THE YEAR IN NUMBERS
How 2008 Stacks Up, From Mobile Music To Market Share

CHART HEAT
LADY GAGA, TAYLOR SWIFT, LUDACRIS

JOBS’ PROGRAM
WHAT APPLE’S NEW PRICING MEANS FOR MUSIC

LYOR COHEN Q&A
WARNER CEO TALKS 360 DEALS, DIGITAL DOLLARS

FRENCH CONNECTION
FOUR BIG DEALS TO WATCH AT MIDEM 2009

LILY ALLEN
The Singer Speaks Out On EMI, Endorsement Deals And How She Deals With Perez And The Paparazzi
He will be missed by all those whose lives he touched.
UPFRONT

5 PARTIES FAVORED

New Year's Eve bashe's weather the
tough economy.

10 On The Road.
The Indies

12 Publishers Place

13 Digital Entertainment

14 Global

16 Latin

17 Q&A: Lyor Cohen

ON THE COVER: Lily Allen
photography by Simon Emmett

FEATURES

18 ENGLISH BEAT

On her new album, Lily Allen shuts down the
paps and gets back to pop.

22 RUNNING THE NUMBERS

The big news in 2008 was a 14% decline in U.S. album sales. But the
year also saw slowing growth in digital, trouble for country and a
slide in the ringtone market.

25 GLOBAL NETWORKING

Billboard honors the MIDEM masters
among the top-tier executives in Cannes.

MUSIC

29 THE RIGHT 'TIME'

Solo work, collaborations keep raising M. Ward's profile.

30 Global Pulse

31 Underground

32 6 Questions:

Lamont Dozier

33 Reviews

35 Happening Now

IN EVERY ISSUE

4 Opinion

37 Over The Counter

37 Market Watch

38 Charts

52 Marketplace

53 Executive Turntable,

Backbeat, Inside Track

Events

LATIN MUSIC

Don't miss the hottest
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Where Are The Artists’ Voices?  
Our Industry Is Jeopardy—And Only Performers Can Save The Music

BY ARTHUR SPIVAK

The music industry is disappearing. But where are the voices of the artists? Our business is in deep trouble. Generation Y is more than 60% bigger than Generation X, and its members want to consume more music. But 95% of all songs downloaded are copied illegally, according to the IFPI. In the past decade, that has cost us $10 billion in revenue.

But record labels and music executives—who are supposed to be experts in marketing culture—cannot seem to sell to consumers and to the government the idea that stealing intellectual property is wrong.

Some executives argue we should simply accept that the business model of selling recorded music is dead, and that artists can make a living by touring and selling merchandise. That’s just not true. I work with a band that performed 300 shows during the course of two years to support its last album. The members went around the world three times but only sold around 400,000 copies. They made about $30,000 each on every major tour before taxes. They could have made almost as much on welfare.

And what about the artists who can’t get recorded properly—or at all—because the record labels have cut back so much that they can’t market that next generation of talent?

The truth is that there are no longer enough dollars or manpower to nurture the voices of the future. Where will the next great globe spanning acts come from? The next Bob Dylan might not even make it out of his home market in a way that fans in search of inspiration will be able to find him. Imagine a world without the Beatles, the Rolling Stones, the Who or the Sex Pistols. That’s what we’re facing if the trend toward “free music” continues: slow death.

Imagine a world without the Beatles, the Rolling Stones, the Who or the Sex Pistols. That’s what we’re facing if the trend toward “free music” continues: slow death. “What can we do?” everyone cries. “We’ve lost a generation of consumers.”

We can start by coming together as an industry for our common good. If the industry does well, we’ll do well. In the meantime, there’s a mystery to solve: Where have the artists been? Why have they remained silent? It’s not that they won’t have an inheritance to leave to their children. It is that artists like Bruce Springsteen, Billy Joel, Gwen Stefani and Chris Martin—artists who have children—are concerned that they will not be able to pass on an inheritance to their offspring. Plenty of pop music acts perform concerts for good causes, from saving spotted owls to preventing climate change. Yet they have stayed silent about the theft of their own intellectual property. If you want to see these artists and their thousands of tickers from them, imagine what their response would be.

Silence? I doubt it. Artists need to speak out together. They should boycott the Grammy Awards, the BRIT Awards, the American Music Awards and every other show that benefits from their songs. From every other creative group has a lobby except for musicians. Imagine the media attention that top artists could generate by making a strong public statement.

If the executives who are running record companies cannot or will not do anything drastic, then the artists should. We need a dramatic statement to show the world that our business is dying. Then we need legislation.

Artists and labels need to work together to protect their intellectual property. They need to speak out and lobby governments to force Internet service providers to take a role in fighting online music piracy.

Governments in countries like France and the United Kingdom have already taken action to require ISPs to cooperate with copyright holders. They’re fracking in stolen property and we need to make sure they stop. We need to educate—then legislate.

We’re facing a grave crisis. If we do not speak up and fight back, the music business will be the next vanguard—a thriving business and culture that disappeared with the space of a few short years. If we want to preserve popular culture and ensure that the next generation of artists and talents will have a chance to make careers in music, we have to play our part in speaking out about the theft of the music we love.

Arthur Spivak is a longtime entertainment manager who has worked with Tori Amos, Paul Reise, A Perfect Circle, We Are Scissors and Susan, among others. He co-founded the Rape, Abuse and Incest National Network.

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PARTIES FAVORED

New Year's Eve Bashes Weather The Tough Economy

There was a point this fall when Brett Hyman thought he was totally screwed.

Hyman, the president and event promoter of Night Vision Entertainment, was one of the driving forces behind Gridlock L.A., an annual New Year's Eve bash held on the Paramount studio lot in Hollywood. This year's lineup featured Katy Perry and an assortment of DJs, including Audionoble and Guns N' Bombs, scattered around the lot's New York set.

"The economy was going to be a gray area, all over the board," Hyman says. That was a big concern because an act can receive upwards of $100,000 to perform on New Year's Eve.

While sponsors were quick to offer in-kind goods for promotional consideration, "you can't pay Katy Perry in vodka and energy drinks," Hyman says. What he needed was people to attend—and he hoped the ticket prices starting at $100 were low enough to get folks through the gates.

Turns out they were. Between 4,800 and 4,900 people attended the event, which originally predicted a turnout of 5,000. Of those, 55% chose the general admission ticket—the one with a $100 price tag—and 45% opted for the $200-500 VIP package, which, depending on the price point, included an open bar, reserved tables and even private lounges and cabanas.

Of particular note to Hyman, however, was the number of people who bought tickets on the last day. "We had 800 walkups," he says, which he believes came as a result of a daytime radio blast on New Year's Eve that informed listeners that tickets were still available.

It's a trend that was repeated around the country, according to Alex Frias, managing director of Track Entertainment, which runs event ticket broker NewYear.com. "On our end, two years ago we had sold out of a lot of the major events by Christmas," Frias says, noting that early numbers indicate ticket sales for New Year's Eve 2009 will be greater than they were in the previous year.

"What we've figured out from our recap of the season was that people stayed local, but they still wanted to go out," he says.

Events that did well, Frias says, included the Fontainebleau in Miami Beach, where Maroon 5 performed and Sean "Diddy" Combs' party at the LIV nightclub, with tickets starting at $400, the Gansevoort South Hotel in South Beach, where DJ's played, with admission starting at $225; the Mansion nightclub in Miami, where Samantha Ronson DJ'd and tickets started at $300; and Pier Shops at Caesars in Atlantic City, N.J., where Q Tip hosted and DJ'd and which had a general admission price of $50.

While Billboard Boxscore doesn't track ticket sales for events that are considered private parties, even standard performances did well on Dec. 31.

My Morning Jacket's concert at New York's Madison Square Gar-
den sold out its 11,206 capacity at $49.50 per ticket, resulting in a $554,697 box office gross.

Frias credits savvy promotional strategies for ticket sales. Some started marketing just after Thanksgiving, while others offered deals where a purchased ticket to a New Year's Eve countdown event included admission to an afterparty. Still others offered a discount for those who were interested in hitting the scene after the ball had already dropped.

Last-minute ticket buying was impossible to predict. On Dec. 10, MEG/AEG Live canceled a New Year's Eve concert featuring Lenny Kravitz and Tracy Chapman at the Smokey Bear Center in Nashville, citing the "hard realities of a flattened economy."

"I think because of the economy people haven't been出去 as much," Frias says. "But they did for New Year's because they thought, 'I haven't gone out at all in December.'"

Appearances on traditional New Year's Eve TV shows also translated into album sales for those who landed a spot on ABC's "Dick Clark's New Year's Rockin' Eve With Ryan Seacrest" or NBC's "New Year's Eve With Carson Daly." The preliminary ratings for "Dick Clark" were 8 million viewers watching from 10 p.m. to 1:30 a.m., growing to 9 million by 11 p.m., and 10 million watching "Carson Daly" from 10 p.m. to 1:30 a.m., growing to 4.1 million by 11 p.m., according to Nielsen Media Research, on par with ratings for previous years.

After appearing on "Dick Clark," the Pussycat Dolls' "Doll Domination" moved 100-62 on the Billboard 200, while "Carson Daly" performed "Ludacris' "Theater of the Mind" jumped 31-14.

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Upfront

Distribution | By Cortney Harding

‘Vice’ City

Black Lips In Line To Benefit As Indie Label Teams With The Orchard For Distribution

Vice Records will use the Orchard for physical and digital distribution, Billboard has learned. According to Michael Bull, GM of TVY’s Distribution, the Orchard’s physical distribution arm, Vice will be the fourth third-party label to use the Orchard for both distribution platforms and the largest active label brand to do so.

“Before Vice is doing very exciting to us, especially given the current climate,” Vice Records GM Jamie Farkas says. “We were attracted to the fact that they are a digital company that has recognized the importance of physical product.”

Vice co-founder Surosh Alvi adds that the Orchard offers more in-house services, cutting down on the label’s need to hire independent promoters. (Vice Records’ physical product was previously distributed through the Alternative Distribution Alliance.)

Being out in front is nothing new for Vice Records, the label arm of the Vice brand. Farkas says acts on the label, which includes the Raveonettes, Chromeo, King Khan & The Shrines and Atlantic punk band Black Lips—whose new record “200 Million Thousand” will be released in February—all benefit from their multiple platforms for exposure.

Known primarily for its edgy magazine, the Vice organization also includes the video site VBS.tv and the in-house branding and marketing agency Virtue, along with the record label. Touring schedules are tightly correlated with Vice events. Farkas says, “We have offices in 17 countries, and we try to route tours so bands on the label can only play shows at local clubs but also play Vice events, which often have a built-in audience.”

She says, “When we launched Vice Mexico last year, the Black Lips went down and played the party. When the Vice brand has exhibits and events at trade shows, Vice Records bands are also booked to play. A band on the label having the opportunity to play at a trade event like Magic opens them up to a whole new audience.”

Black Lips will also be exposed to new audiences via VBS.tv. Farkas says the site gets 2.5 million hits per month, and users spend an average of 12.5 minutes on the site. VBS content has been shown on MTV2, and Farkas says there are plans to work with the channel again. In the case of Black Lips, their music has been used in several shows, and members of the band have filmed a documentary about making moonshine and have hosted travel videos about Israel and Mexico.

The band is going to India in a few months, and we’ll be sending a camera crew with them,” Farkas says. “We make it a priority to develop bands as personalities. As we sign more bands, one of the things we’re going to look at is how outgoing the members are and how they handle being part of interactive marketing efforts.”

Finally, the label utilizes the resources and connections of Virtue, whose clients include MTV and The Alliance of Action Sports. “Virtue and MTV are developing Noisy, which is a music vertical and virtual world,” Farkas says. “The Black Lips will be included in the launch of that. And while nothing is definite regarding plans for how music will be incorporated with the Action Sports programming, we could do something like use the Black Lips’ music in the background of our bit or have the band appear in a broadcast.”

Farkas adds that the access Virtue provides to athletes and other figures could lead to the development of ambassadors for the band. “We’d love to see one of the athletes on the tour come out and talk about being a fan of the Black Lips,” she says. “The fact that we have all these methods to promote our bands opens up so many new worlds for them.”

WASHINGTON ROUNDUP

Industry advocates will be more visible in the U.S. capital thanks to the appointment of an RIAA ally to the Department of Justice and the Recording Academy’s new alliance with the Recording Artists’ Coalition.

Obama Names Perrelli Associate Attorney General

Despite president-elect Barack Obama’s support for Net Neutrality laws that could curb big telecommunications companies’ ability to block peer-to-peer networks, his choice of Sen. Joe Biden, D-Del., as his vice presidential running mate raised hopes that an Obama White House would be friendly to the recording industry’s anti-piracy initiatives (Billboard, Nov. 1, 2008).

Obama appeared to fulfill those hopes with his appointment of Tom Perrelli as associate attorney general, the No. 3 post at the Department of Justice. As a managing partner at the Washington, D.C., law firm of Jenner & Block, Perrelli has represented the RIAA in lawsuits against individual file sharers and in the industry’s bid to force telecom companies to reveal the identities of file sharers. He has also represented the recording industry before the Copyright Royalty Board.

Perrelli will report to incoming Deputy Attorney General David Ogden, a partner at WilmerHale in Washington. Ogden previously served as an assistant attorney general, playing a key role in the DOJ’s successful defense of the 1998 Sonny Bono Copyright Term Extension Act, which extended U.S. copyright terms by 20 years. —Cortney Harding

Artists Groups Unite

The Recording Artists’ Coalition, a frequent critic of the RIAA, has formed an alliance with the Recording Academy to pool their lobbying efforts on Capitol Hill. The coalition, which will cease operating as an independent entity, said in a statement that it will work with the academy “to educate new and returning policy makers about the critical issues facing music creators and the need to ensure fair compensation for all music creators on all platforms.”

Dan Heyman and Sheryl Crow founded the RAC in 2000 to address issues that affect recording artists, such as compensation, contract reform and media consolidation. —CH

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We congratulate Beyoncé Knowles on her Golden Globe nomination

Best Original Song - Motion Picture | “Once In A Lifetime” - CADILLAC RECORDS

Soundtrack for CADILLAC RECORDS produced by Music World Entertainment and Columbia Records
VIECCELI, KADVAN OPEN NEW MGM' T FIRM
The Billions Corp. president David Viecceili and Kadvan Entertainment owner Alex Kadvan have announced the formation of a joint venture with Louder and Meek, which manages Sharon Jones & the Dap-Kings, St. Vincent, Southern Culture on the Skids, Antibalas, Budos Band and Naomi Shelton & the Gospel Queens.

SONY, UMG SIGN UP WITH NEW STREAMING SERVICE
The music-based social network MOG has developed a new version of the service that includes a free, full-song streaming feature that has won the support of two major labels. The company has struck licensing deals with Sony Music Entertainment and Universal Music Group that allow members to stream an unlimited number of songs in full for free. MOG pays for the rights through a revenue-sharing deal.

BACARDI CONFIRMS GROOVE ARMADA RELEASE
Rum brand Bacardi has confirmed that it will release a four-track set from the U.K. dance act Groove Armada. Bacardi and the group agreed to a partnership in April 2008 that encompasses touring, recording and promoting the global events marketing program Bacardi B-Live and B-Live radio shows. The upcoming release is set to be issued on Bacardi B-Live Records. A date has yet to be confirmed.


FONOVISA TURNS 25
Label Will Celebrate Anniversary With Yearlong Artist Promotion Campaign

It was 15 years ago when Adolfo and Gustavo Angel—the sibling duo known as Los Temerarios—signed to indie label Fonovisa. There were other options for the group, which sold well on its own label, but Los Temerarios—which romantic grupo fare—went with Fonovisa, the success label that had been formed in 1985. Fonovisa became an annual label, but Los Temerarios are still the most important in the genre.

This year, Fonovisa turns 25 and will celebrate its quarter-century anniversary with an ambitious, yearlong schedule of releases commemorating the company’s history as a bastion of Latin music. It's banking on reissues of classic albums, branching, pricing and TV and digital campaigns to promote robust reaction to each. (Despite the depressed market, most Latin music sales in general, and regional Mexican in particular, continue to be physical product.)

With the slogan “Fonovisa 25 Aniversario: La Historia de Los Exitos,” Fonovisa plans to reintroduce into the marketplace entire catalogs. In addition, the label will dedicate each month of the year, beginning in February, to a single artist, starting with Los Temerarios, and will push reissues from those acts through a series of media and retail promotions.

It will also release a series of multiaid artist compilations throughout the year; first up is “La Historia de los Exitos,” featuring one hit for each of Fonovisa's 25 years. The album drops Jan. 20 and will be followed by other concept releases, including “Latino Mas Romanticas Con Los Supergrupos,” slated for Feb. 10, and “La Historia de los Exitos-Banda” on March 24. A yet-to-be-named Mother’s Day compilation is in the works.

“We want to talk about Fonovisa as the single most influential independent record company in the U.S. that grew and developed stars,” Fonovisa/Disa president Gustavo Lopez says. “We’re going to mine its 25 years.”

Fonovisa’s storied roster includes the leading names in regional Mexican music, among them: Marco Antonio Solis, Los Tigres del Norte, Banda El Recodo and Huracanes del Norte. Now part of Universal Music Latin Entertainment, Fonovisa’s share of the Latin marketplace in 2008 was 16.3%, second only to Sony BMG. Since its acquisition by Universal, Fonovisa’s roster is exclusively regional Mexican, but historically, it’s been home to leading pop artists like Enrique Iglesias (who was introduced by Fonovisa in Spanish), Christian Castro and Thalía.

Its 25th anniversary releases will reflect that diversity, Lopez says, and the acts featured during its anniversary celebration were chosen for their depth of catalog. The label is counting on the excitement generated by the reissue of original titles to generate sales. In a depressed market, Lopez says, “what will drive the sales is the pricing of the catalog. And the presentation of the product will be critical. It is moving away from 10 compilations (by the same act) and driving people to buy those original, classic albums.” Rereleases will include the first albums that certain acts recorded for the company. These will be embazoned with “My First Album” stickers, while liner notes will provide information on the recording.

All of Fonovisa’s 09 releases will feature the 25th-anniversary logo, and the TV campaigns will play the celebration before mentioning the featured release.

“I perceive them to be strong and aggressive,” Angel says of his label. “They want to do things during a difficult time for the industry.”

FUND RAISING

By Courtney Harding

Little Bang For The Buck
Charity Watchdog Cites T.J. Martell For Fund-Raising Inefficiencies

The T.J. Martell Foundation has made a name for itself by doing good. But could it be doing better? These are the questions fund raisers are asking themselves.

The nonprofit charity raises money for cancer and AIDS research through such events as its annual awards gala, which is a staple of the music and entertainment industry’s social calendar. But in its Holiday Giving Guide in December, nonprofit evaluator Charity Navigator gave the Martell Foundation a zero-star rating for alleged inefficiencies in its fund raising and cited it as the “least rated” medical research nonprofit.

Charity Navigator, which deems itself to be the most thorough data provider, has raised $150 million for cancer research since 1974, but the foundation’s rating was based on the organization’s overhead costs, which are significantly lower than those of other large charities.

