

Billboard

EXPERIENCE

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

>P.12

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

>P.17

FRENCH CONNECTION
FOUR BIG DEALS
TO WATCH
AT MIDEM 2009

>P.14

LILY ALLEN

The Singer Speaks Out
On EMI, Endorsement Deals
And How She Deals With
Perez And The Paparazzi

JANUARY 17, 2009
www.billboard.com
www.billboard.biz
US \$5.99 CAN \$7.99 UK £5.50

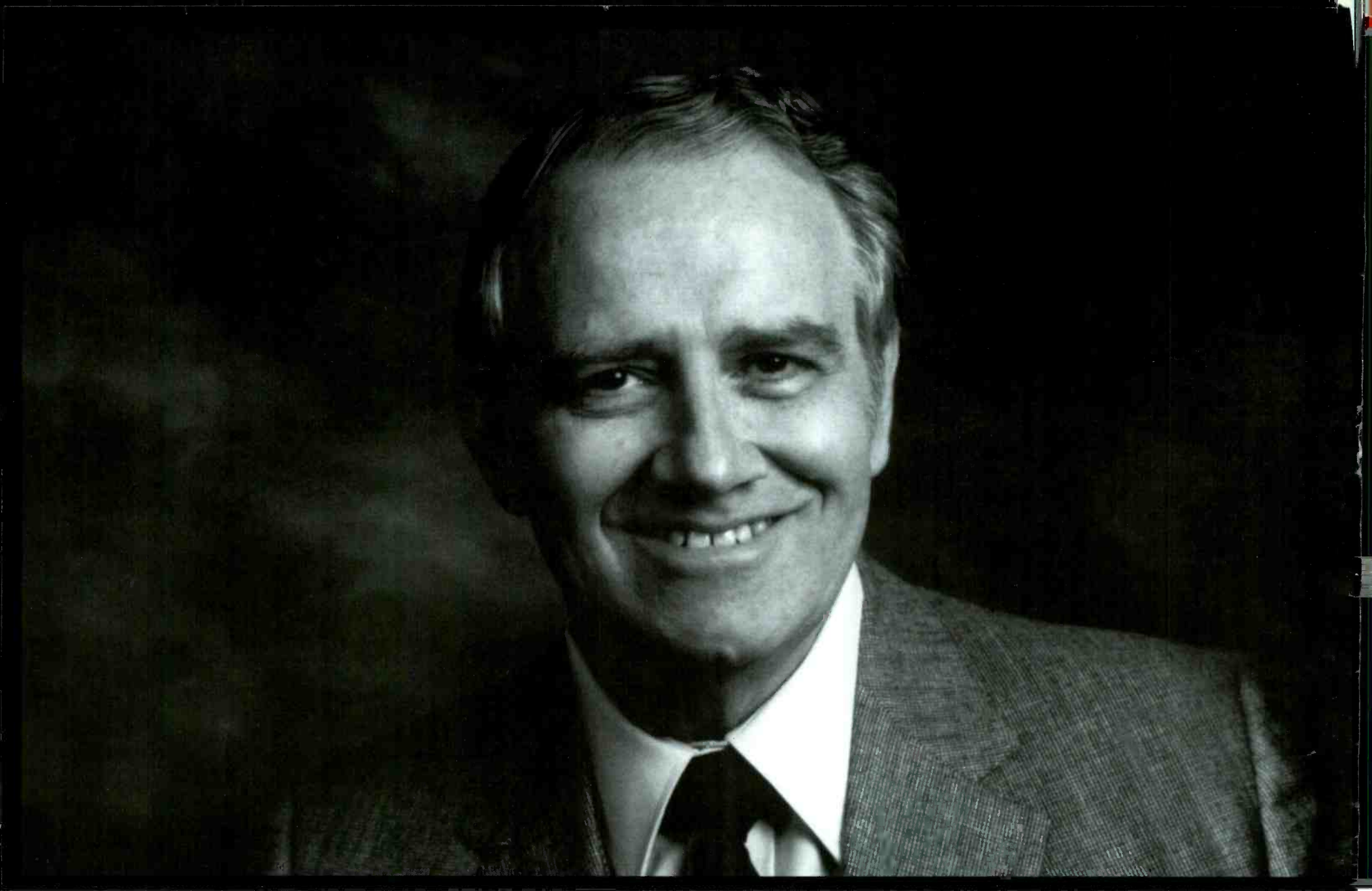
\$6.99US \$8.99CAN

03>



#BXNCTCC *****SCH 3-DIGIT 907
120193NBB/CB/9#MAR10 001 A04 000/004

0012
MONTY GREENLY
A
3740 ELM AVE
LONG BEACH CA 90807-3402 000908



LARRY GOLDBERG

1927-2008

OUR FOUNDER — CHAIRMAN — MENTOR — FRIEND

He will be missed by all those whose lives he touched.

SOFTLAND
INTERNATIONAL

No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	TAYLOR SWIFT / FEARLESS
TOP POP CATALOG	40	ABBA / GOLD: GREATEST HITS
TOP CLASSICAL	49	THE PRIESTS / THE PRIESTS
TOP CLASSICAL CROSSOVER	49	IL DIVO / THE PROMISE
TOP COUNTRY	45	TAYLOR SWIFT / FEARLESS
TOP DIGITAL	40	SOUNDTRACK / TWILIGHT
TOP ELECTRONIC	49	LADY GAGA / THE FAME
TOP HEATSEEKERS	41	THRIVING IVORY / THRIVING IVORY
TASTEMAKERS	41	KANYE WEST / SOBS & HEARTBREAK
TOP INTERNET	40	STRAIGHT NO CHASER / HOLIDAY SPIRITS
TOP JAZZ	49	NAT KING COLE / NBC SOUNDS OF THE SEASON
TOP CONTEMPORARY JAZZ	49	KENNY G / RHYTHM & ROMANCE
TOP LATIN	48	VICENTE FERNANDEZ / PRIMERA FILA
TOP R&B/HIP-HOP	46	BEYONCE / I AM... SASHA FIERCE
TOP WORLD	49	CELTIC WOMAN FEAT. THE HIGH KINGS / A CELTIC FAMILY CHRISTMAS (EP)

SINGLES

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	LADY GAGA FEATURING COLBY O'DONIS / JUST DANCE
HOT 100 AIRPLAY	43	T.I. FEATURING RIHANNA / LIVE YOUR LIFE
HOT DIGITAL SONGS	43	LADY GAGA FEATURING COLBY O'DONIS / JUST DANCE
ADULT CONTEMPORARY	44	DAVID COOK / THE TIME OF MY LIFE
ADULT TOP 40	44	KATY PERRY / HOT N COLD
HOT COUNTRY SONGS	45	SUGARLAND / ALREADY GONE
HOT DANCE CLUB PLAY	49	BEYONCE / SINGLE LADIES (PUT A RING ON IT)
HOT DANCE AIRPLAY	49	BEYONCE / SINGLE LADIES (PUT A RING ON IT)
HOT LATIN SONGS	48	LUIS FONSI / NO ME DUY POR VENCIDO
MAINSTREAM TOP 40	44	BRITNEY SPEARS / WOMANIZER
MODERN ROCK	44	KINGS OF LEON / SEX ON FIRE
POP 100	44	LADY GAGA FEATURING COLBY O'DONIS / JUST DANCE
HOT R&B/HIP-HOP SONGS	47	BEYONCE / SINGLE LADIES (PUT A RING ON IT)
ADULT R&B	46	USHER / HERE I STAND
MAINSTREAM R&B/HIP-HOP	46	BEYONCE / SINGLE LADIES (PUT A RING ON IT)
HOT RAP SONGS	46	T.I. FEATURING RIHANNA / LIVE YOUR LIFE
RHYTHMIC	46	T.I. FEATURING RIHANNA / LIVE YOUR LIFE
SMOOTH JAZZ SONGS	49	EUGE GROOVE / RELIGIFY

THIS WEEK ON .biz

	ARTIST / TITLE
TOP CHRISTIAN ALBUMS	#1 VARIOUS ARTISTS / WOW HITS 2009
HOT CHRISTIAN AC SONGS	#1 BRANDON HEATH / GIVE ME YOUR EYES
TOP GOSPEL ALBUMS	#1 MARY MARY / THE SOUND
HOT GOSPEL SONGS	#1 JAMES FORTUNE & FIYA / I TRUST YOU
TOP INDEPENDENT ALBUMS	#1 VARIOUS ARTISTS / THE 99 MOST ESSENTIAL BEETHOVEN MASTERPIECES
HOT RINGMASTERS	#1 KANYE WEST / HEARTLESS
TOP MUSIC VIDEO SALES	#1 VICENTE FERNANDEZ / PRIMERA FILA
HOT VIDEOCLIPS	#1 TAYLOR SWIFT / LOVE STORY
TOP DVD SALES	#1 THE DARK KNIGHT
TOP TV DVD SALES	#1 PLANET EARTH: THE COMPLETE SERIES
TOP VIDEO RENTALS	#1 BURN AFTER READING
TOP VIDEO GAME RENTALS	#1 X360: CALL OF DUTY: WORLD AT WAR

CONTENTS

VOLUME 121, NO. 2



36



31



5

UPFRONT

5 PARTIES FAVORED

New Year's Eve bashes 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 photograph by Simon Emmet

FEATURES

CARER STORY

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



30

360 DEGREES OF BILLBOARD

HOME FRONT

Events

LATIN MUSIC

Don't miss the hottest week in Latin music. Join Billboard April 19-23 at the 20th anniversary of the **Latin Music Conference & Awards**, the most important Latin music event. More at billboardevents.com.

MUSIC & MONEY

Connect with the deal-makers driving the biz at this event for the music and financial communities. Speakers include EMI Music Publishing's Roger Faxon and Island Def Jam's Jeff Straughn. More at billboardevents.com.

DIGITAL MUSIC

Billboard's **Digital Music Live!** offers keynotes with artists Soulja Boy Tell'em and Akon, as well as Universal Music Group's eLabs executive VP Rio Carraeff. For a schedule, go to billboardevents.com.

Online

NO. 1s

What does it take to be No. 1? Watch Ne-Yo, David Cook, Akon, Brandy and other artists who have recently topped a Billboard chart discuss their success. More at billboard.com/ones.

EXECUTIVE EDITOR: ROBERT LEVINE 646-654-4707
DEPUTY EDITOR: Louis Hau 646-654-4708
SENIOR EDITORS: Jonathan Cohen 646-654-5582, Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723, Paul Heine (Radio) 646-654-4669, Kamau High (Branding) 646-654-5297, Gail Mitchell (R&B) 323-525-2289, Chuck Taylor (Pop) 646-654-4729, Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293, Mike Boyle (Rock) 646-654-4727, Hillary Crosley (R&B/Hip-Hop) 646-654-4647, Cortney Harding (Indies) 646-654-5592, Mitchell Peters 323-525-2322, Ken Tucker (Radio) 615-712-6639
INTERNATIONAL: Lars Brandle (Australia), Steve McClure (Asia), Wolfgang Spahr (Germany), Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780, Katie Hasty (Billboard.com) 646-654-4650
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Fred Bronson, Chuck Eddy, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulias
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

ART DIRECTOR: Christine Bower-Wright SENIOR DESIGNER: Greg Grabowy
PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
ASSOCIATE DIRECTOR OF CHARTS: Raphael George
SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Heatseekers, Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Anthony Colombo (Rock, Spotlight Recaps, Video), Mary DeCrose (Blues, Kid Audio, Nashville), Raphael George (R&B/Hip-Hop, Rhythmic, Rap), Gordon Murray (Comedy, Dance, Electronic, Jazz, New Age, Reggae, Social Network, World), Silvio Pietrolungo (The Billboard Hot 100, Hot Digital Songs), Paul Pomfret (Hits of the World, London), Gary Trust (Adult Contemporary, Adult Top 40, Pop 100, Mainstream Top 40), Alex Vitoulis (Classical)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

DIGITAL

VICE PRESIDENT, DIGITAL: JOSHUA ENGROFF
DIRECTOR, MARKET DEVELOPMENT: Eric Ward
MANAGER, MARKET DEVELOPMENT: Justin Harris

ADVERTISING SALES

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4710
EAST COAST SALES: Ryan Bleich 646-654-4635
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
WEST COAST ADVERTISING DIRECTOR: Diane Johnson 323-525-2237; Alex Tenta 323-525-2031
MIDWEST SALES DIRECTOR: Alana Schilfke 312-583-5514
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels); Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

MARKETING

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634
MARKETING MANAGER: Kerri Bergman 646-654-4617
SALES/MARKETING ART DIRECTOR: Melissa Subatch
SALES/MARKETING DESIGN MANAGER: Kim Grasing

AUDIENCE MARKETING

AUDIENCE MARKETING DIRECTOR: FRANCES DAVIS
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International)

LICENSING, EVENTS & REPRINTS

DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 646-654-4648
SPONSORSHIP SALES MANAGER: Matthew Carona 646-654-5115
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
EVENT CLIENT SERVICES MANAGER: Courtney Marks
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
GROUP FINANCIAL DIRECTOR: Barbara Grieninger 646-654-4675
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel angeline.biesheuvel@nielsen.com
MAGAZINE REPRINTS: Doug Kline - 1-800-290-5460 Ext. 133 or BB@theYG5group.com

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTIST: Ray Carlson

OPERATIONS

VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradford
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
BILLING: Liza Perez
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, N.Y. 10003
Phone: 646-654-4500
Edit: Fax 646-654-4681
Adv Fax: 646-654-4799
NASHVILLE: 3200 West End Ave., Suite 500, Nashville, TN 37203
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Edit: Fax 323-525-2394/2395
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2E 8TU
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014

SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP

GERRY BYRNE

The Hollywood Reporter • Billboard • Back Stage • Film Journal International
The BookSeller • Kirkus Reviews • ShowWest • ShowEast • Cinema Expo International • CineAsia



Nielsen Business Media

PRESIDENT: Greg Farrar; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Allica; SENIOR VICE PRESIDENT, MARKETING: Mark Hosbein; SENIOR VICE PRESIDENT, FINANCE: Derek Irwin; SENIOR VICE PRESIDENT, ENTERTAINMENT: Gerry Byrne; SENIOR VICE PRESIDENT, MARKETING, MEDIA & VISUAL ARTS: Sabrina Crow; SENIOR VICE PRESIDENT, RETAIL: David Loehner; SENIOR VICE PRESIDENT, ONLINE: Linda McCutcheon; SENIOR VICE PRESIDENT, BUILDING DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING: Howard Appelbaum; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

Where Are The Artists' Voices?

Our Industry Is In 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 everything before taxes. They could have made almost as much on welfare.

And what about the artists who can't get marketed 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



'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.'



music" continues: slow death.

"What can we do?" everyone cries. "We've lost a generation of consumers," everyone moans.

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 they who will not have an inheritance to leave for their children. I find it amazing that artists like Bruce Springsteen, Billy Joel, Gwen Stefani and Chris Martin—artists who have children—appear unconcerned that they will not be able to pass on an inheritance to their offspring.

Plenty of pop music acts perform con-

certs 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 went to these artists and took thousands of tickets 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. 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 trafficking 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 vaudeville—a thriving business and culture that disappeared within the space of a few short years. If we want to preserve popular culture and ensure that the next generation of artists has 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 Reiser, A Perfect Circle, We Are Scientists and Saosin, among others. He co-founded the Rape, Abuse and Incest National Network.

FOR THE RECORD

In the story "Hamilton's Heights" that ran in the Dec. 13 issue, the Anthony Hamilton songs mentioned should have been titled "Cool," "Fallin' in Love" and "Please Stay." Also, producers Raphael Saadiq, Cee Lo and Jimmy Jam & Terry Lewis do not appear on the album, and Hamilton's last show on Dec. 14 was in Atlanta.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

SUBSCRIBE. Go to billboard.biz/subscribe or call 800-658-8372 (U.S. toll free) or 847-559-7531 (International).

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.





'VICE' PAYS
Multimedia indie signs with the Orchard



AMICUS RIAA
Obama appoints label ally to Justice post



SILVER ANNIVERSARY
Fonovisa Records marks 25 years



SIXX SIGMA
Mötley Crüe label teams with publisher



CANNES BOUND
What they'll be talking about at MIDEAM

6

6

8

12

14

>>>LIVE NATION LAUNCHES TICKETING COMPANY

Live Nation Ticketing is live. The bulk of the world's largest promoter's 10-year contract with Ticketmaster has expired and the company has now launched its in-house ticketing company. The majority of the events transferred from Ticketmaster to Livenation.com so far are club shows, as existing ticketing contracts remain in effect for most larger indoor venues. One perk for fans: the ability to choose and view their seat locations at Livenation.com.

>>>ZAVVI STORES TO CLOSE

The joint administrators of the U.K. entertainment retail chain Zavvi have announced the immediate closure of 22 stores. The closures will result in the redundancy of 178 employees. The retailer's other 92 U.K. stores will remain open and offer discounts of 20%-50% off all products. Zavvi went into administration Dec. 24, which is roughly equivalent to Chapter 11 bankruptcy protection in the United States.

>>>UNDERWOOD SCORES AT PEOPLE'S CHOICE

Carrie Underwood was a big winner at the People's Choice Awards, picking up favorite female singer, country song for "Last Name" and star under 35 years old. Other winners included Kid Rock for favorite rock song for "All Summer Long." Rascal Flatts won for favorite group, Chris Brown got best male singer, and Katy Perry won best pop tune for "I Kissed a Girl."

RUDY TORRES

UP FRONT



Happy New Year: **KATY PERRY**

TOURING BY ANN DONAHUE

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 of event promoter 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 Audiomoe 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 that 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-\$10,000 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 be-

lieves 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 NewYears.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 T.I. played, with admission starting at \$225; the Mansion nightclub in Miami, where Samantha Ronson DJ'd and tickets started at \$200; and Pier Shops at Caesars in Atlantic City, N.J., where Q-Tip hosted and DJ'd and which had a general admission price the day of the event of \$129.

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 selling tickets. 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 Lynyrd Skynyrd and Trace Adkins at the Sommet Center in Nashville, citing the "hard realities of a flattened economy."

