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Record Of The Year  
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**Goldplay (PRS)**

Song Of The Year  
Best Pop Performance  
By A Duo Or Group With Vocals  
Best Rock Album



**Brad Paisley**

Best Male Country Vocal Performance  
Best Country Instrumental Performance



**John Mayer**

Best Male Pop Vocal Performance  
Best Solo Rock Vocal Performance



**Ne-Yo**

Best R&B Song  
Best Male R&B Vocal Performance



**Jennifer Nettles**

Best Country Song  
Best Country Performance  
By A Duo Or Group With Vocals



Best Pop Instrumental Performance  
**Eagles**



Best Rock Performance  
By A Duo Or Group With Vocals  
**Kings Of Leon**



Best Metal Performance  
**Metallica**



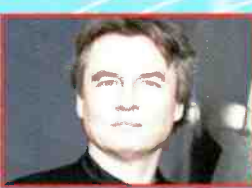
Best Alternative Music Album  
**Radiohead (PRS)**



Best Rock Song  
**Bruce Springsteen**



Best R&B Album  
**Jennifer Hudson**



Best Contemporary R&B Album  
**Mary J. Blige**



Best Rap Performance  
By A Duo Or Group  
**Jay-Z**



Best Rap Song  
**Stephen Garrett**  
**Darius "Deezle" Harrison**



Best Country Album  
**George Strait**



Best Bluegrass Album  
**Ricky Skaggs & Kentucky Thunder**



Best Large Jazz Ensemble Album  
**The Vanguard Jazz Orchestra**



Best Gospel Performance  
**Mary Mary**



Best Southern, Country,  
Or Bluegrass Gospel Album  
**Gaither Vocal Band**



Best Tropical Latin Album  
**José Feliciano**

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**Joan Sebastián**



Best Native American Music Album  
**Tom Wasinger**



Best Hawaiian Music Album  
**Daniel Ho**



Best Reggae Album  
**Burning Spear (PRS)**



Best Traditional World Music Album  
**Ladysmith Black Mambazo (SAMRO)**



Best Contemporary World Music Album  
**Mickey Hart**  
**Zakir Hussain**  
**Sikiru Adepoju**  
**Giovanni Hidalgo**



Best Musical Show Album  
**Lin-Manuel Miranda**



Best Compilation Soundtrack Album  
For Motion Picture, Television Or  
Other Visual Media  
**Juno - Various Artists**



Best Score Soundtrack Album For  
Motion Picture, Television Or Other Visual  
Media  
**James Newton Howard**  
**Hans Zimmer**



Best Instrumental Arrangement  
Accompanying Vocalist(s)  
**Nan Schwartz**



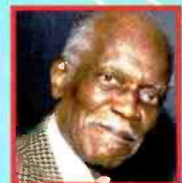
Producer Of The Year, Non-Classical  
**Rick Rubin**



Best Remixed Recording, Non-Classical  
**Justice (SACEM)**



Best Instrumental Soloist(s) Performance  
(with Orchestra)  
**Esa-Pekka Salonen (TEOSTO)**  
**Hilary Hahn**



Best Classical Vocal Performance  
**Hila Pliemann**



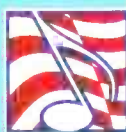
Best Classical Contemporary  
Composition  
**John Corigliano**



Best Long Form Music Video  
**Tom Petty & The Heartbreakers**



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ON THE CHARTS

ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	THE FRAY / THE FRAY
TOP CHRISTIAN	49	VARIOUS ARTISTS / WOW HITS 2009
TOP COUNTRY	45	DIERKS BENTLEY / FEEL THAT FIRE
TOP DIGITAL	40	THE FRAY / THE FRAY
TOP ELECTRONIC	49	LADY GAGA / THE FAME
TOP GOSPEL	49	VARIOUS ARTISTS / WOW GOSPEL 2009
TOP HEATSEEKERS	41	P.O.S. / NEVER BETTER
TASTEMAKERS	41	BRUCE SPRINGSTEEN / WORKING ON A DREAM
TOP INDEPENDENT	40	A DAY TO REMEMBER / HOMESICK
TOP INTERNET	40	THE FRAY / THE FRAY
TOP LATIN	48	DUelo / NECESITO NAS DE TI
TOP R&B/HIP-HOP	46	JAMIE FOXX / INTUITION

SINGLES		
	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	EMINEM, DR. DRE & 50 CENT / CRACK A BOTTLE
HOT 100 AIRPLAY	43	BEYONCE / SINGLE LADIES (PUT A RING ON IT)
HOT DIGITAL SONGS	43	EMINEM, DR. DRE & 50 CENT / CRACK A BOTTLE
ADULT CONTEMPORARY	44	JASON MRAZ / I'M YOURS
ADULT TOP 40	44	NICKELBACK / GOTTA BE SOMEBODY
HOT CHRISTIAN AC SONGS	49	THIRD DAY / REVELATION
HOT COUNTRY SONGS	45	DIERKS BENTLEY / FEEL THAT FIRE
HOT DANCE CLUB PLAY	49	LADY GAGA / POKER FACE
HOT DANCE AIRPLAY	49	LADY GAGA / POKER FACE
HOT GOSPEL SONGS	49	JAMES FORTUNE & FIYA / I TRUST YOU
HOT LATIN SONGS	48	VICENTE FERNANDEZ / EL ULTIMO BESO
MAINSTREAM TOP 40	44	BEYONCE / SINGLE LADIES (PUT A RING ON IT)
MODERN ROCK	44	INCUBUS / LOVE HURTS
HOT R&B/HIP-HOP SONGS	47	JAMIE FOXX FEATURING T-PAIN / BLAME IT
ADULT R&B	46	MUSIQ SOULCHILD / #FULEAVE
MAINSTREAM R&B/HIP-HOP	46	BEYONCE / DIVA
HOT RAP SONGS	46	KANYE WEST / HEARTLESS
RHYTHMIC	46	KANYE WEST / HEARTLESS
HOT RINGMASTERS	18	SOULJA BOY TELL'EM FEATURING SAMMIE / KISS ME THRU THE PHONE

VIDEOS		
	PAGE	ARTIST / TITLE
TOP MUSIC VIDEO SALES	44	GAITHER VOCAL BAND / REUNION VOLUME ONE
HOT VIDEOCLIPS	44	THE FRAY / YOU FOUND ME

THIS WEEK ON .biz		
		ARTIST / TITLE
TOP POP CATALOG	#1	DEAN MARTIN / AMORE!
TOP CLASSICAL	#1	THE PRIESTS / THE PRIESTS
TOP CLASSICAL CROSSOVER	#1	IL DIVO / THE PROMISE
TOP JAZZ	#1	VARIOUS ARTISTS / SWING, SWING, SWING
TOP CONTEMPORARY JAZZ	#1	BONEY JAMES / SEND ONE YOUR LOVE
SMOOTH JAZZ SONGS	#1	EUGE GROOVE / RELIGIFY
POP 100	#1	EMINEM, DR. DRE & 50 CENT / CRACK A BOTTLE
TOP WORLD	#1	VARIOUS ARTISTS / PARIS MAGNIFIQUE
TOP DVD SALES	#1	OPEN SEASON 2
TOP TV DVD SALES	#1	SPONGEBOB SQUAREPANTS: SPONGICUS
TOP VIDEO RENTALS	#1	LAKEVIEW TERRACE
TOP VIDEO GAME RENTALS	#1	X360: CALL OF DUTY: WORLD AT WAR

# CONTENTS

VOLUME 121, NO. 7



24



10



14

## UPFRONT

- 5 **UNITED KINGDOM?** Potential Live Nation-Ticketmaster merger sparks worries.
- 11 The Publishers Place
- 12 The Indies
- 13 Global
- 16 Latin
- 17 On The Road
- 18 Digital Entertainment
- 19 Q&A: Neil Portnow

## FEATURES

- COVER STORY**
- 20 **KINGS OF THE ROAD** After conquering the United Kingdom and Europe, Kings of Leon are finally getting their due at home.
- 24 **MONEY MAKERS** In a year when album sales fell and the economy sank, the real money was on the road.

## MUSIC

- 29 **STARRY, STARRY 'NIGHT'** Leading lights of indie rock unite for AIDS benefit album.
- 30 Global Pulse
- 31 6 Questions: **30 Seconds to Mars**
- 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

ON THE COVER: Kings of Leon photograph by Dean Chalkley



36



360 DEGREES OF BILLBOARD

## HOME FRONT

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# OPINION

EDITORIALS | COMMENTARY | LETTERS

## A Match Made In Court

What U.S. Regulators See When They Look At 'Ticketmaster Nation'

BY CARLA VARRIALE

Soon after the boards of Ticketmaster and Live Nation approved a merger, the U.S. Department of Justice opened an investigation into what that would mean. No wonder: The combined company, to be called Live Nation Entertainment, would be a ticketing, promotion and merchandise superpower with interests in every area of the music business.

But even superpowers are subject to regulatory review. Under antitrust laws, the DOJ and the Federal Trade Commission (FTC) can review and challenge mergers that would create an unfair competitive advantage that could hurt consumers. Usually, when the companies that plan to merge are a certain size, they notify those agencies, which start a 30-day screening. After that, the merger can be subjected to a "second request for more information," a protracted data collection process that can involve exhaustive document reviews and considerable legal wrangling.

Essentially, the government looks for indications that the proposed merger will create an unfair competitive advantage or prove harmful to the public interest. Then it either opposes the deal or exacts concessions.

Proposed deals are usually analyzed as "horizontal" mergers (between competitors) or "vertical" ones (between buyers and sellers). The FTC believes that most mergers benefit consumers by allowing firms to operate more efficiently. But mergers that lessen competition can lead to higher prices, reduced availability of goods and services, lower quality of products and less innovation—and are less likely to withstand regulatory scrutiny.

According to the FTC, at least two conditions are generally necessary for a merger to have a likely anticompetitive effect: The market must be substantially

concentrated after the merger, and it must be difficult for new firms to enter the market in the near term and provide effective competition. The rationale is that firms are less likely to raise prices

promised to "step up review of merger activity and take effective action to stop or restructure those mergers that are likely to harm consumer welfare, while quickly clearing those that do not."

**Whatever happens, this proposed merger could become a test balloon for the Obama administration's antitrust policy.'**

—CARLA VARRIALE



when it's fairly easy for new competitors to enter the market.

Whether these restrictions apply, Ticketmaster is no stranger to controversy regarding its business practices, and the company has already withstood governmental scrutiny, as well as a barrage of lawsuits. In the mid-'90s, Ticketmaster was the subject of a highly publicized antitrust investigation and lawsuit spearheaded by Pearl Jam regarding the company's alleged monopoly on the ticketing industry. The investigation and litigation eventually fizzled—and technology has made it easier to build a ticketing system in the years since.

But recent changes in the political landscape may signal a departure in policy. During his presidential campaign, President Barack Obama promised that his administration would "reinvigorate antitrust enforcement." In 2007 he slammed the Bush administration at the American Antitrust Institute, characterizing it as having "what may be the weakest record of antitrust enforcement of any administration in the last half century." He further

Obama also communicated a willingness to stop or restructure those deals that are likely to harm consumers. True to his promise, the president's nomination of Christine Varney to head the DOJ's antitrust division (she hasn't yet been confirmed) seems to signal enhanced vigilance in antitrust matters.

Whatever happens, this proposed merger could become a test balloon for the Obama administration's antitrust policy. Already, Ticketmaster and Live Nation are making their case for the upside of the merger, including technology innovations, service expansions and greater possibilities of building direct connections between artists and fans. At the same time, some artists and fans fear the union's possible concentration of power. Whose side the Obama administration will take remains to be seen.

Carla Varriale is a partner at Havkins Rosenfeld Ritzert & Varriale. Her practice focuses on sports and entertainment law, including the ticketing industry.

**FOR THE RECORD**

The Backbeat photo of the UJA-Federation's Music for Youth "It's All About You" gathering, which appeared in the Feb. 14 issue, should have identified Doug Davis (on the left) and Monami Entertainment president Mo'na Scott-Young (on the right).

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**WINNERS CIRCLE**  
Grammy wins boost  
"Raising Sand," Adele



**TOP OF THE POPS**  
Universal publishing  
unit No. 1 in Q4 airplay



**VROOM VROOM**  
Country stars hit  
NASCAR circuit



**APPLE OF THEIR EYE**  
Why independent  
labels love iTunes



**BEYOND THE SEA**  
BRIT Awards target  
international markets

10

11

12

12

14

**>>> BORDERS  
TO SHRINK  
MUSIC  
INVENTORY**

Borders Group is threatening to greatly reduce music and DVD presence in its stores unless it gets significant buying concessions on the schedule with which it must pay for product. But even if vendors make concessions, the chain still plans significant reduction. According to sources, the company plans to reduce its music and DVD inventory by 70% in the next three months, affecting nearly 97% of the chain's 515 superstores.

**>>> U2 BOOKS  
'LETTERMAN'  
RUN**

U2 will perform for an unprecedented five nights in a row on "Late Show With David Letterman" March 2-6, the release week of the band's new album, "No Line on the Horizon." The last time U2 performed on the show was in 2001; prior to that Bono and Larry Mullen Jr. were interviewed by David Letterman in 1997. "Horizon" will be released March 3.

**>>> EMINEM'S  
'BOTTLE'  
BREAKS  
DIGITAL  
RECORD**

The rap triumvirate of Eminem, Dr. Dre and 50 Cent soars 78-1 this week on the Billboard Hot 100 with "Crack a Bottle," which sets a Nielsen SoundScan record for opening-week download sales with 418,000. The first-week sum outpaces the prior mark of 335,000 downloads shifted by "Live Your Life," by T.I. featuring Rihanna, in the Oct. 18, 2008, issue. Among all weekly totals, "Bottle" ranks third behind Flo Rida's "Low" (467,000; Jan. 12, 2008) and Lady GaGa's "Just Dance" (419,000; Jan. 10, 2009).

# UP FRONT

**TOURING** BY RAY WADDELL

## UNITED KINGDOM?

Potential Live Nation-Ticketmaster Merger Sparks Worries

Two live entertainment giants that spent nearly two years maneuvering for advantage are now entwined in an ardent embrace.

It surprised no one when the proposed merger of Live Nation and Ticketmaster Entertainment triggered an antitrust probe by the U.S. Department of Justice. It could also draw the interest of European regulators (see stories, page 8).

Ticketmaster CEO Irving Azoff and Live Nation president/CEO Michael Rapino both say that their companies aren't trying to join forces to eliminate competition, and they can point to viable competitors in concert promotion and venue operations. Live Nation can say that it built and launched a global ticketing system in a year, and sources say that Anshutz Entertainment Group and its live entertainment promotion division AEG Live are already well into building their own ticketing system. (AEG executives decline to comment on the matter.)

Still, the potential merger is a legal minefield. Even if it does go through, regulators could require the companies to jettison assets.

A new company created by such a merger might also have to renegotiate some of its existing partnerships. AEG's contract with Ticketmaster has three years left on it, but also includes an exit clause if control of Ticketmaster changes, according to a source. The pact covers as many as 100 venues that AEG owns or runs, including the Staples Center in Los Angeles and the O2 in London and high-traffic theaters like the Colosseum at Caesars Palace in Las Vegas.

Losing AEG would be no small blow for Ticketmaster, which sells as many

as 20 million tickets per year for AEG's venues, concerts and sports teams. Since Live Nation has said it will honor its 10-year ticketing services contract with CTS Eventim of Germany, Ticketmaster could lose a crucial client so it can merge with a company that has yet to generate consistent profits and can't generate any added ticket revenue.

Still, there's no question that a merger will ease some competitive pressures for both. Live Nation Ticketing is already eating into Ticketmaster's business, Ticketmaster is developing a marketing business that could challenge Live Nation, and both run direct-to-fan e-commerce that compete directly.

Both companies already have formidable stables of acts. Ticketmaster's Front Line Management unit has deals with more than 200 artists, including some of the most powerful touring acts in the world—the Eagles, Neil Diamond, Jimmy Buffett and Aerosmith. Live Nation has cut long-term multirights deals of its own with such acts as Madonna, U2, Shakira and Nickelback.

Live Nation Entertainment, as the newly merged company would be called, would be the most powerful and influential entity in the music business, with the ability to tap into, and possibly even control, revenue from ticketing, merchandising, sponsorships, e-commerce and recorded music.

Independent promoters have already expressed concern, and some have begun to place blame.

"These people who are now afraid of this new monolith helped create it," says Seth Hurwitz, president of I.M.P. Productions. "If a manager helped support a one-company system, they have no right to complain about it."



Achtung music business: U2 is among the acts that have multirights deals with Live Nation

**CONFLICT OF INTEREST**

The conflict of interest posed by a management company that negotiates deals with a concert promoter under the same corporate umbrella doesn't trouble Azoff, who sees no such conflict. "We run a very decentralized operation" at Front Line, he says. "Our managers make those decisions with their artists, the artist has the final decision, and every artist has an individual manager at Front Line, plus their agent, plus their business manager, plus their lawyer. It's a collaborative process. I would think that Live Nation will probably have to bid harder than they did before."

Live Nation's priority is "promoting successful events and filling their buildings," Azoff says. "I personally think that we need more promoters and more avenues for acts to find ways to work."

Even so, Azoff is a notoriously tough negotiator. What if a tour deal contains more benefits for an individual artist than it does for Live Nation? Both men

say that would "never" happen, with Azoff insisting, "I've never overcharged for an artist in my life."

At this point it doesn't appear that Live Nation will have a lock on Front Line acts nor vice versa. Live Nation says it promotes about 20,000 concerts annually, less than 15% by Front Line artists. The expansive Live Nation venue footprint requires volume. Conversely, Live Nation needs to play nice with others, as the company says more than half of its shows are staged in venues other than its own.

continued on >>p6

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- the latest news
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- further analysis of antitrust issues

## >>>REPORTS: SIRIUS XM IN TALKS WITH DIRECTV, LIBERTY

Sirius XM Radio CEO Mel Karmazin has approached DirecTV Group and Liberty Media in an effort to fend off bankruptcy as well as a bid by satellite TV company EchoStar, media reports say. The reports come as Sirius XM faces heavy debt payments and widespread speculation that a deal with EchoStar CEO Charlie Ergen is the most likely and preferable scenario for the satellite radio provider to avoid bankruptcy.

## >>>FAMILY OF BOB MARLEY SIGNS LICENSING DEAL

Bob Marley's family has teamed with a private equity group to handle licensing of the late Jamaican reggae legend's likeness, trademarks and themes for retail products ranging from apparel to videogames. Hilco Consumer Capital will license products including shoes, food, collectibles, luggage, musical instruments and stationery with the Bob Marley family of brands, which also include Tuff Gong, Catch a Fire, One Love, Three Little Birds and Relics of Antiquity.

## >>>BANANA REPUBLIC TO KICK OFF ARTIST AD CAMPAIGN

Sara Bareilles, Liz Phair, OK Go and Tommy Torres will join five other artists as the faces of Banana Republic's spring and summer ad campaigns. The national promotion will feature print advertising, window displays and billboards identifying the artists wearing the company's clothes. With every purchase made Feb. 17-26, Banana Republic customers will receive an iTunes gift card redeemable for a free compilation of songs by the participating acts.

from >>p5

### RECORDED MUSIC

Assuming the merger goes through, Live Nation's recent 360 deals would continue to be overseen by global music CEO Jason Garner and global music chairman Arthur Fogel. "Eighty percent of those deals' value is about the touring business, so that's business as usual," Rapino says. "U2 is completely the world touring piece. And we'll absolutely look to Irving on the recording piece of those deals."

A source at Live Nation notes that both companies have significant e-commerce operations that can distribute tickets, T-shirts or music. "People should think of Live Nation Entertainment as a vehicle to distribute artists' stuff to fans," the source says. "And it's 100% possible that, whether we own the right or allow or charge someone to use that pipe, some of the stuff that's delivered on that pipe could be music."

Azoff says the goal at Front Line is to bring to bear "what we call the 'artist and music services.'" That includes programs developed at both companies, including merchandising, VIP ticketing,

fan clubs and, ultimately, physical distribution. "Those are the things where I think I'm going to add the most to the equation," Azoff says. "And Michael is going to run the ticketing and the promoting operations."

### VENUES

Third-party facilities are "the battleground where the war is fought and won," as one facilities executive puts it. "Who controls the manifest: the artist, promoter or the venue?" In reality, third-party venues have no choice but to wait this out. Venues are familiar with both Ticketmaster and Live Nation, but a merged company would be a new species.

"As buildings, we know both entities well and most have had good relationships," says Michael Marion, GM of the Alltel Arena in North Little Rock, Ark. "Ticketmaster and Live Nation worked together for years, but the interesting angle will be the artists' management element. Things could be different if agents aren't controlling all the touring inventory. We

are moving into uncharted territory and I think most buildings are passengers on a bus that we aren't driving."

The Philadelphia-based venue management firm Global Spectrum has its own ticketing system but Peter Luukko, president of Comcast-Spectacor and chairman of Global Spectrum, isn't concerned that a tour might bypass Global buildings that don't use Live Nation Entertainment's system. "The artist and the management have the ultimate control," he says. "By no means are they going to look to punish our buildings for not being with them. I don't see that at all."

Live Nation maintains that tapping into more revenue will enable it to reduce service fees, institute all-in pricing and provide value to fans.

"Because they're not the promoter and not the venue, [Ticketmaster was] going to have a very difficult time implementing all-in pricing," a Live Nation source says. "Our problem is, as we're rolling out a brand-new ticketing company, how

do we go in and make drastic changes to the service fee while justifying investment in a ticketing company? Now you put us together and you have revenue coming from all different sources, you have the right players at the table to have the discussion about how we address consumers' concerns."

But during Ticketmaster and Live Nation's 10-year ticketing deal, "it's not like they used their buying power or their strength to lower fees," independent promoter and 1% Productions co-owner Marc Leibowitz says. "So now because Live Nation and Ticketmaster are the same company, Live Nation is going to be able to give customers better results, meaning lower service charges? They're not going to do that; they've never done it before. They had the leverage to lower service charges and never did. If anything, they want to raise them and get a share of them." ♦♦♦

Disclosure: Billboard.com features links to buy tickets through Ticketmaster.

## Players In The Game

The Merger's Fate Depends On Veteran Operators



### SEN. CHARLES SCHUMER, D-N.Y.

Never one to shy away from a popular issue, or the attendant media coverage, Schumer called for an antitrust probe of the proposed merger after Bruce Springsteen complained about Ticketmaster. Senators have no formal role in reviewing mergers but Schumer has already drawn attention by saying, "We can't let the screen doors slam on die-hard Boss fans."



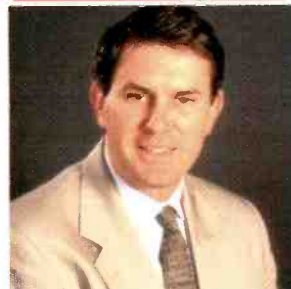
### KLAUS-PETER SCHULENBERG

The executive board chairman at CTS Eventim, the German company Live Nation contracted with to provide ticketing services in North America and Europe, Schulenberg is almost certainly unhappy about his new partner's plans. CTS competes fiercely with Ticketmaster in Europe, although Live Nation CEO Michael Rapino has said that Live Nation will honor its CTS contract.



### CHRISTINE VARNEY

A former FTC commissioner, Varney is President Barack Obama's nominee to head the Department of Justice's antitrust division. At the FTC, she often joined 3-2 majorities to press antitrust complaints against companies. According to Bloomberg News, however, she's also known for allowing mergers to proceed as long as firms made moves to preserve competition.



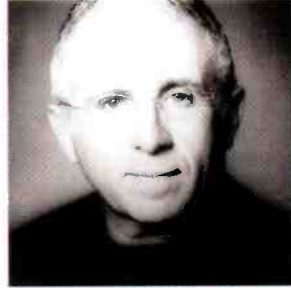
### TIM LEIWEKE

CEO of Anschutz Entertainment Group—a privately held company that owns and operates venues and promotes major tours—Leiweke says his company is "very concerned" about the proposed merger. For now, AEG Live is a major Ticketmaster client, although Leiweke wouldn't address rumors that AEG's agreement with Ticketmaster could be nullified in the event of a merger.



### BRUCE SPRINGSTEEN

The legendary rocker has built a career on being a voice of the people, and his credibility with fans gives him gravitas that few pop stars have. He rarely talks about business, especially his own, so his opposition to the merger—and that of his respected longtime manager, Jon Landau—will carry real weight, especially in New Jersey.



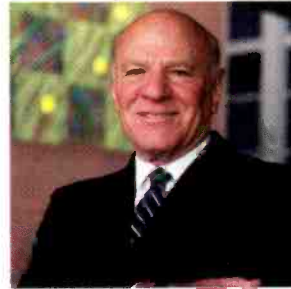
### IRVING AZOFF

A powerful player in the music business for longer than some concertgoers have been alive, Azoff became CEO of Ticketmaster Entertainment when the company bought Front Line Management, which he had built into a megafirm that represents more than 200 acts. He has a well-deserved reputation for coming out ahead in almost any deal he's involved in.



### MICHAEL RAPINO

CEO of Live Nation Entertainment, Rapino has led the world's most powerful concert promotion company since it spun off from Clear Channel in 2005. During that time, the company acquired House of Blues and signed multirights megadeals with Madonna, U2 and Jay-Z. There has been speculation that even this new company won't be big enough for him and Azoff.



### BARRY DILLER

A veteran Hollywood mogul—now chairman of Ticketmaster and its former parent company, IAC, Diller likes to maintain control over his companies. On a public conference call, he argued that Live Nation and Ticketmaster need to make a stronger case for the merger's benefit by pointing out that artists set ticket prices. ♦♦♦

Reporting by Cortney Harding, Mitchell Peters and Ray Waddell.



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## >>> LIMP BIZKIT REUNITING FOR TOUR, ALBUM

The original lineup of Limp Bizkit—Fred Durst, Wes Borland, Sam Rivers, John Otto and DJ Lethal—is reuniting for a tour and new album, according to a statement from Interscope Records. Although all dates aren't yet confirmed, the band will play international festivals this spring, including shows in Eastern Europe, as well as Germany's Rock Am Ring and Rock Im Park festivals.

## >>> FAT POSSUM LICENSES HI CATALOG

Fat Possum Records has licensed the entire catalog of Memphis soul label Hi Records, including Al Green's 1972 album "Let's Stay Together" and several of his greatest-hits compilations. The catalog also features albums by O.V. Wright, Ace Cannon and Otis Clay. Fat Possum will have rights in the United States, Australia and New Zealand. The Hi Records catalog was previously licensed to EMI.

## >>> PAISLEY, NEWFIELD LEAD ACM NODS

Country superstar Brad Paisley led the pack of Academy of Country Music Award nominees with six nods. Former Trick Pony lead singer Heidi Newfield grabbed five nominations while George Strait, Kenny Chesney and Jamey Johnson picked up four nods and Carrie Underwood and Keith Urban each received three. The 44th annual ACM Awards will take place April 5 at the MGM Grand Garden Arena in Las Vegas.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Jonathan Cohen, Mariel Concepcion, Ann Donahue, Cortney Harding, Silvio Pietroluongo, Ken Tucker and Reuters.

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TOURING BY RAY WADDELL

# Trust Issues

## Merger Will Draw Intense Scrutiny

The U.S. Department of Justice has already indicated it will examine the Live Nation-Ticketmaster deal, with spokeswoman Gina Talamona saying it will "vigorously enforce antitrust laws and therefore thoroughly investigate the proposed deal."

It's an investigation that could take months or longer—and the DOJ has probed Ticketmaster in the past. In 1991, it approved Ticketmaster's acquisition of its major competitor, Ticketron. But in 1994 the DOJ decided to investigate after complaints of anticompetitive practices surfaced.

At that time, members of Pearl Jam alleged that Ticket-

master's surcharges undercut the band's efforts to keep ticket prices low and that because Ticketmaster controlled access to venues in many major markets, they couldn't arrange an alternative ticketing strategy.

After a round of hearings before the House Government Operations subcommittee, the DOJ closed the investigation in July 1995, although it didn't offer a specific reason for doing so.

This time, the investigative process of the DOJ and other regulatory agencies—such as the Federal Trade Commission—is hard to predict. Attorney Marc G. Schildkraut, partner in Washington, D.C., firm Howrey, thinks the deal "will be in for an extended investi-

gation, which only about 3% of mergers get. Does it raise barriers to entry? Could an outside party looking to enter the market get into any venues? If entry is easy, then it's not a problem."

Divestiture of assets is sometimes a remedy to the so-called "vertical" issues, Schildkraut says. But after spending such a huge amount of time, money and effort in launching its own ticketing company, Live Nation CEO Michael Rapino says Live Nation Ticketing won't be scrapped.

"A promoter needs to be in the e-commerce ticketing business," he says. "In a fundamental sense, the promoter's job is to buy a show and go and market and sell the tickets. In 2009, you can't be a marketing, ticket-selling company if you outsource that."

Faced with five years of building Live Nation Ticketing or the opportunity to "accelerate that jump and bolt Ticketmaster onto our strategy today and excel, [the latter] is the strategy," Rapino says. "But in the interim, it's business as usual until this has full



Under the microscope: Live Nation president/CEO MICHAEL RAPINO

approvals from everybody, and we'll 100% continue to build on our ticketing platform and ensure it's working."

The future of Ticketmaster Entertainment president/COO Sean Moriarty, Ticketmaster chairman Terry Barnes and Ticketmaster president Eric Korman remain unclear. Moriarty and Barnes are on the Ticketmaster Entertainment board of directors, but

a source at Live Nation says Rapino will run Live Nation Ticketing. Bound to play a role in all this is Live Nation Ticketing CEO Nathan Hubbard, the architect of the promoter's ticketing launch. But any structural changes aren't expected prior to regulatory approval.

Additional reporting by Cortney Harding.

# DEAL OR NO DEAL?

EU Reactions To The Merger Range From Optimistic To Apocalyptic

"As a promoter who, with AEG Live, promotes major acts, including those managed by Irving Azoff, I believe individual managers and acts have to make a decision about what they want. It would certainly be a dangerous policy to have a single entity that handles the management, promotion and ticketing; if that's not handled responsibly, it will be scary. But every artist has different needs. When anything within an industry sector becomes that dominant, it gives rise to independent competitors, in this case, offering artists more choices."

—STUART GALBRAITH, CEO OF INDEPENDENT PROMOTION COMPANY KILIMANJARO LIVE AND FORMER MANAGING DIRECTOR OF LIVE NATION U.K.



"With the advent of the Internet and the emergence of new business lines such as fan clubs and secondary ticketing, the old primary ticketing model has had to reinvent itself. Ticketmaster's October merger with Irving Azoff's Front Line artist management company was the first step in that process. The announced merger with Live Nation is the next step. What's important is that ticketing companies provide the highest possible standards of customer service along with watertight guarantees."

—ERIC BAKER, CEO OF LEADING EUROPEAN SECONDARY-TICKETING COMPANY VIAGOGO, WHICH HAS A PARTNERSHIP DEAL WITH LIVE NATION IN THE NETHERLANDS



"With Ticketmaster tied to Live Nation, the polarization of the market means promoters and venue owners will want a greater choice."

—NICK BLACKBURN, CHAIRMAN OF SEE TICKETS INTERNATIONAL, ONE OF TICKETMASTER'S BIGGEST EUROPEAN RIVALS

"To have Live Nation and Ticketmaster become one and the same should fill any self-respecting consumer champion with sheer horror. It will [lead to] a massacre of the price wars. There will be no other player left standing."

—GRAHAM BURNS, CEO OF THE LONDON-BASED ASSN. OF SECONDARY TICKETING AGENTS

"We are concerned that the biggest promoter and ticket agency in the world are attempting to merge and would expect the matter to be reviewed fully by the relevant authorities to see how this may or may not impact on the independent festival sector."

—BEN TURNER, CO-FOUNDER OF THE ASSN. OF INDEPENDENT FESTIVALS



Compiled by Juliana Koranteng.



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Keith Haring artwork © The Keith Haring Foundation

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RETAIL BY ED CHRISTMAN

## Raising Sales

Grammy Wins Lift Albums By Plant And Krauss, Adele



The Grammy Awards may not have the sales driving power that they once had, but they can still provide a pop for the winners and performers.

Merchants say that album of the year winner "Raising Sand" by Robert Plant & Alison Krauss appears to be the main sales beneficiary among the Grammy recipients, while best new artist winner Adele's album, "19," is enjoying the second-largest sales jump.

"But it's not like a couple of years ago when Norah Jones won and her album ["Come Away With Me"] exploded," says Rob Perkins, president of the Marietta, Ga.-based retail chain Value Music. "The Grammy show is not near what it used to mean for sales, but what is nowadays? It may be that there are too many awards shows or it may be the economy or the malaise the music industry is in."

At Hastings Entertainment in Amarillo, Texas, senior VP of merchandising Alan Van Ongevalle reports that by midweek, "Raising Sand" was up more than 600% from the week before, while "19" was up 225% at the 154-unit chain.

Newbury Comics head of purchases Carl Mello says that in the two days following the Feb. 8 Grammy telecast, "Raising Sand" had sold seven times more copies than it did in the entire previous week, while Adele was up 2.5 times. With a full week of sales, he expects those

multiples to grow.

At Trans World Entertainment, director of merchandising operations and new media Ish Cuebas says the Plant/Krauss album is seeing a "15-times lift" over the previous week's sales.

Trans World is one of the few chains where Coldplay is enjoying the second-biggest lift from the Grammy show. Based on early post-awards sales, Cuebas says he expects sales of the band's best rock album winner, "Viva La Vida or Death and All His Friends," to grow by a multiple of five; Adele's album by four; and the best alternative music album winner, Radiohead's "In Rainbows," by three. Sugarland's "Love on the Inside," Jennifer Hudson's self-titled album and Kid Rock's "Rock N Roll Jesus" are all expected to double their sales, he says.

Label sales executives suggest that most of the U.S. sales for "Raising Sand" in the week ending Feb. 8 happened on that Sunday, thanks to a combination of its appearance in retail circulars that day and iTunes sales during the Grammy telecast. More than half of the album's sales for the week were digital downloads, a sharp jump from the week before when digital sales accounted for only one-tenth of overall sales, according to Nielsen SoundScan.

Likewise, Adele's album sales almost doubled from about 9,000 units for the week end-



New favorite: (From left) ROBERT PLANT, ALISON KRAUSS and 'Raising Sand' producer T BONE BURNETT with their Grammys.

ing Feb. 1 to nearly 18,000 for the week ending Feb. 8, with more than half of the latter's week sales coming from digital outlets, according to SoundScan. Moreover, nearly 33,000 tracks from the album were downloaded the week ending Feb. 8, versus slightly less than 10,000 the week before.

At iTunes, "Raising Sand" jumped from No. 18 on the store's sales chart on the day before the show to No. 3 on Feb. 11, while Adele's "19" moved from No. 6 to No. 4, Coldplay jumped from No. 17 to No. 7, and Hudson jumped to No. 43 after failing to make the top 100 the day before the show, according to iTunes spokesman Jason Roth. He added that the "Grammy Nominees 2009" album came out of nowhere to reach No. 14 Feb. 11.

With "Raising Sand" having already sold 1.2 million units in the States, some wonder what the upside will be for the week. Rounder Records

GM Sheri Sands projects that the album will reach 50,000 units in the week ending Feb. 15, which is far better than the 9,000 it had for the week ending Feb. 8 or the 2,000-3,000 it had in the prior week, according to Nielsen SoundScan.

In anticipation of the show, Sands says she started building inventory at retail by putting the album on deal. Rounder also placed the album in Best Buy's and Target's circulars and plans on doing national TV advertising Feb. 15.

The strong sales and multiple Grammy wins for "Raising Sand" have helped raise Rounder's mainstream profile. The label has focused on roots-oriented music since before the term entered the popular lexicon.

The success of the Plant/Krauss collaboration demonstrates that "an indie label can deliver results for artists," Sands says. "Also, it reinforces Rounder's commitment to releasing quality music."

R&B BY GAIL MITCHELL

## WHAT HAPPENS TO CHRIS BROWN?

R&B Singer Faces Uncertain Future After Arrest

As speculation continues to swirl around Chris Brown's arrest on suspicion of making a criminal threat, industry executives are wondering about the R&B singer's future.

The 19-year-old Brown was booked and released Feb. 8 in Los Angeles after reports that he was allegedly involved in an assault on a female the night before.

Though police haven't named the woman, several publications have identified her as the R&B star Rihanna. Both singers, known to be dating, cancelled their appearances at the 51st annual Grammy Awards.

"It's solely up to the fans who buy and listen to music to decide where his career goes from here," says Jeff Anderson, OM of Radio One's urban WCDX Richmond, Va. "In my personal opinion, his clean image has been bruised. But with damage control of an apology and anger management, he'll find a way to bounce back... if his music is hot."

Some radio stations have already decided that, at least for the time being, Brown's music is anything but. Even though few details about the alleged incident have come out, several top 40 stations have stopped playing Brown's music, including WKST Pitts-

burgh; KWNZ Reno, Nev.; and CHUM-FM Toronto. After polling listeners, Clear Channel's top 40 WAKS (96.5 Kiss FM) Cleveland decided to temporarily ban his music.

"We are fans of Chris Brown's music and this is not something that will last forever," WAKS PD Bo Matthews told Billboard sister publication Radio & Records. "But it appears that Chris has made some poor choices. We are following the lead of our listeners and we will not be supporting him on 96.5 Kiss FM until the alleged situation gets resolved."