According to Charity Navigator, the Martell Foundation spent 36 cents for every dollar it raised in 2006. That was more than twice as much as some other charities with links to the music industry. City of Hope, which reported revenue of $502 million in fiscal 2005, spent 16 cents for every dollar raised.

“Of course we could cut the amount of money we spend on events,” Quinn says. “But that would mean we would bring in less money. The way we look at it, if it costs 50 cents to raise a dollar, that’s still money we’re raising for a good cause.”

Quinn says that Martell’s events also have an educational dimension. “If we raise some money and also encourage people to get tested early for cancer and perhaps save a life, that’s worth it.”

According to its 2006 annual report, the Martell Foundation donated $3.5 million to research hospitals. Billboard has a barter agreement with the Martell Foundation, exchanging advertising pages for access to events.
Digital

Social Activism
Cisco Debuts Community Tools For Web Sites

After years of watching music fans flood social networks to interact with their favorite artists, the music industry is starting to get serious about adding community features to its own sites.

Hopeing to become a big player in that effort is networking giant Cisco, which during the Consumer Electronics Show Jan. 8-11 in Las Vegas introduced its Eos platform—a set of hosted online tools designed to allow media and entertainment companies to build social networking functions into Web sites.

For record labels, that means adding fan community services to artist sites. Warner Music Group is the first label partner signed on to use the Eos platform and it already plans to add such functionality to the sites for Atlantic artists Laura Izibor and Sean Paul. Other artist sites will migrate to the platform during the course of the year, primarily timed around new releases.

"As the Web shifts from the enterprise to the consumer in terms of where the traffic is coming from, the social media revolution—which is all about fans interacting with artists—is going to provide an enormous opportunity," says WMG executive VP of digital strategy and business development Michael Nash. "This is a recognition that having a social media strategy is not just about partnering with social networks, but it's also about what we do with our direct-to-consumer efforts."

Additional Eos features include data analytics, content management and site administration capabilities, but it is the social networking that gets Cisco's foot in the door. That a company the size of Cisco is dedicating an entire division of resources to the effort speaks volumes to how much of an opportunity it thinks this space will be in the years ahead.

According to the company's internal market research, 36% of fans seek entertainment content directly from the branded site of the provider—be it a music artist or a TV show or otherwise. Today, that traffic is largely promotional, with few opportunities for fans to interact the way they do on MySpace or Facebook.

Several site development tools with a social networking focus have been around for years, particularly one called Ning, which powers several existing artist-focused social networks. But outside of a few pioneering artists like 50 Cent and Kylie Minogue, few labels or artists have made much of an effort to turn it into a standard practice.

"A lot of the interaction around artists occurs on MySpace or Facebook, where neither the label or the artist particularly monetizes those types of things," says Dan Scheinman, senior VP/GM of Cisco's Media Solutions Group. "Exactly how WMG or other labels plan to monetize their artists' sites using the platform remains to be seen, but Scheinman says it will build the system with online advertising and sponsorship models in mind. "This is really about managing these Web sites as businesses," Nash says.

WMG's decision to go with the Cisco platform was an easy one. The label worked with Cisco on its development for more than a year and had tremendous influence over the evolution of the final product. There isn't any word yet on whether other labels will adopt the technology.

In addition to licensing the technology, Cisco will provide assistance in building sites using the platform, provide ongoing technical support and assist with site operations going forward. Also, Cisco is developing partnerships with other companies that have expertise in message board moderating, site design and other functions.

"This is really about managing these Web sites as businesses." —MICHAEL NASH, WMG

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Further On Up The Road

Four '08 Tours Are Among The Top 10 Highest Grossers Ever

Amid the economic turmoil of the past year, the concert business retooled the record books as four tours took their places among the top 10 highest-grossing tours of all time.

Of course, that says as much about ticket prices as it does about the popularity of the acts. Still, this is the first time in my memory that four tours from the same year have cracked the all-time top 10.

As it stands now, the top 10 runs are the Rolling Stones’ 2005-07 A Bigger Bang tour ($558 million), U2’s 2005-07 Vertigo tour ($389 million), the Police’s 2007-08 reunion tour ($362 million), the Stones’ 1994-95 Voodoo Lounge tour ($320 million) and their 2002-03 Licks tour ($311 million), Madonna’s 2008 Sticky & Sweet tour ($282 million, pending final numbers), the Stones’ 1997-98 Bridges to Babylon tour ($274 million), Bruce Springsteen & the E Street Band’s 2007-08 Magic tour ($232 million), Bon Jovi’s 2007-08 Lost Highway tour ($210.6 million) and Springsteen and company’s 2002-03 Rising tour ($207 million).

Some pretty historic milestone tours were knocked out of the all-time top 10 in 2008: the Eagles’ 1994 Hell Freezes Over tour ($197 million), Madonna’s 2006 Confessions tour ($194 million), Cher’s 2002-05 Farewell tour ($192.5 million) and U2’s 1998 PopMart tour ($174 million).

The rapid escalation in ticket prices did not really begin until the mid-‘90s and continued well into this millennium. The Eagles caused a bit of a stir in 1994 when they reunited for the first time in 16 years with a $100 ticket price, though Barbra Streisand had already shattered that ceiling the previous year. While new entries Bon Jovi and Springsteen are known for more conservative ticket pricing, the other two new entries—the Police and Madonna—carried hefty price tags.

Some would argue that attendance may be a better gauge for the top tours of all time. For the sake of giving Billboard Boxscore manager Bob Allen something more to do, we decided to compile an unofficial list of the top 10 best-attended tours of all time and see how it compares with the top 10 grossers list.

As I suspected, the Stones’ Voodoo Lounge tour reigns supreme with a staggering 6.4 million tickets sold. Next in Garth Brooks’ 1996-98 tour, which attracted nearly 5.5 million fans with $20 tickets. The rest of the top 10 in terms of attendance are Bridges to Babylon (5 million), A Bigger Bang (4.7 million, according to tour producer Michael Cohl), Vertigo (4.6 million), PopMart (4 million), Licks (3.5 million), Hell Freezes Over (3.4 million), the Police (3.3 million) and the Stones’ 1989 Steel Wheels tour (3.26 million).

The inclusion of the Steel Wheels tour on this list is worth noting because in many ways it foreshadowed the business as we know it today. This was the tour when Bob wrestled the Stones from the steely grip of promoter Bill Graham, bringing them more money (though tickets still topped our at about $30) and implementing the one-promoter model that is so prevalent today. In fact, of the current top 10 grossing tours used the one-promoter model, the only exceptions being the two Springsteen tours. (On those tours, Springsteen partnered with most of the promoters he has worked with throughout his career. Many, if not most, of these happen to be Live Nation promoters, but Springsteen’s ties to them aren’t part of an overall tour deal.)

So what does the all-time best-attendance list tell us? Not much that we didn’t already know: The Rolling Stones are the biggest band in the world. U2 is the second-biggest band in the world. Ticket prices are higher now than they were 15 years ago. Prices clearly have a lot to do with the top 10 grossers rankings, as only one of this year’s new entrants—the Police—cracks the top 10 in terms of attendance.

What else? Manager Irving Azoff really didn’t push Eagles ticket prices as hard as he could have in 1994. Also, Live Nation’s Cohl and global music chairman Arthur Fogel seem to have this mega-tour thing down, given that they, together or separately, produced seven of the top 10 tours in terms of gross or attendance. And finally, that Brooks fella sure was a big deal. If U2 tours next year as expected, we’ll most likely have a new member of the top 10 grosses club. And if Led Zeppelin or Pink Floyd ever opt to tour again—and likewise Brooks if he charges market value—they have top 10 spots waiting for them as well.

Come On In My Classroom

A Dallas Nonprofit Educates Kids About The Blues

A nonprofit record label? Sounds like the province of college dorm rooms.

But the Blue Shoe Project, a Dallas-based nonprofit aimed at educating school kids about the blues, isn’t kidding around.

Co-founder Jeff Dyson describes himself as “not really a musician or a music business person, but just a huge fan of the blues.” The telecom executive says he started the Blue Shoe Project with his son Michael when he realized that blues legends were dying off, taking with them stories that would be lost if you didn’t write them down.


The event, which took place on May 8 at the House of Blues, was free and open to the public. Dyson says they were required to write an essay on the history of the blues in order to gain admission. In addition to performing their songs, the musicians also took questions from the audience and told the stories behind their songs.

The Dysons arranged for the concert to be filmed and recorded, thinking it would make a valuable historical document. After incorporating the Blue Shoe Project as a 501(c)3 nonprofit, the Dysons made CDs of the concert and sold them online to raise money. One of the album’s producers passed along copies of “Last of the Great Mississippi Delta Bluesmen: Live in Dallas” to some friends who were members of the Recording Academy.

The album went on to win a 2007 Grammy Award for best traditional blues album.

Thus far, the Grammy win has yet to translate into sales—the album has sold fewer than 1,000 copies, according to Nielsen SoundScan. But the Dysons say the album only reached stores recently through Burnside Distribution.

“Having a record label hasn’t been our priority,” Jeff Dyson says. “If we can find funding, they’d like to prepare more releases. We’re getting to the point where we have enough material for a small catalog,” Michael says, noting that he and his father are working on a DVD of the Grammy-winning concert, which they hope to release by September.

“We also staged and recorded another concert in 2006, and we would like to release that as a CD and a film.”

Since the first concert, the Dysons have started two educational programs that travel around schools in Texas, aiming to teach kids about the history and relevance of the blues.

“We go in and use references that are meaningful to their lives,” Jeff says. “We ask kids if they know who Lil Jon is, and of course they all cheer, and then we compare him to a session player who was a really in-demand guest musician on a lot of blues records. Or we talk about Henry Townsend, who makes up all his lyrics as he performs, and how he’s the grandfather of freestyling.”

The Dysons also use the programs to teach kids another valuable and timely lesson—that they should pay for their music. “People are non-paying, but we still pay all the artists their full fees,” Jeff says. “Young people have to know that artists should be compensated for their work and that music is not free.”

Of all the Blue Shoe Project’s endeavors, releasing “Last of the Great Mississippi Delta Bluesmen” has provided the greatest satisfaction, Michael Dyson says.

“It captured the essence of the concert in such a great way,” he says. “When I look at all the albums I have in my collection, I kind of take for granted that you’ll always be able to hear more records by those artists, but they’re getting older. We need to make sure as many people as possible hear them before it’s too late.”
## BOXSCORE Concert Grosses

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<thead>
<tr>
<th>Gross/Weekend</th>
<th>Artist(S)</th>
<th>Venue/City</th>
<th>Attendance</th>
<th>Promoter</th>
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<td>$902,523</td>
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<td>KeyBank Pavilion, Scranton, Pa., Aug. 26-27</td>
<td>$8,000</td>
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**Name Your Price**

iTunes' Flexible Pricing Allows For Experimentation

At long last, score one for the majors.

After five years of wrestling with Steve Jobs and Apple over digital music pricing, the major labels can finally claim victory with iTunes' agreement to a three-tiered pricing scheme in exchange for the right to sell their downloads without digital rights management restrictions (billboard.biz, Jan. 6).

Now begins a round of experimentation by the labels with pricing to boost track purchases, profitability and—hopefully—allum sales.

Beginning in April, Universal Music Group, Warner Music Group, Sony Music Entertainment, EMI Music and independent labels will be able to place track downloads into three pricing buckets—69 cents, 99 cents and $1.29—that will respectively wholesale for 49 cents, 70 cents and 91 cents, sources say. But iTunes is free to sell tracks at whatever price it chooses, regardless of the suggested list price and wholesale cost.

Industry executives expect to apply the top price of $1.29 to superstar songs as they are worked to radio, evergreen classic catalog tracks that still command a lot of radio play and some breakout hits.

Distribution executives say they expect many tracks to stay at 99 cents and like the idea of using 69 cent tracks for developing artists and slow-moving catalog tracks. The latter category will likely see a particularly high level of experimentation, execs say.

As part of the move, the majors will likely have to re-examine album pricing in relation to the repricing of individual tracks. In particular, executives say they want to experiment with track pricing on albums as a way to make the $9.99 album price seem more attractive. For instance, if a classic catalog album has three tracks at $1.29, then iTunes' Complete My Album feature becomes compelling, executives say.

At the same time, distribution executives also say that attractive variable pricing will also free them up to experiment with song bundles of two to four tracks as a way to increase sales of slow-moving titles.

The message that I think is most important is none of us know what will happen with these pricing experiments," says a senior distribution executive at a major label. "The consumer will tell us."

iTunes' move to flexible pricing nearly coincides with the one-year anniversary of the formal launch of Amazon's MP3 store, which regularly discounts select digital albums at 99 cents and $1.99 each. While Amazon sells only a fraction of the downloads that iTunes does, its aggressive pricing has helped spur sharp sales spikes (Billboard, Nov. 29, 2008).

The latest example: "The 99 Most Essential Beethoven Masterpieces," released Dec. 30 by X5 Music Group of Sweden, debuted at No. 29 on this week's Billboard 200 after Amazon offered the $7.99 album for $1.99.

Indeed, the 69 cent price point is stirring concerns among some executives that the business could return to chart games, whereby major labels price superstar hits at low prices in an attempt to land the No. 1 spot on the Billboard Hot 100, a practice that occurred in the early to mid-'90s, when $3.49 CD singles were often priced at 49 cents.

**Piece Of Your Action**

Mötley Crüe Label, Downtown Eye Synch Deals

As the market for synch placements becomes more competitive, labels and publishers are increasingly joining forces to give themselves an edge.

One prime example of this emerging spirit of cooperation is the recent deal that Eleven Seven Music and Mötley Crüe bassist/songwriter Nikki Sixx signed with Downtown Music Publishing.

Downtown will serve as the worldwide publishing administrator of Sixx's song catalog, including all of Mötley Crüe's hit singles, it will also act as the exclusive licensing agent of Eleven Seven's master recordings, which include the entire Mötley Crüe discography and releases by such groups as Trapt, Drowning Pool, the Exiles and Sixx's own Sixx:A.M.

The deal was made possible by Mötley Crüe's ownership of its master catalog, which still remains under the exception the rule in the music industry. Garth Brooks and the Dave Clark 5 are among the small number of other acts that can boast of such control over their creative assets.

Downtown Music Publishing president Justin Kalifowitz says music supervisors tell him to only pitch music for which his company controls both song clearance and master use.

And Kalifowitz sees plenty of opportunities for the Crüe catalog because it had been used so little in the past.

"There is no other band of Mötley Crüe's stature that can offer one-stop—the same person papering the master is also papering the publishing," Kalifowitz says. "It's pretty historic to have an artist of that stature to have all the clearances under one roof."

Sixx, who is president of Eleven Seven, said in a statement that one of the appeals of signing with Downtown was its relatively small size. The publisher's catalog consists of about 8,000 songs.

"In a time of industry consolidation," Sixx said, "signing with a boutique publisher who can focus on thousands of songs instead of millions is just smart business."

Allien Kovac, founder/CEO of Tenth Street Entertainment and Eleven Seven Music, says Downtown has a far better synch deal success ratio than major music publishers. In addition, he says, Eleven Seven's strength in rock music matches up well with Downtown, which until now didn't have a large presence in the genre. "Whenever you have a certain genre where you have strength and someone else—who has the capabilities and personnel—needs it, it makes sense to do the deal."

Eleven Seven will forward all synch inquiries to Downtown as though the publisher were the synch clearance department down the hall, Kalifowitz says. There will be different levels of compensation for Downtown, depending on who procures the synch opportunity, he adds.

For those instances when Downtown has the publishing rights for a song but not the master recording, Kalifowitz feels he has the next best thing: a partnership with Turn Up The Music, the Edison, N.J., owner of the Drew's Famous Party Music brand. Drew's allows Downtown to shop synch deals for cover versions of 50,000 hit songs when a TV show, movie or commercial doesn't need the original recording. "We can wheel and deal on the [Drew] masters," Kalifowitz says.

**HOLIDAY HEAVYWEIGHTS:** When ASCAP put out its list of the top 25 most-performed holiday songs of the past five years, EMI Music Publishing scored by having the full publishing or a share in four of the top 10. The songs are "Have Yourself a Merry Little Christmas," written by Ralph Blane and Hugh Martin; "Silent Night," originally written as an instrumental by Leroy Anderson in 1948, with lyrics added by Mitchell Parish two years later; "Santa Claus Is Coming to Town," written by Fred Coots and Haven Gillespie; and "The Little Drummer Boy," written by Katherine K. Davis, Henry V. Onorati and Harry Simeone.

Although they only get seasonal play, "every one of them are in the top 50 high-earning songs of all time," says EMI Music Publishing senior VP Keith D'Arcy, who oversees the company's Central Organization of Resources & Expertise division.

The enduring popularity of three of the songs is related to their appreciation in a movie or Christmas TV special, D'Arcy says. "Have Yourself a Merry Little Christmas" was featured in the movie "Meet Me in St. Louis," while "Santa Claus Is Coming to Town" and "The Little Drummer Boy" are the title tracks of two Rankin/Bass animation classics.

EMI's strength in holiday music is heightened by the Christmas songs in the Motown and Phil Spector's Phillips catalog. For the latter, EMI Music Publishing represents both the song copyrights and the masters.
Keeping It Cool
Innovation Isn't Enough To Challenge The iPod

In early December, a bombshell hit the consumer electronics world: Barack Obama was spotted using a Zune.

A seemingly innocuous Philadelphia City Paper blog post reporting the news sparked a firestorm throughout the online tech community that came to be dubbed "Zunegate." Message boards lit up with indignation over the fact that the tech-savvy president-elect—who had used an iPhone/iPod and various Macs—would have such an unhip device. The furor grew to the point where an Obama spokesman felt compelled to issue a statement confirming that "the president-elect uses an iPod."

The fact that not even the potential endorsement of a cultural icon like Obama can remove the tarnish from Microsoft's Zune speaks volumes about how difficult it is to break through with a viable competitor to Apple's iPod and iTunes store. And that's bad news for a music industry that desperately needs new services and partners to expand the digital music marketplace.

Ironically, Zunegate occurred just months after Microsoft introduced new music discovery features that garnered rave reviews (Billboard, Oct. 4, 2008). But that praise was largely forgotten by the time the Obama "scandal" erupted.

According to several experts in consumer psychology and brand strategy, the problem isn't one of innovation, but of image. Apple’s brand is so entrenched in the public consciousness as the arbiter of cool that any challenger faces a far greater task than simply matching its near-flawless design and execution.

"The Zune? It might be a technologically engineered product but no one believes that Microsoft is capable of that kind of innovation that speaks to the right brain and Apple has leveraged that famously in its recent ads," says Anirudh Kulkarni, founder and managing principal of Customer Value Partners, a customer relationship management firm in Fairfax, Va.

Apple spends millions of dollars in advertising defending its dominant position in the digital music market. The closest anyone has yet come to competing with it is Amazon's MP3 service. But given Amazon's status as a pioneering giant of online retailing, the shift to digital downloads wasn't such a huge leap for consumers.

