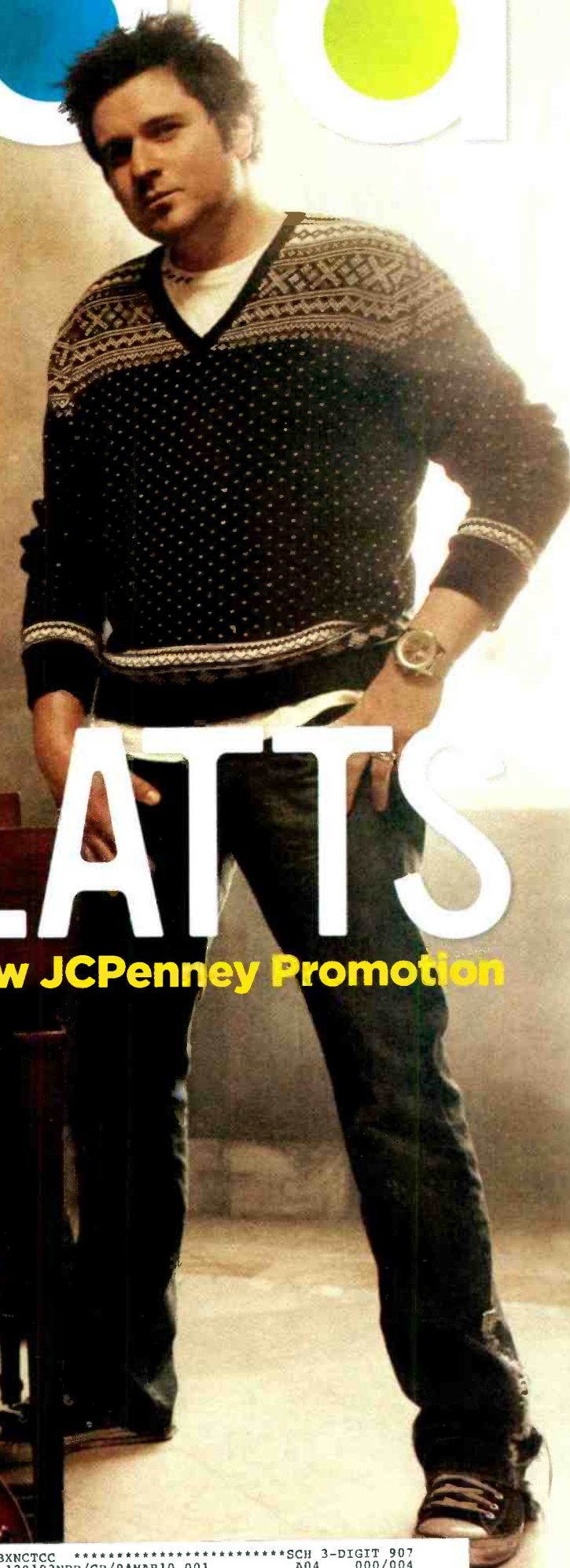
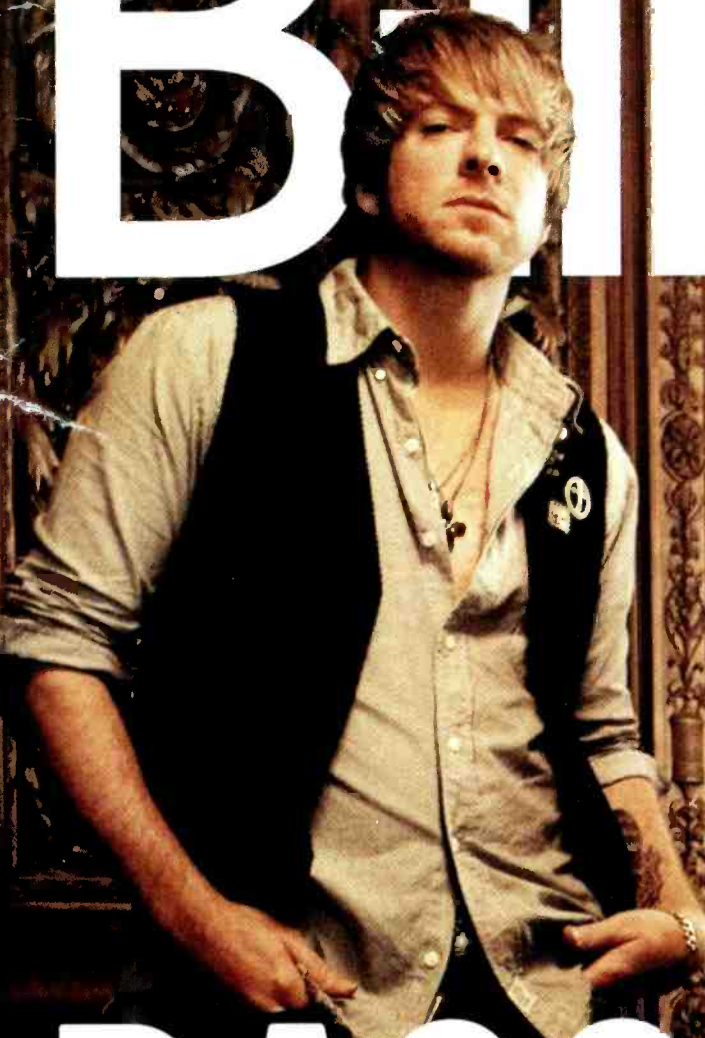


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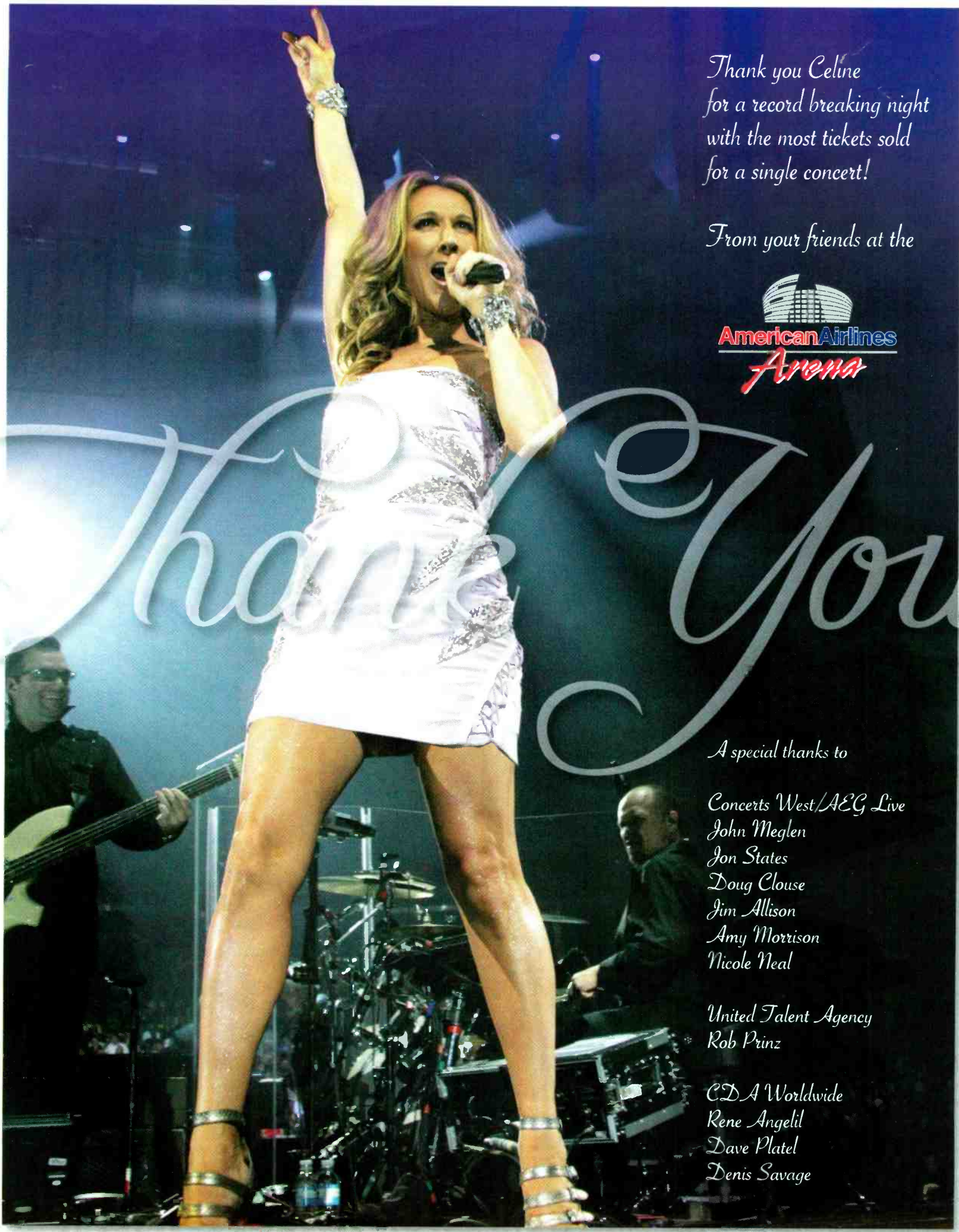
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ON THE CHARTS

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ON THE COVER: Rascal Flatts photograph by LeAnn Mueller.

360 DEGREES OF BILLBOARD



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Online

GRAMMY'S NIGHT
From red carpet video to Twittering from inside the show, playlists and nominees' chart performance, Billboard.com has full coverage of the Grammy Awards. Go to billboard.com/grammy.

Due Credit

Giving The Recording Academy Some Love

I had this crazy night two Sundays ago, that began at about four in the afternoon at the Staples Center in Los Angeles, continued on through copious drinks next door at the convention center, ratcheted up to whiskey and a “hello” to Gwyneth at the EMI party and ended auspiciously—or is that suspiciously?—in ways that will only be shared with my closest friends, plus whomever I might tell next time I drink too much and maybe a few random strangers who happened to be on the Sunset Strip early in the morning of Feb. 9.

Ah, the Grammys. But when I grabbed the Los Angeles Times in my hotel room that morning, it wasn't just my budding hangover that confused me. It was the headline, on the front page of the paper, that screamed not of the great musical performances and spot-on awards I witnessed the night before, but of Chris Brown and Rihanna's alleged altercation, and Brown's new legal woes.

This was a case of the media burying the lede. The Grammys have suffered, often deservedly, for years, as TV ratings waned amid accusations that the show's performers and awards were out of touch. But on Feb. 8, the Grammys came out swinging. They Twittered. They Face-

booked. They blogged. They took over the Clive party the night before and kept it awesome. For the love of Pete, they even went out and found the most talented nine-months-pregnant rapper they could and got her to perform a hit. What more could anyone have done in one year to directly address critics of the show?

From the moment executive producer Ken Ehrlich came out and told the gathered celebrities to sit down and can it—the night held more performances than any prior Grammys—the evening took on an air of confidence. Of success. Of, dare I say, some much-needed swagger.

This was an evening that went from U2's rousing opener to an always-good-TV Whitney Houston appearance before folks at home had even settled into their couches. And they were settling—this year's ratings were up by 11%.

The award selections were nearly perfect. Yes, I'd have loved to see Lil Wayne, the most popular artist on the planet last year, walk away with more gold. And Alicia Keys surely deserved more for “No One,” as did T-Pain for, oh, I don't know, at least one of the 3,700 songs of his that seemed to top the Billboard charts last year. But to reward Coldplay and Robert Plant and Al-

ison Krauss the way the Grammy voters did was to select music that connected solidly—critically and commercially. These were eminently defensible choices, victorious from a field of eminently defensible nominees.

And the show? It was a star-making night for some, as witnessed by the sales jumps following the show (see *Over the Counter*, page 37). It was a night that went to great lengths to give music's biggest stage to the hottest artists of today and all-time, seamlessly mixing Paul McCartney and Neil Diamond classics with classic-songs-to-be from Sugarland, Adele, Kanye West and many others.

It may take the Grammys a few more years of this for perception to fully catch up with reality. But if this past year was any indication, they are well on their way. It's only a shame that controversy marred this great night. There was a moment on the red carpet before the show when Snoop Dogg and his manager approached Billboard's Mitch Peters, who was shooting video interviews. The Brown/Rihanna news had only broken to media insiders at that point and so Team Dogg was bewildered. “Why is everyone asking us about Chris Brown?” they wanted to know.

I'm still wondering myself.

FEEDBACK

CD SALES VS. TICKET SALES

I've been wondering how certain acts can sell out their entire tour, yet their current CD has had less than stellar sales? Take Madonna, for instance. Her current release, “Hard Candy,” has barely gone gold. However, her tour to support the disc was probably the biggest show last year. Now she's added more dates and those too have sold out. It's hard for me to believe that people are willing to blow \$150 on a ticket, yet they won't pony up \$13 for her new CD. What do you think?

Joe Francisco
Circulation supervisor
Westland Area Library
Columbus, Ohio

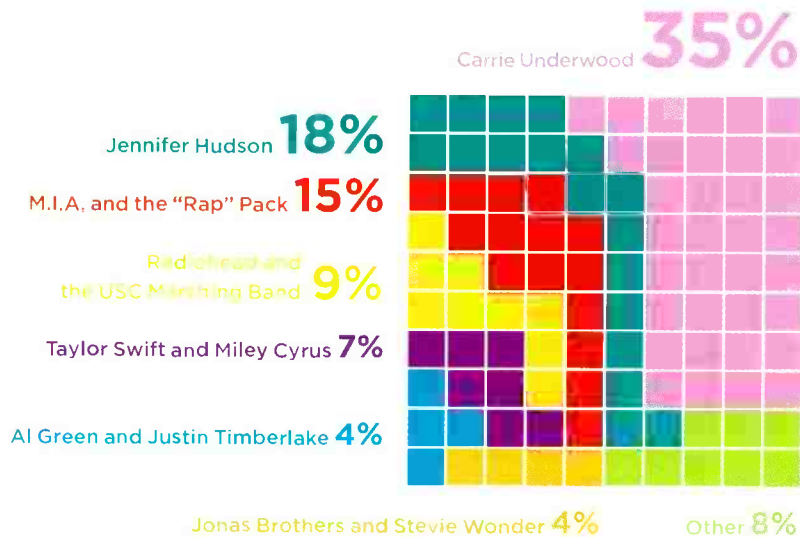
Editor's Note: We think it's really hard to side-load, pirate, share or file trade the live concert experience.

FOR THE RECORD

In the “Recession Blues” story in the Feb. 14 issue, it should have stated that Darlene Chan of FestivalWest produces the Playboy Jazz Festival.

BILLBOARD.COM POLL

What was the best Grammy Awards performance? TOTAL VOTES: 10,432



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RAISE A TOAST
Winery circuit boosts Aussie touring biz

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>>> DUFFY WINS BIG AT BRITS

Welsh vocalist Duffy was the big winner at the 2009 BRIT Awards, taking home three trophies: British female, British breakthrough act and British album. Nashville rock band Kings of Leon won the international group award as well as the international album BRIT for "Only by the Night" (Hand Me Down/Sony Music), and Katy Perry won the international female award. For a full list of winners, go to billboard.biz.

>>> SIRIUS XM AGREES TO LIBERTY DEAL

Satellite radio broadcaster Sirius XM has avoided bankruptcy by entering a deal with John Malone's Liberty Media that will provide it with cash infusions in return for a minority stake in the company. With the deal, Malone—for now—beat out Charlie Ergen's EchoStar, which has amassed Sirius debt and had proposed financing Sirius XM in return for a controlling stake. Liberty will invest up to \$530 million in the company in two stages.

>>> DIDDY SETS DATE FOR 'PARIS'

Sean "Diddy" Combs will release his sixth album, "Last Train to Paris," Sept. 22. The-Dream, Tricky Stewart, the Neptunes, Marion Winans, T-Pain, Rodney Jerkins and the Souldiggaz are among the set's producers. "Last Train to Paris" is the follow-up to 2007's "Press Play," which has sold 701,000 copies in the United States, according to Nielsen SoundScan.

UP FRONT

DIGITAL BY ANTONY BRUNO

ENTANGLED IN THE WEB

Internet Radio Royalty Settlement Talks Stall

The Feb. 15 deadline for all parties to reach a compromise on royalty rates for Internet radio was supposed to bring clarity to a dispute that's been dragging on for close to two years (Billboard, Feb. 14). But with that deadline now past, the situation remains as murky as ever.

Representatives from both sides of the issue are lobbying Congress to amend the Webcaster Settlement Act to allow for another deadline extension so that some agreements that are close to resolution can be salvaged. But complicating that effort is a breakdown in talks between the Digital Media Assn. and SoundExchange. The latter is now reaching out to individual DiMA members directly.

"The negotiations with DiMA are just dead," says a source involved in the SoundExchange negotiations. "DiMA as an organization was just rudderless to bring its own membership together... They've got people with divergent interests [and] were not successful in helping broker a deal."

DiMA represents both "pure play" webcasters like Pandora and Live 365—which make money primarily off Internet radio revenue—as well as online music services like RealNetworks that also have other revenue streams. Although DiMA representatives didn't respond to requests for comment by press time, sources on both sides of the table say this diversity of interests made it difficult to reach an agreement suitable for all.

DiMA and SoundExchange had reached a deal in principle last November under which SoundExchange agreed to drop the existing per-stream royalty rate system in favor of a percentage-of-revenue model. But as the agreement was put into writing, DiMA balked at applying that percentage to revenue not



directly associated with the performance of sound recordings, something that affected members like RealNetworks more than it did Pandora.

"In our opinion, they were vastly overreaching in not just the percentage of revenue, which was high to begin with, but in the categories of revenue that would be taken into account," RealNetworks general counsel Michael King says.

Complicating matters further is that while pure-play webcasters and startup services prefer a revenue-split model, services with more diversified business models and those generating significant ad revenue would rather pay a per-stream rate. The National Assn. of Broadcasters, whose terrestrial radio

station members have been more successful in monetizing their online simulcasts, reached a deal with SoundExchange based on per-stream rates (billboard.biz, Feb. 17).

The impasse with DiMA is significant because SoundExchange won't make any formal agreement with smaller webcasters, or even with DiMA members like Pandora and Live365 separately, until it comes to an agreement with the organization's larger members, specifically RealNetworks. That's because of its concern that RealNetworks could try to apply the terms of any revenue-split deal reached with smaller webcasters to support an argument for a lower per-stream rate during the Copyright Royalty Board's

next rate-setting proceedings. SoundExchange recently offered smaller webcasters (those with annual revenue of less than \$1.25 million) a revenue-split settlement under which their payments would be based on how much revenue and traffic they generate (billboard.biz, Feb. 6).

"If you take a percentage deal and try to turn it into a [per-stream] deal, the effective rate might be much lower than we would have agreed to," says the source involved in SoundExchange's negotiations. "Real is the biggest key here, because they're the ones that have been most vocal about going to a CRB and litigating the rates. We don't want to be in a position where we do one deal and then have a company like Real come into the CRB and try to use that deal against us... Unless we settle with everybody, we're stuck."

An agreement struck under the Webcaster Settlement Act would be retroactive to 2006 and applicable through the next royalty rate term of 2011-15. It would also apply to all music copyright holders, not just SoundExchange members. The settlement talks began after Internet radio operators complained that the CRB's decision in March 2007 to sharply increase statutory royalty rates would put many of them out of business.

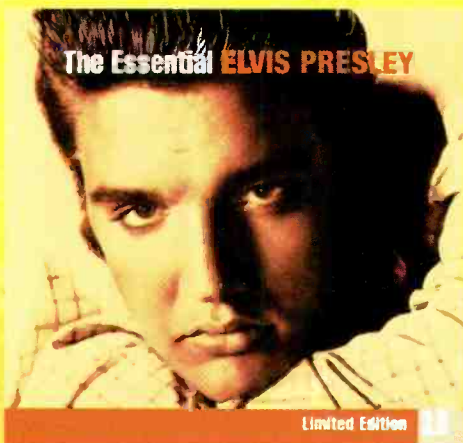
While it's still possible that all parties might come to an agreement and avoid CRB rate-setting hearings for the next royalty rate term, that appeared unlikely at press time. With oral arguments in the appeal of the CRB rates scheduled to begin March 19, and CRB rate-setting hearings for the 2011-15 term set to begin shortly thereafter, there's little time left to reach a settlement. ■■■

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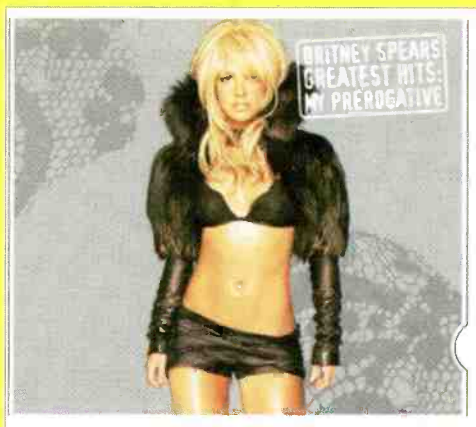
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FROM ECO-FRIENDLY DISC BOX SLIDERS TO CRITICALLY-ACCLAIMED DELUXE

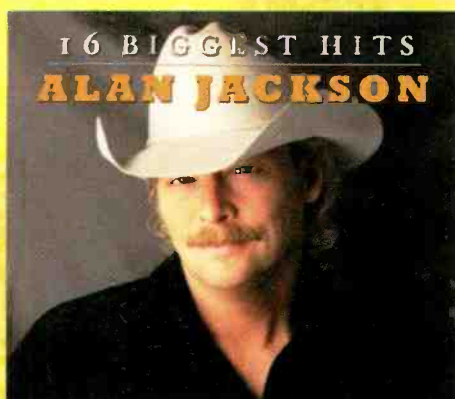
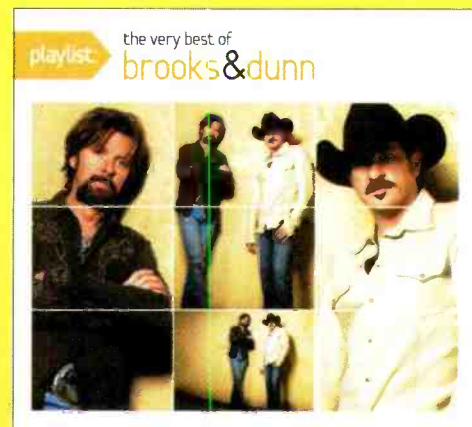
ESSENTIAL 3.0 series
sales over 500,000



SLIDER PAKS
sales over 3,100,000



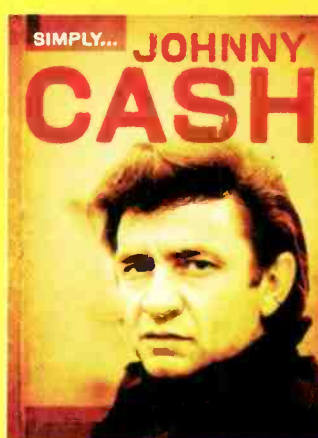
PLAYLIST series
sales over 1,200,000



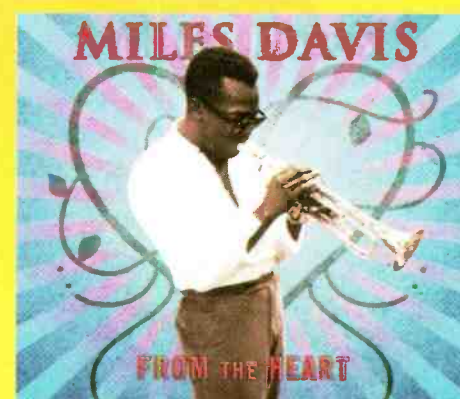
16 BIGGEST HITS RE-LAUNCH
ALREADY OVER 10 MILLION SOLD



40TH ANNIVERSARY
WOODSTOCK EDITIONS



NEW BOX SET SERIES



FROM THE HEART SERIES

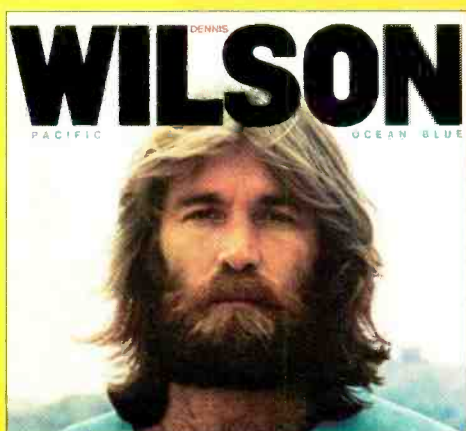
ART AND COMMERCE. STRATEGY AND CREATIVITY.



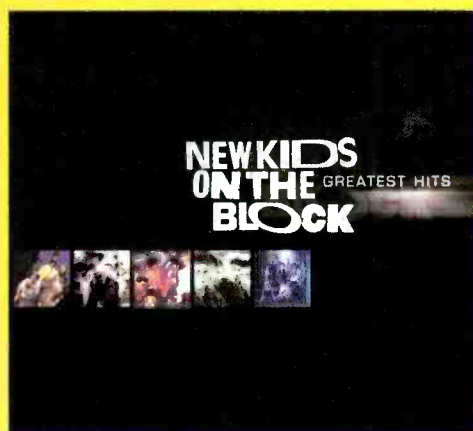
ARISTA AND ARE REGISTERED TRADEMARKS OF ARISTA RECORDS LLC. COLUMBIA, BWG, EPIC and ARE REGISTERED TRADEMARKS OF BMG MUSIC. MARCA REGISTRADA. JIVE IS A REGISTERED TRADEMARK OF ZOMBA CORPORATION. J RECORDS AND ARE REGISTERED TRADEMARKS OF BMG MUSIC. RCA MARCA(S) REGISTRADA(S). RCA TRADEMARK MANAGEMENT, S.A. RCA AND THE DOG AND PHONOGRAPH LOGO ARE REGISTERED TRADEMARKS OF THOMSON S.A., USED WITH PERMISSION. ZOMBA IS A REGISTERED TRADEMARK OF ZOMBA CORPORATION. © 2009 SONY MUSIC ENTERTAINMENT

GREATEST RECORDS LIKE CORDINGS

WITH THE WIDEST VARIETY OF MASS MARKET AND NICHE RELEASES—
BOX SETS—NO ONE HAS MUSIC FANS COVERED LIKE LEGACY RECORDINGS.



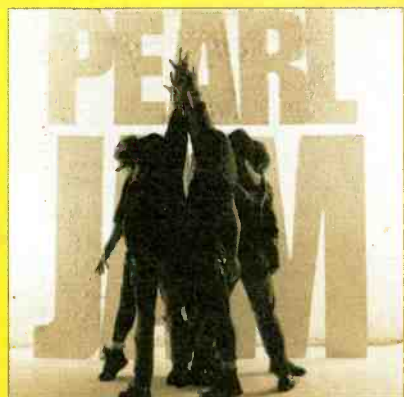
DENNIS WILSON
PACIFIC OCEAN BLUE
BEST REISSUE 2008



NEW KIDS ON THE BLOCK
GREATEST HITS
WITH SOLD-OUT TOUR



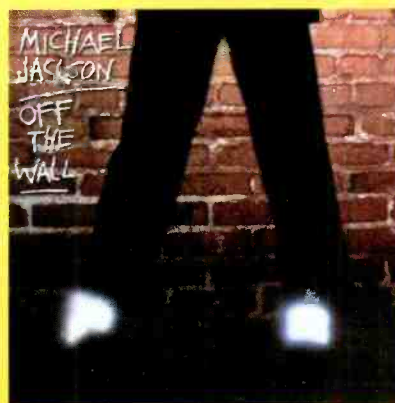
MICHAEL JACKSON
THRILLER 25
2 MILLION SOLD WORLDWIDE



PEARL JAM
TEN
LEGACY RE-LAUNCH 3.24.09



WILLIE NELSON
NAKED WILLIE
3.17.09



MICHAEL JACKSON
OFF THE WALL 30TH ANNIVERSARY EDITION
SUMMER 2009



MARIAH CAREY
THE BALLADS
TOP 10 DEBUT

LEGACY CONTINUES TO REDEFINE THE CATALOG BUSINESS.

LEGACY RECORDINGS. NOT REISSUED... REIMAGINED.

**>>> SLICETHEPIE
SECURES \$1.4M
INVESTMENT**

Web A&R platform Slicethepie has secured roughly £1 million (\$1.4 million) in equity funding from a number of private investors. The money will be used to drive commercial partnerships to expose Slicethepie to a wider audience and for marketing support to artists already financed by the site. Slicethepie launched in June 2007 as a way for new and established acts to secure funding directly from investors and fans. To date, the site claims to have financed more than 20 artists, and more than 30 acts are currently raising funds on the site.

**>>> SHARE-
HOLDERS SUE
TICKETMASTER**

A group of Ticketmaster Entertainment shareholders have filed a class action lawsuit against the company. According to the claim, which was filed in Los Angeles, the sale price of Ticketmaster to Live Nation was "grossly inadequate," and the shareholders are aiming to block the proposed merger. Meanwhile, the Senate Judiciary Committee's antitrust subcommittee will hold hearings on the potential merger Feb. 24.

**>>> MONTAGE
TO REORGANIZE**

Nashville-based independent label Montage Music Group is reorganizing. Montage, owned by Illinois-based holding company Hedgewood International, is home to such acts as Little Texas, Andy Griggs and the Road Hammers. Allen Butler, former president/CEO of Sony Music Nashville, started Montage in 2006. A spokeswoman declined to comment on the status of the group's employees and artists but confirmed Montage Publishing wouldn't be affected.



End of an era: Touch and Go act CALEXICO (left) and former label bands THE JESUS LIZARD (center) and YEAH YEAH YEAHS.



INDIES BY CORTNEY HARDING

Touch And Gone

Economic Downturn Claims Venerable Chicago Indie

Chicago indie label Touch and Go's decision to close its distribution business and stop signing new acts shocked the indie community and has raised concerns about how small labels will fare in the tough economy.

While indie labels often operate with less debt and lower overhead than the majors (Billboard, Oct. 25, 2008), their business is often very cyclical, leaving them vulnerable when they hit a trough. For example, Seattle indie Sub Pop has been declared dead by the press four times in its 20-year history, but is coming

off a strong year with the success of Fleet Foxes and Flight of the Conchords.

In a statement, Touch and Go cited "the current state of the economy" as the reason for its retrenchment. None of the label's recent releases have sold well. Calexico's album "Carried Dust" has sold 26,000 copies since its September release, sharply off the pace of the band's 2006 album "Garden Ruin," which has sold 46,000 units, according to Nielsen SoundScan. The self-titled debut album by indie-pop band Uglysuit has

sold less than 2,000 copies since its release in August, according to SoundScan.

While Touch and Go didn't produce chart-toppers, many of its acts have been highly influential. Launched in 1981 as an extension of a fanzine of the same name, Touch and Go released albums by Slint, Shellac, Silkworm, June of 44, the Jesus Lizard and the Butt-hole Surfers.

The label also put out the first two Yeah Yeah Yeahs EPs; their self-titled EP sold 71,000 copies and the "Machine" EP sold 24,000. In 2004, Touch

and Go released TV on the Radio's first album, "Desperate Youth, Bloodthirsty Babes," which sold 116,000 copies.

Both TV on the Radio and Yeah Yeah Yeahs have since signed to Interscope.

All Touch and Go albums slated to come out through the spring will be released, after which the label will continue as a catalog-only imprint, according to a source at the label. The closing of the distribution business will affect imprints including Kill Rock Stars, Drag City, Jade Tree, Suicide

Squeeze and Estrus.

The moves, which included 20 layoffs, came as a surprise to industry observers. Kill Rock Stars president Portia Sabin says she was aware of recent staff cuts at the label but hadn't thought it was a sign of bigger problems.

Sabin says Touch and Go co-founder/president Corey Rusk called her to notify her of the impending closure. Sabin calls Rusk "honorable," and another source speculates Rusk pulled the plug now in order to ensure labels and bands could still get paid. Rusk didn't return phone calls seeking comment by press time.

HOME FRONT

360 DEGREES OF BILLBOARD

**FINALISTS ANNOUNCED FOR BILLBOARD
LATIN MUSIC AWARDS**

Veterans and newcomers are among the finalists for the 11th annual Billboard Latin Music Awards, which will take place April 23 in Miami.

Thirteen new award categories have been added this year, including separate awards for male and female artists for hot Latin song and top Latin album.

In recognition of Latin music's growing online and mobile presence, the awards will also feature a new category honoring the Latin digital download artist of the year. Finalists and winners are determined by their performance on the Billboard charts, as measured by Nielsen SoundScan and Nielsen BDS.

Leading the list of finalists is newcomer Flex. Thanks to the success of his song "Te Quiero" and the album of the same name, he is up for 13 awards, including hot Latin song, hot Latin songs artist and top Latin album. As a newcomer, Flex is also a finalist in the hot Latin song of the year, new artist and Top Latin album of the year, new artist categories, which were added for the first time this year.

"I'm so happy to make Panama proud and leave my mark on Latin music," Flex says. "I'm thankful to my fans, to my team and especially to my wife for her unconditional support."



FLEX

Enrique Iglesias is a finalist in 10 categories, including hot Latin songs artist and top Latin albums artist.

Maná, Vicente Fernandez and Jenni Rivera are up for seven awards each.

Maná's cover of Marco Antonio Solís' hit "Si No Te Hubieras Ido" is a finalist for hot Latin song, while its album "Arde El Cielo" is up for four awards, including Latin album of the year. Fernandez is a finalist with his songs "Para Siempre" and "La Derrota" and was also nominated in the top Latin album artist and Latin tour categories.

Rivera is a finalist for top Latin album of the year,

female and hot Latin song of the year, female, among other categories. Other leading finalists include Los Pikadientes de Caborca and Aventura, up for six awards. Solís, Los Dareyes de la Sierra and Julieta Venegas are finalists in five categories.

The Billboard Latin Music Awards, presented by State Farm, will take place at the Bank United Center in Miami

and will air live on the Telemundo network. This year's awards will be once again hosted by actress Aylin Muica and Alan Tacher, host of Telemundo morning show "Levantate."

The awards are the culmination of the 20th annual Billboard Latin Music Conference, the largest and longest-running Latin music conference in the world. The event takes place April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach. For more information, go to billboardlatinconference.com.

**BILLBOARD MUSIC & MONEY SYMPOSIUM
TO FEATURE KEYNOTES BY LEIWEKE,
NASH, SCHEINMAN**

AEG president/CEO Tim Leiweke will be a keynote speaker at the 2009 Billboard Music & Money Symposium, which will be held March 5 at the St. Regis Hotel in New York. In a Q&A with Billboard editorial director Bill Werde, Leiweke will lay out AEG's vision for growth in the live entertainment industry, including concert tours, sports teams and venue operation. Other keynotes will include Cisco Media Solutions Group senior VP/GM Daniel Scheinman and Michael Nash, executive VP of digital strategy and business development at Warner Music Group, who will discuss the recent launch of the Cisco Eos software platform for online social networking and content management.

Business case studies will feature in-depth interviews with Kobalt CEO Willard Ahdritz; Tom Teichman, chairman of Kobalt investor Spark Ventures; and Richard Goodstone and Jonathan Mayers, partners at New York-based festival producer Superfly Productions.

The symposium will also feature expert panels, including a discussion about music publishing mergers and acquisition trends featuring Sony/ATV chairman/CEO Martin Bandier, EMI Music Publishing CEO Roger Faxon and other top executives, as well as a panel examining partnerships between artists and consumer brands, featuring Cornerstone president Jon Cohen, PepsiCo VP of portfolio brands Frank Cooper, Island Def Jam Music Group senior VP of strategic marketing Jeff Straughn and others.

For more information on the Billboard Music & Money Symposium, go to billboardevents.com.



AHDRTZ

DIGITAL BY ANDRE PAINE

AVAST YE HACKERS

The Pirate Bay Trial Marks A Key Battle In Anti-P2P Campaign

BitTorrent tracker the Pirate Bay is betting that its status as a directory, and not a host, of unauthorized media downloads will help it prevail in a Swedish court case that could set the tone for future legal cases.

Company founders Hans Fredrik Neij, Gottfrid Svartholm Warg and Peter Sunde and alleged funder Carl Lundström have been charged with assisting in making copyrighted material available, although they no longer face an earlier charge of assisting in the unauthorized copying of copyrighted material.

Still, the four men each face up to two years in jail and a fine of 1.2 million kronor (\$140,000), as well as claims from the music industry (including all four major labels) for damages of €2.1 million (\$2.7 million) relating to a sample of 23 files. Film studios are claiming €10.9 million (\$13.9 million) in damages.

Although a conviction wouldn't set a binding legal precedent in other European Union (EU) countries, the Pirate Bay trial might be the most significant legal case involving online music piracy since the MGM v. Grokster case, in which the U.S. Supreme Court ruled in 2005 that peer-to-peer (P2P) file-sharing networks could be held liable for copyright infringement.

The Pirate Bay is by far the world's most popular BitTorrent tracker, claiming a user base of 22 million and accounting for about 70% of the torrents available on public BitTorrent trackers, according to media measurement company BigChampagne.

A BitTorrent tracker enables users to quickly download songs, movies or other digital files by identifying bits of the files stored on the computers of fellow users and reassembling them on their own computer.

Not surprisingly, the company's trial in Stockholm district court has triggered an online backlash. Pirate Bay fans hacked into the IFPI's Swedish Web site and left a message declaring war against

anti-piracy bodies.

In a blog posting, Sunde beseeched supporters to refrain from such actions, saying that "the hacking can only reflect on us badly and if you want to help us, please stop with the attacks."