Other stations have handled the situation differently. Pulling Brown's music is "a little too extreme right now," according to WCDX's Anderson. "A good percentage of the industry has had its run-ins with the law, and we still play their music."

DJ Law, PD of Clear Channel's urban WOWI-FM Nor-

folk, Va., says most of his listeners are waiting to hear more details about the alleged altercation before making a decision. "Most of them are reluctant to turn their backs on him before having all the facts placed before them."

Even so, several advertisers have already backed away from the singer, including Wrigley's Doublemint gum and the Body by Milk moustache campaign. "Those are the real challenges brands face when they align their products with individuals," says Jay Coleman, CEO of Entertainment Marketing & Communications. "You look at their history and make a calculated analysis of risk, but you never know."

Brown, a native of Tappahannock, Va., was named Billboard's No. 1 male pop artist for 2008. His career ignited in 2005 with his first single, "Run It!," and since then he has notched 18 Billboard Hot 100 hits, including "Kiss Kiss," "With You" and the Grammy-nominated "No Air," which featured Jordin Sparks. His

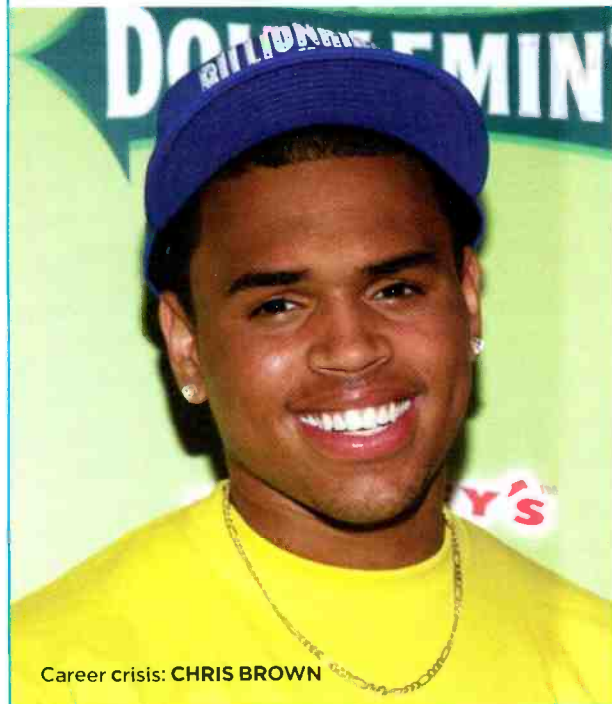
two albums, "Chris Brown" and "Exclusive," have sold 4 million units, according to Nielsen SoundScan.

Until the legal process is further along, it's hard to tell how much damage has been done to Brown's career. His representatives were unavailable for comment, and the singer said he won't appear at the NBA All-Star events set for Feb. 13-15, according to an NBA representative.

David Linton, formerly senior VP of urban promotion at Capitol Records, believes Brown will regain his musical footing, although his image has lost some of its luster.

"The public has become used to celebrities having a variety of legal or public relations issues," says Linton, executive VP of Atlanta-based CO5 Music. "But I do believe he's hurt his image as an acceptable—by parents—teen idol. That innocent, squeaky-clean image is gone."

Additional reporting by Keith Caulfield, Kamau High and R&R's Kevin Carter in Los Angeles.



Career crisis: CHRIS BROWN

# Universal Still Tops

Publisher Retains Largest U.S. Airplay Share In Q4

Universal Music Publishing Group captured the largest share of U.S. radio airplay among music publishers in fourth-quarter 2008, retaining the top spot for the third quarter in a row.

For the three-month period ending Dec. 31, Universal had a 17.25% share, strong enough to top the fourth-quarter Top 10 Publisher Airplay chart. But its share was down by more than three percentage points from an industry-leading 20.58% in the prior quarter and was also down by nearly five percentage points from the 22.24% share it had in fourth-quarter 2007.

Universal was affiliated with 32 tracks among the fourth quarter's top 100 airplay songs. The label has a share of the No. 3 song, **Ne-Yo's** "Miss Independent"; the No. 8 song, **T-Pain's** "Can't Believe It," featuring **Lil Wayne**; and the No. 9 song, **Rihanna's** "Disturbia."

Radio airplay share is calculated based on the overall top 100 detecting songs from 1,551 U.S. radio stations monitored electronically by Nielsen BDS for the three months ended Dec. 31. The Harry Fox Agency researches the publishers' splits for each song in the top 100 to calculate their share of those songs.

EMI Music Publishing Group had the second-largest share of airplay in the fourth quarter with 16.72%, even though it had a piece of 35 songs in the top 100, the most of any publisher. They include the top four songs of the period: "Miss Independent," **T.I.'s** "Whatever You Like" and "Live Your Life" (the latter featuring Rihanna), and **Pink's** "So What." Still, EMI's share slipped from 18.29% in the prior quarter and 18.63% in fourth-quarter 2007.

For the straight second quarter, Sony/ATV Music Publishing ranked third in radio airplay market share. It finished with 16.26%, a bump up from the 15.48% slice it garnered in the prior quarter and better than the 15.61% the company had in 2007's last quarter. During the quarter, Sony/ATV had a share of 31 of the top 100 songs for the period, including "Miss Independent," "Disturbia" and the No. 7 "Better in Time" by **Leona Lewis**.

Warner/Chappell Music finished fourth for the sixth consecutive quarter, tallying an 11.22% share in the fourth quarter, down slightly from 11.72% in the prior quarter and nearly two percentage points less than its 13.05% ranking it had in fourth-quarter 2007. During the quarter, Warner/Chappell had a share in 22 of the top

100 airplay songs, including the top two, "Whatever You Like" and "Live Your Life," as well as "Can't Believe It" and the No. 5 song, **Katy Perry's** "Hot N Cold."

Kobalt Music Group remained in fifth place for the third quarter in a row, finishing with a 4.99% share, up from the 3.82% it had in the prior quarter. In fourth-quarter 2007, Kobalt ranked eighth with 1.84%. Kobalt had a piece of six songs on the top 100 list, including "So What," "Hot N Cold" and **Kid Rock's** "All Summer Long" (No. 21).

Goo Eyed Music ranked sixth, landing on the Top 10 Publisher Airplay chart for the first time since the chart's inception in 2006, thanks to its share in the No. 6 song, "I'm Yours" by **Jason Mraz**, which gave it a 2.26% share. Meanwhile, Wixen Music Publishing ranked seventh with a 2.07% piece of the top 100 airplay pie, thanks to its share of "Better in Time" and **Saving Abel's** "Addicted," which was the No. 15 song for the period.

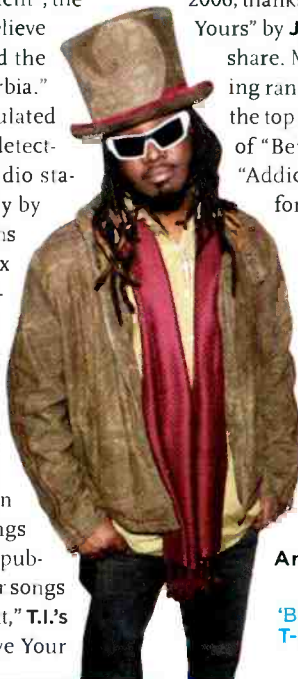
Bug Music/Windswept Holdings ranked eighth by tallying a 1.97% share. While Bug Music improved its market share by two ticks from the 1.95% it had in the third quarter, it fell from the seventh-place finish it had in the prior period. Bug claims part of seven songs in the top 100, with its highest-ranking song being **John Legend's** "Green Light," featuring **Andre 3000**, at No. 29.

Ninth-ranked Words and Music Copyright Administration returns to the Top 10 Publisher Airplay chart with 1.69% in market share, thanks to its share of the **Brad Paisley/Keith Urban** duet "Start a Band" (No. 41), as well as **Dierks Bentley's** "Feel That Fire" (No. 61) and **Blake Shelton's** "She Wouldn't Be Gone" (No. 67). In the fourth quarter last year, Words and Music ranked sixth in its debut appearance on the chart with a 2.62% slice of the pie.

Finally, Cherry Lane Publishing returned to the top 10 airplay chart in the fourth quarter, ranking 10th with a 1.32% share, after failing to chart during 2008's third and second quarters. It ranked 10th in fourth-quarter 2007 with 1.41%. Cherry Lane had a share in three songs in the top 100, including **Beyoncé's** "If I Were a Boy," the No. 14 track.

## Publishers Place

ED CHRISTMAN



'Believe' it: T-PAIN

### PUBLISHER SHARE 4Q 2008

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	17.25%
2	EMI MUSIC PUBLISHING GROUP	16.72%
3	SONY/ATV MUSIC PUBLISHING	16.26%
4	WARNER/CHAPPELL MUSIC	11.22%
5	KOBALT MUSIC GROUP	4.99%
6	GOO EYED MUSIC	2.26%
7	WIXEN MUSIC PUBLISHING	2.07%
8	BUG MUSIC/WINDSWEPT HOLDINGS	1.97%
9	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	1.69%
10	CHERRY LANE MUSIC PUBLISHING	1.32%

Percentage calculations based upon the overall top 100 detecting songs from 1,551 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period Oct. 1-Dec. 31, 2008. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.



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MARKETING BY KEN TUCKER

## REV THEORY

### Music Acts Get In Gear For NASCAR Season

Its early January and occasional downpours drench thousands of fans as they file into Nashville's Municipal Auditorium for Sound & Speed, an annual event featuring country stars and NASCAR drivers. Camo-clad devotees and their children, some dressed in miniature racing suits, line up for an autograph and a picture. The event is the perfect mix for those who consider a Dierks Bentley and Dale Earnhardt Jr. autograph treasured booty.

NASCAR fans and country music fans are eager to rub elbows with drivers and artists alike, something both circuits are eager to take advantage of.

The 2009 race season kicks off Feb. 15 with the Daytona 500, the season-opening event to the NASCAR Sprint Cup Series. On hand for the festivities at the Daytona International Speedway will be Keith Urban, who will perform prior to the race. Capitol Nashville label-mate Bentley was scheduled to

perform a week earlier at the Budweiser Shootout, which also takes place in Daytona.

Despite the hard economic climate, NASCAR officials and music industry executives believe the time is right to place more emphasis on collaborative marketing—not less. "I haven't heard anybody say, 'We're not doing a concert because we don't have money,'" says Philip Metz, senior manager of entertainment marketing and talent relations for NASCAR and NASCAR Media Group. "The track promoters and NASCAR want to provide the most value for the ticket-buying fan, so concerts in certain markets provide that value."

Artists that have the best bet of linking up with NASCAR are those who create a family-friendly atmosphere that fits with NASCAR's image. "The best types of artists are those that can appeal to all ages," Metz says, noting that classic rock, rock, pop and country acts tend to fare well with race fans.

Jay Williams, a VP at the William Morris Agency whose clients include Bentley, says

that NASCAR's fan base "has broadened drastically" during the past decade.

"There's a ton of potential for artists to reach new fans now—and the same potential for NASCAR, by broadening their music sponsorship, to do the same," Williams says.

The acts that have appeared at NASCAR races and events are impressive and diverse. The list ranges from Fantasia and Fergie to Jewel and Juanes to 3 Doors Down and Third Eye Blind, not to mention Jermaine Dupri and Herbie Hancock.

"As long as everyone has a clear idea of what audience they are trying to reach, it can be successful," Williams says.

Kelly Clarkson partnered with NASCAR for the 2007 season, when she was integrated into all aspects of the circuit, including a concert at the Daytona 500, a TV spot for the NASCAR Foundation, inclusion in a NASCAR Image Campaign spot and a performance at NASCAR's annual awards dinner.

Drivers can also benefit: Sheryl Crow cast Earnhardt to star in the video for "Steve Mc-



This note's for you: **DIERKS BENTLEY** performing at the Bud Shootout in 2007.

Queen," while 3 Doors Down featured Tony Stewart and Earnhardt in its video for "The Road I'm On."

"Both music and NASCAR are highly individual and personal experiences for fans," Williams says. "They identify with a driver or two and really connect and feel part of a community of like-minded people. NASCAR drivers are very similar to country artists because they are extremely close to their fans and very hands-on when it comes to managing their fans."

In 2003, General Motors rebranded the annual Chevrolet Monte Carlo 400 at the Richmond International Raceway as the Chevy Rock & Roll 400. The Richmond, Va., race has regularly featured pre-race musical performances by such acts as Nickelback, Daughtry and

Three Days Grace.

"It was a way to cross-connect what we have traditionally done in the music and entertainment space with racing," says Terry Dolan, manager of Chevy Racing. "There's such a natural affiliation, whether it's country music or rock'n'roll music and racing fans. It was a fun way to show that Chevy is cool, hip and youthful-oriented not only in the products we build but also in the lifestyle affiliations we have."

Not only do acts perform at the race, they're sometimes even worked into the paint schemes of cars. In the 2006 Chevy 400, Kevin Harvick drove to victory in a No. 29 GM Goodwrench Chevy Monte Carlo SS emblazoned with images of Barenaked Ladies. The band performed before the race and

XM Satellite Radio, now part of Sirius XM, simulcast the concert for its subscribers.

"Like any good business deal there are partners coming together that are looking for solutions that can lead to a win," Dolan says. "NASCAR has traditionally brought to us the ability to expose the artist's product in front of a large audience."

Music tie-ins can enhance the value of an event for race fans plunking down their hard-earned dollars, NASCAR's Metz says.

"Music helps put people in good moods and really adds to our show," he says. "It's a complement to our fans for attending the races from a live perspective. It also helps further put us in mainstream pop culture by aligning us with artists that have their own followings." ...

## Happy Together

Not All Record Labels Are Ticked Off At iTunes

Unlike the major labels, indies don't want to take a bite out of Apple.

iTunes' dominance of digital sales gives the online retailer a distressing amount of leverage in its dealings with labels.

And independent labels believe that most digital retailers and music services, including iTunes, devote a disproportionate share of promotional support to major-label releases.

So why is it that iTunes incurs the wrath of the majors but retains the admiration of the indies?

Because iTunes provides indie labels with what they'd always been denied at traditional retail chains and at mainstream rock and pop radio—a fair shot.

Apple's overwhelming share of the digital music market means that the majors can't throw their weight around at iTunes the way they do at big-box stores and in radioland. And that provides indies with the kind of level playing field

that they've rarely enjoyed on other mass-market sales or promotional platforms.

For instance, the decisions behind iTunes' placements on the front page of the store or in its "New Music Tuesday" e-newsletter are based on editorial considerations, rather than the kinds of commercial arrangements that always favor the majors. Contrast this to radio, where the majors pour money into promotion to get airplay, or physical retail, where the majors purchase pricey displays and endcaps.

Indie acts and labels reap tangible benefits from iTunes' label-agnostic placement strategy. On Feb. 4, the top five albums on the chart were all major-label releases; further down, however, it was a different story: Nos. 9, 10, 12 and 19 were all indies.

For bands like unsigned U.K. act **the Boxer Rebellion**, a placement on iTunes can relaunch a career. After its single was offered as a free download, the band sold 8,000 albums and landed at No. 82 on the Billboard 200 (Billboard, Feb. 7).

Even bands that don't make the charts can see big sales boosts from iTunes. "We put the **Faunts** remix record out as a digital-only release and priced it to move at \$5.99 for 14 tracks," says Friendly Fire Records president **Dan Koplowitz**. "I'd say at this point 40%-50% of our sales come from iTunes. It's great and a major revenue stream."

**Bob Frank**, president of E1 Music (formerly Koch Records), says his experience with iTunes has been "100% positive." "We don't control them and neither do the majors—it's a market unto itself," he says. "The consumer ends up getting to see everything that is offered and they get to make the ultimate decision."

American Assn. of Independent Music president **Rich Bengloff** adds that iTunes is more flexible on album pricing than Amazon's MP3 store. Although iTunes only recently relented to label demands for flexible pricing on single-track downloads, it had already begun offering deep discounts on albums.

"Amazon went to our member labels and suggested, forcefully, what songs and albums should

be at what price points," Bengloff says. "iTunes, on the other hand, allows labels to decide what price points they want." An Amazon representative says the company doesn't discuss its relationships with vendors.

Bengloff also notes that iTunes, like indie-focused subscription service eMusic, has direct relationships with indie labels, not a small detail.

"We have 235 member labels, and two-thirds of them have direct deals with iTunes," he says, praising **Bruno Ybarra**, iTunes senior manager of independent artists and labels. "He works very hard and seeks us out, which is rare. I imagine Bruno is working 90 hours a week."

As per Apple policy, Ybarra was unable to comment for this story.

E1's Frank says he was amused by a recent press report about a heated Christmas Eve phone call between Apple CEO **Steve Jobs** and Sony Music CEO **Rolf Schmidt-Holtz**. "The head of Sony called Steve Jobs to yell at him?" Frank says. "Well, I called Steve Jobs on Christmas to tell him I love him." ...



# KIWI CLAMPDOWN

New Zealand First With ISP Cooperation Law

AUCKLAND, New Zealand—The eyes of the international music business are focused on New Zealand as it prepares to implement the world's first "three strikes" law aimed at reducing piracy on peer-to-peer (P2P) file-sharing networks.

The new law, which takes effect Feb. 28, requires New Zealand's Internet service providers to develop policies to terminate the accounts of persistent copyright infringers.

"There are discussions going on all around the world on the issue of ISP cooperation, and New Zealand has become one of the leading players," says Jo Oliver, general counsel for the IFPI in London.

The Telecommunication Carriers Forum, which represents ISPs, issued a draft voluntary code of conduct Feb. 4 to guide its members on how to meet the new law's requirements.

"We've made a big effort to reflect the concerns of copyright holders in the code," TCF chief executive Ralph Chivers says. "We don't completely line up on everything. But we are committed to ongoing consultation."

Campbell Smith, CEO of labels body the Recording Industry Assn. of New Zealand (RIANZ), says his members want a system that "can give users the benefit of the doubt" but also "sends a clear message that what they are doing is wrong and, if they continue to do it, then there will be consequences."

Under the code, an ISP will issue a warning to a customer if a copyright holder provides it with evidence "sufficient to satisfy a court that an infringement has taken place." Once a user has received three warning notices in three different calendar months, termination procedures would begin.

Interested parties have until March 6 to make submissions before a final code is published, with the main sticking point likely to be the section on "counter-notice procedures," which gives consumers the

right to formally appeal warning notices.

Smith is concerned that if consumers repeatedly lodge appeals, they would be able to continue to use their account to access P2P networks. A termination notice can only be issued after three undisputed warnings.

As both sides work on a counternotice compromise, rights holders are making plans to target the most persistent offenders.

"We have technology which enables us to identify the IP addresses of those involved in illegal activities," says Anthony Healey, executive director of New Zealand operations for the Australasian Performing Right Assn. "We will continue to gather that evidence [to] pass on to relevant ISPs."

Similar government-backed schemes are due to come in France and the United Kingdom during 2009. But Simon Fogarty, senior associate/copyright expert at Wellington-based law firm A.J. Park, warns that the New Zealand legislation could yet be tested in the courts by an ISP or a member of the public.

"It's not entirely clear when ISPs have to make the call on whether an infringement has occurred—and if they do, will they be safe?" he says. "For example, they could be countersued by the customer for breach of contract."

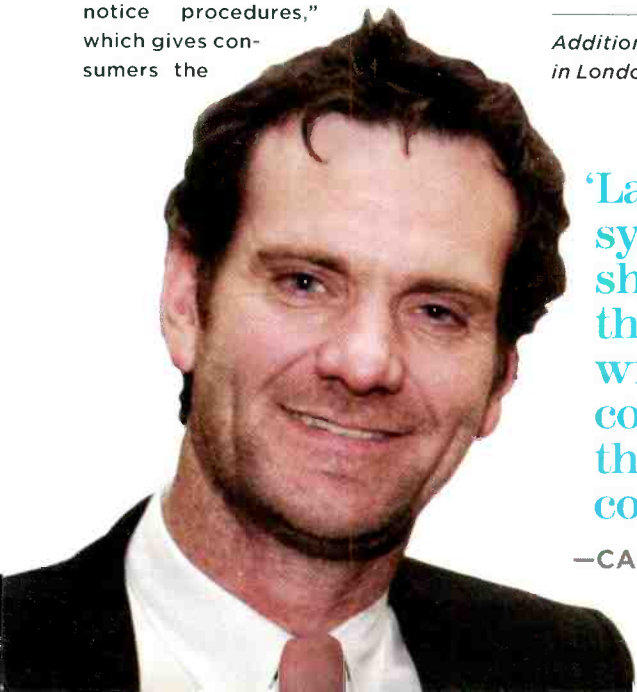
Digital retailers hope the legislation will boost download sales. According to the latest figures available from the IFPI, digital music sales totaled \$4.5 million in 2007, representing about 10% of overall New Zealand recorded-music sales. Mobile formats account for 63% of sales value, with Vodafone and local telco Telecom major players alongside iTunes.

"Up until now, if you point out to someone they are breaching copyright, they say, 'Who cares?'" says Shaun Davis, founder of the digital music service digiRAMA. "But with 'three strikes and you're out,' people will sit up and take notice."

Additional reporting by Mark Sutherland in London.



CHIVERS



● ● ● ● ●  
 'Labels want a system to alert file sharers that what they are doing is wrong and, if they continue to do it, then there will be consequences.'

—CAMPBELL SMITH, RIANZ



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Sales boom likely: AMY MACDONALD

GLOBAL BY WOLFGANG SPAHR

# Live From Berlin

ECHO Awards Revamp Telecast To Lure Younger Viewers

BERLIN—Organizers of Germany's biggest music awards ceremony, the ECHO Awards, are targeting younger viewers and a higher international profile with a revamp of its TV broadcast.

This year's show—set for Feb. 21 and overseen by the Deutsche Phono-Akademie on behalf of the German music industry association Bundesverband Musikindustrie—will air live and uninterrupted on public network ARD from Berlin's 10,000-capacity O2 World. Before this year, the ceremony was prerecorded for broadcast on commercial network RTL and held at the 4,500-capacity International Congress Center.

DPA chairman Dieter Gorny says this year's strong international lineup of performers—including U2, Katy Perry, Amy Macdonald and the world exclusive first performance of Depeche Mode's new single—shows that the changes are already paying dividends.

"We are heading in the right direction," he says. "Our member companies were able to attract more international acts, because the whole package is so attractive. The lineup shows that ECHO is at the same level as major international music awards like the BRITs and the Grammys."

Meanwhile, organizers expect the sale of 7,000 public tickets at prices up to €109 (\$140) to improve the show's atmosphere, while also defraying some of the estimated €2 million (\$2.6 million) in costs the labels incurred in staging and marketing the event. There are also two new sponsors this year, automotive giant Audi and fitness center chain McFit.

While the ECHOs are widely regarded as the most important German awards ceremony, they haven't always scored with viewers. While ratings climbed as high as 6.3 million in 2003, last year's RTL broadcast pulled in an average of 4.5 million viewers, with a 24.7% share of the 14-49 demographic, according to market researcher Media Control.

But in 2007, it was watched by just 2.9 million, with only 15.5% of 14- to 49-year-olds tuning in.

Organizers decline to disclose their ratings target for this year's show, but they note that a live broadcast—with its potential for unscripted drama—should enhance its appeal with young viewers. Switching to a live broadcast in 2007 proved a ratings hit for the United Kingdom's BRIT Awards—that year's ceremony pulled in 5.3 million viewers, up from 4.6 million in 2006.

Organizers also note the strong youth appeal of many of ARD's 17 radio stations, all of which are heavily promoting the awards in the run-up to the ceremony.

Such tools could prove vital as the ceremony attempts to regain ground with the German public and international music industry. Andreas Kiel, Hamburg-based executive VP of

EMI Music Publishing Germany, says the ECHOs' appeal "has not always been as strong as it could have been, due to the absence of international award winners and, in some cases, the selection of less than ideal hosts."

This year's hosts are entertainer Barbara Schöneberger and comedian Oliver Pocher, both considered to have strong appeal among younger viewers, while the new production company, Berlin-based MME, has a strong track record with youth-oriented shows, including RTL's successful music program "The Dome."

Kiel approves of this year's revamp, which he believes could achieve "substantially greater viewer acceptance and generate corresponding buying impulses."

As with the BRITs and the Grammys, the ECHOs can help boost sales at retail, with performances at last year's event contributing to album chart leaps the following week for the likes of Herbert Grönemeyer (54-24), DJ Ötzi (53-17) and Nightwish (89-18).

Retailers are generally supportive of the move. Daniel Plarre, purchaser at entertainment chain Media Mix in Schenefeld, predicts "a great boom" in sales for artists like Macdonald and German hip-hop star and multiple nominee Peter Fox—as long as the ceremony lives up to this year's hype. "The show needs to be livelier," he says.

Additional reporting by Mark Sutherland in London.



Yours to win: BARBARA SCHÖNEBERGER with an ECHO award.

GLOBAL BY PAUL SEXTON

# BRITs Abroad

U.K. Awards Show Seeks International Viewers

LONDON—The BRIT Awards have long helped boost music sales in the United Kingdom. Now organizers want to expand the show's impact around the world.

The 2009 awards show will take place Feb. 18 at London's Earls Court and be broadcast live in the United Kingdom on commercial network ITV1. But with a strong lineup of performers including U2, Coldplay, Duffy and Kings of Leon, organizers are also pursuing a series of TV deals in international markets.

For the second year, the event is being sold around the world by Fremantle Media Enterprises, the production giant behind "American Idol."

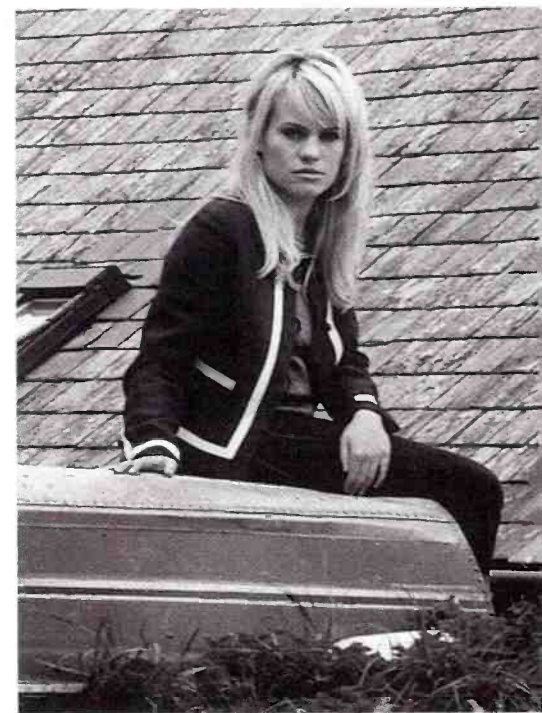
"Last year we did more territories than had been done in previous years, and so far we're slightly ahead of where we were this time last year," says Fremantle VP of programming Mark Gray.

Gray says the heavyweight bill of performers is helping the cause, with new 2009 markets for the program including Spain (Turner), Greece (Mad TV), Poland (TV4) and Croatia (HRT).

Broadcasters renewing their rights include Australia's XYZ, Japan's WHD, Sweden's Kanal 5, South Africa's M-Net and Latin America's Turner. At press time, Fremantle was closing in on a deal for U.S. broadcast—last year, it sold the show to BBC America.

The BPI, the U.K. trade body that stages the event, hopes the deals will help boost inter-

national sales of British music, since the awards have a strong track record of improving sales at home. According to the Official Charts Co., the 2006 BRITs fueled a 23.4% week-on-week increase in album sales, and the 2007 awards netted a 21.4% sales gain. While total album sales actually fell 18.1% after the 2008 ceremony, retailer HMV said



## NOW HEAR THIS

The top five best-selling albums in the United States by British acts in 2008.

ARTIST	TITLE/LABEL	COPIES
Coldplay	"Viva La Vida or Death and All His Friends" (Capitol)	2.1M
Leona Lewis	"Spirit" (Syco/J)	1.4M
Amy Winehouse	"Back to Black" (Universal Republic)	702,000
Duffy	"Rockferry" (Mercury)	666,000
Radiohead	"In Rainbows" (TBD/ATO)	663,000

SOURCE: Nielsen SoundScan

## GLOBAL NEWSLINE

### >>> METALLICA, LINKIN PARK TO HEADLINE SONISPHERE

Metallica and Linkin Park are headlining Sonisphere, a new touring rock festival co-founded by former Live Nation U.K. managing director Stuart Galbraith. Sonisphere is booked for dates this summer in six European countries, including the United Kingdom, where the festival will play Knebworth with Linkin Park headlining Aug. 1 and Metallica topping the bill Aug. 2. Galbraith, CEO of Kilimanjaro Live, launched Sonisphere with Metallica booking agent John Jackson at the K2 agency, with support from AEG. Galbraith was dismissed from his Live Na-

tion post in 2007 for "breach of contract" and had played a central role in creating the promotion giant's Download Festival at Donington Park near Derby. "Download last year had a few things that were not done as well as they should have been," Galbraith says of the now-rival festival. "The layout and the booking policy I thought were bad." Live Nation U.K. COO/festival director John Probyn counters that Download attendees "feel that they get value for money."

—Andre Paine

### >>> GLOBAL SHAKEUP FOR MTV PROGRAMMING

MTV Networks International has unveiled

MACDONALD: DEIRDRE O'CALLAGHAN; SCHÖNEBERGER: MARKUS NASS/BVMI; COLDPLAY: KEVIN TACHMAN; DUFFY: MAX DODSON

individual albums by the night's performers enjoyed sharp increases, with sales of Mark Ronson's "Version" (Columbia, up 271%) and Kylie Minogue's "X" (Parlophone, up 242%) among the main beneficiaries.

BPI chairman Tony Wadsworth says the ceremony boosts the "long-term rolling profile of U.K. music" inside and outside its home market.

"There's been a temptation to measure sales uplifts, and those numbers always confine themselves to two or three weeks after the awards," he says. "In fact, the whole BRIT Awards process starts in early January and gives companies the chance to build campaigns using the awards as the centerpiece."

Gray acknowledges the challenges in getting the BRITs shown in prime time outside of the United Kingdom.

"Just as the record industry has changed dramatically, the way music programming ends up on TV is changing," he says. "You don't see as much in prime time on major channels. In fact, you hardly see it on free-to-air channels around the world. It tends to be on other channels."

Nonetheless, Fremantle says audiences ex-

ceeded 100,000 viewers in many markets last year. And Wadsworth notes that the event can help music releases attract the attention of overseas labels and potential licensees.

"Everyone at EMI supports XYZ's purchase and promotion of the event on Australian TV, and we will support that via our media and marketing this year," says EMI Australia chairman Mark Poston, noting that Coldplay's Australian tour begins in Perth nine days after the ceremony. "We're certainly looking for sales and profile uplift."

In 2008, there were seven albums by British artists among the top 100 U.S. sellers for the second year running, according to Nielsen SoundScan, up from five in 2006, four in 2005 and just three in 2004. With British music on the upswing internationally, Wadsworth says the BRITs have become a highly visible "ambassador" for British talent.

"It's grown from being a little private party for record companies," he says, "to an internationally known brand."

*Additional reporting by Lars Brandle in Brisbane, Australia.*

BRITs hits: COLDPLAY;  
opposite page: DUFFY



new music programming formats focusing on emerging acts and live performances that will be broadcast across 62 MTV channels in 162 countries. The MTV World Stage format will feature live performances screened every Friday night on a high-profile MTV channel, such as MTV1 in the United Kingdom. It launches Feb. 27 with a Coldplay performance filmed at Tokyo's Saitama Super Arena. Bruce Gillmer, MTVNI senior VP of talent and music, describes the inaugural show as a "perfect fit and a great way to launch that franchise." The Push format, dedicated to new artists, will roll out globally in March with multiplatform content using MTV's on-air, Web and mobile assets. U.S. pop-rock band Metro Station and U.K. indie-rock group White Lies will be the first featured acts.

—AP

## >>> GERMANY REJECTS 'THREE STRIKES' PIRACY PLAN

The German government has decided against embracing the French model for fighting illegal file sharing. The "three strikes" legislation being enacted into French law would cut off the Internet connections of repeat offenders who violated copyright by illegally downloading content. During talks with Germany's largest Internet service providers, German justice minister Brigitte Zypries made it clear that she had reservations about capping Internet access, arguing that it was incompatible with German data and telecommunications privacy legislation. German music industry trade bodies expressed their disappointment. —Wolfgang Spahr

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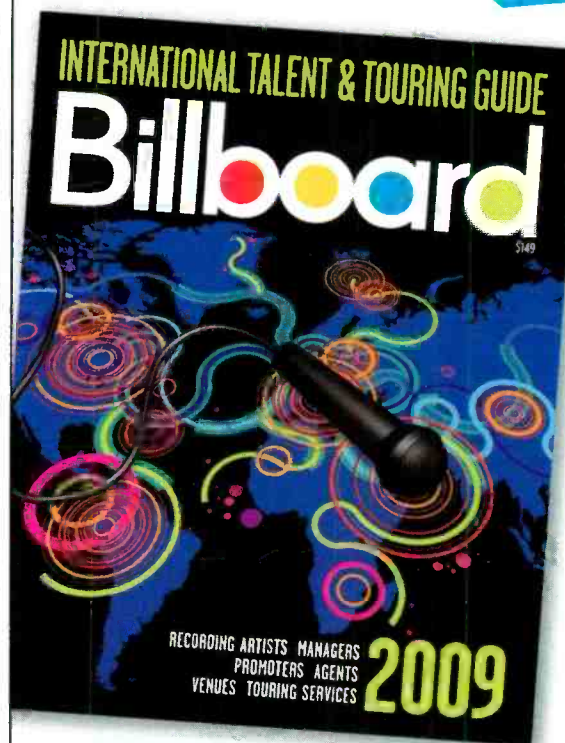
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Latin rhythm: SHAKIRA and WYCLEF JEAN perform 'Hips Don't Lie' at the 49th annual Grammy Awards.

# M.I.A. At The Grammys

Once Again, Latin Artists Were Absent From The Telecast

It was a great night at the Grammy Awards, with stirring performances by the likes of Coldplay and, of course, big winners Robert Plant and Alison Krauss.

But something always ruins the party, doesn't it? Yet again, the telecast didn't feature any Latin performances, or even Latin faces.

It's an issue we've touched upon in the past, in hopes that the Recording Academy and CBS recognize that Latin music is an integral part of American culture.

No such luck. Save for Ricky Martin's landmark performance in 1999, which preceded the release of his English-language debut, Latin performances at the Grammys have been strictly confined to those acts that pass the "crossover" test. Latin artists who only record in Spanish—in other words, the vast ma-

majority of Latin artists who have a significant cultural and commercial impact on the music business—have never performed.

This has contributed to a downward spiral in which Latin music is relegated to pretelecast ceremonies, prompting many Latin acts to skip the main event because they don't have any incentive to attend.

Sources within the music industry say that attempts to secure a performance spot for a Latin artist during the Grammy telecast—even as a collaboration with a mainstream act—invariably falter. CBS didn't return calls seeking comment. (See the Q&A with Recording Academy president/CEO Neil Portnow on page 19.)

Some believe Spanish presents a barrier and that U.S. audiences don't have the patience to sit through three minutes of music in another language. That's ironic, considering that the Italian song "Volare" won record and song of the year honors at the first Grammy Awards in 1958.

During the last several years, only one Grammy

performance—Marc Anthony's duet with Jennifer Lopez in 2005—has been in Spanish. Other recent performances fell into the crossover camp. Trumpeter Arturo Sandoval played with Justin Timberlake in 2004, and Shakira and Wyclef Jean performed "Hips Don't Lie" in English in 2007.

That's been it for recent Latin artist appearances at the Grammys, save for Juanes presenting an award in 2008. This year, the academy invited Juanes, who won the Grammy for best Latin pop album, to return as a presenter. A spokesman for Juanes said the singer was flattered to be asked back, but that he wasn't able to rearrange his schedule in time because he didn't receive the invitation until the Friday before the show.

Juanes wasn't the only major Latin artist who didn't make it to this year's Grammys. Neither did nominees like Luis Miguel or Luis Fonsi, or acts like Los Tigres del Norte or Joan Sebastian, who went on to win Grammys. Among the major acts, only Jaguares picked up their award in person.

Some attribute the seeming indifference on both sides to the fact that there is a separate Latin Grammy Awards. So why, according to this line of thinking, should we agonize over the lack of a Latin presence at the regular Grammys?

It's very simple: Latinos are the biggest minority in the United States. One would think that simple demographics would motivate the Grammys to include Latin talent in the telecast.

The overall attitude I see among artists and managers is one of resignation. What a shame that is. Even the Academy Awards have had the presence of mind to make Latin culture and sensibility a part of their ceremony. In 2005, Antonio Banderas and Carlos Santana performed Jorge Drexler's award-winning song in Spanish during the Oscar broadcast. In 2003, Mexican singer Lila Downs also performed at the Oscars, in Spanish.

Downs was there for this year's Grammys, too—performing at the pretelecast, off-camera. ♦♦♦

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

## Latin Notas

LEILA COBO



# Against The Grain

Unconventional Tactics Help Duelo Top The Charts

The progressive norteño group Duelo's first No. 1 debut on Billboard's Top Latin Albums chart defied two conventions of success in the Latin music world—and regional Mexican in particular.

First, the single wasn't a national radio hit when the album topped the chart. Second, a slightly higher-than-usual amount of the album's sales came from digital downloads.