Another hurdle facing would-be Apple competitors: Services that launch with the authorization of the music industry rarely get the same level of praise as those already operating underground. Part of that is due to the user experience, as authorized services operate with more restrictions than unauthorized ones. But fueling the fire in the reputation of the music industry itself, smeared by things like digital rights management restrictions, roots its copyright infringement lawsuits.

With major labels viewed as "the enemy" by many in the technology media, services that thumb their nose at the music industry earn a kind of Robin Hood-like respect. The ultimate example of this is Apple. When the majors criticize Steve Jobs for not allowing variable pricing, for example, Apple supporters see that as an attack on them as well.

"Once you as a consumer start to identify yourself by the things you own and relate to, it becomes personal," Kulkarni says. "A threat against the iPod is a mark of disrespect to them."

That's not to say it's impossible for an upstart to challenge an entrenched digital media brand name. Take Hulu, the online streaming video site aimed at taking on YouTube. The NBC Universal and News Corp. joint venture was widely ridiculed at first, dismissed as just another clueless corporate digital content play. But through a combination of strong programming (such as Tina Fey's Sarah Palin impersonation on "Saturday Night Live"), a good user experience (free, legal, high-quality video) and a winning business model (it's expected to generate between $45 million and $95 million next year), the same bloggers and tech reporters who initially panned Hulu now view it as a viable alternative to YouTube. The Associated Press even named it "Best of the Web" for 2008.

But the Amazon MP3 store and Zune are a long way from doing it. iTunes or the iPod what Hulu did to YouTube. Involving Apple's well-defended turf in digital music will take millions in marketing dollars and a well-executed plan, not to mention an innovative product that meets a need that Apple's platform doesn't fulfill. Until that happens, expect Obama to keep his iPod.
What To Watch For At This Year’s MIDEM

This seductive location along a palm-lined, waterfront boulevard in the south of France is one reason why MIDEM in Cannes remains the music biz’s most popular global trade fair and conference.

But following an exceptionally challenging year for the industry and the global economy, a special sense of urgency will pervade this year’s MIDEM (Jan. 17-21), where attendees will be focused less on building up a tan than on developing new revenue sources.

“The people who are going to be at MIDEM are going to be very willing to do business very seriously,” says MIDEM director Dominique Leguern.

ARTIST MANAGEMENT

U2 manager Paul McGuinness’ attention-grabbing speech attacking ISPs over online piracy set the stage for MIDEM 2008 (Billboard, Feb. 8, 2008). This year, it could be Radiohead co-manager Bono’s message to set the agenda. Message will offer his take on the challenges facing the digital business Jan. 19 during a Q&A session. He hasn’t indicated what he plans to discuss, but a possible hint came in October when he helped launch the Featured Artists’ Coalition, a U.K. lobbying group. Message complained at the time that new digital music deals were being struck “all too often without reference to the people who actually make the music.”

Making money from new models will be the theme of a Jan. 19 panel, “Artists, Managers & Digital—So, Where Is the Money?”—moderated by Billboard international bureau chief Mark Sutherland—that will be led by Music Managers Forum Sweden chairman Carl Blom and Nettwerk Music Group CEO Terry McBride. The panel promises to be lively. McBride, who manages Dido and Sarah McLachlan, champions “crowd-sourcing” promotion through fan-generated videos and advocates using “uber-fans” as online retailers.

“Managers have to start adding some serious value to the model, whether it’s through marketing or promotional expertise or an awareness and chasing down of new opportunities,” McBride says. “No more being a traffic cop.”

Also attending MIDEM will be Stuart Green, manager of the U.K. “folktronica” artist Patrick Wolf. A performer at the Jan. 19 British at MIDEM showcase, Wolf released his critically acclaimed third album, “The Magic Position,” in 2007 on Loog/Universal Music. His next album, “Battle,” is due this spring on his own Bloody Chamber Music label and was financed by online fan contributions through Bandstocks.com.

“As a manager,” Green says, “you have to increasingly take more and more of the roles and tasks which were the preserve of record companies.” —Juliana Koranteng and Tom Ferguson

BRANDING

The reinvention of brands as major music investors will be a recurring theme at this year’s MIDEM.

Bacardi’s groundbreaking March 2008 pact with U.K. dance act Groove Armada will be the subject of a Jan. 20 case-study panel moderated by Natasha Kizzie, head of entertainment at Euro RSCG in London.

Groove Armada left Sony BMG’s Live Records at the end of 2007 and eventually signed a one-year deal with Bacardi (billboard.com, April 4, 2008), which agreed to promote the band and underwrite the production of new music. “I don’t see why brands can’t function as labels,” says the act’s manager Dan O’Neill, who’s taking part in the panel. “With millions of customers and today’s high-speed technology networks, they can also take music to their customers.”

Also on Jan. 20, Stockholm-based brands communications agency Heartbeats International will release its “Sounds Like Branding” survey of 70 leading international brands about how they are integrating music in their marketing strategies. “The big brands have what the major labels used to have—big distribution networks and plenty of money,” Heartbeats CEO Jakob Lusenky says. “Both can learn from each other.”

Brands will also be at the fore when digital music consultant Denzell Feigelson, the founder/CEO of digital music label Artists Without a Label, will speak Jan. 17 at a MIDEM analyst session titled “Innovative Connection Points Between Artists and Fans.”

Feigelson’s clients include iTunes and Coca-Cola’s Coke Music Web site, which showcases unsigned European artists. “Many brands are trying new models where they have ownership in masters and copyrights and are becoming more and more invaluable in the overall plot of breaking new artists,” he says. —JK

DIGITAL

MIDEM (Jan. 17-18), which is focused this year on the relationship between artists and fans, will feature appearances by executives from Nokia, M-Space, Google and BlackBerry maker Research in Motion.

In his Jan. 18 keynote—moderated by Billboard editorial director Bill Werde—Nokia executive VP of entertainment and communities Tero Ojanperä will urge rights-holders to streamline the licensing of music Europe-wide.

“One still needs to go from country to country to do deals,” he says. “I hope there will be a one-stop shop that will reduce the time spent doing deals.”

Nokia’s recently launched Comes With Music service is preparing for a wider rollout, but Ojanperä insists the company is not planning to become a major or even a minor label. Rather, he says, he’ll be presenting Nokia as “a new distribution and interactive platform that can take mobile music to the next level.”

MP3Tunes.com CEO Michael Robertson, another MIDEM keynote, saw his former company MP3.com collapse in 2003 after major-label litigation. But he’ll still be encouraging rights-holders to allow fans to store legally acquired music in cyberspace, rather than on hard discs or mobile handsets.

If fans feel they can access their digital music collection easily, Robertson says, they’re more likely to pay to add to that collection. “If someone can listen to music anytime, anywhere, labels will sell more music,” he adds.

With digital options increasing, MIDEM’s Leguern is looking forward to an intense cou-ple of days’ discussion. “The shrinking of physical distribution is very tough for our clients,” she says, “and that’s one of the key issues they have to deal with.”

RUSSIA

MIDEM 2009 represents the Russian music industry’s coming-out party—and everyone’s invited.

IFPI figures show that international acts accounted for 15% of Russian music sales in 2007, up from 2% in 2006. The market’s growing attraction for western companies will be the focus of MIDEM’s Jan. 18 opening day of programming on the Russian music industry (Billboard, Nov. 8, 2008).

While piracy remains rampant in Russia, there are signs it may be in decline. The IFPI said last year that pirated music accounted for 58% of all music sales in 2007, down from 65% in 2006. New laws enacted during the past two years provide greater protection against physical piracy and have increased criminal penalties for copyright infringement.

“It’s great our state is now supporting our activities in areas as difficult as the online one,” says Sergey Fedotov, chairman of the Russian Authors’ Society and a MIDEM keynoter. “It’s helping us fight those who used to sell other people’s intellectual property illegally.”

However, a new copyright law doesn’t yet cover online piracy and there’s still much work to be done with legislators, IFPI Russia regional director Igor Pozhiltov says. “[But] in a general sense, what we have seen lately is an improved dialogue between copyright owners, the judiciary and law enforcement,” he says. “This is definitely good for the business.”

Mobile music drove Russian digital music sales to $1.4 million in 2007, up from about $800,000 in 2006. But IFPI says digital sales still accounted for only 2% of total music sales in 2007.

Local companies—ranging from giant, former state-owned label Melodiya to leading indie label/distributor Soyuz Music and key promoter Melnitsa—will be looking to do business at the Palais des Festivals’ Russian Pavilion. And export-ready Russian talent will perform at MIDEM’s opening-night party, including established pop/rock artists Valeriya and Sergey, as well as such emerging electronic acts as Moscow Grooves Institute and Miusha.

—Eva Buts and Kantor Lev

Additional reporting by Andre Paine in London.
Get Together
Warner International Pairs Local Stars With U.K. Acts

MANCHESTER, England—With domestic repertoire gaining ground globally, Warner Music International has decided that if you can’t beat ‘em, join ‘em.

The company has paired some of its local stars with high-profile U.K. artists James Blunt and Craig David and will explore more such opportunities in 2009, according to Matthew Lauriot-Prevost, WMPI senior VP of marketing.

“When you look at the charts in Spain, Japan and Italy, most albums are local,” Lauriot-Prevost says. “You have to sing locally to ensure you can maximize your exposure on all your acts.”

The new year will see several more as-yet-unnamed Warner U.K. artists teaming with local talent on country-specific duets, Lauriot-Prevost says.

The highest-profile pairing so far has involved Blunt and Italian superstar Laura Pausini on “Primavera Anticipada,” the title track from Pausini’s Italian chart-topping album, which was released worldwide Nov. 19. The duet also appeared on the deluxe edition of Blunt’s “All the Lost Souls” album, which came out in Europe in late November.

For Warner, complementing Blunt’s strengths in northern Europe with Pausini’s popularity in Latin markets made sense. So when the Italian pop singer suggested a duet with Blunt, the British singer/writer wrote some English lyrics for the Pausini ballad. Lauriot-Prevost recalls hearing an early demo of the track in March 2007.

“It was an absolute monster,” he says, “and we thought, ‘This could be a good duet.’” Warner has taken a more ambitious approach with U.K. R&B star David. He is promoting the Nov. 28 international release of his album “Greatest Hits” with bilingual versions of his 2000 hit “Walking Away” featuring local acts in Spain, France, Italy and Germany, as well as a re-recording of his 2005 single “All the Way” for Japan.

Lauriot-Prevost says those countries represent David’s top five markets outside the United Kingdom. “We suggested to Creig and his management doing local duets to localize the record,” he says. “Everybody loved it.”

The collaborations clearly helped by ensuring local media showed more interest, says David’s London-based manager, Colin. He reports a “notable increase in requests for live performances” in those territories, especially Japan.

In Italy, the radio networks RTL 102.5 and Radio Deejay put “Walking Away” with pop singer/songwriter Nek in heavy rotation. “I love [such] duets,” RTL president Lorenzo Suraci says. “They give a touch of Italian-ness to international artists and a touch of international-ness to Italian artists.”

That two-way effect could work for David’s French duet partner, R&B vocalist Lynnsa, says Frédéric Pau, PD at the music radio network NRJ in Paris.

Lynnsa has not been able to build on her 2004 breakthrough, but Pau suggests the David tie-in could draw more mainstream listeners. While David fans will judge him more on the basis of his next new single, “this surely will be helpful for Lynnsa,” Pau says.

In Spain, radio embraced “Walking Away” with Latin pop vocalist Alex Ubago. “With [David’s] last two albums, we were unable to get decent radio play,” says Warner Music Spain president Charlie Sanchez. “Suddenly, with the help of Alex, all the stations are playing this song.”

For the Japanese market, David recut “All the Way” with local rocker Bonnie Pink. Airplay lifted “All the Way” to No. 96 on the Billboard Japan Hot 100 Dec. 29. Another “Greatest Hits” track, “Insomnia,” hit No. 11 two weeks earlier.

Warner Japan claims that “Greatest Hits” has sold about 50,000 units in Japan.

Recording duets with local stars isn’t the only way Warner is trying to expand international audiences for U.K. artists. Warner alternative act the Streets have rerecorded the chorus of their 2008 single “Everything Else Is Just Borrowed” in German, Japanese, French, Spanish and Danish for online release in those markets.

“Being open to local repertoire is absolutely crucial in terms of business and exposure,” Lauriot-Prevost says. “It’s just a matter of looking at opportunities with an open mind.”
Universal Language
Label Dominates As Overall Latin Sales Fall

The U.S. Latin music industry’s new look emerged in full force in 2008, as year-end data reflected a sharp decline in album sales for the second straight year, and newly created music giant Universal Music Latin Entertainment (UMLE) easily took the lead as the top selling label.

For the year ending Dec. 28, 2008, sales of Latin music albums (albums that sold for $10 or more at least 51% in Spanish) plunged 21.1% to 25.1 million units from 31.8 million in 2007, according to Nielsen SoundScan. The decline was even steeper than the previous year, when sales dropped 15% from 37.7 million units in 2006.

The sharp drop in Latin album sales outpaced the 14.4% decline in overall U.S. album sales, due at least in part to a still-embryonic digital market for Latin music. (Billboard, July 29, 2008), which has done little to make up for falling CD sales.

From a label standpoint, 2008 heralded a new state of the Latin music. Fresh from its May acquisition of Universal Music Group, UMLE emerged as the top Latin label, accounting for 49.4% of all U.S. Latin music sales for the year ending Dec. 2008.

Never in the history of SoundScan has a single Latin label wielded so much clout. In 2007, Universal-owned labels Universal Music Latin and Machete accounted for 14.24% of U.S. Latin music sales and Univision Music Group’s three labels accounted for 15.65% of Latin music sales.

Universal imprints Fonovisa, Disa, Machete and Universal Music Latino slightly increased in market share compared with 2007. But their overall showing was roughly consistent with the combined market shares of Universal and Univision (49.9%) the year before, underscoring what has been a smooth post-merger transition.

Likewise, Universal Music Group Distribution remained by far the largest U.S. distributor of Latin music, with a 50.7% market share, a slight dip from its 52.47% share in 2007 but still outpacing Sony BMG, which had 22%, down slightly from 22.86% in 2007.

Universal’s distribution share has remained fairly steady for the past several years. But now, its Latin distribution clout is fulfilled by fully owned labels as opposed to distributed ones, the outcome of Universal’s longtime strategy to establish itself as a dominant force in Latin music.

Sony BMG remained a stable No. 2 in label market share, with 21.17%, little changed from 21.26% in 2007. EMI Latin, whose market share has been steadily falling, slipped again in 2008 to 5.01% of the market, down from 5.8% in 2007. Conversely, WEA Latina’s market share inched up to 4.18% in 2008 from 4% in the previous year.

Beyond the overall sales decline and Universal’s dominance, two market trends stood out in 2008.

First, independent distributors posted sizable gains for 16.9% of all sales, up from 13.9% the year before. The increase was the result of a smaller, indie labels seeking distribution alternatives that have been filled by the likes of Select-O-Hits, an independent distributor that is increasingly venturing further into the Latin space.

Second, sales of Latin digital albums continued their slow but steady ascent. Latin digital album sales totaled 625,000 in 2008, accounting for 2.5% of overall Latin album sales. That represented a modest improvement from 2007 Latin digital album sales of 515,000, which made up 1.6% of the total Latin album sales.

The growth in Latin digital album sales fell short of industry expectations. But it remained one of the few areas of growth during 2008, which points to an untapped marketplace.

"The two first shows of this return tour [in November] sold over 100,000 tickets in Mexico City, which will surely help us on the West Coast," Cookman says. "We will also be exploring ways to use the merch stand at the show in packaging shirts and CDs together."—Aylaa Ben-Yehuda

Latin Standouts
The Artists, Songs And Albums That Made A Mark In 2008

BIGGEST U.S. SALES WEEK FOR A LATIN ALBUM
The week ending May 11 when Luis Miguel’s “Complices” debuted at No. 1 on Top Latin Albums with 32,000 units sold.

BIGGEST RADIO AUDIENCE WEEK FOR A SONG ON THE HOT LATIN SONGS CHART
The week ending July 27, when Flex’s “Te Quiero” registered an audience of 21.6 million on Latin stations.

TOP THREE BEST-SELLING ALBUMS
Ranchero veteran Vicente Fernández led the charge with “Para Siempre” (Sony BMG), which sold 316,000 units. He was followed by Marco Antonio Solís’ “Corazón” (Universal), which sold 289,000, and Enrique Iglesias’ “De Todo Un Po’” (Universal), which sold 239,000.

HIGHEST DEBUT ON THE HOT LATIN SONGS CHART
Enrique Iglesias’ “Donde Están Corazón,” which bowed at No. 4 during the week ending Feb. 23.

FASTEST RISE TO NO. 1 ON THE HOT LATIN SONGS CHART
Two weeks, for Enrique Iglesias’ “Donde Están Corazón,” which topped the chart during the week ending March 1. Maná reached No. 1 in three weeks with “Si No Te Hubieras Ido,” a cover of the Marco Antonio Solís hit.

MOST WEEKS AT NO. 1 ON THE HOT LATIN SONGS CHART
Twenty consecutive weeks, for Flex’s “Te Quiero,” which was helped by multiple versions in different genres. Luis Fonsi’s “Fuera de Mi”, “No Me Voy Por Vencido” spent 16 consecutive weeks at the top.

MOST WEEKS AT NO. 1 ON THE TOP LATIN ALBUMS CHART
Five weeks, an honor shared by K-Paz De La Sierra’s “Capaz De Todo Por Ti,” which topped the chart for six weeks if you count the last week of 2007 (K-Paz singer Sergio Gómez was murdered before the album’s release); for Enrique Iglesias’ “95/08”; Los Temerarios’ “Si Tu Te Vas”; and Marco Antonio Solís’ “No Molestar.”

TOP-SELLING LATIN MASTERTONE
Flex’s “Te Quiero,” which sold 454,000 units, followed by La Factoria’s “Perdoname,” with 214,000.

ALBUMS BY DEBUT ACTS AMONG THE 50 TOP-SELLING LATIN ALBUMS
Flex’s “Te Quiero,” which was the fourth best-selling Latin album of the year; Chino & Nacho’s “Chino & Nacho,” Sony BMG, 30,000 units; Vida’s “Los Mejores Cantos Religiosos” (No. 18); Los Pikadientes de Caborca’s “Vamos Pa’Río” (No. 23); and Lupe Fiasco’s “Lupe” (No. 40). Data from Nielsen SoundScan, Nielsen RingScan and Nielsen BDS —Leila Cobo and Keith Caulfield

EN ESPAÑOL: All the great Latin music coverage you’ve come to expect from Billboard in Spanish! Billboardenespanol.com.
You’ve spoken a lot about the importance of labels getting a fair price for their music. What do you think of Apple’s decision to allow flexible pricing? I think it’s important to make sure that the consumer has a choice and that we have the flexibility to give them an offer that makes sense.

