 60, Nov. 26 in London. Partridge was the founder/owner of London-based music PR and artist management company Coalition Group. Partridge began his industry career as a journalist for Music Week and became the head of press at Island in 1977, where he helped nurture U2. He sailed Island in 1990 to launch PR agency Partridge & Storey with Neil Storey; the company, whose clients include Tom Waits, Daniel Lanois and Billy Bragg, became Coalition PR when Storey departed in 1996.

Mike Smith
Dave Clark five singer Mike Smith, 64, Feb. 28 in Buckinghamshire, England. One of the most popular British bands in the United States during the British Invasion, the Dave Clark Five scored 19 U.K. top 40 hits, including “Bits and Pieces” and “Glad All Over.” In 2003 Smith suffered a spinal cord injury that left him paralyzed from the waist down.

Shakir Stewart
Def Jam executive VP Shakir Stewart, 34, Nov. 1 in Marietta, Ga. In 1997, Stewart, Chris Hicks and others founded the publishing company Noontime, which signed songwriters Jentina Austin and Bryan-Michael Cox, among others. Stewart went on to become senior VP of creative/GM at Hito Music Publishing, where he signed Beyoncé. In 2004, Stewart joined Def Jam as an A&R executive, then became senior VP of the department. While there, Stewart signed and nurtured rapper Rick Ross and his biggest commercial success, Young Jerzy. This summer, Stewart succeeded Jay-Z as head of Def Jam Records.

Joni Stoll
Independent promoter Joni Stoll, 54, Jan. 12 in West Palm Beach, Fla. The New York native began staging concerts in his teens, moving to South Florida with his parents as a young man. His Fantasma Productions grew into one of the largest independent promoters in the country, surviving and thriving before, during and after the concert industry consolidation that changed the business at the turn of the century. Stoll was an outspoken proponent of the value of independent promoters and the negative impact of high ticket prices.

Levi Stubbs Jr.
Four Tops lead singer Levi Stubbs Jr., 72, Oct. 17 in Detroit. Stubbs—born Levi Stubbs in Detroit—gave voice to such enduring hits as “Baby I Need Your Lovin’,” “I Can’t Help Myself (Sugar Pie, Honey Bunch),” “Reach Out I’ll Be There” and “Dancing.” The Tops have sold more than 50 million records and racked up 45 chart hits for the Motown, ABC Dunhill, Aristar and Casablanca labels. The group was inducted into the Rock and Roll Hall of Fame in 1990.

Sam Weiss
Wholesaler/label executive Sam Weiss, 81, March 19 in Boca Raton, Fla. Weiss is most closely associated with partner with older brother Hy (father of Zimbabwe chairman Barry Weiss) to start the legendary Old Town record label in 1953, which helped launch the careers of the Earlys, the Capris and Arthur Prysock. In the late ‘50s, Sam Weiss started Win One-Stop, which he built into a powerhouse East Coast wholesaler with help from his younger brother, George. In the early ‘80s Weiss’ one-stop became the first to jump into the video industry.

Jerry Wexler
Industry legend Jerry Wexler, 91, Aug. 15, in Siena Key, Fla. Wexler kick-started his career as a Billboard journalist in the late 1940s and went on to cultivate the careers of Ray Charles, Aretha Franklin and Led Zeppelin while a partner at Atlantic Records. In 1947, Wexler was hired at Billboard and invented the term “rhythm & blues” to replace the term “race records,” which was then the name of the chart tracking such music. Joining Atlantic in 1952, he signed a distribution deal for Memphis-based Satellite Records, which later became known as Stax. As the ‘60s wore on, Wexler grew more involved with producing and less with running Atlantic, although he was still closely involved in signing Led Zeppelin, the J. Geils Band and Donny Hathaway. He left Atlantic for good in 1975 but resurfaced two years later and returned as VP of A&R for Warner Bros. Records.
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