Airplay of the title track, "Necesito Mas De Ti," has been concentrated in the south-central region of the United States, particularly in Duelo's home market of Texas, according to Nielsen BDS. And one-third of the album's sales have come from Dallas, San Antonio and Houston, according to Nielsen SoundScan. The single was bubbling under Billboard's Regional Mexican

Airplay chart at press time.

"In this first phase of the plan, we focused 100% on their natural markets," says Fonovisa marketing and promotions VP Alberto del Castillo. "The sum of all these audiences doesn't give us enough for an important [airplay] chart position, but locally, it's given us a good enough position to make these sales possible."

Instead of wasting time on stations elsewhere in the country that bring large audiences, "we promoted to sell," del Castillo says. The strategy represents a shift away from a national focus to building airplay and sales region by region, he says.

But as with Fonovisa's other priority releases, a Univision TV ad campaign is concurrently promoting "Necesito Mas De Ti." The spots display short codes to

direct viewers to purchase mobile content from the album, a tactic that reflects Fonovisa's stepped-up digital focus since Universal Music Group took over the one-time indie in May 2008. About 5% of the album's first-week sales were downloads, a greater digital share than the 3.8% of sales that's been average for Latin albums so far in 2009, according to Nielsen SoundScan.

Duelo's young fan base avidly seeks out the band online, says drummer Jose Luis Ayala, who also writes the band's Que Dice Duelo (What Duelo Says) feature on the group's Web site. While on the road, Ayala updates the band's promotional schedule on the site from his mobile phone. He notes that in the week after "Necesito Mas De Ti" was released, the group's MySpace page views rose by 100,000, an effect he attributes to the band's name-

checking its MySpace during radio show appearances. "It really motivates you to keep going and make music," Ayala says.

Duelo, whose rock-tinged arrangements reflect influences ranging from Los Tigres del Norte to the Beatles, hadn't released a studio album in its trademark relaxed romantic style since 2007, having followed that collection with a hits collection, a corridos album and a live set.

—Ayala Ben-Yehuda

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Hit song, hats optional: DUELO

# EN BREVE

## SHAKIRA OPENS SCHOOL

Colombian star Shakira has founded a new school and community center in her hometown of Barranquilla. The Colegio Fundación Pies Descalzos (the Barefoot Foundation School) is the largest school for underprivileged children that the singer has funded and opened in Colombia. Nearly 62% of the approximate \$6 million cost of the project was provided by Shakira's charitable organization Fundación Pies Descalzos, with additional help from philanthropist Howard Buffett, the Robin Hood Foundation, Hard Rock Cafe, Comunidad de Madrid and German TV channel RTL, among others. The school and community center include an auditorium, sports complex and community theater. It can accommodate 1,590 children of all school ages and will serve up to 8,400 young people and their parents in the area through various community programs. Fundación Pies Descalzos operates five schools in three needy areas in Colombia and serves about 5,000 children and 37,000 residents.

## BILLBOARD LATIN CONFERENCE ADDS PANELISTS

Producer Kike Santander and singer/songwriter Jorge Villamizar will participate in the BMI-sponsored "How I Wrote That Song" panel at the 20th annual Billboard Latin Music Conference & Awards, which will be held April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach. Other recently confirmed conference participants include Live Nation senior VP of touring Kate Ramos, who will join the touring panel; State Farm Insurance Cos. advertising director Ed Gold, who will participate on a panel on branding opportunities; and Felipe Jaramillo, founding partner of 10Music and manager of Colombian artist Fonseca, who will join the licensing and sponsorship panel. For more information on the conference and awards, go to [billboardlatinconference.com](http://billboardlatinconference.com).

—Leila Cobo



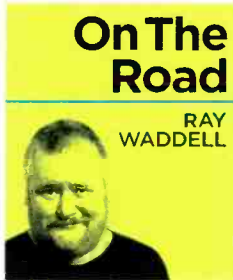
# Ready Steady Go

## Tour Sponsorships Weather The Tough Economy

Even as the economy adds insult to the music business' injury, lucrative sponsorship deals for live entertainment are holding their own.

Deals have been lined up for acts ranging from **Britney Spears** (Virgin Mobile) to **Keith Urban** (KC Masterpiece/Kingsford) and **Rascal Flatts**. Live Nation recently announced a multiyear corporate partnership with Starwood Hotels & Resorts Worldwide, under which Starwood will become the promoter's official hotel partner (billboard.biz, Feb. 5).

"There are definitely tour sponsorships being secured, but there are a lot of different properties vying for the same dollars," says **Marcie Cardwell**, president of MAC Presents and one of the architects of the Urban deal. "Brands are not going to stop spending money, but they are going to be more strategic about how their money is spent and how they can measure their ROI."



**On The Road**

RAY WADDELL

Sponsorship opportunities exist beyond the biggest companies. "If their budgets are tight or they have certain windows of opportunities, we have the ability to be creative and flexible enough to build a program around exactly what they need," Wallach says. "So all of that has given us the opportunity to go in and talk to a lot of brands. In some cases, we're going to blue-chip brands, trying to carve out our share of the overall media budget. And in other cases we have to work to find companies that are not the biggest brand in

the world and companies that may not be the traditional companies spending money in the sponsorship world."

In terms of tour sponsorships, Wallach says the schedule is shaping up nicely after such successful partnerships as Burger King's sponsorship of **Jonas Brothers** and State Farm's backing of **Maroon 5** and **Counting Crows** last year. "We're fortunate that we're out in the market selling sponsorships for some pretty major tours," he says. "So far, companies are still excited about tour sponsorship; it works well for a lot of brands from a timing standpoint. Companies and brands still have dollars out there for this summer and they know it creates a lot of excitement, PR and promotion."

MAC Presents' Cardwell agrees that timing is important. "The brand should figure out what artists have upcoming tours, albums, press activities, etc.," she says. "Sponsors should align with artists who speak to their target demographic and who have an organic connection with the brand."

Wallach adds that Live Nation is still doing well with venue sponsorships, locally and nationally. "We're in the process of some big renewals. We've got some big new deals like Starwood, which is something we've been working on for the last six months," he says. "We'll be announcing some more sponsorship deals probably within the next 60 days."

The biggest growth area for Live Nation is sponsorship and advertising on livenation.com, Wallach says. "We're a top 12 music site now, so all of a sudden we're on the radar screen of every digital media agency in the country," he says. "We get 10 [Request for Proposals] a week to respond to as it relates to digital media and what we call the Live Nation network, which includes livenation.com, HOB.com and our artist sites."

Certainly budgets are tighter in the auto, financial and apparel industries, but Cardwell points out that other brands are actually increasing their budgets. "McDonald's, Dunkin' Donuts, Family Dollar and consumer packaged-goods companies are in the middle of expanding their campaigns," she says. "As more and more brands are cutting their traditional advertising budgets, music properties offer a unique way to connect to consumers' emotions that are running high during these difficult economic times."

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



And now a word from your artists: **KEITH URBAN**

**Russell Wallach**, president of national alliances for Live Nation, says the economy has forced everyone in the sponsorship space to work harder and be smarter. In the last 90 days, Wallach says he has hired "eight superstars" in the sponsorship sales and creative areas "because I wanted to have more great people and great ideas out in the marketplace."

Another Live Nation strategy has been focusing "not just on the sponsorship budgets, but the overall media budgets, and being able to demonstrate to clients that we believe music sponsorship can be more impactful and drive more business compared to traditional media."

Live music as a brand promotion vehicle has three aces: interactivity, efficiency and the ability to target very specific consumers. "The beauty is we're able to touch that customer on a one-to-one basis, which is tougher and tougher in traditional media," Wallach says. "We can touch them at our venues, online, via ticketing through our database, so we use all of those assets to show the advertiser how we can really create excitement and impact against what we know is a huge passion for so many people."

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,300,783 \$187/\$127/\$87/ \$49.50	<b>CELINE DION</b> Philips Arena, Atlanta, Jan. 17	16,919 sellout	Concerts West/AEG Live
2	\$2,247,233 \$187.75/\$127.75/ \$87.75/\$49.50	<b>CELINE DION</b> American Airlines Arena, Miami, Jan. 23	17,725 sellout	Concerts West/AEG Live
3	\$2,233,198 \$187.75/\$127.75/ \$87.75/\$49.50	<b>CELINE DION</b> BankAtlantic Center, Sunrise, Fla., Jan. 30	18,147 sellout	Concerts West/AEG Live
4	\$2,225,019 \$185/\$125/\$85/ \$49.50	<b>CELINE DION</b> Toyota Center, Houston, Jan. 9	16,396 sellout	Concerts West/AEG Live
5	\$2,223,933 \$82.50/\$62.50	<b>METALLICA, MACHINE HEAD, THE SWORD</b> Prudential Center, Newark, N.J., Jan. 31-Feb. 1	34,374 two sellouts	Metropolitan Talent Presents
6	\$2,161,548 \$185/\$125/\$85/ \$49.50	<b>CELINE DION</b> American Airlines Center, Dallas, Jan. 5	17,661 sellout	Concerts West/AEG Live
7	\$1,843,187 \$152.75/\$112.75/ \$77.75/\$49.50	<b>CELINE DION</b> St. Pete Times Forum, Tampa, Fla., Jan. 28	17,909 sellout	Concerts West/AEG Live
8	\$1,829,331 \$177/\$127/\$67/ \$51.50	<b>CELINE DION</b> New Orleans Arena, New Orleans, Jan. 10	17,006 sellout	Concerts West/AEG Live
9	\$1,661,827 \$150/\$110/\$75/ \$47.50	<b>CELINE DION</b> Sprint Center, Kansas City, Mo., Jan. 3	16,106 sellout	Concerts West/AEG Live
10	\$1,602,595 \$152.50/\$112.50/ \$77.50/\$49.50	<b>CELINE DION</b> Sommet Center, Nashville, Jan. 13	16,352 sellout	Concerts West/AEG Live
11	\$1,583,500 \$150/\$110/\$75/ \$49.50	<b>CELINE DION</b> RBC Center, Raleigh, N.C., Jan. 21	16,527 sellout	Concerts West/AEG Live
12	\$1,164,271 \$126.35/\$86.35/ \$66.35/\$45	<b>CELINE DION</b> AT&T Center, San Antonio, Jan. 7	12,882 sellout	Concerts West/AEG Live
13	\$1,152,255 \$83/\$63	<b>METALLICA, MACHINE HEAD, THE SWORD</b> Nassau Coliseum, Uniondale, N.Y., Jan. 29	17,859 sellout	Metropolitan Talent Presents
14	\$1,065,830 \$127/\$87/\$67/ \$45	<b>CELINE DION</b> BJCC Arena, Birmingham, Ala., Jan. 15	14,733 sellout	Concerts West/AEG Live
15	\$698,355 \$150/\$110/\$95/ \$75	<b>JERRY SEINFELD, TOM PAPA</b> The Colosseum at Caesars Palace, Las Vegas, Jan. 30-31	6,592 7,727 two shows	Caesars Palace, AEG Live
16	\$564,853 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> Qwest Center, Omaha, Neb., Jan. 31	11,693 sellout	Live Nation
17	\$522,968 \$77.75/\$37.75	<b>LIL WAYNE, T-PAIN, KEYSHIA COLE &amp; OTHERS</b> Target Center, Minneapolis, Jan. 19	7,466 11,672	Live Nation, Haymon Entertainment
18	\$513,342 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> BOK Center, Tulsa, Okla., Jan. 24	11,685 sellout	Live Nation
19	\$471,226 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> Althea Arena, North Little Rock, Ark., Jan. 16	11,448 sellout	Live Nation
20	\$466,713 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> i wireless Center, Moline, Ill., Jan. 30	10,068 sellout	Live Nation
21	\$411,287 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> United Spirit Arena, Lubbock, Texas, Jan. 25	9,686 sellout	Live Nation
22	\$408,035 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> New Orleans Arena, New Orleans, Jan. 17	9,375 sellout	Live Nation
23	\$406,398 \$57/\$37	<b>TRANS-SIBERIAN ORCHESTRA</b> United Spirit Arena, Lubbock, Texas, Dec. 30	9,463 sellout	Live Nation, Stardate Concerts, in-house
24	\$406,041 \$49.75/\$39.75	<b>BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER</b> Ervin J. Nutter Center, Dayton, Ohio, Jan. 29	8,092 8,500	Live Nation
25	\$405,887 \$67.50/\$38/\$33	<b>SOUND TRIBE SECTOR 9</b> The Tabernacle, Atlanta, Dec. 28-31	10,248 four sellouts	Live Nation
26	\$405,002 (\$273,259) \$43.72	<b>SLIPKNOT, CHILDREN OF BODOM, MACHINE HEAD</b> M E N Arena, Manchester, England, Dec. 9	9,263 10,515	Kilimanjaro Live
27	\$395,149 (\$273,670) \$57.76/\$43.32	<b>NEGRAMARO</b> Palao Olimpico, Torino, Italy, Dec. 19	9,316 9,500	Barley Arts Promotion
28	\$393,648 (\$265,260) \$44.52/\$22.26	<b>PAUL WELLER, THE HOSTS</b> Trent FM Arena, Nottingham, England, Nov. 22	9,002 sellout	3A Entertainment
29	\$390,485 (\$261,960) \$43.97	<b>SLIPKNOT, CHILDREN OF BODOM, MACHINE HEAD</b> Sheffield Arena, Sheffield, England, Dec. 12	8,880 9,806	Kilimanjaro Live
30	\$389,037 (\$559,500 Australian) \$83.44/\$57.36	<b>ALICIA KEYS, JORDIN SPARKS</b> Adelaide Entertainment Centre, Adelaide, Australia, Dec. 18	5,443 8,000	Frontier Touring
31	\$382,932 (\$42,450 reals) \$237/\$18	<b>RBD, PEE WEE</b> Ginasio Nilson Nelson, Brasilia, Brazil, Nov. 30	6,691 7,000	Roptus, Evenpro/Water Brother, Mondo Entretenimento
32	\$381,494 \$44.75	<b>RON WHITE</b> Verizon Wireless Theater, Houston, Nov. 21-22	8,733 three sellouts	Live Nation
33	\$380,547 \$47/\$37	<b>TRANS-SIBERIAN ORCHESTRA</b> Peoria Civic Center, Peoria, Ill., Dec. 12	8,499 sellout	Live Nation, in-house
34	\$379,809 (\$479,037 Canadian) \$45.59/\$31.32	<b>CARRIE UNDERWOOD, LITTLE BIG TOWN</b> Rexall Place, Edmonton, Alberta, Nov. 25	9,595 sellout	AEG Live
35	\$378,490 (\$475,574 Canadian) \$99.48/\$36.21	<b>SARAH BRIGHTMAN</b> Rexall Place, Edmonton, Alberta, Dec. 10	5,401 9,800	Live Nation

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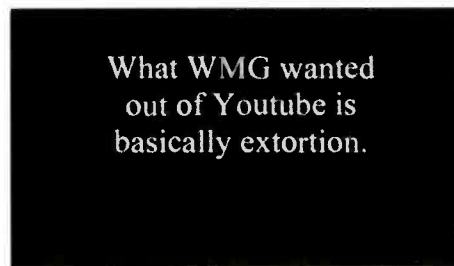
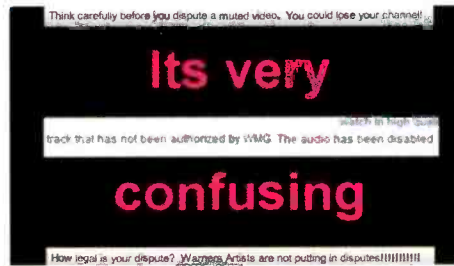
Labels Not To Blame For Latest Dust-Up At YouTube

Funny how a seemingly benign concept like fairness—or, more specifically, fair use—makes people so combative.

The Electronic Freedom Foundation fired the most recent salvo by offering to represent YouTube users who want to challenge the record labels and other copyright owners who request that their videos be removed.

The EFF's complaint, echoed by fans, is that while labels have the right to remove their music videos, extending that ban to a user's own creations is wrong. The argument is that when users incorporate music into their videos, it's fair use, and therefore outside the scope of copyright law and enforcement.

Since when? Fair use as defined under U.S. copyright law allows the use of copyrighted work in excerpted form for such purposes as criticism, review, parody and academic citations. But even under a casual interpretation of the doctrine, none of the most common ways that copyrighted music appears in user-generated content can be considered fair use, such as using a recent hit song as a soundtrack for a video, filming a scene that has music playing in the



Counterstrike: Warner Music Group's decision to pull its music from YouTube prompted some users to post videos in protest.

background or lip-synching to a song.

In any other case, such usage would require a synch license, complete with consent from the artist and the publisher. Just because new technology and services emerge to make it easier to create and share user-generated content doesn't mean the law should change. It just means the business model should change, and that's where the fight should remain.

For all the static they have gotten for being slow to pursue new business models in the digital age, record labels receive little credit for the

unprecedented departure they took from traditional licensing practices to cut deals with YouTube in the fall of 2006 (Warner Music Group [WMG], Universal Music Group and Sony Music Entertainment) and the spring of 2007 (EMI Music).

Under their agreements with the video portal giant, the four majors agreed for the first time to grant what amounted to a mass synch license to let consumers post videos including their music without having to go through the traditional licensing process, with the labels retaining the right to ask YouTube to remove certain content.

It's a business model based on the understanding that rights holders will be compensated for the use of copyrighted music in user-generated videos. The music industry is not asking users to pay for this. They're asking YouTube to pay for it, since YouTube would profit from the activity on its service.

The catalyst for the revival of this debate is the licensing dispute between WMG and YouTube that erupted in December. After talks over compensation reached an impasse, the label pulled its content and asked to have YouTube's Content ID filtering tool automatically remove or mute any video identified as containing WMG content.

It's not just WMG. Every

label (and TV network and film studio) has at some point asked YouTube to remove content from the site.

WMG doesn't want to block YouTube members from using its artists' music. It simply wants better compensation for its artists' video streams. Critics are quick to forget that WMG was the first major to strike a licensing partnership with YouTube. By doing so, sources say, it secured less favorable terms than labels that held out longer—a situation that WMG is now trying to resolve.

The proliferation of home music and video editing software coupled with the distribution power offered by YouTube has fueled a new generation of creative expression. Fans are no longer content with passively consuming entertainment. They want to put their personal stamp on it as well. Restricting such usage would be a serious misstep for the music industry.

But YouTube shouldn't be the only one to profit. It's hypocritical to mock the majors for past mistakes like failing to strike licensing deals with the original Napster, and then condemn them for trying to find a business solution with YouTube.

Fair use has to be fair to everyone.



## ROCK THE HOUSE

Cisco's Wireless Home Audio stereo system is designed to take digital music from your computer and put it in your living room. The Wi-Fi-based product family, which Cisco unveiled in January at the International Consumer Electronics Show in Las Vegas, includes a 50-watt amplifier called the Director, a wireless "extender" called the Player and a portable all-in-one system with built-in speakers called the Conductor. A wireless touch-screen device controls all of the components.

Options also include an iPod docking station and direct Internet access to such music services as Rhapsody in the United States or AudioLounge in Europe. Users can mix and match devices and features to customize their experience.

The Director will be available for \$450, the Player for \$300 and the iPod dock for \$80. Pricing for the all-in-one Conductor has not yet been released. —AB

## BITS & BRIEFS

### VERIZON-TIMBALAND PARTNERSHIP

Verizon is extending its partnership with hip-hop producer Timbaland to create exclusive music for users of the new BlackBerry Storm mobile phone. Starting with a collaboration with Rihanna, Timbaland will work with various artists to remix their songs as singles available only to Verizon customers as a free download. The debut single will be a remix of Rihanna's "Rehab," recorded during Grammy Week in Los Angeles.

### NEW 'GTA IV' MUSIC

The videogame "Grand Theft Auto IV" is almost a year old, but its developers are introducing a new expansion to the game that will be available Feb. 17 as an Xbox 360 download. Along with the new missions, story line and char-

acters comes new music, something the "GTA" franchise is well-known for curating. Five of the in-game radio stations have been updated, including new hip-hop and rock stations. Funkmaster Flex is programming one of the new stations, which will debut a new single from Busta Rhymes as well as a taped interview.

### MYMUSICSITE LAUNCHES

MyMusicSite.com has become the latest online service designed to let independent acts post and promote their music. Participating artists can sell tracks, albums, ringtones and physical goods on the site, which claims 5,000 members. It also has a range of fan management tools, such as e-mail list organization and message-sending features.

## HOT RINGMASTERS™ FEB 21 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	7	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELL'EM FEATURING SAMMIE
2	1	10	<b>HEARTLESS</b>	KANYE WEST
3	5	7	<b>TURNIN ME ON</b>	KERI HILSON FEATURING LIL WAYNE
4	9	6	<b>DEAD AND GONE</b>	T.I. FEATURING JUSTIN TIMBERLAKE
5	6	5	<b>DIVA</b>	BEYONCE
6	8	5	<b>YOU COMPLETE ME</b>	KEYSHIA COLE
7	3	7	<b>ALL SUMMER LONG</b>	KID ROCK
8	4	27	<b>WHATEVER YOU LIKE</b>	T.I.
9	19	3	<b>BLAME IT</b>	JAMIE FOXX FEATURING T-PAIN
10	7	14	<b>JUST DANCE</b>	LADY GAGA FEATURING COLBY O'DONIS
11	14	8	<b>MAD</b>	NE-YO
12	10	15	<b>CHICKEN FRIED</b>	ZAC BROWN BAND
13	11	18	<b>LOVE STORY</b>	TAYLOR SWIFT
14	17	8	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN REJECTS
15	13	26	<b>I'M YOURS</b>	JASON MRAZ
16	12	10	<b>SHE GOT HER OWN</b>	NE-YO FEATURING JAMIE FOXX & FABOLOUS
17	15	8	<b>MY PRESIDENT</b>	YOUNG JEEZY FEATURING NAS
18	33	3	<b>WANT IT, NEED IT</b>	PLIES FEATURING ASHANTI
19	16	20	<b>LIVE YOUR LIFE</b>	T.I. FEATURING RIHANNA
20	18	16	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE

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



# Neil Portnow

RECORDING  
ACADEMY  
PRESIDENT/  
CEO

The Grammy boss talks about driving better TV ratings, coping with two prominent no-shows and pushing the industry's agenda in Washington.



Much of the story of this year's Grammy Awards can be told by the numbers: a three-and-a-half-hour live telecast, more than 19 million viewers, a record 24 performances and two last-minute cancellations that generated countless tabloid headlines.

The TV ratings for this year's show were up 11% over last year, when the Grammys' 50th anniversary garnered its lowest ratings among adults 18-49 since at least 1992. U2, Miley Cyrus, Taylor Swift and Jonas Brothers were just a few of the blockbuster acts that performed on the Feb. 8 telecast. And Jennifer Hudson's Grammy win and her performance of "You Pulled Me Through" injected genuine emotion into the glitzy proceedings.

Other numbers may also help revitalize interest in the awards. Since the Recording Academy started extending the Grammy brand into social networking in late November, the Grammys have amassed 7,000 Twitter followers and 6,000 Facebook fans. The organization says traffic to Grammy.com more than doubled over last year on Grammy night and the following day; and there were 7,500 downloads of the Grammy iPhone application.

In addition, audio tracks and videos of performances by Hudson, Katy Perry and Coldplay with Jay-Z at this year's ceremony have been made available for sale at iTunes. Audio tracks from the show were also for sale in 13 countries through the Nokia Music Stores.

Recording Academy president/CEO Neil Portnow spoke to Billboard about boosting viewership, educating Congress about the industry's concerns and pulling Al Green out of the tub.

**Viewership of the Grammys rebounded from last year's all-time low. What do you think contributed to the bounce?**

Not to downplay the bounce, but last year was an anomaly because of the writers' strike, so a great deal of the audience had migrated away.

Whatever happened, we would have expected this to be a better year. But they're not small numbers, they're rather extraordinary increases. We had a great year in terms of recordings and creativity, so our nominations were filled with great music. Secondly, we booked an extraordinary show in terms of talent. Third, there was a very concerted and specific marketing campaign this year on many different levels.

In the key 18-49 demo, the show was up 14% from last year, but that's still the third-lowest ratings showing during the past decade. Are there still ratings challenges to overcome?

[We were] first in viewers, first in adults 25-54, first in adults 18-49, adults 18-34—we were first in every category. And also in the younger demo, which is a very gratifying development for us in terms of cultivating more of the youthful audience.

**Did the Miley Cyrus/Taylor Swift/Jonas Brothers factor help with that?**

Clearly. And they're deserving.

**This year's show was heavy on performances. Is this the template for the future?**

I look at every year as a fresh canvas. And I think if you get too attached to one way of doing things, or if you think that something becomes a template, then I think you may miss opportunities to be creative. Certainly when we're at the point of building next year, we'll look at the elements that worked this year and put it in the context of what were the nominations and what was the music like in the year and what is the climate in the country and in the world. Because all of that has a definite impact.

**How did the current economy affect the show's programming?**

What happens in the world affects artists and creative people. Some of the programming for this year's show had a reflection of the times. But in terms of the audience, people look to the creative community for plain entertainment and escape but also for inspiration and hope.

**So you had everything from Katy**

**Perry being lowered in a banana to U2's "Get On Your Boots."**

Exactly the point. The other thing about this year is that, in general, I think we provide perhaps the greatest three-and-a-half-hour live concert anywhere. At a time when people may have some thoughts about discretionary spending, they can easily have a great night of music in the comfort of the living room or bedroom.

**You found out at about 2 p.m. Sunday that the performances by Rihanna and Chris Brown weren't going to happen. Did you think of Al Green right away? How did that come together?**

Because of the complexity of this show, the number of performances, the fact that it's on three stages and so on—it's quite a Herculean task to make any changes once you have a rundown.

But those things are doable. It's really about getting the music right. We thought about, "Who's here? What might work? What kinds of songs? What kind of theme?" And sort of kicking it around, one thing led to another and we started thinking about Al, and when you think about Al, [you think of] the Memphis connection. We know Justin [Timberlake] is from there and very connected to it. So in

theory that sort of makes sense. We knew Boyz II Men were at the pre-telecast ceremony, and Keith Urban was set to be a presenter but wasn't actually performing.

As we started asking, people were saying, "Yeah, man, count me in, I'll do that," by the time the idea had surfaced, we'd had some conversations with managers and artists and our music director Ricky Miner and some of the guys in the band. So between 2:30 and 3 p.m., the beginnings of the head arrangements for the actual backing track were already in rehearsal.

Al wasn't in the house, he was at his hotel taking a bath, basically, and they got through to him and pitched the idea and he was like, "Yeah, man." He was getting ready to walk the carpet, so he came right over. Justin was in the house at that point and hopped right up onstage, as did Keith. We pulled Boyz II Men over from the pretel and within an hour this was being rehearsed and the director was taking a look and doing lighting cues and camera cues and so on. It really was extraordinary.

**The Grammys didn't feature any Latin artists as performers or presenters. Was that a conscious decision, given that the genre has its own Grammy show?**

No, not at all. The fact that we have the Latin Grammys in no way on any level diminishes our enthusiasm or our intentions that the Grammy stage is one for everybody. Every year the nominations are different in every category; the way the show gets built leaves room for certain things and not for others. In terms of Latin performances and presenters, we absolutely did have some ideas, did make some inquiries. The things we thought were going to work best weren't things that we were able to put together.

**Will you broadcast the Grammy nominations concert again this year? If so, what kinds of changes are planned to help boost viewership?**

We're talking about that. We haven't fixed anything yet because we don't even have a date for the show. But I think there is a great appetite for it, and I think it's pretty likely that we would do that again.

**The Recording Academy and the Recording Artists' Coalition recently merged their lobbying efforts on Capitol Hill. What's at the top of your agenda?**

Top of the legislative agenda, performance royalties. Top of our agenda, pragmatically, is relationship development with the new Congress to the extent that there are some new folks there that don't know us and don't know our issues all that well at this point. So there is a bit of an education process we will be embarking on quite soon, so they are aware of the issues and hopefully come in and support some of these things that are important to us. No. 1 would be performance royalties.

**How long do you think it will take to get that passed?**

I don't really have a good guess on it. But the fact that it's introduced and has some great support is putting it on a good track. ....

If you get too attached to one way of doing things, or if you think that something becomes a template, then I think you may miss opportunities to think a little differently or be creative.

# KINGS OF THE ROAD

After Conquering

The U.K. And Europe,

**KINGS OF LEON**

Are Finally Getting Their Due At Home

**BY RAY WADDELL**

FEBRUARY 21, 2009



**PAGE 20**



PHOTOGRAPH BY RAY LEGO





We four Kings: From left, MATTHEW, NATHAN, CALEB and JARED FOLLOWILL

# Watch

Nathan Followill breeze into his local Nashville watering hole, and it's obvious that he's well-known and well-liked by the crew at McCabe's Pub. Clad in sweats and a Yankees cap, the Kings of Leon drummer comes off more as cool local guy than international rock star. Nothing in this manner indicates that his band's fourth album is finally making the Kings as big in the United States as they have been in the United Kingdom and Europe since 2004, when it had back-to-back No. 1 singles in the United Kingdom. ■ The band's label, RCA, says "Only by the Night" has sold almost 3 million copies worldwide, going platinum in Canada, Australia, South Africa and Belgium. They've been multiplatinum in the United Kingdom for quite a while. ■ Until now, that kind of success has eluded them at home—the band's three previous albums never broke the 300,000 mark—but that's beginning to change. So far "Only by the Night" has sold 397,000 in the States, according to Nielsen SoundScan, and Kings of Leon are now making their home country their target market.

Ken Levitan, founder and president of Vector Management, which handles the group, says the game plan was to first break the band overseas, partly because of the chance that Americans weren't ready for a Nashville-based rock band and partly because of staff changes at RCA. "We tried to break it out of Europe first. We thought they really might get the music and the story quicker there than they did here," Levitan says. "So basically we hopped on a plane, got the guys over, hired a publicist, got the label fired up and away it went."

The band—brothers Nathan, Caleb and Jared and their cousin Matthew—has a well-documented back story. But the Followills' childhood of traveling with their Pentecostal preacher father didn't resonate at home as it did in Europe. "Over there, we stepped off the plane and they were amazed we had socks and shoes, had all of our teeth and didn't have our tongues stuck in a bottle of Jack Daniel's," Followill says.

In retrospect, Followill reckons, the story has helped more than it has hurt. "Nobody believed it," he says with a laugh. "They thought some publicist spawned this whole story, [that] they stuck us in with [producer] Angelo [Petraglia] [and] he wrote all our songs for us. We actually had a publication in Europe that brought swabs to an interview—they wanted DNA, didn't believe we were all related. My idea was to take the swabs and get samples from a black fan, a little person, a Japanese fan and a woman and send them back. They'd get the results and say, 'See, they're not related.'"

Although the band's U.S. growth was slow, it was also steady, which suits Followill fine. "We had friends in bands that came out and sold 4 million records in their debut and that's amazing," he says. "Then they come back and sell 3 million on their second and it's considered a failure. The bar gets set so high, you have so much pressure to replicate what was so successful about the other one, which kind of sticks them in a rut."

"Only by the Night" has already topped the domestic sales numbers of 2007's "Because of the Times" (226,000), 2005's "Aha Shake Heartbreak" (262,000) and the band's 2003 debut "Youth and Young Manhood" (218,000).

"We've had our frustrations" in the States, Levitan says. "Obviously, it would have been great if the whole thing would have blown up really quickly. But when you're doing it this way, laying it brick by brick, your foundation gets much stronger and I think you're in for a much longer ride."

The band is still riding on the new album's debut single, "Sex On Fire"—it spent eight weeks at No. 1 on the Modern Rock radio airplay chart and has sold 460,000 digital downloads—while the second single, "Use Somebody," is starting to make noise at the format.

"This has been one of those projects where the band makes the right record, you lay out a plan and the plan works," RCA VP/GM Tom Corson says. "The market has come around to the band. It's just their time. The band has put in the work over the years, they have their finest album to date, and consumers are into it."

**'OVER THERE, WE STEPPED OFF THE PLANE AND THEY WERE AMAZED WE HAD SOCKS AND SHOES, HAD ALL OF OUR TEETH AND DIDN'T HAVE OUR TONGUES STUCK IN A BOTTLE OF JACK DANIEL'S.'**

—NATHAN FOLLOWILL



I will Followill: **KINGS OF LEON** performing at New York's Madison Square Garden Jan. 29.

Nashville is notoriously nonchalant about its stars in public ("Even your freak fans here are still nice, sweet people," Followill says), but Followill's days of going to bar without being mobbed are numbered.

By his own estimation, Followill has spent only a few months at home in the four years he's lived in the West Nashville neighborhood, a testament to the Kings' nonstop touring/recording cycles since debuting with "Manhood." The band has played live in a wide range of configurations, from opening for U2 in arenas and playing secondary stages at festivals, to headlining their own club, theater and arena shows and topping the bill at the largest outdoor events in the world.

Only a few days earlier Kings of Leon marked a career milestone by selling out New York's Madison Square Garden for the first time. "It was cool to see we had that many fans," Followill says, "especially considering we never really had a hit."

More recently, the band performed at Clive Davis' pre-Grammy Awards party for an audience that included Prince, Jay-Z and Jennifer Hudson.

## BROTHERS IN ARMS

The band's genesis wasn't auspicious, to say the least. "Jared had never picked up a bass, Caleb had never picked up a guitar, Matt had taken two guitar lessons," Followill says. So what made them think they could pull this off?

"Boredom. Stupidity," Followill says. "When we signed the deal [with RCA] it was just me and Caleb. The label said,



'We're gonna put you a band together,' and we were like, 'We don't want to be Evan & Jaron. We're gonna buy our little brother a bass, he's a freshman in high school. Caleb will teach himself to play guitar. Our cousin played guitar when he was 10. I'll play the drums, I played in church when I was little.' They said, 'All right, we'll come down in one month and see you guys.'

Levitan worked with the band from its most formative stages. Nathan and Caleb "came into my office and sang a cappella in the corner about eight-and-a-half years ago," Levitan says. Later, when informed they were recruiting their teenage brother and cousin to round out the lineup, "there were some raised eyebrows. But when we heard the music and saw the determination and that they had a vision, it was like, 'Let's put this together and roll with it.'"

Armed with a Led Zeppelin boxed set, "we kidnapped our cousin from Mississippi, told his mom he was coming for the week and just never let him go home," Nathan Followill says. "We locked ourselves in the basement with an ounce of marijuana and literally spent a month down there. My mom would bring us food down. And at the end of that month the label people came and we had 'Molly's Chambers,' 'California Waiting,' 'Wicker Chair' and 'Holy Roller Novocain.'"

Principal lyricist Caleb continues to impress his older brother. "He's my brother, I've grown up with him, but his songwriting is a part of his personality he really doesn't let out," Followill says. "He's kind of a reserved guy. He doesn't really do that much talking when he's sober. He does a lot of shit talking when he's drunk."

Followill says he considers the Kings fortunate "to get a record deal where the label was willing to grow with us, let us take our bruises and figure out the kind of band we were and the band we wanted to be."

When touring the world early in their career, oldest brother Nathan pretty much assumed the father role for the band. "I definitely worried the most," he says. "I mean, that was my 14-year-old brother; we're in Hamburg, Germany, and he's out with God knows who. Now it's definitely democratic. Every de-

cision we make, we all four sit down and talk about it."

But just as the Vector team sorts through the band's options, "me and Caleb will weed through the shit and then take it to Jared and Matt," Followill says. "They could give two shits less about some of this stuff. The same way there's stuff me and Caleb could care less about but Jared and Matt are really into, like who styles us on our photo shoot. As far as publishing or something like that, me and Caleb are like, 'That's the money side of it. We need to really pay attention to it.'"

Caleb Followill calls the new album "the least cringe-worthy album that we've made. I'm pretty proud of these last two records we've made; maybe there's a little more professionalism than previous records. Maybe it's because we're stronger musicians and I feel as though I'm a stronger songwriter. I just didn't want to be the weak link."

Kings of Leon are definitely not a "formulaic" band in their studio approach, even though they once again tapped Petraglia as producer, with engineer Jacquire King as co-producer. "We spent six weeks doing this record, and out of the six weeks the most we spent was two hours [recording] in one day," he says. "We'd drink and play wall ball. Most people would record then reward themselves by taking a break. We play wall ball and reward ourselves by going in and recording."

And if the Kings can't play a song live, it doesn't make the album. "There's nothing worse in the world than having a record you love and going to watch that band play and they're either got two guys on keyboards behind a curtain, they're playing to tracks or they don't have that and the song sounds empty," Nathan Followill says. "We've got a couple songs on

[the new] record that have keyboard parts, so our cousin, Nacho, is our stage manager and we have him play keyboards on a couple of songs. We make sure people can see him. We're not trying to be the Wizard of Oz."

Now the game plan is to make the global footprint of Kings of Leon even bigger. "This band has doubled or tripled their audience in every market where they had a meaningful audience already, from Germany to Australia to the U.K. to the U.S., Holland and Denmark," RCA's Corson says.

The team will attempt to maximize the impact of "Sex On Fire," then of "Use Somebody," which is already off to a huge start at rock radio," Corson says. "We have a real opportunity to solidify the rock formats and then get into the pop formats."