But the history of the Pirate Bay is one of defiance. "We do not remove any content whatsoever," its Web site states. It even posts legal threats it

receives, accompanied by scornful responses. This buccaneering approach partly explains the industry's longstanding disgust with the Pirate Bay, which originated from the anti-copyright organization Piratbyrån in 2003 and still appeals for donations to keep its service running.

Ready for combat: Pirate Bay founders GOTTFRID SVARTHOLM WARG (center) and PETER SUNDE (right) at a Feb. 15 press conference in Stockholm.



Werner admits that Sweden has appeared to be a safe haven

for such services, although he's confident that's changing.

"I understand the international community's reaction to Sweden in that sense because we've been very late in implementing updated legislation [on illegal downloading]," he says. "There has been a lot of support for the fact that 'greedy record companies' should not be allowed to make money and

the Pirate Bay doesn't break any laws because it doesn't host content. The Pirate Bay team claimed a victory on the second day of the trial (Feb. 17), when prosecutor Håkan Roswall dropped the charge of assisting copying of copyrighted material. But Oliver insists the crux of the prosecution's case was the remaining charge of assisting in making copyrighted material available.

"The indications of intention and recklessness are pretty clear," Oliver says. "It's incredibly important that we do get convictions in this case because the Pirate Bay is causing a huge amount of damage."

The Pirate Bay didn't respond to interview requests. But during a Feb. 15 press conference before the trial, co-founder Warg was quoted by Reuters as saying that "they have already failed to take down the site once—let them fail again."

The Pirate Bay has plenty of defenders among other music services, including Philip Eggersgluess, founder of the German MP3 search engine Songbeat, which is being sued by Warner Music Group. "You just want to tell them, 'Stop suing, start listening to your customers, the artists and innovative startups like us,'" Eggersgluess says.

Hal Bringman, publicist for Spanish company MP2P, which operates P2P application Blubster, adds: "Suing [the Pirate Bay] is akin to suing TV Guide for publishing listings of TV programs."

Just as the Pirate Bay returned before, there is no guarantee a conviction could prevent it coming back in some form, says Marty Lafferty, CEO of the Distributed Computing Industry Assn., which represents P2P companies.

"Experience has demonstrated," Lafferty says, "that efforts at enforcement against copyright infringement alone, which do not also provide attractive commercial alternatives, will be outpaced by technological advancement and are therefore doomed to failure."

receives, accompanied by scornful responses. This buccaneering approach partly explains the industry's longstanding disgust with the Pirate Bay, which originated from the anti-copyright organization Piratbyrån in 2003 and still appeals for donations to keep its service running.

The charges against the Pirate Bay stemmed from a March 2006 raid by police in Stockholm. Yet the service was up and running again within three days and has received support from the Scandinavian media.

However, the court case may have dented the Pirate Bay's image, with prosecutors releasing e-mails detailing its off-shore bank accounts in the British Virgin Islands and ac-

●●●●●
'It's incredibly important that we do get convictions in this case because the Pirate Bay is causing a huge amount of damage.'

—JO OLIVER, IFPI

ceptance of advertising from gambling sites and adult chat rooms. "From the creative side, a lot of people are saying that we've had enough of this Robin Hood romantic picture of the Pirate Bay," says IFPI Sweden chairman Ludwig Werner, who is due to give evidence during the three-week trial.

that all culture should be free to all citizens." In general, European companies haven't pursued copyright infringement with the same vigor as their U.S. counterparts. Operators of Finnish BitTorrent tracker Finreactor were convicted of copyright infringement in 2006, but a similar case against Sharemula in Spain failed last year. Civil suits are ongoing against others including Mininova in the Netherlands.

Although a legal victory wouldn't set a binding EU precedent, "you could [still] use it in other countries and say this type of behavior has been treated as criminal in Sweden," says the IFPI's London-based general counsel Jo Oliver.

The four defendants claim

>>> MC HAMMER TO STAR IN A&E SERIES

A&E has picked up a new reality show starring rapper MC Hammer. The performer, his wife and five children will be the focus of the half-hour, 11-episode reality series set to premiere this year. The title, naturally, is "Hammertime." Executive producer J.D. Roth says the show likely will play similar to an unscripted version of the Huxtable family from "The Cosby Show." Shooting on the series starts this month.

>>> NEDERLANDER TO BOOK SAN JOSE VENUE

Nederlander Concerts struck a deal with Team San Jose to be the exclusive talent booker for the 3,000-seat Civic Auditorium in San Jose, Calif. The venue is undergoing a \$13 million renovation, including a state-of-the-art sound and lighting system, new seating and additional restrooms and concessions. Along with hosting concerts from all genres of music, Nederlander plans to book cultural, sporting and corporate events.

>>> ROCK-IT SCIENCE FEST SET FOR MARCH

Rufus Wainwright, Lenny Kaye, Peter Holsapple and Steve Wynn, among others, will perform at the Rock-It Science Festival, to be held March 3 in New York. The festival will serve as the closing event for the March 2-3 Sensation to Emotion conference. Proceeds from the event will benefit the E.M.B. Brout Sensory Processing and Emotion Regulation Program at Duke University and the SPD Foundation.

Compiled by Chris M. Walsh. Reporting by Mariel Concepcion, James Hibberd, Andre Paine, Mitchell Peters, Georg Szalai and Jen Wilson.

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DIGITAL BY ANTONY BRUNO

FRIENDS IN HIGH PLACES

Obama Appointments Indicate Support For Copyright Concerns

For the recording industry, the U.S. Department of Justice is beginning to show some of the trappings of home.

The administration of President Barack Obama has filled senior positions at the DOJ with RIAA-allied attorneys and other lawyers with a track record of defending copyright protections (see below).

On the surface, these appointments don't necessarily mean that the attorney general's office will suddenly embrace a pro-copyright bias in the years ahead. The DOJ traditionally doesn't get involved in copyright disputes. Indeed, during George W. Bush's presidency, the DOJ persuaded the Senate Judiciary Committee last year to strip a provision from RIAA-backed legislation that would have authorized the attorney general to pursue civil suits against copyright infringers, noting that civil copyright litigation has always been left to rights holders to pursue (Billboard, Oct. 11, 2008).

Moreover, there are rules restricting DOJ lawyers from getting involved in cases concerning former clients.

"The vast majority of copyright litigation in this country is between private companies and individuals that the Justice Department

has nothing to do with," says Ben Sheffner, an entertainment lawyer who advised Sen. John McCain's presidential campaign on copyright and trademark issues. "These appointments mean extremely little for copyright law and enforcement."

But as the music and entertainment industries lobby the government for help in the fight



'We certainly hope that our legislative goals will be met with priority by the new administration.'

—MITCH BAINWOL, RIAA

against digital piracy, they're viewing the DOJ as a potentially important ally.

One of the DOJ's responsibilities is defending federal laws against legal challenges, something it may soon find itself doing in several copyright cases. For instance, in the copyright infringement case of Sony BMG v. Denise Cloud, the defense lawyer is challenging the constitutionality of the minimum damages award set by U.S. copyright law (be-

tween \$750 and \$150,000 per work). The DOJ filed a notice declaring it may opt to defend those damages, and a decision is expected by March 25.

With the exception of his strong support of net neutrality, Obama hasn't said much about the copyright issues that are at the heart of disputes between the entertainment and technol-

ogy industries. While his appointment of lawyers responsible for some of the tech industry's biggest defeats has caused some angst in the copyright-reform blogosphere, others are less concerned.

"There is certainly some worry here that their positions would be biased by the position of their clients, [but] some people in the blogosphere are making too much of this," says Fred von Lohmann, senior staff attorney

at the Electronic Frontier Foundation. "It has the appearance of not being as balanced as we'd like . . . Now is the time to start to balance the list of appointments."

The administration has yet to name a U.S. Trade Representative, the head of the Patent and Trademark Office or the much-anticipated copyright czar created in intellectual-property protection legislation that Bush signed into law last fall. Also, von Lohmann points out that most of Obama's DOJ appointees have been private lawyers who are generally viewed as "hired guns" rather than drink-the-Kool-Aid industry lobbyists.

If the music business is encouraged by the recent Obama appointments, it's not showing. Daryl Friedman, VP of advocacy and government relations at the Recording Academy, says he's waiting until the copyright czar is named before passing judgment. And RIAA chairman/CEO Mitch Bainwol played down any former industry associations with the appointees.

"We certainly hope that our legislative goals will be met with priority by the new administration, given our president's public acclaim and appreciation for music," Bainwol says. "But those who have been named to serve in the administration have no doubt been selected for this honor due to their unique qualifications and unbiased professionalism." . . .

FRIENDLY FACES Recent DOJ Appointees Look Mighty Familiar To The RIAA

DAVID OGDEN, DEPUTY ATTORNEY GENERAL-DESIGNATE

David Ogden, who would occupy the No. 2 post at the Department of Justice, is a partner at Washington, D.C., law firm Wilmer Cutler Pickering Hale and Dorr, where he co-chairs the government and regulatory litigation practice group. He previously



held various posts at the DOJ and the Department of Defense during the Clinton administration.

While he was assistant attorney general in the DOJ's civil division, Ogden led

the team that successfully defended the Sonny Bono Copyright Term Extension Act before the Supreme Court. He was on the Obama transition team helping vet potential DOJ nominees.

THOMAS PERRELLI, ASSOCIATE ATTORNEY GENERAL-DESIGNATE

Thomas Perrelli is a partner at the D.C. law firm of Jenner & Block, where he is credited with building the firm's music industry and entertainment practice. He previously served in the DOJ during the Clinton administration. If confirmed, Perrelli would be the third-



highest ranking official in the DOJ.

While at Jenner & Block, he represented the RIAA in several high-profile cases, most notably in a suit against Verizon to compel the phone

company to identify broadband customers suspected of using illegal peer-to-peer (P2P) file-sharing networks without a judge's consent. Perrelli also represented the RIAA in several cases against individual file sharers and represented SoundExchange in the Copyright Royalty Board hearings that set the current Internet radio webcaster royalty rates. During his confirmation hearings, Perrelli testified that he thinks the government should take a stronger role in fighting piracy in all forms, including digital.

DONALD VERRILLI, ASSOCIATE DEPUTY ATTORNEY GENERAL

Donald Verrilli was a partner at Jenner & Block and co-chair of the firm's appellate and Supreme Court practice. While at the firm, he represented Viacom in its \$1 billion copyright infringement lawsuit against YouTube. He also represented the RIAA in



the widely publicized Jammie Thomas case, in which the Minnesota housewife was ordered to pay \$222,000 in fines before the judge declared a mistrial.

Verrilli is perhaps best-known for his successful representation of MGM before the Supreme Court in the MGM v. Grokster case. The high court ruled that P2P services like Grokster could be held liable for copyright infringement, paving the way for the entertainment industry to sue file-sharing networks. Verrilli also represented a coalition of film studios and TV networks in a lawsuit against Cablevision for what amounts to a network-based DVR service. The Supreme Court is deciding whether to hear that case and recently asked the DOJ to weigh in on the issue as part of that process.

NEIL MacBRIDE, ASSOCIATE DEPUTY ATTORNEY GENERAL

The former VP of legal affairs for the Business Software Alliance trade group has been a strong advocate of anti-piracy legislation. Neil MacBride previously served as staff director/chief counsel to Vice President Joe Biden when he was a senator.



Other notable DOJ appointees include assistant attorney general for national security David Kris, a former associate deputy attorney general who most recently served as

chief ethics and compliance officer at Time Warner; former Jenner & Block partner Brian Hauck, who served on Verrilli's legal team in MGM v. Grokster and is now counsel to the associate attorney general; and Jenner & Block associate Ginger Anders, who is assistant to the solicitor general.

—AB

Crossing Borders

Request For New Payment Terms Puts Vendors In A Bind

Less than a month after Circuit City said it would close its remaining stores, Borders Group hit record labels with a double-whammy, saying it would slash its music and video inventory and push for significant buying concessions.

By unveiling plans to reduce music and DVD stocking levels at its stores by as much as 70% and adopt new payment terms that would overhaul its inventory reduction model (billboard.biz, Feb. 10), Borders has put its vendors in a quandary.

As its plans stand now, the chain will maintain a full line of music (about 9,500 titles) at only 14 of its 515 superstores. It plans to reduce inventory at 135 stores to 7,000 titles; 115 stores to 3,000 titles; and 100 stores to 500 titles. Another 150 stores will only carry the top 25 music titles. Similar reductions are planned for video.

In order to ensure that their titles will remain part of its reduced music and video inventory, Borders is asking that vendors supply product at lower prices and/or longer "dating," or payment windows.

In particular, Borders is asking vendors to supply titles through new payment terms. Their options include scan-based trading (SBT) payment, i.e., paying on consignment, as well as

world music. It isn't yet clear how many labels give in to the chain's request for better dating terms, although genre-based labels may feel the most pressure to

comply. But before making that move, they should consider the chain's weakening financial health.

Borders is about to lose money for the third year in a row. In the nine-month period ended Nov. 1, Borders lost \$216.3 million on sales of \$2.2 billion, compared with a loss of \$222.1 million loss on sales of \$2.5 billion during the same period a year earlier. In its 2007 and 2008 fiscal years, the chain lost \$157.5 million and \$151.3 million, respectively, on annual sales that averaged \$2.8 billion.

Meanwhile, Borders' senior management team has been anything but stable. In January, the company appointed **Ron Marshall**, former head of food distribution company Nash Finch, as Borders' third CEO since 2006.

Borders' predicament seems very similar to that of Circuit City, which, after a 15-year battle with rival Best Buy, filed for Chapter 11 protection but was then forced into liquidation in January.

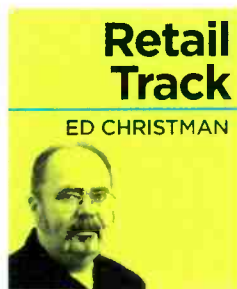
Even before Borders' request for better payment terms, vendors worried that history would repeat itself, with Barnes & Noble finally knocking out Borders. That hasn't yet happened, but it's worth noting that retailers nowadays are more likely to be liquidated than reorganized because the credit crunch makes it harder for Chapter 11 companies to get debtor-in-possession (DIP) financing.

In 2005, U.S. bankruptcy law shortened the time that a Chapter 11 retailer had to sell or end a lease to 210 days within a bankruptcy filing, a big shift from the previous window, which sometimes lasted years. That made it more difficult for retailers to sell leases or to find buyers for the entire chain.

If vendors were to consent to Borders' request for 365-day dating—and if Borders were to go Chapter 7 or 11 in a year—they would be out six times the two-month hit they'd normally absorb in a bankruptcy filing.

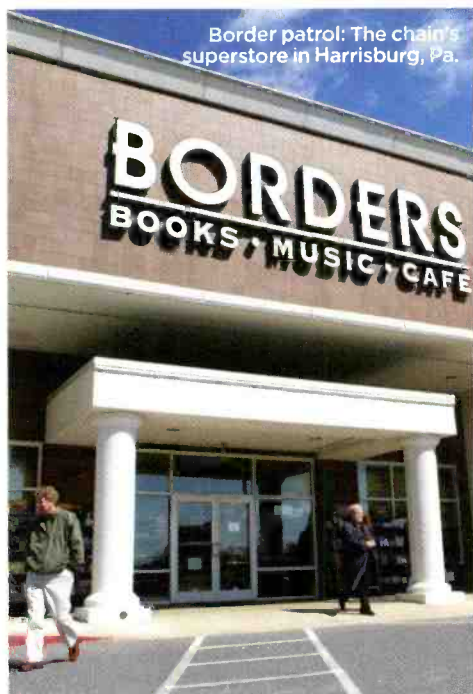
The safer option may be for vendors to supply Borders on SBT terms and get a Uniform Commercial Code lien on its product and sales proceeds. But perfecting a UCC lien—that is, correctly filing documents at the state and local levels, giving public notice, etc.—is a complicated process, so vendors should consult their attorneys.

In the past, labels that thought they were protected by selling on consignment with a UCC lien sometimes lost their inventory to the Chapter 11 process when they failed to "perfect" the lien. A number of factors are involved in perfecting a lien, such as giving notice to any secured lenders so the inventory isn't included in collateral, but the process varies state by state, which poses a problem when dealing with a national chain like Borders. Of course, Borders will have a say in whether companies will get to take this route.



Retail Track

ED CHRISTMAN



Border patrol: The chain's superstore in Harrisburg, Pa.

365-day dating (well beyond the normal 60-day payment window) and dating terms designed to match the shelf life of catalog titles.

The decision of whether to grant such concessions has to be weighed against Borders' status as one of the few large chains—along with Trans World Entertainment, Best Buy and Barnes & Noble—that still carries a decent selection of titles. Moreover, the book chains also distinguish themselves by catering to older demographics and by specializing in singer/songwriter releases, as well as classical, folk and

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DIGITAL BY ANTONY BRUNO

Campus Confusion

Digital Music Services Flunk College Test

College campuses were once a prime spawning ground for new digital music services.

Those days appear to be over.

Closing the book on the role of campuses as digital music laboratories is the recent demise of Ruckus—an ad-supported music download service that was available for free to students at 200 universities through direct content deals, as well as to anyone else with a .edu e-mail account. The closing came after Universal Music Group and Sony Music Entertainment dissolved their Total Music joint venture, which acquired Ruckus last year.

Ruckus joins a list of several other once-promising services, including Napster and Cdigix, that suffered an early death after attempting to offer college students a low-cost, legal alternative to peer-to-peer file-sharing networks. The abrupt closing of Ruckus in early February has left university officials scratching their heads over where to turn next.

Compounding the problem is the U.S. Higher Education Opportunity Act, enacted in August. It requires universities to offer students using their network alternatives to popular P2P offerings, along with other measures like implementing technology to block unauthorized distribution of copyrighted works.

But the law doesn't state what measures would be considered appropriate as an "alternative." The U.S. Department of Education is currently defining what that means, but the process could take months.

According to the Campus Computing Project (CCP),

which studies the use of information technology at U.S. universities, most schools offering students a licensed music service were using Ruckus. Former Ruckus officials say students from more than 1,000 universities were registered in its system.

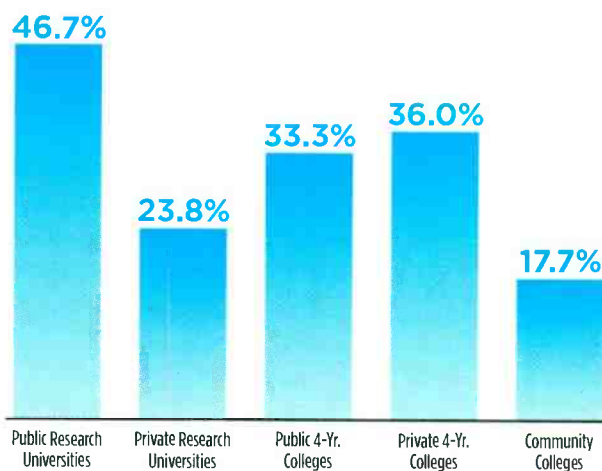
What's left? The leading remaining alternative is the Choruss initiative, led by industry consultant Jim Griffin and backed by Warner Music Group. Choruss aims to collect a monthly per-student fee from participating universities in return for allowing students to use any P2P network. Universities would have to implement some kind of technology to track which songs are downloaded and how often, so that a nonprofit entity could then distribute the fees to rights holders, much as collecting societies like ASCAP do (Billboard, Jan. 31).

But Choruss isn't yet a fully baked deal. Details like pricing have yet to be resolved, and unconfirmed reports late last year say only three of the major labels are onboard, with Universal as the sole holdout.

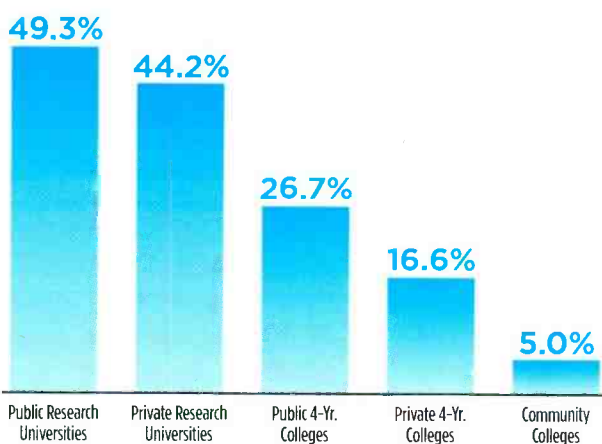
The biggest barrier is cost. The current per-student monthly figure being kicked around is somewhere less than \$5, which the university would either have to pay or pass along to students in the form of an activity fee or other line item. But as the fate of past college-focused services have shown, universities and students are reluctant to pony up.

"The challenge with any model like that is finding

INSTITUTIONS WITH PLANS TO COMBAT P2P WITH 'TECHNOLOGY-BASED DETERRENTS'



INSTITUTIONS OFFERING ALTERNATIVE DIGITAL MUSIC SOLUTIONS TO P2P



someone to pay for it," a former Ruckus executive says. "Universities are also challenged by the current economy, and even historically it's been tough to get them to pay for any kind of online service. I don't know anything that's changed that will make it easier for Choruss."

If the licensing fees needed for Choruss to monetize P2P traffic total less than what universities are already paying to block it, that may change. According to a CCP study, private U.S. universities spend an average of more than \$100,000 annually on software designed to block P2P activity on their networks and another \$150,000 on hardware and staff salaries for these efforts. Public universities spend less—about \$25,000 for software and \$64,000 for hardware and other fees.

For larger colleges like Ohio State University, which has more than 53,000 students, even a monthly \$1 Choruss fee

per student would quickly exceed these figures if they were required to collect from all students without an opt-in feature. And that's not counting the cost of the technology needed to monitor which songs were downloaded.

Critics of college-focused music plans like CCP director Kenneth Green say it makes more sense to use existing commercial solutions like Hulu or iTunes than to develop customized solutions.

Whatever the answer, the music industry has to come up with something to offer universities soon. Barely 25% of public four-year colleges offer any kind of alternatives to P2P services, according to Green's research.

With Ruckus gone and Choruss not yet available, that leaves a huge void to fill.

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BITS & BRIEFS

DIJIT THE WIDGET

The mobile widget company XLR8 Mobile has changed its name to Dijit to coincide with the launch of its new mobile widget platform of the same name. The technology allows content owners to post music, video, pictures and other content to online blogs and social networking profiles, which fans can then download to their mobile phone. The platform also includes customizable design tools, a content management system and the ability for content owners to set their own rates for downloadable content.

DUELING DJS

Activision has confirmed it will release "DJ Hero" later this year, but Genius Products and Genco Interactive plan to go up against it with "Scratch: The Ultimate DJ"—a music rhythm game for

hip-hop fans. It features 60 original and licensed tracks, including cuts by Kanye West, the Beastie Boys, the Black Eyed Peas, Run-D.M.C. and Eric B & Rakim. The development team collaborated with the Beastie Boys' Mix Master Mike in the creation of the game. "Scratch" is scheduled to be released this summer.

MOBILE MOTOWN

In honor of Black History Month and the 50th anniversary of Motown Records, Verizon Wireless and Universal Music Enterprises are selling Motown full-track downloads, ringtones and ringbacks on the carrier's V Cast service during February. Also, V Cast subscribers who use their "Song ID" feature to identify a Motown recording will be entered into a contest to see the Temptations in Las Vegas.

HOT RINGMASTERS FEB 28 2009 Billboard

RANK	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	8	2 WKS	#1 KISS ME THRU THE PHONE	SOULJA BOY TELLEEM FEATURING SAMMIE
2	4	7		DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
3	2	11		HEARTLESS	KANYE WEST
4	3	8		TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
5	9	4		BLAME IT	JAMIE FOXX FEATURING T-PAIN
6	7	8		ALL SUMMER LONG	KID ROCK
7	6	6		YOU COMPLETE ME	KEYSHIA COLE
8	5	6		DIVA	BEYONCE
9	8	28		WHATEVER YOU LIKE	T.I.
10	-	1		CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT
11	11	9		MAD	NE-YO
12	12	16		CHICKEN FRIED	ZAC BROWN BAND
13	10	15		JUST DANCE	LADY GAGA FEATURING COLBY O'DONIS
14	13	19		LOVE STORY	TAYLOR SWIFT
15	14	9		GIVES YOU HELL	THE ALL-AMERICAN REJECTS
16	18	4		WANT IT, NEED IT	PLIES FEATURING ASHANTI
17	15	27		I'M YOURS	JASON MRAZ
18	16	11		SHE GOT HER OWN	NE-YO FEATURING JAMIE FOXX & FABOLOUS
19	22	3		AIN'T I	YUNG L.A. FEATURING YOUNG DRO & T.I.
20	20	17		SINGLE LADIES (PUT A RING ON IT)	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.



BLUETOOTH TUNES

Sony Ericsson's new Bluetooth car speakerphone lets users stream music or phone calls from compatible Sony Ericsson phones through their car's stereo system. The AB900 straps onto a vehicle's sun visor and doesn't require installation. Just synch the phone to the device and it performs like any other Bluetooth extension. It also allows for hands-free calling, automatically pausing the music when incoming calls are received. It has 26 hours of talk time and 40 days of standby time.

There aren't yet any details on pricing or availability. —AB



'Possum' Kingdom

Blues Label's Diversification Continues With Hi Records Pact

If it's up to Fat Possum president **Matthew Johnson**, the classic '70s recordings of R&B legend **Al Green** will soon be seducing a new generation of listeners who are tired of being alone.

Johnson recently licensed the entire Hi Records catalog, which includes such classics as "Al Green Gets Next to You" and "Call Me," as well as albums by **Ann Peebles**, **Syl Johnson** and longtime Green collaborator **Willie Mitchell**.

The first three releases under the deal will be remastered versions of Green's "Greatest Hits," "I'm Still in Love With You" and "Let's Stay Together," which will be in stores March 31.

Hi Records GM/VP **Don Wilson** says he liked what Matthew Johnson brought to the table.

"He was quite convincing and the terms were favorable," Wilson says. "I didn't want to go back with EMI, who had previously licensed the catalog. They reissued a big portion of the Al Green catalog, but I think Fat Possum will take the opportunity to go deeper."

Reissuing vintage recordings can be a hit-or-

Since then, Fat Possum has expanded its scope into soul and even indie rock. In 2002, the label released **Solomon Burke's** "Don't Give Up on Me," a critically acclaimed collection of Southern soul that won a Grammy Award for best contemporary blues album. "Don't Give Up on Me" found a surprisingly large audience, having sold 115,000 units to date, according to SoundScan. Fat Possum also struck it big with **the Black Keys**, whose 2003 album "Thickfreakness" and 2004 album "Rubber Factory" have sold 107,000 and 134,000 units, respectively, according to SoundScan.

The label's latest success story is multi-instrumental indie musician **Andrew Bird's** "Noble Beast," which debuted at No. 12 on the Billboard 200 for the week ended Jan. 25 and has sold 48,000 copies to date. For the week ended Feb. 8, **Heartless Bastards**, another Fat Possum act, debuted at No. 150 on the chart with their album "The Mountain."

Johnson notes that the label has taken risks. "We're always in survival mode," he says, adding that "my vision has always been, 'Everything changes, or it's dead.'"

Part of the reason Johnson is able to have that attitude is that the label has also been adept at finding partners to support its artistic vision. Although Fat Possum itself only employs six full-time staffers, it has worked with high-profile supporters on a number of occasions. In 1994, Capricorn Records founder **Phil Walden** approached Johnson and offered him an exclusive distribution deal. The relationship eventually soured, resulting in some legal wrangling, but Johnson quickly bounced back.

"He went to Epitaph in 1996 and really reinvented himself, signing the Black Keys and going for a slightly different sound," says **Alan Becker** of RED, which distributes Fat Possum through a deal with Megaforce Records. "He's always been the type to look for unique voices first and foremost."

Fat Possum operated as a joint venture between Johnson and Epitaph Records until 2004, when Johnson says the pairing had simply "run its course."

Becker says that Megaforce's moral and financial support allows Johnson to strike deals with Hi Records and license the Van Zandt catalog.

"As a label, they've evolved so much over the years," Megaforce president **Missy Callazzo** says. "In a way, they've almost come full circle, because they started with all those old blues guys that are now no longer with us."

Johnson says that he wants to acquire more catalogs, although he won't specify which ones he's looking at.

"Right now, I'm just enjoying the success we're having," he says. "I never thought when this started I'd have two records in the top 200." ...

The Indies

CORTNEY HARDING



Playing Possum: AL GREEN

miss affair, as Fat Possum itself found with its reissue campaign for the late **Townes Van Zandt**. Of the 14 Van Zandt albums Fat Possum has released, only three have sold more than 1,000 copies in the United States, with the biggest seller, "Rear View Mirror," selling 3,600 units, according to Nielsen SoundScan. The label has racked up combined U.S. unit sales of only 8,900 on the Van Zandt reissues.

The Hi Records rights deal is the latest effort by 17-year-old Fat Possum to expand beyond its original focus on Mississippi Delta blues. Back in the early '90s, the label made a name for itself with raw, unvarnished recordings by modern Delta bluesmen like **R.L. Burnside** and **Junior Kimbrough**.

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,414,693 (\$4,077.635 Canadian) \$83.32/\$58.20	AC/DC, THE ANSWER Rogers Centre, Toronto, Jan. 9	45,350 sellout	Live Nation
2	\$2,565,180 \$97.50/\$94.50	AC/DC, THE ANSWER Oracle Arena, Oakland, Calif., Dec. 2, 4	28,502 two sellouts	Another Planet Entertainment
3	\$2,345,107 (\$1,737,464) \$70.19/\$56.69	CHRIS BROWN, SHELLEY The O2, Dublin, Jan. 7-8, 31	38,118 three sellouts	Alken Promotions
4	\$1,353,652 \$98.94/\$78.94	METALLICA, MACHINE HEAD, THE SWORD Wachovia Center, Philadelphia, Jan. 17	19,736 19,747	Live Nation
5	\$1,276,091 \$89.50	AC/DC, THE ANSWER Scottrade Center, St. Louis, Jan. 13	14,394 sellout	Live Nation
6	\$1,274,265 \$98.94/\$62.50	METALLICA, MACHINE HEAD, THE SWORD Verizon Center, Washington, D.C., Jan. 15	18,422 sellout	Live Nation
7	\$1,263,441 \$92/\$67.50	AC/DC, THE ANSWER Sommet Center, Nashville, Jan. 31	14,476 sellout	Live Nation, in-house
8	\$1,253,179 \$89.50	AC/DC, THE ANSWER American Airlines Center, Dallas, Jan. 23	14,521 sellout	Live Nation
9	\$1,240,617 \$78/\$58	METALLICA, MACHINE HEAD, THE SWORD Joe Louis Arena, Detroit, Jan. 13	19,588 20,596	Live Nation, in-house
10	\$1,215,153 \$102.75/\$77.75/ \$52.75/\$32.75	DANE COOK St. Pete Times Forum, Tampa, Fla., Jan. 31	19,092 sellout	Frank J. Russo, American Concerts
11	\$1,145,063 \$89.50	AC/DC, THE ANSWER Mellon Arena, Pittsburgh, Jan. 7	12,937 13,118	Live Nation
12	\$1,144,875 \$79.50/\$59.50	METALLICA, MACHINE HEAD, THE SWORD TD Banknorth Garden, Boston, Jan. 18	17,066 sellout	Frank Productions
13	\$1,053,863 \$89.50	AC/DC, THE ANSWER U.S. Bank Arena, Cincinnati, Jan. 11	11,864 12,004	Live Nation
14	\$1,025,524 (\$1,257,885 Canadian) \$127.05/\$40.58	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Air Canada Centre, Toronto, Jan. 15	15,290 sellout	Live Nation
15	\$953,327 \$89.50/\$64.50	AC/DC, THE ANSWER Arlene Schnitzer Arena, North Little Rock, Ark., Jan. 28	11,858 sellout	Beaver Productions
16	\$946,038 (\$1,185,126 Canadian) \$119.74/\$44.50	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS General Motors Place, Vancouver, Jan. 24	13,592 sellout	Live Nation
17	\$859,998 \$197.25/\$56.25	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Nassau Coliseum, Uniondale, N.Y., Jan. 16	9,368 12,083	Live Nation, Haymon Entertainment
18	\$794,657 \$75.50/\$55.50	METALLICA, MACHINE HEAD, THE SWORD Bradley Center, Milwaukee, Jan. 12	13,348 16,000	Frank Productions
19	\$727,578 \$125.75/\$39.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Sprint Center, Kansas City, Mo., Jan. 9	10,810 12,160	Live Nation, Haymon Entertainment
20	\$709,920 \$49.75/\$39.75	THE KILLERS, M83 Madison Square Garden, New York, Jan. 25	15,047 sellout	Live Nation
21	\$692,411 (\$513,000) \$40.49	PAT SHORTT Vicar Street, Dublin, Jan. 7-11, 13-18, 22-25, 29-31	17,100 18 sellouts	Alken Promotions
22	\$692,315 \$77.75/\$37.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS New Orleans Arena, New Orleans, Jan. 11	11,618 12,407	Live Nation, Haymon Entertainment
23	\$620,418 \$121.50/\$35.50	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS U.S. Airways Center, Phoenix, Jan. 28	10,048 13,992	Live Nation, Haymon Entertainment, in-house
24	\$614,467 (\$773,791 Canadian) \$47.25/\$33.75	THE KILLERS, M83 Air Canada Centre, Toronto, Jan. 23	14,321 sellout	Live Nation
25	\$609,431 \$125.75/\$39.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS KeyArena, Seattle, Jan. 25	9,069 11,817	Live Nation, Haymon Entertainment, in-house
26	\$602,092 (\$761,361 Canadian) \$118.62/\$39.34	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Pengrowth Saddledome, Calgary, Alberta, Jan. 22	9,309 sellout	Live Nation
27	\$564,275 \$1,000/\$100	JAY-Z Warner Theatre, Washington, D.C., Jan. 19	1,822 1,840	Live Nation
28	\$540,380 \$150/\$55	ANA GABRIEL Radio City Music Hall, New York, Feb. 7	5,753 6,013	Cardenas Marketing Network
29	\$520,790 \$127.75/\$36.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS U.S. Bank Arena, Cincinnati, Jan. 18	8,328 11,562	Live Nation
30	\$475,899 (\$327,227) \$50.90/\$46.54	CHRIS BROWN, SHELLEY Odyssey Arena, Belfast, Northern Ireland, Jan. 6	9,700 sellout	Aiken Promotions
31	\$458,087 \$400/\$200/ \$110/\$100	MÖTLEY CRÜE, THE LAST VEGAS The Joint, Las Vegas, Feb. 6-7	4,051 two sellouts	AEG Live
32	\$446,826 \$81.75/\$36.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Schottenstein Center, Columbus, Ohio, Jan. 17	7,541 13,912	Live Nation, in-house
33	\$377,493 \$55/\$45/\$35	CARRIE UNDERWOOD, LITTLE BIG TOWN St. Pete Times Forum, Tampa, Fla., Dec. 12	7,263 7,353	AEG Live
34	\$376,621 \$55.50/\$18	TRANS-SIBERIAN ORCHESTRA New Orleans Arena, New Orleans, Dec. 18	11,700 sellout	Beaver Productions
35	\$375,253 \$55/\$35	CARRIE UNDERWOOD, LITTLE BIG TOWN Sommet Center, Nashville, Dec. 7	7,625 sellout	AEG Live

Come on over:
CHRISTINA AGUILERA



Second Life

What The Live Nation-Ticketmaster Merger Means For No. 2 Promoter AEG

We didn't expect Anschutz Entertainment Group to accept a Live Nation-Ticketmaster merger lying down and it appears it won't.

AEG is a privately held company that's owned by Denver billionaire **Phillip Anschutz**. Its opinion on this merger matters, beyond its competitive relationship with Live Nation. AEG owns and operates a large portfolio of arenas, theaters, clubs and sports teams, including such high-profile properties as the Staples Center in Los Angeles; the Sprint Center in Kansas City, Mo.; the O2 Arena in London; and the O2 World Arena in Berlin. It also runs or books such buildings as the Prudential Center in Newark, N.J.; Target Center in Minneapolis; the San Diego Sports Arena; the Globe in Stockholm; and the Colosseum at Caesars Palace and the Joint at the Hard Rock Hotel in Las Vegas.

AEG's live entertainment division, AEG Live, is a distant second to Live Nation in the concert promotion world, reporting more than \$1 billion in concert grosses to Billboard Boxscore in 2008, compared with nearly \$2 billion from Live Nation.

Naturally, the two are fierce competitors for tours. Several artists have gone back and forth between them and many play for both promoters. At the same time, Ticketmaster's Front Line Management has enjoyed a close relationship with AEG, bringing it tours and concerts by big names like **the Eagles**, **Christina Aguilera** and **Neil Diamond**.

A Live Nation-Ticketmaster merger would greatly complicate AEG's ties to the combined entity. On the one hand, Front Line artists still need access to AEG venues and vice versa. But AEG will be leery of allowing a business related to an arch rival to have access to its customer ticketing data, which would potentially enable it to sell sponsorships against it and tap into other revenue sources. Indeed, data, and who controls it, was a key factor in Live Nation's decision to not to renew its ticketing pact with Ticketmaster in the first place.

Although AEG and Live Nation are both in the real estate game, AEG has long been a venue/sports/entertainment firm first, with its core business being its buildings and its sports teams. AEG Live was created so that AEG could have some control over its own destiny

in terms of bringing content to its venues. That's not so different from why promoters got into the amphitheater game in the first place in the '80s: They wanted to mitigate their talent-buying risk by tapping into ancillaries, and arenas were too expensive for promoters to build at that time (and still are).

AEG's importance as a Ticketmaster client is huge. In an interview with Billboard, AEG CEO **Tim Leiweke** wouldn't address talk that AEG has a broad ticketing agreement with Ticketmaster that could be nullified in the event of a merger (we hear there are three years left on that pact) or that AEG is developing its own ticketing system, saying only, "We're closely monitoring the proposed transaction and we're reviewing our options."