Do you think we’ll see even more pricing flexibility in the future? I hope this is just the beginning. I hope there will be a closer relationship between [the price of] a really popular single and the cost of an album. For many years the music industry has taken advantage of the fact that you could cut out a single and push fans to buy an album. And often the album wasn’t very good—it had one or two singles on it. But that’s not what I’m talking about. I’m talking about an album that, when a kid picks it up for $10, he gets $50 of enjoyment. That’s the album I want to be able to help navigate him toward. And I want to have the company build a reputation where he could make a decision and say, “You know what, I know this artist, I’ve seen this artist and he’s got a brilliant single—I could go for the $9.99 or $10 purchase.”

I would love to get to a point that when T.I. has 175 million impressions, I can for a one-month period bring the single up to $2.99 as a bundle with other content or cut it out like I used to if I feel good about the album. I understand the easy and simple message [of iTunes], but we’re years into the iPod experience and I think consumers are savvy. I think we could start creating other experiences for them. It would be helpful to us and it would be helpful to the artist.

**Warner just pulled out of its deal with YouTube. Why?** At the beginning we believed wholeheartedly that we needed to be the enabler. We believe that there’s not going to be one magic solution to this but it’s important to encourage people to experiment. So we went and started being very easy to license with. But we just haven’t received enough compensation. They haven’t figured out how to monetize it well enough to make our share significant enough.

**Do you see the other labels as rivals when you make those deals?** No. I think the enemy is within us, where we could allow companies to use our content to build their businesses and not compensate us fairly. How could we not think through all the repercussions of a deal we strike? They should fully take advantage of us if we’re willing to go for that. But we have a responsibility to our employees and our artists to shepherd them through this really crazy, confused time, and to pay our people and our artists and do well by everybody.

At the same time, you’re very bullish on Lala.com, which Warner holds a stake in. How do you decide what deals to make and which to pass on? We’re thinking less about enabling for enabling’s sake and asking ourselves at what point is this a transaction. I think we want to enable when there’s a clear path to revenue and it’s not cannibalizing our company.

I love the fact that Lala is very transaction-oriented. Bill [Nguyen, chairman of Lala] is a Wilco junkie and from the first time we met he said, “I want people to buy this.” He’s determined to make an efficient offering to the consumer to actually make a transaction.

On that same note, what do you think of the RIAs’s decision to stop suing people and instead trying to work with Internet service providers? I always thought [suing people] was a little cockamamie. I think there are much easier and more caring ways of bringing consumers along.

**How important do you think government pressure will be in actually making deals with the ISPs?** In France it seems very important. [French President Nicolas Sarkozy] has taken a personal interest and he’s cut through a lot of the clutter. I think that they may resist it but ultimately it may be good for them. America’s greatest export is intellectual property and I just don’t feel like we’ve done enough in terms of protecting our content.

**You were an early champion of 360 deals. What do you think about the results you’ve seen so far?** 360 deals take time to harvest. For us they typically involve new artist signings. We’re not interested as much in doing 360 deals where an act is fully established—it’s very costly to get into that business. So you’ll find out how we do over time. I think we’re going to be very successful with our strategy because we’re signing artists that we truly believe in.

There’s a lot of misalignment where we’re only concerned about the sales of a CD or digital music and we have no participation in anything else. I think that Parmore is going to be very special and demonstrate what we mean by alignment. There’s a lot of times when a band stays on the road one extra cycle because that’s how they’re receiving their income. I think that there’s a way for all of us to determine together whether we should do that extra cycle because we’re all benefiting from everything.

**What do you say to executives who believe that artists don’t need major labels?** I think that’s a personal decision for the artist. There are certainly arguments that speak to an artist taking on more risks, if they can afford to take more risks on. I think that labels are important because they help strategize, pull together resources and mobilize hundreds of people to make it happen and cut through the clutter.

It’s very hard to explain to Jimmy Page why ‘Stairway to Heaven’ is 99 cents and Chumbawamba is the same price.
English
On Her New Album, **Lily Allen** Shuts Down The Paps And Gets Back To Pop

**BY MARK SUTHERLAND**

*Photograph By Simon Emmet*
In the nearly two years since Lily Allen's last album, the singer has encountered change more often than Barack Obama's speechwriter. An interview with her used to consist of a pizza-and-beer encounter in her manager's office; it's now been replaced with a tête-à-tête over tea in her swanky new flat in a nice part of North London, one of the more obvious benefits of the worldwide stardom brought by her hit debut album, "Alright, Still." Meanwhile, that management firm—Empire Artist Management—is no longer in charge of Allen's affairs, replaced by Todd Interland of Twenty-First Artists.

Her label, too, has been ripped apart at the seams. She was one of the last acts broken by the old artist-friendly, financially prolific EMI and will be one of the first to test the brave new world of global artist priorities, synergized marketing campaigns—and vastly reduced scented-candle budgets.

And if all that wasn't enough for the average 23-year-old British pop phenomenon to deal with, she's also had to cope with having every aspect of her life documented in lurid—and occasionally invasive—detail by a U.K. tabloid press seemingly incapable of distinguishing between nightclub high jinks and personal distress. Both have wound up serving as entertainment over the nation's consciousness.

Her music has also been revamped. "It's Not Me, It's You" will be released Feb. 9 in the United Kingdom on Regal/Parlophone and a day later in the United States on Capitol. The album retains the playful spirit of her debut but, musically and lyrically, relocates her from too-cool-for-school hipster pop to somewhere between the dancefloor and the real world. It's still strong, uncontrived pop music. And it sounds stuffed with hits, starting with the lead track, "The Fear," set for a U.K. single release Jan. 26. It's already top 20 on Nielsen Music Control's U.K. Radio Airplay chart three weeks ahead of its release.

I did a retro thing last time," Allen says. "And since I did that, a lot of other people did it too. I wanted to separate myself from the group and move forward. People think I've intentionally done something more serious but I haven't."

Indeed, the changes in Allen's life and profile should really make interviewing her now about as straightforward as trying to interrogate Britney Spears using only Amy Winehouse as an interpreter. But somehow, the bright, sparky talent with the filthy laugh and the disarmingly relaxed manner seems to have survived. She sashays in from the bedroom in denim hot pants and a pink top and snuggles up on the sofa under an old blanket to discuss everyone from Perez Hilton ("An irritating wisp in the beautiful rose garden that is my life") to Guy Hands, whose every mention is accompanied by an affectionate "jazz hands"-style finger waggling.

"I was watching my dad on the news," she says with a laugh, turning off the blazing giant plasma screen. "He was talking about me, which was very exciting."

Allen's dad is the perfect barometer by which to measure the exponential growth of her U.K. fame. In summer 2006, when she launched her pop career with the U.K. No. 1 single "Smile," she was usually described as Keith Allen's daughter. Two years on, and her father—a well-known TV actor most famous as the Sheriff of Nottingham in the BBC's production of Robin Hood—rarely appears in print without being tagged "Lily Allen's dad."

In Britain, Allen's celebrity is now so out of whack with her status as a musician that she's been able to propel her brother (actor Alfie Allen, affectionately lampooned on the debut record's "Affle"), and his girlfriend (actress Jamie Winstone) to tabloid infamy by association. And her MySpace endorsement of Kate Nash was cited as a prime factor in breaking the Allen-esque singer/songwriter in Britain.

She's also found time to host her own chat show (BBC3's Lily Allen and Friends), start a fashion line (for retailer New Look) and get asked by London Mayoral Boris Johnson to help sort out the capital's knife crime epidemic."

"I'm still the same person," she says after a lengthy pause. "But life has certainly changed."

The musical changes have certainly paid off. That "It's Not Me, It's You"—complete with songs about God ("Him") and George Bush ("Fuck You")—should be so casually triumphant is something of a surprise. The album has been much delayed since it was first scheduled for release in early 2008, held up for personal (her miscarriage) and creative reasons. Allen maintains that the final release shift, which shuffled the album from the fourth-quarter chaos to the relative tranquility of the first quarter, had her full approval.

"The label wasn't in a place where I felt comfortable," she says. "People were still get..."
ting laid off and I didn’t want my album worked on in an environment where people aren’t happy. I wanted everyone to feel a bit more... stable.”

Allen says she’s yet to meet any of EMI’s new top management, although she has been invited to dinner with EMI Music COO Elio Leoni-Sceti. She expresses nothing but admiration for her core team, which has somehow remained in place throughout the changes, but openly admits to frustration over the label’s recent cost-cutting and creative limbo. (“When you’ve gone from nothing to selling 2.5 million,” she jokes, “you want to be staying at nice hotels and going out for nice dinners... that’s not happening.”)

More seriously, she adds, “Everyone is terrified of losing their jobs. So no one wants to make decisions or give you their opinion in case it comes back on them. As an artist, that really is terrifying.”

Allen is under contract for “loads more albums,” but she says she would be unlikely to sign to a major if she was starting out now. But she also stresses that she isn’t planning a Robbie Williams-style threat of a strike against the new regime. (“The whole fucking thing’s Robbie’s fault, isn’t it?” she says with a laugh. “He took all the money, so he hasn’t got anything to complain about.”) and acknowledges that, in many ways, she should be the perfect artist for EMI version 2.0. After all, she’s at ease with concepts like Brand endorsement—indeed, Allen claims to have made more money from that than she has from recorded music sales, up to £200,000 ($298,100) per gig for promoting a brand—and works tirelessly to maintain a direct relationship with her fans.

She was the first U.K. artist to truly “get” digital, breaking through MySpace—then a novelty for British artists—going big on mobile and maintaining a constant cyber-presence through her usually hilarious, often controversial blog. “It’s funny to be talking about digital in that way because when we released ‘Alright, Still,’ those elements were new and fresh.” London-based Parlophone president Miles Leonard says. “Now, those are almost ticking the boxes things, the basic foundations of a digital campaign.”

Digital innovations this time around include a special game for “The Fear” available on Allen’s Web site and a yet-to-be-revealed dedicated Facebook application. Demo versions of several album tracks were again previewed on MySpace, where Allen has more than 450,000 friends.

The star herself now displays some signs of digital disillusionment, bemoaning how press interest in her blog “outweighs all the benefits of blogging in the first place... I’m venting something in a particular place to certain people, I’m not writing things with the intention of them ending up in [U.K. tabloid] the Mirror of her planned 2008 American jaunt—have now been resolved.

Consequently, the focus of the new campaign is to get people talking about Lily Allen the singer again. The main reason behind her change of management, she says, was she wanted someone to say no to some of the more traditional marketing teams as well.”

Leonard and Handler dismiss the notion that the album launch should be considered a test of strength for the new EMI.

“We’ve been through that test with the Coldplay album,” Leonard says. “That was a textbook delivery of a campaign if I say so myself—and that was right in the middle of all the changes.”

Handler adds, “The organization is stronger and more effective than it’s ever been. We’re energized.”

“The Fear” will be worked to triple A radio beginning Jan. 12, followed by top 40 formats. Allen is due to start a 20-date U.S. tour April 1. Her previous visa problems—which caused the cancellation of her planned 2008 American jaunt—have now been resolved.

Her Jan. 28 U.K. comeback show, at London’s 1,500-capacity Koko, sold out in minutes, with a full tour following in March. U.K.

**Perez Hilton is an irritating wasp in the beautiful rose garden that is my life.’ —LILY ALLEN**

TV appearances include JoJo’s Holland’s annual New Year’s Eve “Hootenanny” and “Friday Night With Jonathan Ross.”

“First and foremost, we see Lily as an artist and a performer,” Leonard says. “And so many people overlook that for Lily the celebrity. We’re really trying to redress that balance with this campaign.”

Back in North London, Allen is also energizing herself to face the paparazzi pack that has now gathered outside her flat. Is it surreal to have such mundane moments recorded for posterity?

“Not now, actually,” she says. “What’s surreal now is when it’s not there. To be honest, I start to slightly panic when people don’t write about me for a couple of weeks.”

And does she ever worry the attention might push her down the self-destructive path that’s been trod by Spears and Winehouse?

“No,” she says. “I know myself well enough. As soon as I feel remotely depressed I’m checked into a clinic and having intensive therapy. I’ve seen enough people fall apart to know that’s not going to happen to me.”

But it’s striking how often Allen uses the word “terrifying” to describe aspects of her life and career. And it must be scary to put out an album in an environment where some are watching for the first signs of failure.

“If people like this record, then the record company will offer me more money to do another one,” she says matter-of-factly. “And if they don’t and I get dropped, then I’ll re-evaluate my life. I’m not scared of that—I’m excited by it. I like getting my teeth into something and having to survive.”

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JANUARY 17, 2009 | www.billboard.biz | 21
The Big News In 2008 Was A 14% Decline In U.S. Album Sales. But The Year Also Saw Slowing Growth In Digital Music, Trouble For Country And A Slide In The Ringtone Market.

BY ED CHRISTMAN

The numbers confirm what label executives have been saying for the last two years: The bloom is off the rose for U.S. ringtone sales. Labels offer various reasons for the decline. Some say ringtones are losing favor among the young amid a proliferation of other such mobile music options as ringback tones. Others blame the price differential between higher-margin ringtones—which typically retail for $1.99 for a snippet of a song—and 99-cent full-track downloads of the same song.
Hit album releases still account for a large but shrinking share of total sales. The 200 best-selling titles of the year have seen their share of annual sales fall from 40.1% in 2004 to 35% in 2008. During the same period, the sales share of other current albums—titles within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—remained relatively steady. But the sales share of catalog albums climbed to account for 41.7% of album sales for 2008, versus the 35.8% this category comprised in 2004. The continued growth of catalog album sales as a percentage of overall sales could be a sign that track downloads are eating into current album sales—or that the music industry’s A&R efforts have lagged.

Recorded-Music Unit Sales  
(In Millions) SOURCE: Nielsen SoundScan
(Percentages indicate year-on-year change for that quarter)

As digital growth slowed in 2008, sales of track downloads peaked during the first quarter, rather than at the end of the year. During 2004 and 2005, the first full two years that Nielsen SoundScan measured digital sales, track downloads grew sequentially each quarter, leading up to the final three months of the year, when sales peaked amid the release of big albums during the holiday shopping season.

Since then, first-quarter sales have progressively accounted for a larger share of annual sales as consumers receiving digital music players as gifts shopped for downloads after Christmas.

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JANUARY 17, 2009 | www.billboard.biz | 23

www.americanradiohistory.com
The most striking trend during the last five years has been the rise of nontraditional music retail, at the expense of such traditional music chains as Trans World, Best Buy and Borders. Digital download stores finished 2008 with 15.4% of U.S. album sales, while other nontraditional retailers like Amazon, QVC, Starbucks, concert halls and TV direct-phone sales accounted for nearly 8.2% of sales. The combined nontraditional category now accounts for 23.5% of album sales, up from just 5% in 2004.

Among the top-selling genres, the biggest recent market-share losers have been R&B (which includes rap), country and Latin. R&B peaked in 2000 with sales of 199.7 million units, or 25% of the U.S. album market, but has since tumbled to 77 million units, or 18% of sales. Since 2001, the genre has underperformed in the overall market every year except for 2004. Annual sales of country music outperformed the overall U.S. album market in 2004 through 2006, but have since exceeded the annual decline in total sales, falling 16.3% in 2007 and 24% in 2008.

Meanwhile, U.S. sales of Latin albums, which had enjoyed continued growth every year of the new millennium through 2006, declined by 15.7% in 2007 and 21.1% in 2008 (see Latin Notas, page 16). Latin album sales of 25.1 million in 2008 were still slightly better than the 23.2 million that the genre posted in 2000.

The music industry's challenges go far beyond the deeply troubled state of the U.S. economy. Still, a glance at how music sales and concert ticket sales performed in 2008 versus the performance of the Standard & Poor's 500 stock index and the Conference Board's Consumer Confidence Index suggests that as bad as things are for the business, they could be worse.
During the past four decades, MIDEM has earned its billing as “the world’s music market.” When the 43rd annual event opens in Cannes with the digitally focused MidemNet Forum Jan. 17, it will continue its tradition of providing prime business and networking opportunities. The exhibition hall at the Palais des Festivals is expected to host more than 2,000 companies from every continent. For the third year, from among some 9,000-plus attendees expected at MIDEM, Billboard is recognizing 10 MIDEM Masters. These executives represent the top caliber of international professionals, from every sector of our industry, who use MIDEM to drive their business forward.

CLIVE GARDINER
VP of digital content, We7, United Kingdom // we7.com
Considering that 2008 MIDEM personality of the year Peter Gabriel co-founded We7, this ad-supported download community was always likely to have a high profile in Cannes. Certainly, We7 scored hefty media coverage long before its full service began in November 2008 following a year of beta testing.

That was one of several 2008 landmarks for We7. It surpassed the 2 million-download mark in February and was voted best digital music service at October’s BT Digital Music Awards in London. MIDEM veteran Clive Gardiner, a former BMG exec, joined We7 in September 2007 and represented the company in Cannes for the first time last year.

“MIDEM 2008 was where we first noticed a wind of change towards pioneering new digital models,” Gardiner says. “We did our first ad-funded streaming deal with Sony BMG within weeks of conversations held there.”

This year, Gardiner will meet with existing and potential licensors from around the world. “We can do more effective business face to face in a week at MIDEM than from months of e-mails and phone calls,” he says.

RICHARD GOTTEHRER
Founder/chief creative officer, the Orchard, United States // theorchard.com
Richard Gottehrer is a music industry veteran who has carried four decades’ worth of artistic credibility through a variety of creative roles before becoming a digital music force by co-founding the Orchard, the New York-based digital distributor.

It is in the latter role that he has been chosen as a MIDEM Master. Gottehrer, who serves as the Orchard’s chief creative officer, will sit on a digital publishing panel during the International Managers Summit. “MIDEM has always served as a great place to meet new people, make new contacts and renew old relationships,” he says.

Gottehrer began his music career in the early ’60s as part of a songwriting/production team with Bob Feldman and Jerry Goldstein. Their credits include the Angels’ “My Boyfriend’s Back,” the McCoys’ “Hang On Sloopy” (both No. 1 hits) and the Strangeloves’ “I Want Candy.” In the late ’60s, Gottehrer co-founded Sire Records with Seymour Stein. When Warner Music Group bought that label in the mid-’70s, he was heavily involved in producing many of the punk acts coming out of CBGB and Max’s Kansas City, including Blondie, Richard Hell & the Voidoids, Robert Gordon and the Fleshtones.

continued on >>p26
At the Orchard, he says, "because of who we are in the digital world, we bring as many as 40 or 50 people and use MIDEM to have our own mini-staff meeting for a day. We gather most people from our overseas branches and have planning sessions. We work together to try to bring in labels as well as meet new and up-and-coming digital service providers, mobile operators and television companies to expand our business further on an international basis."

**PETER HEBBES**

Founder/managing director, Hebbes Music Group, Australia // Website not available

MIDEM is a thread that runs throughout Hebbes' lengthy music industry career. "It's the essential market meeting place," he says. "I've been going since I joined Festival (Group) in 1970, and I've only missed a couple."

Hebbes served in the upper ranks of the Australian music company Festival Group and Universal/MCA Music Publishing before starting his own independent music publishing, music business management and consultancy service firm in 2000. Catalogs represented by Hebbes Music Group Down Under include Zragon Music (Olivia Newton-John), Blue Mountain Music (Rob Marley, Free). Plangent processes are all the results we are looking forward to this year."