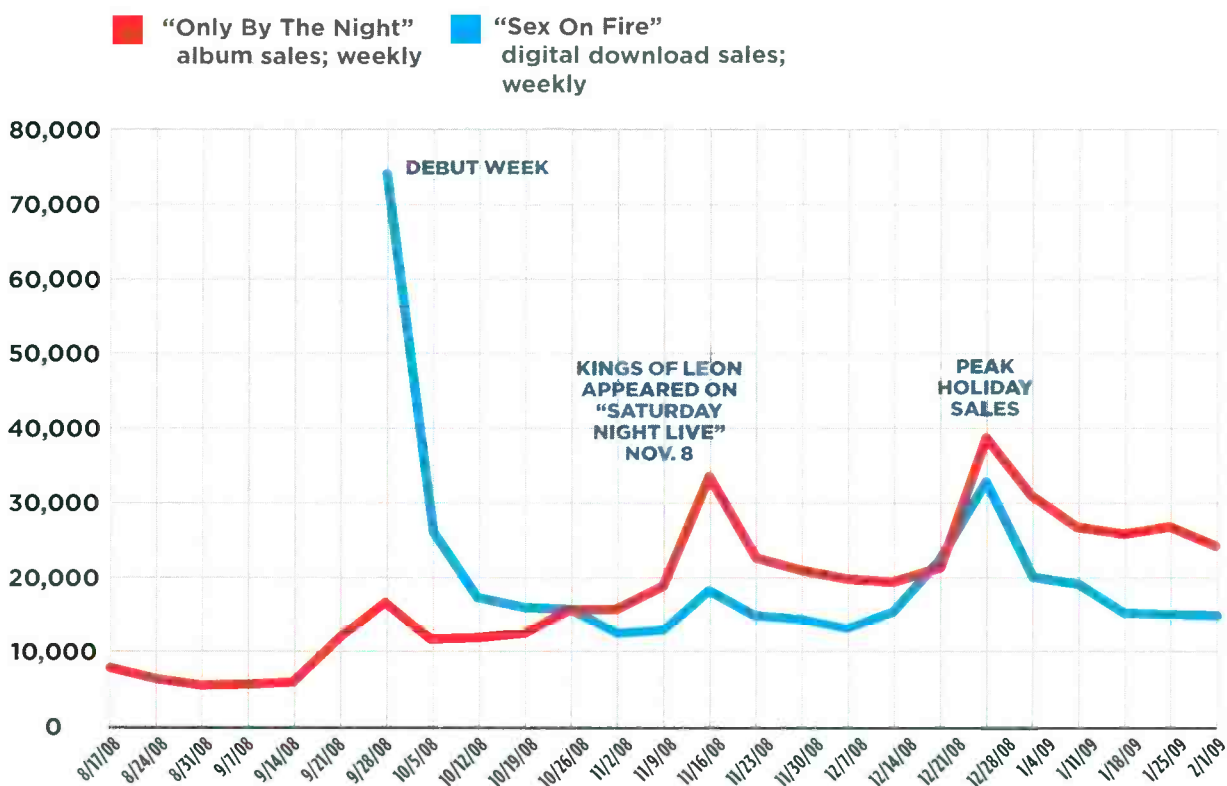
The band's first U.S. arena tour, announced last week, will keep the Followills far from McCabe's Pub. Before the year is up, the band will headline arenas in Australia, the United Kingdom and Europe; headline a number of large festivals; and make another run through U.S. arenas. Scott Clayton at Creative Artists Agency books the band, and Vector's Andy Mendelsohn handles day-to-day managerial duties.

"All the success we're seeing right now, it's great, we love it," Nathan Followill says, "but if it ended tomorrow, we've had an amazing run. We've made enough records to put out a mini boxed set if we wanted to."

And, as he heads out the door of McCabe's, he adds, "Wish us luck at the Grammys." (For the record, Kings of Leon won for best rock performance by a duo or group with vocals for "Sex On Fire.")

## PEAK PERFORMERS

Sales for Kings of Leon's album "Only by the Night" and the digital track for "Sex On Fire" have remained consistent for the better part of three months. SOURCE: Nielsen SoundScan







# In A Year When Album Sales Fell And The Economy Sank, The Real Money Was On The Road

If anyone had any doubt that touring is where the money is in the music business, a quick look at the 2008 Money Makers should hammer the point home. ¶ Regardless of genre, retail sales or radio play, each of the 20 acts on Billboard's Money Makers list toured in 2008. (Taylor Swift mostly opened for Brad Paisley but doesn't get credit for that revenue.) For almost all of them, touring generated the most revenue. And in a year when recorded-music sales declined yet again—and the economy turned south—many earned more at the box office than ever before. ¶ Remarkably, the top five Money Makers are also the five acts that earned the most on tour, and in the same order, according to Billboard Boxscore. Eight of the top 10 Money Makers are in the Boxscore top 10. ¶ Even more remarkably, the top Money Maker—Madonna—ranked only 50th on the list of top album sellers (that counts her new album, plus all the others). She ranked 14th on the list of digital track sellers and didn't place in the top 100 on the ringmasters chart. Her place on Money Makers—like her estimated \$242,176,466 income—comes from her tour, the highest-earning outing that took place within 2008. ¶ Madonna's Sticky & Sweet tour took in \$229,886,340 at the box office. Extravagant production might have cost up to 40% of that gross, according to industry estimates, but that's still a startling total. And nothing helps reduce tour production costs like more touring. So Madonna will perform another run of concerts this summer—25 shows in the United Kingdom and Europe—that will only add to the take of the top-grossing tour by a female or solo artist. ¶ The problems of the recorded-music business don't look like they're going away anytime soon. But judging by the 2008 Money Makers, artists are still thriving on the road.

—Ray Waddell

## FORWARD MERCH

Billboard's Money Makers list doesn't include figures for merchandise sales, because that revenue is not typically made public. But for big tours, merch sales add up to big money.

Merch sales vary according to many factors—act, audience and market, among them. But high-profile tours often generate per capita gross revenue into the double figures. Like ticket grosses, merch revenue goes mostly to the artist, who typically keeps more than 50%.

The cost to be the Boss: Bruce Springsteen T-shirts

Money from merchandise can have a significant impact on a tour's profit margins. For example, Bon Jovi and Bruce Springsteen were separated by less than \$1 million on this year's Money Makers list. And a dollar shift in the per capita spending of either act's audience would amount to double that.

According to industry estimates, teen pop

generates more revenue than any other genre, and acts like Jonas Brothers and Miley Cyrus can see per capita spending of \$15—and gross revenue of as much as \$250,000—for an arena show.

Most arena attractions—Bon Jovi, Bruce Springsteen, the Police—generate merch sales closer to \$10-\$15 per concertgoer. The longer an act has been out of the market, the more an audience usually spends. Boomer

favorites that tour annually don't do nearly as well—they're in the \$3-\$5 range—while urban artists generate between \$2 and \$6.

But the artists that sell the most merchandise are those with a solid plan. "It's crucial to fully understand the artist's core demographic," BandMerch president Donn Delson says. "Too often an artist wants to produce a merch line that appeals to them but does not properly fit their core demographic."

The best merchandisers "take an extra step to gain an understanding of the fan base by examining key market analytics and often running focus-group testing," Delson says. "This type of in-depth prep almost always results in increased sales per head." —RW



# 2009 Money Makers



## MADONNA: \$242,176,466

Anyone questioning whether Madonna deserves her reported 10-year, \$120 million 360 deal with Live Nation might reconsider. Even though she's sold more albums in the past, she made \$229,886,340 on the road this year and also probably raked in more than \$18 million in merchandise sales at her various performances—not counting her licensing business. This year looks to be even more lucrative: Madonna will play stadiums in Europe, where she'll gross several million dollars per night. Madonna has spoken about extending several of her past tours, according to her tour producer Arthur Fogel, chairman of global music for Live Nation, but this is the first time she's done so. "She loves the show, she's had a great time, and she's excited about playing new markets." —Ray Waddell



## BON JOVI: \$157,177,766

Last year Bon Jovi reaped the rewards of an album with legs ("Lost Highway," from 2007), a career-best tour (the ninth-biggest ever, which earned \$210 million in 10 months in 2007-08) and its new status as a rock icon. The group came in at No. 89 on the list of top album sellers, but the last legs of the Lost Highway tour is when the real money rolled in. In 2008 the group earned \$149 million playing stadiums in Europe and arenas in North America, and a free show in Central Park generated so much exposure on both sides of the bridges and tunnels that the group's merchandise sales could have been worth about another \$18 million in 2008. —RW



## BRUCE SPRINGSTEEN: \$156,327,964

New Jersey's other road warrior, Bruce Springsteen, also toured behind a project from 2007 ("Magic") and did solid but not spectacular business in record stores: He was the 92nd-best-selling album artist of 2008. But nearly 1.8 million fans in North America and Europe paid to see the Boss and the E Street Band perform what some, including Springsteen himself, describe as the best shows they've ever played. Based on his numbers from October 2007 to September 2008, Springsteen's concerts were named top tour (for gross) and top draw (for attendance) at the 2008 Billboard Touring Awards. All those shows could have generated another \$15 million at the merchandise counters. —RW



## THE POLICE: \$109,976,894

Last year's top Billboard Money Makers, the Police, are making their second—and presumably final—appearance on the chart, capping a reunion run that ranked as the most successful reunion tour and the third-highest-grossing tour ever. The total gross was more than \$360 million. Even the group's 2008 "victory lap," mostly of North American amphitheaters, put the band fourth among the year's touring acts with a gross of \$107 million. The Police didn't rank very highly in terms of album sales, digital tracks or ringtones. But they also earned money on a live DVD set exclusive to Best Buy. "The Police: Certification," and merchandise sales that could have added up to another \$7 million. —RW



## CELINE DION: \$99,171,237

Celine Dion spent 2008 proving she's still a force to be reckoned with outside the Colosseum at Caesars Palace in Las Vegas, where her five-year residency drew nearly 3 million fans. Touring for the first time in five years, Dion sold out venues around the world and ranked fifth on the Boxscore chart. She also ranked 57th on the list of best-selling album artists, partly due to the success of "My Love: Essential Collection." A source says Dion is negotiating a return to the Colosseum at some point, which would almost certainly bring her back to the list: Dion grossed \$385 million there in five years. —RW



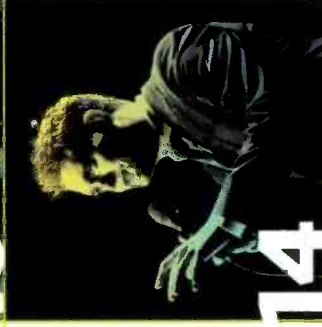
## LIL WAYNE: \$57,441,334

Lil Wayne calls himself "the best rapper alive." At least in terms of 2008 earnings, he's certainly the richest. Last year he sold 2.8 million copies of "The Carter III," the best-selling album of the year. He also had the second-biggest-selling digital track with the hit "Lollipop," which sold 3 million copies. (Only Leona Lewis' "Bleeding Love" sold more.) His second-biggest download was "Let It Rock," a track by Cash Money's first rock artist, Kevin Rudolf, on which Lil Wayne made an appearance. The rapper also sold more ringtones than any other artist, 5.5 million, to top that chart. Next year he'll make more from touring. —Mariel Concepcion



## AC/DC: \$56,505,296

With the success of its new album, "Black Ice," AC/DC became one of the few rock acts to make more money selling CDs than concert tickets. Available exclusively at Wal-Mart, the album sold 784,000 copies its first week in stores, the biggest week for a rock act since 2004. The first leg of the band's tour drew 310,792 fans to 21 shows that grossed \$23.8 million. The group doesn't sell digital tracks, but it ranked 27th on the list of ringtone sellers. Wal-Mart generated more cash for the group by setting up special departments to sell a variety of band merchandise, clothing and a special AC/DC version of "Rock Band." —MP



## MICHAEL BUBL : \$50,257,364

Canadian crooner Michael Bubl  has won plenty of loyal fans since the 2003 release of his self-titled debut. He sold 1.4 million albums last year, more than one-third of them copies of his 2007 release, "Call Me Irresponsible." Bubl  didn't place highly on the ringtone chart, and he ranked 84th in digital track downloads. But while the vast majority of jazz singers tour clubs, Bubl  mostly plays arenas, and his 2008 tour included 78 performances seen by 587,000 fans. The outing earned \$35.9 million, with ticket prices ranging from \$50 to \$85. Bubl 's success as a touring act earned him a nomination for breakthrough artist at the 2008 Billboard Touring Awards. —MP



## MILEY CYRUS: \$48,920,806

Just like her song says, she's just bein' Miley—and the kids are still buying it. Last year that meant Cyrus sold slightly more than 3 million albums and 7.7 million digital tracks; her top track was "See You Again," which sold 1.8 million alone. Cyrus also added to her earnings with other media not counted here: The "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour" 3-D movie had a No. 1 debut and made \$65.2 million in theaters, making it the top-grossing concert film of all time. And the third season of the Disney Channel's "Hannah Montana" is consistently watched by more than 3 million viewers per episode, according to Nielsen Media Research. —AD



6

## KENNY CHESNEY: \$90,823,990

Country is the only genre where the same artists dominate radio, retail and the road, and few epitomize this like Kenny Chesney. Last year he had two No. 1 country hits, "Better As a Memory" and "Everybody Wants to Go to Heaven." He was the 17th-biggest seller of albums—thanks mostly to 2008's "Lucky Old Sun"—and ranked 29th among sellers of digital tracks and 39th for ringtones. He also enjoyed his sixth consecutive year of drawing more than 1 million fans and ranked seventh on the Boxscore tally, even with charging modest ticket prices. That left fans more money to spend at merchandise tables, where he may have grossed another \$10 million. —RW



7

## NEIL DIAMOND: \$82,174,000

At 68, Neil Diamond is the senior member of this Money Makers list, and he's certainly enjoying his golden years. The quintessential boomer arena act, Diamond had the sixth-highest-grossing tour of 2008. Attendance for the 69 shows reported to Boxscore was 924,052, and a conservative estimate of his merchandise revenue would top \$2 million. Diamond also made an appearance in the album sales rankings at No. 76, thanks to "Home Before Dark," a new album produced by Rick Rubin that debuted at No. 1 on the Billboard 200. Diamond didn't rank in the top 100 on the ringtone chart, although one would think that "I Am, I Said" will win a place there at some point. —RW



8

## RASCAL FLATTS: \$63,522,160

This trio, Chesney and Jonas Brothers are the only acts among the top 10 Money Makers to rank in all four categories. Flatts placed 21st in album sales, 28th in digital tracks, ninth in touring and 67th in ringtone. The group's last album of new material, 2007's "Still Feels Good," has sold 2.2 million copies, and a greatest-hits collection released last year sold more than half a million. That may have helped make the group's Bob That Head tour its most successful trek yet. Attendance at the 65 shows reported to Boxscore was 941,827. And the band likely generated another \$6.5 million in merchandise revenue. —RW



9

## JONAS BROTHERS: \$62,638,814

Malia and Sasha Obama weren't the only ones who professed their love for the Jonas Brothers last year: On the heels of an omnipresent Disney marketing campaign that included the made-for-TV movie "Camp Rock"—which in June became the Disney Channel's second-most-popular made-for-TV movie by reaching 8.9 million viewers in its initial showing—the act made \$36.3 million on its tour of arenas. The Brothers' second Disney album, "A Little Bit Longer," sold 1.4 million in 2008 and debuted at No. 1 on the Billboard 200; catalog sales of their previous album, "Jonas Brothers," reaped another 926,000. The array of band clothing and merchandise available in stores would boost the group's total considerably. —Ann Donahue



10

## COLDPLAY: \$62,175,555

Coldplay made money by giving things away: first the new song "Violet Hill," which was downloaded 600,000 times in 24 hours, according to the group's label, EMI; then 12,000 tickets to a June 23 concert at Madison Square Garden. Fans must have liked what they heard: Coldplay's 2008 album, "Viva La Vida or Death and All His Friends," debuted at No. 1 on the Billboard 200, with 721,000 copies sold; by the end of the year the band had sold more than 2.6 million of all their albums. Many of them were purchased on iTunes, and the group ranked 10th on the list of top digital-track sellers. Coldplay's U.S. arena tour drew more than 467,000 concertgoers to 32 shows, earning \$32.7 million. —Mitchell Peters



11

## THE EAGLES: \$61,132,213

In 2007, the Eagles made headlines when they released their first full album of new material in nearly 30 years as a Wal-Mart exclusive and sold 711,000 copies in the first week. But in 2008 they made more money. Last year the group sold more than 1.1 million albums (its 2007 set, "Long Road out of Eden," accounted for 569,000) and 1.6 million digital tracks. But they really took off on the road, where they soared into the eighth spot on the Boxscore list of top tour earners. The Eagles pulled in \$49.1 million from 35 concerts that drew 439,500 fans. They probably made another \$4 million on merchandise, too. —MP



16

## TAYLOR SWIFT: \$45,588,730

Last year Taylor Swift lived up to the title of her second album—"Fearless"—perhaps because she had little reason to worry. She sold 4 million albums in 2008, making her the top album seller of the year. (Lil Wayne had the top set, but Taylor sold more albums in total.) "Fearless" isn't slowing down: It spent eight nonconsecutive weeks at No. 1 on the Billboard 200. Her digital numbers are just as impressive—she sold 8.8 million digital tracks, placing her at No. 3 behind Rihanna and Lil Wayne, and ranked 13th in ringtone sales. Swift also saw success on the sync front when NBC repeatedly played "Change" during its Summer Olympics programming. —AD



17

## JOURNEY: \$44,787,328

The band may be on its fourth lead singer (the other members found new frontman Arnel Pineda on YouTube), but fans didn't stop believin'. Exposure for "Don't Stop Believin'" in the 2007 final episode of "The Sopranos" helped the track sell 917,000 downloads and set the band up for "Revelation," a Wal-Mart-exclusive release that featured a disc of new material, a disc of rerecorded hits and a live DVD. It debuted at No. 5 on the Billboard 200 and sold 569,000 copies last year. Last summer, a handful of U.K. performances and an amphitheater tour with Heart and Cheap Trick grossed \$30.3 million from 57 concerts that drew more than 695,000 fans. —MP



18

## BILLY JOEL: \$44,581,010

The Piano Man's all-star moment was his Last Play at Shea, a pair of July concerts at the New York Mets' baseball stadium that sold more than 115,000 tickets and grossed nearly \$12.9 million. Earlier in the summer, Joel performed 10 shows at the Mohegan Sun casino in Uncasville, Conn., which grossed \$9.6 million and sold 96,100 tickets. All told, Joel earned \$40.6 million in touring revenue last year, making him the 11th-highest-earning touring attraction. Without new material, except a deluxe reissue of "The Stranger," Joel didn't rank among the list of top album sellers. But he earned more than \$1 million selling 1.7 million digital tracks. —MP



19

## MARY J. BLIGE: \$43,472,850

The top R&B star on the Money Makers chart got here by selling concert tickets, not albums. Mary J. Blige, whose last album, "Growing Pains," came out in 2007, didn't have any radio hits or guest appearances last year. But she still sold 981,000 albums—758,000 of "Growing Pains" and the rest catalog—plus 1.3 million digital tracks and 295,000 ringtones. And she made most of her money on the 25-venue Heart of the City tour, which she co-headlined with Jay-Z. Together they made \$33.1 million. (Blige's aforementioned earnings total reflects this entire amount.) But no other R&B star did so much business as a live performer. —MC



20

## KANYE WEST: \$42,552,402

While Kanye West is no longer the top-earning rapper—as he was in 2008, with a gross of \$35 million—he certainly got his money right. He sold 6.9 million digital tracks, 2.1 million more than last year, mostly due to the popularity of catchy tracks like "Love Lockdown" (1.9 million) and "Heartless" (1.1 million). He also sold 1.5 million albums: more than 1 million copies of "808s and Heartbreak," plus a respectable amount of catalog. Unusually for a rapper, West made most of his money on the road: His Glow in the Dark tour earned \$23 million and helped make the case that live hip-hop could succeed in an arena environment. —MC

**MAKING MONEY MAKERS** The Money Makers ranking is the most comprehensive report card of its kind, utilizing proprietary data from the Billboard Boxscore archives (concert grosses), Nielsen SoundScan (album sales, digital track downloads) and Nielsen RingScan (master ringtone sales) to chronicle the industry's top revenue-drawing artists. The ranking calculates aggregate sales for albums, digital tracks and master ringtones from the first week of 2008 (which ended Jan. 6) through the last tracking week of the calendar year (ending Dec. 28). It combines the estimated take from those products with box-office results from concert performances that took place during the entire calendar year. Billboard Research manager Gordon Murray compiled this annual report. Nielsen Music special projects manager Deborah Schwartz compiled album, digital track and master ringtone sales from SoundScan and RingScan. Boxscore chart manager Bob Allen compiled the data from tour grosses. Sales data isn't confined to current albums and charting tracks or master ringtones but represents every title available for each artist during the tracking period. Artists receive 100% credit for sales of a title if credited as the lead artist or as an equally billed lead artist. In this instance, sales for Bruce Springsteen's solo recordings were combined with that of his collaborations with the E Street Band. Also, for the purpose of this ranking, Miley Cyrus received credit for recordings billed as her TV alter ego Hannah Montana. For Boxscore data, artists billed as co-headliners, such as Mary J. Blige and Jay-Z, are each credited with 100% of the tour's take. Each artist's album units are multiplied by \$9.30, which represents a blended wholesale price for front-line CDs and catalog, although Billboard does acknowledge variable pricing, with lower costs associated with many catalog titles, as well as albums by developing artists. Album sales aren't configured to CDs but represent all configurations, including digital downloads. Digital track sales are multiplied by \$0.70, assuming the predominate price point of \$0.99, less a merchant's margin. We multiplied master ringtones—those that sample an artist's recording—by \$1.30, a common wholesale price, according to a survey of labels and distributors. Since music sales used to build this chart are based on wholesale values, we similarly credit each artist with 85% of gross tour receipts. That figure is based on the industry-standard assumption that 15% of a date's ticket sales go to promoters and venues, but as it is the case with album values, Billboard understands that established artists with long track records will command better terms than newer acts do.

MADONNA: POLICE: KEVIN MAZUR/WIREIMAGE.COM; BOB JOVI: JIM CHARLOTTE/LANDOV; SPRINGSTEEN: LARRY BUSACCA/WIREIMAGE.COM; DION: CHRIS GORDON/WIREIMAGE.COM; CHESNEY: GEORGE NARPLA/WIREIMAGE.COM; DIAMOND: JIM DYSON/GETTY IMAGES; BUBLE: ROCKY WIDNER/RETNA; CYRUS: MARIO ANZON/REUTERS; SWIFT: ROGER L. WOLLENBERG/UP/LANDOV; JOURNEY: ROBERT E. KLEIN/AP IMAGES; JOEL: MIGUEL PEREZ/RETNA; BLIGE: SKIP BOLEN/WIREIMAGE.COM; WEST: KEVIN STRADA/RETNA

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The Prodigy makes capital gains



**MOVE-IN CONDITION**  
New Found Glory at home with Epitaph



**RED MEDICINE**  
30 Seconds to Mars talks album, lawsuit



**BANG YOUR HEAD**  
Lil Steven launches hard rock label



**SISTER ACT**  
Veronicas bask in first stateside hit

30

30

31

35

36

# MUSIC

**ROCK** BY JONATHAN COHEN

## Starry, Starry 'Night'

Leading Lights Of Indie Rock Unite For AIDS Benefit Album

In 1993, Nirvana, Sonic Youth, Soundgarden, the Smashing Pumpkins and Pavement brought AIDS activism into the bedrooms of grunge-obsessed teens on the benefit album "No Alternative," marrying music to message in a way that registered strongly with Generation X.

The project, organized by the Red Hot Organization and released by Arista Records, sold 292,000 copies in the United States, according to Nielsen SoundScan, and generated several modern rock radio hits. But the success was a mixed blessing; other major labels went out of their way to discourage radio airplay, because they thought it would compete with their own promotions for the artists. (Geffen famously refused to allow Red Hot to use Nirvana's name on the packaging.)

Red Hot isn't dealing with any of those problems as it prepares for the Feb. 17 release of "Dark Was the Night," a sort of indie rock sequel to "No Alternative" curated by the National's Aaron and Bryce Dessner. To be issued by 4AD, the 32-song collection showcases the leading lights of the genre, including Spoon, Arcade Fire, Cat Power, Sufjan Stevens, Bon Iver, Grizzly Bear, Iron & Wine, Andrew Bird, Yo La Tengo, the New Pornographers and the National itself. Proceeds will benefit as-yet-undetermined AIDS organizations.

"On this record, we tried to capture this musical renaissance, which may not have the cultural impact of grunge or punk, but is equally significant from a cultural and creative standpoint," says Red Hot co-founder John Carlin, who executive-produced the album. "It's an assertion of Aaron and Bryce's generation. These artists are not fringe or marginal."

Carlin has known Aaron Dessner since 1999, when he hired him fresh out of college to work at his Web design company, Funny Garbage. He was an early supporter of the National, which became Dessner's full-time job in 2005, and the pair remained close as the band eventually signed with Beggars Banquet and garnered international renown.

Two years ago, they presented the idea for an indie-centric Red Hot album to Beggars Group heads Martin Mills and Richard Russell, who agreed on a budget and stepped aside while the creative process got rolling. "Dark Was the Night," which also boasts tracks from My Morning Jacket, Kronos Quartet and Feist, is the first Red Hot project to be released by an indie label.



**Night moves:** Members of the National (top left) scored exclusive tracks from Blonde Redhead, Feist, Andrew Bird and Spoon for 'Dark Was the Night.'

"Bryce and I found ourselves in the midst of all of our peers and in a position to invite them to participate in this," Dessner says. "Almost everybody was willing to donate their time and their music." Carlin adds, "The enthusiasm of the people at Beggars/4AD has been fantastic. They genuinely love the music."

Dessner says they spent "a few thousand dollars per track," but "a lot of the artists wouldn't take the money. And everybody donates the publishing, including the covers. You could only do a cover if we could get a gratis clearance. Beggars agreed to be really transparent about how it's done, so as much money flows to the charity side as possible."

"Dark Was the Night" is loaded with intriguing collaborations, including Feist with Ben Gibbard and Grizzly Bear, Dirty Projectors with David Byrne, the Books with Jose Gonzalez, Aaron Dessner with Bon Iver, and Bryce Dessner with Antony.

The Dessner/Antony track is a cover of the early Bob Dylan song "I Was Younger When I Left Home," which the artists did in one take. In the case of the Dessner/Bon Iver pairing,

Aaron sent Bon Iver's Justin Vernon a piano instrumental, dubbed "Big Red Machine" in tribute to his Cincinnati hometown, in the hopes he'd "feel like collaborating. Then I was in Finland [when] I got an e-mail from him with a fully written song. It's incredible he could trace the music in the way that he did."

Songs from the album, which is also available with a different sequence as a triple-vinyl set, were rolled out one-per-day on a dedicated MySpace site leading up to street date. In addition, several of the acts, including the National, Yeasayer and Grizzly Bear, filmed acoustic performances of their songs the week of Feb. 9, which will hit the Web shortly thereafter. Carlin says talks are under way for a "big live event" in May at a New York venue to be announced, while the Brooklyn Academy of Music has already offered a date in December 2010 to commemorate World's AIDS Day.

"This is a project about the best of new music, but there are old-fashioned pleasures, like listening to it in sequence and holding the package in your hand," Carlin says. "The intent was not for folks to cherry-pick a track from their favorite artists, but to see it as a coherent, creative expression."

THE NATIONAL: SYLVIERE H.; BLONDE REDHEAD: SEBASTIAN MILYNARSKI; FEIST: MARY ROZZI; BIRD: CAMERON WITTIG; SPOON: AUTUMN DE WILDE

## LATEST BUZZ

### >>> SUPER SNOOP

Rapper/actor Snoop Dogg, who recently split with Interscope Records, has signed a multirights deal with MTV to distribute, market and promote his next album, "Malice in Wonderland," due later this year. An MTV representative says details are forthcoming on how the entertainment giant plans to get the album into retail stores. Financial terms weren't disclosed. "Malice in Wonderland" will feature tracks by Pharrell and famed composer Lalo Schiffrin, as well as longtime collaborator Dr. Dre.

### >>> KINKY REGGAE

Nas is at work on an as-yet-untitled collaboration with reggae star Damian Marley. The pair has been recording quietly in Los Angeles for the last several weeks. Nas' manager, Anthony Saleh, tells Billboard the project will most likely be released in the spring. It's not clear which label will release it; Nas is signed to Def Jam, while Marley records for Universal.

### >>> NEW NEIL

On the heels of his 2008 album "Home After Dark," which debuted at No. 1, Neil Diamond "just started writing" for his third consecutive collaboration with producer Rick Rubin. And while "Dark" and its 2005 predecessor, "12 Songs," were largely stripped-down, drum-less affairs, Diamond told Billboard before the Grammys, "I think we'll maybe take a little turn—a little direction change for fun. It all starts with the songs. The songs that come out are the ones we have to work with."

### >>> SATANIC VERSES

Heaven and Hell, the band featuring the post-Ozzy Osbourne members of Black Sabbath, will release its first album under that name, "The Devil You Know," April 28 on Rhino. The set by Ronnie James Dio, Tony Iommi, Geezer Butler and Vinny Appice is their first studio release since the 1992 Sabbath album "Dehumanizer." It was preceded by three new songs on the recent compilation "Black Sabbath: The Dio Years."

Reporting by Jonathan Cohen, Mariel Concepcion and Gary Graff.



Friendly fire: THE PRODIGY

DANCE BY RICHARD SMIRKE

## In The Money

With VC Funding, The Prodigy Goes Indie For New Album

"It's an omen/The writing's on the wall," snarls a venomous Keith Flint on "Omen," one of the standout cuts from the Prodigy's new album, "Invaders Must Die."

For most acts with 20 years and millions of record sales behind them, the likely interpretation would be that the band was finally calling it a day. But in fact, "Invaders Must Die" heralds the start of a new era for the British dance-rock group.

Following the culmination of a career-long deal with XL in 2005, "Invaders Must Die" is the first Prodigy release on its own label, Take Me to the Hospital, backed internationally by British indie Cooking Vinyl. The record drops in most international markets Feb. 23 and stateside through Rocket Science a day later, through an iTunes exclusive, before the CD hits stores March 3.

Then there's the money. To support its production and marketing, two music venture capital trust funds managed by London-based Ingenious Media made available £2 million (\$2.8 million) of funding. Cooking Vinyl and the VCTs formed a new company, Cooking Vinyl Ventures Prodigy Ltd., to create and own the master copyrights for the 11-track record, which are then licensed back to Cooking Vinyl.

"We were looking to partner with strong labels, artists and management companies who were looking to do it differently," says Ingenious investment director Paul Bedford. "This seemed ideal." The band's musical mastermind, Liam Howlett, says the deal gives the band more freedom than signing to a major.

"It goes against all the band's ethics to do

something like that," he says. "So we took what we liked about XL and tried to re-create all of the elements."

"Invaders Must Die" is the group's first record since its 1997 global smash, "The Fat of the Land," to feature vocalists Flint and Maxim alongside Howlett. According to Nielsen SoundScan, "Land" has sold 2.8 million copies. In contrast, its belated 2004 follow-up album "Always Outnumbered, Never Outgunned," which featured guest vocalists including Juliette Lewis and Liam Gallagher, sold only 85,000 copies.

"That last record was a necessary move for the band to continue," Howlett says. "Me and Keith weren't talking and basically I decided that was the record I wanted to make."

"We realized that the strength of the Prodigy is when we write a tune that can carry live," he adds. "This album was all about making a record that we can play live from beginning to end." The result is a hard-hitting, bass-driven dance-rock record that occasionally harks back to the band's '90s rave roots.

"It's a combination of 2009 and vintage Prodigy," says Cooking Vinyl president Martin Goldschmidt, who describes landing the band for a two-album deal as "one of those 'Pinch me, I'm dreaming' moments."

The Prodigy plays European dates in February and March followed by a 10-date U.K. arena tour in April. With "Omen" already picking up college and specialty radio play, the U.S. campaign begins with a headlining performance at the Ultra Music Festival March 28 in Miami. Three further stateside trips are planned for 2009, according to manager Mike Champion of Braintree-based Fusion Music Management, with global live booking through William Morris.

"Live is crucial for them," Goldschmidt says. "They've never been about TV or radio. It's word-of-mouth and now, more than ever, word-of-mouth is the most powerful form of marketing. It's the right time for a band like them." ...

ROCK BY MIKAEL WOOD

## Glory Days

Pop/Punk Vets Find New Home At Epitaph

When New Found Glory's deal with Geffen expired last year, the members of the Florida-based pop/punk band weren't exactly tripping over themselves to renew their contract. "Their biggest concern was all the regime changes at Geffen, from the people that signed the band through Jordan Schur through Ron Fair," the group's manager Larry Mazer says. "Stability had become very important to them."

"Our biggest records were with the old staff," guitarist Chad Gilbert says. "Coming Home," New Found Glory's final Geffen studio set, sold 147,000 copies, according to Nielsen SoundScan; the group's biggest seller, 2002's "Sticks and Stones," sold 864,000.

"We sort of had this great thing going, like we were a whole team on the same path," Gilbert continues. "But it got to the point where every few months we were meeting a new person. Eventually, we didn't

really know anyone who was working with us."

According to Gilbert, Fair wanted to move the band to the A&M/Octone imprint, which convinced the musicians that the company wasn't sure what to do with New Found Glory. "At that point we were like, 'We're just gonna leave,'" Gilbert says. "It was an opportunity to start fresh."

An initial round of talks with other majors didn't satisfy. "Everything was based on numbers," Gilbert says. "None of these guys were like, 'We love these songs and we're gonna blow this record out of the water!' They all came to the meeting talking about how much they could afford to spend on an advance if the record didn't sell."

Turned off by what they perceived as a lack of enthusiasm, Mazer and the group began mulling over an old offer from Epitaph Records chief Brett Gurewitz, whom Gilbert says

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> TICKETS TO RYDER

Canadian Serena Ryder is at the start of a whirlwind of touring and promotion. EMI Music Canada released the singer/songwriter's latest album, "Is It O.K.," in the fall, and it is available in the United States as a download from Atlantic Records' Web site; a physical release date is not yet confirmed. In Canada, it debuted at No. 22 and has sold 20,000 copies, according to Nielsen SoundScan Canada.

Ryder just played the States and will kick off a Canadian tour in March before beginning U.S. shows and promotion. But the 26-year-old had few expectations as she worked on material for "Is It O.K."

"It would be like picking out how your child would look before they were born," she says. "Until it was all done, I had no idea how it would all come together."

Following the American success of Canada's Feist,

there are high hopes for Ryder, whose music ranges from alt-country to quiet folk.

"She's the real deal," says EMI Music Canada president Deane Cameron. "I remember the first time I saw her and wondering why a dozen other labels hadn't signed her."

Ryder is booked in North America by Paquin Entertainment Group and managed by Pandynamonium Management.



Both sides now: SERENA RYDER

## 6 QUESTIONS

with 30 SECONDS TO MARS

by AYALA BEN YEHUDA

Between selling more than 3 million albums and singles, touring the world and recording a new album, 30 Seconds to Mars has kept busy since its 2005 studio release, "A Beautiful Lie." The band is also fighting a \$30 million lawsuit filed last year by Virgin/EMI over 30 Seconds to Mars' termination of its contract, in which the band cited a California law that governs the ability of entertainers to end their contracts after seven years. The band countersued the label last fall, alleging breach of contract and "creative accounting" that it says resulted in unpaid royalties. There isn't yet a release date for the new album, but the band and producer Flood talked to *Billboard* about what to expect.

**1 What experiences did you have on the road that you brought into this album?**

**Shannon Leto:** There's a song that we have that encapsulates the sound of 30 Seconds to Mars these days, called "Kings and Queens."

**Jared Leto:** I had written a verse right as we

**3 In light of the lawsuit that Virgin filed against the band, how do you insulate yourself from that strife?**

**Jared Leto:** You can't. You try. But we always felt, and we still feel, like it was the right thing to do, because what we fought for and what we're still fighting for is fairness and for what we believe is right. It's interesting that all of this is happening along with the madness of the financial crisis, the creative challenges, the lawsuit. It's an intense time and I think you can feel that on the record.

**4 Where are you right now with the lawsuit? Is it close to a resolution?**

**Jared Leto:** You never know with these things. Some days you think there could be a resolution, and other days you prepare yourself to take it all the way. It's dependent on a lot of moving parts. We certainly have always been a band that has had a very rewarding, and more than civil, and enjoyable relationship with our record label and the people in our lives that we've done busi-



were going to the airport—I literally almost missed the flight because I picked up the guitar and this song came out. You have that moment of discovery that's exciting.

**2 Flood, what was it like working with these guys, compared to working with the Smashing Pumpkins and other bands?**

**Flood:** Every band I've worked with brings something unique. These guys wanted to move into a different place, and that's always a big challenge. They've established themselves very firmly in one arena, but when Jared first talked to me, it was about trying to make a "classic album." And that's by pushing themselves and me and all of us to a place that you may not have expected to go.

**Jared Leto:** He has a karmic ability to be with bands at pivotal moments in their creative lives. And I said to him that I really felt like that is where we were at as a band, ready to take new chances and ready to challenge ourselves in ways we hadn't before. And I think all the years on the road, all the years of struggle, the battles we've fought, have really helped make us who we are. We were ready to say something unique in creative terms and Flood was the perfect person to help us achieve those goals.

ness with. We've always been really, really grateful. But there came a time with [EMI], where it just didn't make sense for us to continue moving forward with the conditions that were there, and I think any reasonable person [looking] at the facts and the options would readily agree.