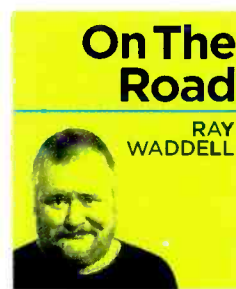
Leiweke went on to say he would be "shocked" if the merger were "permitted to proceed as proposed." Live Nation most certainly anticipated a keen regulatory going-over in the wake of this merger, having endured such inspection when it acquired House of Blues for \$350 million in 2006. Ticketmaster, likewise, is no stranger to this type of scrutiny.

If the merger is rejected, of course, the lawyers would be the real winners—Live Nation and Ticketmaster will have incurred a boatload of legal fees, as would the people who opposed the merger. You can also count on politicians like Sen. **Chuck Schumer**, D-N.Y., to squeeze as much attention out of the process as possible. Whether consumers, artists or competitors would benefit from a failed merger depends on your point of view.

If a merger doesn't take place, it's possible that Live Nation and Ticketmaster will return to pursuing their separate businesses, competing again on the ticketing front and sitting across the table from each other again in negotiating tour deals.

If that happens, it's still possible that AEG could emerge as a merger partner for either, given how quickly injured pride can heal on the battlefield.

Stranger things have happened. In fact, they're happening already.



On The Road

RAY WADDELL

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Wheeling And Dealing

Latin Music Sponsors Become More Selective

A few years ago, Latin music endorsement deals and sponsorships were largely the realm of superstar acts, like **Shakira** and **Maná**. But as recorded-music sales plunged, sponsor money suddenly became a key income source for artists at all levels.

In today's shrinking economy, sponsors of Latin music are becoming more selective, which in turn is requiring artists to become more enterprising and accommodating.

The good news is, music continues to be an important "passion point" for Latin consumers. And advertising in Spanish-language media actually grew during the first three quarters of 2008, according to a study of multicultural ad spending conducted by Billboard's parent the Nielsen Co. The study found that total ad spending in Spanish-language media rose 2.7% to \$4.3 billion during the first three quarters of 2008 from the same time period a year earlier. Most of the growth came from Spanish-language cable TV advertising, which rose 49%.

That augers well for Latin music sponsorships. Even assuming a slug-

gish fourth quarter, there is clearly some money to go around.

Adaliz Vicens, AT&T senior marketing manager for Hispanic marketing, acknowledges that the business model has shifted. "But that doesn't mean we're shying away from music," Vicens says. "It is a revenue generator and it is important for AT&T."

The carrier recently announced a sponsorship campaign with up-and-coming Colombian artist **Fanny Lu**. Because wireless companies already work with record labels, music sponsorships are natural and

their effectiveness can be directly measured through sales, Vicens says.

But with big stars, the costs can sometimes be enormous, which is prompting sponsors to think twice about where to spend their money in this environment.

"By the time I go through management, the label and the artist, my sponsorship fee is well into the seven figures," says one major brand executive who finds it difficult to measure sales results and doesn't plan to do big music sponsorships this year.

Major sponsorships—those that include endorsement fees—can put de-

mands on an artist's time, from shooting TV spots for a product to doing meet-and-greets. The back-and-forth required to close these deals is lengthy, and instead of going through the trouble, some brands are choosing to simply move on.

A few months ago, a major cell phone carrier wanted to pay a certain A-list artist \$150,000 to do a TV commercial, according to **Elena Sotomayor**, executive VP of event marketing at the Chicago event production company CMN.

"It involved shooting a 30-second spot," Sotomayor says. "But the artist was on holiday and refused to interrupt his trip for one day."

Instead of sweetening the deal, the

company offered the same one to an emerging local band.

In this environment, Latin artists who work hard to cater to a sponsor's needs can still secure deals, says Warner Music Latina marketing VP **Gabriela Martinez**.

Warner artist **Tommy Torres** will be one of nine acts participating in a new Banana Republic marketing campaign, which will feature their music on in-store playlists and in a free digital compilation available at iTunes with any Banana Republic purchase.

"I still see a lot of opportunity," Martinez says.

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Latin Notas

LEILA COBO



Me and my guitar: **TOMMY TORRES**



OUTSIDE LOOKING IN

New Spanish Acts Struggle To Break Through

MADRID—Spain is abuzz with young bands playing in small venues across the country. But you wouldn't know it from looking at the charts.

Flamenco-soul singer **Pitingo** was the only new Spanish artist to make Media Control's weekly top 50 album chart in 2008, peaking at No. 20 with "Soulería" (Universal), according to labels body Promusicae. By contrast, 10 new Spanish acts made the chart in 2003.

The economic crisis and conservative media coverage has led major labels to cut back on new signings. And music radio largely ignores releases by emerging artists, making it difficult for them to reach a mass audience.

"The labels have less money to sign and promote new artists, and music radio now aims for older audiences," says Antonio Guisasola, president of the 85-member Promusicae. "Radio is no longer a vehicle for new artists."

Spain has a vibrant music scene but the inability of new acts to crack radio means "they are stuck in a ghetto," says Mark Kitcatt, president of the 53-member indie-label body UFI.

Fernando Delgado, manager of Madrid band the Right Ons and director of 2Fers Records, says Spanish music radio changed in 2001 with the launch of romantic oldies network Kiss FM.

The network quickly became the No. 2 radio network, behind market leader top 40 Los 40 Principales, according to national media survey group EGM. "Rival networks concluded that kids don't listen to the radio anymore," Delgado says. "Not even Los 40 focuses on teenagers or new music now. Some 80% of what they play is established Spanish artists like Amaral."

The majors acknowledge cutbacks but insist they are still seeking new talent. "In the past three years, Universal has been the only Spanish label to develop almost two new local acts per year that have won gold discs," says Fabrice Benoit, managing director at Universal Iberia Peninsula, citing Nena Daconte, Haze, Hanna, Porta and Pitingo, who have all earned gold discs (40,000 units shipped).

But Benoit acknowledges that getting radio exposure is a challenge for new acts. "There is nothing between specialized local stations and commer-

cial networks," he says. "There is no 'ladder' to climb."

EMI Spain develops only about five new Spanish artists per year—half of what it used to—due to what EMI Spain GM Simone Bosé says is a lack of support from radio and other media outlets.

"There are so few means to reach the public, and the radio situation is depressing," Bosé says. "The stations share about 80% of the same songs and artists, the Internet has insufficient penetration in Spain, and the press and TV is very conservative."

Media conglomerate Grupo Prisa dominates Spanish music radio, with its networks reaching some 80% of listeners, according to EGM. Prisa's Unión Radio subsidiary operates Los 40, Cadena Dial, Radiolé, M80 and Maxima FM, as well as stations in eight Latin American countries.

Unión Radio music director Luis Merino blames piracy and competition from TV, Internet and videogames for the "critical state" of the music sector, rather than narrow radio playlists.

"The value chain of recorded music is in a sorry state and traditional marketing has become very difficult," Merino says. "The solution will be either a greater protection of intellectual property or alternative methods to monetize free music [downloads]."

But Diego Manrique, a veteran music critic and presenter of public Radio 3 music program "Ambigú," says what's playing on the airwaves bears little relation to what's happening in Spanish music.

"There is a total divorce," he says, "between radio and TV and Spanish creative music."

—Howell Llewellyn

.com EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

New kid on the block: **PITINGO**



EN BREVE

MORE PANELISTS NAMED FOR LATIN CONFERENCE

Universal Music Latino/Machete president Walter Kolm and LatinPointe CEO David Chavez will be among the panelists at the Billboard Latin Music Conference, set for April 20-23 at the Eden Roc Beach Resort & Spa in Miami Beach. The confab will emphasize the leveraging of sponsorships, TV exposure and digital distribution. Reyes Entertainment president Gabriel Reyes will be one of the panel moderators. The Billboard Latin Music Conference & Awards are presented by State Farm Insurance in association with Verizon and Verizon Wireless. For more information, go to billboard-latinconference.com.

BILLBOARD EN ESPAÑOL TO HOST SXSW SHOWCASE

Latin alternative acts Alex Cuba, León Polar, Don Tetto, Ceci Bastida, Los Claxons and Afrodita will play the inaugural Billboard en Español showcase at the South by Southwest music festival in Austin. The March 18 showcase takes place at the Flamingo Cantina, from 8 p.m. to 2 a.m. For more information on the showcase, go to billboardenespanol.com.

ZOÉ, MOTEL TO PLAY INVITE-ONLY U.S. SHOWS

Mexican rock bands Zoé and Motel will tour the United States in April as part of the Jack Daniel's Studio No. 7 concert series, according to their management firm Sei Track. The bands will play invitation-only shows April 14-23. Previous Jack Daniel's tours have featured Beto Cuevas, Molotov, Babasonicos and Los Amigos Invisibles. The shows will be produced by Batanga Live.

'ISA TKM' RELEASES SOUNDTRACK

Sony Music is rolling out the soundtrack to Nickelodeon Latin America's first original tween telenovela, "Isa TKM," in February in countries across the region. The album contains music by Fernando Perez Rossi and Pablo Durand and performances by the show's stars. The set is expected to be released stateside during the second quarter. —Ayala Ben-Yehuda

GLOBAL BY AYMERIC PICHEVIN

Collective Hits

Fan-Funded Recordings Come Of Age In France

PARIS—Web sites that enable fans to help finance an artist's recording sessions are gaining traction in France.

While similar sites elsewhere have struggled to produce hit acts, the model was recently responsible for the first fan-funded French platinum (200,000 units) album: singer/songwriter Grégoire's "Toi + Moi," which peaked at No. 2 on the French albums chart and has shipped more than 300,000 copies since its Sept. 22, 2008, release, according to distributor Warner Music.

The album was funded by €70,000 (\$91,000) invested by 347 users of MyMajorCompany.com, which retains ownership of the master recordings. Investors receive 30% of revenue from the album after distribution costs are deducted, with 20% going to the artist and 50% retained by MyMajorCompany. The company is likely to adjust its splits soon, probably to a 40/20/40 model.

Thanks to the robust sales of "Toi + Moi," the company says Grégoire's investors stand to recoup at least five times their original investment.

Grégoire was the first artist to generate the site's €70,000 minimum investment required to begin the recording process (the minimum will soon rise to €100,000 [\$129,000]). Although he didn't have any previous recording experience, the singer says several majors had offered him contracts before he chose the music startup.

"I thought it was interesting to get the support of Internet users and to be known in a different way," he says.

MyMajorCompany says further releases from such acts as hip-hop artist Agonie and pop singer Joyce Jonathan are imminent.

Grégoire's chart success raises the question of whether the model could someday provide a genuine alternative to the label system. But MyMajorCompany president Michaël Goldman points out that Grégoire's success was built

through what he calls "traditional record label methods." The company's releases are distributed by Warner Music and only a limited number of preapproved artists are allowed to seek funding. MyMajorCompany also says it invested an unrecoverable €300,000 (\$388,000) of its own money in marketing the album.

"They are a real record company. The only difference is how they get the money," says Warner Music France president Thierry Chasagne. "The second album will be tougher, as they won't have the same press coverage they had thanks to their innovative model. We will know more when 10 albums are out."



French new wave: GUILLAUME ROSTAÏN (above) and RODOLPHE DARDALHON



By contrast, rival French site NoMajorMusik positions itself as "a community platform, not a label," according to Guillaume Rostaïn, who co-founded the company in December 2007.

Artists that raise €3,000 (\$3,900) in funding from NoMajorMusik users can record a digital single. Digital distribution is handled by Believe, with investors receiving a 40% share of revenue after distribution costs are deducted. Artists also receive 40%, with NoMajorMusik retaining 20%. Artists retain master rights, although recordings are licensed to NoMajorMusik for 10 years.

To date, seven acts have each raised the €3,000 needed to record a single, drawing an average of 100 investors per track. Notable successes include hip-hopper 100priz's "Shalom Salam," which reached the top five of French retailers FnacMusic and VirginMega's digital charts, and "Why Are You Lying" by rockers the Enjoys, which TV producer Marathon is using as the theme song to the Web video series "Dingo ou Mytho."

Now, NoMajorMusik is expanding to help independent labels raise funds. First to participate is Roy Music, home to gold-selling (75,000 units) rock act Mademoiselle K. The label hopes to raise €200,000 (\$259,000) to help fund the production and promotion of Mademoiselle K's upcoming live album, with a share "equivalent to that of the artist" to be distributed among investors on sales for up to 10 years.

Roy Music co-founder Yvan Taieb says this provides a solution for independent companies that have cash-flow problems, while his fellow co-founder Rodolphe Dardalhon says the model may prove significant beyond just raising finance.

"NoMajorMusik has built a clear model linking artists with fans and proved it can work," Dardalhon says.



GLOBAL BY LARS BRANDLE

GRAPE EXPECTATIONS

Wineries Bring Cheer To Aussie Touring Circuit

BRISBANE, Australia—Australia's winery touring circuit is bearing fruit at home, and the concept is about to be exported to overseas vineyards.

Leonard Cohen became the latest visiting star to play the circuit, performing five winery shows during his 10-date Australian tour in January and February. Since the circuit first emerged at the start of the millennium, promoters say it has steadily matured as a business, helping to open up new markets.

"South Australia is a soft market," says Mick Newton, director of promoter Roundhouse Entertainment, whose A Day on the Green concert series recently celebrated its 150th winery show since its first event in 2001. "To be able to offer one of our shows there in

the mix of a tour [fixes] a weak link in the touring chain."

Melbourne-based Roundhouse, part of Michael Gudinski's Mushroom Group of companies, now hosts winery events in 18 Australian sites. A Day on the Green expects its 1 millionth guest later this year, with 26 Australasian dates—at venues with capacities varying between 4,000 and 10,000—booked for the current 2008-09 summer season.

With the domestic touring market holding up well despite the global financial crisis, Newton has already expanded into New Zealand and is now looking to take the shows international.

"We've got a couple of countries on the radar," he says, "but they're probably not the ones you'd expect. We just want to get it right

GLOBAL NEWSLINE

>>> UNIVERSAL FRANCE MERGES LABELS, CUTS STAFF

Universal Music France is merging its labels Universal Licensing Music and Mercury. The merged operation—the name of which hasn't been confirmed—will be headed by ULM director general Olivier Nusse. UMF is also merging its classical and jazz departments, a representative says. The merger will result in the layoffs of about 20 people at UMF, including former Mercury director Sébastien Saussez. The move comes after Decca Music Group confirmed a "realignment" of its U.K. operation in early February, with part of its roster transferring to Universal Classics & Jazz (billboard.biz, Feb. 5). —Aymeric Pichevin

which provided e-commerce services to Oasis, Arctic Monkeys and other acts, has ceased operations. The shuttering of Trinity Street, which was founded in 2002, came after an interim management team's strategic review of its operations. Former chairman David Robson and chief executive Andy Murray have sued the company, claiming they were unlawfully removed from their posts in December.

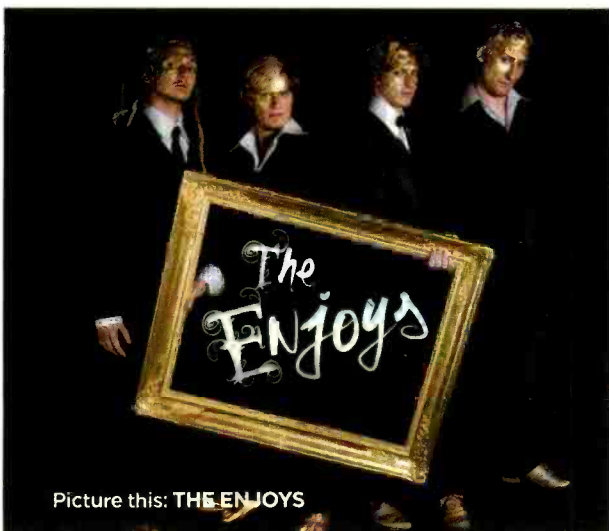
—Andre Paine

>>> U.K. GOV'T REBUFFS EU COPYRIGHT VOTE

David Lammy, the U.K. minister of state for intellectual property, has refused to accept a Feb. 12 vote by the European Parliament's legal affairs committee to increase the copyright term to 95 years from 50 years. "While the U.K. believes that performers should be protected

>>> TRINITY STREET CEASES OPERATIONS

Digital marketing company Trinity Street,



Picture this: THE ENJOYS



In vino veritas: A Day on the Green concert at Sirromet Wines (left); LEONARD COHEN performing at Bimbadgen Estate Winery in January.

here this year first. The growth has been pretty steady in Australia, but we can never relax with the way the economy is."

Although Newton declines to identify his international targets, those with a good nose for the business say natural possibilities include California, where the Mountain Winery in Saratoga already hosts concerts, and Mediterranean markets.

"There's absolutely no reason why it wouldn't work," says Michael Hope, owner of the Hope Estate in New South Wales' Hunter Valley. "The market worldwide is ripe for it, because the population is aging and people want 'classy entertainment.'"

While promoters usually set up temporary stages for most winery shows, Hope has put his money where his mouth is, spending \$3 million Australian (\$2 million) to build a 19,000-capacity amphitheater at his winery.

"I couldn't have picked a worse time [economically]," he says, "but my development here is for the long term. I believe it's a market that's not going away."

A March 7 gig by Eric Clapton will christen the Hope Estate Amphitheatre, followed by concerts by Chris Isaak (March 21) and the Who (March 28). Hope is plan-

ning up to 10 shows per season starting next summer and says he has already sold 1,200 enhanced hospitality packages for the Clapton show, at up to \$700 Australian (\$465) per ticket.

Don Elford, business development manager of Acer Arena in Sydney, says that wineries have emerged as serious competitors.

"They have a direct impact on us," he says, citing John Mellencamp's November/December tour, which played one night at the Acer as well as seven winery shows.

Some touring insiders estimate wineries have now claimed about 5% of Australia's arena market, although many promoters think further domestic expansion may be limited by the number of sites with adequate facilities.

Until now, wineries have typically played host to concerts by classic rock and older artists. But Newton believes more cutting-edge bands, like Arctic Monkeys and dance act Cut Copy, could transfer from traditional venues.

"We'd certainly consider it," Cut Copy guitarist Tim Hoey says. "We're always into stretching the context of our music and setting up and playing in different kinds of places. And with all the wine on tap, it would make the rider really easy."

throughout their lifetime, a period of 95 years goes beyond what is needed to achieve this aim," Lammy said in a statement. The European ruling requires the approval of the EU Council of Ministers. U.K. culture secretary Andy Burnham said in December that he backs a 20-year increase in the copyright term to 70 years.

—AP

>>> PINK CONTRIBUTES TO AUSSIE BUSHFIRE RELIEF

Pink has pledged \$250,000 Australian (\$159,336) to Australia's bushfire relief program. The donation will assist the Red Cross Bushfire Appeal, which provides support to the thousands affected by rampant bushfires in the state of Victoria. In May, Pink will begin a 60-date nationwide Funhouse arena tour. She is the latest in a succession of local and international acts to assist Victoria's fire-ravaged communities. Among them is Dutch classical artist Andre Rieu, who has

recorded a fund-raising single, "Yours Forever," due Feb. 23. —Lars Brandle

>>> COLDPLAY TOPS '08 GLOBAL SALES LIST

Coldplay's "Viva La Vida or Death and All His Friends" (Parlophone/EMI) was the best-selling album of 2008 worldwide, according to the IFPI. The international recording industry organization said the U.K. rock act's fourth studio set racked up global sales of 6.8 million copies. It also sold the most downloads of any other album ever within the first month of release. Veteran rock act AC/DC's 15th studio album "Black Ice" (Columbia) came in second on the global sales list, while "Mamma Mia! The Movie Soundtrack" (Universal Music) was third. Welsh pop artist Duffy, at No. 4, was the biggest-selling new act of the year with "Rockferry" (A&M/Universal). —AP

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GLOBAL BY ANDRE PAINE

It's A Manx World

Isle Of Man Aims To Make P2P Pay

Located in the Irish Sea, the Isle of Man has traditionally been known for its TT motorcycle races and low taxes.

Now the self-governing British crown dependency could soon be known for something quite different: a controversial peer-to-peer licensing plan by local O2 subsidiary Manx Telecom to let its customers access unlimited music through P2P sites in exchange for a blanket license fee to compensate rights holders.

"We've got something to offer the rest of the world," says Ron Berry, the Isle of Man's inward investment manager. "It's a case of defining and proving the model, then it's adaptable for other jurisdictions."

The exact nature and cost to consumers of that model is still being fine-tuned, with the final proposal due to be unveiled in late March, followed by an experimental phase in the summer. The concept is similar to a Warner Music Group-backed proposal for

But the British government says it is watching the Isle of Man proposal with interest.

"We want to leave the way open for other business models rather than limiting people to one option," a statement from the Intellectual Property Office said. "The important thing is to balance the needs of rights holders against [those] of consumers. We are glad to see innovative solutions are being explored, but we would like to see more details."

The Isle of Man proposal—a controlled experiment on an island with a population of 78,000 that boasts 100% broadband penetration—could become a testing ground for other markets. Berry says there has been "engagement across the board" with rights holders, although Billboard has encountered a mixed reaction.

"It's imperative that the value of our members' music is properly recognized in the P2P environment and we are working hard with

other key stakeholders to deliver effective licensing solutions," says Steve Porter, chief executive at U.K. collecting society PRS for Music, who says his organization has been "engaging actively" in the Isle of Man proposal.

However, labels trade body the BPI says it wouldn't support the scheme over the U.K. gov-



Nice to share: RON BERRY

U.S. college campuses (see story, page 12).

That time line means the U.K. government faces the prospect of having a P2P-legitimizing system rolling out on its doorstep just as it attempts to broker a different approach on the mainland.

The British government is due to submit final proposals in late spring on how Internet service providers and the music industry should cooperate in the fight against online piracy. Proposed measures in its interim "Digital Britain" report in January included the establishment of a rights agency to enforce anti-piracy measures.

The Internet Service Providers' Assn. questions whether the Isle of Man ISP licensing plan could ever be exported to a high-profile, high-value market like the United Kingdom.

ernment's plans and remains committed to tackling, rather than appeasing, piracy.

"There has never been any reticence on the labels' part to explore new business models," says BPI director of public affairs Richard Mollet. "We would be interested to see the detail of any proposal that comes forward. [But] any commercial service that sets off trying to compete with free is going to have a hard time of it."

Berry believes that "brand loyalty" would ensure the continued success of legal download services.

"The Isle of Man isn't in this to solve the problems of the music industry," Berry says. "If we can do that along the way, that's great. But our strategy is to grow our economy."



'Any commercial service that sets off trying to compete with free is going to have a hard time of it.'

—RICHARD MOLLET, BPI

TRANSLATION
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Steve Stoute

The music branding expert discusses the opportunities and risks for recording artists in ad partnerships.



Licensing music for advertising campaigns can be a tricky business. Recording artists risk turning off fans if they pair up with the wrong brand or star in a poorly executed campaign. And brand marketers can be vulnerable to the unpredictable behavior of their celebrity clients, as Wrigley's recently found out with Chris Brown (Billboard, Feb. 21).

A leading player in the music branding market is recording industry veteran Steve Stoute's Translation agency, which has brought together Justin Timberlake with McDonald's, Beyoncé with Samsung Electronics and Jay-Z with Reebok and Hewlett-Packard. It also brokered the Wrigley's deal with Brown and other artists.

Prior to joining the ad industry, Stoute managed the careers of such artists as Nas and Mary J. Blige and served as executive VP and president of urban music at Interscope Geffen A&M Records, where he produced recordings by U2, Eve, Limp Bizkit and Eminem's debut album, "The Slim Shady LP." In the late '90s, Stoute partnered with branding guru Peter Arnell to start a company called Pass, which matched brands with celebrities, a preview of the work he would do at Translation, which he founded in 2004. Translation's knack for knowing what works for artists and brands caught the attention of advertising giant Interpublic Group, which acquired the firm in 2007.

Stoute, who remains Translation's chief creative officer, has gone on to partner with Jay-Z to form Translation Advertising, an agency focused on multicultural marketing.

Describe how Translation matches artists to brands.

I can identify what the artists' needs are, what the consumer groups are who buy the material and how the brand seeking to tap into the audience can use that partnership to create consideration for the product. The company's not driven by hooking up artists with brands. We're in the artist brand management business. It's about finding corporate partners and matching them with artists to tell their brand story. There has to be some mutual benefit. So it just can't be all about the brand saying, "I'm going to put artists with my brands and not care about the artist's pre-existing brand value."

You brought in Chris Brown, Ne-Yo and Julianne Hough for a Wrigley's marketing campaign. Are there any risks when artists put a brand's name or jingle in their song?

Not when it's done correctly or with honesty. I learned from the record business that artists working with corporations on projects that are seen as selling out are nothing more than a bad marriage. When artists do it right, it's a perfect marriage. When you look at Run-D.M.C. and their deal with Adidas, it did not look wrong. When Bob Dylan is selling Victoria's Secret or MC Hammer is selling chicken, then it's a bad marriage.

There's a whole seduction behind having a corporation say they want to be your partner. Sometimes artists do things to be more popular, not because it will help them be more of who they are. You're seeing that with reality shows or guys being in movies just to be in movies. They're just doing things to be popular. How you avoid that is by knowing who you are and who your audience is.

Wrigley's suspended its Doublemint TV ads with Brown following his recent arrest. Is there anything Brown can do to salvage his marketability with brands?

I think the truth needs to come out and the smoke needs to settle before any of us can comment.

Do brands come in with unreasonable expectations for artist participation in campaigns?

The brands have unreasonable expectations because they want to make sure their brand story is told. That's exactly what they should be doing. [But] when they want to do that with no consideration of the purveyor's story or their place in culture, it's a lose-lose. The artist becomes homogenized and the brand looks like they just hired someone to shill their product.

What are the most common mistakes that brand marketers make in their use of artists?

The biggest mistake is that they try to bring the artist into the brand's culture and what they really need to do is get their brand into the artist's culture.

How do you put a brand into an artist's culture?

That's the part a lot of people don't understand. A lot of ad agencies with branded entertainment divisions have no understanding of music culture. Creative Artists Agency and William Morris and Endeavor do a good job of putting music and brands together. There's a strategy behind successful marriages. It's understanding the DNA of both partners and trying to find the shared values—really understanding the granular aspects of both brands and trying to link both of them.

More managers are negotiating deals with brands without the help of a label. What changes have you seen in how managers do their jobs?

Managers are also working closely with labels because they have to co-exist. They can't just do things independently. Working on deals directly is OK, but since labels are clamping down, they're making it so that none of these things can happen without their consent. The problem with 360 deals is they don't have 360 talent to service them, like hiring people from the phone com-

Projects that are seen as selling out are nothing more than a bad marriage. When artists do it right, it's a perfect marriage.

pany to run ringtone management or hiring people from the fashion world to build clothing lines. Record companies should be able to have talent to service these deals. Interscope, for example, has done a good job with things like Beats by Dr. Dre [a line of high-end headphones].

What impact would a Live Nation-Ticketmaster merger have on agencies like Translation?

It's great for us, because I have a lot of friends at Live Nation. It means a greater 360 relationship between the venue, the concert and the selling process of the ticket. It gives brands and marketers a much better way to integrate into the process. Before it was a lot of different pieces. The fact that Live Nation owns venues and puts on the show and now [runs] the ticketing process, which has a lot of data, means you can market to that data.

What impact will the deal have on artist branding deals and sponsorships?

As an advertiser, you rub your hands in glee. It's not just a banner onstage—now you know who the consumer is buying tickets. When Armani wants to sell perfume to Beyoncé fans, they now have that data. That's one of the problems with the record business. They could have offset the cannibalization of digital music sales if they had that data. The consumer active in buying music and tickets and related items is a big-ticket item for marketers.

You went from the music business to the advertising business, two industries that are becoming interdependent. Will Translation ever start its own label?

I actually think about starting a label a lot and going back to my roots. Why I sit on the edge is because the music business still hasn't figured out its core model yet. I do a lot of work with Interscope and Universal to help them define that. Maybe if the timing is right I'll step into the record business. The ad business is not the record business. There's not many YouTube stars and there's a reason for that. Knowing how to build stars [A&R] is a unique skill set, except it's been overpriced because record sales were exploding. When [A&R costs] come back down, maybe I will go back into the record business. ●●●

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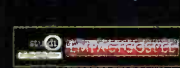
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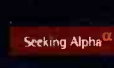
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RASCAL FLATTS MADDER

RASCAL FLATTS SIZES UP JCPENNEY AND FINDS A PERFECT PROMOTIONAL FIT

BY KEN TUCKER * PHOTOGRAPH BY LEANN MEULLER

IT'S MORE UGG BOOTS than cowboy boots at Rascal Flatts' February performance at New York's Madison Square Garden. Backstage before the show, a woman in her mid-40s reaches the front of the line to meet the band and flaps her hands around her face, pretending to faint. Another lady ecstatically tells the band her name is Stephanie, which guitarist Joe Don Rooney instantly converts to "Steph-Steph," making her giggle loudly. A tottering woman approaches with pink drinks and accidentally spills Cracker Jacks all over the floor. Vocalist Gary LeVox feigns disappointment: "I would have liked some of those." * The band disappears from the meet-and-greet as Jessica Simpson finishes her opening set, and after the crowd is prepped with tracks like "Eye of the Tiger" and "Who Let the Dogs Out"—there's a big bang. The trio of Rooney, LeVox and bassist Jay DeMarcus descend to the floor on an aluminum platform that billows smoke. LeVox struts and skips around the arena-length track, bumping fists and high-fiving the men and holding the hands of women as he sings. Rooney and DeMarcus give out guitar picks like Halloween candy. * High-pitched screams drown out the opening bars of the band's cover of "Life Is a Highway" and women dance with their big Budweisers thrust high in the air. "And they say New York City doesn't like country music," LeVox says to the sold-out crowd. "They must have took up all the pretty people and put 'em in one spot!"

With the April 7 release of "Unstoppable," the band's sixth studio set, Rascal Flatts is aiming to take its already strong appeal to women by teaming up with retailer JCPenney for a wide-ranging marketing and promotional deal. For these women the association of Rascal Flatts with JCPenney will be inescapable for the next two years—from tour sponsorship to clothing the performers to using the group's music in advertisements and playing it in stores.

"Fortunately for Rascal Flatts we have crossover music that's allowed us to play the Staples Center [in Los Angeles] and sell it out and play Madison Square Garden and sell it out, but when you get down to who the real the Rascal Flatts consumer is, it's the people between New York and L.A.—and that's where JCPenney is," says Doug Nichols, the band's co-manager. "From a demographic standpoint it was a perfect fit."

Even in uncertain economic times, JCPenney remains one of the biggest general-merchandise retailers in the United States. There are more than 1,000 JCPenney department stores throughout the States and Puerto Rico; the business also includes one of the largest apparel and home furnishing sites on the Internet, jcp.com—JCPenney says Internet sales totaled \$1.5 billion last year—and the brand is the nation's largest general-merchandise catalog business.

The Rascal Flatts American Living Unstoppable tour is sponsored by JCPenney; the two-year, 60-stop trek kicks off June 7. "We've avoided some sponsorships up until now because it didn't do anything to further the Rascal Flatts brand, it was only a monetary handout," Nichols says. "Fortunately

'SONG FOR SONG, POUND FOR POUND, IT'S THE BEST MATERIAL WE'VE BEEN ABLE TO GET OUR HANDS ON.'

—JAY DEMARCUS

the guys are in a place where they don't have to do things just for money. We feel that JCPenney is a partner that can grow our brand, and we fully intend to help them grow their brand."

"Even in the best economic conditions the more places you can sell your music the better," says Lyric Street VP of marketing Greg McCarn.

The partnership with JCPenney is a two-year deal with the option to extend for additional years at the end of the term. "We have close to a million people that we communicate with so getting the two online brands together is really exciting," Nichols says. "They have like 21 million e-mail addresses, so it doesn't take a very high percentage [of opt-ins] to create a huge number there. It will be interesting to see what we come up with."

Mike Boylson, chief marketing officer for JCPenney, says that while the company has never sponsored a tour before, "Rascal Flatts and the American Living brand is a perfect fit. They skew toward women, especially younger women, and 80% of our purchasers are women. We're trying to get younger women."

Nichols says there will be synergies between the advertising buys that both organizations make. "We know we're going after the same customer," he says. "They're spending a lot of money on TV and radio, particularly country radio, and we're spending a lot of money advertising there, so finding a way to utilize our



Sharp-dressed men: RASCAL FLATTS; inset: The band meets plaid-clad fans at Madison Square Garden.



advertising dollars together is a really exciting thing."

JCPenney will run one TV commercial the first year and probably two the second year, according to Nichols. The band wrote a song, "American Living," that will serve as the soundtrack for a new commercial for JCPenney's lifestyle brand, which launched in 2008. In addition, the track will be available on a special version of the "Unstoppable" CD sold only at JCPenney stores, and net proceeds from the sale of the CD at the retailer will benefit JCPenney's Afterschool fund, which provides children in need with access to afterschool programs.

The commercial will air May 17-June 6 during prime time and on cable, and Nichols says the fact that LeVox, Rooney and DeMarcus wrote the song makes all the difference. "It's a Rascal Flatts song," he says. "It's not like a jingle writer in Chicago wrote it and the guys are singing it. They've got all the ingredients in there that they know work for their fans. The harmonies, the melody, and the chorus is very hooky."

After coming up with a melody and chorus, DeMarcus and LeVox sent a demo to JCPenney. "They flipped over it," DeMarcus says. The lyrics—"It's a mind-set that's never

its next album as the best yet, he insists that it's true for "Unstoppable." "Song for song, pound for pound, it's the best material we've been able to get our hands on," he says. The current single, "Here Comes Goodbye," is DeMarcus' "favorite song we've ever recorded. When we first heard it, we almost immediately decided that it was going to be our first single—that's how much we fell in love with it."

While the group tried to expand its sound on each album, DeMarcus says it may have gone too far on recent records. "We felt like the past couple of records, in an effort to grow, there was a lack of holding onto some of things that made us successful to begin with. Not that we're not proud of that material, but it was time to go back and grab hold of some of the elements that launched us and helped us become who we are."

DeMarcus describes producer Dann Huff (who also has worked with Keith Urban and Faith Hill) as "talented" and an "integral" part of the recording process. "There's a chemistry with him that I dare say would exist with few other producers," DeMarcus says of teaming with Huff for the third time.

"When you have those kinds of chops and that kind of range—he's already in the 99th percentile—the growth is going to be incremental," Huff says of LeVox. "He's bringing in other influences and [improving] the way that he stylizes his vocals. Texturally he brings more each time."

DeMarcus agrees—and even 10 years after the band launched nationally, the group is still growing. "We've gotten better as players, we've gotten more seasoned as writers and performers, and we've gotten to know ourselves better. More time spent together equals a better chemistry when you make music."

Huff describes "Love Who You Love," which LeVox wrote with Neal Thrasher and Jason Sellers, as "arena country"; the song has a rock feel with a country ballad lyric. "Things That Matter" is a sparse ballad with a two-line chorus: "Things that matter, things that don't." Another song, "Close," has what Huff describes as a "grunge guitar and banjo" sound. "They really have a relationship with the fans and they're not going to do something that's a total departure," Huff says. "It's quality-of-life stuff; it's about family, relationships."

John Shomby, PD at WGH Norfolk, Va., says the secrets to Rascal Flatts' radio success are simple. "They target women with their music. Just about every song is relationship-driven. They know their market and they serve it well. They have a signature sound—you know it's Rascal Flatts the minute you hear them."

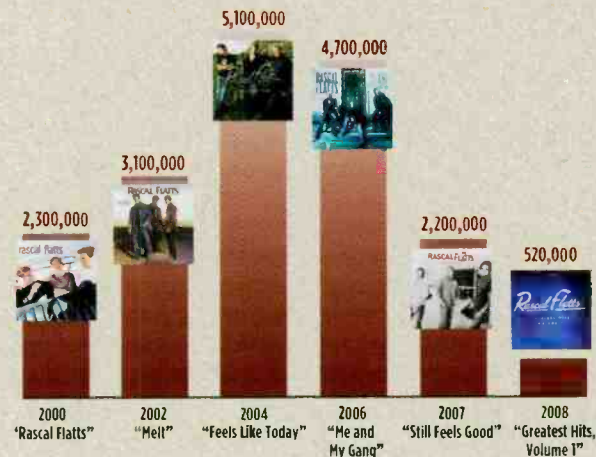
Besides the deal with JCPenney, the group will appear on NBC's "Today" on street date and will return for the morning show's Summer Concert Series in July. Rascal Flatts also will perform at the Academy of Country Music Awards, which air April 5 on CBS. Among traditional online initiatives like a countdown clock on MySpace, the label is developing a microsite where fans can register to win a wake-up call from the band.

And while the current Bob That Head tour is set to wrap March 14 in Irvine, Calif., the band is already making plans for the start of the American Living tour in June. "There will be a new set, new set list; it's going to be all brand-new," DeMarcus says. "What we do at the end of a tour is scrap everything and start from scratch. We're going to go back to some of the big cities that we went to on the Bob That Head tour and we feel like we owe it to the people that are paying money to come out to see us to see something totally different."