"I think because of the economy people haven't been going out 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 10:30 p.m., growing to 9 million by 11 p.m., and 3.6 million watching "Carson Daly" from 10 p.m. to 10:30 p.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" performer Ludacris' "Theater of the Mind" jumped 31-14.

biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz

DISTRIBUTION BY CORTNEY HARDING

BILLBOARD EXCLUSIVE

'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 TVT 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.

"What the Orchard is doing is 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 Suroosh 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 Atlanta 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 not 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 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." ◆◆◆



Vice Squad: BLACK LIPS

>>> BEST BUY OFFERS USED IPHONES

Retailer Best Buy, seeking new ways to appeal to cost-conscious shoppers, says it is selling refurbished versions of Apple's iPhone 3G at its stores that are priced about \$50 less than new iPhones. The electronics chain says the used devices, which were returned within 30 days of purchase, are priced at \$149 for the 8 GB model and \$249 for the 16 GB version. A two-year service contract with AT&T is required. New iPhone 3Gs currently sell for \$199 and \$299 at Best Buy Mobile stores.

>>> WARNER TO GO DRM-FREE IN FRANCE

Warner Music France will make its catalog available digital rights management-free to download stores Fnac-Music and VirginMega. The move is described as an "experimentation" until the end of 2009 and covers the major's local and international catalog in its entirety. In a press release, Fnac welcomed Warner's decision and announced that it was expecting similar moves from Sony Music Entertainment and Universal by the end of the first quarter.

>>> BEATLES MUSIC PODCAST PULLED

The Norwegian national broadcaster NRK has pulled a series of 212 podcasts each featuring a different song by the Beatles, citing a breach of its rights agreement. It would have meant that the entire Beatles back catalog was available for free online. The broadcaster planned to make all 212 episodes available by the end of the month, but the idea was dropped after it emerged that NRK's rights agreement with the IFPI only allows podcasts from shows broadcast in the previous four weeks. "Our Daily Beatles" aired in 2007. NRK is negotiating with the IFPI on a new rights agreement.

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 hamper the ability of Internet service providers 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 as-

sociate 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 at-



PERRELLI

torney 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." Don Henley and Sheryl Crow founded the RAC in 2000 to address issues that affect recording artists, such as compensation, contract reform and media consolidation.

—CH

ICM[®]

INTERNATIONAL
CREATIVE
MANAGEMENT



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

LATIN BY LEILA COBO

BILLBOARD EXCLUSIVE

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—who sing romantic grupero fare—went with Fonovisa, the maverick label that at the time belonged to Televisa. “It’s a company that has a profound knowledge of the market where we were born and where we grew,” Adolfo Angel says. “If we look at its history, it has housed the most successful regional Mexican acts. And after so many years, they’re 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 rereleases of classic albums, branding, pricing and TV and digital campaigns to provoke robust reaction at retail. (Despite the depressed market, most Latin music sales in general, and regional Mexican in particular, continue to be physical product.)

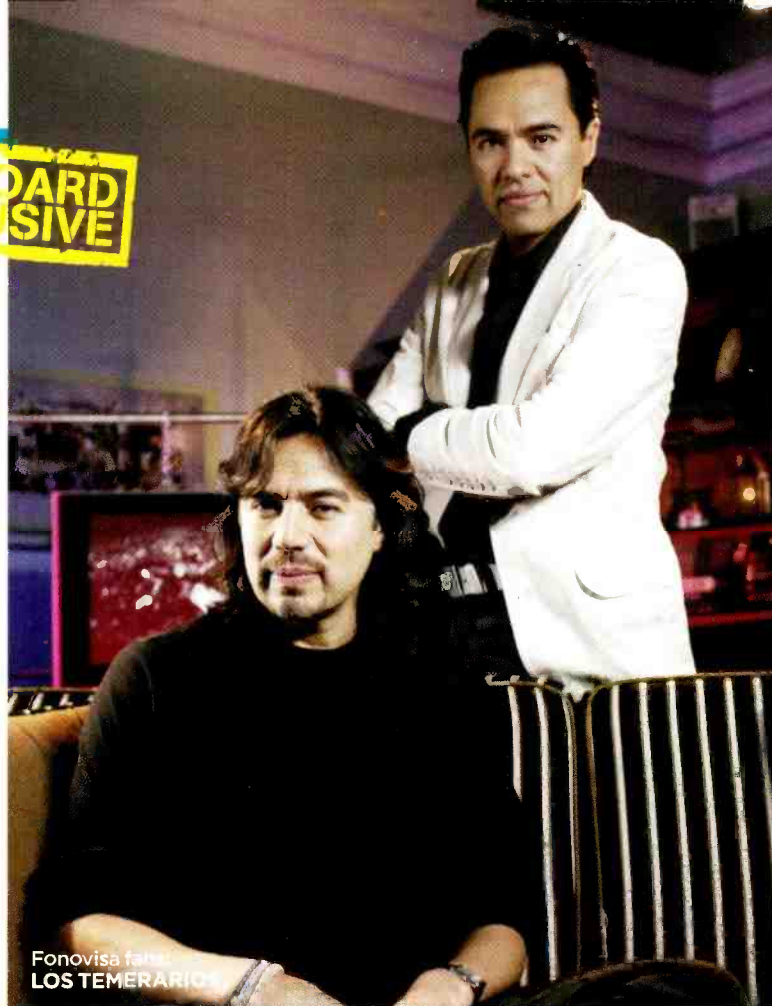
With the slogan “Fonovisa 25th Aniversario: La Historia de Los Exitos,” Fonovisa plans to reintroduce into the marketplace entire catalogs; in addition, the label will dedicate each month of the year, beginning in February, to a single act, starting with Los Temerarios, and will push rereleases from those

acts through a series of media and retail promotions.

It will also release a series of multi-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 “Las 25 Más Románticas 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 López 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 Solís, 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



Fonovisa father and son duo LOS TEMERARIOS

Sony BMG. Since its acquisition by Universal, Fonovisa’s roster is exclusively regional Mexican, but historically, it’s also 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, López 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 rerelease of

original titles to generate sales. In a depressed market, López 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 doing 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 emblazoned 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 plug 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.”

● ● ● ● ●
‘It’s a company that has a profound knowledge of the market where we were born and where we grew.’

—ADOLFO ANGEL, LOS TEMERARIOS

FUND RAISING BY CORTNEY 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?

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 “lowest-rated” medical research nonprofit.

Charity Navigator, which declined to comment for this story, hasn’t accused the foundation of doing anything illegal. Instead, the watchdog group’s ratings are aimed at highlighting those nonprofits that generate the most—or least—charitable contributions per dollar of money raised.

For the year 2006, the most recent year that Charity Navigator examined the foundation, Martell generated revenue of \$6.8 million, which was offset by event costs of \$2.5 million and fund-raising costs of \$1.2 million. Event costs are defined as the “hard costs” as-

sociated with staging an event, including room rental and catering. Fund-raising costs refer to such “soft costs” as promotion and marketing.

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. UJA-Federation of New York reported revenue of \$334 million in fiscal 2006 and spent 15 cents for each dollar, while MusiCares, with reported revenue of \$7.1 million in fiscal 2007, spent 13 cents for every dollar.

Martell Foundation CEO Peter Quinn says it’s difficult to make an apples-to-apples comparison between one charity and another. But he adds that Martell’s expenditures for

its annual gala dinner and other events are worthwhile.

“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.

>>> VIECELLI, KADVAN OPEN NEW MGM’T FIRM

The Billions Corp. president David Viecelli and Kadvan Entertainment owner Alex Kadvan have announced the formation of Lever and Beam, a new artist management firm based in New York. Viecelli and Kadvan will serve as senior partners at Lever and Beam, 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 allows 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 producing 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.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Andre Paine, Aymeric Pichevin, Mitchell Peters, Reuters, Ken Tucker and Ray Waddell.

For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz



Helping the cause: BOYZ II MEN

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.

Hoping 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



Captain Eos:
LAURA IZIBOR



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.

...



Where music thrives.

Welcome to Georgia, music capital of the South. A friendly place that inspires fresh, original music across every genre. You’ll be drawn here to work with top producers, artists, and engineers in our state-of-the-art recording and rehearsal studios. And you’ll become part of a rich recording history that spans from a wildly successful album in 1923 to the chart-toppers of today. Find out more about the one state that hits all the right notes. Contact the Georgia Film, Music & Digital Entertainment Office today.



Visit georgia.org/music or call 404.962.4052

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

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 rewrote 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 '94 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 grosses list.

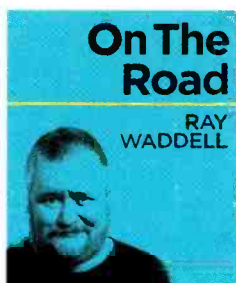
As I suspected, the Stones' Voodoo

Lounge tour reigns supreme with a staggering 6.4 million tickets sold. Next is **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 Cohl wrestled the Stones from the steely grip of promoter **Bill Graham**, bringing them more money (though tickets still topped out at about \$30) and implementing the one-promoter model that is so prevalent today. In fact, eight of the current top 10 grossing tours used the one-promoter model, the only exceptions being the two Springsteen tours. (On those tours, Springsteen



Steel deals: **THE ROLLING STONES**

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 grosses 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.

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



Living legends: From left, **DAVID 'HONEYBOY' EDWARDS**, **PINETOP PERKINS**, **ROBERT LOCKWOOD JR.**, **HENRY JAMES TOWNSEND** and Blue Shoe Project founders **MICHAEL DYSON** and **JEFF DYSON**

Come On In My Classroom

A Dallas Nonprofit Educates Kids About The Blues

A nonprofit record label? Sounds like the punch line to a joke.

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 young people didn't learn about them.

In 2004, the Dysons produced a concert in Dallas featuring acclaimed Mississippi Delta bluesmen **Pinetop Perkins**, **Henry James Townsend**, **David "Honeyboy" Edwards** and **Robert Lockwood Jr.**

The event, the first that father and son had ever produced, came with a catch: The audience was limited to local college students, who 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. But if they 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. "We're a nonprofit, 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, you 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."

The Indies

CORTNEY HARDING



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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,548,004 \$89.50/\$55.50	GEORGE LOPEZ, BRYAN KELLEN & OTHERS Nokia Theatre L.A. Live, Los Angeles, Dec. 19-20, Dec. 26-29, 31	49,700 seven sellouts	Goldenvoice/AEG Live
2	\$2,537,011 (\$3,563,868 Australian) \$220.11/\$58.30	BILLY JOEL Brisbane Entertainment Centre, Brisbane, Australia, Dec. 4, 6	23,321 two sellouts	Frontier Touring
3	\$2,178,258 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Dec. 30-31, Jan. 2-4	16,228 20,067 five shows one sellout	Concerts West/AEG Live
4	\$1,759,886 (\$2,500,300 Australian) \$90.06/\$58.07	KYLIE MINOGUE Rod Laver Arena, Melbourne, Australia, Dec. 19-20	24,000 two sellouts	Frontier Touring
5	\$1,468,461 \$152.75/\$59.50	TINA TURNER BankAtlantic Center, Sunrise, Fla., Nov. 2	12,769 sellout	Concerts West/AEG Live, Marshall Arts
6	\$1,454,198 (10,208,473 boliviano) \$480/\$60	RBD Estadio Hernando Siles, La Paz, Bolivia, Nov. 1	11,453 13,000	Roptus
7	\$1,414,875 \$55	PHIL LESH & FRIENDS Nokia Theatre Times Square, New York, Oct. 31, Nov. 1-3, 6-9, 11, 13-16, 18	26,550 29,646 14 shows	AEG Live
8	\$1,360,148 \$91.50	AC/DC, THE ANSWER Time Warner Cable Arena, Charlotte, N.C., Dec. 18	15,125 sellout	AEG Live
9	\$1,352,852 \$101.18	AC/DC, THE ANSWER U.S. Airways Center, Phoenix, Dec. 10	14,004 14,712	Live Nation, in-house
10	\$1,343,774 \$150/\$57.50	TINA TURNER ARCO Arena, Sacramento, Calif., Oct. 22	12,665 sellout	Concerts West/AEG Live, Another Planet Entertainment, Marshall Arts
11	\$1,323,694 (17,897,431 pesos) \$294.36/\$25.89	CELINE DION Palacio de los Deportes, Mexico City, Dec. 9	16,316 16,417	CIE
12	\$1,266,889 \$166.50/\$59.50	TINA TURNER Toyota Center, Houston, Oct. 27	11,950 sellout	Concerts West/AEG Live, Marshall Arts
13	\$1,240,652 (3,897,223 Nuevos Soles) \$196/\$7	R.E.M., TRAVIS Estadio Nacional, Lima, Peru, Nov. 14	30,384 sellout	Evenpro/Water Brother
14	\$1,238,762 \$60.50/\$39.50/ \$24.75	TRANS-SIBERIAN ORCHESTRA Wachovia Center, Philadelphia, Nov. 29	26,031 two sellouts	Live Nation
15	\$1,235,229 \$85	AC/DC, THE ANSWER AT&T Center, San Antonio, Dec. 12	14,491 sellout	Stone City Attractions
16	\$1,224,534 \$150/\$58.50	TINA TURNER Amway Arena, Orlando, Fla., Nov. 5	11,544 sellout	Concerts West/AEG Live, Marshall Arts
17	\$1,187,399 (\$2,276,000 New Zealand) \$66.98/\$43.67	KYLIE MINOGUE Vector Arena, Auckland, New Zealand, Dec. 8-9	19,800 two sellouts	Frontier Touring
18	\$1,178,626 \$89.50	AC/DC, THE ANSWER Toyota Center, Houston, Dec. 14	13,317 sellout	Live Nation
19	\$1,154,402 \$185/\$125/\$85/ \$43	CELINE DION Conseco Fieldhouse, Indianapolis, Dec. 21	14,538 sellout	Concerts West/AEG Live
20	\$1,132,704 (\$1,336,840 Canadian) \$211.82/\$42.36	NEIL YOUNG, EVEREST, DEATH CAB FOR CUTIE Pengrowth Saddledome, Calgary, Alberta, Oct. 19	14,499 sellout	Live Nation Global Touring
21	\$1,122,830 \$150/\$57.25	TINA TURNER XL Center, Hartford, Conn., Dec. 6	11,848 sellout	Concerts West/AEG Live, Marshall Arts
22	\$1,065,848 (1,302,702,500 won) \$316/\$93	BILLY JOEL Olympic Gymnasium, Seoul, Nov. 15	8,986 sellout	Midas Promotions
23	\$1,050,529 \$59/\$39	TRANS-SIBERIAN ORCHESTRA Verizon Center, Washington, D.C., Dec. 14	22,828 two sellouts	Live Nation, in-house
24	\$1,043,106 \$150/\$56.75	TINA TURNER American Airlines Arena, Miami, Oct. 30	10,885 sellout	Concerts West/AEG Live, Marshall Arts
25	\$1,016,021 \$57.50/\$37.50	TRANS-SIBERIAN ORCHESTRA Sprint Center, Kansas City, Mo., Nov. 29	22,899 26,112 two shows	Live Nation, Mammoth
26	\$1,015,797 \$57/\$24.75	TRANS-SIBERIAN ORCHESTRA Xcel Energy Center, St. Paul, Dec. 7	21,073 29,488 two shows	Live Nation
27	\$1,015,642 \$75.50/\$55.50	METALLICA, DOWN, THE SWORD Schottenstein Center, Columbus, Ohio, Nov. 9	16,744 sellout	Frank Productions
28	\$1,006,235 (\$1,263,671 Canadian) \$197.48/\$38.22	NEIL YOUNG, EVEREST, DEATH CAB FOR CUTIE General Motors Place, Vancouver, Oct. 22	13,198 sellout	Live Nation Global Touring
29	\$1,006,163 (2,325,905 reales) \$389.33/\$58.40	QUEEN + PAUL RODGERS Via Funchal, São Paulo, Brazil, Nov. 26-27	8,860 10,000 two shows	Evenpro/Water Brother, Mondo Entretenimento
30	\$976,816 \$168/\$59.50	TINA TURNER Palace of Auburn Hills, Auburn Hills, Mich., Nov. 20	13,416 sellout	Concerts West/AEG Live, Marshall Arts
31	\$965,466 \$95.94/\$59.50	METALLICA, LAMB OF GOD, THE SWORD KeyArena, Seattle, Dec. 1	14,714 sellout	Live Nation, in-house
32	\$963,897 \$55/\$35	TRANS-SIBERIAN ORCHESTRA Scottrade Center, St. Louis, Nov. 28	13,538 28,330 two shows	Live Nation, Steve Litman Presents, in-house
33	\$936,565 (12,651,159 pesos) \$292.42/\$33.31	CELINE DION Arena VFG, Guadalajara, Mexico, Dec. 11	9,442 13,244	CIE
34	\$909,968 \$175/\$66.50	TINA TURNER Wachovia Spectrum, Philadelphia, Nov. 29	10,820 sellout	Concerts West/AEG Live, Marshall Arts
35	\$902,523 (\$1,361,333 Australian) \$92.98/\$65.63	ALICIA KEYS, JORDIN SPARKS Acer Arena, Sydney, Dec. 12	12,780 13,330	Frontier Touring

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF **CTIA**
The Wireless Association®

Billboard mobile entertainment



Where the Wireless, Entertainment and Advertising Industries Connect!

Mobile Entertainment Live! - the official mobile entertainment event of CTIA - will convene today's top wireless, entertainment and advertising executives to discover how all three industries can work together to create the content that people want to see, at the right price, and in the right way!

PROGRAM HIGHLIGHTS:

- Delve deep into the key issues impacting the convergence of the wireless, entertainment, and advertising industries
- Discover the latest trends and technologies shaping the mobile entertainment market
- Discuss the best channels of distribution and new revenue streams
- Debate and examine what the future may hold for this important segment of the mobile space

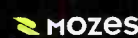
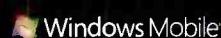
DON'T MISS... Interactive Interviews with Industry Influencers, Structured Networking Opportunities and more!

REGISTER BY JAN 31 & SAVE \$100
www.BillboardEvents.com

SPONSORSHIPS: Matt Carona: 646.654.5115 or MCarona@Billboard.com

REGISTRATION: Brittany Davies: 646.654.4643 or BDavies@Billboard.com

CONFERENCE SPONSORS:



MEDIA SPONSORS



DIGITAL BY ED CHRISTMAN

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).