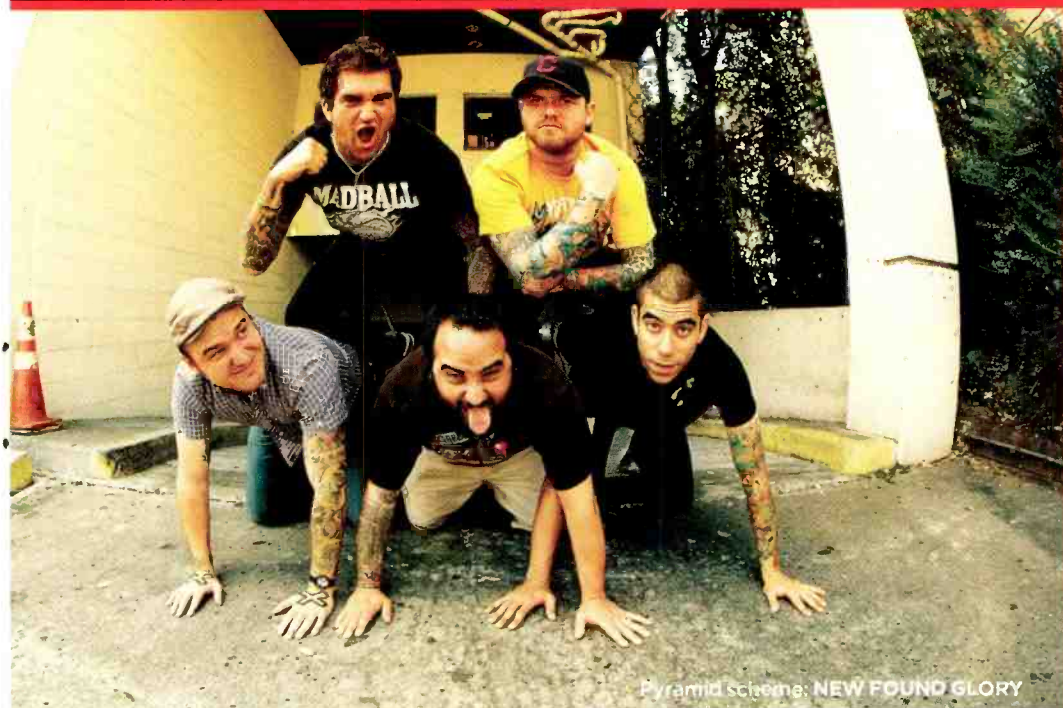
**5 Will you end up releasing this album independently?**

**Jared Leto:** There is a very real possibility of that. We're looking at all our options, and there are some wonderful, really exciting options out there, and we're really grateful for that.

**6 The band has become popular in many countries. How do you explain that global appeal, regardless of language and culture?**

**Flood:** Watching them at a few concerts, it seems to be that people who are disaffected or don't fit into normal groups seem to feel a sense of attraction to this band, because they don't feel as though they're outsiders.

**Jared Leto:** It's more the collective consciousness than it is just us. We really share ownership. I really believe that our fans have a sense of how much this means to us as well, that we're not just chasing a single or an album or just a song or a piece of merch or a party. They know this runs deep, and it's everything for us. ...



was the first person to call him following New Found Glory's departure from Geffen. "Brett was like, 'Everybody at the label loves you—I wanna sign you right now!'" the guitarist recalls with a laugh.

Mazer had his doubts about an indie's ability to provide the kind of exposure his clients wanted for "Not Without a Fight," which they'd recorded with Blink-182's Mark Hoppus while still unsigned. But during a visit to Epitaph's offices, "As I walked through each department I saw a legitimate

passion for New Found Glory," the manager says. "Brett had an 18-page marketing plan for this record. I totally drank the Kool-Aid." Epitaph signed the band to a three-album deal; "Not Without a Fight" arrives March 10.

Gurewitz says his label is the right one for New Found Glory. "You're not going to leverage the best minds at Universal for a pop/punk band on their fifth record," he says. "But you can do it at Epitaph." He insists there's no ceiling for what the band can

sell, though he adds, "If we go out there and sell 350,000 CDs instead of 3.5 million, that's still a huge win for us."

Pointing to Thursday and Story of the Year, two other ex-major-label acts Gurewitz recently scooped up, Fuse VJ Steven Smith compares Epitaph to the Vans Warped tour. "It's not necessarily a place for bands who want to play Madison Square Garden, but it is a place where bands can go to succeed and have longevity," he says. "And probably make more money, too." ...

Publishing is handled by Serenader Source c/o Irving Music, represented by Universal Music Publishing in Canada.

—Robert Thompson

### >>> BUTERA BUZZ

One of the most surprising hit singles in Italy recently has been "Wow! (A Star So Real)" by unknown Sicilian singer/songwriter Luca Butera. The R&B track, released on the small, Milan-based indie Blu & Blu and distributed by Halidon, aroused little attention when it was released last summer, but it ultimately spent 15 weeks in the top three during the fall.

"The real impulse came from a French radio station, NRJ, who began playing it before any Italian station would touch it," label boss Michele Schembri says. "We also had a video, which got plenty of rotation on channels like All Music and MTV." Singles in Italy are only available as downloads, and Schembri says that "Wow!" has "passed the 30,000 mark."

Schembri admits that Butera's loyal fans "helped generate a lot of word-of-

mouth buzz" but dismisses claims "made by certain sections of the press" that most of the downloads were made by the artist's friends as "mathematically impossible."

Butera is planning to release a debut album this year and is taking part in an online contest where visitors vote on new acts to play the Sanremo Festival, held Feb. 17-21. Butera is published by Blu & Blu; he doesn't currently have a booking agent or management.

—Mark Worden

### >>> STRING STAR

David Garrett is the world's fastest violinist, capable of playing 13 notes per second, according to the Guinness Book of World Records. Last year he also became the second-best-selling violinist in Germany behind Holland's André Rieu, according to DEAG Entertainment, which licenses, publishes, promotes and books Garrett domestically. Garrett is signed worldwide to Decca/Universal.

The 28-year-old son of German and American parents, Garrett graduated from Itzhak

Perlman's master class at New York's Juilliard School of Music. DEAG says Garrett performed his crossover arrangements to more than 100,000 people at 11 concerts around Germany last year, adding that his two albums, "Virtuoso" and "Encore," distributed by Warner Music Germany, have sales topping 350,000 units in that country. After receiving the 2008 ECHO Klassik Award, he has now been nominated for the pop ECHO. "David is an entertainer who talks to his audience and has great charisma coupled with fascinating virtuosity on the violin," says DEAG Music managing director Andreas Selleneit.

"Virtuoso" (Decca) had first-week U.K. sales of 10,700 in March 2008, according to the Official Charts Co. PBS recorded a concert at the Berlin Tempodrom last month for broadcast in the spring to mark the planned U.S. release of "Encore."

Garrett is managed by Tobias Wimmer at Munich-based Wiegold & Boehm.

—Wolfgang Spahr



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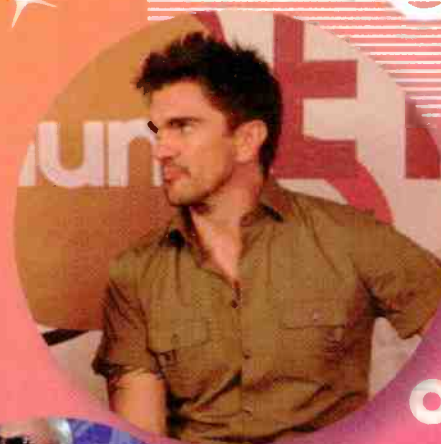
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# THE BILLBOARD **REVIEWS**

## ALBUMS

### ROCK

#### ... AND YOU WILL KNOW US BY THE TRAIL OF DEAD

**The Century of Self**  
**Producer:** Chris Coady  
*Richter-Scale/Justice*  
**Release Date:** Feb. 17

★ After severing ties with Interscope following one masterpiece ("Source Tags & Codes") and two uneven follow-ups ("Worlds Apart," "So Divided"), this Texas rock combo returns to form on "The Century of Self," with producer Chris Coady stepping in for longtime collaborator Mike McCarthy. The album recalls the epic rock of 2002's stellar "Source Tags" rather than the admirable but often failed attempts at variety on its other two Interscope projects. The instrumental opener "Giants Causeway" sets the tone for an album that's grand in scope and ideas, from the bombastic reach of "Far Pavillions" to accelerated rockers like "Isis Unveiled" and the in-your-face punch of "Ascending." The guitar-fueled chaos is balanced against piano-led cuts like "Insatiable One" and the group-sung chorus of "Fields of Coal." Having cleared away its major-label entanglements, Trail of Dead has once again found its footing.—JM

#### LIVING THINGS

##### Habeas Corpus

**Producers:** Michael Ilbert,  
*Living Things*  
*Jive*

**Release Date:** Feb. 17

★ When it comes to the current geopolitical situation, Living Things' mantra is closer to "Maybe we can." On their first album in four years, the St. Louis-formed quartet eschews Obamamania to point out during the course of 11 songs that wars are still raging, the economy is still floundering and power still corrupts. Frontman/lyricist Lillian Berlin urges his listeners to "take to the streets," if necessary, to enforce the will of the people. It's a heady manifesto, but "Habeas Corpus" never gets bogged down in rhetoric. Instead Living Things spring through a referential set of bouncy, glam-styled rock, dipping into dance/new wave flavors on "Mercedes Marxist" and "Oxygen," rootsy Americana on "Island in Your Heart," blues on "Snake Oil Man" and "Shake Your Shimmy" and punk anthems on "Brass Knuckles."—GG

#### ASOBI SEKSU

**Hush**  
**Producer:** Chris Zane  
*Polyvinyl*  
**Release Date:** Feb. 17

★ On their third album as Asobi Seksu, Yuki Chikudate and James Hanna seem perfectly content polishing their pair of secret weapons: her trebly little-girl warble and his gauzy neo-

#### MORRISSEY

**Years of Refusal**  
**Producer:** Jerry Finn  
*Attack/Lost Highway*  
**Release Date:** Feb. 17

Morrissey is no stranger to the artful expression of frustration, but here he blows off steam with an unusually high level of rock intensity. At times reminiscent of 1992's "Your Arsenal" and 2004's "You Are the Quarry," the latter also helmed by the late Jerry Finn, "Years of Refusal" is full of satisfying attitude, from the driving distortion of "Something Is Squeezing My Skull" to the confident swing of "All You Need Is Me." But as with much of Morrissey's work, there is a deceptively joyful energy in the music itself, especially present in songs like first single "I'm Throwing My Arms Around Paris," which is almost pastoral in its resignation that "only stone and steel accept my love." Though a few tracks like "That's How People Grow Up" fall back on overused Morrissey formulas, others like the Latin-tinged "When Last I Saw Carol" add welcome variety.—EN



shoegaze guitar. The dozen tracks on "Hush" offer more in the way of tone and texture than they do melody and groove—there's nothing here as catchy as "Thursday" from 2006's "Citrus," which could've been a lost Joy Division song as remixed by Kevin Shields of My Bloody Valentine. But there's a sumptuousness to Asobi Seksu's swirl of sound that makes cuts like "Familiar Light" and "Me & Mary" worth savoring even if you can't remember them once they're over.—MW

#### THURSDAY

**Common Existence**  
**Producer:** Dave Fridmann  
*Epitaph*  
**Release Date:** Feb. 17

▶ It would have been easy for Thursday to phone in its first studio release since leaving Island Records in 2007. The group's longstanding place atop the screamo scene has all but earned it that right. But instead of a paint-by-numbers release, Thursday's Epitaph debut melds the band's hardcore influences with shoegaze and atmospheric elements, with mixed results. The band again utilizes Geoff Rickly's voice as an instrument, and it weaves in and out of the mix, imbued with a heavy coat of distortion and fuzz. When the experimentation succeeds, it

yields breathtaking moments (the sparse "Love Has Led Us Astray" and "Beyond the Visible Spectrum," which hangs on a swing beat before erupting with Rickly's soaring vocals). But more often than one would expect, Thursday relies on the same sing/scream recipe that has made it the genre's poster boy for roughly a decade.—EL

#### JASON ISBELL & THE 400 UNIT

**Jason Isbell and the 400 Unit**  
**Producers:** Jason Isbell, the  
*400 Unit*  
*Lightning Rod Records*  
**Release Date:** Feb. 17

It takes guts to leave a band like the Drive-By Truckers, a group whose rep and sales numbers are increasing in step with its critical clout. But Jason Isbell was able to back up this bold move with a killer 2007 debut album in "Sirens of the Ditch." Sadly, that momentum doesn't transfer to the follow-up. The Americana is first-class, be it on crunchy, boozy romps with stinging solos or the slow-burning acoustic fare, but this batch of tunes proves far less memorable. The amped-up rockers are missing a chorus you can really cling to, and the sleepy ballads are a bit too glacial. Everything feels just a little too safe. So it's a relief

when closer "The Last Song I Will Write" sheds its mid-tempo skin en route to a cathartic, cymbal-bashing finale.—WO

### R&B

#### CHARLIE WILSON

##### Uncle Charlie

**Producers:** various  
*Jive*  
**Release Date:** Feb. 17

▶ Those familiar with '80s funk trio the Gap Band will find a decidedly modern R&B sound on the second Jive solo album from frontman Charlie Wilson, which by turns is both riveting and a little disappointing. The reason is his voice—still powerful, nuanced and exploited—which is underexploited in the tracks or choruses that give extra weight to reverb, vocal doubling and melodies with limited range. However, less remarkable contemporary tunes like "One Time" and "Love, Love, Love" are blown out of the water by pounding dance jams like "Let It Out" featuring Snoop Dogg, disco ballads like the sweeping Babyface-penned first single "There Goes My Baby" and the spacey, syncopated "Supa Sexxy," a "The Girl Is Mine"-style love-off between Uncle Charlie and Jamie Foxx for a caped superheroine, produced by T-Pain. And for Gap Band fans, "Thinking of You" brings back the group's familiar

distorted rhythm and leaves lots of room for Wilson's gigantic pipes.—EN

### JAZZ

#### CLAUDIO RODITI

**Brazilliance x4**  
**Producer:** George Klabin  
*Resonance Records*  
**Release Date:** Feb. 10

★ Trumpeter Claudio Roditi made this stellar jazz project with a trio of notable Brazilian players: pianist Helio Alves, drummer Duduka da Fonseca and bassist Leonardo Cioglia. The album title refers not only to the latter three, but also to the ruling vibe of the music: bossa nova. Several tunes were authored by Brazilians, including Johnny Alf's "Rapaz de Bem," highlighted by fluent solos from Roditi and Alves, and Victor Assis Brasil's "Pro Zeca," featuring a fiery Duduka da Fonseca solo. Roditi's original "Song for Nana" is a lazy samba, illuminated by the glow of his warm horn sound. The disc closes with "Gemini Man," an uptempo Roditi original recorded live. He and Alves embark on hectic, deliciously articulated solos, punctuated by Fonseca's percussive comments.—PVV

### BLUES

#### JIM SULER & MONKEY BEAT

##### Tijuana Bible

#### N.A.S.A.

**The Spirit of Apollo**  
**Producer:** N.A.S.A.

*Anti-*

**Release Date:** Feb. 17

There isn't enough space here to mention all the stars (A-list and otherwise) who crop up on the debut by N.A.S.A., a new global-groove duo made up of Brazilian DJ Zegon and Los Angeles-based producer Squeak E. Clean (aka Sam Spiegel). Suffice it to say that it's unlikely there will be another album in 2009 with appearances by Tom Waits, Kanye West, Seu Jorge and the late Ol' Dirty Bastard (unless Norman Cook completes a second BPA album before the end of the year). That overstuffed guest list doesn't necessarily work to the exclusive benefit of "The Spirit of Apollo," as sometimes the clutter makes it hard to hear precisely what kind of music Zegon and Spiegel are trying to make here. It definitely contains beats and voices, though—that much is evident.—MW



#### M. WARD

**Post Time**  
**Producer:** M. Ward  
*Merge*  
**Release Date:** Feb. 17

Fresh from reaping critical acclaim with actress Zooey Deschanel as the duo She & Him, M. Ward goes into the release of "Hold Time" with a higher profile than ever. And it's a good thing too, as the album could serve as an excellent point of entry for a new crop of fans. From the shimmering, upbeat opener "For Beginners" to the ominous instrumental "Outro," "Hold Time" highlights the full range of the singer/songwriters' styles. Ward, a master guitarist, had a little help from his friends as well. Deschanel's sweet voice backs him on "Never Had Nobody Like You," the perfect driving song, while his duet with Lucinda Williams on blues tune "Oh Lonesome Me" pairs his dusty guitar grooves with her gravel-road voice.—KH



# THE BILLBOARD REVIEWS

## SINGLES

**Producers:** Tom Hambridge, Jim Suler  
*Underworld Records*

**Release Date:** Feb. 17

★ Texan Jim Suler has been George Thoro- good's lead guitarist for the past decade. But he's also led his own band, Monkey Beat, for quite a while, and with it, Suler conjures up a serious Texas roadhouse blues-rock mojo. The album opens with the title track, simmering in a low-down buzz that truly sets the tone for what's to follow. Elvin Bishop takes on the slide guitar chores on his song "Drunken Hearted Boy," and Suler and his crew take on AC/DC's "Up to My Neck in You," summoning the requisite fury in preparation for Suler's blazing guitar solo. The beautiful thing about this album is that it starts out nasty and just gets meaner. "Chaos in Tejas," "Years of Tears," "Mexicali Run" and "I Could've Had Religion" deepen a groove that is ultimately Texas juke- joint paradise.—PVV

### CHRISTIAN

#### JOY LIPPARD

**Joy Lippard**

**Producers:** Todd Wright, Joy Lippard

*Patton House Entertainment*

**Release Date:** Feb. 24

▶ This talented 18-year- old—the 2006 winner of the Gospel Music Assn.'s Music in the Rockies song- writing competition—fulfills that early promise with a debut disc that showcases her expressive vocals and insightful songwriting. There's a sweet, vulnerable quality in her voice that lends extra emotional weight to such ballads as "The Other Side"

and "Too Much to Ask For." The latter tune is an earnest, heart-in-throat relationship song that has the potential to be a major mainstream pop hit. "I Will Write You Letters" is an effervescent tune with a terrific singalong chorus. "Hole in My Pocket," penned with Scott Dente, is absolutely infectious. Though the album is targeting the Christian market, Lippard, with her well-honed pop sensibility, mature-beyond- her-years songwriting and that wonderful voice, could find herself embraced by mainstream audiences enthralled with Taylor Swift and Miley Cyrus.—DEP

### NEW & NOTEWORTHY

#### AUDRYE SESSIONS

**Audrye Sessions**

**Producers:** Andrew Scheps, Matt Radosevic

*Black Seal/RCA*

**Release Date:** Feb. 17

★ This Oakland, Calif., quartet cut its teeth on the Northern California cof- fee shop circuit before inking to the new RCA imprint Black Seal. Those formative years have honed Audrye Sessions' sound into gossamer rock with a surprising edge. "Turn Me Off" has a soaring chorus and catchy melody that could be hit material, and the ballad "New Year's Day" strikes an emotional chord that is likely to resonate with first-time listeners. The band's sweeping, swelling sound lends itself to dreamy landscapes of the mind. Things skew slightly off the mark on tracks like "Nothing Pure Can Stay" with its classic rock rhythms and earnest singing, but for the most part, "Audrye Sessions" stays focused on its shadowy beauty.—LJW

### R&B/HIP-HOP

#### RAPHAEL SAADIQ

**100 Yard Dash (2:18)**

**Producer:** Raphael Saadiq

**Writers:** R. Saadiq, B. Ozuna

**Publishers:** Ugmoe/ Universal/Jake & the Phatman/Windswept, ASCAP  
*Columbia*

▶ "100 Yard Dash" is re- corded in the classic tradition of short R&B songs: It leaves listeners wanting more, so they play the record again and again. That's the case for Raphael Saadiq's second single from his 2008 critically acclaimed, Grammy Award-nominated album "The Way I See It." The R&B singer wrote, produced and arranged the album (and played drums, bass and guitar on all tracks) and laid down vocals that recall Smokey Robinson, Marvin Gaye and a mash-up of other Motown singers. "100 Yard Dash" is a tambourine- shaking, upbeat but light soul song that is complemented by Saadiq's vocal, with emphasis in all the right places. Having produced for D'An- gelo, Joss Stone and Mary J. Blige, the former Tony! Toni! Toné! singer's reappearance as a solo artist is a refreshing return.—MM

#### CURT@!N\$

**The Rebel (3:02)**

**Producer:** Don Will

**Writer:** not listed

**Publisher:** not listed

*High Society Life Co.*

★ CurT@!n\$ (pronounced "curtains") is exactly what hip-hop needs: an MC who's not afraid to break the mold. In an industry climate with diminishing sales, the majority of artists are merely carbon copies of their peers. But with "The Rebel," CurT@!n\$ offers a witty style all his own. He says he "can't be touched like broads at a peep show," and he is exactly right. Over Don Will's hard beat and solid scratching and cutting on the turntables, CurT@!n\$ displays an originality not seen since Kanye West first picked up the mic. The borough of Brooklyn has given hip-hop some great MCs (Big Daddy Kane, Biggie

Smalls, Jay-Z), and the tradi- tion continues as CurT@!n\$ prepares to make his mark. And because this is only a mixtape cut, the best is yet to come.—SR

### ROCK

#### BLUE OCTOBER

**Dirt Room (3:25)**

**Producer:** Steve Lillywhite

**Writers:** various

**Publishers:** various

*Universal Motown*

▶ Blue October made impressive headway with 2006's "Foiled," which spawned the touching apology "Hate Me" and the more lighthearted "Into the Ocean" on the way to achieving platinum sales. However, on "Dirt Room" the Houston band takes a break from craft- ing substantial alterna-pop and jams along to meaty guitar hooks and amped-up percussion. The track is a frenetic rant by infuriated singer Justin Furstenfeld, who is torturing someone for taking "the future and the food off his family's plate." Whether this is the psycho- logical flip side to Blue October's masochism track "Drilled a Wire Through My Cheek" or an actual kidnap- ping is uncertain. Here's hop- ing that for the victim's sake it's all in Furstenfeld's head, because he's got the details planned down to the duct

#### CHUCK WICKS

**Man of the House (3:20)**

**Producers:** Dann Huff, Monty Powell

**Writers:** C. Wicks, M. Mobley

**Publisher:** not listed

*RCA*

Chuck Wicks is a talented young singer/songwriter with a gift for serving up songs so visual that you can see the characters as their stories spill through the speak- ers. He did it with his debut hit "Stealing Cinderella" and again on this tale of a 10-year-old taking care of the family while his father is away serving his country. Penned by Wicks and Michael Mobley, it's a lyric many military families will relate to as it chronicles the life of young Bobby and his mom while dad is a world away. It's poignant, but not a tearjerker, as it concludes—not with bad news—but a phone call from pop telling Bobby how proud he is of him. It's a timely, moving story and Wicks delivers a warm, thoughtful perform- ance. With a great lyric, strong performance and mem- orable melody, this song embodies all that's good about contemporary country and should further boost Wicks' burgeoning profile—not to mention his presence as a contestant in the eighth season of ABC's "Dancing With the Stars."—DEP



tape, a grave and the ants, bees and honey he's going to slather over his prey. "Dirt Room" ain't pretty, but it's not supposed to be. Look for it on the ironically titled "Approaching Nor- mal," March 24.—CLT

### AC

#### LIONEL RICHIE FEATURING AKON

**Just Go (4:18)**

**Producers:** Aliaune "Akon"

*Thiam, Giorgio Tuinfort*

**Writers:** A. Thiam, G. Tuinfort

**Publishers:** Byefall/Sony/ATV/ Piano Music, ASCAP

*Island Def Jam*

▶ Lionel Richie scored one of his biggest hits with 1983's "All Night Long (All Night)," in which he delivered a festive reggae- toned vocal. Some 25 years later, he conjures a similar vibe with "Just Go," with the added hip factor of col- laborator Akon (who's content to let Richie maintain the marquee, only serving up background vocals). Richie's previous album, 2006's "Coming Home," came within striking dis- tance of going gold—one hell of an accomplishment in the sales-starved millen- nium. AC and adult R&B are already onboard with this, the title track from his Feb. 17 album. The optimistic, calypso-flavored cut is craftily produced with is- land percussion, tinkling keyboards and sweeping harmonic vocals that caress the production. If Richie wasn't nearly 60, this would be a formidable bid for top 40 radio—but adults will have a blast with a might- ily relevant release from the enduring entertainer.—CT

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Gary Graff, Katie Hasty, Evan Lucy, Michael Menachem, Jill Menze, Evie Nagy, Wes Orshoski, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Mikael Wood, Lavinia Jones Wright

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

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

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

#### T.I. FEATURING JUSTIN TIMBERLAKE

**Dead and Gone (4:59)**

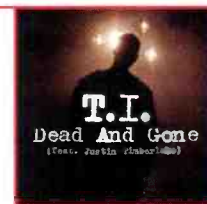
**Producers:** Justin Timberlake, Rob Knox

**Writers:** C.Harris, J. Timberlake, R. Tadross

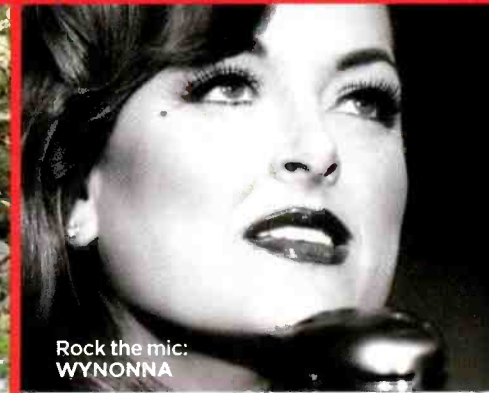
**Publishers:** Crown Club/Warner-Tamerlane. BMI; Tennman Tunes/Universal Z/Cleopatra's Sons/EMI April, ASCAP

*Grand Hustle/Atlantic*

With "Dead and Gone" already scaling the upper reaches of the Billboard Hot 100 just weeks after its release, it's clear that T.I. and Justin Timberlake have another hit. (2006's "My Love" reached No. 1 on the Hot 100.) The serious tone of the song sets in early with T.I. mention- ing his late friend Philant Johnson. Timberlake's excel- lent vocals are as thought-provoking as they are catchy and the verses—which T.I. delivers—are some of his most insightful rhymes to date. The lyric encourages people to think before they act in order to avoid tragedy. The pair's performance at the Grammy Awards will only serve to add more life to "Dead and Gone."—SR



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## SING LOUD AND PROUD

"I didn't go to college, but I'm a road scholar," Wynonna told a packed audience at Nashville's Belmont University during a concert/release party to introduce her new Curb covers album, "Sing: Chapter 1," which debuts this week at No. 37 on the Billboard 200. Wynonna partnered with Belmont for the event, which was produced and promoted by the Record Company Operations class.

"My agenda was not to sell records," Wynonna tells Billboard. "My agenda was to make a deposit in a community. It was personal."

The event began with Nashville journalist Harry Chapman asking questions of Wynonna for "The Insider's View," Belmont's signature interview series. She then performed a concert showcasing the new album, followed by a meet-and-greet with the Record Company Operations class.

"Part of the challenge for us, as educators, is to provide something experiential in addition to the theory that we are actually presenting in the class," says Sarita Stewart, an instructor in entertainment industry studies who previously spent 14 years at Curb.

Belmont is known for churning out such high-profile alumni as Brad Paisley, Trisha Yearwood and Josh Turner, and the school's Mike Curb College of Entertainment and Music Business is named after the Curb Records founder.

"Sing" finds Wynonna working again with Brent Maher and Don Potter, who were instrumental in her early career. Among the classics she tackles are Bill Withers' "Ain't No Sunshine," Merle Haggard's "Are the Good Times Really Over" and Tammy Wynette's "Till I Get It Right."

"When I started out with this record, I wanted to rock," she says. "But the more we studied different genres and styles, I was really drawn to the torch ballads more than I was to being really loud."

Curb is taking the Rodney Crowell-penned title track to AC radio and plans to release other singles to multiple formats.

In addition to the Belmont event, Wynonna guested on "Rachael Ray," "The View" and "Good Morning America," and has also garnered TV exposure as a spokeswoman in ads for weight loss product Alli.

—Deborah Evans Price

REGGAE BY PATRICIA MESCHINO

# No Small Feat

Little Hero Debuts Atop Reggae Chart

Jamaican artist Little Hero's debut album, "Revelation," debuted at No. 1 on Billboard's Top Reggae Albums chart the week of Jan. 31, an extraordinary accomplishment for a singer who is relatively unknown beyond the island's shores.

That week, "Revelation," released on the small Jamaican imprint Inspire Records, surpassed major-label releases, a diamond-selling artist and even two of Bob Marley's sons.

"We prayed that one day Hero would reach a level that would surprise people, because he has done great music but he has been overlooked," says Delroy Roberts, Hero's manager, the owner of Inspire Records and the writer/producer of most of the songs on "Revelation." "This would not have been possible without digital downloads, which have taken us into new areas and given the record a big push."

Roberts licensed "Revelation" to Japan's Diamond Edge Records for release there in December 2007; he shopped the album to a few U.S. companies and their

disinterest prompted him to release "Revelation" on Inspire in February 2008. Roberts distributed the physical CD with assistance from Florida-based colleague Kevin Steele; for digital distribution, he partnered with reggae specialists Zojak Worldwide (from Jamaica) and Germany's Sound Quake. Neither Roberts nor his distributors can pinpoint the sources of the sales surge that took "Revelation" to the top of the chart, but Till Schumann, the head of digital distribution at Sound Quake, believes it's simply a triumph of excellence over name recognition.

In addition, Schumann says, "Delroy didn't make the songs available on the Web prior to the album's release; something many Jamaican producers do."

Sales for "Revelation" number slightly more than 1,000 units, according to Nielsen SoundScan. But the No. 1 debut is generating broader acknowledgement for Hero, whose distinctive sing-jay style vocals and heartfelt lyrics have been a consistent standard-bearer for 21st-century dancehall steeped

in roots reggae's cultural sensibilities.

Born Paul Gayle in 1972, Hero first appeared on the Jamaican music scene in 1994 with the No. 1 single "God Alone." He dropped out of the music business for several years following a car accident but returned in 2005 with another No. 1, "Inna De Ghetto," a commentary on the devastation wrought by the preponderance of guns within the island's poorest communities.

"Revelation" features several of Hero's biggest songs, including the acoustic guitar-framed, deeply devotional "Praise God," which topped the reggae charts in Jamaica, New York, South Florida and the U.S. Virgin Islands throughout 2008. Roberts, a newcomer to the reggae industry, produced "Praise God" and most of Hero's recent hits, with music created by engineer Horace Campbell and Hero's brother, Andrew Gayle.

Due to the comparative obscurity of his team within reggae circles, Hero was cautioned to expect little from his debut album.

"People said we needed popular rhythms, better-known musicians and producers, and had to release it on an established reggae label or it wouldn't go anywhere," says Hero, taking a break from recording at Columbo Studios near his home in Ocho Rios. "But we believed in our thing and it feels good to know we've come this far." ...

## LOST AND FOUND

Little Steven Van Zandt's rock'n'roll empire is expanding yet again with a new label, Lost Cathedral. The first project from the RED-distributed imprint, which will focus on hard rock, is Crown of Thorns' "Faith," due May 14.

Lost Cathedral joins Van Zandt's garage rock label, Wicked Cool, under the banner of parent company Renegade Nation.

"We basically decided to keep Wicked Cool identifiable as a garage rock label, at least for now," he says. "In the last couple of years, we've gotten a lot of hard rock

things submitted to us. A lot of it is quite good—a little bit punkier or hard rock than we do with Wicked Cool."

Starting with Crown of

Thorns made sense too, because the band's frontman, Jean Beauvoir, is also the CEO of Renegade Nation.

"He does what he does every

couple of years," Van Zandt says. "I said, 'You know what? It's silly not to put it out.'"

As with Wicked Cool, Lost Cathedral will focus on artist development, which Van Zandt feels is a lost art in the modern music business. "Once upon a time there was a great, collaborative effort involved in making careers," he says. "Things have gone so far toward do-it-yourself—which frankly doesn't work—it's hard to be capable at all of those jobs, let alone good at them."

And, one of the labels may prove a logical place to reissue Van Zandt's back catalog, which includes several successful solo albums from

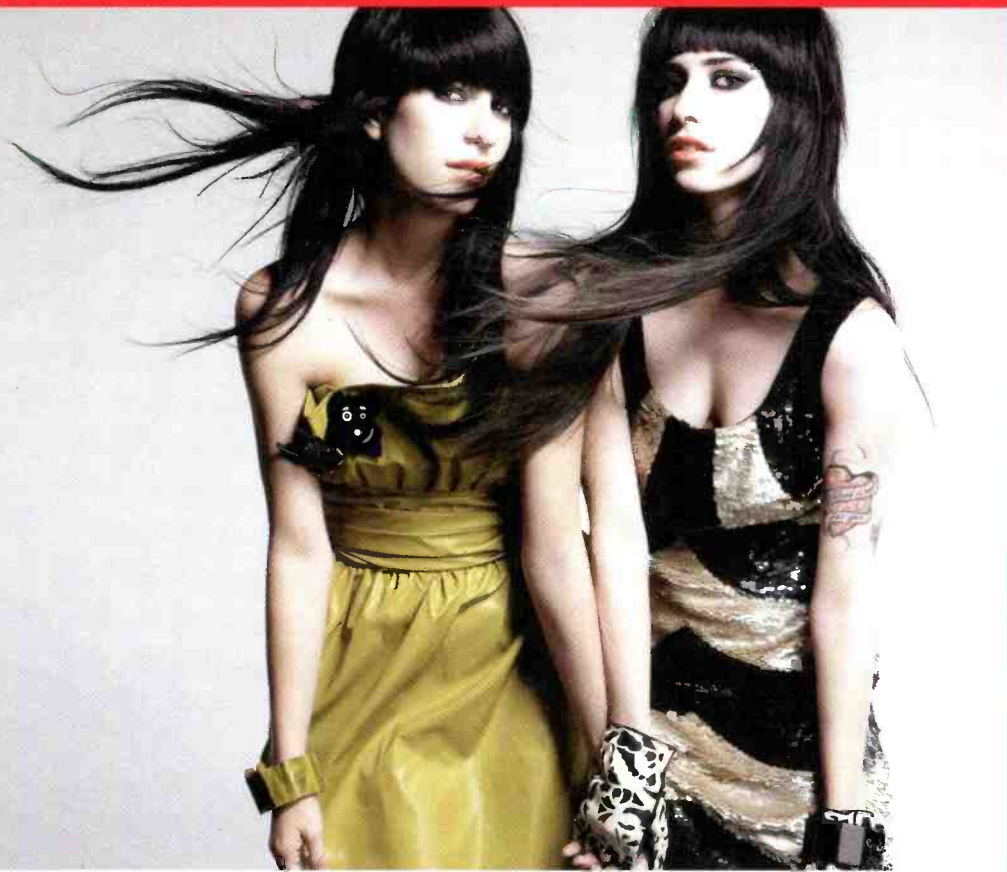
the '80s. "We're in possession of all of those," says Van Zandt, who now owns the masters. "I just haven't had time to focus on it. We actually should, because my stuff is really not very available. Maybe we'll stick it into one big boxed set."

Other Renegade Nation initiatives in the works include a TV show based on Van Zandt's popular satellite radio show "Underground Garage" and the rock-focused Web site Fuzztopia, which Van Zandt promises will provide "everything from how to get guitar strings at 2 a.m. in Cleveland to the hippest promoter in Oslo."

—Jonathan Cohen



Back in black:  
LITTLE STEVEN



POP BY LARS BRANDLE

# Twin Peaks

U.S. Hit Takes The Veronicas Into 'Untouched' Territory

In Australia, the effervescent Origliasso sisters have long been household names. But identical twins Lisa and Jessica—better-known as pop pair the Veronicas—have had to bide their time waiting for audiences abroad to catch on. The wait, it would appear, is over. The duo's single "Untouched" (Enginerroom/Sire/Warner Bros.) has so far reached No. 17 on the Billboard Hot 100, making it the first Australian pop act to crack the top 20 since Kylie Minogue peaked at No. 7 in March 2002 with "Can't Get You out of My Head." "We're really excited to see all our hard work translate into that," says Lisa, back in her hometown of Brisbane after a two-week U.S. promo tour. "That's the biggest compliment for us—America is saying we're new and fresh and unique." "Untouched" has sold more than 835,000 downloads in the States, according to Nielsen SoundScan, and has reactivated interest in its album, "Hook Me Up," originally released Aug. 26, 2008. A recent No. 1 on Billboard's Top Heatseekers chart, the set has climbed as high as No. 107 on the Billboard 200 and has so far scanned 65,000 copies.