In July, the group will become the first country act to play Chicago's Wrigley Field. Two nights later Billy Joel and Elton John will play the same venue, and the acts will share some of the costs. (Like the rest of Rascal Flatts' tour, Live Nation will produce the Wrigley show.) "It's Wrigley Field," Nichols says. "That's all you have to say. There's no other place like it and that's such a great market for us anyway. It's a huge

COUNTRY CLUB

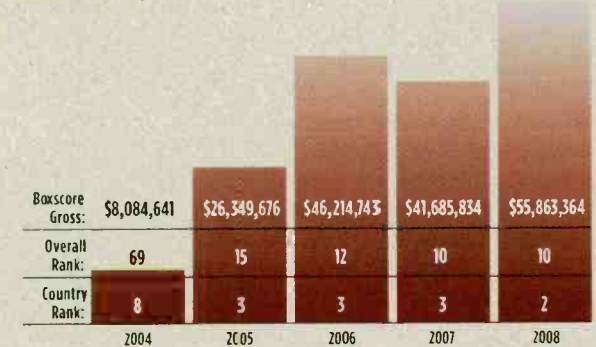
Every Rascal Flatts album that features all-new material has gone platinum.



SOURCE: Nielsen SoundScan

LIFE IS A HIGHWAY

Rascal Flatts' touring gross has risen markedly during the last five years.



SOURCE: Billboard Boxscore

market for us both with record sales and ticket sales." The group will also play Crew Stadium, a soccer venue in Columbus, Ohio, and is looking at a date in Boston as well.

Rascal Flatts hopes to take its road show to the rest of the world in 2010, with tentative plans to travel to the United Kingdom, Europe, Australia and possibly Southeast Asia. "We want to travel overseas and try to conquer as many other countries as we can," DeMarcus says. "We haven't scratched the surface yet as far as getting our music out to the rest of the world. It's something we're going to concentrate more and more on in these next few years."

Alongside JCPenney, Hershey's will be a tour partner for the band. The Rascal Flatts Rocks Your Block promotion will feature a grand-prize concert in the winner's backyard. National TV commercials featuring the band will run in April, May and June, and thousands of standups will be located in grocery stores and other retailers. The promotion will be tied into the company's "S'mores season"—which runs from Memorial Day to Labor Day—and a commercial will feature the band's "Still Feels Good"—"a fun, summer, round-the-campfire, on-the-beach kind of song," Nichols says.

For Rascal Flatts, this sort of branding has become now part and parcel of getting its music to the masses—and with the JCPenney deal, the act hopes it has made a partnership that could help support the band for the foreseeable future. "The people that are involved in this are really good people and we connected with them," Nichols says. "That's not always the case. We want to work hard and they want to work hard, and a lot of positive things are going to come out of this."

Additional reporting by Katie Hasty.



going out of style, from the concrete jungle and down a country mile/It's a boy and a girl winning with the hand that they've been given, it's a day in the life, the music and the rhyme of American living"—aren't about JCPenney, but rather a slice of Americana. "They didn't want it to be about clothes," DeMarcus says. "They wanted it to be an all-encompassing theme."

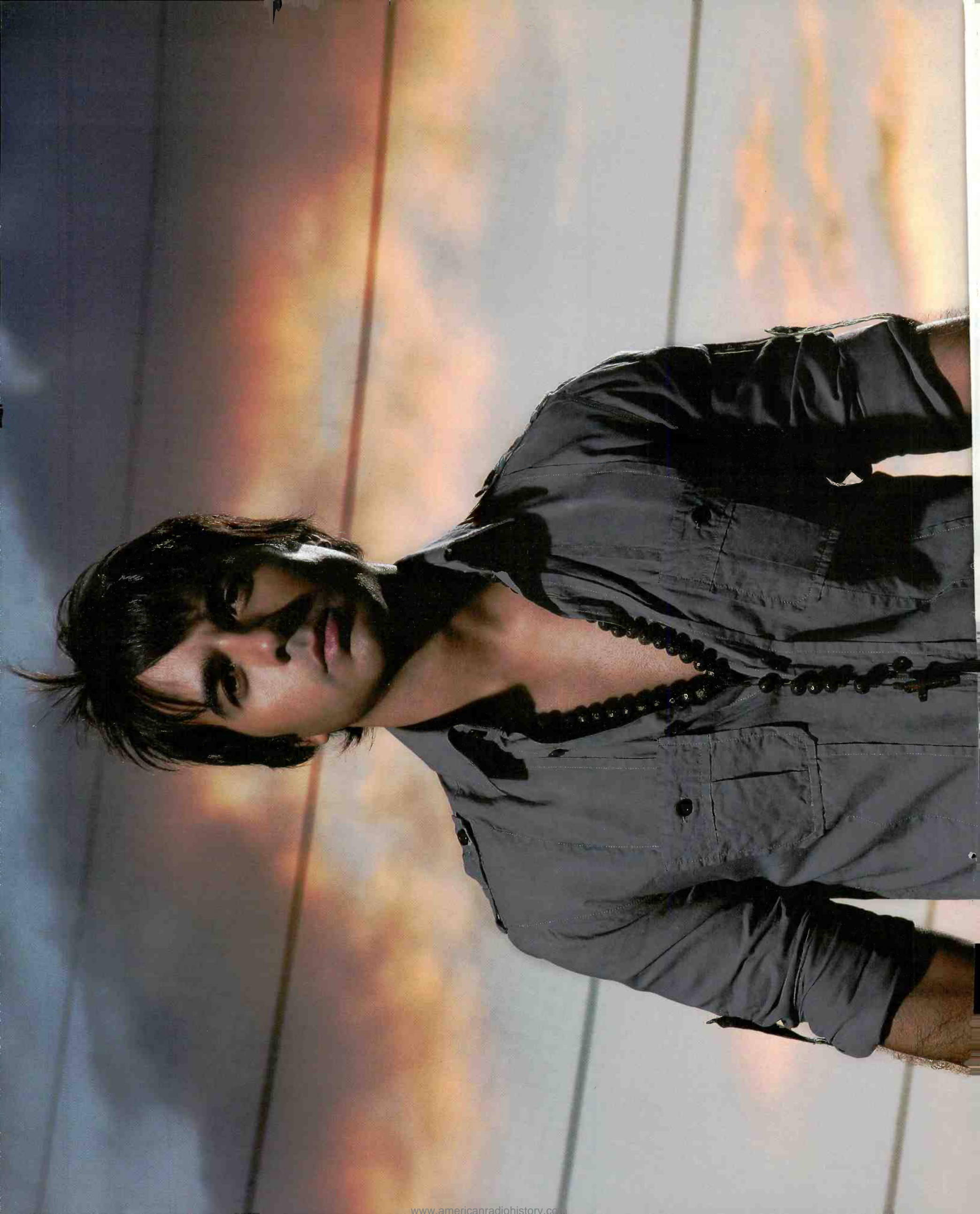
The band members will wear American Living apparel in concert, and DeMarcus says he sports clothes from the line offstage as well. The American Living commercial, as well as behind-the-scenes footage from the filming of the ad, will run on two large side-stage screens during the concerts. The band's fleet of 18 tour buses will feature imagery of the brand, and special American Living merch promoting the tour will be available for purchase.

Meanwhile, a microsite that allows fans interested in learning more about Rascal Flatts and the American Living brand will launch April 1, and visitors to the site will be able to watch interviews with the band on the road and enter a sweepstakes to win concert tickets.

"We're going to find ways to promote the band and the tour in all the media that we do, so it's a partnership where we both benefit from each other's media weight out there," Boylson says. "It really is a win-win situation."

And, the band says, all those JCPenney customers are in for a treat. While DeMarcus says it's cliché for a band to call

KEVIN MAZUR/WIREIMAGE.COM; INSET: CHARLES SYKES/AP IMAGES





POP MART

Luis Fonsi Tops The Charts Thanks To Branding Campaigns With Pepsi And AT&T

BY LEILA COBO

PHOTOGRAPH BY RAUL HIGUERAS

pg 25

02 28 09

For the past decade, Latin pop singer/songwriter Luis Fonsi has been an artist on the verge of a major breakthrough. But in the last 10 months—arguably the toughest time the Latin music industry has faced in years—the Puerto Rican singer has finally achieved major recognition and sales both stateside and abroad.

Seven months after the release of his album "Palabras del Silencio" on Universal Music Latino, Fonsi is enjoying unprecedented success on airplay and sales charts. It's the result of a strategy that incorporated his image and music into local and national branding campaigns, giving him a presence that he hasn't enjoyed with previous albums. "He's at a point of maturity in his career after 10 or 12 years," says Jesús López, chairman/CEO of Universal Music Latin America/Iberian Peninsula. "He has the song, the moment, the album."

A key driver for Fonsi's "it" status is the single "No Me Doy Por Vencido," which debuted at No. 18 on Billboard's Hot Latin Songs chart in July 2008. The song rose to No. 1 in September and has spent 19 nonconsecutive weeks atop the chart, most recently in late January. It is one of only five tracks in the chart's 22-year history to sit at the top for so long.

The album netted Fonsi his highest debut week, with 20,000 copies sold, according to Nielsen SoundScan. To date, the album has sold 139,000 copies in the United States, a significant number by today's Latin music standards. This week, it remains in the top 10 of the Top Latin Albums chart, at No. 2.

While Fonsi is no stranger to the charts, he's never had this much momentum, and it reflects a campaign that combined major-label support with three sponsorships: a partnership with Pepsi that capitalized on Fonsi's popularity in Puerto Rico and campaigns with AT&T and the Telemundo network that used his image and music nationwide. The blend of local and national focus played an important role in propelling Fonsi from a pop artist best-known on the East Coast and in Puerto Rico to a major Latin star across the United States and on an international level.

Of course, Fonsi also benefited from good timing. His label originally slated "Palabras del Silencio" for release last May, with "No Me Doy Por Vencido," a midtempo pop song in 6/8 time, as the first single. "A big advantage was we identified the song as a hymn and we worked it that way," Universal Music Latino president Walter Kolm says of the inspirational pop song. "We knew it could work in several different formats."

Written by Fonsi with Claudia Brant, the track featured trumpets for a Mexican feel, and a ranchera version was also recorded. The idea was that the two versions would give it traction at radio on the East Coast, which favors pop, as well as the West Coast, which favors regional Mexican music—and where Fonsi had yet to achieve major success. Universal released a norteño version featuring singer German Montero and an urban version featuring MJ were released, helping to keep the song high on the charts.

The anthemic quality of the song's lyrics gives it a broad appeal, and Universal submitted the song to AT&T for consideration for a summer Olympics promotion.

The promotion, which included several major acts from different genres, was to include one artist for the Hispanic market, and AT&T considered submissions from several labels. It chose Fonsi, in part because of the artist's wholesome image and the song's title and positive message, says Adaliz Vicens, senior marketing manager for Hispanic marketing at AT&T.

Both sponsorship campaigns were a crucial part of the label's marketing efforts, says Universal Music Latino managing director Luis Estrada. "We really looked after our artist's wholesome image and we ensured that the message we were conveying was positive, which is congruent with Fonsi's persona."

A centerpiece of the AT&T campaign was a new version of "No Me Doy Por Vencido," created for an Olympics sound-

track that was sold online at the AT&T Web site and iTunes and whose proceeds were donated to the U.S. Olympic team. Universal quickly cleared the rights for that version of the song so that proceeds could go to the athletes, while the original was sold through a number of online stores, including iTunes and Rhapsody.

During the four weeks around the Olympics, Fonsi and his song were heavily promoted online, at AT&T's music store and on Telemundo, the Olympics' official Spanish-language TV network. AT&T filmed a TV spot that featured Olympic team footage interspersed with Fonsi performing his song that aired on Telemundo. The network also used Fonsi in national spots promoting its programming, which started in July and ran up to the album's Aug. 26 release.

In addition, Fonsi was the image for the launch of the Zune store on Univision.com, which included national TV spots on Univision beginning in November.

To date, "No Me Doy Por Vencido," in its original album version, has sold more than 600,000 digital downloads, including ringmasters, ringbacks and over-the-air tracks throughout the region, including Spain and Latin America, according to Estrada.

Those figures, he says, "break the Latin mind-set that ballads don't sell digitally."

AT&T's campaign overlapped with Pepsi's promotion, which the company launched in July. Last spring, Pepsico International in Puerto Rico began looking for an act to be the face of its summer program. It chose Puerto Rican Daddy Yankee in 2006 and Colombian Juanes in 2007.

For 2008, research identified Fonsi as an artist with the appropriate name recognition at the same time Fonsi's manager, Tony Mojena, began pitching him to several brands.

"Luis did very well in their focus groups," Mojena says. "And it all coincided with the release of the album."

In fact, the two deals made the label hold the release of the album from May to August to take advantage of the promotions. Pepsi's Puerto Rico platform included a TV spot, campaigns on social networking sites like Facebook and cross-promotion with Pepsi clients.

KFC and Taco Bell franchises in Puerto Rico, for example, offered contests in which customers could attend a Pepsi-sponsored Fonsi show, meet the artist or receive au-

tographed Epiphone guitars.

As was the case with AT&T, the TV spot, and later a radio ad, featured Fonsi singing "No Me Doy Por Vencido." The artist's image appeared on Pepsi products, including more than 1 million cans sold on the island.

Although the campaign's vast scope matched what had been done previously with Daddy Yankee and Juanes, Fonsi's had a new online element.

For example, a fan launched a Facebook challenge that sought 3,000 new signups for Fonsi's Facebook page so she could get 10 minutes of face time with him during his Pepsi concert. "Two weeks later, we had 6,000 people signed up in different Fonsi Internet forums—forums we didn't even know about," says Natalia Vasallo, marketing coordinator for Pepsico International.

The fan got her wish, and Fonsi serenaded her onstage during the show last August.

According to Estrada, the Web connection—Fonsi is an avid Internet user who blogs frequently and chats with fans online—is crucial in moving his project forward. When his new video premiered on his Web site, more than 500,000 fans signed on and crashed the server.

The viral interest for Fonsi is particularly appealing to Universal, which sees him as an artist with tremendous potential outside traditional Latin realms. "Success like his would have translated to more albums sold five years ago," Universal's López says. "However, I don't think he'd have nearly as much mass penetration and recognition with consumers as he has now."

As Fonsi kicked off the first major tour of his career Feb. 12 in Puerto Rico, he is once again looking at sponsorship opportunities while his label eyes crossover possibilities, including a collaboration with a major mainstream act this spring.

While his most recent Puerto Rico performances were again sponsored by Pepsi, management and the label are looking for sponsorships for his other tour dates in the United States, Spain and Latin America. Fonsi will play the Viña del Mar Festival in Chile in late February and then continue touring in such countries as Colombia, Venezuela, Ecuador and Argentina.

In the States, Fonsi's management is working with GTS, Universal's management service arm, which works to support artists in specific territories. GTS head Pepe Ferradas says he's working with Mojena to have Fonsi play theaters in four cities in April and then return for a longer run in the fall. In Spain, Fonsi's second-best-selling territory, he will play nine dates this summer.

Although Universal declined to elaborate, Fonsi's newly renewed contract with the label includes revenue share in some areas. But beyond the commercial success, López sees Fonsi's efforts as representative of a new generation of Latin acts.

"He truly represents new Latin youth," López says. "He's kind of like a boy next door and I think that has a lot to do with his success."

Despite his increasing celebrity status, Fonsi is pushing his album with the same enthusiasm he pushed the ones before it. "A new album is no guarantee of success," he said to the crowd attending one of his Puerto Rico shows earlier this month. "I think you always have to launch a new album as if it were your first, with a lot of humility and with a lot of desire to work." ...

ASCAP Honors Fonsi

Luis Fonsi first appeared on Billboard's Hot Latin Songs chart in 1998 with "Dime Como," a track he didn't write. But by 2001, with the single "Mi Sueño," his own songwriting began to appear on the charts.

Since then, Fonsi has blended his roles as singer and songwriter. As the latter, Fonsi has charted on Hot Latin Songs as a co-author of nine tracks; four of those were recorded by other artists, including Ednita Nazario and Victor Manuelle.

But Fonsi's biggest splash as a songwriter is as the writer or co-writer of

all the tracks on his new album, "Palabras del Silencio," including the single "No Me Doy Por Vencido," which he co-wrote with Claudia Brant.

The success hasn't gone unnoticed. On March 3, during its 17 annual Premios ASCAP Awards, ASCAP will honor Fonsi with its Voice of Music Award, presented to "songwriters and artists whose music gives voice to the spirit of a generation."

"Fonsi has made an amazing transition from interpreter—to interpreter and songwriter," says Jorge Mejia, VP of Sony/ATV Music Publishing for Latin America and U.S. Latin, which administers Fonsi's publishing.

It's not just about chart success—during a recent arena show in Puerto Rico, Fonsi acknowledged Brant mid-song. "He is cognizant of what it takes to be a writer," Mejia says. —LC



The write stuff: LUIS FONSI performs in San Juan, Puerto Rico.

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MUSIC

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Billy's Back

New Album Sings With 'Hannah Montana' Synergy

Billy Ray Cyrus is back in Tennessee. Or at least he was.

The Kentucky-born singer and actor, who has been spending much of his time in Los Angeles where he stars in the Disney Channel's "Hannah Montana" with his daughter, Miley Cyrus, had a busy summer around Nashville last year. Not only did he host NBC's "Nashville Star" talent competition and film (with Miley) the forthcoming "Hannah Montana: The Movie," he also made a new album, "Back to Tennessee," which will be released March 31 by Lyric Street.

While the project was originally scheduled for fall release, the new date could turn out to be fortuitous. The Hannah Montana movie comes out April 10, and Cyrus' current single and title track, "Back to Tennessee," which is in the movie, is now at country radio. Cyrus co-wrote the I'm-longing-for-home tune with Tamara Dunn and Matthew Wilder. (A previous single from the album, "Somebody Said a Prayer," peaked at No. 33 on Billboard's Hot Country Songs chart in November.)

Cyrus says that while "Back to Tennessee" is "the cornerstone" of the Hannah Montana movie, which is about Miley/Hannah's return to her roots, it also represents his return. "You are talking to someone who loves the country who was born and raised in Kentucky," he says.

Unlike his last album, "Home at Last," which was recorded in L.A. and sold 294,000 copies, according to Nielsen SoundScan, the new set marks a return to Music City. The set was produced by Mark Bright (Rascal Flatts). Lyric Street senior VP of A&R Doug Howard, who has known Cyrus since his days at Mercury Nashville in the early '90s, was also involved in the process. "Doug was the man who said, 'We want this thing to be bullet-proof,'" Cyrus says. The first song Howard brought was "Somebody Said a Prayer," which was written by hit songwriters Craig Wiseman and Neil Thrasher. "We just started building from there," Cyrus says.

The new set will also include an exclusive duet with Miley on "Butterfly," a song from the movie. While Miley's version will appear on the soundtrack, the duet will only appear on Cyrus' album. ("Ready, Set, Don't Go" from his last album also featured Miley. That song peaked at No. 4 on Hot Country Songs in February 2008 and was his biggest hit in nine years.)

The set also includes "Real Gone," a Sheryl Crow tune that she sang and wrote for the "Cars" movie. Cyrus' version also appeared on "Country Sings Disney."

Unlike the last release, the new album is a joint venture between Walt Disney Records and Nashville sister label Lyric Street. "We've been involved from the very beginning of this thing, every little step," says Greg McCarn, VP of marketing for Lyric Street. "There are things that they can bring to the table that we don't have the opportunity to, like working with



Grass is greener: BILLY RAY CYRUS

the Disney Channel, and we hopefully bring our country expertise to the table," he says.

It helps that Cyrus is still a concert draw. He will be on the road a couple of weeks each month for the rest of the year, playing casinos, clubs, country festivals and even Sea World.

Cyrus has heard talk that his career would be over after the phenomenon that was "Achy Breaky Heart," but he's had the last laugh. "I never give up," he says. "My dad always said, 'As long as you love what you do for a living, you never have to work another day in your life.' I love making music, and I knew that no matter what happened that until the day I died I would be making music somewhere. I knew I would be set-

ting up my guitar and my microphone somewhere and I would be singing for somebody."

Cyrus' father also advised him to "have a career like Kenny Rogers and Dolly Parton." "I said, 'Dad, what does that mean?' and he said, 'Well, you have to branch out into TV and film,'" Cyrus recalls. "And I hadn't really thought about that. I went to L.A. the next week and they were casting [for Pax Television's "Doc"] and I went and auditioned and they hired me and four years later, 88 episodes, I was a full-time actor. And I look back on it now and think, 'Man, I am really glad that my dad said that,' because there is no doubt that I would not be having the career that I am having now if I hadn't branched out." ■■■

CLAY PATRICK MCBRIDE

>>>BACK UP THE BEACH

The reunited original lineup of Jane's Addiction will play its first major show at the eighth Sasquatch Music Festival (May 23-25 at the Gorge in Quincy, Wash.). The group has played a handful of small Los Angeles club shows in the past few months and is planning to tour this spring with Nine Inch Nails, which are also confirmed for Sasquatch.

>>>SUM OF ALL PARTS

Former Smashing Pumpkins guitarist James Iha, Cheap Trick drummer Bun E. Carlos, Hanson's Taylor Hanson and Fountains of Wayne bassist Adam Schlesinger have formed a new band, Tinted Windows. The group's debut album, which was recorded at New York's Stratosphere Sound Studios, is expected this spring on a label to be announced. Tinted Windows will play its first major show at Billboard's South by Southwest showcase, set for March 20 at Pangaea in Austin.

>>>ALL IN THE 'FAMILY'

Ziggy Marley has drafted his siblings, daughter and some superstars to assist on his first children's album, "Family Time," due May 5 from Tuff Gong. Produced by Don Was, the project finds Marley surrounded by his mother, Rita; sister Cedella; and daughter Judah, as well as Paul Simon, Jack Johnson, Willie Nelson, Toots Hibberts, Elizabeth Mitchell and Laurie Berkner. Jamie Lee Curtis also narrates two stories.

>>>IRON CURTAIN

Iron & Wine has rounded up 23 rare and previously unreleased tracks for the compilation "Around the Well," due May 19 from Sub Pop. The double-disc set features a blend of unadorned home recordings and material captured in the studio with additional musicians. Highlights include three previously unreleased songs written for the movie "In Good Company" and covers of the Flaming Lips' "Waitin' for a Superman," the Postal Service's "Such Great Heights" and New Order's "Love Vigilantes."

Reporting by Jonathan Cohen.

LATIN BY LEILA COBO

Serious Business

Montaner Making Impact With Album, Book, Charitable Foundation

Ricardo Montaner is one of those rare singer/songwriters who is also a great balladeer, capable of marrying commercial appeal with eloquence and sensitivity. He's also an iconic Latin American superstar who can fill arenas from Mexico to Argentina.

Now, as Montaner prepares for the Feb. 24 release of "Las Cosas Son Como Son," his first studio album since 2005, he is eyeing the U.S. marketplace with new impetus, even as he expands his presence into literary and altruistic ventures.

Becoming a brand wasn't his goal, Montaner says of the fact that his name is now associated with a foundation (La Ventana de los Cielos), a restaurant (Ragazzi in Miami), an upcoming book ("Lo Que No Digo Cantando," to be published in May by Thomas Nelson), TV (he was most recently a judge on the Mexican reality show "Cantando Por Un Sueño") and, of course, music. "But the truth is, we worked hard on this," he says. "My team has a lot to do with this. We've realized that after 25 years in the business, you can see the results in many ways."

Within that mind frame, Montaner says his upcoming album "is the conclu-

sion of a very long career and a life that's been very rich in experience. This is an album I made not exclusively for the audience but also for myself. It's an album that in some way marks the end of a stage, of an important episode in my career."

"Las Cosas Son Como Son" is classic Montaner, with its parade of radio-friendly tracks. The sound is more Italian than Latin pop, with multihued, surprising melodic lines and rich instrumentation (piano and accordion are recurring). Montaner wrote the lyrics with the music divided between an assortment of people, including one of his sons, Ricky.

Montaner, who will be honored with the Latin Heritage Award March 3 at ASCAP's Latin Music Awards in San Juan, Puerto Rico, has charted 35 songs on Billboard's Hot Latin Songs tally since 1988; 22 have gone top 10 and four have hit No. 1. This time around, EMI Latin is looking to make an even stronger impact in the U.S. Latin market, although the first single "Paso a Paso" has yet to appear on Hot Latin Songs.

"Besides traditional promotion, we're very focused on Montaner's image," says EMI Latin president Rodolfo López Negrete. "He has a very big market in Latin



Man with a plan
RICARDO MONTANER

America and we want to reinforce his image here. His last two albums sold very well in the United States, but proportionally better in Mexico and Argentina. And I think we can do much better here."

Unlike most international Latin acts, whose main focus tends to be the United States—which, after all, is the top-selling market for Latin albums in the world—Montaner has long concentrated on the Americas as a whole.

He runs his affairs through his own

management company, with offices in Miami, Mexico, Chile, Argentina and Venezuela that help promote his albums and book local shows.

"He has a very loyal audience in Latin America and he's a catalog artist who doesn't need radio hits to sell out shows," says concert promoter Ricardo Leyva, president of Bravo Show.

Given his strength in Latin America, the United States is simply "another" market for Montaner. But with "Las Cosas," the bulk of the early promotion is taking place stateside. Piggybacking on the new album, Montaner will host a May concert in Miami to raise money for La Ventana de los Cielos, which helps children with special needs.

Honored in 2006 with Billboard's Spirit of Hope Award for his humanitarian work, Montaner, who is also a UNICEF goodwill ambassador, is expanding the organization's focus to include initiatives for needy youth throughout Latin America. With his wife Marlene producing and directing, he is funding a film that highlights the plight of children across the continent.

Parallel to those efforts, his book "Lo Que No Digo Cantando" will narrate "all the experiences that confirm to me the existence of God," says Montaner, who is a Christian. "I have very high hopes," he says. "I'm not an artist that only sings." ■■■

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>GREAT DANES

The Danish rock quintet Veto is enjoying a fruitful awards season in its home country. The band's sophomore set, "Crushing Digits" (Reset08/Sony BMG), is nominated for five awards at March's Danish Music Awards—best album, best band, best male vocalist, best rock album and best producer—having already won four awards from leading Danish music mag Gaffa.

The band also picked up the Danish Broadcasting Corp.'s P3 Award, guaranteeing it extra play and promotion on the country's biggest radio station, P3.

"Crushing Digits" is certified gold in Denmark, having sold more than 15,000 units since its release May 5, 2008. The album was released in September in Scandinavia, Germany, Switzerland and Austria through Sony Music, while a wider European rollout

through Essential Music follows in the spring, including a U.K. release April 20.

Germany-based Eva de Wall, international exploitation manager for Sony Music Entertainment Denmark, says the band has "great potential globally."

"Veto's soaring melodies have mass appeal, especially when people experience the band live," she says.

"We will soon take the band out on the road," says manager Ulrik Ørum-Petersen of Volcano Music, adding the band

VETO



has U.K. shows booked in March, with German and Danish dates in April.

The Copenhagen-based Scandinavian handles live bookings for Continental Europe, while the Agency Group handles booking in the United Kingdom (Ed Stringfellow) and North America (Ian Fintak).

Ørum-Petersen says the band is seeking European support opportunities in the spring and will play several Danish and international festivals this summer.

—Charles Ferro

>>>FLYING HIGH

CR2 Records, one of the United Kingdom's most consistent hitmaking independent house labels, has returned to its roots for its landmark 100th release.

The track in question, "The Fly" by Mark Brown and Steve Mac, is seen by label founder/A&R manager Brown as an opportunity to reconnect with the dancefloor, after a string of chart successes from David Guetta & the Egg, Eric Prydz and Steve

Angello, and Brown's own "The Journey Continues," featuring Saint Etienne singer Sarah Cracknell.

"For the 100th recording, we wanted to make a big club record, partly because we come from the underground," Brown says. "And then there's the surprise factor. I reckon most people were expecting something very commercial, so I'm happy we haven't done the obvious thing."

The track, published by Copyright Control/CR2 Records Music Publishing, gets a U.K. release Feb. 25, having debuted Feb. 17 in the United States through Nervous Records. The song is also licensed for future release to Ministry of Sound for Germany and Australia.

Brown and Mac will DJ at the Nervous party March 27 at Miami's Winter Music Conference, followed by a series of U.S. dates. Booking is through Matt Rodriguez at AMonly (United States) and Sam Slade at IMD DJs (rest of the world).

—Gary Smith

>>>SON OF ZULU

Jesse Clegg knows his name will get people talking. The son

of legendary South African musician Johnny Clegg, who won worldwide acclaim as frontman of pioneering '80s multiracial act Juluka and became known as Le Zoulou Blanc (the White Zulu), 20-year-old Jesse takes the interest in his stride.

"I am just trying to give an honest account of myself as a musician and not trying to be anything for anyone," he says.

That means making music that signals his intention to be "an artist in my own right." South African fans have been lapping up Clegg's melodic rock debut, "When I Wake Up" (David Gresham Record Co.), since it was released Oct. 1, 2008. The first radio single, "Today"—like all of Clegg's songs, published by David Gresham Music—notched impressive airplay through the latter part of 2008, charting high on airplay surveys at AC and top 40 stations.

The second single, "Heartbreak Street," debuted at radio Feb. 8. Clegg plays Johannesburg's Nelson Mandela Theatre May 12-14. Booked worldwide by Salt Management, he hopes to tour and release the record internationally.

—Diane Coetzer

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SCHUYLER FISK

Schuyler Fisk's departure from Universal Records after four years and no releases may have been the best thing to happen to her musical career.

"Everybody at Universal wanted me to be the best artist I can be, and everyone had different ideas about what that should sound like. But at the end of the day, it was me who should have the final say on what I should sound like," Fisk says. And that's exactly what one hears on "The Good Stuff," her first album, released exclusively on iTunes. "This album is everything I wanted it to be, inspired by things I did when I was signed and inspired by my frustrations after not being able to release anything."

Fisk used many of the contacts and resources she had at Universal after she left the label last year, including W Management and William Morris, and collaborated with producer/songwriter Linda Perry on the acoustic pop track "Hello." A sponsorship deal with Gibson provided her with loaner guitars, while 50,000 friends and 4 million spins on MySpace kept the buzz going.

While the turnaround for "The Good Stuff" may have taken a long time, Fisk can enjoy some immediate gratification with its first-week performance. The set opened at No. 43 on Billboard's Heatseekers chart after selling more than 1,000 copies, according to Nielsen SoundScan.

The daughter of actress Sissy Spacek, Fisk has acted since 1990 in such films as "The Baby-Sitters Club" and "Snow Day." On the set of the latter, director Chris Koch heard Fisk playing one of her first songs, "It's Not Her," and was impressed enough to use it over the end credits of the movie.

Fast forward, and Fisk's friend Joshua Radin, with whom she's supported on tour, introduces her to actor/director Zach Braff—who then places their duet "Paperweight" in his 2006 film "The Last Kiss." Later, actress Reese Witherspoon personally called the singer/songwriter and commissioned a track for her movie "Penelope."

Fisk's famous friends aren't just limited to the acting world. The artist, who is on tour with Ben Taylor, has opened for Sheryl Crow and Cary Brothers, in addition to performing on the Hotel Cafe tour.

"When I left Universal, it was totally amiable and the best for everybody. I can't thank them enough for what they gave me then," Fisk says. "But part of me wants them to see me succeed and go, 'Oh darn, looks like we just missed her.'"

Contact: *Weiman Seid, publicist, weimanseid@fatdot.net*

CATCHING UP WITH UNDERGROUND ALUMNI

William Fitzsimmons has signed to Downtown Recordings imprint Mercer Street, which will release his album "The Sparrow and the Crow" May 31. . . Chris Pureka released her "Chimera" EP Jan. 20. . . The Noises synched 10 songs in "One Tree Hill" and "The City" in January.

JOE PUG

Like many Americans, Joe Pug recently lost his job, which he optimistically describes as the official start date of his becoming a full-time musician. "I looked at the big bunch of gigs I had lined up and realized I just need to pay rent, pay for my phone, keep some food on the table and keep cigarettes in my pocket," he says. "It occurred to me that I could easily run this little Joe Pug business."

The Joe Pug business up to this point has consisted of an EP and hundreds of tour dates. The 24-year-old folk artist released "Nation of Heat" last year and has managed to sell 3,000 copies through CD Baby and iTunes, as well as on the road, according to manager Don Bartlett. To inspire purchases, Pug also gives away a free two-song sampler at his shows and offers to mail them to fans, as many as they want, free of shipping, with a handwritten thank-you note in every package.

"Not only does that provide us the most targeted marketing we could possibly ask for, it's also creating a great relationship with the fans," Bartlett says. "It doesn't hurt that you build a detailed database of your biggest fans, complete with home address."

Pug has also done a "Mountain Stage" taping for NPR and appeared on noncommercial KCRW Santa Monica, Calif.'s "Morning Becomes Eclectic," while Paste magazine included a song of his on a recent compilation.

Pug, who is represented for touring by Josh Brinkman of Monterey International, has further broadened his audience by supporting Robert Randolph, Susan Tedeschi, Rhett Miller and the Sadies.

The artist is finishing his debut full-length, due for release at the beginning of May and accompanied by a pair of dates at Schuba's in his adopted hometown of Chicago.

Contact: *Don Bartlett, manager, don@nodooragency.com*

VIDEO: For an exclusive video and interview with Joe Pug, go to billboard.com/joepug.



LIONS

South by Southwest has been good to Lions. In 2008, the band not only scored a management deal from Steve Hutton/Uppercut Management at the conference, but also secured a synch license to make its song "Metal Heavy Lady" a playable track in "Guitar Hero 3."

"We made friends with the Ac-tivision guy after a few beers at some stupid after-party somewhere in Austin. I guess we make friends easily," vocalist/guitarist Matt Drenik says with a laugh. "Metal Heavy Lady" has gone on to sell 3,000 downloads, according to Nielsen SoundScan. "We were the little band that can."

The Austin-based crew combines '70s hard rock and psych elements, perfected by veteran artists like Alice Cooper, with buzzing, stoner guitar riffs and Drenik's strong wail. His speaking-singing on songs like "Start Movin'" and the title track from the album "No Generation" have earned comparisons to Rage Against the Machine.

The band released "Start Movin'" in late 2007 but decided to rerelease it in late 2008 to capitalize on increased exposure from "Guitar Hero." From there, it secured synch licenses on Showtime's "Californication" and placed several songs in the new FX series "Sons of Anarchy." Michael Fey from Chime Entertainment recently joined the team to find more licensing opportunities.

While synchs are helping line the band's pockets, Lions considers its impressively tight live show to be its bread and butter. With help from day-to-day manager Jeff Sackman, the band has toured with Toadies, Blue Cheer and Local H and opened for such bands as the Misfits, Russian Circles and Early Man. After finishing a follow-up to "No Generation," the band plans on touring the United Kingdom and other parts of Europe, with booking help from the Helter Skelter Agency and publicity from Duff Press.