The company will also use MIDEM to preview a newly recorded English-language album by pop vocalist Sergey Lazarev, who was voted artist of the year at the 2008 MTV Russia Awards. Lazarev will perform at MIDEM 2009's Russia-themed opening-night party.

**JOHN LoFRUMENTO**

CEO, ASCAP United States // ascap.com

ASCAP CEO John LoFrumento has been attending MIDEM since 1995, but this year as he circulates the Cannes Palace he will be enjoying the 95th anniversary of the performance rights organization.

"I have found [MIDEM] an excellent venue to meet with affiliated societies as well as ASCAP members working or living outside of the U.S.A. MIDEM affords me the opportunity to catch up on the latest global information and to strengthen relationships."

During the last four years, ASCAP's distributions to its members totaled $7.2 billion, and in 2007 the society's operating ratio dropped to an all-time low of 11.9%.

LoFrumento represents ASCAP as a member of the authors' and composers' organization CISAC's board of directors and is the

**TERRY McBRIEDE**

CEO, Netwerk Music Group, Canada // netwerk.com

Terry McBride co-founded Netwerk as an independent label in 1984 and saw it rise to prominence with the emergence of songstress Sarah McLachlan. The company then expanded into merchandising, publishing and—most notably—management. These days, Netwerk manages the likes of Barenaked Ladies, Stereophonics and Dido, while its recent deals include the October 2008 launch of the London-based Magnet Publishing joint venture with the United Kingdom's MAMA Group.

Three years ago, Netwerk set up shop at MIDEM to strike record distribution deals across Europe, and it uses the event as an annual meeting place for discussions with its international subpublishers.

Although Netwerk has been represented regularly at MIDEM, McBride only attended for the first time five years ago. "Personally, I've been there three times," he says. "Mark [Jowett], my partner, has been

continued on >>p28
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Semmence says, "It's a key event in our business development calendar." Absolute handles everything from label administration to TV advertising for its clients, which have recently included Ali Campbell (ex-UB40), McFly, Sparks, Cascada and Shirley Bassey.

"MIDEM is all about networking to create future business opportunities," says Semmence, citing a label management deal with California-based Inside Hidden Beach Recordings, which led to the late 2007 U.K. release of Grammy Award winner Jill Scott's "The Real Thing" album. "The deal came about following a meeting at MIDEM with Vivian Scott Cree of Bogota, N.J.-based Timezone," he says.

In Japan, Ohtake oversees a vast catalog ranging from Irving Berlin's "White Christmas" to hits by recent domestic chart-topping pop duo Kimaguren. He says MIDEM gives him a chance to maintain existing global publishing contracts as well as develop fresh ones. "It is the only chance I have to meet both new and old. We can discuss music from 50 years ago as well as talk about the music of the future. This is very valuable for me."

This will be Ohtake's eighth consecutive MIDEM. In his role as director of trade body the Music Publishing Assn. of Japan, he will host a business seminar aimed at introducing overseas attendees to the Japanese music market.

HENRY SEMMENCE
Managing director, Absolute Marketing and Distribution, United Kingdom // absolutemarketing.co.uk

This will be Henry Semmence’s 11th MIDEM as managing director of Absolute, the “one stop” label management specialist that he founded in 1998. However, he was already a regular then, thanks to years spent in U.K. label, promotion and distribution roles.

“I’ve attended MIDEM every year for the past 22 years.”

"She acts as an international label representative for U.S. labels looking to release product around the world."

LAURA TESORIERO
President, EPSA Music, Argentina // epsamusic.com.ar

"I've been working with Laura Tesoriero for a decade," says Patric Zelnik. "She acts as an international label representative for a number of U.S. labels looking to release product around the world."

PATRICK ZELNIK
President, Naïve, France // naive.fr

Best-known in recent years as the co-president of indie labels body Impala, Patrick Zelnik also is the former CEO of Virgin France. He recalls attending MIDEM in 1980 when that company launched. "That first year," he says with a laugh, "we had a stand with a pool."

The pool may have been drained but Zelnik remains full of enthusiasm for MIDEM. He returns this year with Naïve, the label and publishing company he founded in 1998.

Attending MIDEM is key to Naïve’s export efforts, Zelnik says. As a label based in France, he adds, "MIDEM helps us meet people from all over the world without travel."

Zelnik claims a 4%-5% market share in France for Naïve and its distributed labels, thanks to such acts as Pink Martini, Miraï, Marianne Faithfull and Raul Paz. The label is also the recording home of France’s first lady, Carla Bruni.

But Zelnik is also proud of Naïve’s classical music sales: He’ll host an event during MIDEM to present new classical releases to its various international partners.

Reporting by Lars Brandt, Ed Christman, Leila Cobo, Vladimir Kozlo, Amyric Pickles, Robert Thompson and Rob Schwartz
The Right 'Time'
Solo Work, Collaborations Keep Raising M. Ward's Profile

Singer/songwriter M. Ward has seen his profile, and album sales, rise steadily in the past five years, and in 2008, he cracked the six-digit barrier for the first time thanks to the Merge debut from She & Him, his duet project with actress Zooey Deschanel.

But Ward, who in the past has worked with everyone from Norah Jones and Jenny Lewis to Bright Eyes and My Morning Jacket, is keeping his focus on the music as the Feb. 17 release of his latest Merge solo album, "Hold Time," approaches.

The response to "Volume One," on which Ward served as the producer, guitarist and arranger, exceeded expectations, though he says the publicity it received was "of a different flavor" than he was used to. "I treat the act of making a record very much like working in a laboratory, experimenting with sounds and ideas," he says, sipping iced tea in a dimly lit hotel restaurant in Manhattan. "Whoever chooses to latch onto [the album], great; whoever doesn't, that's fine, too. The reaction always pales in comparison to the weight of the act of production."

On the heels of "Volume One," which has sold 123,000 copies in the United States, according to Nielsen SoundScan, and Ward's prior solo effort, 2006's "Post War" (which is at a career-best 75,000), "Hold Time" paints on a much more eclectic canvas than the sparse compositions that marked his earliest work.

"What I was shooting for on the production side was to make the larger sounds even more widescreen, and to juxtapose them with smaller, thinner sounds that you can find in any pawn shop," he says. "We used a lot of cheap Casios and cheap guitars and cheap microphones to record certain elements of every song, but then we also used really nice equipment and really lush strings to try and find some sort of balance that I had never heard on a record before. That was a new experiment for me."

The album features guest spots from Lucinda Williams on the string-backed, heart-breaking "Oh, Lonesome Me," Grandaddy's Jason Lytle and Deschanel, who lends vocals to the jaunty first single "Never Had Nobody Like You," and a cover of Buddy Holly's "Rave On." Of including cover songs, Ward says, "It puts the listener in a little bit of healthy confusion, where you're not exactly sure where the sounds are coming from." A full band backs Ward throughout, including three drummers on "To Save Me" and "Epinience."

According to Ward's manager, Juan Luis Carrera, "Hold Time" was originally slated to be issued last summer but was pushed back to let the March release of "Volume One" run its course. Carrera adds that the success of that album, as well as Ward's involvement in other efforts, has in some ways set the bar higher for "Hold Time," in that it encourages Ward to push himself musically with each new release.

The She & Him effort in particular has opened the door for more media attention from outlets that were keen on the album. But Carrera says nothing out of the ordinary is in the playbook to broaden Ward's fan base. "I can't say more money is being dropped into the solo record or anything like that," he says. "Everything's just a continuation as it's always been." To that end, Ward will tour long and hard behind "Hold Time," beginning Feb. 18 in Boston and including a host of summer festivals, with details to be announced. NPR will stream the new album in its entirety beginning Jan. 12, which Carrera says has only been done for artists twice before.

Meanwhile, Ward and Deschanel are in the early stages of work on She & Him's "Volume Two," which will be out in 2010. Also coming that year is a long-in-the-works album from Ward, My Morning Jacket's Jim James, and Bright Eyes' Conor Oberst and Mike Mogis, which Ward acknowledges is moving at a "glacial pace." Carrera says that record in particular has the potential to elevate all the artists' careers, though it's a matter of finding the time to get the group together. For Ward, the project at its core is about "making music with friends," and it's a chance to step outside his comfort zone. "Whenever you learn somebody else's songs, you get a window into how they see music," he says. "Everyone has their own ideas, and it's a beautiful thing to see."
LATEST BUZZ

THREE'S COMPANY
Prince is planning to release three new albums in 2009 without the assistance of a record label, according to an interview with the Los Angeles Times. A "major retailer" is in talks with the artist to release the music physically, while a new Prince Web site will sell it in digital form. The two new albums are the tentatively titled "MLPSOUND" and "Lotus Flower." He was also heavily involved in an album titled "Elvis" from his protégé, Briva Valente.

ONE LESS ROBOT
Kraftwerk co-founder Florian Schneider has left the pioneering German electronic music outfit. Schneider did not appear onstage with Kraftwerk during its 2008 tour, long remaining original member Ralf Hutter told the New Zealand Herald in September that Schneider has spent the last few years "working on other projects, technical things." Kraftwerk is soldiering on without Schneider this spring, when it will open seven shows for Radiohead in South America.

WILCO ON FILM
Wilco's first concert DVD, "Ashes of American Flags," chronicles February 2008 shows in Nashville and Tulsa, Okla. The project is due in February or March from Nonesuch, ahead of a new studio album, which the band's new record "Ashes" as assembled by Brendan Canty and Christoph Green of Titix Films, who previously worked on a Jeff Tweedy live DVD and the behind-the-scenes film that accompanied certain editions of Wilco's 2007 album, "Sky Blue Sky.

JUNIOR, SENIOR
Norwegian electronica duo Röyksopp's first album in three-plus years, "Junior," will arrive March 23 internationally and the following day in the United States via Astralwerks. The follow-up to 2005's "The Understanding" features guest appearances from Robyn, Lykke Li, Anneli Drecker and the Knife's Karin Drejer. The first single, album opener "Happy Up Here," will be available March 9.

REPORTING BY JONATHAN COHEN.

FAMILY AFFAIR
Switchfoot, Nickel Creek Members Team For New Band
What do you get when you combine one of rock's most distinctive voices with one of acoustic music's most celebrated talents? The answer is Fiction Family, a collaboration forged by Switchfoot lead vocalist Jon Foreman and Nickel Creek guitarist Sean Watkins.ATO/Credential Recordings will release their self-titled debut disc Jan. 20.

"We're a bit of an odd couple and that's what makes it work," Foreman says. "Even though we have different backgrounds, the music we grew up listening to and still admire today is very similar."

The unlikely musical pairing began when Nickel Creek and Switchfoot were playing a festival in San Diego. "Jon and I met backstage," Watkins says. "We talked about writing a song together and traded numbers, but we didn't do it until we saw each other in a coffee shop much later." Plans to make a demo were quickly expanded into an EP and then eventually a full album.

Foreman describes the sound as having "a lot of Jayhawks mixed into it. There's definitely a little Beatles influence. Both Sean and I are suckers for a good melody and Sean's an amazing guitar man, so I think that really factored in heavily."

ATO product manager Jaclyn Bertchi credits Red Light Management's Bruce Flohr (who co-manages Fiction Family with Watkins' management, Q Prime South) with bringing the music to the label's attention. "You're talking about one guy who has sold 5 million records and another guy who has sold 2 million records," he says of Foreman and Watkins, respectively. "But the whole record was made in a truly independent fashion. There were no label restraints. ATO wasn't involved until way after the creative process was completed. It just came from a really true place."

The label is now pushing "When She's Near" to triple A radio in advance of a North American tour that begins Jan. 13 in Ann Arbor, Mich.

"The marketing strategy on this record has been really a home-grown approach," Bertchi says. "The idea was to activate an already enormous existing fan base and make them feel empowered to be a part of the marketing process. Fans of both artists received a free download of "When She's Near" well before the radio add date and were encouraged to share the video on social networking sites.

To reward early adopters, BandFarm, which handles Switchfoot's merch, is exclusively offering about 500 deluxe editions of "Fiction Family." This version includes a vinyl LP, a DVD with the behind-the-scenes footage, one solo track each from Foreman and Watkins, and a limited-edition print.

The duo is hoping fans of Nickel Creek and Switchfoot will find reason to embrace Fiction Family. "Hopefully it's not predictable," Watkins says, "but I think it will make sense when people hear it. I also think that there is stuff that both of us haven't done before on record, which I think will excite fans of either of our groups."

GLOBAL PULSE
EDITED BY TOM FERGUSON

GRAND TIME FOR IRENE
With a little help from Lennon and McCartney, Italian singer Irene Grandi's decision to record an album of Christmas songs certainly paid off this holiday season. "Canzonci Per Natale," released Nov. 28 by Atlantic/Warner Music Italy, debuted at No. 10 in its first week and then peaked at No. 5, with Warner Music Italy reporting sales of 100,000 units by Christmas. It was a remarkable performance, Warner Music Italy president/CEO Massimo Giuliano says. "Albums of Christmas covers by pop stars are common in the U.K. and the U.S.A.," he says, "but it had never been done in Italy."

The album includes versions of John Lennon's "Happy Xmas (War Is Over)" and Paul McCartney's "Wonderful Christmastime," plus covers of less well-known Italian seasonal favorites. The lead single, "Bianco Natale," an Anglo-Italian version of the seasonal chestnut "White Christmas," peaked at No. 20 on Music Control's weekly airplay rankings, and Giuliano admits that "radio didn't play too much of a role in promoting the album. It was more well-televised TV appearances and the novelty of the idea which pushed it."

The album also features a cover of the Frank & Nancy Sinatra hit "Something Stupid" with Italian actor Alessandro Gassman. Grandi's own material is published by Warner/Chappell; Live Nation handles concert bookings.

MARK WORDEN

SHEFFIELD STEEL
The veteran U.K. crooner Tony Christie is hoping his latest album, "Made in Sheffield" (Autonomy Recordings/Decora), may prove a winning return home. The 65-year-old singer proudly describes the record as his "legacy."

Autonomy is eyeing third-quarter 2009 for a potential U.S. album release for the critically acclaimed hit-song set that was recorded in Sheffield, England, with fellow Yorkshiremen Richard Hawley and Colin Elliot handling production. It features Christie's distinctive baritone tackling songs originally written and performed by Sheffield acts, including Pulp, Arctic Monkeys and the Human League, as well as several self-penned compositions.

The album had a soft U.K. launch in November. However, the real action begins during February and March, with an as-yet-undecided U.K. single released to tie in with the TV broadcast of a documentary by Grammy Award-winning filmmaker Don Letts about the making of the album. An April U.K. tour has been booked through London-based Free Trade Agency.

After a four-decade career including chart success in the early '70s, Christie scored an unexpected U.K. No. 1 album and single in 2005 with the compilation "Definitive Collection" and the charity fund-raising reissue of his 1971 hit "(Is This the Way To) Amarillo."

"This record will open a lot of doors for me," Christie says. "The [U.K. music] scene has gone full circle—it's very '60s and early '70s at the moment. It's suiting me."

—RICHARD SMIRKE

WELSH FACTOR
When Rhydian Roberts didn't win the U.K. talent show "The X Factor" in November 2007, there was public uproar. The much-fancied 24-year-old white-haired Welshman lost out to Leon Jackson and, while the latter scored the U.K. Christmas No. 1 that year, Roberts seemingly disappeared without a trace.

Actually, he was spending his time working on a debut album for Simon Cowell's label Syco, which signs the show's winners. Fast-forward a little more than a year, and Roberts is sitting pretty in the upper reaches of the Official Charts Co.'s latest albums listing, three months after Jackson's debut dropped out after a mere four-week run.

"Rhydian," released Nov. 24 in the United Kingdom, features names like Desmond Child and Per Magnusson among the production credits and includes his "X Factor" signature songs "The Impossible Dream" and "Who Wants to Live Forever." The album took so long, he says, simply "because I didn't want to rush it. I worked with amazing producers, and I was living and recording in Stockholm and settling into a new lifestyle. It had to take that long."

Syco reports international interest but there aren't any firm plans for overseas releases. A 24-date U.K. theater tour kicks off April 28.

—HAEZ DAVIS
DJANGO JAMES & THE MIDNIGHT SQUIRES

"Hurricane," a word tattooed on the inside of Django James' arm, is a fair way to describe the 18-year-old himself. During a private party at New York's Morrison Hotel Gallery, his skinny body whirled around his four-piece band the Midnight Squires, his hands clasping the mic like a breathalyzer and his mouth panting lyrical fire until the last snap of the snare.

"I think I need to get in better shape, to keep my stamina up," James says. "The main setback when I play live is that I'm always out of breath."

That may be the young artist's only hindrance to a bright future. James (born Django James Lawless Sewart) comes from a musical pedigree: His father is songwriter/Eurythmics frontman Dave Stewart and his mom is Bananarama's Siobhan Fahey. The Morrison Hotel Gallery performance was part of a lively James photo show, shot by celebrated rock photographer Mick Rock. Those same pics grace the covers of James' debut 7-inch single release.

"I'm aware of the cliché of being the kid of a rock star. But my dad doesn't have a hand in what I do. I don't even sound like him," James says in his thick British accent. "He can't write or express my feelings. He advises me in business. That's what dads do. Dads offer up the garage for the band to play in. In this case, he found us a studio."

In this California studio, the Midnight Squires have been completing a full-length debut, produced by James' brother Sam and due next year.

The Django James brand doesn't stop at his glam-infused garage rock. Outspoken and raw, James' personal style and attitude is almost as loud as his music. (He cites his home neighborhood of London's Camden as inspiration for his gutter-punk-meets-Lower East Side fashion sense.) So it's little surprise that manager Larry Little and lawyer Danny Passman (Gang, Tyre, Ramer & Brown) are already fielding branding and label offers, from both sides of the Atlantic. James says that Little's company FutureSounds is also working with partner clothing company TankFarm to create unique T-shirts for merchandising.

James enjoys being an artist and an entrepreneur. Since quitting high school and "studying at home," he spends as much time creating visual art as making music and as much time hatching business plans as making art.

"I brainstorm ways of getting my music out there, but also spend a lot of effort sketching, creating, getting naked!" — James' girlfriend can be heard giggling at this in the background — "covering myself in paint... And I'm interested in making money."

James and the Midnight Squires have already played a couple of dozen shows between his adopted hometown of Los Angeles and New York and are poised to test the waters in England in early 2009.

— Katie Hasty
Contact: Larry Little, manager, larry@futuresounds.com

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RUNNER RUNNER

Runner Runner could easily be the poster child for multimedia success. Since coming together in March 2008 in Huntington Beach, Calif., vocalist Ryan Ogren, guitarist/vocalist Pete Munters, guitarist/vocalist Nick Bailey, bassist/vocalist Joberry and drummer James Ulrich have shared stages with Gym Class Heroes, Fall Out Boy, Angels & Airwaves and All Time Low.

The band's emo, punk and pop influences appealed to MTV producers, who commissioned the group to write music for "The Hills" and "Making the Band 4." ESPN has also tapped the group for original tracks.