The band's previous album, "The Secret Life Of..." peaked at No. 133 in 2006 and has sold 121,000. The act's team cites support from MTV and other youth TV, key synchs on "So You Think You Can Dance" and "The Hills," and pop radio play as driving the success of "Untouched." The duo will make a guest appearance on "90210" later this month, while Nickelodeon's "The N" will air a special feature hailing the Veronicas as its artist of the month. Support slots with Jonas Brothers, Natasha Bedingfield and Hanson have also paid off, while the duo launched its own Web series, also called "Untouched," through the act's Yahoo Music channel in October. U.S. dates are planned for the summer, but in the meantime the stateside success will trigger a wave of international releases, with Warner Music rolling out "Hook Me Up" across the United Kingdom and Europe in March and April, while the record drops March 18 in Japan. The Veronicas are committed to European promo trips beginning in March and running through June. That means plans to deliver a new album in 2009

are on hold—despite "Hook Me Up" originally being released Down Under in November 2007. The act was signed by Sire founder Seymour Stein and developed in the States but has enjoyed great success in its home market, with both albums peaking at No. 2 and spawning several hit singles. "Their work ethic is just astounding," says Warner Music Australia and New Zealand chairman/CEO Ed St. John. "For a number of years they were big here and a lot of people didn't know who they were overseas. That was becoming a bit difficult for them to understand and accept. They don't have to worry about that anymore." "There were definitely times of frustration," Lisa says. "It has been a somewhat tough road, but right now it's a good time for music and our music is speaking for itself. Artists like Lady Gaga, MGMT and Katy Perry are breaking, and they're clearing the way for electro and beat-driven music over there. 'Untouched' may not have been the right thing for America eight months ago, but it's definitely the right thing now."



## WELCOME TO THE MACHINE

She was discovered when her manager overheard her singing the soul classic "Something's Got a Hold on Me" in a dingy London club restroom. Now, British singer/songwriter Florence and the Machine is reaching a wider audience as the winner of the second BRIT Awards Critics' Choice prize. The honor was announced Jan. 20 at the televised BRIT nominations ceremony, where the quirky 22-year-old singer born Florence Welch performed live. She follows in the footsteps of Grammy Award-winning artist Adele, who picked up the inaugural Critics' Choice crown—awarded by an industry panel to the British artist most likely to break through in the year ahead—at last year's ceremony. Florence will not perform at the main BRITs ceremony Feb. 18 at Earls Court but will be formally given the prize as part of the telecast. "No one told me I was nominated because that sort of thing freaks me out," says Welch, who signed to Island Records/Universal last year. "It's been really, really hectic [ever since]. I've had to take stock of a lot of stuff and figure out how I'm going to handle this year because it's all new and it's all happening so soon." Despite the huge boost to her profile that the award brings, Welch and her team are concentrating on building her credibility as a touring artist rather than rush-releasing her debut album.

Island senior A&R manager Ben Mortimer—who describes Florence and the Machine as following in "the great English tradition of eccentrics, like Kate Bush or Siouxsie Sioux"—says work on her as-yet-untitled debut will resume as soon as she fulfills her duties supporting Glasvegas and White Lies on the U.K. Shockwaves NME Awards Tour 2009, which wraps Feb. 21 at London's Brixton Academy. With further U.K. dates booked in May and June, manager Mairead Nash of London-based Love Management is eyeing a summer album release, accompanied by European festival dates, booked through London-based X-Ray Touring. U.S. plans are being discussed, with Nash envisioning a potential fall album release, although a U.S. label or booking agent is not currently in place.

—Richard Smirke

## DIGGIN' IN THE CRATE

Aaron LaCrate has been DJ'ing parties and clubs since he was a little kid. "My parents thought I was nuts, but they saw how driven I was and that I was making money," he says. Today, LaCrate spins what he calls "gutter," his own version of explicit, chant-driven Baltimore club music. The difference: The MCs he utilizes can actually rap, and he doesn't use samples, which are prevalent in Baltimore club. While LaCrate has been a constant presence on the club music scene (he was interviewed as part of a 2005 MTV special about it), his profile was raised after executive-producing last year's "Remixology" by the Delicious Vinyl All Stars. That collaboration led to an imprint deal with Delicious Vinyl for LaCrate's Milk Crate Records, which he runs out of New York. But LaCrate figures to get more exposure than ever with his second album, "B-More Club Crack," due March 10 on Koch. This week, he flies to Germany to play a series of dates on the Coke DJ Culture tour. For the past few years Coke Germany has been bringing over such American DJs as DJ Premier and Afrika Bambaataa to play sponsored club dates. In addition, the DJs traditionally record their own take on a piece of Coke music. LaCrate is further diversified with Milk Crate Athletics, a clothing line he started 13 years ago. Whenever the label puts out a remix or mixtape, there is an accompanying piece of apparel. For the current release, that means a T-shirt with the image of one of the rappers on the disc, Verb. Despite his ever-heightening profile (the new album's "Oh My God" was recently added to KPWR [Power 106] Los Angeles' mixshow), LaCrate says he still doesn't get any respect from his hometown. "Hip-hop is at a real dull point now. It's relying on beef and gossip," he says, adding that he and producing partner Samir remixed Madonna's "Miles Away." "You'd think they would play it down in Baltimore out of simple pride, but they didn't."

—Kamau High



Turn it up: LaCRATE

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## LIZA'S BACK!

>> Liza Minnelli returns to a Billboard music chart for the first time in more than 10 years as "Liza's at the Palace" bows at No. 3 on Top Cast Albums (see page 40) and No. 42 on Top Independent Albums. The set commemorates her recent run at Broadway's Palace Theatre.

## BOP MUSIC

>> Which group has the most top 10 albums on the Billboard 200 this decade? If we count an entity with consistently changing members, It's Kidz Bop Kids. The act notches its ninth top 10 set of the 2000s with "Kidz Bop 15" at No. 7.



## GAGA IN CONTROL

>> Lady GaGa rules all three printed dance and electronic charts (see page 49) as well as the Hot Dance Singles Sales tally (viewable at [billboard.biz/charts](http://billboard.biz/charts)), becoming the first artist to do so since Madonna on March 18, 2006.

# CHART BEAT

>> Seal returns to the Adult Contemporary chart with a cover of Harold Melvin & the Blue Notes' 1972 single "If You Don't Know Me by Now," which was also a 1989 hit for Simply Red. Coincidentally, Simply Red is also on the AC chart this week, with a cover of "Go Now," the first Billboard Hot 100 hit for the Moody Blues.

>> Seether's rock take of Wham featuring George Michael's "Careless Whisper" enters the Billboard Hot 100 at No. 76.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS

## Fray Leads, Bruce Bullets And Grammy Shines

While the Feb. 8 Grammy Awards made big news last week, the top-selling album of the week happens to come from an act that wasn't nominated for a trophy and didn't appear on the CBS show.

**The Fray** flies in at No. 1 on the Billboard 200 with its self-titled sophomore album, which sold 179,000 copies. That easily surpasses the best sales week that the band's debut set, "How to Save a Life," notched when it sold 150,000 during Christmas week in 2006.

Last week's No. 1, **Bruce Springsteen's** "Working on a Dream," slips to the runner-up slot with 102,000. It's down only 55%, a less weighty drop than what his last album, 2007's "Magic," experienced in its second week. It premiered with 335,000, then fell 60.4% in its second week.

Springsteen's not-so-bad second-

week decline was likely aided by consumers reacting to his Feb. 1 Super Bowl halftime performance. On last week's charts, there were significant digital gains for a number of his sets, likely owed to purchases made on Super Sunday (and the final day of Nielsen SoundScan's tracking week).

Now, with a full week having elapsed since the Bowl, Springsteen's catalog makes more gains. His Wal-Mart exclusive "Greatest Hits" (with **the E Street Band**) vaults from No. 74 to No. 43 on the Billboard 200 with 13,000 (up 66%), while he also places three albums in the top 25 on Top Pop Catalog.

His 1995 set "Greatest Hits" zips from No. 16 to No. 5 (8,000; up 71%). "The Essential Bruce Springsteen" climbs from No. 43 to No. 13 (6,000; a gain of 91%) and "Born in the U.S.A." debuts on the chart at No. 22 with 4,000 (up 90%). That's the best week for "Born" since November 2004, when it sold nearly 6,000.

Overall, Springsteen's catalog of albums (backing out "Working on a Dream") sold 45,000 copies in the week ending Feb. 8—a 53% gain compared with what it sold the previous week (nearly

30,000). His overall digital song sales jumped from 121,000 the week ending Feb. 1 to 145,000 last week (up 20%).

Springsteen's top-selling download, the title track to "Working on a Dream," sells 24,000 (up 77%), earning the Boss his first Billboard Hot 100 appearance (No. 68) in slightly more than a year.

Another beneficiary of the Super Bowl is **Jennifer Hudson's** self-titled debut, which rises to No. 47 with 12,000 (up 57%). On Top R&B/Hip-Hop Albums, the set leaps to No. 16.

Her much-talked-about rendition of "The Star Spangled Banner" before the game clearly ignited sales for the album, but the story isn't over yet.

The set will rise again next week, after the full impact of the Grammys is felt. On the show, she took home the first award of the night, for best R&B album, and then later she turned in an emotional performance of "You Pulled Me Through."

**SPEAKING OF THE GRAMMYS:** Though the Grammy Awards ceremony was held on the evening of Sunday, Feb. 8 (the last day of the tracking week reflected in this issue's Billboard

200), the broadcast still makes waves (see story, page 10). Most gains likely

are the result of download purchases on Sunday night after the show.

**Robert Plant & Alison Krauss'** album of the year winner "Raising Sand" re-enters the Billboard 200 at No. 69 with 9,000, a gain of 286%. Seventy-nine percent of its 7,000-copy increase

came from downloads. **Adele**, who won best new artist, sees her "19" album vault to No. 27 with an 89% gain. Of its 8,000-unit increase, 82% came from downloads.

**ENCORE:** Masterworks Broadway's lavish studio cast recording of **Rodgers & Hammerstein's** 1947 musical "Allegro," released Feb. 3, sold 1,000 copies. It just misses charting on Billboard's Top Internet Albums and Top Compilations Albums charts.

The all-star effort, which was recorded during the course of two years, boasts a cast that includes **Audra McDonald** and **Patrick Wilson**. The set isn't eligible for the Top Cast Albums chart, as the list only tallies original and theatrical cast recordings, not studio cast albums. Had it qualified, it would have debuted at No. 5.

## Over The Counter

KEITH CAULFIELD



THE FRAY

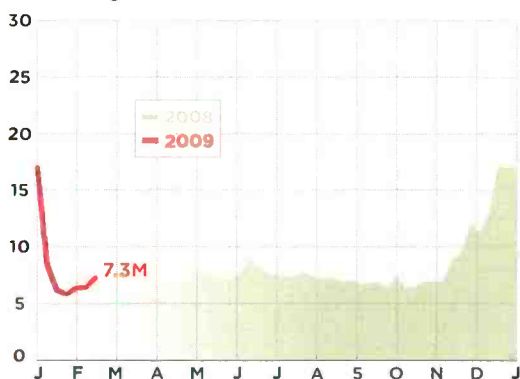
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,328,000	1,520,000	24,735,000
Last Week	6,510,000	1,389,000	22,902,000
Change	12.6%	9.4%	8.0%
This Week Last Year	8,432,000	1,309,000	20,786,000
Change	-13.1%	16.1%	19.0%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	46,636,000	40,932,000	-12.2%
Digital Tracks	135,893,000	163,537,000	20.3%
Store Singles	166,000	167,000	0.6%
Total	182,695,000	204,636,000	12.0%
Albums w/TEA*	60,225,300	57,285,700	-4.9%

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

### DIGITAL TRACKS SALES

'08	135.9 million
'09	163.5 million

### SALES BY ALBUM FORMAT

CD	39,018,000	31,326,000	-19.7%
Digital	7,434,000	9,340,000	25.6%
Cassette	18,000	5,000	-72.2%
Other	166,000	261,000	57.2%

For week ending Feb. 8, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2008	2009	CHANGE
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### YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	25,813,000	21,711,000	-15.9%
Catalog	20,822,000	19,221,000	-7.7%
Deep Catalog	14,863,000	14,112,000	-5.1%

### CURRENT ALBUM SALES

'08	25.8 million
'09	21.7 million

### CATALOG ALBUM SALES

'08	20.8 million
'09	19.2 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for The Fray, Bruce Springsteen, Dierks Bentley, Taylor Swift, Beyonce, Nickelback, Kidz Bop Kids, Jamie Foxx, Kanye West, Keyshia Cole, Britney Spears, Various Artists, Jason Mraz, The Red Jumpsuit Apparatus, Pink, Lady Gaga, Various Artists, Soundtrack, T.I., Akon, A Day to Remember, Lil Wayne, Ne-Yo, Kid Rock, Rihanna, Kings of Leon, Adele, Katy Perry, David Cook, Soundtrack, Coldplay, Taylor Swift, Soundtrack, Plies, Darius Rucker, The All-American Rejects, Wynonna, Various Artists, Zac Brown Band, John Legend, Sugarland, Leona Lewis, Bruce Springsteen & The E Street Band, Anthony Hamilton, Jazmine Sullivan, Mariah Carey, Jennifer Hudson, Seal, Ludacris, AC/DC.

Starting with 26,000 copies, the band surpasses the opening week of its last album, "Don't You Fake It," which bowed with 25,000 at No. 25 in 2006.



A deluxe edition of the album bowed Feb. 3 with extra tracks, including a cover of Snow Patrol's "Run." The set gets a 34% boost as a result of the reissue.



The digital version of the set was bolstered with additional songs Feb. 3, thus aiding its overall gain of 75%. Its download sales were up by 137%.



The compilation of France-friendly tunes also debuts at No. 1 on Top World albums. Available only at Starbucks, the set includes Yael Naim and Feist (pictured).



The Starbucks release (7,000) features alternative and rock acts doing romantic tunes, including Death Cab for Cutie (pictured) taking on the Cure's "Love Song."

Continuation of the Billboard 200 chart table, including entries for Hollywood Undead, Metallica, Duffy, Andrew Bird, Various Artists, The Killers, Jamey Johnson, Melinda Doolittle, Franz Ferdinand, Various Artists, Soundtrack, Various Artists, Fall Out Boy, T-Pain, Cannibal Corpse, Young Jeezy, Pat Green, Robert Plant / Alison Krauss, Soundtrack, David Archuleta, Donald Lawrence & Co., Hinder, Theory of a Deadman, Musiq Soulchild, Various Artists, Boney James, Slipknot, Shinedown, Lady Antebellum, MGMT, Frank Sinatra, Carrie Underwood, Soulja Boy Tell'em, The Pussycat Dolls, Il Divo, Rascal Flatts, Various Artists, Joey + Rory, Willie Nelson and Asleep at the Wheel, Saving Abel, Ben Kweller, Miranda Lambert, Animal Collective, Kenny Chesney, Alan Jackson, Disturbed, Jonas Brothers, Various Artists, Mary Mary.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes names like Garth Brooks, AC/DC, The Fray, Taylor Swift, Beyonce, etc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	64	45	DJ SKRIBBLE THRIVEDANCE 90799/THRIVE (18.98)	Total Club Hits 2	16	
102	93	84	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		
103	97	88	CELINE DION COLUMBIA 35413/SONY MUSIC (15.98)	My Love: Essential Collection		
104	95	89	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight	2	
105	NEW	1	ADELE XL/COLUMBIA DIGITAL EX/SONY MUSIC (7.98)	iTunes Live From Soho (EP)	105	
106	NEW	1	P.O.S. RHYMESAYERS 0102* (15.98)	Never Better	106	
107	92	79	MILEY CYRUS HOLLYWOOD 002129 (18.98) ⊕	Breakout		
108	77	36	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	36	
109	57	16	BON IVER JAGJAGUAR 134* (10.98)	Blood Bank (EP)	16	
110	94	90	BRANDY KNOCKOUT/E1/EPIC 27271/SONY MUSIC (15.98)	Human	15	
111	NEW	1	TWO TONGUES VAGRANT 528 (13.98)	Two Tongues	111	
112	69	66	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One	27	
113	102	101	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		
114	26	2	HOOBASTANK ISLAND 012399/IDJMG (13.98)	FOR(N)EVER	26	
115	85	75	GUNS N' ROSES BLACK FLAG GEFEN 012356* EX/IGA (13.98)	Chinese Democracy		
116	113	110	GARTH BROOKS PEARL 113 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	3
117	101	97	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		
118	108	98	THE GAME GEFFEN 011465* IGA (13.98)	LAX		
119	132	105	ANDREA BOCELLI SUGAR 012161/DECCA (18.98) ⊕	Incanto		
120	98	106	CHRISTINA AGUILERA RCA 30261 EX/RMG (11.98) ⊕	Keeps Gettin' Better: A Decade Of Hits		
121	NEW	1	SOUNDTRACK NEW LINE 19132 (16.98)	He's Just Not That Into You	121	
122	53	2	GAITHER VOCAL BAND GAITHER MUSIC GROUP 42788 (13.98)	Reunion Volume One	53	
123	RE-ENTRY	5	SOUNDTRACK ATLANTIC 316007/COLUMBIA PICTURES/AG (18.98)	Nick & Norah's Infinite Playlist	44	
124	121	113	USHER LAFACE 23388/JLG (18.98)	Here I Stand		
125	118	100	LED ZEPPELIN SWAN SONG 31114/R ATLANTIC (19.98) ⊕	Mothership	2	
126	122	120	CHRIS TOMLIN SIX STEPS 12359/SPARKROW (17.98)	Hello Love		
127	60	2	GAITHER VOCAL BAND GAITHER MUSIC GROUP 42795 (13.98)	Reunion Volume Two	60	
128	110	94	DAUGHTRY RCA 89860/RMG (18.98) ⊕	Daughtry	4	
129	198	187	RADIOHEAD TBD 21622*/ATO (13.98)	In Rainbows		
130	114	125	SOUNDTRACK FOX/RHINO 410236*/AG (13.98)	Juno		
131	100	76	COMMON G O O D GEFEN 011986*/IGA (13.98)	Universal Mind Control	12	
132	126	117	BLAKE SHELTON WARNER BROS. (NASHVILLE) 512911/WRN (18.98)	Startin' Fires	34	
133	115	134	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	78	
134	106	2	RIHANNA BIRD/DEF JAM 012603*/IDJMG (13.98)	Good Girl Gone Bad: The Remixes	106	
135	120	95	ENYA REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...		
136	112	85	BON IVER JAGJAGUAR 115* (14.98)	For Emma, Forever Ago	64	
137	142	130	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		
138	88	2	DUELO FONOVISA 353887/UMLE (12.98)	Necesito Mas De Ti	88	
139	107	92	DEMI LOVATO HOLLYWOOD 002132 (18.98)	Don't Forget	20	
140	105	83	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records	66	
141	116	107	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012225/UME (18.98)	The Best Of NOW That's What I Call Music! 10th Anniversary	32	
142	123	111	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		
143	133	2	LOS TEMERARIOS VIRTUS/FONOVISA 353806/UMLE (13.98)	Evolucion De Amor	133	
144	125	108	MUDVAYNE EPIC 01295*/SONY MUSIC (15.98)	The New Game	15	
145	149	65	ANTONY AND THE JOHNSONS SECRETLY CANADIAN 194* (14.98)	The Crying Light	65	
146	140	122	AVANT CAPITOL 07582 (18.98)	Avant	26	
147	109	80	THE DEREK TRUCKS BAND VICTOR 32781/SONY MUSIC (17.98)	Already Free	19	
148	RE-ENTRY	31	SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice		
149	134	123	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		
150	NEW	1	HEARTLESS BASTARDS FAT POSSUM 1125 (14.98)	The Mountain	150	



With perfect timing, this digital EP debuts with 6,000 copies hot on the heels of her two Grammy Award wins Feb. 8.



The No. 1 movie at the U.S. and Canadian box office during the Feb. 6-8 weekend (\$27.8 million) sees its companion album start with 5,000 and a No. 7 bow on Top Soundtracks.



The Feb. 3 DVD debut of the film yields a 338% jump for the set and its best sales week (\$5,000) since October.



Perhaps because the effort is themed to winter, and not exclusively to the holidays, it continues its chart run (5,000; up 2%), unlike most Christmas albums that collapse after the new year.



A Feb. 3 performance on "The Tonight Show With Jay Leno," along with a \$7.99 sale tag and visible placement at the iTunes Music Store, lift the set 85%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	104	2	FLEX EMI TELEVISION 67917 (14.98)	La Evolucion Romantic Style		104
152	138	137	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation	6	
153	137	132	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
154	117	143	VICENTE FERNANDEZ NORTE 14902/SONY MUSIC LATIN (15.98) ⊕	Para Siempre		38
155	136	135	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah	19	
156	150	138	M.I.A. XL/INTERSCOPE 009659*/IGA (9.98)	Kala	18	
157	143	118	THE VERONICAS ENGINEERING WIRE 395260/WARNER BROS. (13.98)	Hook Me Up	107	
158	NEW	1	DAVE BARNES RAZOR & TIE DIGITAL EX (3.98)	You, The Night, And Candlelight (EP)	158	
159	135	112	3OH!3 PHOTO FINISH 511181 (13.98)	Want	89	
160	146	115	RISE AGAINST OCC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	3	
161	131	129	JEREMY CAMP BEC 20760 (17.98) ⊕	Speaking Louder Than Before	38	
162	103	2	CONJUNTO PRIMAVERA FONOVISA 353833/UMLE (13.98)	Mentir Por Amor	103	
163	163	149	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	32	
164	139	124	THRIVING IVORY WIND-UP 13150 (9.98)	Thriving Ivory	102	
165	158	136	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	7	
166	128	104	DAVID FOSTER 143 REPRISE 511933/WARNER BROS. (27.98 CD/DVD) ⊕	Hit Man: David Foster & Friends	46	
167	148	114	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	3	
168	124	103	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG (18.98)	Twilight: The Score (Carter Burwell)	65	
169	147	152	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty	28	
170	160	154	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	2	
171	153	127	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	9	
172	169	156	TIM MCGRAW CJRB 79085 (14.98)	Greatest Hits: Limited Edition	10	
173	157	121	VAMPIRE WEEKEND XL 310*/BEGGARS GROUP (11.98)	Vampire Weekend	17	
174	154	133	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus	24	
175	188	186	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008	9	
176	145	126	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide	59	
177	179	172	JOURNEY NORTA 4506 EX (14.98 CD/DVD) ⊕	Revelation	6	
178	178	140	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		
179	162	2	ALEJANDRO FERNANDEZ DISCOS 605 42419/SONY MUSIC LATIN (14.98)	De Noche: Clasicos A Mi Manera...	162	
180	144	5	HEZEKIAH WALKER & LFC VERITY 23487/JLG (17.98)	Souled Out	55	
181	172	145	ROD STEWART WARNER BROS. 514093 (9.98) ⊕	The Definitive Rod Stewart	70	
182	173	157	AVENGED SEVENFOLD HOPELESS RECORDS/WARNER BROS. (18.98)	Avenged Sevenfold	4	
183	196	185	RAPHAEL SAADIO COLUMBIA 88585*/SONY MUSIC (15.98)	The Way I See It	19	
184	177	169	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	107	
185	129	128	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		
186	180	167	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	90	
187	165	147	ALVIN AND THE CHIPMUNKS CHIPMUNK 83009/RAZOR & TIE (18.98)	Undeniable	78	
188	170	153	LINKIN PARK MACHINE SHOP 516748/WARNER BROS. (22.98) ⊕	Road To Revolution: Live At Milton Keynes	41	
189	171	146	STAINED FLIP/ATLANTIC 511769*/AG (18.98)	The Illusion Of Progress		
190	130	5	JAMES MORRISON POLYDOR/INTERSCOPE 012070/IGA (13.98)	Songs For You, Truths For Me	49	
191	186	164	NATASHA BEDINGFIELD PHONOGENIC EPIC 11748*/SONY MUSIC (17.98) ⊕	Pocketful Of Sunshine		
192	185	168	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	13	
193	152	131	SARAH MCLACHLAN ARISTA 30263/RMG (18.98)	Closer: The Best Of Sarah McLachlan	11	
194	182	57	KEYSHIA COLE CONFIDENTIAL/UMGN/GEFFEN 009475*/IGA (13.98)	Just Like You	2	
195	195	180	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal	42	
196	156	93	JASON NEVINS ULTRA 1895 (17.98)	Jason Nevins Presents: Ultra Dance 10	41	
197	192	139	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock		
198	187	183	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/ZOMBA 08144/CAPITOL (18.98)	NOW 28	2	
199	167	144	BRUTHA GOODFELLAS/DEF JAM 012390/IDJMG (12.98)	Brutha	81	
200	159	119	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3	119	

WILLIE NELSON AND ASLEEP AT THE WHEEL	90	ROBERT PLANT / ALISON KRAUSS	69	RIHANNA	25	SHINEDOWN	79	GEORGE STRAIT	113	JUNO	130	TWO TONGUES	111	VARIOUS ARTISTS	THE BEST OF NOW THAT'S WHAT I CALL MUSIC!	10	NOW THAT'S WHAT I CALL MOTOWN	76	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	38	KANYE WEST	9
JASON NEVINS	196	PIES	34	RISE AGAINST	160	FRANK SINATRA	82	SUGARLAND	41	NICK & NORAH'S INFINITE PLAYLIST	30	CARRIE UNDERWOOD	83	WHAT I CALL MUSIC! 10TH ANNIVERSARY	141	PARIS MAGNIFIQUE	60	WOW HITS 2009: 30 OF THE YEAR'S TOP	38	YOUNG JEEZY	57	
NE-YO	23	P.O.S.	106	DARIUS RUCKER	35	SLIPKNOT	78	JAZMINE SULLIVAN	45	NOTORIOUS	123	THIRD DAY	152	GRAMMY NOMINEES 2009	12	SWEETHEART: OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS	99	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	88			
NICKELBACK	6	THE PUSSYCAT DOLLS	85	RAPHAEL SAADIO	183	SOULJA BOY TELL-EM	84	TAYLOR SWIFT	4, 32	SLUMDOG MILLIONAIRE	33	THRIVING IVORY	164	NOW 28	198	SWING, SWING, SWING	63					
				RAPHAEL SAADIO	183	BRITNEY SPEARS	11			CAPELLA RECORDS	140	TI	19	NOW 29	17	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11	55					
				SAVING ABEL	91	BRUCE SPRINGSTEEN & THE E STREET BAND	2			CAMP ROCK	197	THE TING TINGS	133									
BRAD PAISLEY	171			SCARFACE	174	THE E STREET BAND	43			HES JUST NOT THAT INTO YOU	121	CHRIS TOMLIN	126									
KATY PERRY	28			SEETHER	48	STAINED	189			INTO YOU	121	THE VERONICAS	157									
PNK	15			BLAKE SHELTON	132	ROO STEWART	181			HIGH SCHOOL MUSICAL 3: SENIOR YEAR	70											

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	HOT SHOT DEBUT	1 WK	<b>#1 A DAY TO REMEMBER</b> HOMESICK VICTORY 448 (13.98)
2	1	3	ANDREW BIRD NOBLE BEAST FAT POSSUM 1124* (14.98)
3	NEW		MELINDA DOOLITTLE COMING BACK TO YOU HI FI 1004 (12.98)
4	NEW		VARIOUS ARTISTS PARIS MAGNIFIQUE EMI SPECIAL MARKETS 00161 EX/STARBUCKS (12.98)
5	NEW		VARIOUS ARTISTS SWING SWING SWING SONY MUSIC CUSTOM MARKETING GROUP 00163 EX/STARBUCKS (12.98)
6	NEW		CANNIBAL CORPSE EVISCERATION PLAGUE METAL BLADE 14718 (15.98)
7	NEW		WILLIE NELSON AND ASLEEP AT THE WHEEL WILLIE & THE WHEEL BISMEAUX 1287* (15.98)
8	NEW		BEN KWELLER CHANGING HORSES THE NOISE CO. 0069*ATO (11.98)
9	2	4	ANIMAL COLLECTIVE MERRIWEATHER POST PAVILION DOMINO 219* (15.98)
10	NEW		VARIOUS ARTISTS SWEETHEART OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS STARBUCKS 00124 EX (12.98)
11	4	5	DJ SKRIBBLE TOTAL CLUB HITS 2 THRIVE/DANCE 90799/THRIVE (18.98)
12	NEW		P.O.S. NEVER BETTER RHYMESAYERS 0102* (15.98)
13	5	36	FLEET FOXES FLEET FOXES SUB POP 777* (13.98)
14	3	3	BON IVER BLOOD BANK (EP) JAGJAGUWAR 134* (10.98)
15	NEW		TWO TONGUES TWO TONGUES VAGRANT 528 (13.98)
16	7	66	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) *
17	NEW		SOUNDTRACK HE'S JUST NOT THAT INTO YOU NEW LINE 39132 (16.98)
18	23	59	<b>GREATEST GAINER</b> RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)
19	8	38	THE TING TINGS WE STARTED NOTHING COLUMBIA 28925* (12.98)
20	6	18	BON IVER FOR EMMA, FOREVER AGO JAGJAGUWAR 115* (14.98)
21	14	3	ANTONY AND THE JOHNSONS THE CRYING LIGHT SECRETLY CANADIAN 194* (14.98)
22	NEW		HEARTLESS BASTARDS THE MOUNTAIN FAT POSSUM 1125 (14.98)
23	10	66	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)
24	13	17	RAY LAMONTAGNE GOSSIP IN THE GRAIN RCA 32670* (18.98)
25	17	54	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11.98)
26	12	43	APOCALYPTICA WORLDS COLLIDE 20-20 21580/JIVE (13.98) *
27	20	36	JOURNEY REVELATION NOMOTA 4506 EX (14.98 CD/DVD) *
28	16	5	JASON NEVINS JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895 (17.98)
29	18	8	LIL WAYNE & DJ DRAMA GANGSTA GRILLZ: DEDICATION 3 APHILLIATES 63278 (17.98)
30	26	33	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)
31	24	41	SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 40524/EAST WEST (15.98) *
32	27	6	FRAMING HANLEY THE MOMENT SILENT MAJORITY 1001 (15.98)
33	25	11	JUANITA BYNUM POUR MY LOVE ON YOU FLOW 9338 (17.98)
34	19	11	THE FIREMAN ELECTRIC ARGUMENTS ATO 0063* (15.98)
35	11	4	SOUNDTRACK UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055 (18.98)
36	31	6	VARIOUS ARTISTS THE 50 MOST ESSENTIAL PIECES OF CLASSICAL MUSIC X5 DIGITAL EX (11.98)
37	NEW		THE PAINS OF BEING PURE AT HEART THE PAINS OF BEING PURE AT HEART SLUMBERLAND 89* (13.98)
38	NEW		STEVE MARTIN THE CROW: NEW SONGS FOR THE 5-STRING BANJO 40 PRODUCTIONS 98213 EX (12.98)
39	36	16	JOE JOE THOMAS, NEW MAN 563 00003 KEQAR (17.98)
40	9	2	MARK OLSON & GARY LOURIS READY FOR THE FLOOD NEW WEST 6162* (17.98)
41	37	19	DJ KHALED WE GLOBAL WE THE BEST/TERROR SQUAD 4564/E1 (17.89)
42	NEW		LIZA MINNELLI LIZA'S AT THE PALACE (ORIGINAL CAST RECORDING) HYBRID 20053 (19.98)
43	32		(HED) P.E. NEW WORLD DRPHANS SUBURBAN NOIZE 100 (13.98)
44	41	47	SHEKINAH GLORY MINISTRY JESUS UMG 3003/KINGDOM (17.98)
45	43	15	CRAIG MORGAN GREATEST HITS BROKEN BOW 7737 (12.98)
46	42	13	JOSHUA RADIN SIMPLE TIMES MOM AND POP 001 (13.98)
47	NEW		THE BAD PLUS FOR ALL I CARE HEADS UP 3148* (18.98)
48	21	3	FICTION FAMILY FICTION FAMILY LOWERCASE PEOPLE 0065*/ATO (12.98)
49	40	10	DAVID BYRNE & BRIAN ENO EVERYTHING THAT HAPPENS WILL HAPPEN TODAY OPAL 002/TODOMUNDO (15.98)
50	RE-ENTRY		MOTLEY CRUE SAINTS OF LOS ANGELES MOTLEY 240*/ELEVEN SEVEN (16.98) *

On Top Independent Albums three Starbucks releases make their way onto the tally at Nos. 4, 5 and 10. The "Swing Swing Swing" set additionally arrives at No. 1 on Top Jazz Albums, making it the third Starbucks set to crown the tally since October. Also on the Indie Albums tally, Antony & the Johnsons' "The Crying Light" vaults with a 21% increase to No. 21 following the act's Feb. 3 profile on NPR's "Fresh Air" program.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	1 WK	<b>#1 THE FRAY</b> EPIC/SONY MUSIC *
2	NEW		DIERKS BENTLEY CAPITOL NASHVILLE Feel That Fire 3
3	NEW		THE RED JUMPSUIT APPARATUS VIRGIN CAPITOL Lonely Road 14
4	1	2	BRUCE SPRINGSTEEN COLUMBIA/SONY MUSIC *
5	RE-ENTRY		ADELE XL/COLUMBIA/SONY MUSIC 19
6	9	35	JASON MRAZ ATLANTIC AG *
7	23	32	COLDPLAY CAPITOL Viva La Vida or Death And All His Friends 31
8	11	13	TAYLOR SWIFT BIG MACHINE *
9	4	5	SOUNDTRACK INTERSCOPE IGA Slumdog Millionaire 33
10	14	3	ANDREW BIRD FAT POSSUM Noble Beast 54
11	NEW		ADELE XL/COLUMBIA/SONY MUSIC iTunes Live From Soho (EP) 105
12	13	17	KINGS OF LEON RCA/RMG Only By The Night 26
13	15	11	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE IGA The Fame 16
14	RE-ENTRY		ROBERT PLANT / ALISON KRAUSS ROUNDER Raising Sand 69
15	NEW		A DAY TO REMEMBER VICTORY Homesick 21
16	2		CREEDENCE CLEARWATER REVIVAL FANTASY CONCORD Chronicle: The 20 Greatest Hits —
17	8		SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG Twilight 18
18	NEW		VARIOUS ARTISTS GRAMMY RHINO Grammy Nominees 2009 12
19	7		BON IVER JAGJAGUWAR Blood Bank (EP) 109
20	16	11	KANYE WEST ROC-A-FELLA/DEF JAM /DJ/JMG 808s & Heartbreak 9
21	18		NICKELBACK ROADRUNNER Dark Horse 6
22	NEW		DAVE BARNES RAZOR & TIE You, The Night, And Candlelight (EP) 158
23	RE-ENTRY		SOUNDTRACK ATLANTIC COLUMBIA PICTURES/AG Nick & Norah's Infinite Playlist 123
24	21	20	MGMT COLUMBIA/SONY MUSIC Oracular Spectacular 81
25	RE-ENTRY		PINK LAFACE JLG Funhouse 15

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW	1 WK	<b>#1 THE FRAY</b> EPIC 10202*/SONY MUSIC *
2	1		BRUCE SPRINGSTEEN COLUMBIA 41355*/SONY MUSIC *
3	NEW		KIDZ BOP KIDS RAZOR & TIE 89195 Kidz Bop 15 7
4	5	4	SOUNDTRACK INTERSCOPE 012502 IGA Slumdog Millionaire 33
5	NEW		A DAY TO REMEMBER VICTORY 448 Homesick 21
6	23	17	JASON MRAZ ATLANTIC 448508*/AG *
7	NEW		STEVE MARTIN 40 PRODUCTIONS 98213 EX The Crow: New Songs For The 5-String Banjo —
8	6	13	TAYLOR SWIFT BIG MACHINE 0200 *
9	2	14	SOUNDTRACK SUMMIT/CHOP SHOP ATLANTIC 515923*/AG Twilight 18
10	RE-ENTRY		MILES DAVIS COLUMBIA LEGACY 27105/SONY MUSIC *
11	NEW		BEN KWELLER THE NOISE CO. 0069*/ATO Changing Horses 92
12	NEW		WILLIE NELSON AND ASLEEP AT THE WHEEL BISMEAUX 1287* Willie & The Wheel 89
13	NEW		MELINDA DOOLITTLE HI FI 1004 It's Your Love 58
14	NEW		DIERKS BENTLEY CAPITOL NASHVILLE 02158 Feel That Fire 3
15	4		FRANZ FERDINAND DOMINO/EPIC 37255*/SONY MUSIC Tonight: Franz Ferdinand 59
16	14	11	DAVID FOSTER 143/REPRISE 511933/WARNER BROS. *
17	7	8	SEAL 143 515868/WARNER BROS. Soul 48
18	NEW		WYONNNA CURB 79133 Sing: Chapter 1 37
19	NEW		TWO TONGUES VAGRANT 528 Two Tongues 111
20	11	12	NICKELBACK ROADRUNNER 618028 Dark Horse 6
21	12	12	VARIOUS ARTISTS GRAMMY 517633/RHINO Grammy Nominees 2009 12
22	18	15	PINK LAFACE 36759/JLG Funhouse 15
23	10		THE DEREK TRUCKS BAND VICTOR 32781/SONY MUSIC Already Free 147
24	16	6	FLEET FOXES SUB POP 777* Fleet Foxes 108
25	13		SOUNDTRACK SUMMIT/CHOP SHOP ATLANTIC 517000 AG Twilight: The Score (Carter Burwell) 168

TOP CAST ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	161	<b>#1 JERSEY BOYS</b> 34 WEEKS ORIGINAL BROADWAY CAST RECORDING (RHINO)
2	2	163	WICKED ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
3	—	1	LIZA'S AT THE PALACE (LIZA MINNELLI) ORIGINAL CAST RECORDING (HYBRID)
4	3	163	MAMMA MIA! ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
5	4	113	SPRING AWAKENING ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
6	6	151	THE LION KING ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)
7	7	36	IN THE HEIGHTS ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
8	8	82	LEGALLY BLONDE: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
9	9	49	DISNEY'S THE LITTLE MERMAID ORIGINAL BROADWAY CAST RECORDING (DISNEY BROADWAY/WALT DISNEY)
10	10	163	AVENUE Q: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
11	5	36	RODGERS & HAMMERSTEIN'S SOUTH PACIFIC THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY MASTERWORKS)
12	11	20	BILLY ELLIOT: THE MUSICAL ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
13	13	77	THE PHANTOM OF THE OPERA ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS GROUP)
14	12	135	THE PHANTOM OF THE OPERA: HIGHLIGHTS ORIGINAL LONDON CAST RECORDING (POLYDOR/UNIVERSAL CLASSICS GROUP)
15	—	40	RENT ORIGINAL BROADWAY CAST RECORDING (DREAMWORKS/UNIVERSAL CLASSICS GROUP)

I LIKE: LIBRARIES MOST ADDED™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	12	3	<b>#1 YOU FOUND ME</b> 1 WK THE FRAY (EPIC)
2	8	4	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	1	14	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/DJ/JMG)
4	5	7	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DDGHOUSE/DGC/INTERSCOPE)
5	4	24	HOT N COLD KATY PERRY (CAPITOL)
6	6	3	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (RCA/RMG)
7	2	12	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)
8	3	10	CIRCUS BRITNEY SPEARS (JIVE/JLG)
9	7	30	I'M YOURS JASON MRAZ (ATLANTIC/ARP)
10	10	15	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
11	9	18	RIGHT NOW (NA NA NA) AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)
12	11	18	WOMANIZER BRITNEY SPEARS (JIVE/JLG)
13	16	36	VIVA LA VIDA COLDPLAY (CAPITOL)
14	14	24	SO WHAT PINK (LAFACE/JLG)
15	17	6	SOBER PINK (LAFACE/JLG)

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## BETWEEN THE BULLETS

### FIRST, AT LAST

With his landmark 50th hit on Hot Latin Songs (see page 48), icon Vicente Fernandez earns his first No. 1 with "El Ultimo Beso." The artist has appeared on the chart since January 1987, three months after the list's October 1986 launch, and had risen as high as No. 2 twice, including with his last single, "Para Siempre." "Beso" also marks the first Hot Latin Songs No. 1 in any capacity for fellow-renowned veteran Joan Sebastian, who wrote the song. Fernandez has been recording since the '60s, and since Nielsen SoundScan began tracking sales in 1991 he has sold 7.3 million albums in the United States. His new "Primera Fila" led Top Latin Albums for seven weeks, the longest reign of his four No. 1 sets. —Gary Trust

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.