Contact: *Jeff Sackman, manager, jeffsackman@gmail.com; Steve Hutton, manager, stevehutton@earthlink.net*



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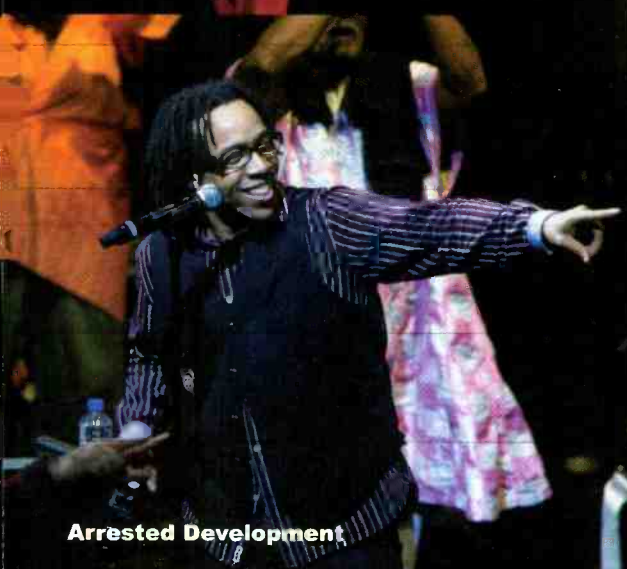
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The Stylistics



Mario

March-April 2009 Show Schedule

	Tokyo	Osaka	Fukuoka
Lord Finesse LIVE BAND with very special guest Big Daddy Kane	Mar.6-7	Mar.4	-
Average White Band	Mar.8	Mar.12	Mar.10
J.T.Taylor from Kool & The Gang	Mar.9-10	Mar.7-8	Mar.11
Air Supply	Mar.11-12	Mar.16	Mar.14
Brian McKnight	Mar.13-15	Mar.11	-
Mos Def	Mar.16-17	Mar.19	-
Cheryl Lynn	Mar.19-22	Mar.13-14	Mar.16-17
Sheila E.	Mar.23-24	Mar.20	Mar.21
The Manhattans	Mar.31-Apr.1	Apr.2	Apr.4
Rusmus Faber LIVE BAND SET	Apr.2	Apr.3	-

Lord Finesse

Big Daddy Kane

Brian McKnight

Rusmus Faber



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THE BILLBOARD REVIEWS

ALBUMS

BLUES

SHEMEKIA COPELAND

Never Going Back

Producer: *Oliver Wood*
Telarc

Release Date: *Feb. 24*

▶ Shemekia Copeland is, at this point in her career, a blues artist of the first magnitude. But rather than debut with her new label by methodically working the groove that got her here, she has cut a dozen tunes that suggest she's ready to crunch a few genres. Copeland also shows a willingness to get topical, as evidenced by the opener "Sounds Like the Devil," in which she takes on jive politicians and religious mercenaries. "Broken World," a quiet tune with a soulful feel, expresses a wish to fix "a small part of this broken world." Copeland departs bluesville in covering Joni Mitchell's "Black Crow," slipping convincingly into Oliver Wood's jazz-inflected arrangement. Yet another highlight is "Never Going Back to Memphis," a shadowy tale with a low-key swamp rock vibe that suits Copeland as perfectly as any song on the album.—*PVV*

ROCK

J.J. CALE

Roll On

Producer: *J.J. Cale*
Rounder

Release Date: *Feb. 24*

★ Even with a Grammy Award win for "The

Road to Escondido," his 2006 collaboration with good pal Eric Clapton, J.J. Cale is still best-known as the guy behind such rock staples as "After Midnight," "Cocaine" and "Call Me the Breeze." The Oklahoma singer/songwriter and multi-instrumentalist raises eyebrows from the get-go on his 16th solo outing, dipping into jazz for the gently swinging "Who Knew" and the self-effacing "Former Me." Like their neighbors on "Roll On," those songs follow into Cale's trademarked understatement, the Tulsa Soul sound, if you will, with everything falling neatly into a pocket and low-pitched vocals strolling along just behind the beat. Cale does kick up a little more dust on "Oh Mary," the sinewy "Where the Sun Don't Shine" and "Roll On," which features a requisite guest appearance by Clapton.—*GG*

CHRIS ISAAK

Mr. Lucky

Producers: *Eric Rosse, John Shanks*
Reprise

Release Date: *Feb. 24*

▶ It seems impossible that it's been seven years since Chris Isaak's last set of all-new songs. But "Mr. Lucky" makes up for lost time with 14 gems that showcase his sharp vocal stylings, particular brand of countrified pop music and

JONAS BROTHERS

Music From the 3D Concert Experience

Producers: *various*
Hollywood

Release Date: *Feb. 24*

Necessarily free of the movie's eye-popping 3-D visuals, this soundtrack to the Jonas Brothers' new concert film makes do with another kind of spectacle: the screams and squeals of an arena full of freaked-out tweens. The 14-song track list draws about equally from the trio's self-titled 2007 disc and last year's "A Little Bit Longer," with a handful of extras thrown in, including "This Is Me," Joe Jonas' duet with Demi Lovato from "Camp Rock"; a version of Taylor Swift's "Should've Said No" featuring Swift; and a typically zippy cover of Shania Twain's "I'm Gonna Getcha Good!" that didn't actually make the movie but fits in here nonetheless.—*MW*



(given his sex appeal) an equally impossible-to-believe preponderance of romantic heartbreak. But the Isaak who sings about the woman who done him wrong in "Cheater's Town" sounds as pained and remorseful as the guy who sings about the woman he done wrong in "We Let Her Down." Produced by Eric Rosse and John Shanks, these tracks are rich in sonic detail and lyrical nuance, riding through the classic C&W lope of "We've Got Tomorrow," the rockabilly stomp of "Mr. Lonely Man," the soaring country rock of "Best I Ever Had," the western swing of "Take My Heart" and the bluesy swagger of "Big Wide Wonderful World."—*GG*

VETIVER

Tight Knit

Producers: *Thom Monahan, Andy Cabic*
Sub Pop

Release Date: *Feb. 17*

★ Working with collaborators like the Jayhawks' Gary Louris, Jenny Lewis and Black Crowes frontman Chris Robinson has certainly left its carbon footprint on the music of Andy Cabic and his band Vetiver. On its Sub Pop debut, the group aims to shed the "freak folk" misnomer once and for all with a gorgeous collection of rustic folk rock. The album fits perfectly alongside the recent work of labelmates Iron

& Wine and Fleet Foxes, particularly with the British folk charm of "Rolling Sea" and the pastoral beauty of "Down From Above." Fuller and warmer than past efforts, "Tight Knit" also features more uptempo numbers like "More of This." It's the sound of a beautiful start to a promising new year of hope.—*RH*

CLEM SNIDE

Hungry Bird

Producer: *Eef Barzelay*
429 Records

Release Date: *Feb. 24*

★ Since the dissolution of longtime label spin-ART, Clem Snide mastermind Eef Barzelay has taken matters into his own hands, self-releasing a set of live recordings in 2006 and recording "Hungry Bird" that same year. Although it took three years, the album has finally found a home on 429 Records, just in time to end speculation that Clem Snide was defunct. "Hungry Bird" is a charming and welcome return to form for Barzelay. Despite the Counting Crows-esque nostalgia coursing through tracks like "Born a Man," Barzelay's familiar, whine-tinged vocals, along with subtle drums and sedated horns ("Burn the Light"), make the songs pop. An intrepid collaboration with poet Franz Wright on "Encounter at 3AM" completes the package, putting the album firmly into the category of listenable art rather

than disposable pop.—*LJW*

CHRISTIAN

BLUETREE

God of This City

Producer: *Paul Mills*
Lucid Creative Services

Release Date: *March 3*

▶ This Belfast, Northern Ireland-based worship band is starting to generate strong buzz on this side of the Atlantic as the title track from this impressive collection gains steam at Christian radio. The song has already become a church anthem thanks to exposure from Chris Tomlin and the Passion movement. This solid set proves there are more great songs where that one came from. "Life's Noise" is a dynamic, thought-provoking opener with a grand, atmospheric sound, while "For You" is a compelling worship song fueled by passionate vocals and a cool melody that conveys a sense of urgency and purpose. The uplifting "God's Plan" and the ballad "River" are among the album's other highlights. Look for this talented outfit to become one of the Christian market's most enthusiastically embraced new worship bands.—*DEP*

HIP-HOP

K'NAAN

Troubadour

Producers: *various*
A&M/Octone

Release Date: *Feb. 24*



Every rapper alive talks about the hard life on the streets of whatever, but the buzzed-over Somalian rapper K'Naan grew up in Mogadishu, where, one imagines, he's got more proof of such things than most of today's American AutoTune jockeys. K'Naan's singular take on the parallels between Africa and America is the strongest thread running through this diverse, socially alert and frequently brilliant sophomore disc. The set mixes smart, bouncy hip-hop ("ABCs," with the long-missed Chubb Rock, and "T.I.A.") with sweeping, elegant R&B like "Wavin' Flag" and "Take a Minute," which come off sounding organic and accomplished. Sadly, big-name guests like Adam Levine ("Bang Bang") and Kirk Hammett ("If Rap Gets Jealous," an ill-advised rap-rock throwback) throw the album's momentum out of whack, which is too bad. Without the filler, "Troubadour" would be a killer statement from a powerfully fresh new voice; as it is, it has to settle for being really good.—*JV*

WORLD

THE IDAN RAICHEL PROJECT

Within My Walls

Producers: *Idan Raichel, Gilad Shmueli*

JAKE OWEN

Easy Does It

Producer: *Jimmy Ritchey*
RCA Nashville

Release Date: *Feb. 24*

"I don't want to be a guy with a song on the radio that no one knows," Jake Owen recently told *Billboard*. With the release of his sophomore set, he is well on his way to achieving his goal. The album is a refreshing mix of thoughtfulness ("Nothin' Grows in Shadows") and testosterone ("Eight Second Ride" and "Who Said Whiskey [Was Meant to Drink a Woman Away]"). The first single, "Don't Think I Can't Love You," is a soulful story of loving when love is all you have. On songs like "Easy Does It," Owen gives a nod to hero Conway Twitty, who told women what they wanted to hear and then gave it to them. The most interesting offering is "Green Bananas," a tale about never knowing when one's life may end ("I don't buy green bananas, 'cause I don't plan that far ahead").—*KT*



LAMB OF GOD

Wrath

Producer: *Josh Wilbur*
Epic

Release Date: *Feb. 24*

This veteran Virginia metal act has been steadily working its way out of the underground for the last decade, earning a Grammy Award nomination for a track from 2006's "Sacrament" and opening for Metallica on the latter's American arena tour late last year. The benefits of that increasing mainstream renown can be heard on the band's third major-label disc in the form of a production job more elaborate than on any previous release. Cuts like "In Your Words" and "Grace" cover an impressive amount of sonic ground, from delicate acoustic atmospheric to full-on rhythmic pummeling. Yet with frontman Randy Blythe's guttural growl—not to mention his bile-soaked lyrics about religious hypocrisy—this is hardly a bid for an active-rock breakthrough. Resolutely uncompromising.—*MW*



THE BILLBOARD REVIEWS

SINGLES

Cumbancha

Release Date: Feb. 24

★ Idan Raichel, the Israeli singer/songwriter who broke ground by collaborating with Ethiopian artists and seamlessly fused Western pop with Middle Eastern sounds, travels to new places with his latest international release. "Within My Walls" functions as a sort of gallery of poetic songwriting and captivating vocals from such places as Colombia (through Marta Gomez), Cape Verde (from Mayra Andrade) and Rwanda and Uganda (with Swahili vocals by Somi). Another standout is the searing Arabic track "Min Nhar Li Mshiti" by Moroccan-Israeli singer Shimon Buskila. The beauty of this album is that, rather than feeling like an earnest collection of postcards from around the world, the music is filtered through Raichel's lush, moody, modern aesthetic.—*ABY*

BROADWAY

VARIOUS ARTISTS Rodgers & Hammerstein's Allegro

Producers: David Lai, Bruce Pomahac, Ted Chapin

Masterworks Broadway

Release Date: Feb. 10

★ This first complete recording of what was one of the few entries in the iconic oeuvre of Rodgers & Hammerstein to be less than wildly successful is a delightfully entertaining and academically intriguing work. The musical debuted in late 1947, and in less than a year had essentially vanished. This new recording has been carefully guided by the Rodgers & Hammerstein Organization,

and, featuring some of the grandest voices in modern musical theater and opera, is as close to artistically and technically perfect as imaginable. Historical quibbles over precisely where and how the musical perhaps stumbled, as well as soared, seem arcane and irrelevant today. Hammerstein's book and lyrics are touching as ever, and Rodgers' music runs a gamut from lighthearted to majestic. And both men were in peak, impeccable command of their crafts.—*GE*

NEW & NOTEWORTHY

COMPANY OF THIEVES

Ordinary Riches

Producer: Sean O'Keefe
Wind-up

Release Date: Feb. 24

▶ The Chicago trio Company of Thieves isn't afraid to wear its thematic influences on its sleeve. The title of the group's Wind-up debut, "Ordinary Riches," is a direct nod to an essay by Oscar Wilde, as is the album highlight aptly titled, well, "Oscar Wilde." Musically, the band borrows from an eclectic pool of sounds and styles to create buoyant, piano-led numbers like "In Passing" and "Around the Block" and countrified tunes like the harmonica-laced "Quiet on the Front" and the slide guitar-backed "Even in the Dark." The shredding guitar breakdown in "Under the Umbrella" and the stadium-sized chorus of "New Letters" show what heights the band is capable of reaching, and singer Genevieve Schatz's smooth-as-silk alto keeps even the more standard pop/rock fare ("Past the Sleep," "The Fire Song") afloat.—*JM*

POP

THE TING TINGS

That's Not My Name (3:20)

Producer: Jules De Martino

Writers: The Ting Tings

Publisher: not listed
Columbia

★ While U.K. duo the Ting Tings' first single, "Shut Up and Let Me Go," reached No. 55 on the Billboard Hot 100, the second single "That's Not My Name"—which reached No. 1 at home last May—sounds like it could mount major crossover success. With a chorus begging to be mashed with "Mickey" by Toni Basil, the song displays the duo's unique brand of infectious fun as lead singer Katie White spits out verses like a modern-day Chrissie Hynde, mixing punk attitude with pure pop. While lyrically lashing out at industry types doesn't typically have mass appeal, with all the other ingredients adding up to an instant reaction, it will hardly matter. Tastemakers have had Ting Tings on the tip of their tongues since last year. Now it's time for the masses to remember their name.—*CW*

COUNTRY

ZAC BROWN BAND

Whatever It Is (3:29)

Producers: Keith Stegall, Zac Brown

Writers: Z. Brown, W. Durette
Publishers: Weimerhound/
Lil' Dub/Angelika, BMI
Home Grown/Big Picture/
Atlantic

★ "Whatever It Is," the Zac Brown Band's latest, is no "Chicken Fried"—the group's breakthrough No. 1 country 2008 hit. And that's a good thing. Not because there's anything wrong with that singalong, toe-tapping release, but because the new single proves the band is no one-trick pony. While "Chicken Fried" extolled the virtues of cold beer and life's other simple pleasures, "Whatever It Is" is a love song, pure and simple, meshing a traditional fiddle-laden sound and modern country harmonies, as lead singer Brown at times channels James Taylor. The result is another stone-cold smash for country's latest breakthrough band.—*KT*

ROCK

HOOBASTANK

So Close, So Far (3:17)

Producer: Howard Benson

Writers: Hoobastank, J. Blue

Publisher: not listed
Island

▶ Hoobastank tickled the mainstream with the No. 1 Pop 100 smash "The Reason" in 2004, but beyond, the quartet seems content to stick to its rock roots, albeit garnering only a modicum of chart success since. "My Turn," the first single from the Jan. 27 release "For(n)ever," grazed the top 25 at rock radio, but its blurry hard-rocking bitch slap was simply less melodic than previous offerings. The follow-up "So Close, So Far" sounds like a better bet to return Hooba to the upper reaches of the charts: It's still credibly post-grunge, but a better display case for lead Doug Robb's fervid vocals, alongside plenty of howling guitars and pealing percussion. The track could take command of not only rock; it's catchy enough to seduce adult top 40, returning the California band to glory.—*CT*

SUGAR RED DRIVE

One More Time (3:47)

Producer: Pat Gasperini

Writers: various

Publisher: DP

Sugar Bear

Independent newcomer Sugar Red Drive has promoted itself

LADY GAGA

Poker Face (3:59)

Producer: RedOne

Writers: Lady GaGa, RedOne

Publisher: not listed
Streamline/Kon Live/Cherrytree/
Interscope

It was a long, slow climb to No. 1 on the Billboard Hot 100 for Grammy Award-nominated Lady GaGa's debut, "Just Dance," which took nine months to reach the summit in January. It looks as if the second release, "Poker Face," from the album "The Fame," won't have as long a wait. Once again, hooks are aplenty, with '80s-inspired synthesizers, robotic verses and a warm, sunny hook in the chorus, which is even more addictive than the previous single. Already, the track has reached No. 1 in Australia, Canada, New Zealand, Finland, Norway and Sweden. While comparisons abound—Christina Aguilera, Gwen Stefani, Madonna—Lady GaGa has a singular sound and style. With a focused artistic vision, a swagger in her interview style and above all, a fantastic collection of diverse pop nuggets, GaGa is playing her cards right—and "Poker" is another obvious ace.—*CW*



by opening for bands like Seether and Theory of a Deadman while recording its self-titled debut album (due May 19) on its own dime. The effort to break big continues with dates at venues like New York's Arlene's Grocery and a showcase at South by Southwest. Fans of radio-ready rock and ladies who like gritty music will dig "One More Time," which recalls less-overblown productions from Creed's catalog. This is one of the best examples from Sugar Red Drive's 11-track debut, with the faintly primal howl of singer

Archit Tripathi and the crunchy riffing of Jim Knauss, while drummer P.J. Gasperini's cymbals chatter away. The track has a muscular foundation and a just-right fit of aggression and hooks that set the band up for an impressionable start.—*CLT*

AC

SEAL

If You Don't Know Me by Now (3:46)

Producer: David Foster

Writers: K. Gamble, L. Huff

Publishers: Warner-Tamerlane, BMI
143/Warner Bros.

▶ "If You Don't Know Me by Now" is knocking a third time at heaven's gate, after first charting in 1972 for Harold Melvin & the Blue Notes, reaching No. 3 on the Billboard Hot 100 and No. 1 at R&B. Simply Red catapulted to the summit when it covered the song in 1989. Twenty years later, Seal offers another novel take from his "Soul" album of 11 classic covers. The new version is produced by David Foster (who's been missing in action for too long) and matches a classic song with a timeless singer. No bells and whistles necessary, just a relaxed, ardent vocal and organic production. AC is instantly seduced, comforted by a familiar melody aligned with a known voice, offering an air-tight "seal" on this artist's future.—*CT*

LIL WAYNE FEATURING ROBIN THICKE

Tie My Hands (5:19)

Producers: Robin Thicke, Pro Jay

Writers: D. Carter, R. Thicke, J. Gass

Publishers: Young Money/Warner/
Chappell, BMI; I Like'Em Thicke/Da Gass, ASCAP
Cash Money

Those lives directly affected by 2005's Hurricane Katrina will obviously never be the same. Lil Wayne, who delivered the No. 1 album of 2008, was a New Orleans native named Dwayne Carter Jr. before he became a rap star. In "Tie My Hands," with spectacular assistance from Robin Thicke, Wayne bears his soul about the relationship he has with the Big Easy. From his belief that the city was ignored in a time of desperation to the notion that love is what's needed after such a disaster, he lays it out with a compassion well beyond the duo's Grammy Awards performance that will quickly be embraced by many radio formats. Wayne's best song to date will be remembered not only as a testament to the power of music, but the human spirit.—*SR*



LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Gordon Ely, Gary Graff, Ron Hart, Jill Menze, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Chris Williams, 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.

Purple pop:
UTADA



language record, 2004's "Exodus," peaked at No. 160 on the Billboard 200, selling 55,000 copies, according to Nielsen SoundScan.

"My first English album was a very experimental, mad-scientist-in-a-laboratory kind of album," Utada says. "It was a bit of a mess on my side as well as on the record company's side. I didn't know how to [express] myself to the public."

This time, Island Def Jam Music Group president/COO Steve Bartels says the label is "extremely committed to breaking Utada in the United States." Kimitaka Kato, president of Universal International in Japan, says, "Utada's talent has been recognized by [IDJMG chairman] L.A. Reid, which led to this launch. We believe that the moment has come for the world to embrace Utada as a true global superstar."

She's already achieved that status in Japan, despite being born and raised in the States, until she was 14. Her 1999 debut album, "First Love" (Toshiba EMI), is the best-selling album in Japanese history, selling more than 7.5 million copies, according to SoundScan Japan. All but one of her subsequent six releases have moved more than 1 million copies.

Managed by her father, Terazune Utada, on both sides of the Pacific, her star status at home is such that she has separate deals for her Japanese repertoire—which appears on EMI under her full name, Utada Hikaru—and English-language releases, which come out through Universal under the name Utada. "Exodus" has sold more than 1 million copies in Japan, and "This Is the One" is due there March 14. But Utada

says she remains committed to Japanese repertoire and is already working on her next Japanese album.

As for "This Is the One," she says it's "an album made for the purpose of [being] mainstream," having enlisted top songwriter/producers with U.S. track records and strong ties to IDJ, including the-Dream, Stargate and Tricky Stewart.

"For this project, Utada wanted to work with some of the hottest producers on the charts right now," Bartels says, "but more importantly they wanted to work with her. The-Dream, Tricky Stewart, Stargate and many others are big fans of hers, and all of us know what the U.S. and Europe are soon to find out—Utada is a star."

Bartels says Utada's American "sensibilities and sound" set her apart from other Japanese artists seeking stateside success, noting early press support from Nylon, the New York Times and Vibe. A slot is also booked on CBS' "The Early Show," with more TV appearances to be scheduled.

Utada had her longtime hair and makeup artists fly in from Japan for key U.S. promo work after feeling her image wasn't presented correctly in the States on "Exodus." The artist says she's feeling more confident about how she's perceived this time around.

"I feel very comfortable about all the promotional work I've been doing," she says, "probably because there is less of this hype about a Japanese pop star making a breakthrough that I struggled with last time."

POP BY ROB SCHWARTZ

'One' Love

Japanese Superstar Utada Aims To Conquer The States

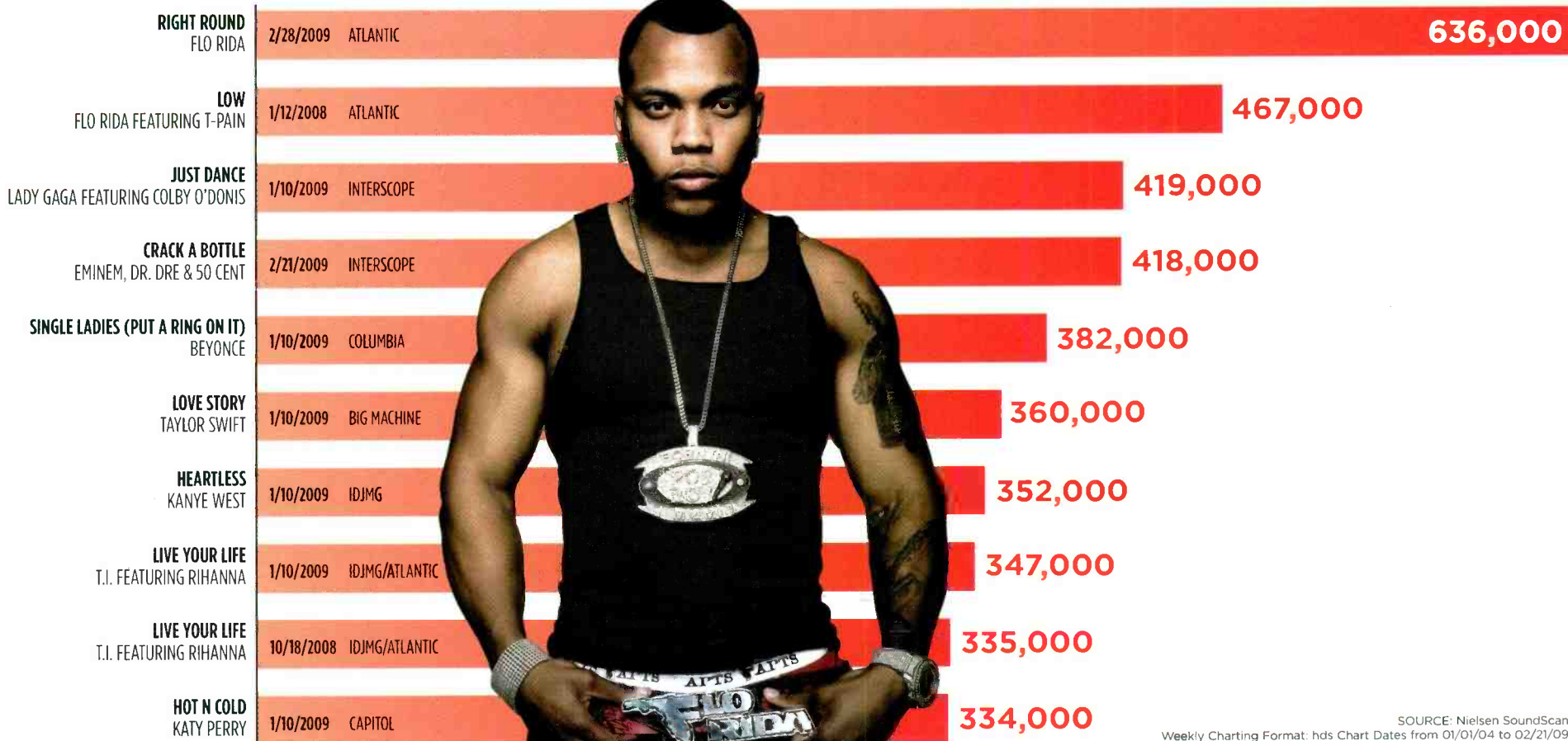
What do you do when you're a J-pop superstar in Japan, and a native English speaker, but have failed to take off with your first U.S. release?

Try again, of course. Japanese phenomenon

Utada will release her new English-language record, "This Is the One," March 24 on Island Def Jam, with all parties predicting greater success the second time around. Her first English-

SIMPLY THE BEST

For the second time in his young career, rapper Flo Rida breaks the single-week record for download sales with "Right Round," which sold 636,000 copies this week and explodes 58-1 on the Billboard Hot 100. He set the previous mark on the Jan. 12, 2008, chart, when "Low" featuring T-Pain sold 467,000 copies. Converting the sales for "Right Round" into track-equivalent albums, the song would rank No. 8 on the Billboard 200 this week. The song precedes Flo Rida's second Poe Boy/Atlantic album, "R.O.O.T.S.," due April 7. Here, the top 10 one-week download totals for a single song.



UTADA: N. KIKUMA; FLO RIDA: CHAD GRIFFITH

SOURCE: Nielsen SoundScan
Weekly Charting Format: hds Chart Dates from 01/01/04 to 02/21/09



ROCK BY JILL MENZE

Happy Trails

Trail Of Dead Starts Fresh On Sixth Album

With a new label, new producer and a new outlook, Texas outfit . . . And You Will Know Us by the Trail of Dead is ready to get back to what it does best: rock out.

"We were searching for that noise again," group member Jason Reece says of the group's sixth full-length, "The Century of Self," released Feb. 17 on the band's own Richter Scale Records in partnership with Justice Records. "We didn't have that on the last record [2006's "So Divided"]. There's definitely a sort of sizzling feel to the record."

The change in direction comes after the end of a troubled relationship with Interscope, which put out the band's last three albums. Although the group notched commercial and critical success with 2002's "Source Tags & Codes," which

sold 125,000 units, according to Nielsen SoundScan, the following two efforts, 2005's "World's Apart" and 2006's "So Divided," faltered, selling only 56,000 and 26,000, respectively.

For "Century," the group dropped longtime producer Mike McCarthy and teamed with Chris Coody (TV on the Radio, Yeah Yeah Yeahs) for sessions at the Bubble in Austin and New York's DNA Studio. Rather than piece the tracks together in the studio as on previous efforts, which Reece describes as a "very meticulous, almost clinical" process, the group recorded more as a live band, heading in with the mentality, "Let's be as loud as possible and let everything just burn holes through the walls." It's very flawed, but in a good way.

The resulting 13 tracks recall the blistering

Birds of a feather: . . . AND YOU WILL KNOW US BY THE TRAIL OF DEAD

rock heard on "Source Tags & Codes," while lyrically, the songs reflect on the youth of songwriters Reece and Conrad Keely, as well as religion and mythology. Members of Brooklyn bands Yeasayer and Dragons of Zynth provided backup vocals on a few tracks, including group chants on the first single, "Isis Unveiled," and the punishing "Ascending," while pop-leaning songs like "Fields of Coal" and such piano-backed numbers as "Insatiable One" and "Insatiable Two" are juxtaposed against more aggressive jams.

Reece says that in the past, the band didn't necessarily feel direct pressure from Interscope, but rather the "psychological underlying feeling that you get from major labels. Standing on our own two feet and claiming independence is a big statement for our band," he says. "We've never been a mainstream band that's going to sell a ton of records, and I'm comfortable with that."

With Justice, the group retains full ownership and control of its masters. Label GM Jan Mirkin and her team have been building awareness for "Century" since last fall, with viral videos of the band in the studio. An EP, "Festival Thyme," and select in-store performances, followed in October. The group kicked off a U.S. and European tour Feb. 19 that will include dates at South by Southwest.

Ironically, Trail of Dead is still connected to Interscope parent Universal through Justice's distribution deal with Fontana.

With Richter Scale, the band hopes to eventually fill the void left by the now-defunct Austin-based label Trance Syndicate, which in 1998 released Trail of Dead's self-titled debut. "We thought it might be kind of cool to sort of fill in the gap that's not here [in Austin] . . . maybe someday put out some other bands that we care about," Reece says, adding that when it comes to discovering up-and-coming acts, "I think we have impeccable taste."

CAN'T TOUCH THEIR RICHES

Two years ago, Audra, Brave, Lyndriette and Seven were four up-and-coming singer/songwriters trying to break into music. Thanks to producer Rich Harrison (Beyoncé's "Crazy in Love," Amerie's "One Thing"), who discovered and signed them to his Richcraft Records in 2007, they are well on their way.

Now known as the R&B quartet Richgirl, the ladies, ranging in age from 21 to 26, are working toward a late-summer release of their self-titled debut, which Seven describes as "motivational, empowering, fun and honest." The first single, "24s," featuring Bun B, entered at No. 83 on Billboard's Hot R&B/Hip-Hop Songs chart this week.

The set will also include songs like the confidence-booster "Tin Cup," the ballad "Back to the Club" and "Millionaire," a midtempo cut with heavy snares.

Aside from the opportunity that Harrison presented them, the girls say they'd be nowhere without their lifelong love of music. Lyndriette, who hails from Gastonia, N.C., got her start singing for her local church choir at the age of 6. At 16, after signing a deal with a production company in Los Angeles, she met Harrison and they kept in contact. When he decided to start the group, he immediately reached out to her and offered her a spot.

Baltimore-bred Brave, who specializes in spoken word and doubles as an MC for the group, shares a similar story. She also met Harrison at age 16 and signed to his label at the time as a solo artist. Although a year later they went their separate ways due to creative differences, they encountered each other again a few years after, at which point she joined the group.

Seven, from Haines City, Fla., was discovered by Harrison online. "I had been singing at church, did the Apollo [Theater] and all sorts of talent shows," she says. "At 15 I had my first deal situation through Interscope, but that fell apart quickly. Some time later, [Harrison] found me on MySpace." And Audra, who comes from San Diego and had relocated to L.A. in hopes of launching her solo career, auditioned for the group and got in.

To promote the album, the girls recently wrapped a college tour with labelmate Raheem DeVaughn and are in the beginning stages of a small-venue tour slated for later this year. There will also be remixes of "24s," featuring Brave's rapping alter-ego as well as Jim Jones and Lloyd Banks.

—Mariel Concepcion

Four's company: RICHGIRL



DANCING QUEEN

Anyone who has paid any attention at all to LeAnn Rimes' career knows she colors outside the lines. From the traditional "Blue," her first country hit at the age of 13, to the pop-leaning "How Do I Live," Rimes has defied traditional country stereotypes.

This week, "What I Cannot Change," from her 2007 album "Family" (Curb), reaches No. 1 on Billboard's Hot Dance Club Play chart, making her the first artist to reach No. 1 on both Hot Country Songs and Hot Dance Club Play, albeit with different singles. Rimes' "One Way Ticket (Because I Can)" spent two weeks atop Hot Country Songs in 1996.

Rimes is not new to the Club Play tally, having charted four times previously: "Can't Fight the Moonlight" reached No. 17 in 2001, "Tic Toc" went to No. 10 in 2003, "We Can" hit No. 19 in 2003 and "Nothin' Better to Do," also from the "Family" album, reached No. 8 last year.

Curb VP of A&R Bryan Stewart says the label has been releasing dance mixes of Rimes' music since 1997's "How Do I Live," which set a record by staying on the Billboard Hot 100 for 69 weeks. "She's always been receptive to different styles of music, which you can hear in her albums," Stewart says. "She's got a really universal voice and she does music that has the potential

to cross over, and that helps in Europe. 'How Do I Live' was a huge hit around the world and opened a lot of doors for her."

Unlike the majority of country artists, Rimes has embraced international releases. "She's had hits overseas, and dance music is a bigger part of the mix over there," Stewart says.

Stewart says ballads like "What I Cannot Change" make great dance songs "because you can double-time the beat underneath them." Various mixes of the song were done by Kaskadee, Jody den Broeder, Bronleewe & Bose and Scotty K and have sold 6,000 digital copies, according to Nielsen SoundScan. —Ken Tucker



The eyes have it: RIMES

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GOOD VIBES

>>Bermuda-born singer Mishka debuts at No. 1 on Top Reggae Albums with "Above the Bones," marking his debut on any Billboard chart. It's the first release on actor Matthew McConaughey's J.K. Livin' label and its title track was iTunes' free Discovery Download last week.

SEEING RED

>>Rock band Red notches its best sales week and highest chart rank on the Billboard 200 as its sophomore album "Innocence & Instinct" starts with 39,000 at No. 15. On Top Christian Albums, the set debuts at No. 1, surpassing the No. 7 peak of its first set.



LONG 'ROAD'

>>Mac McAnally ends his 19 year wait for a No. 1 on Hot Country Songs, as Kenny Chesney's "Down the Road," on which he guests, hits the top. McAnally charted five singles from 1990 through 1993 but "Road" brought him back to the list last year.

CHART BEAT

>>Two big moves on the Billboard Hot 100 give the Atlantic label ownership of the top two positions. A 58-1 rush puts "Right Round" (Poe Boy/Atlantic) by Flo Rida on top while a 9-2 jump pushes "Dead and Gone" (Grand Hustle/Atlantic) by T.I. featuring Justin Timberlake into second place. It's the third time in chart history that Atlantic has locked up Nos. 1 and 2 with two different artists. The Young Rascals' "Groovin'" and Aretha Franklin's "Respect" were the top two songs in the country for a six-week period beginning May 20, 1967. Debbie Gibson's "Lost in Your Eyes" and Mike + the Mechanics' "The Living Years" filled the top two slots for two weeks beginning March 11, 1989. T.I. was Nos. 1 and 2 in October and November of 2008 with "Whatever You Like" and "Live Your Life."

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

Valentine's Day, Grammys Make Chart Waves

Love and Grammy is in the air this week as the charts reflect the full impact of the Feb. 8 Grammy Awards and the Feb. 14 Valentine's Day holiday.

Overall album sales for the week ending Feb. 15 stood at 8.6 million, up 17% compared with the previous week

18.3% of the overall album volume. At the same point last year, 1.2 million digital albums were sold (12.6% of overall album sales). Digital track volume was also up compared with a year ago with 26.2 million downloads sold versus 21.9 million.

GRAMMY GAINS: The Robert Plant & Alison Krauss album "Raising Sand," the winner of the Grammy Award for album of the year, zooms to No. 2 on the Billboard 200 and Top Country Albums, selling 77,000—up 715%.

The set matches its previous peak, when it debuted in the same slot on both lists in November 2007 with 112,000.

In the top 50 of the Billboard 200, a whopping 37 albums post a sales increase this week (discounting the six debuts). The only albums that decline are Nos. 4, 6, 19, 22, 24, 27 and 48.

Out of the 37 albums that do see a gain, 27 of them see increases likely as a direct result of a Grammy nomination, performance or appearance.

If you're wondering why there aren't more bullets on the chart this week, it's because we had to elevate the criteria to receive a bullet. Any title that scored a sales gain of at least 30% and a minimum increase of 1,500 units garnered a bullet on the Billboard 200 this week.

Another notable gain belongs to Coldplay's "Viva La Vida or Death and All His Friends," which climbs to No. 8 with 62,000 and a 271% jump. The band played the show and took home three trophies, including one for song of the year.

Best new artist winner Adele sees her "19" rise to No. 9 with 57,000, a new chart high and sales week for the album.

ROMANTIC MOVES: Taylor Swift's duet with Miley Cyrus at the Grammy Awards perhaps aids the former's "Fearless" return to No. 1 on the Billboard 200 (92,000; up 44%).

"Fearless" also likely benefits from Valentine's Day shopping, as country music and female-friendly albums tend to see significant gains in the week leading up to the holiday. Other notable increases that we suspect were sparked by Cupid include Il Divo's "The Promise" (No. 71 with 11,000; up 34%), Andrea Bocelli's "Incanto" (No. 72 with 11,000; up 98%) and Enya's "And Winter Came" (No. 111 with 7,000; up 56%).

"Fearless" has now racked up nine nonconsecutive weeks atop the list, matching the number of frames

Usher's "Confessions" notched in 2004. The last set to spend more time at the top was Santana's "Supernatural," with 12 weeks at No. 1 in 1999 and 2000.

Swift may hold at No. 1 next week as well, as it was in the runner-up slot on Nielsen SoundScan's Feb. 18 Building chart, which reflected unweighted sales through the close of business Feb. 17.

The Fray has a good shot of coming back to No. 1, too. The band's self-titled album led the Building tally, a mere handful of units ahead of Swift.

SHORT CIRCUIT: Mary J. Blige's Circuit City exclusive album "Mary J. Blige & Friends" spends a second week at No. 1 on Top R&B/Hip-Hop Catalog Albums and debuts at No. 34 on Top Pop Catalog with 4,000 (up 143%). The title's large gain is likely owed to Circuit City's continued liquidation of its merchandise at fire-sale prices.

It's likely that many other albums have been similarly affected by Circuit City's demise, but Nielsen SoundScan doesn't disclose retailer-specific sales figures. (Unless, of course, a title is exclusive to one.)



Robert Plant | Alison Krauss

Over The Counter

KEITH CAULFIELD



(7.3 million). But, sales were down 13% compared with the same week of last year, the week ending Feb. 17, with 9.8 million. (And yes, that week also had the Grammys and Valentine's Day, too.)

That was 2008's biggest sales week for albums outside of the Christmas shopping season. So, this past week's haul of 8.6 million could very well be the best numbers we see until November rolls around.