Fans might catch Runner Runner on prime-time TV, but the band has worked hard to become omnipresent on Buzznet, PureVolume and MySpace, with MySpace boasting 15,000 song spins per day.

"Runner Runner is a perfect example of social networks being used to build a sustainable fan base from the ground up," the band's manager Avery Andon says.

Runner Runner released an EP earlier this year; another EP with acoustic versions of those songs, "Stripped," hit iTunes in December and features the previously unreleased song "Into Your Arms."

The band is working with WHTZ New York DJ Jason Nevins to produce a full-length, due in 2009.

— Lisa Marie Basile
Contact: Avery Andon, manager, avery@andonartists.com

CATCHING UP WITH UNDERGROUND ALUMNI

SAMUEL JONES

Samuel has signed with Columbia Records. Born in the flood's "Anthem" was featured in a November episode of "One Tree Hill." "Fly Away With Me" by Sy Smith was the most added urban AC track in R&R's Dec. 12 issue.

— Jason Lipshutz
Contact: andre howard, manager, drehowmusic@gmail.com
When will previews begin for "The First Wives Club"?
All the music is done. The guys and I wrote 10 songs and got it down to 22 for the show. Rupert Holmes wrote the book and Francesca Zambello, who did Broadway's "The Little Mermaid," is directing. Producers Paul Lambert and Jonas Neilson plan to preview the show at San Diego's Old Globe theater in July and head to Broadway in March 2010.

You've recently collaborated with Nikka Costa, Solange Knowles and Mark Ronson, emerging Columbia artist Nikki Jean and new Universal Music Group singer Hannah Siddle. How do you bridge the generation gap?
I never feel old school. If you're a good songwriter and have love for the craft, you can always come up with a good melody and stay relevant. There's no retirement plan on being a songwriter. Thankfully, the phone keeps ringing and I keep dancing.

What are you working on with Kanye West?
It's a movie musical that we started working on last year. We've both been busy on other projects, so we're trying now to finish that up. I'm also working on three other original Broadway musicals, including a Hispanic piece focused on New York life at the famous Palladium in the '40s.

Is there a formula for writing a hit song?
There is, although executing that formula varies from writer to writer. For me, that formula must include the key elements of honesty, heart and a feeling SUBJECT with which the listener can identify. Listeners always feel and relate to a song that has an infectious, undeniable melody and lyrics that bring home a certain amount of truth.

Why does Motown music still resonate?
It's the combination of pop, R&B and gospel coupled with little stories that still happen today. The songs have a magical way of getting inside listeners through the melody and lyrics. They just stick. New generations love the songs because they can relate to them, while older generations remember what they were feeling when they first heard the songs.

Which Holland-Dozier-Holland song became an unlikely hit?
"Where Did Our Love Go." The Hollands and I loved the song. But it received such resistance from the Motown artists we initially approached; nobody wanted to sing it. Then the Supremes [nicknamed the "no hit" Supremes at the time] recorded it. We had no indication it would become a monstrous No. 1 hit, launching the careers of the Supremes and HDH. So it was a surprise when it hit so big.

That song also taught me that less is more. When the melody and rhythm are strong, you don't need to overwhelm in production. A lot of people say, "Let's fix the song in the mix." We never did that; I don't do that. If the song isn't there before the mix, it doesn't go to mix.

Having co-written an indelible chapter in music history, Lamont Dozier—one-third of Motown's storied songwriting/production trio Holland-Dozier-Holland—isn't ready to relax just yet. Beyond reuniting with Brian and Eddie Holland after 30 years to score the Broadway-bound musical incarnation of the 1996 film "The First Wives Club," Dozier sits piano-deep in various other ventures.

Those projects include collaborating with Kanye West, working with several newly signed singer/songwriters and penning a book. This year he also became the first Artist in Residence professor at the University of Southern California's Thornton School of Music.

As celebrations rev up in honor of Motown's 50th anniversary, Dozier stood still long enough to chat with Billboard about his past, present and future.
ROCK

GLASVEGAS

Glasvegas
Producers: James Allan, Rich Costey
Columbia
Release Date: Jan. 13

In Glaswegian frontman James Allan's world, "there's a storm on the horizon" in virtually every song, and while he "cannot see the sun" he nevertheless is "waiting for the ice cream van to come." It's that mix of sad-sack circumstances and cautious optimism that makes the producer's first act a sort of prelude to the debut's debut such a rich exercise in self-aware spleen-venting. It's also made Glasvegas this year's model of a hot U.K. band ready to storm the States. The group wears its influences (Coldplay, Radiohead, My Bloody Valentine) unapologetically, while Allan floats the most pronounced brogue this side of the Proclaimers. Throughout are dense anthems ("Flowers and Football Tops," "S.A.D. Light"), treacly guitar workouts ("Gorapide") and such arty excursions as the sparse spoken-word treatise "Stabbed." It's much more Glasgow than Las Vegas, but it certainly makes for good company while we all wait for that ice cream van.—GG

BANG CAMARO

Bang Camaro II
Producers: various
Black Sword Records/8th Impression
Release Date: Jan. 13

On the surface, there's no reason Bang Camaro should be anything but a novelty act, relying up dive bars with formulaic hair metal and an extra tank of testosterone in the form of 15-20 lead singers. But in a post-ironic, "Guitar Hero" culture, quirkily pleasures lose some of the guilt, and Bang Camaro's second full album supports its cheeky mission — derivative anthem rock consisting entirely of hokey choruses and guitar solos — with real musicianship and serious fun. In addition to sharpening the guitarist's impressive shredding, the genre's signature shiny clean production serves here to highlight that everyone in the Bang Camaro "choir" can in fact sing. But irony isn't totally dead, the band knowingly doles out cock-rock clichés, including terribale lyrics ("Her eyes tell lies"), the comically generic call-to-arms "Revolution," the crazy ex-girlfriend lament "She's Gone (Critical)" and the acoustic campfire jam "The Hit," an obvious nod to Mr. Big's "To Be With You."—EN

VITAL REISSUES

BEE GEES

Odessa: Deluxe Edition
Producers: Robert Stigwood, Bee Gees
Reprise/Rhino
Release Date: Jan. 13

Before "Saturday Night Fever" turned them into disco superstars, the Bee Gees made a string of gen-
eral psychedelically pop records that Rhino began excavating in 2006 with the handsome "The Studio Albums 1967-1968" box set. Here is the label's latest box, "Odessa" with a three-disc 40th-anniversary edition worthy of the music's lush widescreen sound. Disc one and two present the album in stereo and mono, while disc three mixes for the vintage-vinyl contingent, while the third unearths a trove of previously unreleased rarities, including alternate mixes of "First of May" and "You'll Never See My Face Again," as well as demo versions of the title track and "Melody Fair." Also featured: two nifty bonus outtakes, "Nobody's Someone" and "Pity," and an amusing 30-second promo spot in which a stentorian radio announcer calls "Odessa" one of the most fantast- ic record packages ever released.—MW

NEW & NOTeworthy

LATE OF THE PIE R

Fantasy Black Channel
Producer: none listed
Astralwerks
Release Date: Jan. 13

Synths tangled with distorted guitars and staccato vocals—reminis-
cent of so many forebears and contemporaries—dom-
inate the electronic quartet Late of the Pier's debut album. The 13 cuts (including a hidden track) invoke turn-of-the-millennium Super-
grass in places ("Broken") and reach straight back to common ancestor "Ziggy Stardust"—era Bowie in others (the excellent "The Enemy Are the Future"). There's also disco strut bi-
ected by math rock-yke signatures ("Heartbeat") and wailing riffs (the fuzz-
and-shout of "Focker" even takes a page from the White Stripes). When these guys avoid the occasional regre-
table extended downwardshift in tempo, the angular yet danceable set combines a mixture of menace and fun volatile enough to hint that their live shows must be irresistible.—JL

JAMIE FOXX

Intuition
Producers: various
J Records
Release Date: Dec. 16

Tapping his musical side... the actor/comedian debuted at No. 3 on the Billboard 200 with this latest outing. That ascent was no doubt buoyed by the infectious first single "Just Like Me" featuring T.I. and the remix "She Got Her Own" with guests Ne-Yo and Fabolous. Sporting production by Chris "Tricky" Stewart, Terus "the-Deer" Nash and Timbaland (on the funky standout "I Don't Need It."), "Intuition" contains additional assists from the usual suspects (Lil Wayne, T-Pain) on songs mirroring the formulaic vein of most con-
temporary R&B and pop. However, it's during the album's romantic second half that Foxx shines: his stuff. He channels Marvin Gaye on the melodic "I Don't Know," then steams up the pro-
ceedings on the sexy duet "Freak'in Me" with Floetry's Marsha Ambrosius. The inspirational bonus track "Love Brings Change" is a sublime reminder that music is more than just a wanna-be sideline for Foxx.—GM

ELEIANA ELIAS

Bossa Nova Stories

Producers: Eliane Elias, Steve Rodby
Blue Note
Release Date: Jan. 13

Brazil's bossa nova turned 50 in 2008, and São Paulo native Eliane Elias has produced an app-
propriate tribute to the genre. The pianist/vocalist works with a core group of players who are notew-
orthy in their own right—Paulo Braga, Oscar Castro-
Neves, Ricardo Vogt and Marc Johnson—to cover classic numbers within the genre and lay a rich bossa vibe on tunes by George Gershwin, Johnny Mercer and Stevie Wonder. The album opens with an ele-
gant cover of "The Girl From Ipanema," which Elias reprises in dazzling fashion in English and Por-
tuguese. She provides an equally appealing treat-
ment of "Desafinado," another Tom Jobim classic. As wonderful a singer as Elias is, take note of her keyboard chops on "A Ra" and "Chega de Saudade." Her touch on the black-and-
white is as polished and tasty as her vocals.—PVV

JIM HALI & BILL FRISSELL

Hemispheres

Producers: Brian Camelo
ArtScape
Release Date: Jan. 6

This double CD proj-
ject unites guitarist Jim Hall and Bill Frisell on disc one, then brings in bassist Scott Colley and drummer Joey Baron on disc two. On the turns of the first CD, main Hall and Frisell originals with covers of Mit Jackson's "Bags Groove" and Bob Dylan's "Masters of War," are pen-
vive pieces that thrive on the deft interplay between the pair, whose sound blends acoustic and electric. Both discs offer songs that are very much free-form; "Mig-
ration" and "Heav and Nowe" have a thoroughly im-
provised feel and a very keen edge. Disc Two fea-
tures more cover tunes than originals, including a very chilled take on Billy Stray-
horn's "Chelsea Bridge" and a delightfully realized ren-
dition of Sonny Rollins' "Sonnymoon for Two."—PVV

CHRISTIAN

JULIAN DRIVE

My Coming Day
Producers: Lynn Nichols
Inpop Records
Release Date: Jan. 27

This Georgia band first gained attention...
by winning the Exalting Him Christian Talent Competition in 2004. "My Coming Day" is its first album with Inpop and delivers on the early promise the band showed on its previous indie efforts. Lead vocalist Shane Bowers has a warm, engaging voice that he puts to good use on this strong pop/rock set. "From Your Hands" starts as a gently acoustic number and builds into a powerful anthem that captures the essence of Jesus’ love, while "Not My Fight" is a potent uptempo track with a driving melody. Julian Drive even serves up a solid cover of Hoobastanik’s "The Reason," which works remarkably well on a faith-based record. This band’s relentless touring has obviously seasoned it musically, and it’s also provided a feel for the kind of meaty lyrics and spiritual insights for which audiences are so hungry.—DEP

SOUNDTRACK

VARIOUS ARTISTS

Music From The Motion Picture Stumdog Millionaire

Producer: A.R. Rahman

Interscope

Release Date: Dec. 23

The star of this soundtrack set is M.I.A.’s already lauded "Paper Planes"—which appears in two versions, one of them a groovilicious, gunsshots-free DFA remix that is worth the price of admission by itself. But if there’s justice in the world, that established hit will serve to expose pop and club fans to the music of A.R. Rahman, the prolific Indian film composer who wrote the other 11 tracks on this set. There are definitely trad moments in the poly-rhythmic wash of "Ringa Ringa" and the album-closing tattoo of "Jai Ho," but Rahman focuses more on synthesis, bringing slinky funk overtones to "Gangsta Blues," thumping German electronic patterns to "Millionaire" and a popping synthesizer straight out of "California Love" to the tuneful "Aaj Ki Raat." It’s one of those rare soundtracks that holds up well independent of its film.—OG

LATIN

FANNY LU

Dos

Producers: various

Universal Music Latino

Release Date: Dec. 9

The sophomore album by Colombian pop singer Fanny Lu is a little like cotton candy: sweet and fluffy on the outside, but ultimately satisfying and addictive. The impression comes in part from her airy, raspy voice, which she aptly applied to tropical/pop music on her first album, but now aims for broader pop. The first single, "Tu No Eres Para Mi," a catchy ditty reminiscent of early Shakira, is unadulterated fun. (Ditto for "Amor Síncero.") "Mañana Es Otro Día," with colloquial yet evocative lyrics, is beautiful, and "Amor Síncero," which recalls Fanny Lu’s hit "No Te Pido Flores," builds on a tried-and-true formula that still makes you dance and tap to the beat. There are throwaways, like the convo-washed "Te Va a Costar." But overall, this is an album that seeks to entertain and does so without pretension.—LC

JASON MRAZ AND COLBIE CAILLAT

Lucky (3:10)

Producer: Martin Terefe

J. Mraz, C. Caillat

Publishers: Goo Eyed, ASCAP; Coca Marie/Drumch Time, BMI

Atlantic

Jason Mraz’s top 10 "I’m Yours" transitioned the singer/songwriter from plucky troubadour to hitmaker at top 40, adult top 40 and AC—not to mention command- ing charts in more than 15 countries and a pair of Grammy Award nominations. While the sophomore single "Make It Mine" from Mraz’s gold album "We Sing. We Dance. We Steal Things." didn’t achieve penetration, the third release, "Lucky," might be the charm to further contribute to the female voice. Co-written with co-producer Colbie Caillat, of "Bubbly" and "Realize" note- toricity. The track is again organic, dressed with some lush string and brass, and it’s the kind of lyrics about a romantic pay- off following a seaside jour- ney: "I’m lucky/ I’m in love/ with my best friend/ lucky to have been/ lucky to be coming home again." At this stage, both singers possess recogniz- able voices and an obvi- ous kinship, because they blend beautifully. At the least, the Mraz/ Каillat duet, radio but top 40 has been pretty good of late indulging a plant playlist. Our bet: This pair will get "Lucky" across the board.—CT

SLIM FEATURING FABOULOUS & RAY LELIE

Good Lovin’ (4:25)

Producer: Ryan Leslie

Writers: M. Scandifick, J. Jackson, R. Leslie

Publisher: not listed

5S Productions/Asylum

One week following its release to radio, "Good Lovin’" was most-added not only at rhythmic and hip- hop, but across the airwaves. The song’s instant success isn’t surprising. With assis- tance from Ryan Leslie and Brooklyn rapper Fabolous, the R&B track is also a cross-over pop smash. One caveat: With Slim (of the multiplatinum R&B group 112) eager to shine solo, it is unfortunate that this single has two fea- tured artists. There’s no question Slim’s ability as a vocalist, but the multitude of voices makes it tough to focus on that aspect. "Good Lovin’" is a decent track, but Slim needs to do better by himself in the future or risk being remembered only for what he did with others in the past.—StA

JASON ADKINS

Married For Money (3:04)

Producer: Frank Rogers

Writers: D. Turnbull, J. Melton

Publishers: EMI April/New Sea Gayle, ASCAP; Songs of Universal/Write ‘Em Rite Music, BMI

Capitol/Atlantic

Trace Adkins continues to impress as one of country’s most versatile talents, segueing effortlessly between poignant ballads as the Grammy Award- nominated "You’re Gonna Miss This" to the stirring gospel-flavored "Muddy Water" to this hilarious ramble, "Married For Money," culled from his excellent "X" collection, proves once again that the man can do it all and do it well. It’s a humorous look at a man who married for love and got his heart broken, so he decides next time to go for big bucks. Cleverly written by Dave Turnbull and Jimmy Melton, "Money" is sheer fun and Adkins’ tongue-in-cheek performance is full of personality and panache. Already a concert favorite, this song promises to be a sure-fire hit.—DEP

POPOP

BRITNUE SPEARS

Circus (3:12)

Producers: Dr. Luke, Benny Blanco

Writers: L. Gottswaldt, C. Kelly, S. Dean, A. Cook

Publisher: not listed

Jive

Call it a comeback. After a No. 1 debut on the Billboard 200 with "Cir- cus" and the chart-topping peak of the first single, "Womanizer," the title track from Britney Spears’s sixth album is her first top five start on the Billboard Hot 100 besides the image over- haul with a return to the Spears of old. Brit has recorded her most mature, musical album to date, with hook-heavy tunes and more important, fully engaged pop vocals with little vocoder assistance. "Circus" finds Spears in the more-than- capable hands of Dr. Luke (Pink, Katy Perry), who sur- rounders her with an electronic cyberpop landscape, while Spears spits out lines like, "There’s only two types of guys out there/Ones that can hang with me and ones that are scared." Gotta love it. While her life has often re- sembled a circus—to which the public has ringside ac- cess—it appears Spears is now the ringleader instead of the main attraction.—CW

BEYONCÉ

 Halo (4:21)

Producers: Beyoncé, Ryan Tedder

Writers: R. Tedder, E. Bogart, B. Knowles

Publisher: not listed

Columbia

Score one for Sasha Fierce. When last competing with her alter-ego, Beyoncé opened up her double-album "I Am ... Sasha Fierce" with the two- sided single "Single Ladies (Put a Ring on It)" and "If I Were a Boy," designed to be worked separate- ly at R&B/rythmic and pop radio, respectively. Looks like Sasha had different ideas: "Ring" crossed to pop and spent a month at the Billboard Hot 100 summit, while "Boy" rivaled with a No. 3 peak. The competition continues as Beyoncé’s pop-hued "Halo" now competes with Sasha’s "Diva." The former has a mainstream pop sound, with subtle R&B undertones that should carry it to the top of the charts. Comparisons could be made to Leona Lewis’ "Bleeding Love" (also co-written by Ryan Tedder), but this "Halo" hangs high on its own merits. Sounds like Beyoncé and Sasha will again be at a draw in this singles battle. But they win either way.—CW

STAIN

All I Want (3:29)

Producer: Johnny K

Writers: A. Lewis, M. Mustak, J. April, J. Wysocki

Publishers: Greentund/i.m. naboro/My Blue Car/Pimpypug/WB, ASCAP

Flip/Atlantic

Staind has conquered plenty of chart terri- tory beyond its rock base, but it has yet to connect with AC audiences. With contem- poraries Daughtry and Coldplay staking claims at adult top 40 alongside Leona Lewis and Natasha Bedingfield, the time is right for an attempt to cross the one-time nu-metal band to pop terrain. You can hear from a mile away that "All I Want" is a no-brainer hit, from the tempered guitarlines and simple melody to the sighing vocals and love-struck lyrics, "I can’t live without/All I think about/All I want is you)." Major damage at top 40 and rock is also expected. And hey, what do you know? "All I Want" arrives just in time to warm up so it can peak on Valentine’s Day.—CLT

 www.americanradiohistory.com
Isn’t It ‘Romantic’?