**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	<b>#1</b> SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
2	2	13	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
3	3	15	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
4	5	21	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
5	4	20	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
6	6	9	MAD NE-YO (DEF JAM/IDJMG)	
7	7	9	CIRCUS BRITNEY SPEARS (JIVE/JLG)	
8	9	7	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
9	8	23	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
10	13	8	SOBER PINK (LAFACE/JLG)	
11	26	3	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	
12	17	8	TURIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
13	11	23	HOT N COLD KATY PERRY (CAPITOL)	
14	18	10	YOU FOUND ME THE FRAY (EPIC)	
15	15	7	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	
16	23	5	GIVES YOU HELL THE ALL-AMERICAN REJECTS (ODGHOUSE/DGC/INTERSCOPE)	
17	19	4	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (RCA/RMG)	
18	10	26	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	
19	12	28	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	
20	43	3	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	
21	33	7	ROCKIN' THAT THANG THE-DREAM (RADII KILLA/DEF JAM/IDJMG)	
22	28	11	GOD LOVE HER TOBY KEITH (SHOW DOG NASHVILLE)	
23	21	15	FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)	
24	24	10	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)	
25	25	11	DOWN THE ROAD KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	14	20	WOMANIZER BRITNEY SPEARS (JIVE/JLG)	
27	30	11	SWEET THING KEITH URBAN (CAPITOL NASHVILLE)	
28	16	16	POP CHAMPAGNE JIM JONES & RON BROWZ FEAT. JUELZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E)	
29	37	8	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)	
30	27	15	SHE WOULDN'T BE GONE BLAKE SHELTON (WARNER BRDS. (NASHVILLE)/WRN)	
31	20	22	LET IT ROCK KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
32	44	4	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
33	31	19	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
34	39	12	COWGIRLS DON'T CRY BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)	
35	36	35	VIVA LA VIDA COLDPLAY (CAPITOL)	
36	29	18	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	
37	32	24	SO WHAT PINK (LAFACE/JLG)	
38	46	4	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
39	40	28	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	
40	22	14	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	
41	34	16	DON'T BILLY CURRINGTON (MERCURY)	
42	45	10	RIVER OF LOVE GEORGE STRAIT (MCA NASHVILLE)	
43	47	7	WHITE HORSE TAYLOR SWIFT (BIG MACHINE)	
44	48	6	IT WON'T BE LIKE THIS FOR LONG DARIUS RUCKER (CAPITOL NASHVILLE)	
45	35	19	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
46	68	2	KISS ME THRU THE PHONE SOULJA BOY TELLE FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
47	41	16	COUNTRY BOY ALAN JACKSON (ARISTA NASHVILLE)	
48	49	9	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)	
49	38	16	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)	
50	42	20	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	57	10	BEEP BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)	
52	51	11	LIGHT ON DAVID COOK (19/RCA/RMG)	
53	53	6	UNTOUCHED THE VERONICAS (ENGINEERROOM/SIRE/WARNER BROS.)	
54	50	14	TRADING PLACES USHER (LAFACE/JLG)	
55	52	19	CHICKEN FRIED ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
56	56	14	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	
57	65	4	DON'T THINK I CAN'T LOVE YOU JAKE OWEN (RCA NASHVILLE)	
58	63	2	NOTHIN' TO DIE FOR TIM MCGRAW (CURB)	
59	54	13	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMAN/GEFFEN/INTERSCOPE)	
60	62	4	IT'S AMERICA RODNEY ATKINS (CURB)	
61	-	1	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
62	55	32	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	
63	67	8	SECOND CHANCE SHINEDOWN (ATLANTIC)	
64	71	3	THINKING OF YOU KATY PERRY (CAPITOL)	
65	74	2	DAY 'N' NITE KID CUDI (FOOL'S GOLD/DOWNTOWN)	
66	69	4	LAST CALL LEE ANN WOMACK (MCA NASHVILLE)	
67	59	13	PUT IT ON YA PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
68	-	1	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	
69	-	1	I TOLD YOU SO CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
70	73	2	RIDE MARTINA MCGRIDE (RCA NASHVILLE)	
71	-	1	AIN'T I YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	
72	-	1	YOU COMPLETE ME KEYSHIA COLE (IMAN/GEFFEN/INTERSCOPE)	
73	-	1	HERE COMES GOODBYE RASCAL FLAITS (LYRIC STREET)	
74	-	1	THAT'S A MAN JACK INGRAM (BIG MACHINE)	
75	-	1	LOST GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	

1,287 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	<b>#1</b> CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		
2	1	3	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (RCA/RMG)		
3	2	14	GIVES YOU HELL THE ALL-AMERICAN REJECTS (ODGHOUSE/DGC/INTERSCOPE)		
4	4	12	YOU FOUND ME THE FRAY (EPIC)		
5	7	2	PROM QUEEN LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		
6	3	30	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)		
7	5	14	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		
8	14	7	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
9	11	6	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		
10	6	12	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		
11	8	22	LOVE STORY TAYLOR SWIFT (BIG MACHINE)		
12	12	43	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		
13	9	11	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)		
14	10	10	CIRCUS BRITNEY SPEARS (JIVE/JLG)		
15	13	24	LET IT ROCK KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		
16	15	12	SOBER PINK (LAFACE/JLG)		
17	21	6	KISS ME THRU THE PHONE SOULJA BOY TELLE FEAT. SAMMIE (COLLIPARK/INTERSCOPE)		
18	20	5	MAD NE-YO (DEF JAM/IDJMG)		
19	17	29	HOT N COLD KATY PERRY (CAPITOL)		
20	24	3	THINKING OF YOU KATY PERRY (CAPITOL)		
21	23	10	BEAUTIFUL AKON FEAT. COLBY O'DONIS & KORNIA OFFSHAL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		
22	16	11	UNTOUCHED THE VERONICAS (ENGINEERROOM/SIRE/WARNER BROS.)		
23	34	40	VIVA LA VIDA COLDPLAY (CAPITOL)		
24	18	19	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)		
25	26	4	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	19	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		
27	40	5	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		
28	19	18	WOMANIZER BRITNEY SPEARS (JIVE/JLG)		
29	38	2	HALO BEYONCE (MUSIC WORLD/COLUMBIA)		
30	35	3	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)		
31	29	34	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)		2
32	33	4	TURIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)		
33	25	21	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		
34	27	25	SO WHAT PINK (LAFACE/JLG)		
35	28	20	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		
36	56	2	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)		
37	-	3	CHASING PAVEMENTS ADELE (XL/COLUMBIA)		
38	30	4	MY PRESIDENT YOUNG JEEZY FEAT. NAS (CTE/DEF JAM/IDJMG)		
39	-	1	ABSOLUTE THE FRAY (EPIC)		
40	31	25	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		
41	42	13	I'M SO PAID AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		
42	47	38	PAPER PLANES M.I.A. (XL/INTERSCOPE)		
43	32	21	CHICKEN FRIED ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)		
44	-	25	MERCY DUFFY (MERCURY/IDJMG)		
45	36	4	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)		
46	50	13	WHITE HORSE TAYLOR SWIFT (BIG MACHINE)		
47	-	1	CARELESS WHISPER SEETHER (WIND-UP)		
48	49	22	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)		
49	41	16	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		
50	44	26	CRUSH DAVID ARCHULETA (19/JIVE/JLG)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	67	2	DAY 'N' NITE KID CUDI (FOOL'S GOLD/DOWNTOWN)		
52	-	2	FEEL THAT FIRE DIERKS BENTLEY (CAPITOL NASHVILLE)		
53	-	1	TOP OF THE WORLD THE PUSSYCAT DOLLS (INTERSCOPE)		
54	39	17	LIGHT ON DAVID COOK (19/RCA/RMG)		
55	55	40	I KISSED A GIRL KATY PERRY (CAPITOL)		2
56	45	19	HUMAN THE KILLERS (ISLAND/IDJMG)		
57	48	15	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		
58	46	12	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E)		
59	37	13	REHAB RIHANNA (SRP/DEF JAM/IDJMG)		
60	43	6	LA LA LAND DEMI LOVATO (HOLLYWOOD)		
61	57	55	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA LEGACY)		
62	61	4	SECOND CHANCE SHINEDOWN (ATLANTIC)		
63	-	31	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HDME SCHOOL/ATLANTIC)		
64	60	12	SEX ON FIRE KINGS OF LEON (RCA/RMG)		
65	-	1	I WILL BE LEONA LEWIS (SYCO/J/RMG)		
66	-	1	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)		
67	69	2	ANGELS ON THE MOON THRIVING IVORY (WIND-UP)		
68	-	1	WORKING ON A DREAM BRUCE SPRINGSTEEN (COLUMBIA)		
69	-	39	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		
70	52	30	ADDICTED SAVING ABEL (SKIDCO/VIRGIN/CAPITOL)		
71	63	4	LOLLIPOP FRAMING HANLEY (SILENT MAJORITY/JLG)		
72	-	1	MOVE (IF YOU 'W'ANNA) MIMS (AMERICAN KING/CAPITOL)		
73	59	12	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)		
74	-	1	NEVER SAY NEVER THE FRAY (EPIC)		
75	58	22	I DON'T CARE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)		

**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.

- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

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

**SINGLES CHARTS**

**RADIO AIRPLAY SINGLES CHARTS**  
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest airplay increase.

**RECURRENT RULES**  
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

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

**HITPREDICTOR**  
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://www.hitpredictor.com).

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

**AWARD CERT. LEVELS**

# FEB 21 2009 MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	1	2	<b>#1</b> REUNION VOLUME ONE	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Garther Vocal Band	
2	2	2	REUNION VOLUME TWO	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44895 (19.98 DVD)	Garther Vocal Band	
3	4	90	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000742209 (14.98 DVD)	The Temptations	2
4	3	3	AT THE COLISEUM	SYCO/COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
5	6	22	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN	COLUMBIA/LEGACY/SONY MUSIC VIDEO 29888 EX (12.98 DVD)	AC/DC	5
6	5	10	PRIMERA FILA	SONY BMG NORTE/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
7	7	191	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	50
8	11	64	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	3
9	10	33	LIVE FROM TEXAS	EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
10	9	4	REACH OUT: DEFINITIVE PERFORMANCES 1965-1973	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001178709 (14.98 DVD)	Four Tops	
11	8	2	WOW GOSPEL 2009	VERITY/ZOMBA VIDEO/SONY MUSIC VIDEO 741677 (14.98 DVD)	Various Artists	
12	12	11	SNAKES AND ARROWS LIVE	ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431124 (24.98 DVD)	Rush	
13	13	61	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	6
14	16	10	LIVE AT STURGIS 2006	COMING HOME MEDIA/KOCH VISION VIDEO 26506 EX (19.98 DVD)	Nickelback	
15	17	17	GOOD GIRL GONE BAD LIVE	DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001136109 (14.98 DVD)	Rihanna	
16	14	5	THE REAL THING: IN PERFORMANCE 1964-1981	HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000645309 (14.98 DVD)	Marvin Gaye	
17	25	242	NUMBER ONES	EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)	Michael Jackson	4
18	19	32	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 722727 (19.98 DVD)	John Mayer	
19	18	17	REFLECTIONS: THE DEFINITIVE PERFORMANCES 1964-1969	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000796109 (14.98 DVD)	The Supremes	
20	24	13	LOVE, PAIN & THE WHOLE CRAZY WORLD TOUR - LIVE	CAPITOL VIDEO/EMM MUSIC VIDEO 17929 EX (14.98 DVD)	Keith Urban	
21	23	36	PARA SIEMPRE	SONY BMG NORTE/SONY MUSIC VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
22	21	4	DEFINITIVE PERFORMANCES 1963-1987	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000797609 (14.98 DVD)	Smokey Robinson & The Miracles	
23	22	12	LIVE AT WEMBLEY STADIUM	RCA/SONY MUSIC VIDEO 735575 (19.98 DVD)	Foo Fighters	
24	31	14	THE COMPLETE MASTER WORKS 2	EPIC MUSIC VIDEO/SONY MUSIC VIDEO 708453 (19.98 DVD)	Tenacious D	
25	27	164	ONE NIGHT ONLY	EAGLE VISION/EAGLE ROCK 30059 (14.98 DVD)	Bee Gees	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	<b>#1</b> YOU FOUND ME	THE FRAY EPIC
2	6	22	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
3	1	7	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	7	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
5	5	5	AIN'T I	YOUNG L.A. FEAT. YOUNG ORO & T.I. GRAND HUSTLE/INTERSCOPE
6	12	3	FREEZE	T-PAIN FEAT. CHRIS BROWN (NOVICT/NAPPY BOY/JIVE/JLG)
7	16	10	POP CHAMPAGNE	JIM JONES & RON BROWZ FEAT. JUELZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)
8	8	8	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE
9	7	5	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
10	NEW	NEW	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
11	18	2	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
12	3	3	ANSWER	SARAH MCCLACHLAN (ARISTA/RMG)
13	22	5	HUMAN	THE KILLERS (ISLAND/IDJMG)
14	19	2	RIDE	MARTINA MCBRIDE (RCA)
15	11	3	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
16	NEW	NEW	JUMPING (OUT THE WINDOW)	RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN)
17	25	3	MORE LIKE HER	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
18	20	8	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
19	RE-ENTRY	RE-ENTRY	I'M SO PAID	AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
20	NEW	NEW	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
21	10	3	THINKING OF YOU	KATY PERRY (CAPITOL)
22	RE-ENTRY	RE-ENTRY	GOD LOVE HER	TOBY KEITH SHOW DOG (NASHVILLE)
23	RE-ENTRY	RE-ENTRY	LOVE	SUGARLAND (MERCURY NASHVILLE)
24	6	6	FEEL THAT FIRE	DIERKS BENTLEY (CAPITOL NASHVILLE)
25	21	10	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1</b> GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
2	3	11	YOU FOUND ME	THE FRAY (EPIC)
3	2	20	HOT N COLD	KATY PERRY (CAPITOL)
4	5	17	LIGHT ON	DAVID COOK (19/RCA/RMG)
5	6	12	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	4	46	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
7	7	33	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)
8	10	4	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
9	8	25	SO WHAT	PINK (LAFACE/JLG)
10	9	33	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
11	16	8	<b>GREATEST GAINER</b> SOBER	PINK (LAFACE/JLG)
12	15	20	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	11	42	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
14	12	30	BROKEN	LIFEHOUSE (Geffen/INTERSCOPE)
15	3	19	ADDICTED	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
16	20	13	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
17	17	16	LET IT ROCK	KEVIN RUDD (FEAT. LIL WAYNE) (CASH MONEY/UNIVERSAL REPUBLIC)
18	18	15	HUMAN	THE KILLERS (ISLAND/IDJMG)
19	22	10	JUST DANCE	LADY GAGA FEAT. COLBY DODDS (STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE)
20	21	19	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)
21	14	14	LOVERS IN JAPAN	COLDPLAY (CAPITOL)
22	23	8	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
23	25	14	ROCK & ROLL	ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
24	28	12	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
25	29	16	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	<b>#1</b> SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	
2	2	15	JUST DANCE	LADY GAGA FEAT. COLBY DODDS (STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE)	☆
3	3	14	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
4	4	9	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	☆
5	6	10	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
6	7	10	SOBER	PINK (LAFACE/JLG)	☆
7	9	12	<b>GREATEST GAINER</b> GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	☆
8	5	17	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
9	11	4	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)	☆
10	8	19	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	☆
11	16	9	YOU FOUND ME	THE FRAY (EPIC)	☆
12	14	12	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	☆
13	13	12	UNTOUCHED	THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)	☆
14	12	25	LET IT ROCK	KEVIN RUDD (FEAT. LIL WAYNE) (CASH MONEY/UNIVERSAL REPUBLIC)	☆
15	10	22	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
16	15	24	HOT N COLD	KATY PERRY (CAPITOL)	☆
17	23	4	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
18	21	5	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
19	17	19	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
20	25	5	MAD	NE-YO (DEF JAM/IDJMG)	☆
21	22	6	THINKING OF YOU	KATY PERRY (CAPITOL)	☆
22	18	19	RIGHT NOW (NA NA NA)	AKON (NOVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
23	26	6	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)	☆
24	20	14	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
25	28	4	I WILL BE	LEONA LEWIS (SYCO/J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	<b>#1</b> LOVE HURTS	INCUBUS (IMMORTAL/EPIC)	☆
2	1	21	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
3	3	25	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
4	4	21	BREAKDOWN	SEETHER (WIND-UP)	☆
5	5	3	GET ON YOUR BOOTS	UZ (ISLAND/INTERSCOPE)	☆
6	8	27	SOMETIME AROUND MIDNIGHT	THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY)	☆
7	5	18	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	☆
8	7	32	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)	☆
9	10	19	FEEL GOOD DRAG	BERLIN (UNIVERSAL REPUBLIC)	☆
10	9	29	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
11	11	10	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)	☆
12	16	9	<b>GREATEST GAINER</b> SPACEMAN	THE KILLERS (ISLAND/IDJMG)	☆
13	15	13	KIDS	MGMT (COLUMBIA)	☆
14	18	4	LIFELINE	PAPA ROACH (EL TONAL/DGC/INTERSCOPE)	☆
15	11	11	18 DAYS	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)	☆
16	17	6	DIRT ROOM	BLUE OCEANOGRAPHY (UNIVERSAL MOTOWN)	☆
17	17	18	INDESTRUCTIBLE	DISTURBED (REPRISE)	☆
18	20	6	AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)	☆
19	19	4	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	☆
20	14	19	DO WHAT YOU DO	MUDWYNE (EPIC)	☆
21	13	13	YOU BETTER PRAY	THE RED JUMPSUIT APPARATUS (VIRGIN/CAPITOL)	☆
22	22	17	UNDEAD	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)	☆
23	21	10	ULYSSES	FRANZ FERDINAND (DOMINO/EPIC)	☆
24	24	16	LOLLIPOP	FRAMING HANLEY (SILENT MAJORITY/JLG/WARNER BROS.)	☆
25	25	9	CYANIDE	METALLICA (WARNER BROS.)	☆

TOP MUSIC VIDEOS: The top selling retail music videos, as ranked by Nielsen SoundScan. HOT VIDEOCLIPS: Based on the highest ranked clips from MTV, BET and CMT. VIDEO MONITOR: Based on the highest ranked clips from eight stations. MODERN ROCK: Based on the highest ranked clips from eight stations. CHARTS LEGEND: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	8	<b>#1 GREATEST GAINER</b> JAMIE FOX J 41294/RMG (18.98)	Intuition		1
2	1	8	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		1
3	3	13	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		1
4	4	12	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
5		8	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList		1
6		6	ANTHONY HAMILTON MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98)	The Point: Of It All		1
7		20	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		1
8		20	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
9	12	15	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		1
10	11	12	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		1
11	9	12	LUDACRIS DTP/DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind		1
12	10	14	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		3
13	7	4	SOUNDTRACK FOX/BAD BOY 517001*/AG (18.98) ⊕	Notorious		1
14		10	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		1
15	18	16	JOHN LEGEND G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver		1
16		20	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		1
17	14	10	SEAL 143 515868/WARNER BROS. (18.98)	Soul		1
18	20	19	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz		1
19	13	7	MARIAH CAREY COLUMBIA/LEGACY 41303/SONY MUSIC (18.98)	The Ballads		1
20	19	18	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		1
21		1	<b>HOT SHOT DEBUT</b> BONEY JAMES CONCORD 30815 (18.98) ⊕	Send One Your Love		21
22	21	21	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
23	23	27	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTell'em		8
24	17	20	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One		1
25	24	24	BRANDY KNOCKOUT/E/EPIC 27271/SONY MUSIC (15.98)	Human		1



The Grammy Award-nominated singer's performance on "Good Morning America" (Feb. 2) aids her return to the top 10 (up 46%).

21 Excluding his holiday set in 2007, Boney James' current album ends his consecutive top 10 debut streak at two. It's his fifth No. 1 on Top Contemporary Jazz Albums.



The singer also arrives at No. 3 on Top Independent Albums, two years after her third-place finish on the sixth season of "American Idol."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	29	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		2
27	25	28	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus		4
28	30	18	USHER LAFACE 23388/JLG (18.98)	Here I Stand		1
29	27	23	COMMON G.O.O.D./GEFFEN 011986*/IGA (13.98)	Universal Mind Control		4
30	33	30	AVANT CAPITOL 07582 (18.98)	Avant		1
31	35	34	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		1
32	28	26	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records		1
33	34	33	THE GAME GEFFEN 011465*/IGA (13.98)	LAX		1
34	31	25	VARIOUS ARTISTS UNIVERSAL MOTOWN/EMI/SONY MUSIC 012489/UME (18.98)	NOW That's What I Call Motown		12
35	29	31	BRUTHA GOODFELLAS/DEF JAM 012390/IDJMG (12.98)	Brutha		15
36	39	11	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal		6
37	41	45	JAHEIM DIVINE MILL 516814/WARNER BROS. (18.98)	Classic Jaheim Vol. 1		18
38	32	2	OJ DA JUICEMAN 32/MIZAY 517265/ASYLUM (15.98 CD/DVD) ⊕	The Otha Side Of The Trap		32
39		1	MELINDA DOOLITTLE HI FI 1004 (12.98)	Coming Back To You		39
40		12	SLIM M3 516391/ASYLUM (18.98)	Love's Crazy		4
41	32	8	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3		28
42	37	40	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
43	47	41	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		1
44	45	47	DJ KHALED WE THE BEST/TERROR SQUAD 4564/E1 (17.89)	We Global		1
45	38	64	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty		4
46		21	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		8
47	40	39	DJ KHALED PRESENTS ACE HOOD WE THE BEST/DEF JAM 011773*/IDJMG (10.98)	Gutta		5
48	57	62	<b>PACE SETTER</b> PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definiton Of Real		2
49	55	55	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		1
50	48	48	JOE 563 00003/KEDAR (17.98)	Joe Thomas, New Man		3

## MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	8	<b>#1</b> DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
2	6	9	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
3	2	13	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	7	9	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
5	5	12	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)	☆
6	11	4	<b>GREATEST GAINER</b> BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
7	1	16	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	POP CHAMPAGNE	JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	☆
8	4	18	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
9	13	13	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)	JUST LIKE ME	JAMIE FOXX FEAT. T.I. (J/RMG)	☆
10	8	20	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
11	12	16	BEEP BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)	BEEP	BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)	☆
12	10	19	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)	☆
13	15	9	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
14	13	13	MAD NE-YO (DEF JAM/IDJMG)	MAD	NE-YO (DEF JAM/IDJMG)	☆
15	13	23	TRADING PLACES USHER (LAFACE/JLG)	TRADING PLACES	USHER (LAFACE/JLG)	☆
16	20	9	AINT I YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	AINT I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	☆
17	14	15	PUT IT ON YA PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PUT IT ON YA	PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
18	28	3	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
19	21	4	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)	☆
20	23	5	STANKY LEGG GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	☆
21	22	16	LOST GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	LOST	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
22	25	4	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
23	16	16	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	☆
24	18	17	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	☆
25			IT'S YOURS J. HOLIDAY (MUSIC LINE/CAPITOL)	IT'S YOURS	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆

## ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	19	<b>#1</b> IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	☆
2	2	25	HERE I STAND USHER (LAFACE/JLG)	HERE I STAND	USHER (LAFACE/JLG)	☆
3	3	21	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	THE SWEETEST LOVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
4	4	22	WHEN IT HURTS AVANT (CAPITOL)	WHEN IT HURTS	AVANT (CAPITOL)	☆
5	17	17	THERE GOES MY BABY CHARLIE WILSON (JIVE/JLG)	THERE GOES MY BABY	CHARLIE WILSON (JIVE/JLG)	☆
6		22	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SO DEF/JLG)	COOL	ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SO DEF/JLG)	☆
7		35	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	☆
8		30	NOTHING LEFT TO SAY HINT CONDITION (CAGED BIRD/IMAGE)	NOTHING LEFT TO SAY	HINT CONDITION (CAGED BIRD/IMAGE)	☆
9	9	19	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
10	11	41	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
11	12	25	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	☆
12	10	25	NEED U BAD JAZMINE SULLIVAN (J/RMG)	NEED U BAD	JAZMINE SULLIVAN (J/RMG)	☆
13	14	10	LONG DISTANCE THE-BRANDY (E/EPIC)	LONG DISTANCE	THE-BRANDY (E/EPIC)	☆
14	13	11	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	☆
15	15	13	WE NEED TO ROLL JOE (563/KEDAR)	WE NEED TO ROLL	JOE (563/KEDAR)	☆
16	17	16	<b>GREATEST GAINER</b> I NEED A LOVE SONG KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)	I NEED A LOVE SONG	KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)	☆
17	16	11	CHOCOLATE HIGH INDIA ARIE FEAT. MUSIQ SOULCHILD (UNIVERSAL REPUBLIC)	CHOCOLATE HIGH	INDIA ARIE FEAT. MUSIQ SOULCHILD (UNIVERSAL REPUBLIC)	☆
18	18	11	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)	☆
19		5	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)	☆
20		10	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	☆
21		10	FROM MY HEART TO YOURS LAURA TIZBOR (ATLANTIC)	FROM MY HEART TO YOURS	LAURA TIZBOR (ATLANTIC)	☆
22		10	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)	☆
23		10	LOVELY CASE (INDIGO BLUE)	LOVELY	CASE (INDIGO BLUE)	☆
24		13	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
25		13	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)	BUST YOUR WINDOWS	JAZMINE SULLIVAN (J/RMG)	☆

## RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	14	<b>#1</b> HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
2	6	9	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
3	18	18	JUST DANCE LADY GAGA FEAT. COBY DOOMERS (REPRISE/MOTOWN/DEF JAM/INTERSCOPE)	JUST DANCE	LADY GAGA FEAT. COBY DOOMERS (REPRISE/MOTOWN/DEF JAM/INTERSCOPE)	☆
4	12	12	MAD NE-YO (DEF JAM/IDJMG)	MAD	NE-YO (DEF JAM/IDJMG)	☆
5	17	17	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
6	20	20	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
7	6	6	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	BEAUTIFUL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
8	5	5	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
9	11	9	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
10	7	15	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	☆
11	4	4	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
12	9	16	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	POP CHAMPAGNE	JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	☆
13	8	8	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
14	27	27	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	☆
15	3	3	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
16	19	7	DAY 'N' NITE KID CUDI (FOOL'S GOLD/DOWNTOWN)	DAY 'N' NITE	KID CUDI (FOOL'S GOLD/DOWNTOWN)	☆
17	13	20	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
18	14	24	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	☆
19	10	22	GREEN LIGHT JOHN			

**HOT DANCE CLUB PLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	8	<b>#1</b> POKER FACE	LADY GAGA STREAMLINE/UMG/INFORMATION/CHERRYTREE/INTERSCOPE
2	5	12	WHAT I CANNOT CHANGE	LEANN RIMES CURB
3	7	9	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN
4	9	9	AWAY	ENRIQUE IGLESIAS FEATURING SEAN GARRETT INTERSCOPE
5	1	9	I STAY IN LOVE	MARIAH CAREY ISLAND/DMJM
6	2	9	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA
7	4	11	THAT'S NOT MY NAME	THE TING TINGS COLUMBIA
8	13	5	CIRCUS	BRITNEY SPEARS JIVE/JLG
9	14	6	BRING THE LOVE	NICKI RICHARDS NICKI RICHARDS
10	8	9	NEVER	KRISTINE W FLY AGAIN
11	6	12	OOH YEAH	MOBY MUTE
12	16	9	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA FEATURING PAPA JOE KULT
13	11	11	FAME (THE GAME)	DONNA SUMMER BURGUNDY
14	15	9	EVERYBODY RISE	MURIEL FOWLER U-PHONIC
15	19	8	IN A SONG	BOBBYBLUE Y PATRICIO HADES
16	22	8	PROMISE YOU	DEEP STEP UP IN THE AIR
17	25	4	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
18	29	2	LONG DISTANCE	BRANDY E1/EPIC
19	24	3	NOT FALLING APART	MAROON 5 A&M/OCTONE/INTERSCOPE
20	15	13	EAT YOU UP	BOA SM
21	24	6	NEVER ENOUGH	CRYSTAL WATERS STRICTLY RHYTHM
22	12	12	MILES AWAY	MADONNA WARNER BROS.
23	21	10	STILL ALIVE	LISA MISKOVSKY E.A.R.S./NETTWERK
24	17	11	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA RCA/RMG
25	38	3	SUPERLOVER	LABELLE VERVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	43	2	<b>POWER PICK</b> THE FEAR	LILY ALLEN CAPITOL
27	35	3	IN THE NIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC
28	32	4	DUST OFF AND DANCE	HYDRA PRODUCTIONS FEATURING TIFFANY HYDRA
29	10	12	HUMAN	THE KILLERS ISLAND/DMJM
30	34	4	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/DMJM
31	37	4	WANNA BE A DJ	AMBERROSE MARIE CATZ
32	36	5	I SEE FIRE	CYBERSUTRA FEATURING JACINTA KULT
33	28	8	SWEAT	ERIN STEVENSON DAUMAN
34	20	9	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA
35	41	3	OYE PARTY	RICO CARRELO PRESENTS BODEGA CHARLIE DANCE MUSIC LABEL.COM/CARRLELO
36	<b>HOT SHOT DEBUT</b>		<b>DIVA</b>	BEYONCE MUSIC WORLD/COLUMBIA
37	33	6	RUNAWAY	LADYTRON NETTWERK
38	<b>NEW</b>		LOVE STORY	NADIA ALI SMILE IN BED
39	23	15	A TINY SHOE	JIMMY D. ROBINSON J MUSIC
40	31	6	ROOTS BEFORE BRANCHES	ROOM FOR TWO CURB/WARNER BROS.
41	44	3	TELL U Y	ATFC FEATURING YASMEEN STRICTLY RHYTHM
42	50	2	BOOM	ANJULIE HEAR/CONCORD
43	42	10	TIME WILL NEVER (FADE ME AWAY)	CHRIS THE GREEK PANAGH DJG
44	47	3	HELL NO	JUDY TORRES CONTAGIOUS
45	40	5	FALLING	CANDICE ALLEY UNIVERSAL/UMRG
46	45	3	ONLY ONE	CHRIS LAKE NERVOUS
47	18	1	I SEEN BEYONCE...	CAZWELL PEACE BISQUIT
48	26	15	JOYFUL SOUND	DEBBY HOLIDAY NEBULA 9
49	49	2	ANGEL ON MY SHOULDER	KASKADE FEATURING TAMARA ULTRA
50	30	16	WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS WITH PET SHOP BOYS CHRYSALIS

**TOP CHRISTIAN ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	4	18	<b>#1</b> VARIOUS ARTISTS	WOW HITS 2008 REIMAGINEMENT ANTHEM 9672/EMI GOSPEL	●
2	5	16	MARY MARY	THE SOUND MY BLOCK/INTERPRETY/COLUMBIA 4433/PROVIDENT-INTEGRITY	●
3	3	4	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 6512/EMI CMG	
4	1	2	GAITHER VOCAL BAND	REUNION VOLUME ONE GAITHER MUSIC GROUP 2788/EMI CMG	
5	6	23	CHRIS TOMLIN	HELLO LOVE SIX STEPS SPARROW 2359/EMI CMG	
6	2	2	GAITHER VOCAL BAND	REUNION VOLUME TWO GAITHER MUSIC GROUP 2795/EMI CMG	
7	9	28	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
8	8	8	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10126/PROVIDENT-INTEGRITY	
9	7	11	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG	●
10	10	76	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10177/PROVIDENT-INTEGRITY	●
11	11	25	BRANDON HEATH	WHAT IF WE MONOWODE REUNION 10127/PROVIDENT-INTEGRITY	
12	13	38	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY	
13	17	17	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
14	14	2	VARIOUS ARTISTS	COMPASSIONATE HEARING FREEDOM FROM POVERTY SPARROW 3626/EMI CMG	
15	16	19	ANBERLIN	NEW SUPRENDER UNIVERSAL REPUBLIC 011710/EMI CMG	
16	20	64	MERCYME	ALL THAT IS WITHIN ME INDCOLUMBIA 12573/PROVIDENT-INTEGRITY	●
17			THE PRIESTS	THE PRIESTS RCA VICTOR 33968/PROVIDENT-INTEGRITY	
18	12	3	FICTION FAMILY	FICTION FAMILY LOWERCASE PEOPLE 0065*/ATO	
19	22	37	TOBYMAC	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG	●
20	23	16	GROUP 1 CREW	ORDINARY DREAMERS FERVENT 887325/WORD-CURB	
21	15	12	RICHEL DMC DONALD	I TURN TO YOU LUCID 1191186	
22	19	19	LECRAE	REBEL REACH 98070/INFINITY	
23	25	1	KIRK FRANKLIN	THE RIGHT OF MY LIFE FD 10 SOUL/GOSPEL CENTRIC 16772/JLG	
24	21	1	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
25		11	KIERRA KIKI SHEARD	BOLD RIGHT LIFE EMI GOSPEL 3103/EMI CMG	

**HOT CHRISTIAN AC SONGS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	21	<b>#1</b> REVELATION	THIRD DAY ESSENTIAL/PLG
2	2	22	THERE WILL BE A DAY	JEREMY CAMP BEC TOOTH & NAIL
3	3	26	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
4	5	35	GIVE ME YOUR EYES	BRANDON HEATH MONOWODE/REUNION/PLG
5	4	30	LOSE MY SOUL	TDBYMAC FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
6	6	6	FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	9	6	FINALLY HOME	MERCYME INO
8	8	28	SLOW FADE	CASTING CROWNS BEACH STREET/REUNION/PLG
9	7	34	JESUS MESSIAH	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG
10	10	15	SAVIOR, PLEASE	JOSH WILSON SPARROW/EMI CMG
11	13	12	THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
12	11	20	END OF ME	BUILDING 429 INO
13	14	15	OUR HOPE ENDURES	NATALIE GRANT CURB
14	12	21	HOPE NOW	ADDITION ROAD INO
15	15	26	YOURS	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
16	19	3	IN THE HANDS OF GOD	NEWSBOYS INPOP
17	16	17	YOU INVITE ME IN	MEREDITH ANDREWS WORD-CURB
18	17	14	I WISH	POINT OF GRACE WORD-CURB
19	18	8	ANCIENT SKIES	THE MICHAEL GUNGER BAND BRASH
20	25	2	<b>GREATEST GAINER</b> I WILL RISE	CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG
21	23	6	ONE TRUE GOD	MARK HARRIS INO
22	21	6	LORD	IAN ESKELIN, MARK STUART & VICKY BEECHING INTEGRITY
23	20	21	WHATEVER YOU'RE DOING (SOMETHING HEAVENLY)	SANCTUS REAL SPARROW/EMI CMG
24	22	6	O, FOR A THOUSAND TONGUES TO SING	DAVID CROWDER BAND SIX STEPS/SPARROW/EMI CMG
25	26	4	CREATE AGAIN	AARON SHUST BRASH