On the brighter side, 1.6 million digital albums were sold last week—

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,560,000	1,565,000	26,209,000
Last Week	7,328,000	1,520,000	24,735,000
Change	16.8%	3.0%	6.0%
This Week Last Year	9,789,000	1,238,000	21,949,000
Change	-12.6%	26.4%	19.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	56,425,000	49,492,000	-12.3%
Digital Tracks	157,842,000	189,746,000	20.2%
Store Singles	199,000	201,000	1.0%
Total	214,466,000	239,439,000	11.6%
Albums w/TEA*	72,209,200	68,466,600	-5.2%

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

ALBUM SALES



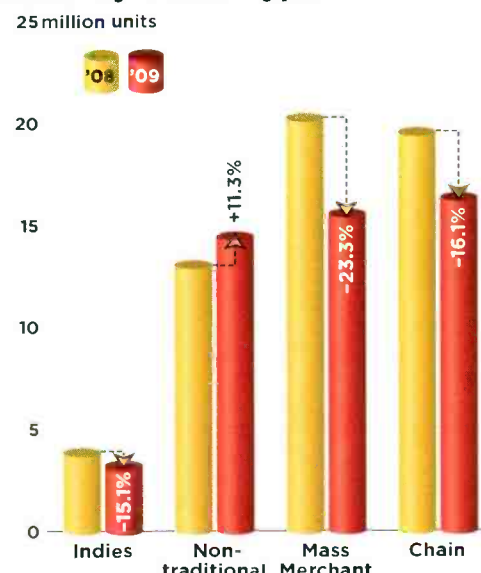
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	47,536,000	38,269,000	-19.5%
Digital	8,672,000	10,905,000	25.7%
Cassette	20,000	6,000	-70.0%
Other	197,000	312,000	58.4%

For week ending Feb. 15, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	4	14	#1 TAYLOR SWIFT BIG MACHINE 0200 (18.98) +	Fearless		1
2	69	62	GREATEST GAINER ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		2
3		1	HOT SHOT DEBUT INDIA.ARIE SOULBIRD UNIVERSAL REPUBLIC 012572/UMRG (13.98) +	Testimony: Vol. 2, Love & Politics		3
4	1	2	THE FRAY EPIC 18202* SONY MUSIC (18.98) +	The Fray		1
5	NEW	1	LILY ALLEN CAPITOL 67233* (18.98)	It's Not Me, It's You		5
6	2	1	BRUCE SPRINGSTEEN COLUMBIA 41395* SONY MUSIC (18.98) +	Working On A Dream		1
7	NEW	1	BOBBY VALENTINO BLU KOLLA DREAMS 66070 (18.98)	The Rebirth		7
8	31	45	PAGE SETTER COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends		2
9	12	6	VARIOUS ARTISTS GRAMMY 517633/RHINO (18.98)	Grammy Nominees 2009		9
10	27	56	ADELE XL COLUMBIA 31859* SONY MUSIC (15.98)	19		10
11	6	4	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		11
12	5	3	BEYONCE MUSIC WORLD COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		2
13	NEW	1	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576* UMRG (13.98 CD/DVD) +	Incredibad		13
14	8	7	JAMIE FOXX J 41294/RMG (18.98)	Intuition		3
15	NEW	1	RED ESSENTIAL 10863 (13.98) +	Innocence & Instinct		15
16	9	5	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
17	13	17	JASON MRAZ ATLANTIC 448508* AG (18.98) +	We Sing. We Dance. We Steal Things.		17
18	19	16	T.I. GRAND HUSTLE ATLANTIC 512257*/AG (18.98) +	Paper Trail		18
19	10	8	KEYSHIA COLE IMANI GEFEN 012395/IGA (13.98)	A Different Me		2
20	18	12	SOUNDTRACK SUMMIT SHOP ATLANTIC 515923*/AG (18.98)	Twilight		1
21	24	30	KID ROCK TOP DUG ATLANTIC 290556*/AG (18.98) +	Rock N Roll Jesus		2
22	3	2	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		3
23	15	14	PINK LAFACE 36759/JLG (18.98)	Funhouse		2
24	11	10	BRITNEY SPEARS JIVE 40387/JLG (18.98) +	Circus		1
25	23	29	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		2
26	16	19	LADY GAGA STREAMLINE KONLIVE CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		14
27	7	2	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		7
28	17	13	VARIOUS ARTISTS UNIVERSAL/EMI SONY MUSIC JLG 012100/UME (18.98)	NOW 29		1
29	22	25	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3
30	47	71	JENNIFER HUDSON ARISTA 06303/RMG (18.98) +	Jennifer Hudson		2
31	25	23	RIHANNA SRP DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
32	29	20	DAVID COOK RCA 33463/RMG (18.98)	David Cook		1
33	41	36	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		1
34	26	28	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		5
35	NEW	1	RYAN LESLIE NEXT SELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473 UMRG (10.98)	Ryan Leslie		35
36	20	15	AKON KONVICT UPFRONT SRC UNIVERSAL MOTOWN 012334 UMRG (13.98)	Freedom		7
37	28	32	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys		9
38	32	33	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift		5
39	35	44	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		6
40	30	22	SOUNDTRACK DECCA 011438 (18.98) +	Mamma Mia!		1
41	39	39	ZAC BROWN BAND ROAR BIG PICTURE HOME GROWN ATLANTIC 516931/AG (13.98)	The Foundation		17
42	36	37	THE ALL-AMERICAN REJECTS DOGHOUSE DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
43	53	87	DUFFY MERCURY 010822*/IDJMG (11.98)	Rockferry		4
44	42	55	LEONA LEWIS SYCO J 02554/RMG (18.98)	Spirit		1
45	52	47	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		1
46	57	63	JAMEY JOHNSON MELBURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song		28
47	44	38	ANTHONY HAMILTON MISTERS MUSIC 30 SO DEF 23387/JLG (18.98)	The Point Of It All		12
48	33	21	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		16
49	48	34	SEAL 143 515868/WARNER BROS (18.98)	Soul		13
50	45	67	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		6



The British singer's sophomore album starts with nearly 70,000 sold, 63% of which were downloads. That's good for No. 1 on Top Digital Albums.



The trio (Andy Samberg, Akiva Schaffer, Jorma Taccone) also bows at No. 1 on Top Comedy Albums (see chart, page 40). The set was digitally driven, with 60% of its 48,000 first-week copies coming from downloads.



No slight to her, but her album is one of only seven in the top 50 that don't gain a sales increase in this very busy shopping week.

Actress Pauley Perrette, who plays the show's quirky, music-loving Abby Sciuto, contributes an original tune ("Fear") to the soundtrack.



All five of this year's Grammy Award nominees for album of the year post gains of more than 30%, with "In Rainbows" taking a 130% increase.

THE BILLBOARD 200 ARTIST INDEX

3 000RS DOWN	112	REJECTS	42	SARA BAREILLES	168	BROOKS & DUNN	185	KEYSHIA COLE	19	DISTURBED	95	F	THE FRAY	4	HOLLYWOOD UNDEAD	58	JOEY + RORY	98	KINGS OF LEON	34	LEONA LEWIS	44
300H3	183	LILY ALLEN	5	ERIC BENET	200	GARTH BROOKS	109	COMMON	153	DJ SKRIBBLE	119	FALL OUT BOY	79	HOOGASTANK	165	JACK JOHNSON	178	LIL WAYNE	29	LINKIN PARK	108	19
AC/DC	51	ANIMAL COLLECTIVE	114	DIERKS BENTLEY	22	ZAC BROWN BAND	41	CON/JUNTO	197	MELINDA DOOLITTLE	92	VICENTE FERNANDEZ	161	JENNIFER HUDSON	30	JAMEY JOHNSON	46	LADY ANTEBELLUM	55	THE LONELY ISLAND	13	13
ADELE	10	APOCALYPTICA	184	BEYONCE	12	BUCKCHERRY	193	PRINAVERA	197	DUFOLO	186	FIVE FINGER DEATH	179	JONAS BROTHERS	74	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52
TRACE ADKINS	157	DAVID ARCHULETA	60	ANDREW BIRD	102	JEREMY CAMP	130	DAVID COOK	32	DUFFY	43	PUNCH	182	JOURNEY	189	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52
CHRISTINA AGUILERA	131	DAN AUERBACH	101	MARIAH CAREY	61	CANNIBAL CORPSE	174	BILLY CURRINGTON	193	FLEX	179	FLEET FOXES	140	JOURNEY	189	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52
AKON	36	AVANT	158	ANDREA BOCELLI	72	MARIAH CAREY	61	MILEY CYRUS	107	FLY	179	FRANZ FERDINAND	104	JOURNEY	189	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52
THE ALL-AMERICAN	36	AVENGED SEVENFOLD	175	BON IVER	172	CANNIBAL CORPSE	174	DAUGHTRY	118	FLY	179	FRANZ FERDINAND	104	JOURNEY	189	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52
				BRANDY	136	MARIAH CAREY	61	A DAY TO REMEMBER	85	FLY	179	FRANZ FERDINAND	104	JOURNEY	189	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52
				COLDPLAY	8	MARIAH CAREY	61	CELINE DION	105	FLY	179	FRANZ FERDINAND	104	JOURNEY	189	JOURNEY	189	LADY GAGA	26	DEMI LOVATO	132	52

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	50	48	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice		1
52	40	46	JOHN LEGEND G O O D /COLUMBIA 13740*/SONY MUSIC (18.98) +	Evolver		4
53	34	42	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) +	Da REAList		14
54	70	62	SOUNDTRACK WALT DISNEY 002714 (19.98) +	High School Musical 3: Senior Year		1
55	80	65	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
56	55	41	VARIOUS ARTISTS WALT DISNEY 001128 (18.98 CD/DVD) +	Walt Disney Records Presents: Radio Disney Jams 11		41
57	113	102	GEORGE STRAIT MCA NASHVILLE 810826/UMGN (13.98)	Troubadour		1
58	51	51	HOLLYWOOD UNDEAD A&M/DEF JAM 011331/IGA (12.98)	Swan Songs		22
59	49	40	LUDACRIS DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind		5
60	71	61	DAVID ARCHULETA 19/JIVE 34752/JLG (18.98)	David Archuleta		2
61	46	31	MARIAH CAREY COLUMBIA/LEGACY 41303/SONY MUSIC (18.98)	The Ballads		10
62	88	79	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTegrity 687742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
63	83	81	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 11221 SMN (18.98)	Carnival Ride		2
64	56	35	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age		8
65	38	27	VARIOUS ARTISTS WORD CURB EMI CMG/VERITY 41675/JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
66	74	76	THEORY OF A DEADMAN 604 81800/ROADRUNNER (11.98)	Scars & Souvenirs		26
67	NEW	1	KARI JOBE INTEGRITY/COLUMBIA 42583/SONY MUSIC (13.98)	Kari Jobe		67
68	87	68	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		6
69	82	43	FRANK SINATRA THE FRANK SINATRA COLLECTION 516960/REPRISE (18.98)	Seduction: Sinatra Sings Of Love		23
70	129	198	RADIOHEAD T02 21622*/ATO (13.98)	In Rainbows		1
71	86	75	IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) +	The Promise		9
72	119	132	ANDREA BOCELLI SUGAR 012161/OCCA (18.98) +	Incanto		8
73	95	83	KENNY CHESNEY BLUE CHAIR BNA 34553 SMN (18.98)	Lucky Old Sun		1
74	98	86	JONAS BROTHERS HOLLYWOOD 001944 (18.98) +	A Little Bit Longer		1
75	73	66	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) +	Take It To The Limit		1
76	78	80	SLIPKNOT ROADRUNNER 617938 (18.98) +	All Hope Is Gone		1
77	65	58	T-PAIN KONVICT NAPI/Y BOY/JIVE 31630/JLG (18.98) +	Thr33 Ringz		4
78	67	59	YOUNG JEEZY CTE DEF JAM 011536*/IDJMG (13.98)	The Recession		1
79	64	54	FALL OUT BOY DECAYDANCE/FUELED BY RAMEN/ISLAND 012196*/IDJMG (13.98)	Folie A Deux		8
80	75	70	MUSIQ SOULCHILD ATLANTIC 512335 AG (18.98)	onmyradio		11
81	14	2	THE RED JUMPSUIT APPARATUS VIRGIN 20106*/CAPITOL (18.98)	Lonely Road		1
82	NEW	1	SOUNDTRACK CBS 022 (13.98)	NCIS: The Official TV Soundtrack		82
83	62	24	SOUNDTRACK FOX BAD BOY 517001* AG (18.98) +	Notorious		4
84	99	2	VARIOUS ARTISTS STARBUCKS 00124 EX (12.98)	Sweetheart: Our Favorite Artists Sing Their Favorite Love Songs		84
85	21	2	A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick		1
86	93	99	MIRANDA LAMBERT COLUMBIA NASHVILLE 19943 SMN (18.98)	Crazy Ex-Girlfriend		6
87	84	82	SOULJA BOY TELLEM COLLIPARK INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem		43
88	91	84	SAVING ABEL SKIDD/DEF JAM 010191/CAPITOL (12.98)	Saving Abel		49
89	43	74	BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA 43830 EX/SONY MUSIC (12.98)	Greatest Hits		43
90	96	96	ALAN JACKSON ARISTA NASHVILLE 19943 SMN (18.98)	Good Time		1
91	79	91	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness		8
92	58	2	MELINDA DOOLITTLE HI FI 1004 (12.98)	Coming Back To You		58
93	76	49	VARIOUS ARTISTS UNIVERSAL MOTOWN/EMI SONY MUSIC 012489/UME (18.98)	NOW That's What I Call Motown		13
94	102	93	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		5
95	97	89	DISTURBED REPRISE 411132*/WARNER BROS (18.98) +	Indestructible		1
96	142	123	ROBIN THICKE STAR TRAK INTERSCOPE 011793*/IGA (13.98) +	Something Else		3
97	81	72	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
98	89	111	JOEY + RORY VANGUARD/SUGAR HILL 4050 WELK (17.98)	The Life Of A Song		1
99	100	90	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) +	The Sound		1
100	61	11	SOUNDTRACK WWE/COLUMBIA 43882/SONY MUSIC (15.98)	Voices: WWE The Music Vol. 9		11

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW	1	DAN AUERBACH	Keep It Hid		101
102	54	50	ANDREW BIRD	Noble Beast		12
103	85	73	THE PUSSYCAT DOLLS	Doll Domination		4
104	59	9	FRANZ FERDINAND	Tonight: Franz Ferdinand		4
105	103	97	CELINE DION	My Love: Essential Collection		16
106	60	2	VARIOUS ARTISTS	Paris Magnifique		60
107	107	92	MILEY CYRUS	Breakout		1
108	104	95	LINKIN PARK	Minutes To Midnight		2
109	116	113	GARTH BROOKS	The Ultimate Hits		3
110	63	2	VARIOUS ARTISTS	Swing, Swing, Swing		63
111	135	120	ENYA	And Winter Came...		8
112	117	101	3 DOORS DOWN	3 Doors Down		1
113	90	2	WILLIE NELSON AND ASLEEP AT THE WHEEL	Willie & The Wheel		90
114	94	52	ANIMAL COLLECTIVE	Merriweather Post Pavilion		13
115	155	136	MICHAEL W. SMITH	A New Hallelujah		19
116	152	138	THIRD DAY	Revelation		6
117	37	2	WYNONNA	Sing: Chapter 1		37
118	128	110	DAUGHTRY	Daughtry		4
119	101	64	DJ SKRIBBLE	Total Club Hits 2		16
120	77	2	BONEY JAMES	Send One Your Love		77
121	183	196	RAPHAEL SAADIO	The Way I See It		19
122	68	18	PAT GREEN	What I'm For		18
123	115	85	GUNS N' ROSES	Chinese Democracy		3
124	72	2	DONALD LAWRENCE & CO.	The Law Of Confession, Part I		72
125	170	160	CASTING CROWNS	The Altar And The Door		1
126	112	69	HEATHER HEADLEY	Audience Of One		27
127	156	150	M.I.A.	Kala		18
128	121	2	SOUNDTRACK	He's Just Not That Into You		121
129	132	126	BLAKE SHELTON	Startin' Fires		34
130	161	131	JEREMY CAMP	Speaking Louder Than Before		38
131	120	98	CHRISTINA AGUILERA	Keeps Gettin' Better: A Decade Of Hits		1
132	139	107	DEMI LOVATO	Don't Forget		1
133	125	118	LED ZEPPELIN	Mothership		2
134	137	142	SEETHER	Finding Beauty In Negative Spaces		1
135	126	122	CHRIS TOMLIN	Hello Love		1
136	110	94	BRANDY	Human		15
137	118	108	THE GAME	LAX		2
138	153	137	EAGLES	Long Road Out Of Eden		7
139	123	6	SOUNDTRACK	Nick & Norah's Infinite Playlist		44
140	108	77	FLEET FOXES	Fleet Foxes		36
141	124	121	USHER	Here I Stand		1
142	133	115	THE TING TINGS	We Started Nothing		78
143	149	134	TOBY KEITH	35 Biggest Hits		2
144	165	158	VARIOUS ARTISTS	NOW That's What I Call Country		1
145	144	125	MUDVAYNE	The New Game		15
146	171	153	BRAD PAISLEY	Play		1
147	130	114	SOUNDTRACK	Juno		1
148	172	169	TIM MCGRAW	Greatest Hits: Limited Edition		10
149	185	129	FRANK SINATRA	Nothing But The Best		2
150	164	139	THRIVING IVORY	Thriving Ivory		102



105
Romance and Celine Dion go together—the diva's catalog of albums saw a 21% gain in sales last week, with this hits package posting an 18% increase.



140
Two weeks ago his 1994 album "Not a Moment Too Soon" became only the 13th country set to sell 6 million or more since Nielsen SoundScan started in 1991.



149
If Frank Sinatra isn't an obvious choice for Valentine's Day gifts, then we don't know what is. His "Seduction" gains 35% at No. 69, while this set jumps by 45%.



135
With nearly 5,000 copies, the album earns its best sales week since Christmas and returns to the Billboard 200 for the first time since November.



146
The soundtrack to the Nickelodeon TV movie, co-starring Tammin Sursok and Nolan Gerard Funk, premieres with nearly 4,000 copies.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	141	116	VARIOUS ARTISTS	The Best Of NOW That's What I Call Music! 10th Anniversary		32
152	147	109	THE DEREK TRUCKS BAND	Already Free		19
153	131	100	COMMON	Universal Mind Control		12
154	RE-ENTRY	20	BRANDON HEATH	What If We		73
155	167	148	RAY LAMONTAGNE	Gossip In The Grain		3
156	134	106	RIHANNA	Good Girl Gone Bad: The Remixes		106
157	163	163	TRACE ADKINS	X: Ten		32
158	146	140	AVANT	Avant		26
159	157	143	THE VERONICAS	Hook Me Up		107
160	109	57	BON IVER	Blood Bank (EP)		16
161	154	117	VICENTE FERNANDEZ	Para Siempre		38
162	140	105	SOUNDTRACK	Cadillac Records		66
163	RE-ENTRY	10	LUIS FONSI	Palabras Del Silencio		15
164	RE-ENTRY	25	JOHN MAYER	Where The Light Is: John Mayer Live In Los Angeles		1
165	114	26	HOOBASTANK	FOR(N)EVER		26
166	160	146	RISE AGAINST	Appeal To Reason		3
167	166	128	DAVID FOSTER	Hit Man: David Foster & Friends		46
168	148	52	SARA BAREILLES	Little Voice		7
169	143	133	LOS TEMERARIOS	Evolucion De Amor		133
170	RE-ENTRY	54	KEITH URBAN	Greatest Hits		11
171	181	172	ROD STEWART	The Definitive Rod Stewart		70
172	136	112	BON IVER	For Emma, Forever Ago		64
173	169	147	MARVIN SAPP	Thirsty		28
174	66	2	CANNIBAL CORPSE	Evisceration Plague		66
175	182	173	AVENGED SEVENFOLD	Avenged Sevenfold		4
176	197	192	SOUNDTRACK	Camp Rock		3
177	RE-ENTRY	14	TV ON THE RADIO	Dear Science		12
178	178	178	JACK JOHNSON	Sleep Through The Static		1
179	151	104	FLEX	La Evolucion Romantic Style		104
180	RE-ENTRY	30	ESTELLE	Shine		38
181	RE-ENTRY	5	PLAIN WHITE T'S	Big Bad World		33
182	184	177	FIVE FINGER DEATH PUNCH	The Way Of The Fist		107
183	159	135	3OH!3	Want		89
184	176	145	APOCALYPTICA	Worlds Collide		59
185	RE-ENTRY	15	BROOKS & DUNN	Cowboy Town		13
186	138	88	DUELO	Necesito Mas De Ti		88
187	180	144	HEZEKIAH WALKER & LFC	Souled Out		55
188	189	171	STAINED	The Illusion Of Progress		3
189	177	179	JOURNEY	Revelation		5
190	193	152	SARAH MCLACHLAN	Closer: The Best Of Sarah McLachlan		11
191	186	180	REHAB	Graffiti The World		90
192	RE-ENTRY	63	ALICIA KEYS	As I Am		3
193	RE-ENTRY	17	BUCKCHERRY	Black Butterfly		8
194	188	170	LINKIN PARK	Road To Revolution: Live At Milton Keynes		41
195	NEW	1	SOUNDTRACK	Spectacular!		195
196	RE-ENTRY	68	RASCAL FLATTS	Still Feels Good		2
197	162	103	CONJUNTO PRIMAVERA	Mentir Por Amor		103
198	175	188	DIERKS BENTLEY	Greatest Hits // Every Mile A Memory 2003-2008		9
199	192	185	BILLY CURRINGTON	Little Bit Of Everything		13
200	RE-ENTRY	13	ERIC BENET	Love & Life		11

METALLICA	45	NICKELBACK	11	RADIOHEAD	70	RAPHAEL SAADIO	121	SOULJA BOY TELL'EM	87	SOUNDTRACK	162	USHER	141	WHAT I CALL MUSIC!	151	THEIR FAVORITE LOVE	84	AND HITS	62
MGMT	97	RASCAL FLATTS	68	THE RED JUMPSUIT	196	MARVIN SAPP	173	BRITNEY SPEARS	24	CADILLAC RECORDS	162	KEITH URBAN	170	GRAMMY NOMINEES	9	SWING, SWING, SWING	110	HEZEKIAH WALKER	187
M.I.A.	127	SAVING ABEL	88	SEAL	49	BRUCE SPRINGSTEEN & THE E STREET BAND	89	HE'S JUST NOT THAT INTO YOU	128	CAMP ROCK	176	USHER	141	WALT DISNEY RECORDS	28	PRESENTS: RADIO	56	KANYE WEST	16
JASON MRAZ	17	SEETHER	134	STAINED	188	THE DEREK TRUCKS BAND	19	SPECTACULAR!	95	HE'S JUST NOT THAT INTO YOU	128	USHER	141	DISNEY JAMS 11	56	ARTISTS AND SONGS	65	WYNONNA	117
MUDVAYNE	145	REHAB	191	ROD STEWART	171	THE TING TINGS	142	TWILIGHT	20	HE'S JUST NOT THAT INTO YOU	128	USHER	141	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL	30	THE YEAR'S TOP GOSPEL	65	YOUNG JEEZY	78
MUSIC SOULCHILD	80	RIHANNA	31	GEORGE STRAIT	57	CHRIS TOMLIN	135	VOICES: WWE THE MUSIC VOL. 9	00	HE'S JUST NOT THAT INTO YOU	128	USHER	141	THE YEAR'S TOP CHRISTIAN ARTISTS					
WILLIE NELSON AND ASLEEP AT THE WHEEL	113	BLAKE SHELTON	129	JAZMYNE SULLIVAN	50	T-PAIN	77	THE DEREK TRUCKS BAND	152	THE YEAR'S TOP CHRISTIAN ARTISTS		BOBBY VALENTINO	7	VARIOUS ARTISTS					
NE-YO	25	RISE AGAINST	166	TAYLOR SWIFT	1	THE DEREK TRUCKS BAND	152	LOS TEMERARIOS	69	THEORY OF A DEADMAN	66	THE VERONICAS	159						

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE))	CERT.
1	1	2	#1 DEAN MARTIN	AMORE! EMI SPECIAL MARKETS 793 EX/HEAR (12.98)	
2	3	473	ABBA	GOLD -- GREATEST HITS POLAR/POLYDOR 517007/UME (18.98/12.98)	16
3	29	118	GREATEST SUGARLAND	ENJOY THE RIDE MERCURY NASHVILLE 007411/UMGN (13.98)	2
4	4	797	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98)	4
5	6	256	GUNS N' ROSES	GREATEST HITS GEFEN 001714/IGA (16.98)	4
6	8	981	BOB MARLEY AND THE WAILERS	LEGEND THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/9.98)	4
7	NOT SHOT DEBUT		NO DOUBT	THE SINGLES 1992-2003 INTERSCOPE 001495/UME (13.98)	2
8	9	866	AC/DC	BACK IN BLACK EPIC/LEGACY 80207/SONY MUSIC (17.98)	4
9	14	176	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER 618300 (18.98)	7
10	RE-ENTRY		COLDPLAY	PARACHUTES NBTW/WEA 30162/CAPITOL (18.98)	2
11	12	97	MICHAEL JACKSON	NUMBER ONES M.J.I. EPIC 88998/SONY MUSIC (18.98/12.98)	1
12	2	622	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2/CONCORD (17.98/12.98)	8
13	15	170	CARRIE UNDERWOOD	SOME HEARTS 19 ARISTA NASHVILLE 71197/SMN (18.98)	7
14	11	88	PARAMORE	RIOT! FUELED BY RAMEN 159612/AG (13.98)	1
15	7	165	MILES DAVIS	KIND OF BLUE COLUMBIA LEGACY 27105/SONY MUSIC (19.98)	5
16	NEW		LILY ALLEN	ALRIGHT, STILL... CAPITOL 75466 (12.98)	1
17	10	196	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	1
18	21	83	COLBIE CAILLAT	COCO UNIVERSAL REPUBLIC 009219/UMRG (10.98)	1
19	16	258	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	7
20	5	159	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA 67060/SONY MUSIC (17.98)	4
21	20	23	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS GEFEN 010327/UME (13.98)	4
22	33	122	JOHN MAYER	CONTINUUM AWARE/COLUMBIA 27976/SONY MUSIC (18.98)	2
23	23	209	MICHAEL BUBLE	IT'S TIME 143 REPRISE 48946 WARNER BROS. (18.98)	3
24	RE-ENTRY		COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504 (18.98/11.98)	4
25	17	740	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
26	28	1642	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001 (18.98/10.98)	4
27	32	94	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS. (18.98)	1
28	19	101	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	1
29	38	15	QUEEN	GREATEST HITS: WE WILL ROCK YOU HOLLYWOOD 162465 (18.98)	2
30	25	178	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD)	2
31	24	875	METALLICA	METALLICA ELEKTRA 61113/AG (18.98)	4
32	18	97	THE FRAY	HOW TO SAVE A LIFE EPIC 93931 SONY MUSIC (18.98)	2
33	NEW		JONAS BROTHERS	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	1
34	NEW		MARY J. BLIGE	MARY J. BLIGE & FRIENDS MATRIARCH/GEFFEN 871315 EX/IGA (12.98)	1
35	NEW		DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405/CAPITOL (18.98)	1
36	27	263	JIMI HENDRIX	EXPERIENCE HENDRIX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)	2
37	RE-ENTRY		COLDPLAY	X&Y CAPITOL 74786 (18.98)	3
38	31	62	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION IND 20228/TIME LIFE (19.98)	1
39	37	32	LUTHER VANDROSS	THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC 97700 SONY MUSIC/SONY MUSIC/RMG (18.98)	1
40	30	198	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	1
41	26	28	BOYZ II MEN	LEGACY: THE GREATEST HITS COLLECTION UNIVERSAL 016083/UME (18.98/12.98)	1
42	36	103	USHER	CONFESSIONS LAFACE 63982/JLG (18.98/12.98)	4
43	46	284	KENNY CHESNEY	GREATEST HITS BNA 67976/SMN (18.98/12.98)	4
44	RE-ENTRY		LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	1
45	RE-ENTRY		THE BEATLES	LOVE APPLE 79808/CAPITOL (18.98)	1
46	RE-ENTRY		BRAD PAISLEY	TIME WELL WASTED ARISTA NASHVILLE 69642 SMN (18.98)	2
47	RE-ENTRY		NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088/BLG (17.98)	4
48	47	28	KEITH SWEAT	THE BEST OF KEITH SWEAT MAKE YOU SWEAT ELEKTRA 73954/RHINO (18.98)	1
49	RE-ENTRY		ELTON JOHN	ROCKET MAN NUMBER ONES CHRONICLE/ROCKET ISLAND/MERCURY 008661/UME (13.98)	1
50	34	143	LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 11541/UME (11.98/9.98)	2

On Top Pop Catalog Dean Martin's 2006 collection "Amore!" spends a second week atop the list with 12,000 (up 4%). The set, sold through Starbucks, was recently reintroduced to the market after having been out of print for nearly three years. Also on the Catalog chart, No Doubt's "The Singles" debuts at No. 7 with nearly 8,000 thanks to a \$1.99 sale price at Amazon's MP3 store. Nearly all of the set's 7,000-copy gain came from digital downloads.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT.
1	NEW		#1 LILY ALLEN	ALRIGHT, STILL... CAPITOL	It's Not Me, It's You	5	
2	NEW		THE LONELY ISLAND	UNIVERSAL REPUBLIC/UMRG	Incredibad	13	
3	1	2	THE FRAY	EPIC/SONY MUSIC	The Fray	4	
4	14	9	ROBERT PLANT / ALISON KRAUSS	ROUNDER	Raising Sand	2	
5	5	19	ADELE	XL/COLUMBIA/SONY MUSIC		19	
6	7	33	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS CAPITOL		8	2
7	NEW		RED	ESSENTIAL	Innocence & Instinct	15	
8	NEW		INDIA.ARIE	SOULBIRD/UNIVERSAL REPUBLIC/UMRG	Testimony: Vol. 2, Love & Politics	3	
9	8	14	TAYLOR SWIFT	BIG MACHINE	Fearless	1	
10	12	18	KINGS OF LEON	RCA/RMG	Only By The Night	34	
11	NEW		NO DOUBT	INTERSCOPE/UME	The Singles 1992-2003	—	2
12	6	36	JASON MRAZ	ATLANTIC/AG	We Sing, We Dance, We Steal Things.	17	
13	13		LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	26	
14	NEW		RYAN LESLIE	NEXT/ELECTION/CASABLANCA/UNIVERSAL MOTOWN/UMRG	Ryan Leslie	35	
15	9	6	SOUNDTRACK	INTERSCOPE/IGA	Slumdog Millionaire	48	
16	RE-ENTRY		LILY ALLEN	CAPITOL	Alright, Still...	—	
17	RE-ENTRY		T.I.	GRAND HUSTLE/ATLANTIC/AG	Paper Trail	18	
18	18	2	VARIOUS ARTISTS	GRAMMY/RHINO	Grammy Nominees 2009	9	
19	17	15	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC/AG	Twilight	20	
20	NEW		BOBBY VALENTINO	BLU KOLLA OREAMS	The Rebirth	7	
21	NEW		DAFT PUNK	VIRGIN/CAPITOL	Musique Vol. 1: 1993-2005	—	
22	4	3	BRUCE SPRINGSTEEN	COLUMBIA/SONY MUSIC	Working On A Dream	6	
23	21	13	NICKELBACK	ROADRUNNER	Dark Horse	11	
24	20	12	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	808s & Heartbreak	16	
25	RE-ENTRY		RADIOHEAD	TBD/ATO	In Rainbows	70	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT.
1	RE-ENTRY		#1 ROBERT PLANT / ALISON KRAUSS	ROUNDER 619075*	Raising Sand	2	
2	2	3	BRUCE SPRINGSTEEN	COLUMBIA 41355*/SONY MUSIC	Working On A Dream	6	
3	RE-ENTRY		COLDPLAY	CAPITOL 16886*	Viva La Vida or Death And All His Friends	8	2
4	NEW		SOUNDTRACK	CBS 022	NCIS: The Official TV Soundtrack	82	
5	7	2	STEVE MARTIN	40 PRODUCTIONS 98213 EX	The Crow: New Songs For The 5-String Banjo	—	
6	NEW		LILY ALLEN	CAPITOL 67233*	It's Not Me, It's You	5	
7	6	18	JASON MRAZ	ATLANTIC 448508*/AG	We Sing, We Dance, We Steal Things.	17	
8	RE-ENTRY		ADELE	XL/COLUMBIA 31859*/SONY MUSIC		19	
9	1	2	THE FRAY	EPIC 10202*/SONY MUSIC	The Fray	4	
10	NEW		THE LONELY ISLAND	UNIVERSAL REPUBLIC 012576*/UMRG	Incredibad	13	
11	9	15	SOUNDTRACK	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG	Twilight	20	
12	21	3	VARIOUS ARTISTS	GRAMMY 517633/RHINO	Grammy Nominees 2009	9	
13	8	14	TAYLOR SWIFT	BIG MACHINE 0200*	Fearless	1	
14	4	5	SOUNDTRACK	INTERSCOPE 012502/IGA	Slumdog Millionaire	48	
15	NEW		INDIA.ARIE	SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG	Testimony: Vol. 2, Love & Politics	3	
16	22	16	PINK	LAFACE 36759/JLG	Funhouse	23	
17	16	12	DAVID FOSTER	143 REPRISE 511933 WARNER BRDS	Hit Man: David Foster & Friends	167	
18	3	2	KIDZ BOP KIDS	RAZOR & TIE 89195	Kidz Bop 15	27	
19	17	9	SEAL	143 515868 WARNER BROS	Soul	49	
20	12	2	WILLIE NELSON AND ASLEEP AT THE WHEEL	BISMEAUX 1287*	Willie & The Wheel	113	
21	20	13	NICKELBACK	ROADRUNNER 618028	Dark Horse	11	
22	RE-ENTRY		KINGS OF LEON	RCA 32712/RMG	Only By The Night	34	
23	RE-ENTRY		BLACK MIKE & QB PRODUCTIONS	GRIND POWER/O RECORDS 931/SWAGGER	That's Me	—	
24	RE-ENTRY		DUFFY	MERCURY 010822*/IDJMG	Rockferry	43	
25	RE-ENTRY		SOUNDTRACK	WWE/COLUMBIA 4388/SONY MUSIC	Voices: WWE The Music Vol. 9	100	

TOP COMEDY ALBUMS™ FROM: **.biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 INCREDIBAD	THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)
2	1	43	FLIGHT OF THE CONCHORDS (SOUNDTRACK)	FLIGHT OF THE CONCHORDS (HBO/SUB POP)
3	3	23	DO YOU BELIEVE IN GOSH?	MITCH HEDBERG (COMEDY CENTRAL)
4	2	3	IT'S PIMPIN' PIMPIN'	KATT WILLIAMS (WARNER BROS)
5	4	66	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN	DANE COOK (COMEDY CENTRAL)
6	1	1	LONG LIVE THE QUEEN	LISA LAMPANELLI (JACK WARNER BROS. (NASHVILLE)/WRN)
7	5	38	VICIOUS CIRCLE	DANE COOK (COMEDY CENTRAL)
8	1	1	MEET CAP	JOHN CAPARULO (JACK/WARNER BROS. (NASHVILLE)/WRN)
9	7	57	LOS MEJORES 99 CHISTES VOL. 1	JO JO JORGE FALCON (HITANO)
10	10	29	IT'S BAD FOR YA	GEORGE CARLIN (EARDRUM/LAUGH COM)
11	6	28	ANTICIPATION	LEWIS BLACK (COMEDY CENTRAL)
12	8	34	BO FO SHO (EP)	BO BURNHAM (COMEDY CENTRAL)
13	15	15	NORMAN ROCKWELL IS BLEEDING	CHRISTOPHER TITUS (COMEDY CENTRAL)
14	9	69	PARTY	NICK SWARDSON (COMEDY CENTRAL)
15	12	20	ALL OVER THE PLACE	FRANK CALIENDO (WARNER BROS)

TOP REGGAE ALBUMS™ FROM: **.biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 ABOVE THE BONES	MISHKA (J.K. LIVIN)
2	1	20	GREATEST HITS	UB40 (VIRGIN/CAPITOL)
3	2	35	REGGAE GOLD 2008	VARIOUS ARTISTS (VP)
4	5	73	RADIO	KY-MANI MARLEY (GHETTO YOUTHS/VOX/REALITY/AAO)
5	6	12	STRICTLY THE BEST 2009: #39	VARIOUS ARTISTS (VP)
6	9	18	LET'S GET PHYSICAL	ELEPHANT MAN (VP BAD BOY/AG)
7	3	13	VIBES	HEAVY D (STRIDE/FEDERAL)
8	7	23	BEST OF SHAGGY: THE BOOMBASTIC COLLECTION	SHAGGY (HIP-O/GEFFEN/UME)
9	8	15	A MOMENT IN TIME	BERES HAMMOND (VP)
10	12	38	INTOXICATION	SHAGGY (BIG YARD/VP)
11	1	6	JAH IS REAL	BURNING SPEAR (BURNING)
12	4	3	REVELATION	LITTLE LOU (INSPIRE)
13	14	30	SOCA GOLD 2008	VARIOUS ARTISTS (VP)
14	10	25	THE JOURNEY: THE VERY BEST OF SIZZLA KALONJI	SIZZLA (GREENSLEEVES)
15	13	10	ROOTS, ROCK, REMIXED	BOB MARLEY AND THE WAILERS (ROCKR/TUFF GONG/E1)

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BETWEEN THE BULLETS
'STORY' MAKES HISTORY



Taylor Swift notches the first country crossover No. 1 in the 16-year history of the Mainstream Top 40 radio airplay chart, as "Love Story" crowns the tally.

"Story" is the first single to reach No. 1 on both the Mainstream Top 40 and Hot Country Songs charts, having reigned on the latter list for two weeks in November.

Fellow country crossover acts have come close to doubling up, including Carrie Underwood, whose "Before He Cheats" capped Hot Country Songs and reached No. 9 on Mainstream Top 40 in 2006-07. Faith Hill, Lonestar and Shania Twain also led Country Songs and rose to the top 10 on Top 40.