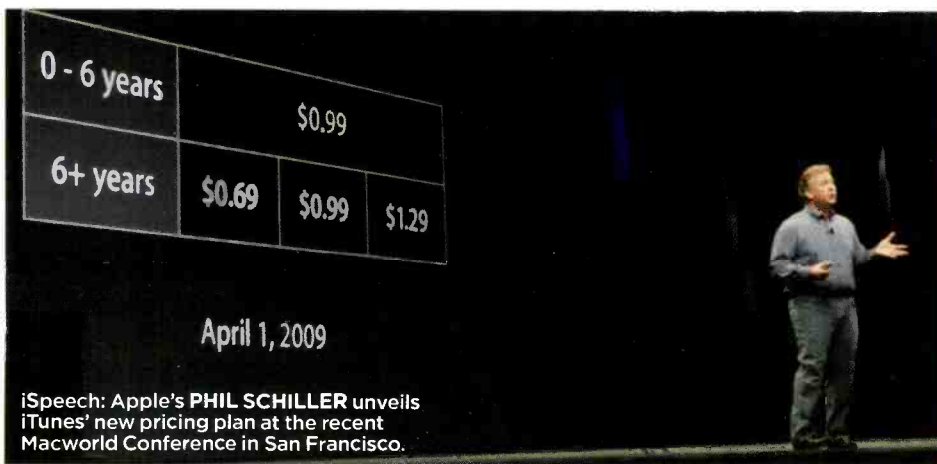
Now begins a round of experimentation by the labels with pricing to boost track purchases, profitability and—hopefully—album sales.

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,

sumer 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.



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 important is none of us know what will happen with these pricing experiments," says a senior distribution executive at a major label. "The con-

On the flip side, a brisk-selling track priced at \$1.29 also can be rewarding when used properly. If, say, the track sells 200,000 copies in a given week at the higher price point, a label would reap an additional 21 cents in profit per download, or \$42,000.

But some major-label distribution executives worry that their competitors might abuse the \$1.29 price point by repricing the bulk of their tracks at that level, which they fear could create turmoil in the marketplace. "It's not always obvious, but some things sell so much better priced lower," says the head of distribution at one of the majors, "that you make more money than going with the higher price."

That's a belief that former eMusic CEO David Pakman has been preaching for years, much to the annoyance of some of the indie labels that have provided the bulk of the subscription service's music.

"The lower price point is also closer to the optimal price for music," says Pakman, now a partner at the venture capital firm Venrock. "I've been saying for a while that 99 cents is not the optimal price for music, with optimal being defined as the place where supply meets demand. For music at the lower price point, I think iTunes should expect to see higher volume."

Additional reporting by Cortney Harding.



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 **Exies** and Sixx's own **Sixx:A.M.**

The deal was made possible by Mötley Crüe's ownership of its masters, which still remains more the exception than 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 synch 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."

Allen 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," he says.

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**; "Sleigh Ride," 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 Coote** and **Haven Gillespie**; and "The Little Drummer Boy," written by **Katherine K. Davis**, **Henry**

V. Onorati and **Harry Simeone**.

Although they only get seasonal airplay, "every one of them are in the top 50 high-earning songs of our catalog," 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 appearance 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** Phyllis catalogs. For the latter, EMI Music Publishing represents both the song copyrights and the masters.

Publishers Place

ED CHRISTMAN



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

DIGITAL BY ANTONY BRUNO

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 has 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 is not one of innovation, but of image. Apple's brand is so entrenched in the public con-



Squaring off: Apple's iPod and Microsoft's Zune (the gloves are wireless)

sciousness as the arbiter of cool that any challenger faces a far greater task than simply matching its near-flawless design and execution.

"[The Zune] might be a terrifically 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 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 is the reputation of the music industry itself, smeared by things like digital rights management restrictions, rootkits and 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 to iTunes or the iPod what Hulu did to YouTube. Invading 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.

Until that happens, expect Obama to keep his iPod. ■■■

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

BITS & BRIEFS

AIR POWER

More than 7,000 people voted online for the winner of an air guitar contest held by AARP in conjunction with classic rock act Foreigner. Contestants were asked to either submit a video of them air-guitaring "Feels Like the First Time" or perform in person at select stops on a recent Foreigner tour. The winner, 50-year-old Linda Frey of Allentown, Pa., received a trip for two to Hawaii to see Foreigner as well as an autographed Les Paul guitar from the band's founder Mick Jones.

BEHIND THE LENS

Aspiring music video directors have the chance to create the official video for a song from Ludacris' album "Theater of the Mind." The artist is teaming with Monster Music to let fans create a video inspired

by any of the tracks and upload it to YouTube. Those receiving the top 20 views will be eligible for prizes that include a Blu-ray copy of the album, a \$5,000 surround sound system and having their videos remastered and distributed by Monster Music.

LET IT RIDE

The Motorcycle Industry Council has launched a rock'n'roll social networking site called RockMoto, designed to let motorcycle enthusiasts share their musical tastes. Through a partnership with personalized Internet radio service Pandora, the site lets members submit custom playlists, offers a matchmaker function that pairs members with similar biking and music interests and hosts user-generated videos of the bikers in action.

AOL MUSIC

TOTAL MONTHLY STREAMS

JAN
17
2009

TOP SONGS

1	DAVID COOK Light On 19/RCA	183,372
2	DAVID ARCHULETA Crush 19/JIVE	154,127
3	TAYLOR SWIFT Love Story BIG MACHINE	152,519
4	CLAY AIKEN On My Way Here RCA	123,002
5	BEYONCE If I Were A Boy COLUMBIA	117,031
6	DAVID ARCHULETA A Little Too Not Over You 19/JIVE	104,001
7	BRITNEY SPEARS Womanizer JIVE	98,658
8	BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	87,030
9	PINK So What LAFACE	74,299
10	T-PAIN Can't Believe It KONVICT/JIVE	74,078



"American Idol" alumni populate the tally at Nos. 1, 2, 4 and 6—just in time for the Jan. 13 premiere of the show's new season.

TOP VIDEOS

With an assist from Justin Timberlake (both on the song and in the video), the young singer recently notched her 14th Hot 100 hit with this tune.



1	BRITNEY SPEARS Circus JIVE	517,357
2	BEYONCE Single Ladies (Put A Ring On It) (AOL Sessions) COLUMBIA	332,430
3	BRITNEY SPEARS Womanizer JIVE	264,525
4	TAYLOR SWIFT Love Story BIG MACHINE	263,113
5	BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	239,812
6	KATY PERRY Hot N Cold CAPITOL	236,552
7	T.I. Whatever You Like GRAND HUSTLE/ATLANTIC	232,478
8	RIHANNA Rehab DEF JAM	228,762
9	LADY GAGA Just Dance STREAMLINE/INTERSCOPE	222,436
10	BEYONCE At Last (AOL Sessions) COLUMBIA	165,637

* First Listen/First View ** Network Live † Breaker Artist
** AOL Sessions Source: AOL Music for the four weeks ending Jan. 1.

VOLUME DISCOUNT

Gamers do it loudly. At least that's the message Track Scan is sending with its new VIBRAS Five.One Surround Sound Headset system for the Xbox 360 gaming console from Microsoft. Specifically designed for the Xbox, the headsets use a "sound canal" technology to create a 5.1 channel surround sound experience with five individually encoded audio channels per ear cup. Track Scan is best-known for making headsets for the motorsports industry and is the premier supplier for all NASCAR Sprint Cup Series and U.S. IndyCar events. The VIBRAS for the Xbox is available now for \$200. —AB





MIDEM blasters: PATRICK WOLF, VALERIYA and GROOVE ARMADA (from left)

FRENCH CONNECTION

What To Watch For At This Year's MIDEM

Its 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 tone for MIDEM 2008 (Billboard, Feb. 9, 2008). This year, it could be Radiohead co-manager Brian Message's turn to make headlines.

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 2008 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 "über-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 Jive 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 Lusensky says. "Both can learn from each other."

Brands will also be at the fore when digital music consultant Denzyl Feigelson, the founder/CEO of digital music label Artists Without a Label, will speak Jan. 17 at a MidemNet 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

MidemNet (Jan. 17-18), which is focused this year on the relationship between artists and fans, will feature appearances by executives from Nokia, MySpace, 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 MidemNet keynoter, 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." —JK

RUSSIA

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

IFPI figures show that international acts accounted for 34% of Russian music sales in 2007, up from 28% 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 that 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 Pozhitkov 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 \$3.4 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 electronica acts as Moscow Grooves Institute and Miusha. —Ilya 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 Matthieu Lauriot-Prevost, WMI 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/songwriter 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 rerecording 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 Craig 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 Lester. 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 Lynnsha, says Frédéric Pau, PD at the music radio network NRJ in Paris.

Lynnsha has been unable 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 Lynnsha," 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. 26. 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." ♦♦♦

Double trouble:
LAURA PAUSINI
and JAMES BLUNT



GLOBAL NEWSLINE

>>>BPI: U.K. SALES 'ENCOURAGING'

U.K. labels body the BPI says album sales dropped 3.2% in 2008 to 133.6 million units, according to over-the-counter sales data from the Official Charts Co. Although retailers Woolworths and Zavvi, and distributors EUK and Pinnacle, fell into administration (roughly equivalent to Chapter 11 bankruptcy protection in the United States) in November and December, a strong release schedule—including albums by Take That, the Killers, Pink, Oasis and Snow Patrol—helped fourth-quarter album sales rise to 49.4 million units, up 0.9% from the same period last year. Digital album sales rose 65% to 10 million units, while downloads drove the single-tracks market up 33% to 115 million units for all formats. According to BPI chief executive Geoff Taylor, strong digital growth and the favorable release schedule helped the business overcome supply disruptions and "deliver what are, in context, encouraging sales figures." —Tom Ferguson

>>>LAYOFFS AT ZAVVI

Troubled U.K. entertainment retailer Zavvi has laid off 69 employees at its London headquarters, accounting for more than half of the staff. Zavvi entered into administration Dec. 24, although its 125 stores in the United Kingdom and Ireland were still operating at press time. In a statement, administrator Ernst & Young blamed the layoffs on "the changing dynamics of the supply chain into the business and the insolvency of much of the rest of the group." Zavvi was badly affected when its main supplier, Woolworths Group's whole-

sale entertainment distributor EUK, went into administration Nov. 27. The chain, which had 2,363 permanent staff members, launched in

September 2007 following a management buyout of the U.K.-based Virgin Megastore business. —Andre Paine

>>>U.S. ACTS TOPS DOWN UNDER

U.S. artists took the top five spots on Phonographic Performance Company of Australia's 2008 "most-played" lists for artists and singles. Based on the neighboring rights body's broadcast logs for July 2007 through June 2008, Pink headed the Most Played Artist Report, followed by Maroon 5, Matchbox Twenty, Fergie and Fall Out Boy. Brisbane pop siblings the Veronicas were the top Australian act, at No. 6. In total, 19 domestic acts appeared on the top 50 list, up from 16 in 2007 and 15 in 2006. The separate Top 100 Most Played Recording list placed Matchbox Twenty at No. 1 and No. 5 with the tracks "How Far We've Come" and "All Your Reasons," respectively. Santana's "Into the Night" came in at No. 2, with Fergie's "Big Girls Don't Cry (Personal)" at No. 3 and Good Charlotte's "Dance Floor Anthem" at No. 4. —Lars Brandle

>>>UNIVERSAL CANADA PICKS UP SPV

Universal Music Canada has inked an exclusive Canadian distribution deal with German rock label SPV, whose catalog includes albums by Sepultura, Alice Cooper, Whitesnake and Motörhead. SPV's previous distributor, Quebec-based Fusion 3, filed for bankruptcy protection in December. According to SPV director of sales Thomas Ziegler, Universal's involvement will stabilize SPV's distribution in Canada. "There is no need to point out that these are challenging

times in the music business," Ziegler said in a statement. "We feel very confident about going with the market leader to face those challenges and to make sure to satisfy the needs of our customers." —Robert Thompson

>>>U.K. DVD SALES UP IN 2008

Demand for the high-definition Blu-ray format drove U.K. DVD sales upward in 2008, according to trade body the British Video Assn. Total DVD sales rose 1.9% year on year to 252.9 million units. That included 3.7 million Blu-ray titles, a 378% increase from 2007. The figures, based on over-the-counter sales data from the Official Charts Co., show that "the home entertainment market is alive and kicking, despite difficult trading conditions across the entire retail sector," the BVA said in a statement. Take That's "Beautiful World Live" (Universal Music) was the year's top-selling music DVD, with sales of 160,000 copies, according to the BVA and the OCC. —TF

>>>CILMI, SCOUTING FOR BRITS

Australian teenage pop singer Gabriella Cilmi and U.K. pop/rock band Scouting for Girls will perform at the BRIT Awards Nominations Launch, to be held Jan. 20 at London's Roundhouse. The show will be broadcast that night at 8 p.m. on national channel ITV2. U.K. alternative act Florence & the Machine, confirmed as the winner of the 2009 Critics' Choice BRIT Award and recently signed to Island/Universal, will also play the event. Nominations for the 11 awards will be announced at the launch. The BRIT Awards will be staged Feb. 18 at London's Earls Court and aired live on ITV1. —AP

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

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 are performed 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 19, 2008), which has done little to make up for falling CD sales.

From a label standpoint, 2008 heralded a new state of the union for Latin music. Fresh from its May acquisition of Univision 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.

28. Never in the history of SoundScan has a single Latin label wielded so much clout. In 2007, Universal-owned labels Universal Music Latino and Machete accounted for 14.24% of U.S. Latin music sales and Univision Music Group's three labels accounted for 35.65% 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 a wide margin 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 provided 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%, lit-

tle changed from 21.2% 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.



Latin Notas
LEILA COBO

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

First, independent distributors posted sizable gains in market share, accounting for 16.9% of all 2008 sales, up from 13.9% the year

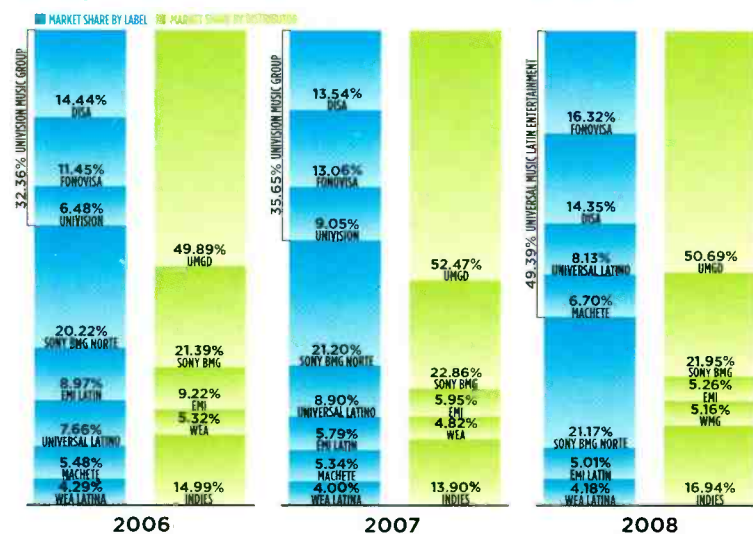
before. The increase was the result of smaller, indie labels seeking distribution alternatives that have been filled by the likes of Select-O-Hits, an independent distributor that is increasingly venturing further into the Latin space.

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 overall 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.

A GIANT EMERGES

Universal Music's share of U.S. Latin album sales vaulted past that of Sony BMG Norte with its 2008 acquisition of Univision Music Group.



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 "Cómplices" 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 Wisin & Yandel's "Los Extraterrestres" (Machete/Universal) with 250,000 and Enrique Iglesias' "95/08" (Universal Music Latino), with 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 nonconsecutive weeks, for Flex's "Te Quiero," which was helped by multiple versions in different genres. Luis Fonsi's rousing "No Me Doy Por Vendido" spent 16 nonconsecutive 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 shortly before the album's release); Enrique Iglesias' "95/08"; Los Temerarios' "Si Tu Te Vas"; and Marco Antonio Solís' "No Molestar."



Super sales: LUIS MIGUEL

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; Christian act Grupo Nueva Vida's "Los Mejores Cantos Religiosos" (No. 18); Los Pikadientes de Caborca's "Vamonos Pa'l Río" (No. 23); and Lola with "Erase Una Vez" (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.

EN BREVE

CADILLAC COMEBACK

Argentina's Los Fabulosos Cadillacs will kick off their U.S. tour April 3 at Chicago's Congress Theater, followed by shows at New York's Hammerstein Ballroom (April 5), Miami's American Airlines Arena (April 8) and Los Angeles' Gibson Amphitheatre (April 10). The shows will follow the March 10 U.S. release of "La Luz del Ritmo," the Buenos Aires group's first studio album in a decade, on independent label Nacional Records.

Sony BMG released "La Luz"—which features a combination of new material and rerecordings of old songs—in Latin America in the fall. Nacional president Tomas Cookman, who co-manages the group with Anibal Rigozzi, picked up the album's stateside release based on "our understanding of this particular artist and its successful touring and merch history in the U.S. and Puerto Rico," as well as the indie's track record in working with alternative and new media.

"The first two 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."

—Ayala Ben-Yehuda

'LOCKDOWN' LAUNCH

The Latin Lockdown tour is scheduled to launch Jan. 17 at the Ventura (Calif.) Theatre. The tour will feature Latin urban artists Lil Rob, MC Magic, Down ("Lean Like a Cholo"), Brown Boy, Kid Frost, Lighter Shade of Brown, La La and Lil Uno.

The Ventura concert will be hosted by urban KCAQ and is expected to be one of about 20 Latin Lockdown dates in 2009, according to Streetlight Entertainment CEO Tory Harrelson (aka Flossy), who is co-promoting the tour with Colossal Entertainment.

A Feb. 21 show at the Hudson Theatre in Riverside, Calif., will also have Baby Bash on the bill, Harrelson says. —ABY

WARNER MUSIC
GROUP
CHAIRMAN/CEO
OF RECORDED
MUSIC FOR THE
AMERICAS AND
THE U.K.