**TOP ELECTRONIC ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	15	<b>#1</b> LADY GAGA	THE FAME STREAMLINE/UMG/INFORMATION/CHERRYTREE/INTERSCOPE/D1105/IGA	●
2	2	11	SOUNDTRACK	SUMDOG MILLIONAIRE INTERSCOPE D12502/IGA	
3	3	5	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE	
4	4	2	RIHANNA	GOOD GIRL GONE BAD: THE REMIXES SRP/DEF JAM 012603*/DMJM	
5		77	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
6	5	31	3OH!3	WANT PHOTO FINISH 511181	
7	8	5	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895	
8	9	73	METRO STATION	METRO STATION RED INK 10521/COLUMBIA	
9		4	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055	
10	11	41	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
11	14	35	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
12	13	27	STRYKER	TOTAL DANCE 2008: VOL. 2 THRIVEDANCE 90789/THRIVE	
13	12	3	COMBICHRIST	TODAY WE ARE ALL DEMONS METROPOLIS 574*	
14	15	25	M83	SATURDAYS=YOUTH MUTE 9384*	
15	17	5	VARIOUS ARTISTS	TOTAL WORKOUT THRIVEDANCE 90781 EX/THRIVE	
16	16	20	THEIEVY CORPORATION	RADIO RETALATION ESL 140	
17	23	2	TELEFON TEL AVIV	IMMOLATE YOURSELF BPTCH CONTROL 188	
18	10	2	KYLIE MINOUGE	BOOKBOX: THE REMIX ALBUM 2008 PARLOPHONE 6819/RASTRALWORKS	
19	19	16	THE RIDDLER & CATO K	ULTRA.2009 ULTRA 1842	
20	18	55	VARIOUS ARTISTS	ULTRA.DANCE 09 ULTRA 1636	
21	<b>NEW</b>		BENNY BENASSI	TOOLROOM KNIGHTS TOOLROOM 1951/ULTRA	
22	21	47	GNARLS BARKLEY	THE OOD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	
23	<b>NEW</b>		DIPLO	DECENT WORK FOR DECENT PAY BIG DADA 125	
24	22	6	VARIOUS ARTISTS	WORKOUT: TOP 40 HITS REMIXED POWER MUSIC DIGITAL EX	
25	<b>RE-ENTRY</b>		DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	

**HOT DANCE AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	6	<b>#1</b> POKER FACE	LADY GAGA STREAMLINE/UMG/INFORMATION/CHERRYTREE/INTERSCOPE
2	2	15	IMAGINATION	JES ULTRA
3	3	4	SOBER	PINK LAFACE/JLG
4	4	20	FEEL YOUR LOVE	KIMI SOZZI ULTRA
5	9	5	DAY 'N' NITE	KID CUDI FOOL'S GOLD/DOWNTOWN
6	5	40	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS STREAMLINE/UMG/INFORMATION/CHERRYTREE/INTERSCOPE
7	14	35	EVERY WORD	ERCOLA FEATURING DANIELLA NERVOUS
8	7	11	MILES AWAY	MADONNA WARNER BROS.
9		3	CIRCUS	BRITNEY SPEARS JIVE/JLG
10	11	17	MEDICINE	KIM LEONI ROBBINS
11	24	2	THE FEAR	LILY ALLEN CAPITOL
12	8	8	ANGEL ON MY SHOULDER	KASKADE FEATURING TAMARA ULTRA
13	20	1	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
14	13	13	ME AND MYSELF	BENDJ FEATURING SUSHY NERVOUS
15	12	9	ONLY ONE	CHRIS LAKE NERVOUS
16	15	14	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/DMJM
17	21	1	EVERYTIME WE TOUCH	DAVID GUETTA & CHRIS WILLS WITH STEVE ANGELLO & SERANETTE INGRESSO DUMPERFECT/ULTRA
18	17	1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA
19	25	2	WHITE HORSE	SARAH MCLEOD NEXT PLATEAU
20	18	13	OUT OF MY MIND	LASGO ROBBINS
21	16	1	UNDERNEATH	DJ ANTOINE SESSION
22	19	8	HUMAN	THE KILLERS ISLAND/DMJM
23	<b>NEW</b>		WHEN YOU LEAVE (NUMA NUMA)	ALINA RAT/ULTRA/ASYLUM
24	22	12	GREEN LIGHT	JOHN LEGEND FEATURING ANDRE 3000 G.O.D./COLUMBIA
25	23	10	I'M DONE WITH THE PAIN	JOHN KANO FEATURING SARAH MATTEA TASTE THE JAM

**TOP GOSPEL ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	<b>#1</b> VARIOUS ARTISTS	WOW HITS 2008 REIMAGINEMENT ANTHEM 9672/EMI GOSPEL	●
2	<b>HOT SHOT DEBUT</b>		DONALD LAWRENCE & CO.	THE LAW OF CONFESSON PART I/QUIET WATER/VERITY 23473/JLG	
3	3	17	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC	●
4	2	4	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 26512	
5	5	4	MARVIN SAPP	THIRSTY VERITY 09433/JLG	
6	4	14	HEZEKIAH WALKER & LFC	SOULLED OUT VERITY 23487/JLG	
7	13	13	JUANITA BYNUM	POUR MY LOVE ON YOU FLOW 9338	
8	17	2	<b>GREATEST GAINER</b> STEPHEN HURD	TIMES OF REFRESHING ACCEPT/COLUMBIA 3359/SONY MUSIC	
9	10	21	VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITE SONGS WORD-CURB/VERITY 27019/EMI CMG	
10	11	72	SHEKINAH GLORY MINISTRY	JESUS UMCG 3003/KINGDOM	
11	8	4	CRYSTAL AIKIN	CRYSTAL AIKIN BET/VERITY 29754/JLG	
12	12	15	KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING KCG 29753/JLG	
13			VARIOUS ARTISTS	GOTTA HAVE GOSPEL 8 INTERPRETY/COLUMBIA 3357/SONY MUSIC	
14	13	4	SHARI ADDISON	SHARI ADDISON BET/VERITY 33091/JLG	
15	14	19	LECRAE	REBEL REACH 98070/INFINITY	
16	20	61	KIRK FRANKLIN	THE RIGHT OF MY LIFE FD 10 SOUL/GOSPEL CENTRIC 16772/JLG	
17		52	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 19290/JLG	●
18	6	6	KATHY TAYLOR	LIVE: THE WORSHIP EXPERIENCE KATCO/TYSCOT 984178/AGES	
19	22	15	KIERRA KIKI SHEARD	BOLD RIGHT LIFE EMI GOSPEL 3103	
20	21	40	TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC	
21	15	34	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE	
22	23	15	BISHOP PAUL S. NORTON PRESENTS THE FGBCFMC	CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT	
23	29	75	ISRAEL & NEW BREED	A DEEPER LEVEL LIVE INTEGRITY/COLUMBIA 1196/SONY MUSIC	●
24	24	23	DETRICK HADDON	REVEALED TYSCOT/VERITY	

JAPAN		ALBUMS		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) FEBRUARY 10, 2009	
THIS WEEK	LAST WEEK				
1	1	KUMI KODA	TRICK (JACKET A CO+2 DVD FIRST LTD) AVEX TRAX		
2	NEW	CHAGE AND ASKA	CHAGE AND ASKA VERY BEST NOTHING BUT C. UNIVERSAL		
3	2	KUMI KODA	TRICK (JACKET B FIRST LTD EDITION) AVEX TRAX		
4	6	MIHO FUKUHARA	RAINBOW (TYPE B CD/DVD FIRST LTD) SONY		
5	21	SOUNDTRACK	MAMMA MIA! UNIVERSAL		
6	NEW	TOKYO SKA PARADISE ORCHESTRA	PARADISE BLUE CUTTING EDGE		
7	NEW	NELLY	THE BEST OF NELLY UNIVERSAL		
8	NEW	COLOR	WHITE - LOVERS ON CANVAS (CD/DVD TYPE A) AVEX TRAX		
9	5	IKOMONOGAKARI	MY SONG YOUR SONG (FIRST LTD VERSION) EPIC		
10	9	HY	HEARTY HIGASHIYAKENA		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.) FEBRUARY 8, 2009	
THIS WEEK	LAST WEEK				
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
2	3	KINGS OF LEON	ONLY BY THE NIGHT RCA		
3	23	FLEET FOXES	FLEET FOXES BELLA UNION		
4	NEW	THE VIEW	WHICH BITCH? 1965		
5	4	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	17	ELBOW	THE SELDOM SEEN KID FICTION/POLYDOR		
7	5	JAMES MORRISON	SONGS FOR YOU, TRUTHS FOR ME POLYDOR		
8	10	THE KILLERS	DAY & AGE ISLAND		
9	7	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		
10	6	THE SCRIPT	SCRIPT PHONDGENIC/RCA		

GERMANY		ALBUMS		(MEDIA CONTROL) FEBRUARY 10, 2009	
THIS WEEK	LAST WEEK				
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
2	4	PETER FOX	STADTAFFE DOWNBEAT/WARNER MUSIC		
3	7	ADORO	ADORO SODA		
4	5	SOUNDTRACK	TWILIGHT ATLANTIC		
5	8	PINK	FUNHOUSE LAFACE/JLG		
6	6	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO		
7	3	HERBERT GRONEMEYER	WAS MUSS MUSS - BEST OF CAPITOL		
8	9	WESTERNHAGEN	WUNSCHKONZERT WARNER		
9	10	AC/DC	BLACK ICE COLUMBIA		
10	2	FRANZ FERDINAND	TONIGHT, FRANZ FERDINAND DOMINO		

EURO DIGITAL SONGS		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 21, 2009	
THIS WEEK	LAST WEEK				
1	1	THE FEAR	LILY ALLEN REGAL/PARLOPHONE		
2	2	JUST DANCE	LADY GAGA FT. COLBY ODOMS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
3	3	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
4	NEW	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE		
5	9	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	10	BREATHE SLOW	ALESHA DIXON ASYLUM		
7	7	HOT N COLD	KATY PERRY CAPITOL		
8	4	DAY 'N' NIGHT	KIO CUDI VS. CROOKERS FOO'L'S GOLD/DATA		
9	6	LET IT ROCK	KEVIN RUDDOK FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC		
10	5	TAKE ME BACK	TINCHY STRYDER FT. TAILO CRUZ 4TH & BROADWAY		
11	8	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA		
12	NEW	CHANGE	DANIEL MERRIWEATHER FT. WALE ALLUDO/COLUMBIA		
13	11	HUMAN	THE KILLERS VERTIGO		
14	18	CIRCUS	BRITNEY SPEARS JIVE/JLG		
15	12	SOBER	PINK LAFACE/JLG		
16	15	I'M YOURS	JASON MRAZ ATLANTIC		
17	14	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA		
18	13	USE SOMEBODY	KINGS OF LEON RCA		
19	17	INFINITY 2008	GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC		
20	NEW	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN		

EURO SINGLES SALES		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 11, 2009	
THIS WEEK	LAST WEEK				
1	2	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
2	3	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
3	1	HOT N COLD	KATY PERRY CAPITOL		
4	4	JUST DANCE	LADY GAGA FT. COLBY ODOMS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
5	5	THE FEAR	LILY ALLEN REGAL/PARLOPHONE		
6	6	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE		
7	8	INFINITY 2008	GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC		
8	10	TATOUÉ MOI	MIKELANGELO LOCOTTE WARNER		
9	7	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA		
10	9	HUMAN	THE KILLERS ISLAND		
11	12	WOMANIZER	BRITNEY SPEARS JIVE/JLG		
12	13	DANCE WITH SOMEBODY	MANDO DIA MUSICA DELA SANTA		
13	18	TAKE ME BACK	TINCHY STRYDER FT. TAILO CRUZ 4TH & BROADWAY		
14	NEW	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE		
15	15	SOBER	PINK LAFACE/JLG		

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE) FEBRUARY 10, 2009	
THIS WEEK	LAST WEEK				
1	1	SEAL	SOUL WARNER BROS		
2	3	CHARLIE WINSTON	HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE		
3	5	CHRISTOPHE MAE	COMME A LA MAISON WARNER		
4	4	FRANZ FERDINAND	TONIGHT, FRANZ FERDINAND DOMINO		
5	6	GREGORIE	TOI + MOI MY MAJOR COMPANY		
6	2	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
7	11	FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA		
8	7	SOUNDTRACK	TWILIGHT ATLANTIC		
9	61	PATRICK FIORI	LES CHOSES DE LA VIE COLUMBIA		
10	17	KATY PERRY	ONE OF THE BOYS VIRGIN		

CANADA		ALBUMS		(NIELSEN BDS/SOUNDSCAN) FEBRUARY 21, 2009	
THIS WEEK	LAST WEEK				
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA/SONY MUSIC		
2	NEW	THE FRAY	THE FRAY EPIC/SONY MUSIC		
3	3	NICKELBACK	DARK HORSE EMI		
4	4	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		
5	7	VARIOUS ARTISTS	GRAMMY NOMINEES 2009 GRAMMY/RHINO/WARNER		
6	11	JASON MRAZ	WE SING WE DANCE WE STEAL THINGS ATLANTIC/WARNER		
7	5	TAYLOR SWIFT	FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL		
8	8	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC		
9	9	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA/SONY MUSIC		
10	2	FRANZ FERDINAND	TONIGHT, FRANZ FERDINAND DOMINO/EPIC/SONY MUSIC		

AUSTRALIA		ALBUMS		(ARIA) FEBRUARY 10, 2009	
THIS WEEK	LAST WEEK				
1	1	KINGS OF LEON	ONLY BY THE NIGHT RCA		
2	2	PINK	FUNHOUSE LAFACE/JLG		
3	3	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
4	4	SOUNDTRACK	TWILIGHT ATLANTIC		
5	5	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	9	EMPIRE OF THE SUN	WALKING ON A DREAM CAPITOL		
7	8	TAYLOR SWIFT	FEARLESS UNIVERSAL		
8	14	SOUNDTRACK	PACKED TO THE RAFTERS WARNER		
9	11	NICKELBACK	DARK HORSE ROADRUNNER		
10	13	MGMT	ORACULAR SPECTACULAR COLUMBIA		

EURO DIGITAL SONGS SPOTLIGHT		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 21, 2009	
THIS WEEK	LAST WEEK				
1	1	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
2	2	LOSE CONTROL	WALDO'S PEOPLE MUSIC MONSTER/RCA		
3	3	THE BOY DOES NOTHING	ALESHA DIXON ASYLUM		
4	6	INFINITY 2008	GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC		
5	4	HOT N COLD	KATY PERRY CAPITOL		
6	5	PUHU AANELLA JONKA KUULEN	HAPPORADIO SONY MUSIC		
7	9	JUST DANCE	LADY GAGA FT. COLBY ODOMS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
8	7	SEX ON FIRE	KINGS OF LEON RCA		
9	8	SOBER	PINK LAFACE/JLG		
10	NEW	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE		

EURO ALBUMS		ALBUMS		(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 11, 2009	
THIS WEEK	LAST WEEK				
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
2	2	FRANZ FERDINAND	TONIGHT, FRANZ FERDINAND DOMINO		
3	3	SEAL	SOUL WARNER BROS		
4	4	KINGS OF LEON	ONLY BY THE NIGHT RCA		
5	6	PINK	FUNHOUSE LAFACE/JLG		
6	10	SOUNDTRACK	TWILIGHT ATLANTIC		
7	5	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO		
8	8	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		
9	11	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
10	18	PETER FOX	STADTAFFE DOWNBEAT WARNER		
11	13	JAMES MORRISON	SONGS FOR YOU, TRUTHS FOR ME POLYDOR		
12	58	FLEET FOXES	FLEET FOXES BELLA UNION		
13	12	THE KILLERS	DAY & AGE ISLAND		
14	17	KATY PERRY	ONE OF THE BOYS CAPITOL		
15	26	ADORO	ADORO SODA		

ITALY		ALBUMS		(FIMI/NIELSEN) FEBRUARY 9, 2009	
THIS WEEK	LAST WEEK				
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
2	NEW	NEK	UN'ALTRA DIREZIONE WARNER BROS		
3	3	TIZIANO FERRO	ALLA MIA ETÀ CAPITOL		
4	2	J.AX	RAP 'N' ROLL BEST SOUND		
5	4	LAURA PAUSINI	PRIMAVERA IN ANTICIPO ATLANTIC		
6	5	NEGRAMARO	SAN SIRO LIVE (2008) SUGAR		
7	13	SEAL	SOUL WARNER BROS		
8	6	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO		
9	11	JOVANOTTI	SAFARI MERCURY		
10	10	GIUSY FERRERI	GAIETANA RICORDI		

SPAIN		ALBUMS		(PROMUSICAE/MEDIA) FEBRUARY 11, 2009	
THIS WEEK	LAST WEEK				
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA		
2	2	NINA PASTORI	ESPERANDO VERTE SONY		
3	15	RAPHAEL	50 AÑOS DESPUÉS SONY BMG		
4	4	AMAIA MONTERO	AMAIA MONTERO SONY		
5	5	MIGUEL BOSE	PAPITO CAROSELLO		
6	6	AMARAL	GATO NEGRO DRAGON ROJO EMI		
7	8	CARLOS BAUTE	DE MI PUNO Y LETRA DRD		
8	9	LA OREJA DE VAN GOGH	A LAS CINCO EN EL ASTORIA SONY		
9	11	EL CANTO DEL LOCO	PERSONAS SONY		
10	3	FRANZ FERDINAND	TONIGHT, FRANZ FERDINAND DOMINO		

BRAZIL		ALBUMS		(APBD/NIELSEN) FEBRUARY 11, 2009	
THIS WEEK	LAST WEEK				
1	3	PADRE FABIO DE MELO	VIDA PADRE FABIO DE MELO SOM LIVRE		
2	4	VICTOR E LEO	BORBOLETAS SONY		
3	1	ROBERTO CARLOS/CAETANO VELOSO	ROBERTO CARLOS E CAETANO VELOSO E.A. SONY		
4	7	SEU JORGE	AMERICA BRASIL O DISCO EMI		
5	6	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL		
6	18	CELINE DION	MY LOVE - ULTIMATE ESSENTIAL COLLECTION COLUMBIA		
7	8	ZEZE DI CAMARGO & LUCIANO	ZEZE DI CAMARGO & LUCIANO(2008) SONY		
8	9	RIHANNA	SP GOOD GIRL GONE BAD SRP/DEF JAM		
9	11	ANDREA BOCELLI	SP AMORE UNIVERSAL		
10	15	ZECA PAGODINHO	UMA PROVA DE AMOR UNIVERSAL		

Scottish quartet **The View** climbs in at No. 4 on the U.K. Albums chart with its sophomore set, "Which Bitch?" The band's debut bowed at No. 1 in 2007.



SWEDEN		SINGLES		(GLF) FEBRUARY 6, 2009	
THIS WEEK	LAST WEEK				
1	NEW	CARINA	LARZ KRISTERZ COLUMBIA		
2	1	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
3	2	3 FLOORS DOWN	KIM MADE IN SWEDEN		
4	4	WITH EVERY BIT OF ME	KEVIN BORG 19/COLUMBIA		
5	3	LET GO	JANET MADE IN SWEDEN		

ALBUMS		(GLF) FEBRUARY 6, 2009	
THIS WEEK	LAST WEEK		
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA
2	NEW	A CAMP	COLONIA UNIVERSAL
3	3	SCOTTS	PA VART SATT MARIANN
4	2	LALEH	ME ANO SIMON WARNER
5	5	ANNA TERNHEIM	LEAVING ON A MAYDAY UNIVERSAL

IRELAND		SINGLES		(IRMA/CHART TRACK) FEBRUARY 6, 2009	
THIS WEEK	LAST WEEK				
1	1	JUST DANCE	LADY GAGA FT. COLBY ODOMS STREAMLINE/KONLIVE/INTERSCOPE		
2	5	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
3	2	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
4	3	LET IT ROCK	KEVIN RUDDOK FT. LIL WAYNE UNIVERSAL		
5	9	THE FEAR	LILY ALLEN REGAL/PARLOPHONE		

ALBUMS		(IRMA/CHART TRACK) FEBRUARY 6, 2009	
THIS WEEK	LAST WEEK		
1	1	BRUCE SPRINGSTEEN	WORKING ON A DREAM COLUMBIA
2	2		





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ole is one of the world's largest independent, full-service music publishers. With offices in Toronto, Nashville and Los Angeles, ole is focused on global acquisitions, songwriter and catalogue development and administration. ole seeks to be the home for the best songwriters, composers, management talent and intellectual property investors and the first choice music source for creators in all media. The website is [www.majorlyindie.com](http://www.majorlyindie.com).

#### The Position

This new position reports to the Chairman and CEO and will be located in a city where ole has operations. The GM will be responsible for assisting the CEO in setting strategy, the management of daily operations of the company in all locations and the achievement of the annual business plan. The GM will additionally be an integral contributor to the Acquisitions function. The General Manager will:

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- Provide organizational vision and leadership;
- Formulate strategy and observe the political, legal, social and technological issues affecting the business;
- Develop and implement the annual business plan including rigorous monitoring, reporting to ole's multiple stakeholders including the investors, the company's external valuator and oversee the annual audit process;
- Ensure timely and accurate reporting in all aspects of the business including oversight of Quarterly and Annual Reports;
- Approach interdepartmental activities strategically and orchestrate a smooth workflow;
- Administer the affairs of the corporation within stated corporate governance policy;
- Lead the management and implementation of the ole Brand/Marketing strategies;
- Retain and manage the coordination of external legal counsel;
- Manage short and long range property management to ensure availability and continuity in line with the company's growth plans;
- Direct the Information Technology function to ensure continuity, business recovery, security to support corporate growth;
- Manage all aspects of the human resources function.

#### The Candidates

This appointment will require a visionary team leader and manager. It calls for someone who is a driver of business, with a proven track record in leading a music publishing operation and in music publishing acquisitions. The successful candidate will be a strong business strategist and an excellent communicator with a proven ability to lead the day-to-day operations.

Please reply to Steve Mould or John Corso by email [ole@intersearchcanada.com](mailto:ole@intersearchcanada.com) referencing Project #29011.

We thank all respondents for their interest and will contact only those whose backgrounds closely meet the criteria.

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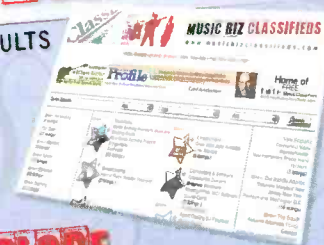
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# EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Atlantic Records Group promotes **Julie Greenwald** to chairman/COO. She was president.

RCA Music Group taps **Scott Seviour** as senior VP of artist development. He was senior VP of marketing.

Polydor U.K., the domestic division of the Universal Music Group front-line label, ups **Orla Lee** to GM. She was marketing director.

Sony Music Nashville promotes **Paul Barnabee** to senior VP of sales and operations. He was senior VP of finance and operations.

Universal Music Germany in Berlin names **Dirk Baur** managing director of its international division. He was managing director at EMI's Virgin/Labels/Mute unit in Germany.

Sony Music Entertainment names **Kathy Chalmers** executive VP/chief human resources officer. She was executive VP of human resources at Morgans Hotel Group.



SEVIOUR

BARNABEE

PERRY

ALBERT

**PUBLISHING:** BMI names **Fiana Kwasnik** director of business affairs. She was an associate at law firm Cleary, Gottlieb, Steen & Hamilton.

**TOURING:** The Salina (Kan.) Bicentennial Center names **Marshall P. Perry** director. He was managing director at the Pritchard Laughlin Civic Center in Cambridge, Ohio.

**DIGITAL:** MSG Media names **Carol Albert** senior VP of marketing. She was senior VP of marketing at the NBA.

—Edited by Mitchell Peters

# GOODWORKS

## PLAYING FOR CHANGE UNITES GLOBAL ACTS

Playing for Change co-founder/director/producer Mark Johnson has spent the past decade trying to "figure out how to inspire the entire planet to come together through music."

So he and a small group of people spent the last four years traveling the world with a mobile recording studio and cameras, filming and recording musicians playing popular songs like "Stand by Me" and "Don't Worry." The result was the 2008 documentary "Playing for Change: Peace Through Music," which features more than 100 global acts combining their voices into a group of five songs.

"We went through different city streets, Indian reservations, African villages and would meet different musicians, record their music, interview them about music persevering through struggles and unite them all together with songs around the world," Johnson says, noting that each song took about one year to put together.

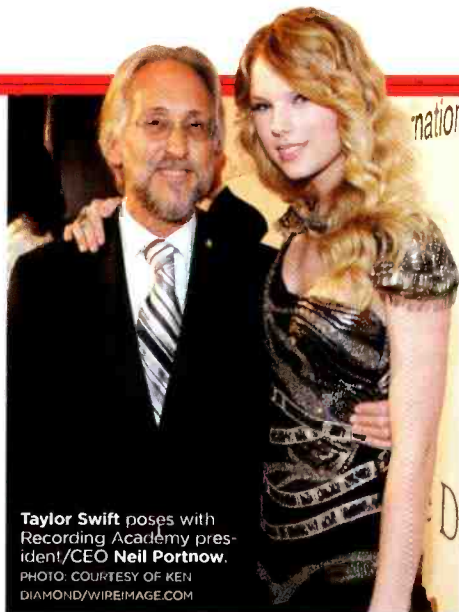
"The idea was to keep trying to get as many different styles, cultures, races, religions and economic and political views to unite through songs."

The project has also inspired the Playing for Change Foundation ([playingforchange.com](http://playingforchange.com)), which aims to bring facilities, technology, musical instruments and education to musicians and their communities. Through money raised from benefit concerts and private donations, the organization's first project will be to open the Playing for Change Ntonga Music School in South Africa.

"The idea is to install recording equipment and cameras into these schools so that people can log in and watch recitals in the schools we've built," Johnson says. "That cuts the whole distance barrier and having people say, 'Why should I help people in Africa? I'm never going to see them.'"

—Mitchell Peters

# BACKBEAT



Taylor Swift poses with Recording Academy president/CEO **Neil Portnow**. PHOTO: COURTESY OF KEN DIAMOND/WIREIMAGE.COM



The 2009 MusiCares Person of the Year Tribute to Neil Diamond was held Feb. 6 at the Los Angeles Convention Center. Arriving at the event, from left, are Recording Academy chair/Grammy Foundation board member **Jimmy Jam**; Foo Fighters' **Dave Grohl**; Recording Academy president/CEO **Neil Portnow**; and Foo Fighters' **Nate Mendel**, **Chris Shiflett** and **Taylor Hawkins**. PHOTO: COURTESY OF THE RECORDING ACADEMY AND RICK DIAMOND/WIREIMAGE.COM

## 2009 GRAMMY AWARDS

The 51st annual Grammy Awards took place Feb. 8 at the Staples Center in Los Angeles, ending a week of parties honoring the evening's nominees and winners. Some highlights included the 2009 MusiCares Person of the Year Tribute to Neil Diamond and the Recording Academy's annual pre-Grammy gala, saluting Clive Davis.

continued on page 54



From left: Rapper/producer **DJ Quik**, **T.I.** and **Quincy Jones** attend Russell Simmons' "Salute to Grammy Award Nominees" celebration on Feb. 8. PHOTO: COURTESY OF JOHNNY NUÑEZ



Attending Universal Music Group chairman/CEO **Doug Morris'** annual Grammy viewing dinner at the Palm in West Hollywood, Calif., from left, are Universal Music Enterprises president/CEO **Bruce Resnikoff**, Universal Records South president **Mark Wright** and UMG president **Zach Horowitz**. PHOTO: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM



Coldplay's **Chris Martin** (left) and EMI Music chief executive **Elio Leoni-Scti** at EMI's post-Grammy event supporting the cancer research charity Stand Up for a Cure. EMI Music artists won 15 Grammys, EMI's highest tally in the last five years, led by Coldplay with three including song of the year and best rock album. PHOTO: COURTESY OF WIREIMAGE/GETTY IMAGES



**Paul McCartney** performs "I Saw Her Standing There" at the Grammy Awards. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM

## INSIDE TRACK

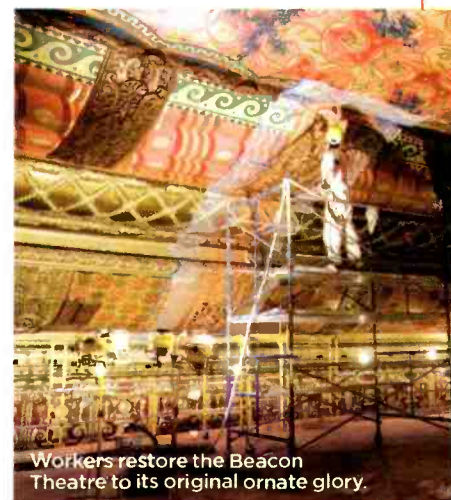
### GLORY DAYS

After a seven-month, \$16 million restoration, New York's famed Beacon Theatre reopened Feb. 13-14 with concerts from Paul Simon and his band. The improvements are immediately noticeable upon entering the 80-year-old building, which began life as a movie palace before shifting to rock concerts in the '70s.

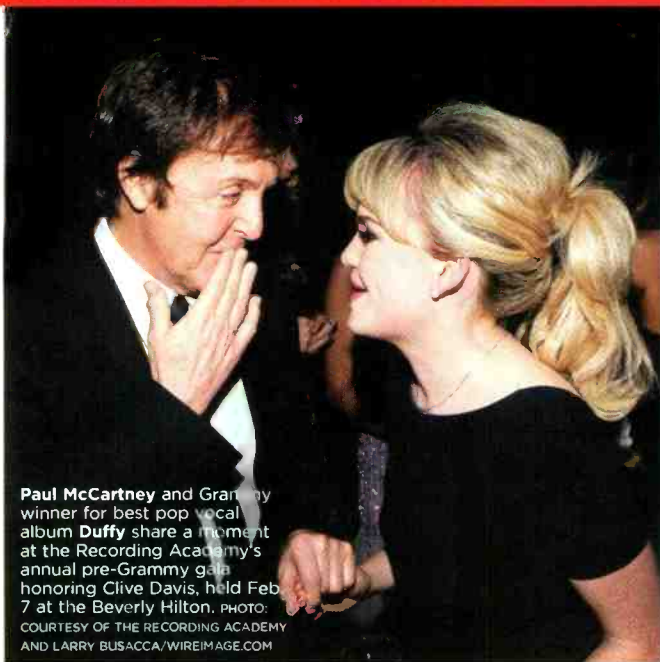
A team led by Marc Tarozzi, project manager for Madison Square Garden Entertainment, conquered years of neglect (the crystal ball in the lobby chandelier was being held in place by a coffee can), stripping away paint, seats and

plywood to reveal the original ornate details on the walls (some of which were pitch black from years of cigarette smoke) and ceilings.

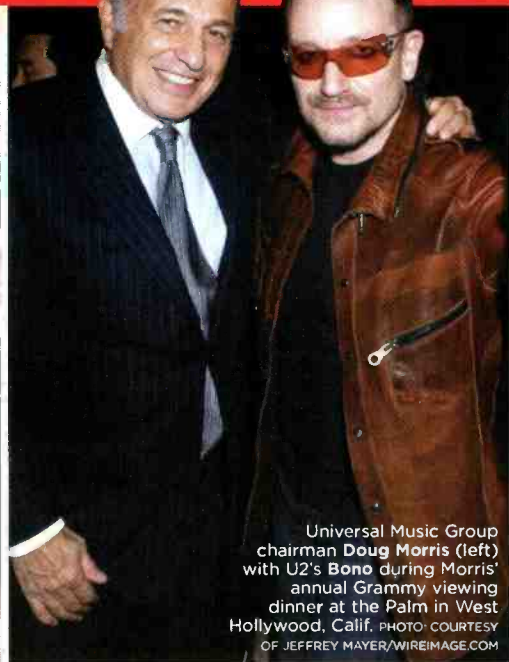
Beyond upgrades to the fan experience, artists will appreciate a new stage and dressing rooms, as well as a secondary sound system that delivers a whole new listening experience for people seated in the balcony. "The greatest city in the world should have the most iconic venues," says MSGE president Jay Marciano, whose company took over the Beacon in 2006. "We wanted to restore this to its 1929 splendor."



Workers restore the Beacon Theatre to its original ornate glory.



Paul McCartney and Grammy winner for best pop vocal album **Duffy** share a moment at the Recording Academy's annual pre-Grammy gala honoring Clive Davis, held Feb. 7 at the Beverly Hilton. PHOTO: COURTESY OF THE RECORDING ACADEMY AND LARRY BUSACCA/WIREIMAGE.COM



Universal Music Group chairman **Doug Morris** (left) with U2's **Bono** during Morris' annual Grammy viewing dinner at the Palm in West Hollywood, Calif. PHOTO: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM



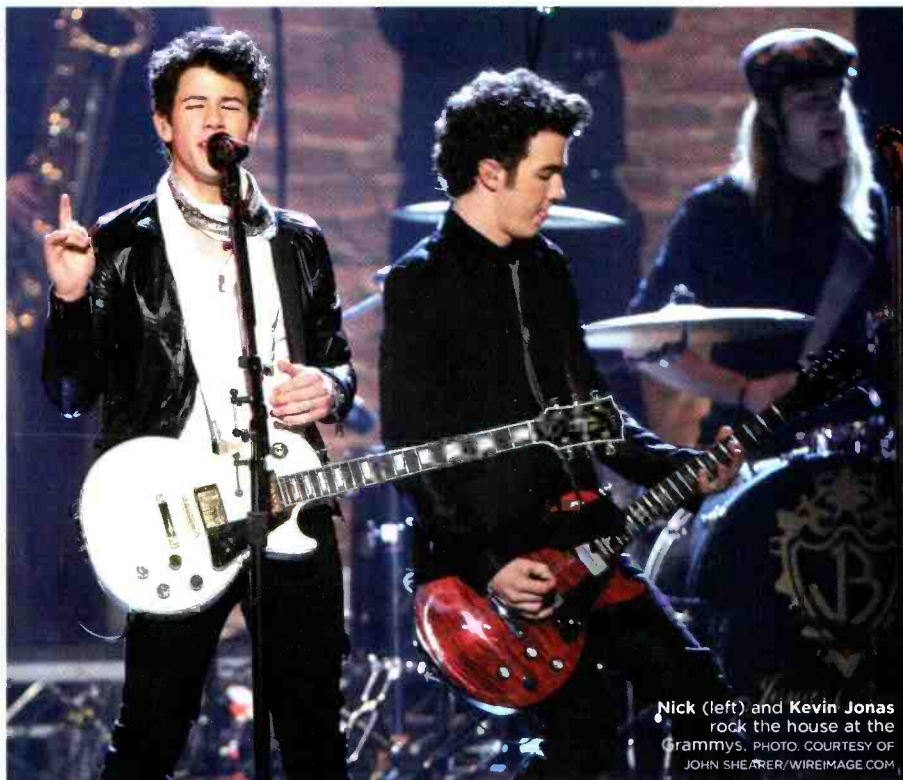
Primary Wave Music Publishing hosted a cocktail party during Grammy weekend at the SLS Hotel in Los Angeles. From left: Primary Wave Music Publishing's partner/CEO **Larry Mestel**, partner/GM **Justin Shukat**, Primary Wave artist **John Forte** and Billboard editorial director **Bill Werde**. PHOTO: COURTESY OF BARRY J HOLMES

## 2009 GRAMMY AWARDS

continued from page 53



Warner Bros. Records senior VP of digital music **Jack Isquity** (right) at the Nokia Suite with Global Digital Music Retail director **Adam Mirabella** (left) and Nokia global head of music **Liz Schimel**.



**Nick** (left) and **Kevin Jonas** rock the house at the Grammys. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM



**Whitney Houston**, who made her comeback at the Grammys presenting the best R&B album award to **Jennifer Hudson**, and BET president **Debra Lee** (left) attend Russell Simmons' "Salute to Grammy Award Nominees" celebration in Beverly Hills. PHOTO: COURTESY OF JOHNNY NUÑEZ



Sony Music Worldwide chief creative officer **Clive Davis** was honored at the "2009 Grammy Salute to Industry Icons" event during the Recording Academy's annual pre-Grammy gala. Pictured with Davis is Grammy winner for best R&B album **Jennifer Hudson**. PHOTO: COURTESY OF THE RECORDING ACADEMY AND RICK DIAMOND/WIREIMAGE.COM



Grammy-winning country duo **Sugarland** is surprised during Grammy rehearsals with platinum plaques for its latest album "Love on the Inside." From left: Gellman Management president **Gail Gellman** and Sugarland's **Kristian Bush** and **Jennifer Nettles**. The duo's third album was released in July 2008 and reached platinum status two months later.



On the red carpet at RedZone Entertainment GM **Laney Stewart**'s Grammy party, from left, are Stewart, songwriter/producer **Christopher "Tricky" Stewart**, R&B/pop singer **Christina Milian** and singer/songwriter/producer **Terius Youngblood** aka the-Dream. PHOTO: COURTESY OF LEVI WALKER

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# *Congratulations* *Lil Wayne* and Cash Money Records

**2008 GRAMMY® AWARD WINNER**

Rap Album, "Tha Carter III "

Rap Song, "Lollipop "

Rap Solo Performance, "A Milli "

Rap Performance by a Duo or Group,  
"Swagga Like Us "

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