—Gary Trust

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or its various charts; combined weeks this has appeared on The Billboard 200 and Top Pop Catalog charts. TOP DIGITAL: Reflects physical albums purchased through internet merchants, as well as digital downloads purchased through internet merchants. TOP INTERNET: Reflects physical albums purchased through internet merchants, as well as digital downloads purchased through internet merchants. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	1	19	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
3	4	22	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
4	3	16	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	8	8	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
6	6	10	MAD	NE-YO (DEF JAM/IDJMG)
7	5	21	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
8	7	10	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
9	11	4	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
10	12	9	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
11	16	6	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
12	10	9	SOBER	PINK (LAFACE/JLG)
13	9	24	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
14	14	11	YOU FOUND ME	THE FRAY (EPIC)
15	17	5	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
16	20	4	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
17	15	8	DIVA	BEYONCÉ (MUSIC WORLD/COLUMBIA)
18	13	24	HOT N COLD	KATY PERRY (CAPITOL)
19	21	8	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
20	22	12	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)
21	25	12	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
22	32	5	BEAUTIFUL	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
23	19	29	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
24	18	27	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
25	27	12	SWEET THING	KEITH URBAN (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	46	3	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
27	24	11	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)
28	23	16	FEEL THAT FIRE	DIERS BENTLEY (CAPITOL NASHVILLE)
29	26	21	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
30	29	9	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
31	34	13	COWGIRLS DON'T CRY	BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)
32	38	5	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
33	31	23	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
34	35	36	VIVA LA VIDA	COLDPLAY (CAPITOL)
35	33	20	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
36	37	25	SO WHAT	PINK (LAFACE/JLG)
37	28	17	POP CHAMPAGNE	JIM JONES & RON BROWZ FEAT. JUELZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)
38	42	11	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
39	36	19	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
40	44	7	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
41	30	16	SHE WOULDN'T BE GONE	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
42	43	8	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
43	51	11	BEEP	BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)
44	61	2	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
45	53	7	UNTOUCHED	THE VERONICAS (ENGINEER ROOM/SIRE/WARNER BROS.)
46	41	17	DON'T	BILLY CURRINGTON (MERCURY)
47	40	15	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (OTF/DEF JAM/IDJMG)
48	52	12	LIGHT ON	DAVID COOK (19/RCA/RMG)
49	48	10	JUST LIKE ME	JAMIE FOXX FEAT. T.I. (J/RMG)
50	45	20	RIGHT NOW (NA NA NA)	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	57	5	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
52	58	3	NOTHIN' TO DIE FOR	TIM MCGRAW (Curb)
53	55	20	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
54	47	17	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)
55	60	5	IT'S AMERICA	RODNEY ATKINS (Curb)
56	50	21	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
57	62	33	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
58	71	2	AIN'T I	YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
59	64	4	THINKING OF YOU	KATY PERRY (CAPITOL)
60	73	2	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
61	65	3	DAY 'N NITE	KID CUDI (FOOL'S GOLD/DOWNTOWN)
62	69	2	I TOLD YOU SO	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
63	54	15	TRADING PLACES	USHER (LAFACE/JLG)
64	63	9	SECOND CHANCE	SHINEDOWN (ATLANTIC)
65	56	15	IF U LEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
66	72	2	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
67	49	17	CHOPPED 'N SKREWED	T-PAIN FEAT. LUDACRIS (KONVIC/NAPPY BOY/JIVE/JLG)
68	66	5	LAST CALL	LEE ANN WOMACK (MCA NASHVILLE)
69	59	14	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. ZPAC (AMARU/IMANI/GEFFEN/INTERSCOPE)
70	-	1	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
71	75	2	LOST	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
72	70	3	RIDE	MARTINA MCBRIDE (RCA NASHVILLE)
73	68	2	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)
74	-	2	MORE LIKE HER	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
75	74	2	THAT'S A MAN	JACK INGRAM (BIG MACHINE)

1,291 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 CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	1	#1 RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
2	1	2	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
3	9	7	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
4	8	8	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	3	15	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
6	2	4	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
7	7	15	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
8	6	31	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/INTERSCOPE)
9	23	41	VIVA LA VIDA	COLDPLAY (CAPITOL)
10	37	4	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)
11	4	13	YOU FOUND ME	THE FRAY (EPIC)
12	11	23	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
13	10	13	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
14	17	7	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
15	24	4	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
16	25	25	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
17	14	11	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
18	18	6	MAD	NE-YO (DEF JAM/IDJMG)
19	13	12	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
20	16	13	SOBER	PINK (LAFACE/JLG)
21	19	30	HOT N COLD	KATY PERRY (CAPITOL)
22	21	11	BEAUTIFUL	AKON FEAT. COLBY ODOMS & KARON A. OFFICIAL (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
23	22	12	UNTOUCHED	THE VERONICAS (ENGINEER ROOM/SIRE/WARNER BROS.)
24	20	4	THINKING OF YOU	KATY PERRY (CAPITOL)
25	-	4	LOST!	COLDPLAY WITH JAY-Z (CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	5	DIVA	BEYONCÉ (MUSIC WORLD/COLUMBIA)
27	24	20	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
28	5	3	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
29	32	5	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
30	31	35	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
31	30	4	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
32	27	6	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
33	26	20	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
34	42	39	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
35	-	18	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (ROC-A-FELLA/DEF JAM/IDJMG)
36	36	3	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
37	34	26	SO WHAT	PINK (LAFACE/JLG)
38	-	1	I LOVE COLLEGE	ASHER ROOTH (50/50) BOY/LUDACRIS/UNIVERSAL MOTOWN)
39	28	19	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
40	29	3	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
41	-	1	I GET IT IN	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
42	33	22	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
43	63	32	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
44	-	2	FIFTEEN	TAYLOR SWIFT (BIG MACHINE)
45	55	41	I KISSED A GIRL	KATY PERRY (CAPITOL)
46	46	14	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
47	-	1	F**K YOU	LIL ALLEN (CAPITOL)
48	-	18	STAY	SUGARLAND (MERCURY NASHVILLE)
49	40	26	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
50	35	21	RIGHT NOW (NA NA NA)	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	44	26	MERCY	DUFFY (MERCURY/IDJMG)
52	48	23	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
53	43	22	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
54	-	1	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
55	41	14	I'M SO PAID	AKON FEAT. LIL WAYNE & YOUNG JEEZ (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
56	45	5	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
57	49	17	IF I WERE A BOY	BEYONCÉ (MUSIC WORLD/COLUMBIA)
58	54	18	LIGHT ON	DAVID COOK (19/RCA/RMG)
59	57	16	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
60	50	27	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)
61	51	3	DAY 'N NITE	KID CUDI (FOOL'S GOLD/DOWNTOWN)
62	-	1	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)
63	-	15	CLOCKS	COLDPLAY (CAPITOL)
64	62	5	SECOND CHANCE	SHINEDOWN (ATLANTIC)
65	38	5	MY PRESIDENT	YOUNG JEEZ FEAT. NAS (OTF/DEF JAM/IDJMG)
66	56	20	HUMAN	THE KILLERS (ISLAND/IDJMG)
67	64	13	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
68	59	14	REHAB	RIHANNA (SRP/DEF JAM/IDJMG)
69	-	34	SAY	JOHN MAYER (AWARE/COLUMBIA)
70	58	13	POP CHAMPAGNE	JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)
71	65	2	I WILL BE	LEONA LEWIS (SYCO/J/RMG)
72	-	51	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
73	52	3	FEEL THAT FIRE	DIERS BENTLEY (CAPITOL NASHVILLE)
74	61	56	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)
75	60	7	LA LA LAND	DEMI LOVATO (HOLLYWOOD)

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- BIGGEST GAINER** 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 listens 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.

HOT DANCE CLUB PLAY
 Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS
 ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
 ● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
 ● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS</

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	27	6	#1 RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
2	2	36	JUST DANCE	LADY GAGA FEAT. COLBY DODDMS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	7	20	GG/AIRPLAY GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
4	4	23	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	5	15	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	13	20	GG/DIGITAL DEAD AND GONE	T.J. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
7	6	12	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
8	3	15	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
9	8	5	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
10	1	6	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
11	9	16	SOBER	PINK (LAFACE/JLG)
12	17	8	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	10	13	YOU FOUND ME	THE FRAY (EPIC)
14	12	18	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
15	11	20	LIVE YOUR LIFE	T.J. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
16	15	29	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
17	20	14	MAD	NE-YO (DEF JAM/IDJMG)
18	16	21	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
19	14	46	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
20	19	21	UNTOUCHED	THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)
21	18	30	HOT N COLD	KATY PERRY (CAPITOL)
22	21	10	THINKING OF YOU	KATY PERRY (CAPITOL)
23	38	41	VIVA LA VIDA	COLDPLAY (CAPITOL)
24	24	11	BEAUTIFUL	AKON FEAT. COLBY DODDMS, KARONAL, QUTISHALL, KONVIC/JUPFRONT/SRC/UNIVERSAL MOTOWN
25	25	25	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
26	28	28	SO WHAT	PINK (LAFACE/JLG)
27	33	5	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
28	55	13	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)
29	26	20	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
30	23	22	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
31	31	19	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O./COLUMBIA)
32	29	21	RIGHT NOW (NA NA NA)	AKON (KONVIC/JUPFRONT/SRC/UNIVERSAL MOTOWN)
33	30	37	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
34	45	7	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
35	34	7	I WILL BE	LEONA LEWIS (SYCO/J/RMG)
36	32	25	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
37	36	6	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
38	35	20	LIGHT ON	DAVID COOK (19/RCA/RMG)
39	46	11	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
40	37	41	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
41	39	19	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
42	43	44	CLOSER	NE-YO (DEF JAM/IDJMG)
43	44	6	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)
44	97	14	LOST!	COLDPLAY (CAPITOL)
45	22	3	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
46	42	33	ADDICTED	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
47	47	26	ANGELS ON THE MOON	THRIVING IVORY (WIND-UP)
48	50	10	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)
49	48	6	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
50	53	5	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)

Miley Cyrus' "The Climb" lives up to its title, bounding 92-67 on the Pop 100 entirely from airplay (5.1 million audience impressions) ahead of its digital release Feb. 24. At the Grammy Awards Feb. 8, she paired with Taylor Swift on "Fifteen," the Hot Shot Debut at No. 55.



The Fray notches its second Adult Top 40 No. 1 with "You Found Me." The Denver-based band now sets its sights on repeating the reign of its prior leader: "How to Save a Life" ruled for 15 weeks in 2006-07. "Found" concurrently rises 11-9 at Mainstream Top 40.



MAINSTREAM TOP 40

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

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 YOU FOUND ME	THE FRAY (EPIC)
2	1	20	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
3	3	21	HOT N COLD	KATY PERRY (CAPITOL)
4	4	18	LIGHT ON	DAVID COOK (19/RCA/RMG)
5	5	13	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	6	47	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
7	8	5	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
8	7	34	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
9	11	1	SOBER	PINK (LAFACE/JLG)
10	9	26	SO WHAT	PINK (LAFACE/JLG)
11	10	34	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
12	12	21	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	16	14	GG GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
14	14	31	BROKEN	LIFEHOUSE (Geffen/INTERSCOPE)
15	13	43	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
16	15	20	ADDICTED	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
17	17	17	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	18	16	HUMAN	THE KILLERS (ISLAND/IDJMG)
19	19	11	JUST DANCE	LADY GAGA FEAT. COLBY DODDMS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	22	9	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
21	20	20	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)
22	25	17	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)
23	26	5	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
24	24	13	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
25	21	15	LOVERS IN JAPAN	COLDPLAY (CAPITOL)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
2	2	31	VIVA LA VIDA	COLDPLAY (CAPITOL)
3	3	39	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
4	4	35	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
5	5	17	GREATEST GAINER LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	6	27	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)
7	8	18	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
8	9	22	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
9	7	45	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
10	10	51	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
11	11	11	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
12	12	25	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)
13	11	17	IT'S GROWING	JAMES TAYLOR (HEARST/CMG)
14	17	13	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/JLG)
15	15	1	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
16	18	5	NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)
17	18	7	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
18	19	8	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
19	22	1	IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)
20	21	6	LIGHT ON	DAVID COOK (19/RCA/RMG)
21	24	1	GO NOW	SIMPLY RED (SIMPLYRED.COM/RAZOR & TIE)
22	29	2	JUST GO	LIONEL RICHIE (DEF JAM/IDJMG)
23	23	7	HOT N COLD	KATY PERRY (CAPITOL)
24	20	18	MY LOVE	CELINE DION (COLUMBIA)
25	26	4	STEPPING STONE	DUFFY (MERCURY/IDJMG)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	22	#1 SECOND CHANCE	SHINEDOWN (ATLANTIC)
2	1	18	LOVE HURTS	INCUBUS (IMMORTAL/EPIC)
3	3	26	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
4	4	22	BREAKDOWN	SEETHER (WIND-UP)
5	5	1	GET ON YOUR BOOTS	UZ (ISLAND/INTERSCOPE)
6	6	28	SOMETIME AROUND MIDNIGHT	THE AIRBORNE TOXIC EVENT (MAJOR/DOMINO/SHOUT FACTORY)
7	11	11	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)
8	7	19	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)
9	12	10	SPACEMAN	THE KILLERS (ISLAND/IDJMG)
10	14	5	GREATEST GAINER LIFELINE	PAPA ROACH (EL TONAL/DGC/INTERSCOPE)
11	10	30	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)
12	13	14	KIDS	MGMT (COLUMBIA)
13	9	20	FEEL GOOD DRAG	AMBERLIN (UNIVERSAL REPUBLIC)
14	8	33	I DON'T CARE	APOLYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
15	16	7	DIRT ROOM	BLUE OCTOBER (UNIVERSAL MOTOWN)
16	19	5	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
17	18	7	AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)
18	17	19	INDESTRUCTIBLE	DISTURBED (REPRISE)
19	15	19	18 DAYS	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)
20	20	20	DO WHAT YOU DO	MUDVAYNE (EPIC)
21	25	10	CYANIDE	METALLICA (WARNER BROS.)
22	24	17	LOLLIPOP	FRAMING HANLEY (SILENT MAJORITY/ILG/WARNER BROS.)
23	28	13	DEAD MEMORIES	SLIPKNOT (ROADRUNNER/RRP)
24	27	9	ALL I WANT	STAINED (FLIP/ATLANTIC)
25	21	14	YOU BETTER PRAY	THE RED JUMPSUIT APPARATUS (VIRGIN/CAPITOL)

POP 100: The most popular songs, according to mainstream top 40 radio audience impressions measured by Nielsen SoundScan. Greatest Gainer/Digital and Modern Rock/Airplay are awarded respectively for the largest digital sales and airplay increase in the week. MAINSTREAM TOP 40: The most popular songs, according to Nielsen SoundScan. Greatest Gainer/Digital and Modern Rock/Airplay are awarded respectively for the largest digital sales and airplay increase in the week. MODERN ROCK: The most popular songs, according to Nielsen SoundScan. Greatest Gainer/Digital and Modern Rock/Airplay are awarded respectively for the largest digital sales and airplay increase in the week. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	17	#1 DOWN THE ROAD <small>PRODCER (SONGWRITER) B. CANNON, K. CHESNEY (M. MCANALLY)</small>	Kenny Chesney With Mac McAnally <small>BLUE CHAIR/BNA</small>	1	1
2	4	5	17	GOD LOVE HER <small>T. KEITH (T. KEITH, V. MCGEHE)</small>	Toby Keith <small>SHOW DOG NASHVILLE</small>	2	2
3	3	4	16	SWEET THING <small>D. HUFF, M. POWELL (K. URBAN, M. POWELL)</small>	Keith Urban <small>CAPITOL NASHVILLE</small>	3	3
4	1	2	2	FEEL THAT FIRE <small>B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley <small>CAPITOL NASHVILLE</small>	1	1
5	6	7	7	COWGIRLS DON'T CRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn Featuring Reba McEntire <small>ARISTA NASHVILLE</small>	4	4
6	5	1	7	SHE WOULDN'T BE GONE <small>S. HENDRICKS (C. BATTEN, J. ADAM)</small>	Blake Shelton <small>WARNER BROS./WRN</small>	1	1
7	9	9	16	RIVER OF LOVE <small>T. BROWN, G. STRAIT (S. CAMP, B. BURNETTE, D. MORGAN)</small>	George Strait <small>MCA NASHVILLE</small>	7	7
8	8	11	11	IT WON'T BE LIKE THIS FOR LONG <small>F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)</small>	Darius Rucker <small>CAPITOL NASHVILLE</small>	8	8
9	10	10	12	WHITE HORSE <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)</small>	Taylor Swift <small>BIG MACHINE</small>	9	9
10	12	13	7	DON'T THINK I CAN'T LOVE YOU <small>J. RITCHIEY (J. OWEN, K. MARVEL, J. RITCHIEY)</small>	Jake Owen <small>RCA</small>	10	10
11	13	16	4	NOTHIN' TO DIE FOR <small>B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)</small>	Tim McGraw <small>CURB</small>	11	11
12	14	14	4	IT'S AMERICA <small>T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)</small>	Rodney Atkins <small>CURB</small>	12	12
13	20	25	4	AIR POWER HERE COMES GOODBYE <small>D. HUFF, RASCAL FLATTS (C. LAGERBERG, C. SLIGH)</small>	Rascal Flatts <small>LYRIC STREET</small>	13	13
14	18	22	4	I TOLD YOU SO <small>M. BRIGHT (R. TRAVIS)</small>	Carrie Underwood <small>19 ARISTA NASHVILLE</small>	14	14
15	15	15	2	LAST CALL <small>T. BROWN (S. MCANALLY, E. ENDERLIN)</small>	Lee Ann Womack <small>MCA NASHVILLE</small>	14	14
16	16	17	16	RIDE <small>D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)</small>	Martina McBride <small>RCA</small>	16	16
17	21	21	13	AIR POWER SHE'S COUNTRY <small>M. KNOX (D. MYRICK, B. TATUM)</small>	Jason Aldean <small>BROKEN BOW</small>	17	17
18	19	18	18	THAT'S A MAN <small>J. STOVER (E. M. HILL, S. D. JONES, M. O. SANDERS)</small>	Jack Ingram <small>BIG MACHINE</small>	18	18
19	17	19	19	MORE LIKE HER <small>F. LIDDELL, M. WRUCKE (M. LAMBERT)</small>	Miranda Lambert <small>COLUMBIA</small>	17	17
20	22	20	3	EVERYTHING IS FINE <small>F. ROGERS (J. TURNER)</small>	Josh Turner <small>MCA NASHVILLE</small>	20	20
21	26	34	3	GREATEST GAINER SHUTTIN' DETROIT DOWN <small>J. RICH (J. RICH, J. D. ANDERSON)</small>	John Rich <small>WARNER BROS./WRN</small>	21	21
22	24	24	1	MARRY FOR MONEY <small>F. ROGERS (D. TURNBULL, J. MELTON)</small>	Trace Adkins <small>CAPITOL NASHVILLE</small>	22	22
23	23	23	19	I WILL <small>J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)</small>	Jimmy Wayne <small>VALORY</small>	22	22
24	25	27	2	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. OUCAS)</small>	Eli Young Band <small>REPUBLIC/UNIVERSAL SOUTH</small>	24	24
25	28	28	19	HOW 'BOUT YOU DON'T <small>B. BEAVERS (S. NELSON, V. MCGEHE, J. STOVER)</small>	The Lost Trailers <small>BNA</small>	25	25



Chesney's 16th career leader is his 13th since 2000. Toby Keith leads in the '00s with 14 No. 1s, while Brad Paisley and Tim McGraw tie for third with 12 apiece.



Owen's second top 10 reaches that level in its 27th chart week. He took a 36-week ride to his first top 10, "Startin' With Me," in July 2007.



Up 3.5 million audience impressions, the topical theme takes the Greatest Gainer in its third chart week.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	29	14	WHERE I'M FROM <small>D. GEHMAN (P. DAVIS, J. LEATHERS)</small>	Jason Michael Carroll <small>ARISTA NASHVILLE</small>	26	26
27	36	39	1	ONE IN EVERY CROWD <small>B. CHANCEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)</small>	Montgomery Gentry <small>COLUMBIA</small>	27	27
28	30	30	16	FOREVER <small>J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)</small>	John Michael Montgomery <small>STRINGTOWN</small>	28	28
29	31	33	17	BROTHERS <small>M. ROVEY (D. BRODZY)</small>	Dean Brody <small>BROKEN BOW</small>	29	29
30	34	35	16	BEST DAYS OF YOUR LIFE <small>C. LINDSEY (K. PICKLER, T. SWIFT)</small>	Kellie Pickler <small>19 BNA</small>	30	30
31	35	42	5	I RUN TO YOU <small>V. SHAW, P. WOLFEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)</small>	Lady Antebellum <small>CAPITOL NASHVILLE</small>	31	31
32	32	31	18	CRY CRY ('TIL THE SUN SHINES) <small>T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)</small>	Heidi Newfield <small>CURB</small>	31	31
33	33	32	14	BELONGS TO YOU <small>T. GENTRY (J. LEI) (D. BERG, R. RUTHERFORD, T. SHAPIRO)</small>	Emerson Drive <small>MIDAS VALORY</small>	32	32
34	39	37	1	TELLURIDE <small>B. JAMES (B. JAMES, T. VERGES)</small>	Josh Gracin <small>LYRIC STREET</small>	34	34
35	38	40	1	WHATEVER IT IS <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band <small>HOME GROWN/ATLANTIC, BIG PICTURE</small>	35	35
36	37	36	17	THESE ARE THE GOOD OLD DAYS <small>J. OTTO (J. RICH (J. OTTO, S. LAWSON)</small>	James Otto <small>WARNER BROS./WRN</small>	36	36
37	40	41	1	GOD MUST REALLY LOVE ME <small>P. O'DONNELL, C. MORGAN (J. COLLINS, T. VERGES)</small>	Craig Morgan <small>BNA</small>	37	37
38	42	43	14	WHAT IT TAKES <small>K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)</small>	Adam Gregory <small>MIDAS BIG MACHINE</small>	38	38
39	44	45	1	THAT'S HOW IT STILL OUGHTA BE <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)</small>	Trent Tomlinson <small>CAROLWOOD</small>	39	39
40	HOT SHOT DEBUT	1	1	IT HAPPENS <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland <small>MERCURY</small>	40	40
41	47	51	3	MAN OF THE HOUSE <small>D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)</small>	Chuck Wicks <small>RCA</small>	41	41
42	48	52	1	SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANIT (D. WOLFEY, W. VARBLE, P. O'DONNELL)</small>	Darryl Worley <small>STROUDAVARIOUS</small>	42	42
43	46	47	17	LIKE A WOMAN <small>R. GOOD (J. O'NEAL, S. BENTLEY, J. FEMINO)</small>	Jamie O'Neal <small>1720</small>	43	43
44	43	46	18	GOOD LORD WILLING <small>LITTLE BIG TOWN, W. KIRKPATRICK (K. FAIRCROFT, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK)</small>	Little Big Town <small>CAPITOL NASHVILLE</small>	43	43
45	NEW	1	1	SISSY'S SONG <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson <small>ARISTA NASHVILLE</small>	45	45
46	60	-	2	HIGH COST OF LIVING <small>THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)</small>	Jamey Johnson <small>MERCURY</small>	46	46
47	49	50	1	THE MORE BOYS I MEET <small>M. BRIGHT (S. MCEWAN, G. KENNEDY)</small>	Carrie Underwood <small>19/ARISTA ARISTA NASHVILLE</small>	47	47
48	45	48	11	EVERYTHING <small>J. DEMARCUS (MARCEL)</small>	Jessica Andrews <small>CAROLWOOD</small>	45	45
49	52	54	1	I WISH <small>N. CHAPMAN (C. MORGAN, P. MADERIA)</small>	Point Of Grace <small>WORD-CURB WRN</small>	49	49
50	53	56	4	BLUE JEANS AND A ROSARY <small>KID ROCK, R. CAVALLO (R. J. RITCHIE, M. YOUNG)</small>	Kid Rock <small>TOP DOG ATLANTIC/COS</small>	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	14	#1 TAYLOR SWIFT <small>13 WKS BIG MACHINE 0200 (18.98) ⊕</small>	Fearless	1	1
2	10	29	69	GREATEST GAINER ROBERT PLANT/ALISON KRAUSS <small>ROUNDER 519075* (18.98)</small>	Raising Sand	2	2
3	-	-	1	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire	1	1
4	7	4	1	SUGARLAND <small>MERCURY 011273*/UMGN (13.98)</small>	Love On The Inside	1	1
5	3	3	14	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98) ⊕</small>	Taylor Swift	3	1
6	4	6	1	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live	1	1
7	6	5	13	ZAC BROWN BAND <small>ROAR BIG PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)</small>	The Foundation	3	3
8	8	7	1	JAMEY JOHNSON <small>MERCURY 011273*/UMGN (13.98)</small>	That Lonesome Song	6	6
9	11	8	1	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum	1	1
10	20	15	46	PACE SETTER GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour	1	1
11	12	10	48	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 11221/SMN (18.98)</small>	Carnival Ride	2	1
12	13	9	1	RASCAL FLATTS <small>LYRIC STREET 002763 (13.98)</small>	Greatest Hits Volume 1	2	2
13	17	11	18	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun	1	1
14	15	14	1	MIRANDA LAMBERT <small>COLUMBIA 78932/SMN (18.98)</small>	Crazy Ex-Girlfriend	1	1
15	13	13	54	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (18.98)</small>	Good Time	1	1
16	13	12	1	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy	1	1
17	14	16	1	JOEY + RORY <small>VANGUARD SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song	10	10
18	21	17	1	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD) ⊕</small>	The Ultimate Hits	5	1
19	15	-	1	WILLIE NELSON AND ASLEEP AT THE WHEEL <small>BISMEAUX 1287* (15.98)</small>	Willie & The Wheel	15	15
20	5	-	1	WYNNONNA <small>CURB 79133 (18.98)</small>	Sing: Chapter 1	5	5
21	9	2	1	PAT GREEN <small>BNA 26909/SMN (12.98)</small>	What I'm For	2	2
22	22	18	1	BLAKE SHELTON <small>WARNER BROS 512911/WRN (18.98)</small>	Startin' Fires	7	7
23	24	20	1	EAGLES <small>ERC 4500 EX (14.98)</small>	Long Road Out Of Eden	7	1
24	23	19	1	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits	1	1
25	26	22	1	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)</small>	NOW That's What I Call Country	1	1



The album notches double Greatest Gainer nods on the country list and the Billboard 200. The Grammy Awards fuel its return to its previous best ranks, achieved when the set bowed at No. 2 on both charts with 112,000 copies in November 2007 (see Over the Counter, page 37).



A Grammy for best country album lifts the set 130% and gives it its first top 10 rank since the Nov. 29 issue. The current single, "River of Love," is No. 7 on Hot Country Songs.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	21	15	BRAD PAISLEY <small>ARISTA NASHVILLE 26908/SMN (18.98)</small>	Play	1	1
27	28	24	1	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition	1	1
28	25	23	17	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten	1	1
29	32	34	1	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98) ⊕</small>	Greatest Hits	4	4
30	31	36	1	BROOKS & DUNN <small>ARISTA NASHVILLE 11163/SMN (18.98)</small>	Cowboy Town	4	4
31	33	28	17	RASCAL FLATTS <small>LYRIC STREET 000384 (18.98)</small>	Still Feels Good	2	1
32	29	26	14	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits/Every Mile A Memory 2003-2008	2	2
33	30	25	1	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything	2	2
34	36	33	1	KELLIE PICKLER <small>19 BNA 22811/SMN (18.98) ⊕</small>	Kellie Pickler	1	1
35	34	31	1	TIM MCGRAW <small>CURB 79118 (11.98)</small>	Greatest Hits 3	1	1
36	35	27	1	TRACE ADKINS <small>CAPITOL NASHVILLE 17927 (18.98)</small>	American Man: Greatest Hits Volume II	3	3
37	37	32	11	LEE ANN WOMACK <small>MCA NASHVILLE 006025*/UMGN (13.98)</small>	Call Me Crazy	4	4
38	44	44	1	KENNY CHESNEY <small>BNA 11457/SMN (18.98)</small>	Just Who I Am: Poets & Pirates	1	1
39	39	40	1	JOSH TURNER <small>MCA NASHVILLE 008904/UMGN (13.98)</small>	Everything Is Fine	3	3
40	38	38	1	JIMMY WAYNE <small>VALORY JW 0100 (12.98)</small>	Do You Believe Me Now	4	4
41	42	41	1	MONTGOMERY GENTRY <small>COLUMBIA 22817/SMN (18.98)</small>	Back When I Knew It All	3	3
42	41	43	1	CRAIG MORGAN <small>BROKEN BOW 7737 (12.98)</small>	Greatest Hits	16	16
43	45	35	1	JAMES OTTO <small>RAYBOW/WARNER BROS. 49907/WRN (13.98)</small>	Sunset Man	2	2
44	40	42	1	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes	21	21
45	49	51	1	GARY ALLAN <small>MCA NASHVILLE 008962/UMGN (13.98)</small>	Living Hard	3	3
46	43	45	1	FAITH HILL <small>WARNER BROS 44230/WRN (18.98) ⊕</small>	The Hits	3	3
47	50	39	1	JULIANNE HOUGH <small>MERCURY NASHVILLE 011052/UMGN (13.98)</small>	Julianne Hough	1	1
48	52	48	1	HEIDI NEWFIELD <small>CURB 79087 (18.98)</small>	What Am I Waiting For	2	2
49	48	49	1	LITTLE BIG TOWN <small>CAPITOL NASHVILLE 27864 (18.98)</small>	A Place To Land	10	10
50	55	55	1	JESSICA SIMPSON <small>EPIC/COLUMBIA 21746/SMN (15.98) ⊕</small>	Do You Know	1	1

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	BOBBY VALENTINO	The Rebirth		1
2	NEW	1	INDIA ARIE	Testimony: Vol. 2, Love & Politics		2
3	1	9	JAMIE FOXX	Intuition		3
4	2	9	KEYSHIA COLE	A Different Me		4
5	13	13	KANYE WEST	808s & Heartbreak		5
6	14	14	BEYONCE	I Am... Sasha Fierce		6
7	22	22	NE-YO	Year Of The Gentleman		7
8	21	21	T.I.	Paper Trail		8
9	NEW	1	RYAN LESLIE	Ryan Leslie		9
10	9	9	ANTHONY HAMILTON	The Point Of It All		10
11	16	22	GREATEST GAINER JENNIFER HUDSON	Jennifer Hudson		2
12	21	21	JAZMINE SULLIVAN	Fearless		12
13	9	9	PLIES	Da REAList		13
14	9	12	LIL WAYNE	Tha Carter III		14
15	11	11	MUSIQ SOULCHILD	onmyradio		15
16	12	10	AKON	Freedom		16
17	14	14	SEAL	Soul		17
18	22	21	RIHANNA	Good Girl Gone Bad		18
19	11	9	LUDACRIS	Theater Of The Mind		19
20	13	7	SOUNDTRACK	Notorious		20
21	16	16	JOHN LEGEND	Evolver		21
22	18	20	T-PAIN	Thr33 Ringz		22
23	20	19	YOUNG JEEZY	The Recession		23
24	19	13	MARIAH CAREY	The Ballads		24
25	23	23	SOULJA BOY TELL'EM	iSouljaBoyTell'em		25



On this urban core chart, Valentino tops India.Arie for his third consecutive No. 1, but his overall units on the Billboard 200 (No. 7; 64,000) grant a lower bow than "Testimony" (No. 3; 75,000).



She nets her fourth debut in the top three while the set's lead single makes the largest leap to Adult R&B's top 10 in almost two years (17-9).

30 Sold for \$9.99 at Best Buy, the set gains 97% and achieves its best ranking since the first week of December.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
31	35	20	ROBIN THICKE	Something Else		31
32	24	5	HEATHER HEADLEY	Audience Of One		32
33	26	17	MARY MARY	The Sound		2
34	28	39	USHER	Here I Stand		34
35	46	51	GREATEST GAINER RAPHAEL SAADIO	The Way I See It		8
36	25	24	BRANDY	Human		36
37	11	11	SOUNDTRACK	Cadillac Records		37
38	30	33	AVANT	Avant		38
39	27	25	SCARFACE	Emeritus		39
40	29	27	COMMON	Universal Mind Control		40
41	55	44	MARIAH CAREY	E=MC2		41
42	21	2	BONEY JAMES	Send One Your Love		21
43	34	25	THE GAME	LAX		43
44	36	9	LIL WAYNE & DJ DRAMA	Gangsta Grillz: Dedication 3		28
45	47	23	ERIC BENET	Love & Life		45
46	35	8	BRUTHA	Brutha		15
47	45	38	MARVIN SAPP	Thirsty		47
48	36	39	E-40	The Ball Street Journal		48
49	44	2	MELINDA DOOLITTLE	Coming Back To You		39
50	44	45	DJ KHALED	We Global		50
51	52	2	JAMES FORTUNE & FIYA	The Transformation		51
52	53	68	NELLY	Brass Knuckles		52
53	6	71	ESTELLE	Shine		53
54	34	31	VARIOUS ARTISTS	NOW That's What I Call Motown		12
55	42	73	KEYSHIA COLE	Just Like You		55

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL	HIT PREDICT
1	2	10	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	
2	1	9	DIVA	BEYONCE	(MUSIC WORLD/COLUMBIA)	
3	10	10	ROCKIN' THAT THANG	THE DREAM	(RADIO KILLA/DEF JAM/IDJMG)	
4	6	5	GREATEST GAINER BLAME IT	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
5	3	14	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
6	13	13	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS	(DEF JAM/IDJMG)	★
7	17	17	BEEP	BOBBY VALENTINO FEAT. YUNG JOC	(BLU KOLLA DREAMS/CAPTOL)	★
8	9	14	JUST LIKE ME	JAMIE FOXX FEAT. T.I.	(J/RMG)	★
9	7	17	POP CHAMPAGNE	JIM JONES & RON BROWZ	(ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	★
10	10	10	YOU COMPLETE ME	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	★
11	19	19	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
12	14	14	MAD	NE-YO	(DEF JAM/IDJMG)	★
13	16	10	AIN'T I	YUNG LA. FEAT. YOUNG DRO & T.I.	(GRAND HUSTLE/INTERSCOPE)	★
14	18	4	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	★
15	21	21	LIVE YOUR LIFE	T.I. FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	★
16	5	5	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
17	10	10	STANKY LEGG	GS BOYZ	(SWAGG TEAM/JIVE/BATTERY)	★
18	19	5	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN	(J/RMG)	★
19	12	20	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS	(KONVICT/NAPPY BOY/JIVE/JLG)	★
20	21	17	LOST	GORILLA ZOE	(BLOCK/BAD BOY SOUTH/ATLANTIC)	★
21	9	9	IT'S YOURS	J. HOLIDAY	(MUSIC LINE/CAPTOL)	★
22	16	16	PUT IT ON YA	PLIES FEAT. CHRIS J	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
23	27	27	FREEZE	T-PAIN FEAT. CHRIS BROWN	(KONVICT/NAPPY BOY/JIVE/JLG)	★
24	29	3	WANT IT, NEED IT	PLIES FEAT. ASHANTI	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
25	28	5	MOVE (IF YOU 'WANNA)	MIMS	(AMERICAN KING/CAPTOL)	★

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL	HIT PREDICT
1	1	20	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	
2	2	26	HERE I STAND	USHER	(LAFACE/JLG)	
3	4	23	WHEN IT HURTS	AVANT	(CAPITOL)	
4	1	22	THE SWEETEST LOVE	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	
5	18	18	THERE GOES MY BABY	CHARLIE WILSON	(JIVE/JLG)	
6	6	23	COOL	ANTHONY HAMILTON	(MISTER'S MUSIC/SO SO DEF/JLG)	
7	36	36	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	
8	31	31	NOTHING LEFT TO SAY	MINT CONDITION	(CAGED BIRD/IMAGE)	
9	17	12	GREATEST GAINER CHOCOLATE HIGH	INDIA ARIE	(UNIVERSAL REPUBLIC)	★
10	9	40	HEAVEN SENT	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	
11	12	12	PLAYA CARDZ RING	KEYSHIA COLE FEAT. ZPAC	(AMARU/IMANI/GEFFEN/INTERSCOPE)	
12	10	42	YOU'RE THE ONLY ONE	ERIC BENET	(FRIDAY REPRISE/WARNER BROS.)	
13	11	20	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	
14	19	6	SOBEAUTIFUL	LADY GAGA	(STREAMLINE/KONVICT/CHERRYTREE/INTERSCOPE)	
15	10	42	BEAUTIFUL	AKON	(KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
16	12	12	IF THIS ISN'T LOVE	JENNIFER HUDSON	(ARISTA/RMG)	
17	16	16	I NEED A LOVE SONG	KENNY "BABYFACE" EDMONDS	(MERCURY/IDJMG)	
18	15	14	WE NEED TO ROLL	JOE	(563/KEOAR)	
19	21	18	FROM MY HEART TO YOURS	LAURA IZIBOR	(ATLANTIC)	
20	23	8	LOVELY	CASE	(INDIGO BLUE)	
21	22	13	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN	(J/RMG)	
22	21	11	I TRUST YOU	JAMES FORTUNE & FIYA	(BLACKSMOKE/WORLDWIDE)	
23	29	11	TRADING PLACES	USHER	(LAFACE/JLG)	
24	24	14	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	
25	25	3	JESUS IS LOVE	HEATHER HEADLEY FEAT. SMOKE NORFUL	(EMI GOSPEL)	