Lyor Cohen

Warner's label chief speaks out on 360 deals, \$1.29 singles and why YouTube deals don't pay.



No one can say that Lyor Cohen isn't opinionated. At Def Jam in the '90s, he earned a reputation as an entrepreneur who would fight to protect the interests of his artists. And he didn't mellow out much at Island Def Jam or at Warner Music Group, where CEO Edgar Bronfman Jr. brought him in 2004.

Hired to make Warner's various labels more efficient, Cohen has recently posted some impressive gains. In 2008, WMG gained 2.2 percentage points of market share, according to Nielsen SoundScan, and Atlantic became the No. 1 label in the United States. And Cohen recently expanded his role at the company, from running recorded music in the United States and Canada to overseeing those operations in North and South America as well as the United Kingdom.

Perhaps unsurprisingly, Cohen has emerged as an aggressive advocate for labels and artists to reap the rewards of the digital age. That meant withholding Kid Rock's album from iTunes to maximize revenue for the project. But it also meant coming up with more digital products, from which Atlantic now says it receives half of its revenue.

In December, Warner pulled its songs off of YouTube, saying it wasn't being fairly compensated for its music. Cohen is more optimistic about Lala.com, an online startup in which Warner holds a stake. And although he's happy about Apple's recent decision to grant labels more pricing flexibility, he's hoping the company will give them still more in the future.

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. It's very hard to explain to Jimmy Page why "Stairway to Heaven" is 99 cents and Chumbawamba is the same price.

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 our-

selves 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 RIAA'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.

ter. 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 Paramore 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.

Thelma Houston





On Her New
Album, **Lily Allen**
Shuts Down The
Paps And Gets
Back To Pop

BY MARK SUTHERLAND

Photograph By Simon Emmet

JANUARY 17, 2009 | 19 | www.billboard.biz

Beat

LIn 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 profligate 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 cornflakes.

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, start-

ing 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 wasp 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 blaring giant plasma screen. "He was talking about me, which was very exciting."



Acting up: LILY ALLEN with her father, KEITH ALLEN

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 "Alfie"), 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 Mayor 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 shunted 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-

Radio On The TV

Lily Allen's Move Into TV And Fashion Met With Mixed Success

The digital youth channel BBC3 chose Allen's show "Lily Allen and Friends" as the flagship program for its February 2008 relaunch.

Billed as the first TV show for the social networking generation, it sought to capitalize on Allen's music fame and Internet cachet with a weekly mixture of celebrity guests and bizarre clips from the Web, watched by a live studio audience made up of Allen's online "friends."

But despite an extensive marketing campaign, the show's debut attracted a reported average of just 255,000 viewers, more than 200,000 fewer viewers than the channel's average for the time slot.

In April the BBC announced that it would renew the show, but Allen has no immediate plans to take it up on the offer.

Allen's Lily Loves fashion line for the retailer New Look fared better. It bowed in U.K. stores in May 2007, helping the chain's Buzz rating—measured by research company YouGov's

Brand Index, which monitors whether people have heard of the brand—hit a 12-month high. The collection sold out, but a New Look spokeswoman says there aren't any plans for a further edition.

Allen says she's no longer sure why she diversified into

such areas. "It all exploded and I was a bit overwhelmed," she says. "I was young and I didn't really think about it. I woke up one day, my single was No. 1, I was in the newspapers every day and all these offers came flying in."

Although tabloids have re-

ported that Allen may try acting, she says she'll concentrate on music.

"I enjoyed doing some of those things," she says, "but coming out the end of it I realized that I wanted to just make another album. That's all I really care about." —MS

Me talk pretty: MARK RONSON and LILY ALLEN



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 CEO 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 nicer hotels and going out for nicer 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-box 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."

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

able to leverage some more traditional marketing treasuries 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

nonmusic offers that still regularly come her way.

"The idea that people might think I'm a bit of a joke worries me," she says. "That's why I've worked so hard on making this record. I don't think it proves anything to anyone else, but it proves to me what I'm capable of."

"Alright, Still" has sold 520,000 copies in the United States, according to Nielsen SoundScan.

While topping her U.K. sales figure—960,000, according to the Official Charts Co.—could be a tall order in the current climate, Howard Handler, EMI Music executive VP and head of marketing for North America, says he's "bullish" about outperforming her debut stateside.

"She's built a very strong brand based on press coverage, iTunes and the online connection she has with her fans," he says. "But with the new record we're going to be

TV appearances include Jools 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."

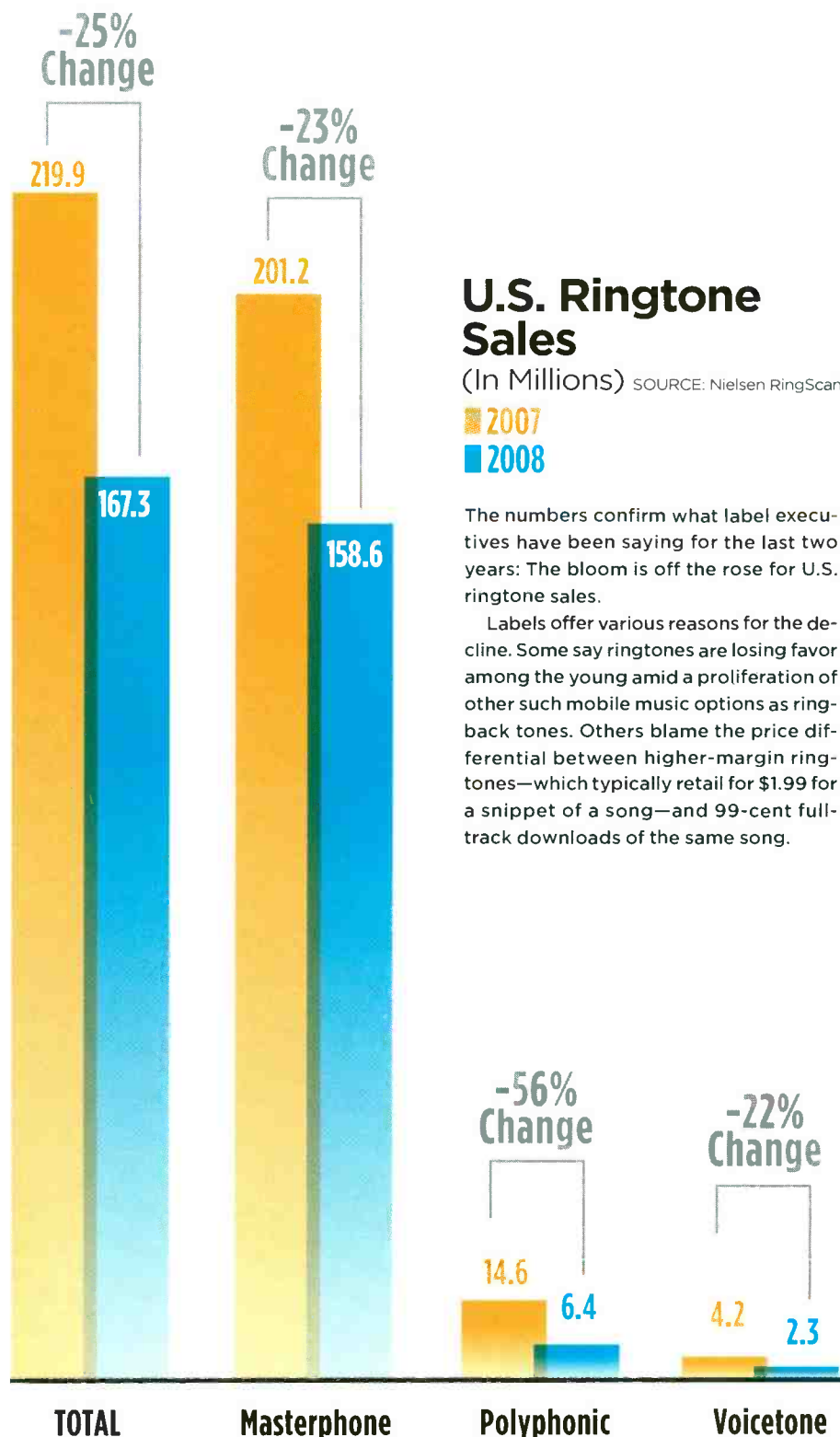
But it's striking how often Allen uses the word "terrifying" to describe aspects of her life and career. And it must be scary to put out an album in an environment where some are watching for the first signs of failure.

"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." . . .

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 Music, Trouble For Country And A Slide In The Ringtone Market.

BY ED CHRISTMAN



U.S. Ringtone Sales

(In Millions) SOURCE: Nielsen RingScan

■ 2007
■ 2008

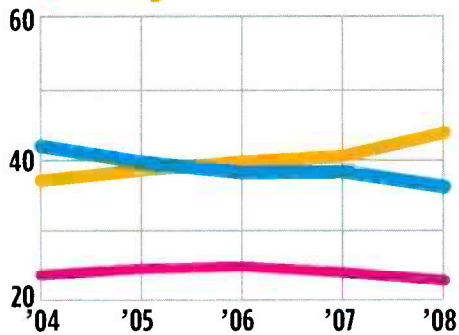
The numbers confirm what label executives have been saying for the last two years: The bloom is off the rose for U.S. ringtone sales.

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 ring-back 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.

U.S. Album Sales By Category

(Percent of total album sales)

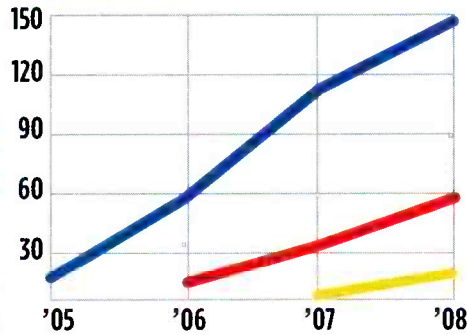
- Top 200
- Rest of Current
- Catalog



Top Digital Track Sellers

(Number of songs)

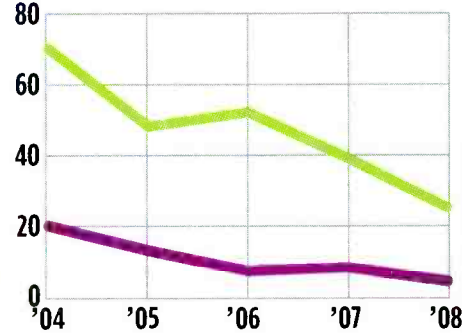
- 500,000 units
- 1M units
- 2M units



Million-Selling Albums

(Number of titles)

- Albums reaching 1 million
- Albums reaching 2 million



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.

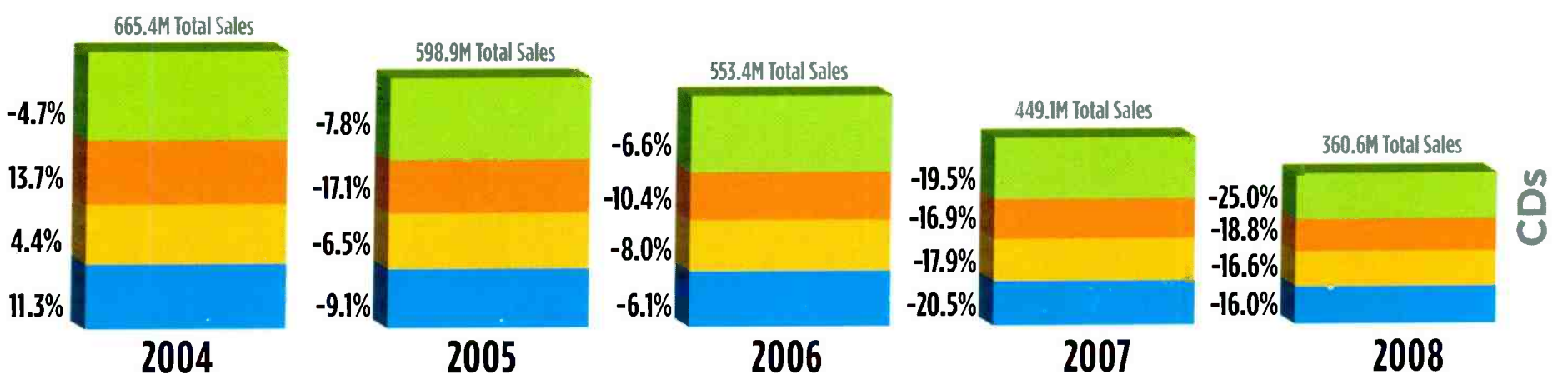
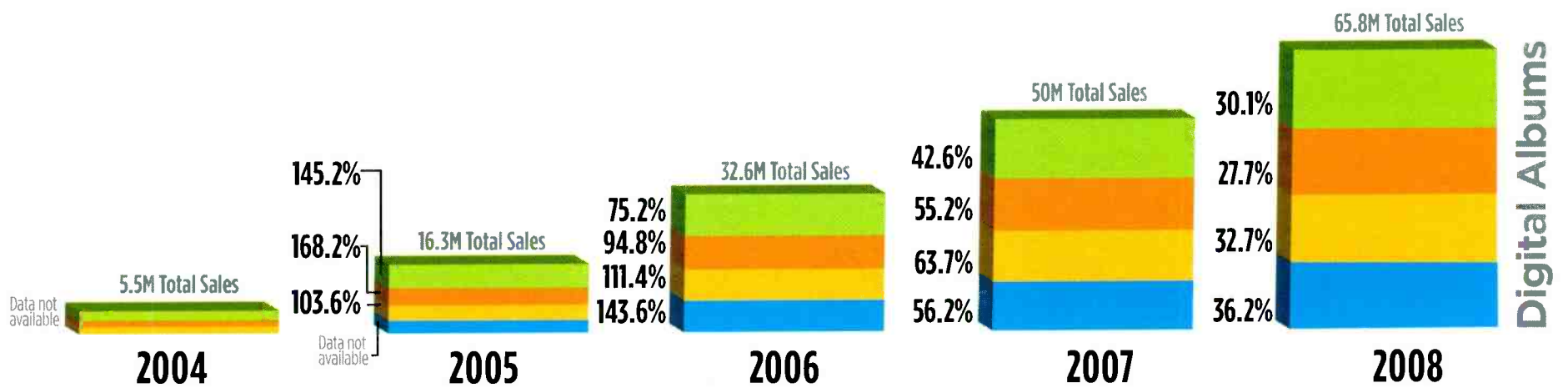
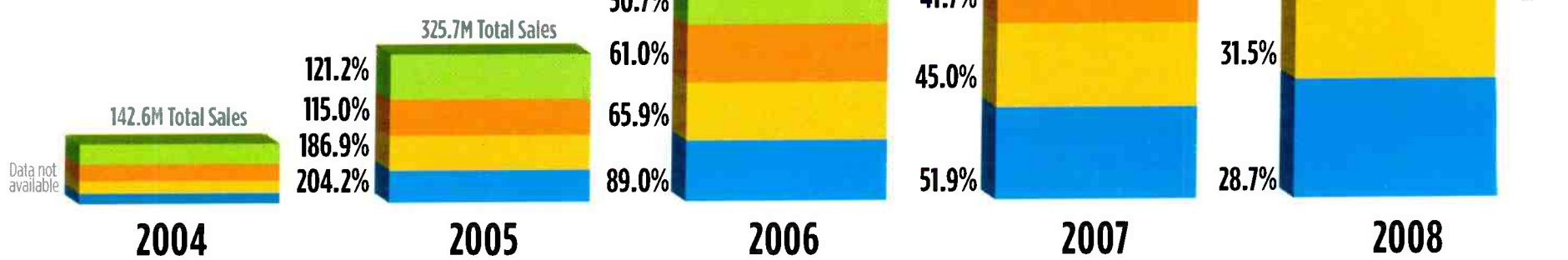
During the same period, the sales share of other current albums—titles within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—remained relatively steady. But the sales share of catalog albums climbed to account for 41.7% of album sales for 2008, versus the 35.8% the 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)

(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.



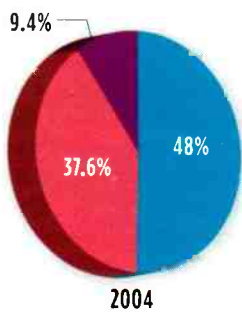
Market Share By Retail Category

(Percent) SOURCE: Nielsen SoundScan

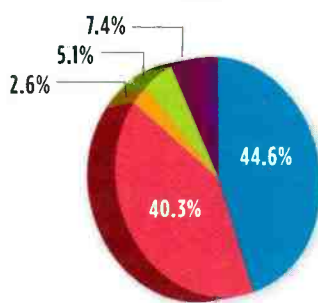
- Chain
- Mass Merchant
- Independent
- Digital
- Rest Of Nontraditional

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.

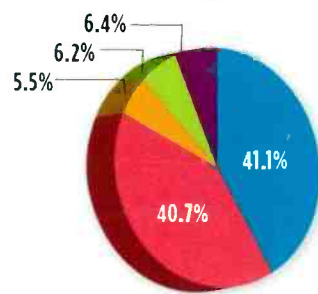
Digital download stores finished 2008 with 15.4% of U.S. album sales, while other nontraditional retailers like Amazon, QVC, Starbucks, concert halls and TV direct-phone sales accounted for nearly 8.2% of sales. The combined nontraditional category now accounts for 23.5% of album sales, up from just 5% in 2004.