Flex Goes Global With His Sophomore Album

After scoring the No. 1 song and album in Mexico in late 2007, it didn't take long for Flex—a DJ, singer and songwriter who had moved there from Panama—not long before—to come out blazing on the Billboard charts. Almost overnight, Flex's hold was relentless; his debut on EMI Televisa, “Te Quiero,” was the fourth-highest-selling Latin album in the United States in 2008, with 236,000 copies, according to Nielsen SoundScan. The title track didn't budge from the Hot Latin Songs Chart for 52 weeks (20 of those at No. 1), sold the highest number of Latin ringtones last year (454,000) and earned him a Latin Grammy Award in November.

Flex became a household name on the catchiness of the single, a childlike love song with an almost-reggae beat that the artist refers to as “the romantic style,” or “romantic reggae.” A version with Mexican pop artist Belinda, and a regional Mexican remix, gave the song a long life across radio formats. "Te Quiero" was such a dominant hit that the artist, born Felix Daniilo Gomez, admits it will be a tough act to follow with his new set, “La Evolución Romántica Style,” due Jan. 27 in standard and special editions. But “this album has everything—two or three songs that are tender, songs for kids, but there are also very adult songs,” Gomez says. “There are a lot of tastes and colors on this album.” The first single, “Dime Si Te Vas Con El,” is No. 21 this week on the Latin Rhythm airplay chart. “We based ourselves in Folkloric Panamanian music and the musical heritage of Colombia,” Gomez says, calling the single, produced by Panamanian hitmaker Victor “Predicador” Delgado, “a vallenato fusion.”

EMI Televisa president Rodolfo Lopez-Negrete says it’s “a more international single because of the musicality of it. Kind of a song will probably be more appealing for the European markets than ‘Te Quiero.’ The international plan will be really important now that we have established Flex in the U.S. and Mexico.” A key new market will be Spain, home to many Latin-American immigrants and a growing market for Spanish-language artists from abroad. Lopez-Negrete says Gomez will promote his album in Spain in April or May.

Remixes and TV exposure are the other two promotional pillars for “La Evolución Romántica Style.” As with “Te Quiero,” pop and regional Mexican remixes will be serviced for “Dime Si Te Vas Con El.” As part of the label’s joint venture with Televisa, the release will also be supported by a U.S. TV campaign on Univision, Lopez-Negrete says. Gomez has also appeared on such Televisa shows as “El Show de los Sueños” and supplied the theme to the telenovela “Central de Abastos.”

“Licensing is a big component of the marketing plan for this album, now that the brand has been established in the marketplace. You will see a big push in that area, particularly in the States,” Lopez–Negrete says.

Unlike Gomez’s debut, his new set will come out in the States and Mexico simultaneously, allowing time for more singles to be worked stateside. Mobile preloads were being negotiated at press time for the Mexican market, but the sheer volume of raw video material generated during Gomez’s whirlwind year—such as recording sessions and concerts—will find its way onto viral platforms.

“That’s the challenge we have, to exceed ‘Te Quiero,’” Gomez says. “We gave it the name ‘evolution’ because it’s a total music evolution without leaving behind the romantic style that marked Flex.”

A LEGG UP

If you liked Soulija Boy’s self-titled dance last year, just wait until you see the Stanky Legg. Created by five Arlington, Texas, teens called the GS Boyz, the Stanky Legg and its accompanying song of the same name is spreading across the Southeast region and filling dancefloors with its quirky one-legged dance moves. Mathew “Prince Charm” Griffin, 19, and Keith “Slizz” Cherry, 19, met in 2005 at Arlington’s Bowie High School. By 2007, the pair added Maus “Marc D” Dinkins, 18, Decory “DK” Kenner, 20, and Telson “Southside” Flowers, 17, and officially formed the GS Boyz.

“We made it up in my house,” Flowers says of the dance. “I was asleep and Prince woke me up and said, ‘I’m wired up!’ I got mad and started wiggling my leg. It was just a ‘Stanky Legg’ has sold 15,000 downloads, according to Nielsen SoundScan, and rises 60-57 this week on Billboard’s Hot R&B/Hip-Hop Songs chart.

The song began garnering local attention early last year but really took off after GS Boyz posted an accompanying video on YouTube, where it has amassed more than 3.6 million plays. One of the people who was impressed by what he heard was Louisiana’s DJ Bay Bay, who negotiated mainstream deals for local artists like Hurricane Chris. Bay Bay booked the group for a performance in Shreveport, La., and by the end of the night, he was raving about the act to rapper Yung Joc, who signed GS Boyz to his independent label, Swagg Team Entertainment.

“As soon as I contacted their management, everyone was trying to sign these kids, including Asylum, Koch and Atlantic,” Yung Joc recalls. In November 2008, Swagg brokered a distribution, marketing and production deal with Battery Records/Sony BMG. The group is now recording its debut album, due sometime this year, and is about to embark on a three-month promo tour, including club dates and radio appearances.

—Hillery Crosley

WORLDWIDE ‘PANTS’

You may not know the Lonely Island, but you’ve surely heard, or heard about, its latest masterpiece, “Jizz in My Pants.” The track sold 76,000 downloads in its first two weeks of availability, according to Nielsen SoundScan, and its hilariously absurd video has only added to the comedy trio’s outsize Internet fame.

It doesn’t hurt that the Lonely Island is inhabited by three key contributors to “Saturday Night Live”—Andy Samberg, Jorma Taccone and Akiva Schaffer—or that its Rolodex includes some of the top names in pop and hip-hop. All those stars are aligning ahead of the Feb. 10 release of “Incredibad,” the group’s debut album for Universal Republic.

The deal is a partnership among the label, NBC and Broadway Video, which is licensing to Universal Republic pre-existing Lonely Island “digital shorts” for the DVD component of “Incredibad,” including prior online sensations such as “Dick in a Box” with Justin Timberlake, “Iran So Far” with Maroon 5’s Adam Levine and “Lazy Sunday.”

“They’ve made a tremendous impact on pop culture,” says Universal Republic president Monte Lipman, who signed the Lonely Island after seeing it lampoon the label’s Jack Johnson during an "SNL" skit.

While Samberg is the instantly recognizable face of the group’s work on the show, Taccone and Schaffer play equally important roles. “Jorma is music-intensive—the majority of the music you hear in their skits is his responsibility,” Lipman says. “Akiva is the genius director. The way they complement one another is really the magic to their success.”

“Incredibad” also includes “I’m on a Boat” with T-Pain, “Sax Man” with Jack Black. "Boxboom" with the Strokes’ Julian Casablancas, “Dream Girl" with Norah Jones and “Santana DVX” with E-40. iTunes has been the primary driver of the project so far, beginning with the Dec. 12 rollout of the “Jizz in My Pants” video. The video for “Lazy Sunday,” which catapulted Samberg to fame in 2005, goes up Jan. 13, with the audio file of “Dick in a Box” following Jan. 27.

Lipman says the Lonely Island is considering some live appearances to promote "Incredibad," but scheduling is a challenge. "Their first responsibility is their jobs with 'Saturday Night Live.'" And as Lipman reminds, "There’s no better gift for Valentine’s Day than ‘Dick in a Box.’" —Jonathan Cohen
**Dancehall Star Makes Big Noise On Debut Single**

The Jamaican dancehall artist Serani didn't intend to be a performer when he entered the music business as a producer in 2001, but he's now poised to become the genre's next star. His decidedly pop-flavored "No Games" debuted at No. 55 last month on Billboard's Hot R&B/Hip Hop Songs chart and was one of the most-played songs on WQHT (Hot 97) New York during that time.

"Serani has officially crossed over to mainstream radio. 'No Games' is testing top five on Hot 97," music director Jill Strada says. "He's the next big reggae superstar."

Born Craig Marsh in Kingston, Jamaica, Serani has been playing keyboards since he was a child. His career took flight as the leader of the Dance Hall production collective, which also includes brothers David and Craig Harrisnigh, who have built rhythm tracks and produced hits for some of dancehall's biggest names. "I have told many Jamaican artists who can sing way better than me to do what I am doing but they don't listen," Serani says while seated at a midtown Manhattan restaurant. "My formula is to stick to what comes naturally to me, which is dancehall beats, fuse them with a little R&B, then kill them with melodies, sex and love. It's all about keeping Jamaican culture but making pop music that is accepted worldwide."

In November, Serani signed to Phase One Communications, a New York-based independent label co-owned by Frank Babar and Steve Oaklander. Babar heard "No Games" at a New Jersey club and was so taken by the response the song received that he found Serani through his MySpace page and offered him a deal. "We got involved around Nov. 18 and took the record to Northeast stations that we thought would be receptive to it," Babar says. "It's hard for records to stay alive in the fourth quarter, but we remained solid in the radio rotation system because playlists are frozen until the end of the year. In the beginning of 2009, we are going to roll it out and take the record national."

That plan may include major-label muscle. Several companies have expressed interest in partnering with Phase One on the Serani project but nothing has been finalized. One label impressed Babar by having Serani's music playing in the office when he came for a meeting.

For now, Serani is nearing completion of his debut album for Phase One, which is scheduled for an early April release. Utilizing his already proven blueprint, Serani intends on establishing his songs, as well as those by other Jamaican artists, as hits among what he hopes will be an enthusiastic international pop audience.

"My intention was never to become an artist, but to produce hit songs for Jamaican artists that are accepted worldwide," he says. "Part of the reason I am an artist is because I wanted to teach other Jamaican artists by what I am doing. My goal is to continuously break artists from Jamaica and now with the help of my partners, I know it is going to happen."

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**Let's Make a Deal**

After her worldwide record deal with Island Records collapsed last year, Norwegian electropop songstress Annie is forging ahead with plans to release her second album, "Don't Stop," sometime in 2009.

"I own the masters, so I can do whatever I want," she says. "I might do it myself, on my own label. We're talking to people, too. There's so much happening in the business right now. In a way, I feel to do things on your own, you're in control. I've always been this sort of artist that people don't know how to categorize me and what to do with me."

Annie scored international acclaim for her 2004 debut for 679 Recordings, "Anniemal," which spawned the hits "Heartbeat" and "Chewing Gum." Atlantic picked up the album for North American release in June 2005; it has sold 20,000 copies here, according to Nielsen SoundScan.

The Island deal fell apart after the label group's U.K. president, Nick Gatfield, left the company to join EMI as president of A&R for North America, the United Kingdom and Ireland. "It's just difficult, when you first work with someone and you have a vision and an idea of what you want to do, and suddenly you're working with someone who doesn't care about anything at all," Annie says.

As for "Don't Stop," the album was originally slated to include 12 tracks, but Annie says that could change, as she's completed close to 60 songs. "It's sort of a template," she says of the once-thought-to-be-completed version. "I actually have enough for two albums, so I don't know if I'm going to put out the one as it is, and one right after, or just some songs as "[Don't Stop]" with a couple that no one's heard. But I want to release a lot [this] year."

Listeners charmed by the idiosyncratic dance pop of "Anniemal" will find clear creative growth on "Don't Stop," which ranges from club-ready, Girls Aloud-worthy kiss-offs like "My Love is Better" and "I Know UR GirlFriend Hates Me" to propulsive, rock-tinted cuts like "Song Reminds Me of You" and "Bad Times" and sweet, synthballads like "When the Night." Fans of Goldfrapp, Madonna and Kylie Minogue will feel quite at home.

Annie and Oslo-based manager Kathrine Syrnes of B-Pop are considering live dates in Europe and North America in the coming months.

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**Big ‘Love’**

Late December and early January are usually barren when it comes to new releases, but for the team behind Erin McCarley, this time of year has been a goldmine.

McCarley's debut single, "Pony (It's OK)," set a new record with nearly 664,000 downloads last week through iTunes' free "single of the week" promotion. That also drove sales of her Universal Republic debut, "Love, Save the Empty," to more than 8,500, good enough for a No. 86 debut on the Billboard 200.

McCarley benefited from the studio efforts of fellow indie adopters in the film and TV world as well as a campaign steered by manager Michael McDonald and Universal Republic senior VP of A&R Tom Mackay. Several songs from the album, which compares favorably with Fiona Apple and Sheryl Crow, have already been synched in "Grey's Anatomy," while "Pony (It's OK)" is used in the trailer for and the final scene of the upcoming movie "He's Just Not That Into You."

"She has this kind of 'It factor' that you wish you could bottle and spread on all of your artists," says Mackay, who signed the Nashville-based McCarley after being dazzled by her performances at South by Southwest in 2008. "She can go in a room and just own it. Our best asset on this project is getting Erin out and in front of people."

According to Mackay, "Love, Save the Empty" was "60%-70% done" when McCarley signed with Universal Republic. "The body of work that was shopped initially as an unsigned artist is pretty much what you're hearing now," he says. From there, McCarley began establishing herself at triple A radio and performed at Creative Artists Agency agent Brian Loucks' famed "Living Room Series," where film and TV bloggers get up-close-and-personal exposure to artists at Loucks' home.

"It gives supervisors a real chance to engage with the lyrics and to feel that much more connected with an artist," McDonald says. "They can envision music in a lot of different settings."

With a Jan. 6 appearance on "Late Show With David Letterman" in the bag, McCarley will now focus on crossing over to adult top 40, the format that has been the most natural for like-minded artists since Billboard launched a chart tracking it in 1996.

This spring, McCarley will hit the road in North America with Brett Dennen and James Morrison and also perform during John Mayer's Mayercraft Carrier cruise (March 27-31).
**JAZZ GREAT**

- Amazon's 99-cent one-day offering of John Coltrane's "My Favorite Things" in its MP3 store gives the late jazz giant his best sales week (4,000) since 2001 and his highest rank on Top Five Catalog Albums (No. 35) since "A Love Supreme" hit No. 21 the same year.

**HOLIDAY SALE**

- Discounting of retailer-exclusive Christmas albums enable eye-popping rises on the Billboard 200 for such sets as "Time Wraped Up" (No. 10 with 40,000; up 112%) and Nat "King" Cole's "The Sounds of the Season" (No. 44 with 16,000; up 67%).

**GROOVIN'**

- Roxy Grooves' "Religiously" rises to No. 9 on Smooth Jazz Songs (see page 49). It's his third No. 1 on the tally, tying him with Boney James and Richard Elliot for the most chart-toppers on the 3-year-old list. Groove previously led with "Get Em Go" and "Born 2 Groove."

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**Swift Nets Five Weeks At No. 1 While Sales Soften**

What do Taylor Swift, Garth Brooks, Shania Twain, Billy Ray Cyrus, Eagles, Linda Ronstadt, Glen Campbell and S'Giet Barry Sadler all have in common?

They are the only acts to release a country album that spent at least five weeks at No. 1 on the Billboard 200.

Swift's "Fearless" continues to lead at the top of the chart, selling 90,000 copies (down 66%). As it wore in last week's column, Swift's five-week reign is the first since Josh Groban's "Noel" managed the same number slightly more than a year ago.

"Fearless" is also the first country album to rack up five weeks in the penthouse of the Billboard 200 since Twain's "Up!" did so in December 2002.

Since Nielsen SoundScan began powering the Billboard 200 tally in 1991, only two other acts have earned five weeks or more with a country album. Brooks did it with six sets between 1991 and 1998, while Cyrus' "Some Gave All" logged 17 weeks at No. 1.

Between 1964, when Billboard launched its weekly Top Country Albums chart, and 1991, four more country acts led the Billboard 200 for at least five weeks. In 1977, Eagles' "Hotel California" checked in for eight weeks while Ronstadt's "Simple Dreams" rested at the top for five.

"Hotel California" was the band's first and only set to chart on the Top Country Albums list until 2007's "Long Road Out of Eden."

Ronstadt has claimed 14 entries on the Country tally, including three No. 1s.

Earlier still, Campbell's 1968 album "Wichita Lineman" spent five weeks at the top of the Billboard 200 as did Sadler's 1966 effort, "Ballads of the Green Berets."

While it's now commonplace for superstar country acts to debut at No. 1 on the Billboard 200, this wasn't always the case. Before SoundScan started tabulating sales in '91, it was a major event if a country set reached the top of the tally.

In the entire '80s, only two albums topped the Billboard 200 and charted on Top Country Albums. Kenny Rogers' "Greatest Hits" and John Fogerty's "Centerfield." (The latter peaked at No. 7 on the Country list.)

**GLOOMY NUMBERS:** With "Fearless" moving less than 100,000, the now-annual Month of Dismal No. 1 Sales Weeks begins.

In each of the past two Januaries, there have been at least three weeks where the No. 1 album did not sell more than 100,000. In 1997, the month saw three straight sub-100,000 efforts until Kenny Rogers' "Late Night Special" bowed atop the list with 132,000 in the sales week ending Jan. 31.

Last year, we had four consecutive sub-100,000 weeks between Jan. 13 and Feb. 3. Finally, Jack Johnson's "Sleep Through the Static" broke up the sad sales monop-oly when it started atop the Billboard 200 with 375,000 the week ending Feb. 10.

There was a time when a No. 1 album selling less than 100,000 was shocking. Scroll back to January 2004—that's when OutKast's "Speakerboxxx/The Love Below" became the first No. 1 set to sell less than 100,000 since 1993.

Prior to 2004, there were only four weeks since May 1991 (when the Billboard 200 started using SoundScan data) where the No. 1 album sold less than 100,000. Three of them came way back in the first month that we began using SoundScan, and the fourth was when "The Bodyguard" soundtrack racked its final week at No. 1 in May 1993.

**DOWN IS THE NEW UP:** With overall album sales down 50% this week (see Market Watch, below), the criteria used to determine which albums receive a bullet on the Billboard 200 has been altered.

Generally, a title earns a bullet if it has a significant sales gain. However, in weeks when the chart returns to normal after a busy shopping period (say, Christmas), we sometimes have to lower the criteria to award albums that actually have the smallest decline.

That happens this week, where any title with a decrease of less than 45% rakes a bullet. They include big winners like Lady Gaga (No. 26, down just 23%) and Kings of Leon (No. 33, down 39%).