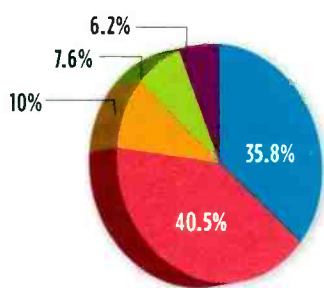
2004



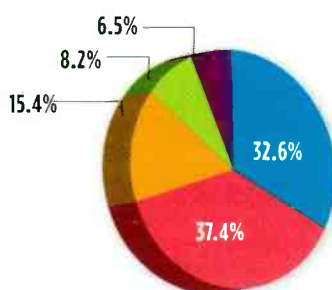
2005



2006



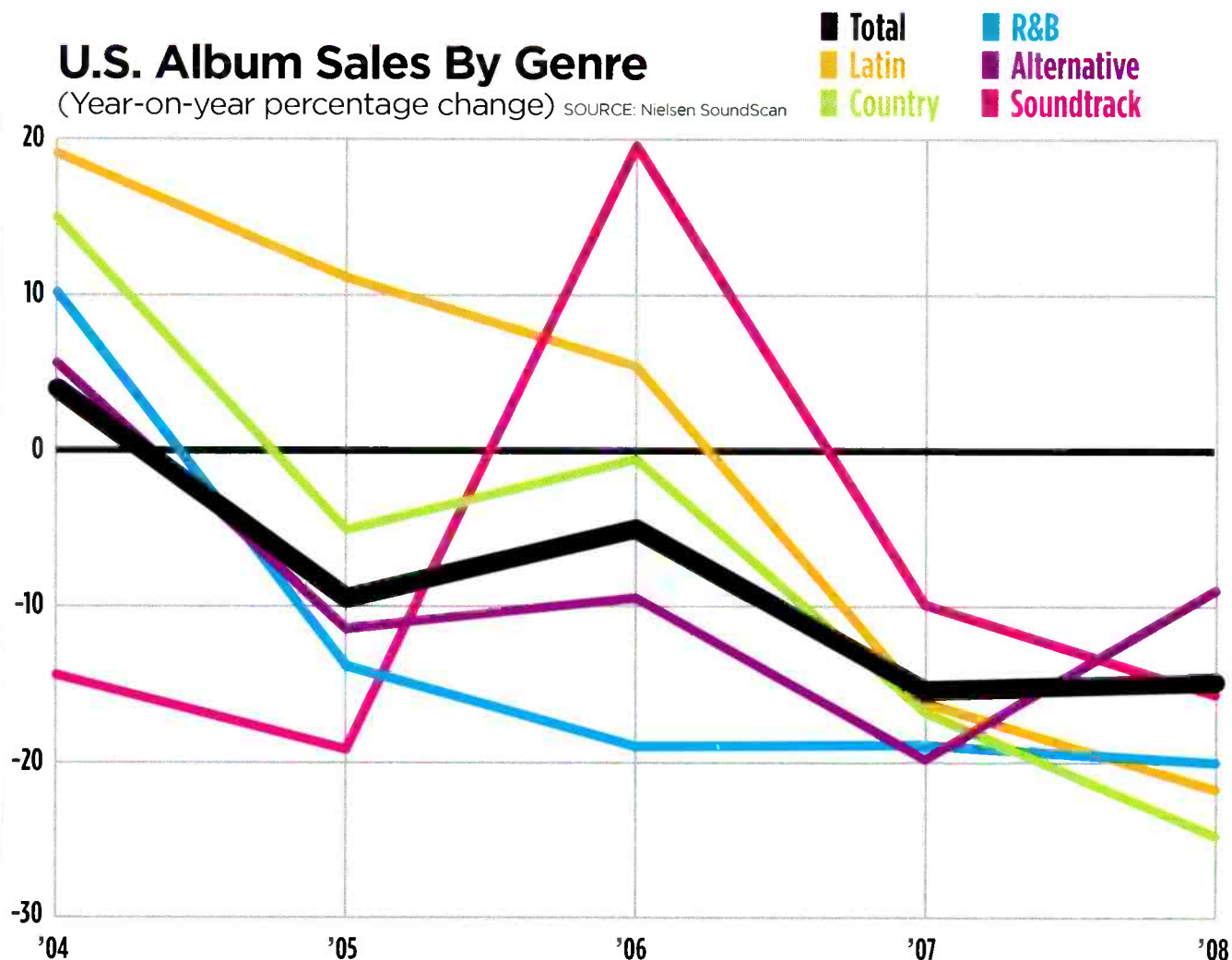
2007



2008

U.S. Album Sales By Genre

(Year-on-year percentage change) SOURCE: Nielsen SoundScan



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.

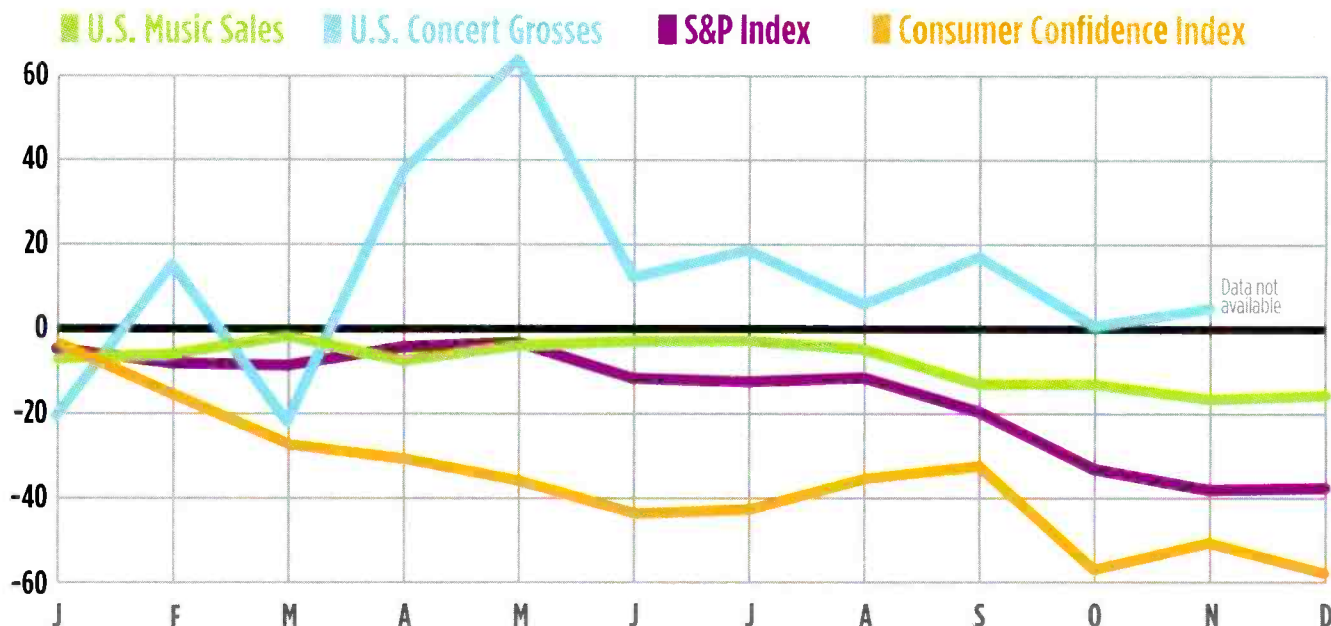
Annual sales of country music outperformed the overall

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.

Music Versus Economic Indicators

(Year-on-year percentage change in U.S. concert grosses and unit sales for U.S. albums with track equivalent albums; year-to-date percentage change in S&P 500 and Consumer Confidence Index) SOURCES: Nielsen SoundScan, Billboard Boxscore, the Conference Board



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 per-

formance 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.

GLOBAL

Billboard Honors The MIDEM Masters Among The Top-Tier Executives In Cannes

Networking

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.

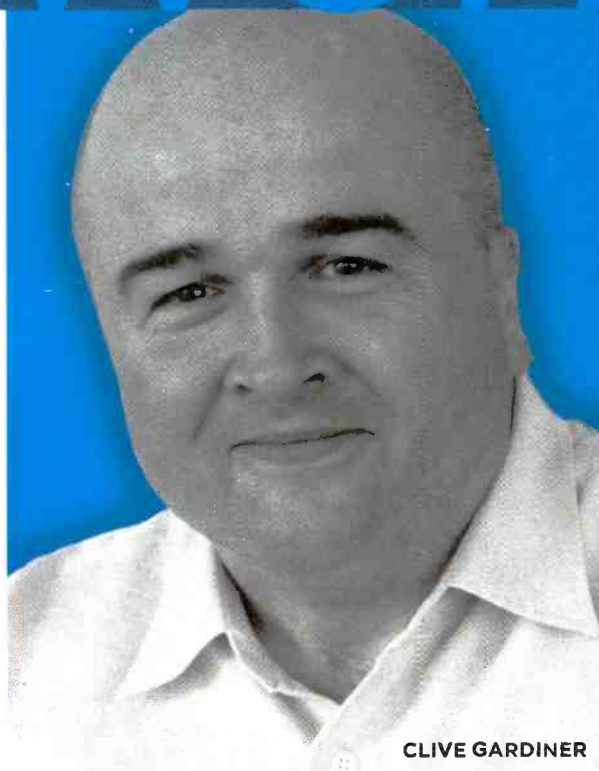
“MIDEM 2008 was where we first noticed a wind of change towards pioneering new digital models,” Gardiner says. “We did our first ad-funded streaming deal with Sony BMG within weeks of conversations held [there].”

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.

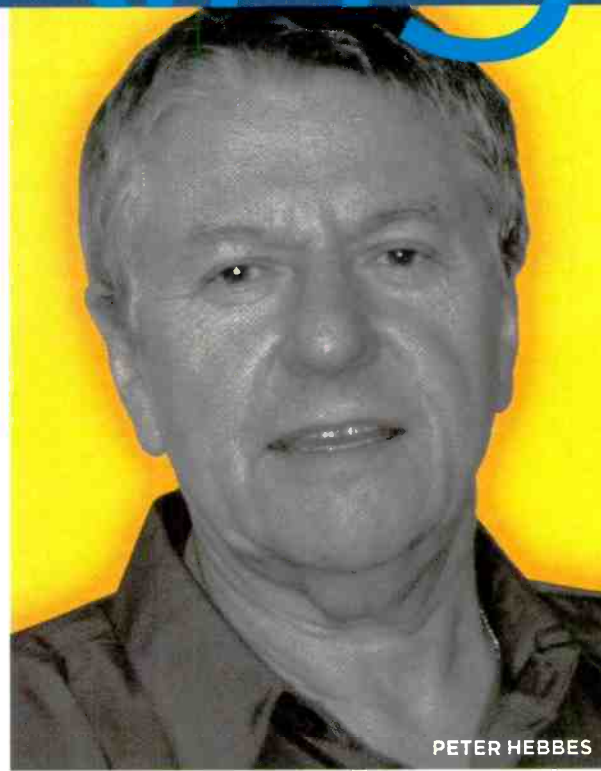
RICHARD GOTTEHRER

Founder/chief creative officer, the Orchard, United States // theorchard.com

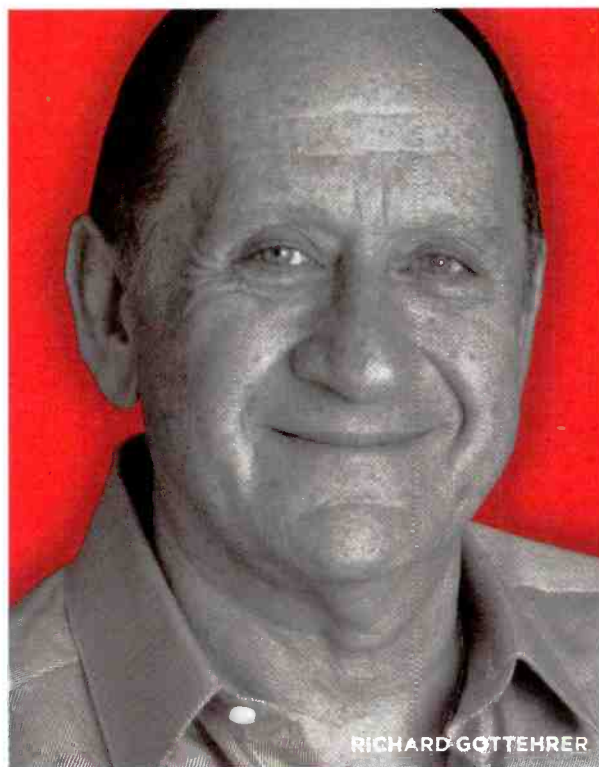
Richard Gottether is a music industry veteran who has carried four decades’ worth of artistic credibility through a



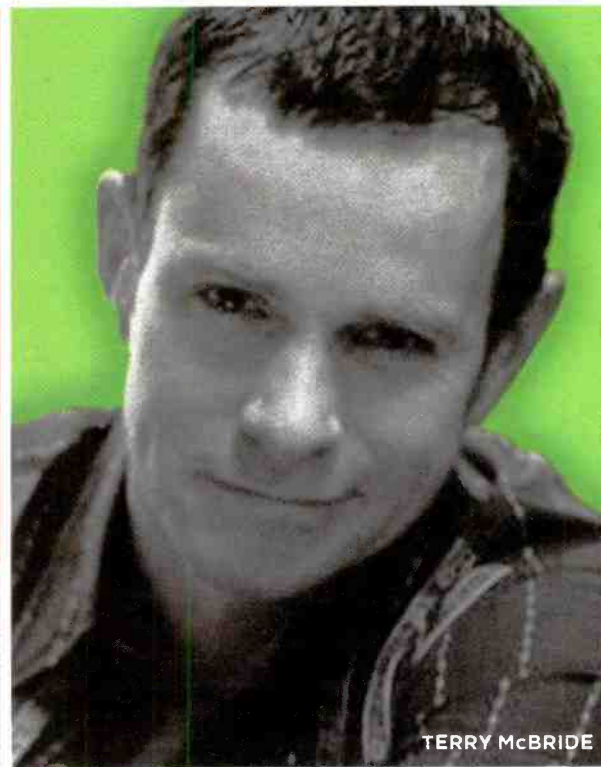
CLIVE GARDINER



PETER HEBBES



RICHARD GOTTEHRER



TERRY MCBRIDE

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. Gottether, 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.

Gottether 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, Gottether 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

**"WE SAW FAR MORE
THAN THE WORLD."**

Blue Island Tribe on tour in the Pacific.



"The opportunity to entertain troops was a way to see the world, but it became much more. I had no idea how they would respond to peace lovers like us. We were greeted with open arms. And we realized that this wasn't just a cool trip for us, it really meant a lot to them. Some hadn't seen any kind of entertainment for months and had been away from their families for a long time. Those we met were hard working folks just like you and me. Our show was a chance for them to feel like they were back at home for a couple of hours. Our song "March On" was written as homage to the people we met and their will to always "march on." I can see that our military is an absolute necessity. So, to those who serve, past and present, while putting their life on the line to protect our freedoms, this one is for you."

— JAMES FREY, LEAD SINGER FOR BLUE ISLAND TRIBE



WHERE STARS EARN THEIR STRIPES

**FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR.
GO TO ARMEDFORCESENTERTAINMENT.COM.**

from >>p25

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 // Web site not available

MIDEM is a thread that runs throughout Peter 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 (Bob 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 Palais 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 \$2.7 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



OLEG LOBOV



KEN OHAKE



HENRY SEMENCE

Visions (Nick Lowe) and Unforgettable Songs (Seal, the Pogues).

HMG has struck a string of publishing catalog deals at MIDEM since 2000, Hebbes adds, "including Mummy Dust Music out of Canada, Cristal Music Publishing from France and Crumbs Music Publishing from England."

In Australia, "we're miles away from anywhere," Hebbes says. "At MIDEM, I can catch up with 30 different people in a week, as opposed to traveling to all these countries."

OLEG LOBOV

Managing director, Style Records, Russia // style-records.ru

Since its 2002 debut, Style Records has established itself as one of Russia's leading independent labels. It is now at the core of a group of affiliated companies that includes distribution, recording and music publishing, plus a 130-store entertainment retail chain, Nasroyeniye.

A licensing deal that Oleg Lobov signed at MIDEM in 2008 delivered an airplay hit in Russia with Jay Sean's "Ride It," and Style will release Sean's album "My Own Way" early this year. Style's dance imprint, Freestyle, has Russian licensing deals with overseas labels including Ministry of Sound, Hed Kandi and Toolroom Records.

"MIDEM is a very good place to acquire some invaluable experience and establish partner relationships," says Lobov, who has headed the company since its launch. "New contacts, new deals and new business

chairman of its finance committee. He is also a member of the board of directors and chairman of the finance committee of FastTrack, a global alliance of leading music copyright societies. He is also a board member and chairman of the finance committee of the Songwriters Hall of Fame and serves as chairman of Mediaguide, CEO of MusicPro Insurance and secretary of the ASCAP Foundation.

TERRY MCBRIDE

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 Manett Publishing joint venture with the United Kingdom's MAMA Group.

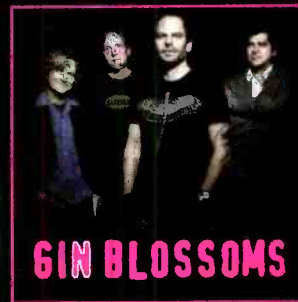
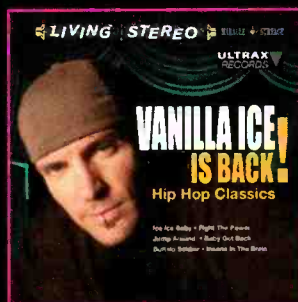
Three years ago, Netwerk set up shop at MIDEM to strike record distribution deals across Europe, and it uses the event as an annual meeting place for discussions with its international subpublishers.

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**



WE ARE LOOKING FOR YOUR QUALITY MUSIC!!!

CLEOPATRA RECORDS is currently seeking studio and live audio masters from major and commercially successful artists to purchase for 2009. We also license music to film, television, games and other media at discounted rates!