---

**Market Watch**

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>DIGITAL ALBUMS</th>
<th>SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>8,058,000</td>
<td>159,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>17,029,000</td>
<td>2,398,000</td>
</tr>
<tr>
<td>Change</td>
<td>-50.0%</td>
<td>-18.4%</td>
</tr>
<tr>
<td>This Week's Top Sales</td>
<td>9,067,000</td>
<td>14,479,000</td>
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<tr>
<td>Change</td>
<td>-6.2%</td>
<td>35.2%</td>
</tr>
</tbody>
</table>

*Note: This chart features only albums counted within album sales.*

### WEEKLY ALBUM SALES (Million Units)

<table>
<thead>
<tr>
<th>S</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>3,500,000</td>
<td>3,500,000</td>
</tr>
<tr>
<td>25</td>
<td>3,500,000</td>
<td>3,500,000</td>
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<td>20</td>
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<td>3,500,000</td>
</tr>
<tr>
<td>15</td>
<td>3,500,000</td>
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<td>10</td>
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<td>3,500,000</td>
</tr>
<tr>
<td>5</td>
<td>3,500,000</td>
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</tbody>
</table>

*Source: Nielsen SoundScan*

---

**OVERALL UNIT SALES**

<table>
<thead>
<tr>
<th>ALBUMS</th>
<th>DIGITAL TRACKS</th>
<th>STORE SINGLES</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>9,087,000</td>
<td>9,087,000</td>
<td>9,087,000</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>28,378,000</td>
<td>28,378,000</td>
<td>28,378,000</td>
</tr>
<tr>
<td>Store Singles</td>
<td>35,000</td>
<td>35,000</td>
<td>35,000</td>
</tr>
<tr>
<td>Total</td>
<td>37,480,000</td>
<td>45,824,000</td>
<td>83,264,000</td>
</tr>
</tbody>
</table>

*Includes physical equivalent album sales (CEAS) with 10-track downloads equivalent to the album unit.*

**ALBUM SALES**

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>7,583,000</td>
<td>4,940,000</td>
</tr>
<tr>
<td>Digital</td>
<td>1,447,000</td>
<td>1,957,000</td>
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<tr>
<td>Cassette</td>
<td>3,000</td>
<td>1,000</td>
</tr>
<tr>
<td>Other</td>
<td>3,500</td>
<td>6,000</td>
</tr>
</tbody>
</table>

*www.americanradiohistory.com*

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**Go to www.billboard.biz for complete chart data**
**THE BILLBOARD 200**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>TAYLOR SWIFT</td>
<td>Fearless</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>BEYONCE</td>
<td>I Am...Sasha Fierce</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>KANYE WEST</td>
<td>808s &amp; Heartbreak</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>SOUNDRACK</td>
<td>Twilight</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>NICKELBACK</td>
<td>Dark Horse</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>BRITNEY SPEARS</td>
<td>Circus</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>KEYSHIA COLE</td>
<td>A Different Me</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>JAMEY JOHNSON</td>
<td>No. 29</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>YOUNG JEEZY</td>
<td>Intuition</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>JON BROTHERS</td>
<td>All Wrapped Up (EP)</td>
</tr>
</tbody>
</table>

**Thanks to sale pricing at Best Buy and Circuit City, this set is down 57%, which is actually the fourth-smallest decrease in the top 20.**

Amazon's P&G store sold this digital set for just $1.99 last week, dropping its 2,000,000 unit bow and a No. 5 initial on Top Compilation Album.

The soundtrack is one of only two non-Christmas albums (the other is No. 12) to post a peak in this adjustment week after the holidays.

The planeful debut for the singer starts with nearly 5,000 and enters Top Digital Albums at No. 12.

**THE BILLBOARD 200 ARTIST INDEX**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN LEGEND</td>
<td>Love Minus Zero / Camel's Back</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Set Fire to the Rain (single)</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Live At Wembley (EP)</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Live At the O2 Arena (CD)</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Evolver</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Winter Wonderland</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>And Winter Came</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Greatest Hits Volume 1</td>
</tr>
<tr>
<td>JOHN LEGEND</td>
<td>Learn To Live</td>
</tr>
</tbody>
</table>

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**Data for week of JANUARY 17, 2009**

**CHARTS LEGEND on Page 43**

---

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Weekly Sales Unit Sales (down)</th>
<th>Tracking Week (Weeks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SoundScan</td>
<td>niclscn</td>
<td>SALES DATA</td>
<td></td>
</tr>
<tr>
<td>MUDVAYNE</td>
<td>106</td>
<td>144</td>
<td>135</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>
While the two companion albums to the film "Twilight" rev at No. 5 and 7 on Top Internet Albums, one of the ads featured on the former set is turning heads. More's 2006 album "Black Holes and Revelations," has stayed on the Top Pop Catalog Albums at No. 2. The album has been fast on its pace, with an increase of 123% after a year on the chart. The release of "The Scene of the Crime," by Austin's own Bettie Lavette, marks an increase of 123% after a year on the chart. The album was released on Feb. 28, 2008, and has sold more than 1,000 copies in each of the past six weeks. Previously, it hadn't sold more than 1,000 copies April 2008.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>POSITION</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>4/64</th>
<th>4/63</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIVIN' LIFE</td>
<td>21 LADIES</td>
<td>PUT A RING ON IT</td>
<td>29</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>WE'RE NO #1</td>
<td>MISS LADIES</td>
<td>PUT A RING ON IT</td>
<td>24</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>WHATEVER YOU LIKE</td>
<td>JUST DANCE</td>
<td>2</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>JUST LIKE A GIRL</td>
<td>T. I.</td>
<td>POISON</td>
<td>18</td>
<td>14</td>
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<tr>
<td>5</td>
<td>LIVING LIKE A PRINCE</td>
<td>50 CENT</td>
<td>@Transactional</td>
<td>17</td>
<td>14</td>
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<tr>
<td>6</td>
<td>WHAT IT FEELS LIKE IN THE MORNING</td>
<td>BAD LICESS</td>
<td>20</td>
<td>10</td>
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<tr>
<td>7</td>
<td>THE LOVE GAME</td>
<td>25 CENT</td>
<td>TRANSACTIONAL</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>ALL IN YOUR FACE</td>
<td>JIMMY HUSTLE</td>
<td>ARI /KONVICT</td>
<td>9</td>
<td>8</td>
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<tr>
<td>9</td>
<td>BARTENDER</td>
<td>OUTKAST</td>
<td>AT LANTIC</td>
<td>8</td>
<td>7</td>
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<tr>
<td>10</td>
<td>IF I WERE A BOY</td>
<td>VERONICAS</td>
<td>VONK</td>
<td>7</td>
<td>6</td>
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<tr>
<td>11</td>
<td>RIGHT NOW (NA NA NA)</td>
<td>VERONICAS</td>
<td>VONK</td>
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<td>5</td>
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<td>12</td>
<td>WHO WANTS TO</td>
<td>WHITNEY</td>
<td>WHITE WITH</td>
<td>5</td>
<td>4</td>
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<td>13</td>
<td>WHAT THE HELL</td>
<td>SMASHING PUMPKINS</td>
<td>ZON</td>
<td>4</td>
<td>3</td>
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<tr>
<td>14</td>
<td>GET WHAT YOU COME FOR</td>
<td>NILE DAVIS</td>
<td>CARPE DIEM</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>IT'S OVER</td>
<td>JASON BROWN</td>
<td>UNIVER</td>
<td>2</td>
<td>1</td>
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### HOT DIGITAL SONGS

<table>
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<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<th>4/63</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUST DANCE</td>
<td>JUST DANCE</td>
<td>2</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>2</td>
<td>LOVE STORY</td>
<td>THE BLACK EYED PEAS</td>
<td>2</td>
<td>18</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>HOOT</td>
<td>2500</td>
<td>2</td>
<td>18</td>
<td>13</td>
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<tr>
<td>4</td>
<td>HOW I LOVE YOU</td>
<td>T. I.</td>
<td>POISON</td>
<td>18</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>I'M GONNA MARRY YOU</td>
<td>JASON BROWN</td>
<td>UNIVER</td>
<td>17</td>
<td>14</td>
</tr>
<tr>
<td>6</td>
<td>LIVE YOUR LIFE</td>
<td>T. I.</td>
<td>POISON</td>
<td>17</td>
<td>14</td>
</tr>
<tr>
<td>7</td>
<td>I'M YOURS</td>
<td>JASON BROWN</td>
<td>UNIVER</td>
<td>16</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td>I'M SORRY</td>
<td>NILE DAVIS</td>
<td>CARPE DIEM</td>
<td>15</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>I WON'T TELL</td>
<td>50 CENT</td>
<td>TRANSACTIONAL</td>
<td>14</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>IT'S OVER</td>
<td>JASON BROWN</td>
<td>UNIVER</td>
<td>13</td>
<td>10</td>
</tr>
</tbody>
</table>

### HOT 100 AIRPLAY

- **Recurrent Rules**: Riverdale is a hit from the Billboard 100 and Hot 100 singles chart. If they have been on Top 5 for 20 weeks and have not been on the Hot 100 or Hot 100 chart, respectively, they have been on for more than 50 weeks and rank No. 3 or 20. Singles are removed from the Hot 100 if they have been on the chart for more than 20 weeks and ranked No. 10 or more; if they have been on the chart for more than 13 weeks and ranked No. 20 or more; or if they have been on the chart for more than 6 weeks and ranked No. 30 or more. Descending songs are removed from Adult Contemporary and Adult Top 40 if they have been on the chart for more than 10 weeks and ranked No. 10 or more. Descending songs are removed from the Adult Top 40 if they have been on the chart for more than 20 weeks and ranked No. 30 or more. Descending songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and ranked No. 30 or more. Descending songs are removed from Hot Adult Contemporary if they have been on the chart for more than 20 weeks and ranked No. 30 or more. Descending songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and ranked No. 30 or more. Descending songs are removed from Hot Christian Songs if they have been on the chart for more than 20 weeks and ranked No. 30 or more. Descending songs are removed from Hot R&B/Hip-Hop Songs if they have been on the chart for more than 20 weeks and ranked No. 30 or more. Descending songs are removed from Hot R&B/Hip-Hop Songs if they have been on the chart for more than 20 weeks and ranked No. 30 or more.

### AWARD CERT. LEVELS


### HOT 100 AIRPLAY

- **Hot Digital Songs**: Complied from a national sample of reports from clubs. Results with the greatest club play increase over the previous week. The Hot 100 awards indicate the number of weeks below the No. 50 limit in which the chart's biggest percentage growth.

### CD SALE CHARTS

- **CD Sales**: Data for week of JUNE 1ST, 2009. For chart reprints call 646.654.4633. Go to www.billboard.com/biz for complete chart data.
### POP/Rock Top 100

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>JUST DANCE</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>LIVE YOUR LIFE</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>WHEN WILL I BE MINE</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>I HATE YOU</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>SWAGGA LIKE US</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>IM YOURS</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>WE'RE A BOY</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>MISS INDEPENDENT</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>MISS ME</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>IT,S TIME TO LET GO</strong></td>
</tr>
</tbody>
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### Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>LIVE YOUR LIFE</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>WE'RE A BOY</strong></td>
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### Adult Contemporary

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<td>Back When</td>
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<td>I Knew You Were Trouble</td>
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<td>Keith Urban</td>
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### TOP COUNTRY ALBUMS

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<td>UMG</td>
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<tr>
<td>The Foundation</td>
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<td>UMG</td>
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Data for week of January 17, 2009. For chart reprints call 646.654.4633. Go to www.billboard.biz for complete chart data.
Despite a second straight week with a loss of at least 15%, T.I. secures a third consecutive frame at No. 1. She’s the first female to hit such a peak since Mary J. Blige last January.

For their work with young voters this election season, Young Jeezy (pictures), T.I. and Lil Cease will be honored at the first Hip Hop Inauguration Ball (Jan. 11) hosted by Russell Simmons.

**TOP R&B/HIP-HOP ALBUMS**

**ARTIST** | **Title** | **Description**
--- | --- | ---
**1** | KEYSHEA COLE | A Different Me
**2** | LUDACRIS | Theater Of The Mind
**3** | JAMIE FOXX | Intuition
**4** | AVRIL LAVIGNE | The Prayer Of The Mind
**5** | JENNIFER HUDSON | Freedom

**TOP R&B SONGS**

**ARTIST** | **Title** | **Description**
--- | --- | ---
**1** | AVANT | DON’T TAKE IT (FICY 19.98)
**2** | THE GAME | WISH I HAD YOU (FICY 19.98)
**3** | HANS BAEUER | MIDNIGHTER (FICY 19.98)
**4** | MANUEL | BLAME IT ON ME (FICY 19.98)
**5** | RYAN JOHN | I’M NOT GONNA LISTEN (FICY 19.98)

**ADULT R&B**

**TITLE** | **ARTIST** | **Description**
--- | --- | ---
**1** | SINGLE LADIES (PUT A RING ON IT) | BRYAN ADAMS
**2** | LIE TO ME | MAXIMUS CROFT
**3** | WHAT A GIRL WANTS | JASON MRAZ
**4** | SHE`S NOT YOUR GIRLFRIEND | JASON DAVIES
**5** | THE PREDATOR | PAPASIBLE

**RHYTHMIC**

**TITLE** | **ARTIST** | **Description**
--- | --- | ---
**1** | VIBRATING | SILENT AFFAIR
**2** | GIVE IT TO ME | DAVE CHISHOLM
**3** | EVERYTHING | NELLY
**4** | LIFELONG | THE BLACKLACE
**5** | I`M A DIRTY BOY | VALUE O`BRIEN

**HOT RAP SONGS**

**TITLE** | **ARTIST** | **Description**
--- | --- | ---
**1** | HEARTBREAKER | LIL WAYNE
**2** | CROWD CONTROL | T.I.
**3** | GRAND HAMMER | KANYE WEST
**4** | WHAT`S UP IN THE MOUNTAIN | ALL STAR
**5** | PARTY IN THE USA | JASON Der LI DEMARCO

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For more information, visit [www.billboard.biz](http://www.billboard.biz) for complete chart data.
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### Hot Dance Club Play

- **Lady Gaga** - *Poker Face*
- **Miley Cyrus** - *Single Ladies (Put a Ring on It)*
- **Hannah Montana** - *Nonstop Dance Party*
- **Crystal Castles** - *Fell in Love With a Girl*
- **San Diego Disco** - *Satisfaction*

### Top Jazz Albums

- **Lizz Wright** - *New World*-few jungle*
- **Lindsey/allaire Hyperbeats** - *Light on the Love*
- **Wendy Carlos** - *Ways of the World*
- **Cyril-Beckle** - *The Great Masters of Tango*
- **Mike oldfield** - *The Sargasso Man*

### Top Contemporary Crossover Albums

- **Francois-Kay** - *When the Wind Blows*
- **Jutta Stolle** - *Big Brother*
- **Azam Ali** - *Luna*
- **David Sanborn** - *Journeyman*
- **Matt Johnson** - *Papa's Got a Brand New Bag*

### Smooth Jazz Songs

- **Kool & The Gang** - *Celebration*
- **Earth, Wind & Fire** - *September*
- **Boyz II Men** - *One Sweet Day*
- **The Crusaders** - *Feel Like Makin' Love*
- **Stevie Wonder** - *Pastel Pictures*

### Top World Albums

- **Santogold** - *Santogold*
- **Celtic Woman** - *Feast of the High Kings*
- **Joni Mitchell** - *Both Sides Now*
- **Pink Floyd** - *The Division Bell*
- **The Cure** - *Boys Don't Cry*

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For chart reprints call 646-654-4633
Go to www.billboard.biz for complete chart data
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**Data for week of January 17, 2009**

**CHARTS LEGEND on Page 43**
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RECORD COMPANIES: Warner Music Central & Eastern Europe promotes Andreas Klopfel to COO. Along with his new responsibilities, Klopfel will continue in his role as CFO.

Sony BMG Music Entertainment names Collie Anderson senior VP/business manager of U.S. sales. She was VP of client management at TAG Strategic Digital Media Solutions.

PUBLISHING: BMI promotes Jason Page to director of sales for general licensing. He was associate director of sales.

TOURING: Ticketmaster names Shawn Freeman senior VP of resale for Ticketmaster North America and president of secondary-ticketing subsidiary TicketsNow. He was chief technology officer at TicketsNow.

Global Spectrum names Chris Connolly GM of the Roanoke (Va.) Civic Center. He was assistant GM at the Global Spectrum-managed John Labatt Centre in London, Ontario.

DISTRIBUTION: Koch Entertainment Distribution appoints Sonya Askew director of urban marketing. She held the same title at Trans World Entertainment.

MEDIA: Comedian Graham Norton has been tapped as the BBC presenter for the Eurovision Song Contest in the United Kingdom. He replaces Terry Wogan, who left after more than 30 years of hosting the program.

RELATED FIELDS: SESAC promotes James Leach to associate VP of writer/publisher relations and new technologies. He was senior director of writer/publisher relations.

Music industry veteran Susan Levy has launched High Profile, a Nashville-based personal management and media consulting firm. She was VP of artist development at Universal South Records.

Entertainment company Music Umbrella appoints Will Briggs VP of domestic placements and new media. He was director of business development.

—Edited by Mitchell Peters

GOOD WORKS

ROCKIE LYNNE SINGS FOR THE TROOPS

As an Army veteran, country singer Rockie Lynne understands the importance of live entertainment to troops stationed overseas who can't spend the winter holidays with their families.

With the help of Armed Forces Entertainment, Lynne and her five-piece band traveled through Southwest Asia from Dec. 16 through Jan. 5 playing free concerts for troops in Afghanistan, Kyrgyzstan and Kuwait.

"The soldiers really love having entertainment, especially at Christmas time," says Lynne's manager, Susan Levy of Nashville-based High Profile. "Rockie and the crew are all donating their time...[and] Armed Forces Entertainment covers it." The organization also sponsored overseas concerts during the holiday season from such artists as Bryan Marie, Jarrod Birmingham, Stephen Cochran, Nikki Barr and Thom Shepher.

Armed Forces Entertainment doesn't allow artists to sell merchandise at their concerts for troops, "but you can give your stuff away to troops and they'll cover the expense for that," Levy says, so Lynne decided to give away a patriotic-themed CD. The Robbins Nashville artist plans to release an album in 2009, according to Levy.

—Mitchell Peters

BACKBEAT

Rick Hantz, GM of the Global Spectrum-managed Buckeye Events Center in Loveland, Ohio, visits with Wynonna Judd before she takes the stage.

Sean "Diddy" Combs cheers on Celine Dion's New Year's Eve tour in Las Vegas with Kim Porter, left, and DJ Buckz. Photo courtesy of Seth Browarnick/CDA Productions.
INSIDE TRACK

DESSERT JAMS

The announcement won’t be made until later this month, but Track is hearing trustworthy intelligence about some big names likely to be rocking the desert in April at the 10th Coachella Valley Music & Arts Festival. The rumored headliners have a distinctly California ring to them, and each will be making major comeback performances after an extended hiatus. One is Berkeley’s own Green Day, which hasn’t played live since December 2005; its follow-up to 2004’s five-times-platinum “American Idiot” is due this spring. No Doubt’s break has been even longer; the group went on hiatus in late 2004 while singer Gwen Stefani pursued a solo career, but it is back in the studio and plans to tour this year. Last but not least, the Red Hot Chili Peppers, who co-headlined the festival in 2003 and 2007, are said to be ending a yearlong break at Coachella. Also expected to play: the Killers, the Black Keys, Keane and soul survivor Booker T. Jones.

Quincy Jones, who was honored by Gov. Arnold Schwarzenegger as he was inducted into the California Museum’s California Hall of Fame, is shown with his exhibit, which features his high school letterman’s jacket, his platinum album for “Thriller” and signed sheet music for “We Are the World” — photo courtesy of the California Museum.
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