Please contact Mindy Mitchell mindy@cleorecs.com or Tim Yasui at tim@cleorecs.com or telephone us at 310-477-4000

ARTISTS AND MASTERS CURRENTLY WORKING WITH (past and present) INCLUDE:

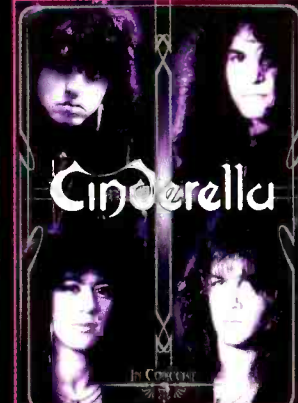
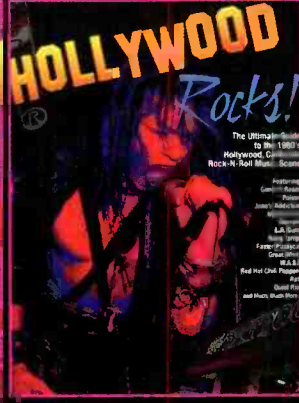
**DOKKEN * JOHNNY THUNDERS * KURTIS BLOW
FAT BOYS * COOLIO * MC 5 * TANGERINE DREAM
THE 69 EYES * MOLLY HATCHET * QUIET RIOT
WARRANT * LA GUNS * THE VIBRATORS
BOB MARLEY * JAMES BROWN * THE HEAD CAT
(FEATURING LEMMY) * MISSING PERSONS
THE DAMNED * BERLIN * A FLOCK OF SEAGULLS
VANILLA ICE * WINGER * HOLLYWOOD ROSE
(FEATURING AXL ROSE OF GNR) * PAT TRAVERS
GIN BLOSSOMS * UNCLE DADDY * HOUSE OF LORDS
LONDON * FOGHAT AND MANY MORE!**

CLEOPATRA RECORDS would like to thank all our business partners for a great 2008!

We'd especially like to acknowledge: KOCH ENTERTAINMENT, THE ORCHARD, SKD ENTERTAINMENT, NEO/MCC/SONY, SONIC RENDEZVOUS, MVD, RSK, CHERRY RED, TMC (Michael Chernow), GLUCOSE MUSIC (Anthony Klein) and SOUND POLLUTION.

Thanks for being part of our team and looking forward to a great 2009!

11041 Santa Monica Blvd. PMB #703 Los Angeles, CA. 90025
Tel (310) 477 4000 • Fax (310) 312 5653 www.CleopatraRecords.com



from >>p26 going for 15-plus years." Internationally, he adds, "MIDEM gives me a lot of insight into local issues."

A provocative keynote speaker in 2008, McBride will again offer his own insights this year on a panel titled "Artists, Managers and Digital—So, Where Is the Money?"

KEN OHTAKE

President, Sony Music Publishing Japan // smpj.co.jp

As an executive whose career has included stints in the United States and the United Kingdom as well as his native Japan, Ken Ohtake reflects the international nature of MIDEM participants.

In Japan, Ohtake oversees a vast catalog ranging from Irving Berlin's "White Christmas" to hits by recent domestic chart-topping pop duo Kimagure. He says MIDEM gives him a chance to maintain existing global publishing contacts 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,"

Fact File: MIDEM

WHAT: The international music marketplace, now in its 43rd year

WHO: The event, including MidemNet Forum, draws more than 9,000 participants from almost 100 countries, from industry sectors including recording, publishing, touring, digital and mobile.

WHEN: Jan. 17-22

WHERE: Palais des Festivals, Cannes

WEB: midem.com

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 indie 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 Chew of [Bogota, N.J.-based] Timezone," he says.

"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

Argentine indie EPSA Music is known worldwide as a trove of high-quality folk and tango recordings, with marquee artists like Estela Raval and Leopoldo Federico on its roster.

With its own local distribution and licensing deals worldwide—most notably in Europe and Japan—EPSA has developed a brand name among followers of traditional Argentine music, a niche Laura Tesoriero's mother committed to when she founded the label 18 years ago.

EPSA is also a digital maverick that distributes titles from the Orchard in Latin America (a deal that originated at MIDEM, Tesoriero notes). The label actively pur-

sues digital sales, particularly in the United States. Tesoriero says MIDEM has been key to the label's development.

"We've gone almost every year since 1991 and it's been extremely useful to see future trends, to license our product and find new business," she says.

MIDEM has also been crucial in developing EPSA's foreign distribution deals, which took off after 2003.

"At that point, tango as a genre began to be recognized worldwide," Tesoriero says.

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 traveling."

Zelnik claims a 4%-5% market share in France for Naïve and its distributed labels, thanks to such acts as Pink Martini, Mirwais, 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.



LAURA TESORIERO

Reporting by Lars Brandle, Ed Christman, Leila Cobo, Vladimir Kozlov, Aymeric Pichevin, Robert Thompson and Rob Schwarz.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ BILLBOARD STARS

It's Your Artist's Time To Shine!

Is your artist celebrating a milestone?

Launching a major worldwide tour?

Ready to drop a major new release?

Get the word out through Billboard STARS...

The ultimate opportunity to have an editorial section of Billboard magazine completely dedicated to your artist's career achievements.

Experience the buzz when key decision-makers and peers read about your artist in the pages of Billboard!

For more information, please contact:

Aki Kaneko • 323.525.2299 • akaneko@billboard.com





TRUE FICTION
Switchfoot, Nickel Creek mates team up

30



PEN IS MIGHTIER
Motown vet Dozier keeps on writing

32



THE LONG HAUL
Flex builds on overnight success

35



TV ON THE RADIO
'SNL' stars ready for major-label debut

35



ORPHAN ANNIE
Norwegian songstress mulls label options

36

MUSIC

BY JILL MENZE

The Right 'Time'

Solo Work, Collaborations Keep Raising M. Ward's Profile



On 'Hold': M. WARD

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 next 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, heartbreakingly beautiful "Oh Lonesome Me"; Granddaddy'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 I think 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 "Epistemology."

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 song, 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 "MPLSOUND" and "Lotus Flower." He was also heavily involved in an album titled "Elixir" from his protégé, Bria 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; lone 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 is now recording. "Ashes" was assembled by Brendan Canty and Christoph Green of Trixie 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 Dreijer. The first single, album opener "Happy Up Here," will be available March 9.

Reporting by Jonathan Cohen.



ROCK BY DEBORAH EVANS PRICE

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 a sucker for a good melody and Sean's an amazing guitar man, so I think that really fac-

tored in heavily."

ATO product manager Jaclyn Bertsch 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," she 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," Bertsch 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 network 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 video and 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.

"Canzoni Per Natale," released Nov. 28 by Atlantic/Warner Music Italy, debuted at No. 10 in its first week and then peaked at No. 3, 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-placed 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/Decca), 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 11-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.

—Hazel Davis



FICTION FAMILY: ANY BARRON, RUNNER; RUNNER: CHAD SENGSTOCK



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 clasp 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 Stewart) 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 merchandise.

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

 Check out an exclusive interview with and performance video of Django James & the Midnight Squires at billboard.com/djangojames.

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at billboard.com/underground.



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 Job Berry 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



STREETLAB

When electronic duo Streetlab began mixing tracks in 2001, the act cut its teeth performing live in what was becoming a dying scene: New York raves.

"It was the best live experience," Ryan Leary recalls. "We had a ton of space to work with. It was inspiring, because people always gave you a positive reaction by dancing."

After the parties ended, Leary and Mark "Coz" Lamorg wanted to keep dancing. Streetlab has since built up an impressive set of club-ready commissioned remixes from such acts as Crystal Castles, Nine Inch Nails and Kinski, plus several original grooves of its own.

Streetlab self-released its self-titled debut EP in October and signed an exclusive two-single release deal with RCRD LBL/Downtown for the tracks "NYSound" and "She Is Our Magic." The former—which will be placed in a forthcoming episode of NBC's "Kath & Kim"—is typical of Streetlab's stuttering percussive style, with ferocious synthesizers that beg the listener to move.

"We like to arrange songs that deliver well in the club," says Lamorg, who handles the drums and mixing while Leary works with the synths and guitars. "We want to make dance music that has the energy of rock music."

Streetlab is planning to release a mixtape EP in early 2009 in addition to honing its skills as an original act. The duo will perform at the Apple store in New York's Soho neighborhood Feb. 13 and is moving forward on a new Hall & Oates remix. Streetlab is also plotting a brief 2009 tour that includes appearances at South by Southwest.

—Jason Lipshutz

Contact: Andre Howard, manager, drehowmusic@gmail.com

CATCHING UP WITH UNDERGROUND ALUMNI

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.

BILLBOARD DID NOT PUBLISH A DECEMBER 27 OR JANUARY 3 ISSUE

DON'T MISS A MUSIC MOMENT.

HOT 100 Billboard

THE BILLBOARD HOT 100

WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10
11	11	11	11	11
12	12	12	12	12
13	13	13	13	13
14	14	14	14	14
15	15	15	15	15
16	16	16	16	16
17	17	17	17	17
18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21

2 Besides its No. 1 standing on Hot Digital Songs, the track tops the Pop 100 in its 29th week, easily surpassing Sara Bareilles' "Love Song" (21 weeks) for the longest journey to that list's summit.

4 The song snags the Greatest Gainer/Airplay award for a fourth straight frame, up 7.7 million listener impressions.

44 The title rebounds in part due to a doubling of spins at AC stations, most of which cut back or entirely abandoned current tracks in favor of holiday tunes during the Christmas season.

6 QUESTIONS

with LAMONT DOZIER

by GAIL MITCHELL

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.

When will previews begin for "The First Wives Club"?

All the music is done. The guys and I wrote 30 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.

feel and relate to a song that has an infectious, undeniable melody and lyrics that bring home a certain amount of truth.

I'm also writing a book that's been in the works for three years now. It's a collection of thoughts about my life story thus far, the challenges of being a songwriter/performer and songwriting tips. It's for all the naysayers who said I couldn't do this because I'm black and could only go so far.

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 lyric and melody and stay relevant. There's no retirement plan on being a songwriter. Thankfully, the phone keeps ringing and I keep dancing.

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.

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.

That song also taught me that less is more. When the melody and rhythm are strong, you don't need to overembellish 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.

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

ORDER THE UNPUBLISHED BILLBOARD CHARTS TODAY!

INDIVIDUAL CHARTS:

\$10.00 Full Graphics or E-mailed PDF Files (specify)

Please List Date and Chart

ENTIRE CHART PACKAGE: \$50.00 Full Graphics

Dec. 27 or Jan. 3

ENTIRE CHART PACKAGES: \$75.00 Full Graphics

Dec. 27 and Jan. 3

PLUS SHIPPING & HANDLING: \$6.95 USA \$9.95 INTERNATIONAL

Sales tax on order amount applies in the following jurisdictions: CA 8.25%, DC 5.75%, FL 6%, GA 7%, IL 7.75%, MA 5%, MD 6%, MN 6.5%, MO 4.225%, NJ 7%, NY 8.375%, TN 9.25%, TX 8.5%, VA 5%, Canada 5%.

TOTAL AMOUNT: _____

I am paying by: Check Money Order

Credit Card: Visa MasterCard Amex

Card #: _____ Exp. Date: _____

Name on Card: _____

Shipping to: (Name) _____

Address: _____

City: _____ State/Zip: _____

Phone: _____

Email: _____

Send your check and money order payable to Billboard to:

Billboard Research, Attn: Gordon Murray, 770 Broadway, 7th Floor, NY, NY 10003 or Fax: 646.654.4672

FOR MORE INFORMATION
646.654.4633 or research@billboard.com
www.billboard.com/research



THE BILLBOARD REVIEWS

ALBUMS

ROCK

GLASVEGAS

Glasvegas

Producers: James Allan, Rich Costey
Columbia

Release Date: Jan. 13

★ In Glasvegas front-man James Allan's world, "there's a storm on the horizon" in virtually every song, and while he "can't 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 Scottish quartet'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"), treacherous guitar workouts ("Geraldine") and such arty excursions as the spare spoken-word treatise "Stab-

bed." 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/Bth Impression

Release Date: Jan. 13

★ On the surface, there's no reason Bang Camaro should be anything but a novelty act, riling 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, guilty pleasures lose some of the guilt, and Bang Camaro's second full album supports its cheeky mission—derivative anthem rock consisting entirely of hooky choruses and guitar solos—with real musicianship and serious fun. In addition to sharpening the guitarists' 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-

PLIES

Da REAList

Producers: various
Slip-N-Slide/Atlantic

Release Date: Dec. 16

★ "Da REAList" is the third full-length this Florida rapper has released since the summer of 2007, but like his fellow workaholic Lil Wayne (with whom he appeared on the hit remix of Shawty Lo's "Dey Know"), Plies thrives on haste. His reports here from the streets ("Me and My Goons"), the boudoir ("Spend the Night") and the hospital room ("Family Straight") sizzle with a stripped-down immediacy that makes good on the album's title; few MCs seem as committed to a warts-and-all presentation as Plies. And on "Want It, Need It," a fluffy J.R. Rotem-produced duet with Ashanti, he even cops to the desire most of his peers view as a sign of weakness.—MW



rock clichés, including terrible 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 gently psychedelic pop records that Rhino began excavating in 2006 with the handsome "The Studio Albums: 1967-1968" boxed set. Here the label moves onto 1969's "Odessa" with a three-disc 40th-anniversary edition worthy of the music's lush widescreen sound. Discs one and two present the album in separate stereo and mono 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 album 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 fantastic record packages ever released."—MW

NEW & NOTEWORTHY

LATE OF THE PIER

Fantasy Black Channel

Producer: none listed
Astralwerks

Release Date: Jan. 13

★ Synths tangled with distorted guitars and staccato vocals—reminiscent of so many forebears and contemporaries—dominate the English quartet Late of the Pier's debut album. The 13 cuts (including a hidden track) invoke turn-of-the-millennium Supergrass 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 bisected by math-rock-y time 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 regrettable extended downshift 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

JAZZ

ELIANE 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 appropriate tribute to the genre. The pianist/vocalist works with a core group of players who are noteworthy 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 elegant cover of "The Girl From Ipanema," which Elias reprises in dazzling fashion in English and Portuguese. She provides an equally appealing treatment on "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-whites is as polished and tasty as her vocals.—PVV

JIM HALL & BILL FRISELL
Hemispheres

Producer: Brian Camelo
ArtistShare

Release Date: Jan. 6

★ This double-CD project unites guitarists Jim Hall and Bill Frisell on disc one, then brings in bassist Scott Colley and drummer Joey Baron on disc two. The tunes on the first CD, mainly Hall and Frisell originals with covers of Milt Jackson's "Bags Groove" and Bob Dylan's "Masters of War," are pensive 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; "Migration" and "Hear and Now" have a thoroughly improvised feel and a very keen edge. Disc two features more cover tunes than originals, including a very chilled take on Billy Strayhorn's "Chelsea Bridge" and a delightfully realized rendition of Sonny Rollins' "Sonnymoon for Two."—PVV

CHRISTIAN

JULIAN DRIVE

My Coming Day

Producer: Lynn Nichols
Inpop Records

Release Date: Jan. 27

★ This Georgia band first gained attention

MUSIQ SOULCHILD

Onmyradio

Producers: various
Atlantic

Release Date: Dec. 9

★ Musiq Soulchild raised eyebrows and eardrums in August, when "radio" came out as the first single from his fifth album. Tapping into the clubby snap style of Atlanta, his adopted home base, the former Philly neo-soulster seemed to telegraph a drastic change of course. But while "radio" is indeed a surprise and wisely positioned near the end of the album, the other 11 tracks from "Onmyradio" represent a more measured kind of departure in which Soulchild sprinkles a bit of Southern flavor into his old-school aesthetic. The opener "backagain" finds him singing over a heavy thump before the music comes in and establishes a vintage R&B melody. Cleverly layered vocal arrangements elevate such tracks as "until" and "special," while "moneyright" boasts a skip-along, hand-clapping beat that counters the languid lushness of "someone" and "sobeautiful." Elsewhere, Mary J. Blige plays the female foil to Soulchild's sanctimonious protagonist on "ifuleave," and Damian Marley lends patois to the reggae-flavored "iwannabe."—GG



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, Terius "the-Dream" 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 contemporary R&B and pop. However, it's during the album's romantic second half that Foxx winningly struts his stuff. He channels Marvin Gaye on the melodic "I Don't Know," then steams up the proceedings 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



THE BILLBOARD REVIEWS

SINGLES

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 gentle 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 Hoobastank'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 Slumdog 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, gunshots-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 Germanic electronic patterns to "Millionaire" and a popping synthesizer straight out of Donna Summer's "I Feel Love" to the tuneful "Aaj Ki Raat." It's one of those rare soundtracks that holds up well independent of its film.—GG

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 Mí," a catchy ditty reminiscent of early Shakira, is unadulterated fun. (Ditto for "Amor Sincero.") "Mañana Es Otro Día," with colloquial yet evocative lyrics, is beautiful, and "Amor Sincero," 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 convoluted "Te Va a Costar." But overall, this is an album that seeks to entertain and does so without pretension.—LC

POP

BRITNEY SPEARS

Circus (3:12)

Producers: Dr. Luke, Benny Blanco

Writers: L. Gottwald, C. Kelly, B. Levin

Publisher: not listed

▶ Call it a comeback. After a No. 1 debut on the Billboard 200 with "Circus" and the chart-topping peak of the first single, "Womanizer," the title track from Britney Spears' sixth album is her first top five start on the Billboard Hot 100. Besides the image overhaul 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 surrounds 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 resembled a circus—to which the public has ringside access—it appears Spears is now the ringleader instead of the main attraction.—CW

JASON MRAZ AND COLBIE CAILLAT

Lucky (3:10)

Producer: Martin Terefe

Writers: J. Mraz, C. Caillat

Publishers: Goo Eyed, ASCAP; Coco Marie/Wrunch Time, BMI

▶ 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 commanding charts in more than 15 nations 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

propel fame, keenly aligning Mraz with co-writer and duet partner Colbie Caillat, of "Bubbly" and "Realize" notoriety. The track is again organic, dressed with some lush strings and has playful lyrics about a romantic payoff following a seaside journey: "I'm lucky I'm in love with my best friend, lucky to have been where I have been/Lucky to be coming home again." At this stage, both singers possess recognizable voices and an obvious kinship, because they blend beautifully. At the least, this will conquer adult radio, but top 40 has been pretty good of late indulging a pliant playlist. Our bet: This pair will get "Lucky" across the board.—CT

R&B

SLIM FEATURING FABOLOUS & RYAN LESLIE

Good Lovin' (4:25)

Producer: Ryan Leslie

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

Publisher: not listed

M3 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 assistance from Ryan Leslie, and Brooklyn rapper Fabolous

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 separately at R&B/rhythmic 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



contributing a solid verse, the R&B track is also a crossover 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 featured artists. There's no questioning 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.—SR

ROCK

STAIN'D

All I Want (3:29)

Producer: Johnny K

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

Publishers: Greenfund/i.m. nobody/My Blue Car/Pimpug/WB, ASCAP

Flip/Atlantic

▶ Stain'd has conquered plenty of chart territory beyond its rock base, but it has yet to connect with AC audiences. With contemporaries 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 guitars 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

TRACE ADKINS

Marry 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 Nashville

Trace Adkins continues to impress as one of country's most versatile talents, segueing effortlessly between such poignant ballads as the Grammy Award-nominated "You're Gonna Miss This" to the stirring gospel-flavored "Muddy Water" to this hilarious romp. "Marry for Money," culled from his excellent "X" collection, proves once again that the singer 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



LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Gary Graff, Jessica Letkemann, Gail Mitchell, Evie Nagy, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Phillip Van Vleck, Chris Williams, Mikael Wood

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

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

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

The future's so bright: FLEX

LATIN BY AYALA BEN-YEHUDA

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 child-like love song with an almost-reggaeton 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 Danilo Gomez, admits it will be a tough act to follow with his new set, "La Evolución Romantic 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 Él," 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 hit-maker 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. That 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 Romantic Style." As with "Te Quiero," pop and regional Mexican remixes will be serviced for "Dime Si Te Vas Con Él." 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 preload deals were being negotiated at press time for the Mexican market, but the sheer volume of raw video material gathered 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."



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 biggest 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, "Boombox" 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

A LEGG UP

If you liked Soulja 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 dance-floors with its quirky one-legged groove.

Mathew "Prince Charming" Griffith, 19, and Keithian "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 "Soufside" 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 . . . stanky." "Stanky Legg" has sold 15,000 downloads, according to Nielsen Sound-

Scan, 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



Songs sung blue: GS BOYZ

after GS Boyz posted an accompanying video on YouTube, where it has amassed more than 3.5 million plays. One of the people who was impressed by what he heard was Louisiana's DJ Bay Bay, who'd negotiated main-

stream 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 in-

dependent 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.

—Hillary Crosley



Bottoms up: SERANI

REGGAE BY PATRICIA MESCHINI

He Got 'Game'

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 Daseca production collective, which also includes brothers David and Craig Harrisingh, 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." ■■■



iTuned in: MCCARLEY

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 early 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 bigwigs 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 Denen and James Morrison and also perform during John Mayer's Mayercraft Carrier cruise (March 27-31).

—Jonathan Cohen

LET'S MAKE A DEAL

After her worldwide record deal with Island Records collapsed last year, Norwegian electro-pop 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

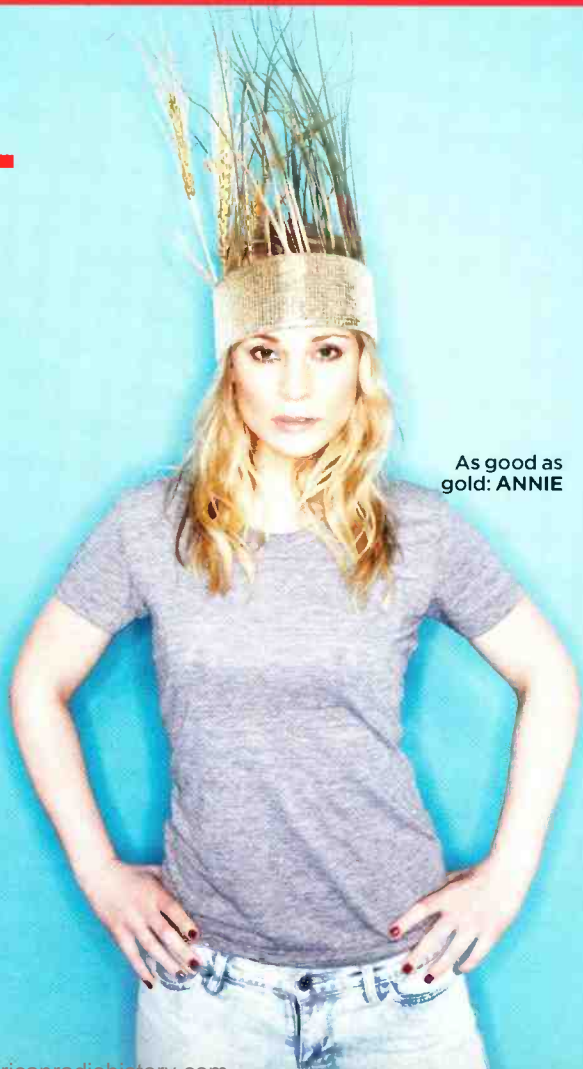
you're working with someone who doesn't care about anything at all," Annie says.

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-tinged cuts like "Song Reminds Me of You" and "Bad Times" and sweet, synth-y ballads like "When the Night." Fans of Goldfrapp, Madonna and Kylie Minogue will feel quite at home.

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

—Michael D. Ayers



As good as gold: ANNIE

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

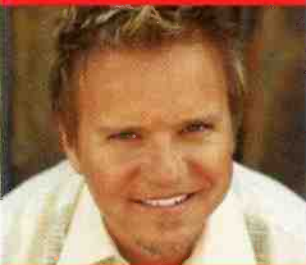


JAZZ GREAT

>> Amazon's 99-cent one-day offering of John Coltrane's "My Favorite Things" in its MP3 store gives the late jazz great his best sales week (4,000) since 2001 and his highest rank on Top Pop Catalog Albums (No. 31) 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 "All Wrapped Up" (No. 10 with 40,000; up 112%) and Nat "King" Cole's "NBC Sounds of the Season" (No. 44 with 16,000; up 67%).



GROOVIN'

>> Euge Groove's "Religify" rises to No. 1 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 Goin'" and "Born 2 Groove."

CHART BEAT

>> Hank Williams Jr. scores his 103rd entry on Hot Country Songs with the No. 60 debut of "Bartender Song," credited to the rock/rap group Rehab with a featured billing for Hank Jr. The second-generation artist made his first appearance on this survey the week of Feb. 8, 1964, giving him a newly revised chart span of 44 years, 11 months and one week.

>> With seasonal songs disappearing from the Adult Contemporary tally, David Cook continues to reign for the 13th nonconsecutive week with "The Time of My Life." It's the longest-running No. 1 by a solo male vocalist since John Mayer ruled for 16 nonconsecutive weeks from March to July 2007 with "Waiting for the World to Change."

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

Billboard®

CHARTS

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 SSgt 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 big chart, selling 90,000 copies (down 66%). As I wrote 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 sets 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 '07, the month saw three straight sub-100,000 frames until **Pretty Ricky's** "Late Night Special" bowed atop the list with 132,000 in the sales week ending Jan. 28.

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 monopoly 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% nabs a bullet. They include big winners like **Lady GaGa** (No. 26, down just 23%) and **Kings of Leon** (No. 33, down 39%).

Over The Counter

KEITH CAULFIELD



SWIFT

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,508,000	1,957,000	37,283,000
Last Week	17,029,000	2,398,000	47,733,000
Change	-50.0%	-18.4%	-21.9%
This Week Last Year	9,067,000	1,447,000	28,378,000
Change	-6.2%	35.2%	31.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	9,067,000	8,508,000	-6.2%
Digital Tracks	28,378,000	37,283,000	31.4%
Store Singles	35,000	33,000	-5.7%
Total	37,480,000	45,824,000	22.3%
Albums w/TEA*	11,904,800	12,236,300	2.8%

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

ALBUM SALES



SALES BY ALBUM FORMAT

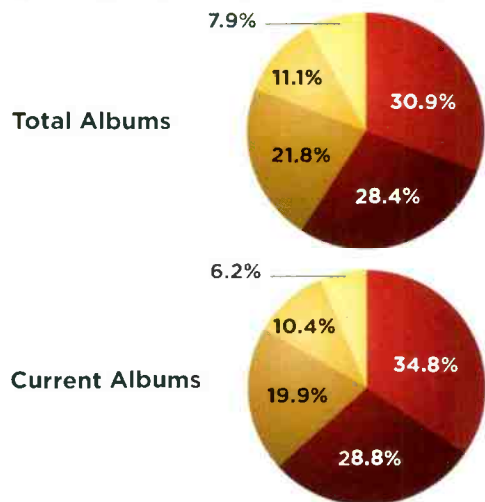
	2008	2009	CHANGE
CD	7,583,000	6,494,000	-14.4%
Digital	1,447,000	1,957,000	35.2%
Cassette	3,000	1,000	-66.7%
Other	34,000	56,000	64.7%

For week ending Jan. 4, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Distributors' Market Share: 12/01/08-12/28/08

● UMG ● Sony BMG ● WMG ● Indies ● EMI



Main Billboard 200 chart listing artists, titles, and chart positions. Includes entries for Taylor Swift's 'Fearless', Beyoncé's 'I Am... Sasha Fierce', Kanye West's '808s & Heartbreak', and various holiday-themed albums.



Thanks to sale pricing at Best Buy and Circuit City, this set is down 53%, which is actually the fourth-smallest decrease in the top 20.



Amazon's MP3 store sold this digital set for just \$1.99 last week, triggering its 21,000-unit bow and a No. 3 arrival on Top Compilation Albums.

85 The soundtrack is one of only two non-Christmas albums (the other is at No. 124) to post a gain in this adjustment week after the holidays.



The iTunes-fueled debut for the singer starts with nearly 9,000 and enters Top Digital Albums at No. 12.



It's the first set to graduate from the Heatseekers chart in the 2009 calendar year. In 2008, 14 acts made the leap, including the Ting Tings, Adele and MGMT.

Continuation of the Billboard 200 chart, listing artists like David Archuleta, Hinder, Zac Brown Band, and various holiday-themed albums.

THE BILLBOARD 200 ARTIST INDEX: Lists artists and their corresponding chart positions.

CHRIS BROWN, ZAC BROWN BAND, BUCKCHERRY, etc. Lists artists and their corresponding chart positions.

ENYA, JAMIE FOXX, JENNIFER HUDSON, etc. Lists artists and their corresponding chart positions.

KEANE, TOBY KEITH, KID ROCK, etc. Lists artists and their corresponding chart positions.

SALES DATA
COMPILED BY

nicksen
SoundScan

THE Billboard 200

JAN 17 2009

Chart table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes entries like Musiq Soulchild - A Philly Soul Christmas (EP) at #1 and Ray Lamontagne - Live Sessions EP (iTunes Exclusive) at #119.



As the album approaches 100,000 in cumulative sales, the act's "Don't Trust Me" single continues to find success, with a total of 397,000 paid downloads.

The duo takes advantage of a soft overall week for album sales as the May 2008 release, powered by the hit single "Untouched," enters the chart with 5,000 (down 27%).



Most albums tied to the Christmas holiday begin their inevitable tumble off the chart, like Straight No Chaser (down 86%) and Enya (pictured, No. 48, down 82%).



The owner of the 23rd-biggest-selling digital download song of 2008 ("Let It Rock") returns to the chart despite a 32% decline in sales.



The pair's reunion set, its first since 1981's No. 44-charting "My Life in the Bush of Ghosts," has sold 42,000 since its release last October.

Chart table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes entries like Natasha Bedingfield - Pocketful Of Sunshine at #1 and Various Artists - Tis The Season: A Praise & Worship Christmas: A Spiritual Christmas at #200.

Grid of smaller chart entries for various artists and tracks, including MGMT, M.I.A., and various holiday-themed songs.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 1 15 #1 LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 26 25 9 TRADING PLACES USHER (LAFACE/ZOMBA).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51 43 5 SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/DJMG).

1,294 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

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

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

SINGLES CHARTS

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

Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES: Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50.

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

HITPREDICTOR: Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are based on research data provided by Promosquad. Songs are based on research data provided by Promosquad.

HOT DANCE CLUB PLAY: Compiled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

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

SINGLES CHARTS: RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum).

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

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

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 1 1 25 #1 JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 26 29 17 I DON'T CARE FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 51 57 27 BETTER IN TIME LEONA LEWIS (SYCO/JRMG).

Legend for HOT 100 AIRPLAY: Located below chart. HOT DIGITAL SONGS: Top-selling paid download songs, compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100.

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 JUST DANCE by Beyoncé.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 WHITE HORSE by Taylor Swift.

MAINSTREAM TOP 40

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 WOMANIZER by Britney Spears.

ADULT CONTEMPORARY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 GREATEST GAINER THE TIME OF MY LIFE by David Cook.

ADULT TOP 40

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 HOT N COLD by Katy Perry.

MODERN ROCK

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 SEX ON FIRE by Kings of Leon.

Britney Spears, atop Mainstream Top 40 for a second nonconsecutive week with "Womanizer," is one of six artists to boast a pair of titles in the chart's top 20.



Missy Higgins ascends to her first top 10 on a Billboard airplay chart, as "Where I Stood" rises 12-10 on Adult Contemporary.



POP 100: The most popular songs, according to mainstream top 40 radio audience impressions measured by Nielsen SoundScan, and sales compiled by Nielsen SoundScan. Greatest Gainer/Airplay and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. 129 MAINSTREAM TOP 40, 100 ADULT CONTEMPORARY, 69 MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All rights reserved. © 2009 Nielsen Business Media, Inc. All rights reserved. SPEARS: MARK LIDELL

HOT COUNTRY SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, CERT. PEAK POSITION. Top entry: #1 ALREADY GONE by Sugarland.



The duo lands its fourth No. 1. Since its first in December 2006, only Brad Paisley (six), Carrie Underwood and Kenny Chesney (five each) have more No. 1s.



Up 6.9 million impressions, the collaboration earns Greatest Gainer applause. The song draws 29 million audience impressions during the tracking week.

This duet is Chesney's 34th top 10 and his 26th since 2000, the most top 10s of any artist since the dawn of the decade. Tim McGraw is in the runner-up slot with 24.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, CERT. PEAK POSITION. Top entry: #25 EVERYTHING IS FINE by Josh Turner.

TOP COUNTRY ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, TITLE, CERT. PEAK POSITION. Top entry: #1 TAYLOR SWIFT Fearless.



Thanks to a post-holiday clearance sale at Target, this 'Dancing With the Stars' champ cops the Greatest Gainer nod with the only gain on this issue's chart (up 4,000 units) while leaping 82-24 on the Billboard 200 (25,000 sold).



Since the chart reflects expected declines after the holidays, newcomer Houser's set shows the smallest percentage dip (36%) and an improvement in rank (56-38, 3,000 copies).

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, TITLE, CERT. PEAK POSITION. Top entry: #1 KELLIE PICKLER.

HOT COUNTRY SONGS: 10 country stations are electronically monitored by Nielsen Broadcast Data Systems...

HOT DANCE CLUB PLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #26 SO WHAT PINK LAFACE/ZOMBA.

TOP ELECTRONIC ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Top entry: #1 LADY GAGA.

HOT DANCE AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA.

TOP JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 NAT KING COLE.

TOP CONTEMPORARY JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 KENNY G.

SMOOTH JAZZ SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 GREATEST RELIGIFY EDGE GROOVE NARADA JAZZ/CAPITOL.

TOP CLASSICAL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 THE PRIESTS.

TOP CLASSICAL CROSSOVER ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 IL DIVO.

TOP WORLD ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 CELTIC WOMAN FEAT. THE HIGH KINGS.

See Charts Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS... charts are electronically monitored 24 hours a day, 7 days a week.

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
 Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

REAL ESTATE

PERFECTION ON THE WATER



Marco Island Florida
 9,051 Square Feet of Luxury Living Space
 150 Feet of Dockage
 Deep Water in Three Minutes
 Offered at \$6,000,000
 RE/MAX Realty Unlimited
 Patrick McDonald
 1 561 386 1060
 1 877 349 5484

REAL ESTATE

NASHVILLE ESTATE WITH APPROVED AIRSTRIP STEAL THIS AT \$1.6 MILLION



Sensational entertainment/executive estate on 20+ gentle acres, 5 bedrooms, 6 1/2 baths, dramatic fireplace, walk in closets, 3 bars, mirrors galore, indoor and outdoor pools. Indoor pool measures (40'x20') with Jacuzzi, hot tub, loft, sauna and wet bar in the master bedroom. Beauty salon, massage room, 3 decks, indoor garage holds 7 cars, separate maids apartment with separate entrance, approved airstrip with hanger plus 2 other buildings (L51' x W 51') - (L50.5 x W 50.5) Suitable for recording studio, equipment storage and rehearsal hall or horses with room to spare. All 20 mins. from Nashville airport.

Call 615-300-1960 TODAY!

LOOKING FOR YOUR OWN PRIVATE PIECE OF HEAVEN?

Over 21 acres with beautiful views of Mountain range close to rivers, lakes, snow skiing, boating and much more!
 Located in Northern Idaho close to Canadian Border

2007 Custom Built Home, 3 bed 2 Bath totaling 1670 square feet.

Upper Floor: Open Kitchen/Living Room w/wood burning fireplace/
 Master Bedroom w/master bath
 Lower Floor: Daylight Basement finished with 2 Bedrooms/1 Bath/TV-Rec Room/Laundry & Storage Room
 Hardwood floors throughout.
 Beautiful open living room with views of pines and unfinished pond.

Great for winter or summer get away from the hussle and bussle of the City.
 Perfect for a writers retreat

Serious Inquires Only. \$404,500.00
ledwards07@tds.net
 Call (615) 268-5076

Protect Loved Ones & Personal Property

with a home emergency generator system

Call 818-981-8829

MASTERING

tangerineMastering.com

Congratulates our head mastering engineer

ANDREAS MEYER on his 2009 GRAMMY NOMINATION—
 BEST HISTORIC RECORD—
 Lester Young w/Count Basie (1936-1940)

Tangerine Mastering “2008 Best New Mastering Studio”
 Mastering-Reissues-Restoration
 201-865-1000

HORSE FARMS
 ARABIAN HORSES!
 EAST AND WEST COAST
 Low and High Prices
 PETT PROPERTIES, Bkr.
 212-581-6187
ANNA0001017@yahoo.com

NOTICES/ANNOUNCEMENTS

B and G Music LLC
 Congratulates this years nominees!

Our Label has some of the NATIONS HOTTEST NEW TALENT FOR YOU TO FOLLOW THIS UPCOMING YEAR! WWW.BANDGMUSIC.COM
 Check out HEATS latest EP on Myspace/Classicheat and BLONDSENSE on myspace and WWW.BLONDSENSE.NET

SONGWRITERS

YOUR NEXT TWO HITS

and maybe more!

“BIG BUCKS” and “RUN FOR OFFICE.”

Listen to FREE clips at

www.barrows.com/music.html

PLUS, call me about

potential lyrics

for some more hard-hitting songs.

Call Robert Barrows,

R.M. Barrows

Advertising, 650-344-1951

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O.Box A Trenton, N.J. 08691-0020

email: scorpiomusic@aol.com

PROFESSIONAL SERVICES

READY TO RECORD? HOW ABOUT SOME FREE HELP?



Contact us today and we'll send you your FREE Master Tape Guide that's full of great recording tips and tricks.

(866) 677-7911

www.discmakers.com/bb

DISC MAKERS

BOOKINGS

Your **DIRECT** source for booking urban entertainment



IF YOU SEE THEM ON THE CHARTS...

YOU CAN FIND THEM AT

UNIVERSAL ATTRACTIONS

THE LARGEST INDEPENDENT URBAN MUSIC BOOKING AGENCY

info@universalattractions.com • 212.582.7575

www.universalattractions.com

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Central & Eastern Europe promotes **Andreas Klöpfel** to COO. Along with his new responsibilities, Klöpfel will continue in his role as CFO.

Sony BMG Music Entertainment names **Colleen Andersen** 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.

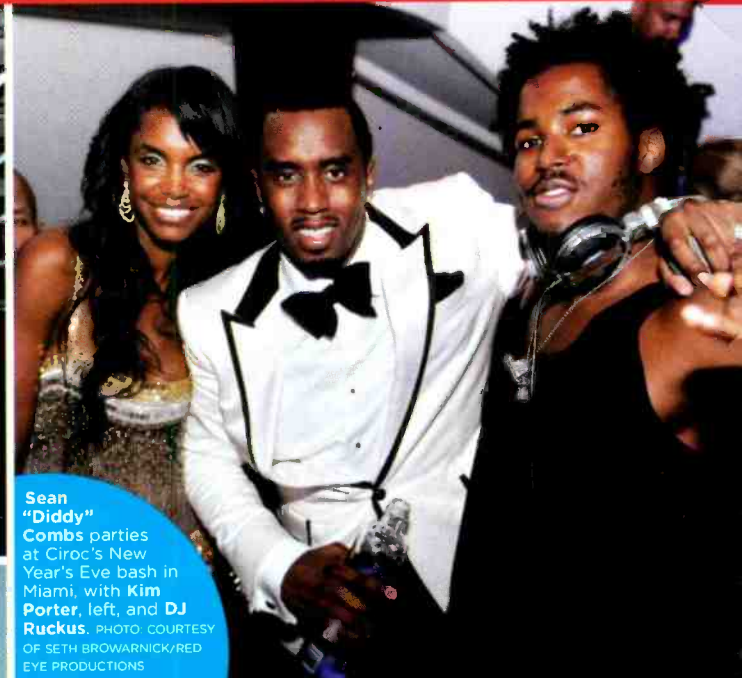
Music industry veteran **Susan Levy** has launched **High Profile**, a Nashville-based personal management and media consulting firm. She was VP of artist development at Universal South Records.

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

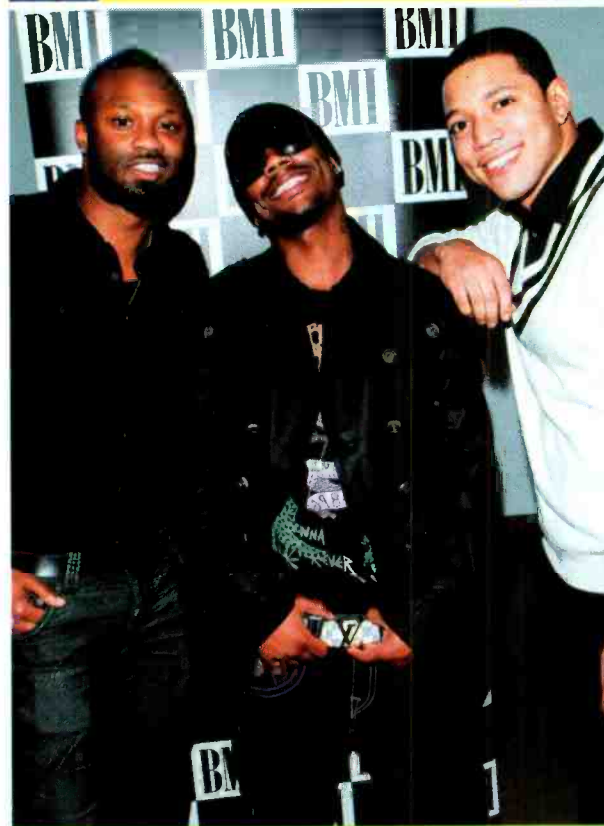
—Edited by Mitchell Peters



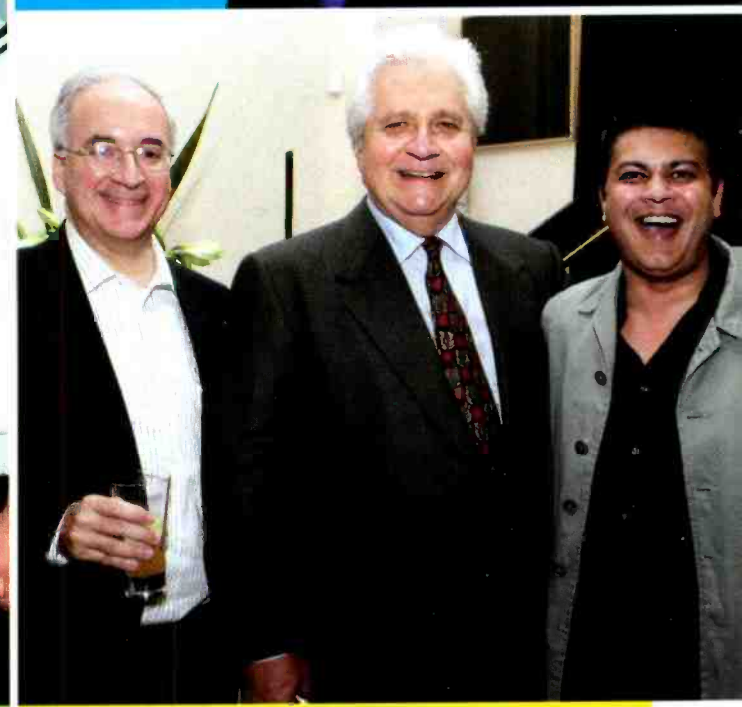
Rick Hontz, GM of the Global Spectrum-managed Budweiser Events Center in Loveland, Colo., visits with Wynonna Judd before she takes the stage.



Sean "Diddy" Combs parties at Ciroc's New Year's Eve bash in Miami, with Kim Porter, left, and DJ Ruckus. PHOTO COURTESY OF SETH BROWARNICK/RED EYE PRODUCTIONS



At BMI's "Know Them Now" showcase Dec. 16 at the Xchange in New York, attendees were treated to performances by R&B quartet Z18, Kal and Universal Motown recording artist/producer **Ron Browz**, who performed two songs, including his Billboard chart-climbing single "Pop Champagne." From left: BMI director of writer/publisher relations **Wardell Malloy**, Browz and BMI associate director of writer/publisher relations **Ian Holder**. PHOTO: COURTESY OF RAY TAMARRA



Sony/ATV Music Publishing execs recently attended the company's music supervisors' cocktail party held in London at Gibson Hall, which featured performances by artists Dan Black and the Yeah Yous. From left: Sony/ATV Music Publishing Worldwide CFO **Joseph Puzio**, Sony/ATV Music Publishing Worldwide chairman **Martin Bandier** and Sony/ATV Music Publishing U.K. managing director **Rak Sanghvi**.

GOODWORKS

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 his five-piece band traveled through Southwest Asia from Dec. 16 through Jan. 5 playing free concerts for troops in Afghanistan, Kyrgyzstan and Kuwait.

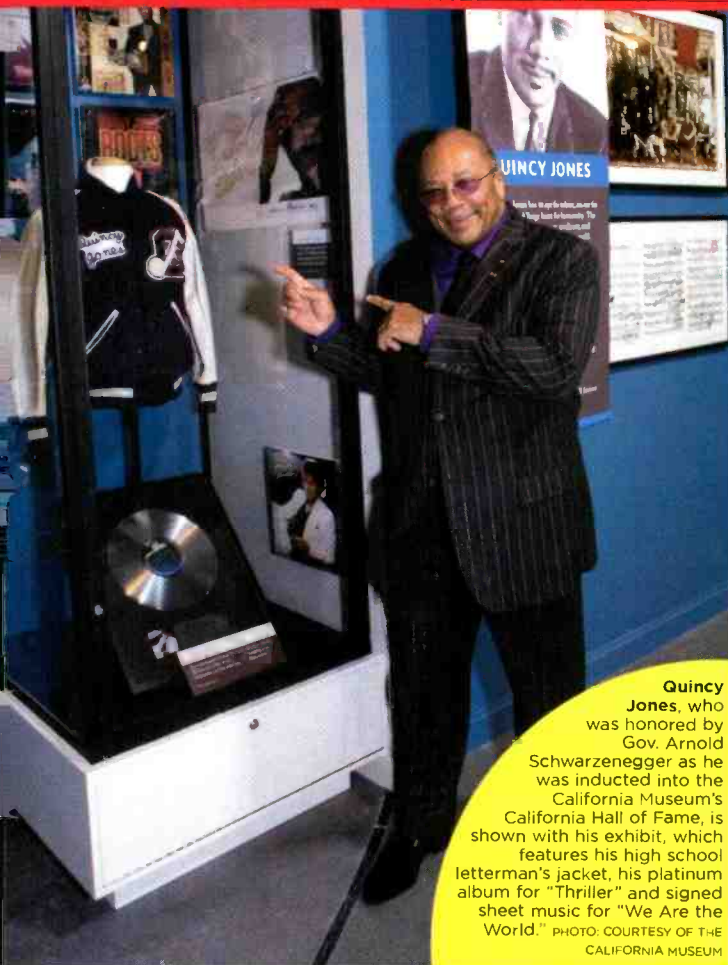
"The soldiers really love having entertainment, especially at Christmastime," says Lynne's manager, Susan Levy of Nashville-based High Profile. "Rockie and the crew are all donating their time . . . [and] Armed Forces Entertainment covers it." The organization also sponsored overseas concerts during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



Before taking the stage at the Conseco Fieldhouse in Indianapolis, **Celine Dion** posed with executives from AEG Live and Pacers Sports & Entertainment. From left: Concerts West/AEG Live president/co-CEO **John Meglen**, Dion, PS&E COO **Rick Fuson** and Concerts West/AEG Live tour director **Jim Allison**. PHOTO: COURTESY OF CDA WORLD



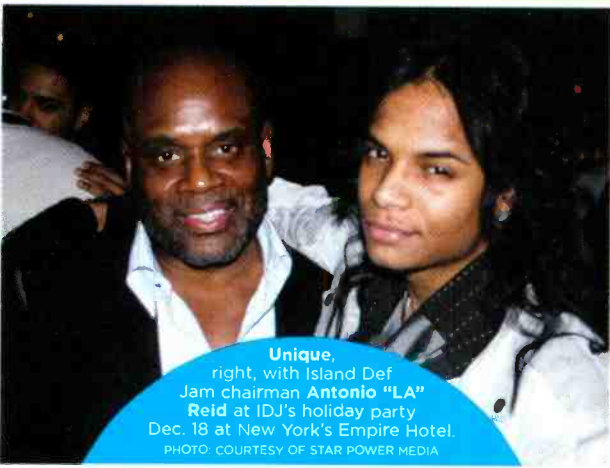
Quincy Jones, who was honored by Gov. Arnold Schwarzenegger as he was inducted into the California Museum's California Hall of Fame, is shown with his exhibit, which features his high school letterman's jacket, his platinum album for "Thriller" and signed sheet music for "We Are the World." PHOTO: COURTESY OF THE CALIFORNIA MUSEUM



Mushroom Group chairman **Michael Gudinski** enjoyed a proud moment when illustrator **Ian McCausland** presented him with an original painting celebrating the Australian music company and its logo. From left, at Mushroom's headquarters in Melbourne, are Billboard's Australia correspondent **Lars Brandle**, Mushroom Music Publishing managing director **Ian James**, McCausland and Gudinski.



Judy Collins, left, was honored with the ASCAP Foundation Champion Award for music in the service of humanity at the 13th annual ASCAP Foundation Awards ceremonies in New York. ASCAP Foundation president **Marilyn Bergman**, center, presented the award and **Suzanne Vega** saluted Collins with a rendition of her song "Since You've Asked." PHOTO: COURTESY OF SCOTT WINTROW



Unique, right, with Island Def Jam chairman **Antonio "LA" Reid** at IDJ's holiday party Dec. 18 at New York's Empire Hotel. PHOTO: COURTESY OF STAR POWER MEDIA



Stevie Wonder stopped by the Hush Lounge in Hollywood to celebrate singer **Lalah Hathaway's** birthday. From left: **Shella E.**, Wonder and Hathaway. PHOTO: COURTESY OF CESAR CUEVAS

INSIDE TRACK

DESERT 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.



Coachella bound? **GREEN DAY**



2008 KENNEDY CENTER HONORS

The 31st annual Kennedy Center Honors, held Dec. 7 at the Kennedy Center Opera House in Washington, D.C., honored Morgan Freeman, George Jones, Twyla Tharp, Barbra Streisand and the Who's Pete Townshend and Roger Daltrey for their lifetime contributions to American culture.

ABOVE: George Jones, left, with Randy Travis, who performed as part of the tribute to Jones. PHOTO: COURTESY OF MARGOT SCHULMAN

LEFT: Top row, from left: Roger Daltrey, Pete Townshend and George Jones. Bottom row, from left: Twyla Tharp, Morgan Freeman and Barbra Streisand. PHOTO: COURTESY OF TONY ESPARZA

GREEN DAY: EVA MUELLER

© Copyright 2009 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3595, Northbrook, IL 60065-3595. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Doug Kline, BB@theYGSGroup.com, 1-800-290-5460, ext. 133. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 121 Issue 2. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@espcmp.com. For any other information, call 646-654-4400.

LOEB & LOEB LLP PRESENTS

Billboard MUSIC & money SYMPOSIUM

March 5, 2009
St. Regis, New York City

CONNECT WITH THE DEALMAKERS DRIVING THE MUSIC BUSINESS

Now in its 8th year, this one-day event brings together the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending.

Join Billboard and today's most important entertainment executives for compelling **keynote interviews, informative panel sessions, networking receptions** and more.

TOPICS INCLUDE:

- Investing in Online Music Start-Ups
- Working with Consumer Brands
- Trends in Venture Capital and Private Equity
- Mobile Music Applications
- Music Publishing M&A
- Behind the Scenes: Case Studies

SPONSORSHIP OPPORTUNITIES

Michele Jacangelo 646.654.4625 • MJacangelo@Billboard.com

REGISTRATION

Brittany Davies 646.654.4643 • BDavies@Billboard.com

SPEAKERS INCLUDE:



MARTIN BANDIER
Chairman/CEO
Sony/ATV Music
Publishing



FRANK COOPER
VP of Portfolio Brands
PepsiCo



ROGER FAXON
CEO
EMI Music Publishing



JOHN FRANKENHEIMER
Co-Chairman
Loeb & Loeb LLP



BILL GORJANCE
CFO
peermusic



JOHN KIRKPATRICK
Senior VP/Chief
Music Officer
Hot Topic



DAVID PAKMAN
Partner
Venrock



DAVID PORTER
Founder & CEO
8tracks



PETER PRIMONT
CEO
Cherry Lane Music
Publishing



RALPH SIMON
Americas Chairman
Emeritus &
Founding Chair,
MEF



SCOTT M. SPERLING
Co-President
Thomas H. Lee
Partners



JEFF STRAUGHN
VP Strategic
Marketing
Island Def Jam

\$899
Pre-Registration
REGISTER BY
JAN 18

WWW.BILLBOARDMUSICANDMONEY.COM

PRESENTING SPONSOR



CONFERENCE SPONSOR



MEDIA SPONSORS



AMERICAN GLADIATORS
TRACE ADKINS
DAVID ANNABLE
ANDREI ARLOVSKI
TICHINA ARNOLD
DAVE ATTELL
BABY BASH
BAND OF BROTHERS
BILL BELLAMY
JACK BLACK
LEWIS BLACK
BOYZ II MEN
KIX BROOKS
HILARIE BURTON
DANE COOK
BRADLEY COOPER
DALLAS COWBOYS
CHEERLEADERS
ROBERT DOWNEY JR.
ELMO
EVERLIFE
BRAD GARRETT
DENNIS HAYSBERT
GABRIEL IGLESIAS
SCARLETT JOHANSSON
TOBY KEITH
KID ROCK
MINKA KELLY
ANNA KOURNIKOVA
LT. DAN BAND
ERIC MABIUS
CARLOS MENCIA
MISS UNIVERSE®
ORGANIZATION
CRAIG MORGAN
NAPPY ROOTS
NFL PLAYERS,
COACHES & OFFICIALS
KELLIE PICKLER
CURT SCHILLING
GARY SINISE
BEN STILLER
THIRD DAY
THE U.S. ARMY BAND
"PERSHING'S OWN"
THE U.S. MARINE BAND
"PRESIDENT'S OWN"
MILO VENTIMIGLIA
MAYRA VERONICA
ROBIN WILLIAMS
YELLOWCARD
YING YANG TWINS
...AND MANY MORE



**Out Here,
There's Always
The Possibility
That Someone
Will Actually
Bring Down
The House.**

Hundreds of entertainers traveled with USO Tours to more than 144 military bases around the world in 2008. The effect they had on the morale of our troops was immeasurable. Their experiences and the people they met will never be forgotten. And neither will the mark they made in the hearts and minds of the men and women who put their lives on the line every day to protect and defend us all. From all of us, our never-ending thanks.



Until Every One Comes Home.®

www.uso.org