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL	HIT PREDICT
1	1	15	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
2	2	10	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
3	4	10	MAD	NE-YO	(DEF JAM/IDJMG)	★
4	3	19	JUST DANCE	LADY GAGA	(STREAMLINE/KONVICT/CHERRYTREE/INTERSCOPE)	
5	7	7	BEAUTIFUL	AKON	(KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
6	8	6	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	
7	5	5	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
8	9	10	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	★
9	6	21	LIVE YOUR LIFE	T.I. FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	★
10	10	10	RIGHT ROUND	FLO RIDA	(POE BOY/ATLANTIC)	
11	11	11	DIVA	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
12	21	3	GREATEST GAINER KISS ME THRU THE PHONE	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	★
13	13	9	ROCKIN' THAT THANG	THE DREAM	(RADIO KILLA/DEF JAM/IDJMG)	
14	10	16	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	★
15	16	16	DAY 'N' NITE	KID CUDI	(EODL'S GOLD/DOWNTOWN)	★
16	20	3	BLAME IT	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
17	14	8	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
18	12	17	POP CHAMPAGNE	JIM JONES & RON BROWZ	(ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	★
19	17	21	RIGHT NOW (NA NA NA)	AKON	(KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
20	22	6	THAT'S HOW I GO	BABY BASH FEAT. LIL JON & MARIO	(ARISTA/RMG)	
21	23	23	MOVE (IF YOU 'WANNA)	MIMS	(AMERICAN KING/CAPTOL)	★
22	6	6	NEXT TO YOU	MIKE JONES	(ICE AGE/ASYLUM)	★
23	25	10	LOST	GORILLA ZOE	(BLOCK/BAD BOY SOUTH/ATLANTIC)	★
24	26	13	BEEP	BOBBY VALENTINO FEAT. YUNG JOC	(BLU KOLLA DREAMS/CAPTOL)	★
25	28	17	WOMANIZER	BRITNEY SPEARS	(JIVE/JLG)	★

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROMOTION LABEL	HIT PREDICT
1	1	14	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
2	3	10	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
3	2	10	LIVE YOUR LIFE	T.I. FEAT. RIHANNA	(DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	★
4	4	20	POP CHAMPAGNE	JIM JONES & RON BROWZ	(ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/KOCH)	★
5	8	4	GREATEST GAINER KISS ME THRU THE PHONE	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	★
6	7	6	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	
7	5	17	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN	(DTP/DEF JAM/IDJMG)	★
8	6	30	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
9	10	10	AIN'T I	YUNG LA. FEAT. YOUNG DRO & T.I.	(GRAND HUSTLE/INTERSCOPE)	★
10	14	4	RIGHT ROUND	FLO RIDA	(POE BOY/ATLANTIC)	
11	11	11	LOST	GORILLA ZOE	(BLOCK/BAD BOY SOUTH/ATLANTIC)	★
12	10	10	MOVE (IF YOU 'WANNA)	MIMS	(AMERICAN KING/CAPTOL)	★
13	9	16	PUT IT ON YA	PLIES FEAT. CHRIS J	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
14	8	8	STANKY LEGG	GS BOYZ	(SWAGG TEAM/JIVE/BATTERY)	★
15	29	29	MRS. OFFICER	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	★
16	16	6	I GET IT IN	50 CENT	(SHADY/AFTERMATH/INTERSCOPE)	★
17	18	5	THAT'S HOW I GO	BABY BASH FEAT. LIL JON & MARIO	(ARISTA/RMG)	
18	17	8	JUMPING (OUT THE WINDOW)	RON BROWZ	(ETHER BOY/UNIVERSAL MOTOWN)	★
19	5	5	NEXT TO YOU	MIKE JONES	(ICE AGE/ASYLUM)	★
20	20	3	WANT IT, NEED IT	PLIES FEAT. ASHANTI	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
21	21	5	I RUN	SLIM THUG	(BOSS HOGG OUTLAW/E1)	★
22	23	2	MAKE THA TRAP SAY AYE	OJ DA JUICEMAN FEAT. GU		

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	13	#1 WHAT I CANNOT CHANGE	LEANH RIMES	CURB
2	3	10	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN	
3	4	10	CIRCUS	ENRIQUE IGLESIAS FEATURING SEAN GARRETT	INTERSCOPE
4	8	6	POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	9	7	BRING THE LOVE	NICKI RICHARDS NICKI RICHARDS	
6	5	10	I STAY IN LOVE	MARIAH CAREY	ISLAND/DJMG
7	12	10	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA	FEATURING PAJA JOE KULT
8	6	10	IF I WERE A BOY	BEYONCE	MUSIC WORLD/COLUMBIA
9	18	3	LONG DISTANCE	BRANDY	E/EPIC
10	10	0	NEVER	KRISTINE W	FLY AGAIN
11	17	5	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR	SLIGHTLY DANGEROUS/EPIC
12	11	1	OOH YEAH	MOBY	MUTE
13	16	9	PROMISE YOU	DEEP STEP	UP IN THE AIR
14	19	10	NOT FALLING APART	MAROON 5	A&M/OCTONE/INTERSCOPE
15	14	10	EVERYBODY RISE	MURIEL FOWLER	U-PHONIC
16	15	1	IN A SONG	BOBBYBLU & Y PATRICIO	HADES
17	7	12	THAT'S NOT MY NAME	THE TING TINGS	COLUMBIA
18	26	1	THE FEAR	LILY ALLEN	CAPITOL
19	21	7	NEVER ENOUGH	CRYSTAL WATERS	STRICTLY RHYTHM
20	36	2	POWER PICK DIVA	BEYONCE	MUSIC WORLD/COLUMBIA
21	20	14	EAT YOU UP	BOA	SM
22	27	4	IN THE NIGHT	JIMMY D. ROBINSON	PRESENTS CEEVOX J MUSIC
23	25	4	SUPERLOVER	LABELLE	VERVE
24	28	5	DUST OFF AND DANCE	HYDRA PRODUCTIONS	FEATURING TIFFANY HYDRA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
26	30	5	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG	
27	31	5	WANNA BE A DJ	AMBERROSE	MARIE CATZ	
28	23	11	STILL ALIVE	LISA MISKOVSKY	E.A.R.S./NETTWERK	
29	32	6	I SEE FIRE	CYBERUTRA	FEATURING JACINTA KULT	
30	38	2	LOVE STORY	NADIA ALI	SMILE IN BED	
31	35	4	OYE PARTY	HOO CARROLLO	PRESENTS BODEGA CHARLIE DANCE/MUSIC/LABEL.COM/CARROLLO	
32	WEEKLY HOT PICK	1	GOD IN ME	MARY MARY	FEAT. KIERRA 'KIKI' SHEARO	MY BLOCK/COLUMBIA
33	42	3	BOOM	ANJULIE	HEAR/CONCORD	
34	13	12	FAME (THE GAME)	DONNA SUMMER	BURGUNDY	
35	22	13	MILES AWAY	MADONNA	WARNER BROS.	
36	29	13	HUMAN	THE KILLERS	ISLAND/DJMG	
37	24	12	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA	RCA/RMG	
38	41	4	TELL U Y	ATFC	FEATURING YASMEEN	STRICTLY RHYTHM
39	37	7	RUNAWAY	LADYTRON	NETTWERK	
40	47	3	I SEEN BEYONCE...	CAZWELL	PEACE BISQUIT	
41	34	11	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	MUSIC WORLD/COLUMBIA	
42	49	3	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA	
43	44	4	HELL NO	JUDY TORRES	CONTAGIOUS	
44	40	7	ROOTS BEFORE BRANCHES	ROOM	FOR TWO CURB/WARNER BROS.	
45	NEW	1	CHASE	MAIYSHA	EUSONIA	
46	NEW	1	ECSTASY	DIANHE	WESLEY GOSSIP	
47	NEW	1	OLD SKOOL NEW	HYBRID	HEIGHTS SEA TO SUN	
48	NEW	1	I'M ALIVE 2009	CELINE DION	COLUMBIA/SONY MUSIC	
49	46	4	ONLY ONE	CHRIS LAKE	NERVOUS	
50	NEW	1	SENSUALITY	LEE	JOHN CANDIO	

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	16	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
2	2	12	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA	
3	3	6	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE	
4	4	78	M.I.A.	KALA XL	INTERSCOPE 009659*/IGA	
5	5	3	RIHANNA	GOOD GIRL GONE BAD...THE REMIXES	SRP/DEF JAM 012603*/KJMG	
6	6	32	3OH!3	WANT PHOTO	FINISH 511181	
7	7	74	METRO STATION	METRO STATION	RED HIK 10521/COLUMBIA	
8	8	7	JASON NEVINS	PRESENTS: ULTRA DANCE 10	ULTRA 1895	
9	9	5	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS	LAKESHORE 34055	
10	10	42	SANTOGOLD	LIZARD KING	70034*/DOWNTOWN	
11	11	28	STRYKER	TOTAL DANCE 2008: VOL. 2	THRIVEDANCE 90789/THRIVE	
12	12	36	DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE 90784/THRIVE	
13	13	1	LCD SOUNDSYSTEM	45:33	DFA 02163*/CAPITOL	
14	14	48	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/AG	
15	15	26	M83	SATURDAYS = YOUTH	MUTE 9384*	
16	16	21	THIEVERY CORPORATION	RADIO RETALIATION	ESL 140	
17	17	13	COMBICHRIST	TODAY WE ARE ALL DEMONS	METROPOLIS 574*	
18	18	20	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636	
19	19	15	VARIOUS ARTISTS	TOTAL WORKOUT	THRIVEDANCE 90781 EX/THRIVE	
20	20	1	DAFT PUNK	ALIVE 2007	VIRGIN 09841/CAPITOL	
21	21	17	TELEFON	TEL AVIV	IMMOLATE YOURSELF	BPTCH CONTROL 188
22	22	19	THE RIDDLER & CATO K	ULTRA 2009	ULTRA 1842	
23	23	25	DJ SKRIBBLE	TOTAL DANCE 2008	THRIVEDANCE 90780/THRIVE	
24	24	1	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP	DANCE PARTY WALT DISNEY 00106	
25	25	1	NINE INCH NAILS	GHOSTS I-IV	THE NULL CORPORATION 26*	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	7	#1 POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
2	2	3	SOBER	PINK	LAFACE/JLG	
3	3	16	IMAGINATION	JES	ULTRA	
4	4	21	FEEL YOUR LOVE	KIM SOZZI	ULTRA	
5	5	36	EVERY WORD	ERCOLA	FEATURING DANIELLA NERVOUS	
6	6	13	I HATE THIS PART	THE PUSSYCAT DOLLS	INTERSCOPE	
7	7	41	JUST DANCE	LADY GAGA	FEAT. COLBY ODOMS	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	8	5	DAY 'N' NITE	KID CUBI	FOOL'S GOLD/DOWNTOWN	
9	9	11	ONLY ONE	CHRIS LAKE	NERVOUS	
10	10	14	ME AND MYSELF	BENDJ	FEATURING SUSHY NERVOUS	
11	11	18	MEDICINE	KIM LEONI	ROBBINS	
12	12	9	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA	
13	13	3	THE FEAR	LILY ALLEN	CAPITOL	
14	14	4	CIRCUS	BRITNEY SPEARS	JIVE/JLG	
15	15	12	MILES AWAY	MADONNA	WARNER BROS.	
16	16	23	WHEN YOU LEAVE (NUMA NUMA)	ALINA	RAI/ULTRA/ASYLUM	
17	17	3	WHITE HORSE	SARAH MCLEOD	NEXT PLATEAU	
18	18	6	EVERYTIME WE TOUCH	DAVID DIAZ & CHRIS VALLS	WITH STEVE ANGELLO & SEBASTIEN INGRESSO	GLAMPERSPECTACULTRA
19	19	22	HUMAN	THE KILLERS	ISLAND/DJMG	
20	20	15	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG	
21	21	NEW	UNDERLYING FEELING	SYLVA	TOSUN SEA TO SUN	
22	22	18	SINGLE LADIES (PUT A RING ON IT)	BEYONCE	MUSIC WORLD/COLUMBIA	
23	23	RE-ENTRY	PJANO	ERIC PRYZ	ULTRA	
24	24	20	OUT OF MY MIND	LASGO	ROBBINS	
25	25	5	UNDERNEATH	DJ ANTOINE	SESSION	

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	4	#1 FRANK SINATRA	SENATOR	SINATRA SINGS FOR LOVE	THE FRANK SINATRA COLLECTION 5/REDFERRE
2	1	2	VARIOUS ARTISTS	SMALL SWING SWING	SONY MUSIC CUSTOM MARKETING GROUP	01913/EXSTARBUCKS
3	3	3	RENEE OLSTEAD	SKYLARK	143/REPRISE	44247/WARNER BROS.
4	8	22	NATALIE COLE	STILL UNFORGETTABLE	DMJ/ATCO	512320*/RHINO
5	6	73	CHRIS BOTTI	ITALIA	COLUMBIA	07608/SDNY MUSIC
6	4	2	THE BAD PLUS	JOINED BY WENDY LEWIS	FOR ALL I CARE	DO THE MATH 3148*/HEADS UP
7	5	1	JANE MONHEIT	THE LOVERS, THE DREAMERS AND ME	CONCORD	31197
8	7	74	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE	009412*/VG
9	9	32	WILLIE NELSON	WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04454*/BLG
10	18	2	JON HASSELL	LAST NIGHT THE MIGHTY	CAME DROPPING	EGM 012573/UNIVERSAL CLASSICS GROUP
11	11	5	ELIANE ELIAS	BOSSA NOVA STORIES	BLUE NOTE	28103/BLG
12	13	72	QUEEN LATIFAH	TRAV'LIN' LIGHT	FLAVOIR UNIT/VERVE	009203*/VG
13	10	3	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	YESTERDAYS	EGM 012451/UNIVERSAL CLASSICS GROUP	
14	RE-ENTRY	1	CASSANDRA WILSON	LOVERLY	BLUE NOTE	07699*/BLG
15	12	16	BOZ SCAGGS	SPEAK LOW	DECCA	012026

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#1 BONEY JAMES	SEND ONE YOUR LOVE	CONCORD	30815
2	2	54	KENNY G	RHYTHM & ROMANCE	STARBUCKS	30670/CONCORD
3	4	73	HERBIE HANCOCK	RIVER	THE JONI LETTERS	VERVE 009791/VG
4	6	21	FOURPLAY	ENERGY	HEADS UP	3146
5	3	1	PETER CINCOTTI	EAST OF ANGEL TOWN	143	402108/WARNER BROS.
6	11	40	ESPERANZA SPALDING	ESPERANZA	HEADS UP	3140
7	8	37	WAYMAN TISDALE	REBOUND	RENDEZVOUS	5139
8	5	3	WALTER BEASLEY	FREE YOUR MIND	HEADS UP	3147
9	9	21	DAVE KOZ	GREATEST HITS	CAPITOL	34163
10	7	20	TAKE 6	THE STANDARD	HEADS UP	3142
11	10	1	PAUL HARDCASTLE	HARDCASTLE 5	TRIPPIN' N' RHYTHM	24
12	13	16	KIM WATERS	I WANT YOU	LOVE IN THE SPIRIT OF MARVIN	SHANACHIE 5166
13	NEW	1	NELS CLINE	COWARD	CRYPTOGRAPHPHONE	141
14	16	42	BRIAN CULBERTSON	BRINGING BACK THE FUNK	GRP	010927/VG
15	15	34	GERALD ALBRIGHT	SAX FOR STAX	PEAK	30604/CONCORD

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	25	#1 RELIGIFY	EDGE GROOVE	NARADA JAZZ/CAPITOL
2	2	25	YOU AND I	MICHAEL LINGTON	NUGROOVE
3	3	4	STOP LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES	CONCORD/CMG
4	4	33	LA DOLCE VITA	WARREN HILL	EVOLUTION/E1
5	5	32	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' N' RHYTHM
6	6	32	OUT OF A DREAM	NAJEE	HEADS UP
7	7	17	CHILL OR BE CHILLED	DLI SILK	TRIPPIN' N' RHYTHM
8	8	11	A CHANGE IS GONNA COME	SEAL	143/WARNER BROS.
9	9	1	FORTUNE TELLER	FOURPLAY	HEADS UP
10	10	26	ORDINARY	WAYNE BRADY	PEAK/CMG
11	11	15	AT LAST	BEYONCE	MUSIC WORLD/COLUMBIA
12	12	13	LET'S GET ON IT	KIM WATERS	SHANACHIE
13	13	31	LIFE IN THE FAST LANE	DAVE KOZ	CAPITOL
14	14	32	TANGO	KENNY G	STARBUCKS/CONCORD/CMG
15	15	35	MARIMBA	PAUL HARDCASTLE	TRIPPIN' N' RHYTHM

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	13	#1 THE PRIESTS	THE FOUR SEASONS	SONY CLASSICAL	11039/SONY MASTERWORKS
2	2	2	MUTTER LEIPZIG	PREVIN MASUR HARRELL	MENDELSSOHN UNTEL	CLASSICADG 01253/UNIVERSAL CLASSICS GROUP
3	3	5	JULIA FISCHER	ACADEMY OF ST MARTIN IN THE FIELDS	BACH: CONCERTOS	DECCA 012480/UNIVERSAL CLASSICS GROUP
4	NEW	1	HELENE GRIMAUD	DEUTSCHE KAMMERPHILHARMONIE BREMEN	BACH DG 012504/UNIVERSAL CLASSICS GROUP	
5	4	24	JOSHUA BELL	ACADEMY OF ST MARTIN IN THE FIELDS	VALDUI: THE FOUR SEASONS	SONY CLASSICAL
6	5	14	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
7	6	36	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	DRANT: MUSIC FOR THE SOUL	DECCA 012489/UNIVERSAL CLASSICS GROUP	
8	7	14	ANNA NETREBKO	SOUVENIRS	DG 012217/UNIVERSAL CLASSICS GROUP	
9	16	36	HILARY HARRIS	SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHONBERG: VIOLIN CONCERTOS	DG 010858/UNIVERSAL CLASSICS GROUP
10	18	4	ZUILL BAILEY	SAN FRANCISCO BALLET ORCHESTRA (WEST)	RUSSIAN MASTERPIECES FOR CELLO AND ORCHESTRA	TELARC 80724
11	14	5	JOYCE DIDONATO	LES TALENS LYRIQUES (ROUSSET)	HANDEL: OPERA ARIAS: FURIORE VIRGIN	CLASSICS 19038/BLG
12	8	5	JUAN DIEGO FLORES	ORQUESTRA DE LA COMUNITAT VALENCIANA (OREN)	REL CANTO: SPECTACULAR	DECCA 012445/UNIVERSAL CLASSICS GROUP
13	15	4	CHICAGO SYMPHONY ORCHESTRA (HAIKIN)	SHOSTAKOVICH 4	CSO RE-SOND	901814
14	RE-ENTRY					

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIH/SOUNDCAN JAPAN/PLANTECH) FEBRUARY 18, 2009
1	90	ONE DROP KAT-TUN J-STORM
2	42	RE YASASHII KIMOCHI HALCALI EPIC
3	20	YASASHISA DE AFURERU YOUNI JUJU SONY
4	6	MIZU HIRAGI SONY
5	5	ALWAYS JASON CHAMPION EMI
6	29	CORTEO 'GYOURETSU' SALYU TOY'S FACTORY
7	1	WAO! UNICORN KJ/ODN
8	NEW	NAMIDA NO MUKOU STEREOPONY SONY
9	22	SAKURA TSURU WARNER
10	17	VIVA LA VIDA COLDPLAY PARLOPHONE

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 15, 2009
1	1	THE FEAR LILY ALLEN REGAL/PARLOPHONE
2	2	JUST DANCE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/INTERSCOPE
3	5	BREATHE SLOW ALESHA DIXON ASYLUM
4	4	CRACK A BOTTLE EMINEM FT. DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE
5	3	TAKE ME BACK TINCHY STRYDER FT. TAO CRUZ 4TH & BROADWAY
6	7	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
7	9	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
8	NEW	OMEN THE PRODIGY TAKE ME TO THE HOSPITAL
9	6	DAY 'N' NITE KID CUDI VS. CROOKERS DATA
10	13	T-SHIRT SHONTELLE SRC/UNIVERSAL MOTOWN

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 17, 2009
1	1	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
2	2	DANCE WITH SOMEBODY MANDO DIA MUSICA DELA SANTA
3	4	HOT N COLD KATY PERRY CAPITOL
4	5	ALLEIN, ALLEIN POLARKREIS 18 DOMESTIC ROCK/URBAN
5	3	EISBLUMEN EISBLUME B1 RECORDI
6	6	HUMAN THE KILLERS ISLAND
7	8	REHAB RIHANNA ISLAND/DEF JAM
8	7	DARUM LEBEN WIR CASSANDRA STEEN DOMESTIC ROCK/URBAN
9	12	HAUS AM SEE PETER FOX DOWNBEAT
10	11	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) FEBRUARY 28, 2009
1	1	THE FEAR LILY ALLEN REGAL/PARLOPHONE
2	2	JUST DANCE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
4	4	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE
5	5	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	BREATHE SLOW ALESHA DIXON ASYLUM
7	11	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
8	NEW	OMEN THE PRODIGY TAKE ME TO THE HOSPITAL/XL
9	7	HOT N COLD KATY PERRY CAPITOL
10	9	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL REPUBLIC
11	10	TAKE ME BACK TINCHY STRYDER FT. TAO CRUZ 4TH & BROADWAY
12	20	T-SHIRT SHONTELLE SRP/SRC/UNIVERSAL MOTOWN
13	8	DAY 'N' NIGHT KID CUDI VS. CROOKERS FOOL'S GOLD/DATA
14	18	USE SOMEBODY KINGS OF LEON RCA
15	14	CIRCUS BRITNEY SPEARS JIVE/JLG
16	13	HUMAN THE KILLERS VERTIGO
17	16	I'M YOURS JASON MRAZ ATLANTIC
18	15	SOBER PINK LAFACE/JLG
19	17	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
20	19	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	FEBRUARY 18, 2009
1	1	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
2	3	HOT N COLD KATY PERRY CAPITOL
3	2	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	5	THE FEAR LILY ALLEN REGAL/PARLOPHONE
5	4	JUST DANCE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
7	8	TATOUÉ MOI MIKELANGELO LOCONTE WARNER
8	7	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
9	10	HUMAN THE KILLERS ISLAND
10	12	DANCE WITH SOMEBODY MANDO DIA MUSICA DELA SANTA
11	9	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
12	14	CRACK A BOTTLE EMINEM FT. DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE
13	22	BREATHE SLOW ALESHA DIXON ASYLUM
14	11	WOMANIZER BRITNEY SPEARS JIVE/JLG
15	20	ALLEIN, ALLEIN POLARKREIS 18 DOMESTIC ROCK/URBAN

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) FEBRUARY 17, 2009
1	1	TATOUÉ MOI MIKELANGELO LOCONTE WARNER
2	2	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
4	5	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
5	4	LA DEBACLE DES SENTIMENTS STANISLAS/CALGERO POLYDOR
6	13	AH... SI TU POUVAIS FERMER TA GUEULE PATRICK SEBASTIEN POLYDOR
7	6	WOMANIZER BRITNEY SPEARS JIVE/JLG
8	9	HELLO WORLD GRAND GALOP POLYDOR
9	8	SI TU SAVAIS SHY'M UP
10	7	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) FEBRUARY 28, 2009
1	47	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC/WARNER
2	2	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
3	3	I'M YOURS JASON MRAZ ATLANTIC/WARNER
4	4	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA/SONY MUSIC
5	5	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON RCA/SONY MUSIC
6	6	CIRCUS BRITNEY SPEARS JIVE/SONY MUSIC
7	1	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT SHADY/AFTERMATH/UNIVERSAL
8	7	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
9	9	SOBER PINK LAFACE/SONY MUSIC
10	27	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC/WARNER

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 15, 2009
1	1	YOU FOUND ME FLO RIDA POE BOY/ATLANTIC/WARNER
2	2	LOVE STORY TAYLOR SWIFT BIG MACHINE
3	5	I'M YOURS JASON MRAZ ATLANTIC/WARNER
4	3	GET SHAKY IAN CAREY VICTORY
5	7	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON RCA
6	4	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL
7	18	EVERYBODY'S FREE GLOBAL DEEJAYS SUPERSTAR
8	13	THE FEAR LILY ALLEN CAPITOL
9	6	BURN JESSICA MAUBOY SONY
10	9	SOMEDAY SOON NATALIE BASSINGTHWAIGHTE SONY

EURO DIGITAL SONGS SPOTLIGHT		
GREECE		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) FEBRUARY 28, 2009
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	IN AND OUT OF LOVE ARMIN VAN BUUREN FT. SHARON BEN AOEL ARMADA
3	4	STI PIRA ANNA VISSI COLUMBIA
4	RE	LIVIN' IN A WORLD WITHOUT YOU THE RASMUS PLAYGROUND/VERTIGO/UNIVERSAL
5	NEW	PETHENO GIA SENA GIORGOS MARGARITIS MINOS/EMI
6	NEW	I'D LOVE TO CHANGE THE WORLD TEN YEARS AFTER CHRYSALIS/CAPITOL
7	3	JUST DANCE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	RE	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
9	6	EHO ESENA ANTONIS REMOS SONY MUSIC
10	9	NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY MUSIC

EURO ALBUMS		
THIS WEEK	LAST WEEK	FEBRUARY 18, 2009
1	1	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	NEW	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
3	3	SEAL SOUL WARNER BROS.
4	4	KINGS OF LEON ONLY BY THE NIGHT RCA
5	5	PINK FUNHOUSE LAFACE/JLG
6	10	PETER DINKlage STADTAFFE DOWNBEAT/WARNER
7	6	SOUNDTRACK TWILIGHT ATLANTIC
8	2	FRANZ FERDINAND TONIGHT: FRANZ FERDINAND DOMINO
9	11	JAMES MORRISON SONGS FOR YOU, TRUTHS FOR ME POLYDOR
10	7	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
11	16	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS PARLOPHONE
12	9	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
13	13	THE KILLERS DAY & AGE ISLAND
14	8	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
15	72	UB40 LOVE SONGS VIRGIN

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) FEBRUARY 16, 2009
1	1	MERAVIGLIOSO NEGRAMARO SUGAR
2	2	IL REGALO PIU' GRANDE TIZIANO FERRO CAPITOL
3	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	5	IMMOBILE ALESSANDRA AMOROSO SONY
5	6	HOT N COLD KATY PERRY CAPITOL
6	7	HUMAN THE KILLERS ISLAND
7	8	TU CHE SEI PARTE DI ME PACIFICO GIANNA NANNINI SUGAR
8	24	LA TUA VOCE AMARENA ANTEROS
9	13	LA VOGLIA CHE NON VORREI NEK WARNER
10	4	GHIRLANDA DI SERA IBBA IBBA

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) FEBRUARY 18, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO
2	2	CAPRICHIO DE MUJER NINA PASTORI SONY
3	3	QUIERO SER AMARIA MONTERO SONY
4	14	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
5	8	BEGGIN MADONN BONNIER/BONNIER AMIGO
6	6	TENIA TANTO QUE DARTE NENA DACONTE UNIVERSAL
7	7	QUE TE QUERIA LA QUINTA ESTACION SONY
8	4	PETER PAN EL CANTO DEL LOCO SONY
9	5	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
10	29	KILLING ME SOFTLY WITH HIS SONG PITINGO UNIVERSAL

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) FEBRUARY 18, 2009
1	2	ALEJANDRO FERNANDEZ DE NOCHE. CLASICOS A MI MANERA SONY
2	1	VICENTE FERNANDEZ PRIMERA FILA SONY
3	21	PATY CANTU ME QUEDO SOLA SONY
4	3	RAPHAEL 50 ANOS OESPUES SONY
5	4	VARIOUS ARTISTS LO ESENCIAL DE UNIVERSAL ESTEREO SONY
6	5	SOUNDTRACK TWILIGHT ATLANTIC
7	10	JOSE JOSE LO ESENCIAL SONY
8	7	CHAYANNE CHAYANNE VIVO SONY
9	6	WISIN/YANDEL MENTE MAESTRA UNIVERSAL
10	8	RICARDO ARJONA 5TO PISTO SONY

Patricia Kaas sees her latest set bow at No. 3 on the Switzerland Albums chart. She'll represent her home country of France at the Eurovision Song Contest in May.



EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	FEBRUARY 18, 2009
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
3	3	SOBER PINK LAFACE/JLG
4	4	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	7	THE FEAR LILY ALLEN REGAL/PARLOPHONE
6	8	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	5	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
8	6	HUMAN THE KILLERS ISLAND
9	10	MISS INDEPENDENT NE-YO ROC-A-FELLA DEF JAM
10	13	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
11	15	CIRCUS BRITNEY SPEARS JIVE/JLG
12	16	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
13	14	JUST DANCE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	11	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
15	9	I'M YOURS JASON MRAZ ATLANTIC

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) FEBRUARY 18, 2009
1	1	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
3	3	HOT N COLD KATY PERRY CAPITOL
4	9	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY
5	4	C'EST BEAU LA BOURGEOISIE DISCOBITCH SONY

ALBUMS		
THIS WEEK	LAST WEEK	FEBRUARY 18, 2009
1	1	SEAL SOUL WARNER BROS.
2	4	CHARLES AZNAVOUR DUQS ODEON
3	3	CHARLIE WINSTON HOB0 REAL WORLD/ATMOSPHERICS/SONY
4	5	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
5	1	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 17, 2009
1	1	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
2	3	RUN LEONA LEWIS SYCO
3	2	HOT N COLD KATY PERRY CAPITOL
4	NEW	CRACK A BOTTLE EMINEM FT. DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE
5	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC

ALBUMS		
THIS WEEK	LAST WEEK	FEBRUARY 17, 2009
1	2	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	1	BLISS 0816 UNIVERSAL
3	NEW	PATRICIA KAAS KABARET RICHARD WALTER
4	3	NEK UN'ALTRA DIREZIONE WARNER BROS.
5	4	SEAL SOUL WARNER BROS.

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) FEBRUARY 13, 2009
1	1	JUST DANCE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	POKER FACE LADY GAGA FT. COLBY DODDINS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	49	THE GREAT DEFECTOR BELL X1 BELLY UP
4	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	4	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL

ALBUMS		
THIS WEEK	LAST WEEK	FEBRUARY 13, 2009
1	2	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
3	NEW	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
4	3	JAMES MORRISON SONGS FOR YOU, TRUTHS FOR ME POLYDOR
5	4	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) FEBRUARY 13, 2009
1	1	NEGYVEN AKOS FEHER SOLYDM
2	2	ALL NIGHTMARE LONG METALLICA VERTIGO/UNIVERSAL
3	3	MAXIKUKAC ALMA ALMA-FUN
4	NEW	ZAKATOL A SZIVEM JOSH ES JUTTA JOSH/PRIVATE MOON/EMI
5	5	OLYAN MAS MOST AZ EJ JOSH ES JUTTA PRIVATE MOON

ALBUMS		
THIS WEEK	LAST WEEK	FEBRUARY 13, 2009
1	1	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
2	NEW	SOUNDTRACK MADE IN HUNGARIA EMI
3	3	FILMZENE VALAMI AMERIKA 2 SONY
4	30	ROBERT SZIKORA LEGSZEBB SZERELMES DALAI UNIVERSAL
5	31	KIRALY VIKTOR A DONTOBEN ELHAGZOTT DALOK MAGNETON

1, 2, 3, 4 (WB Music Corp., ASCAP/SO Happy Publishing) ASCAP, WB/M, H100 51 POP 48
18 DAVIS (Primary Wave Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skiddoo Music, BMI/Meaux/Mercy, BMI/EMI CMG, BMI), HL, POP 76
24S (EMI Blackwood Music, BMI/Dam Rich Music, BMI/2 Enterprises, LLC, ASCAP/Bughouse, ASCAP/Bug Music, ASCAP, HL, RBH 58
75. BRAZIL STREET (Do It Yourself Music Group S I, SAC/Peashead Music, LLC, BMI/Big Elk Music, ASCAP/Dan Williams Music Group, BMI/Balloon Head Music, ASCAP) LT 35

A

ADDICTED (Primary Wave Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skiddoo Music, BMI/Meaux/Mercy, BMI/EMI CMG, BMI), HL, POP 46
AHORA YA LA MIA (SERCA, BMI) LT 45
AINT (L. Austin Design, ASCAP/Grand Hustle Publishing, ASCAP/Bug Music Corp., BMI/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Taylor Swift Music, ASCAP/Intelli Tones, ASCAP/Dega Frigas Publishing, ASCAP), WB/M, H100 75 RBH 11
ALL THE ABOVE (Not Listed) RBH 89
ALMAS GEMELAS (Edregia, BMI) LT 38
ALWAYS THE LOVE SONGS (Old Desperados, ASCAP/N2D, ASCAP/Pure Blue, BMI), CS 24
AMERICAS SUITEHEARTS (Not Listed) POP 82
EL AMOR (Not Listed) LT 49
ANGELS ON THE MOON (Thriving Ivory Music, ASCAP/Sakya-Nu Music Publishing, ASCAP) WB/M, H100 83, POP 47
AQU ESTOY YO (Fons Music Publishing, ASCAP/Sony/ATV Music, ASCAP/N2D Music, SESAC) LT 22
ARAB MONEY (Zahra Music, BMI/Brown Music, BMI/Notting Hill Music, BMI/Songs of Universal, Inc., BMI), HL/WBM, POP 87 RBH 92
ASI FUE (Universal Music - MGB Songs, ASCAP) LT 37
AT LAST (EMI Fest Catalog, Inc., ASCAP/WB Music Corp., ASCAP), HL/WBM, RBH 98

B

BAD GIRL (Not Listed) RBH 55
BAD GIRLFRIEND (Warner-Tamerlane Publishing Corp., BMI/Taylor Songs, BMI/Team Togue Publishing, SOCAN/Brandy Publishing, SOCAN/An April Fool Publishing, SOCAN/Fridy Cat Publishing, SOCAN), WB/M, POP 77
BARTENDER (Copyright Control/Summer Diamond Publishing, BMI) RBH 84
EL BALAZCO (Arpa Music, BMI) LT 31
BEAUTIFUL (Bytall Productions Inc., ASCAP/Sony/ATV Music, ASCAP/Regime Music Societe, ASCAP/PM Publishing/Colby Publishing, ASCAP/One Man Music, ASCAP/Chrislays Music, BMI), HL, H100 25, POP 24
BEER (Pina Jeans Baby Boy Music, ASCAP/Tight Work, BMI/Gandy Man Publishing, BMI/Robby Publishing, ASCAP) H100 58, POP 79, RBH 7
BELONGS TO YOU (Cat IV Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/EMI Blackwood Music, BMI/Sony/ATV Tree Publishing, BMI), HL/WBM, CS 33
BEST DAYS OF YOUR LIFE (Pickle Boy, ASCAP/Three Music, ASCAP/Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 30
BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI/Gods Cryin', ASCAP/Sony/ATV Music, ASCAP), HL, POP 40
BIZZY BODY (Not Listed) RBH 91
BLAME IT (Sly As A Fox, BMI/Bug, BMI/Gilted Source, ASCAP/EMI April Music, Inc., ASCAP/Intelli Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/John Conte, Jr., ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Chameleon Publishing, BMI), HL/WBM, H100 26, POP 50, RBH 1
BLUE JEANS AND A ROSARY (PJR Publishing, BMI/Jo Ray Dean Music, BMI) CS 50
BOYFRIEND #2 (Rico Loco Is Still A Rapper, SESAC/Foray Music, SESAC/Laurin Music Publishing, SESAC/Hood 66 Music, ASCAP/Laurin Music Publishing, BMI), RBH 57
BROKEN (Jaron Wade Music, BMI/State One Music America, BMI/FSM, BMI), WB/M, POP 80
BROTHERS (Major Music, BMI/Oren Music, BMI) CS 29
BUST YOUR WINDOWS (Nappy Puddy, ASCAP/Universal Music - Z Times, ASCAP/Salaam Remy Music, ASCAP/EMI April Music, Inc., ASCAP/Souja Boy Itellam Music, BMI/Croombastic Music, BMI/Element 9 Hip Hop, BMI/Takir Care Of Business, BMI), HL/WBM, RBH 46

C

CANDLE (SICK AND TIRED) (Chris Wallace, BMI/Sean Patwell, ASCAP) POP 65
CAN'T BELIEVE IT (AGREY) (WB Music, BMI/Universal Music - Z Songs, BMI/Ami/Tag Music, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Young Music Publishing, Inc., BMI), HL/WBM, RBH 48
CAN'T STOP ME (Lawnons Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Dead Game Publishing, ASCAP/Jobete Music, Inc., ASCAP) RBH 78
CHASING PAVENTMENTS (Universal Music Publishing, Inc., ASCAP), HL/WBM, H100 21, POP 28
CHICKEN FRIED (LNA Music Publishing, BMI/Weremound Music, BMI/Baker Above Your Head, BMI) H100 45
CHOCOLATE HIGH (Gard of Iron Publishing, ASCAP/WB Music Corp., ASCAP/ALVAMUSIC, Inc., ASCAP/D, Luis Castro Publishing, ASCAP), WB/M, RBH 41
CHOCOLATE LEGS (India B. Music, BMI/Songs of Universal PolyGram International, BMI/EdwardWrightMusic, ASCAP/Universal Music Publishing, Inc., ASCAP/Dango Publishing, ASCAP), HL/WBM, RBH 86
CHOPPED 'N' SKREWED (Universal Music - Z Songs, BMI/NappyPub Music, BMI/Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Ami/Tag Music, ASCAP), HL/WBM, H100 85, POP 83, RBH 24
CHUPER AMIGOS (Dime Music, BMI) LT 43
CINCO MINUTOS (Sony/ATV Music, BMI/SESAC/Excelator Songs, SESAC/LA Venus Music, ASCAP) LT 6
CIRCUS (Kazzy Money Publishing, ASCAP/Studio Beatz Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Maiz Ball Music, BMI/Kazzy Money Publishing, Inc., BMI), WB/M, H100 12, POP 7
THE CLUBB (Vivastyle Music, ASCAP/Hopless Rose Music, ASCAP/Music Of Stage Three, BMI/Mabe II Big Music, BMI) POP 67
CLOSER (Universal Music - Z Times, ASCAP/Sony/ATV Music, ASCAP/EMI April Music, Inc., ASCAP/Starlet Sun Music, ASCAP/EMI Blackwood Music, Inc., BMI/Starlet Sun Music, BMI/EMI Blackwood Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/Ramon Montgomery, ASCAP), HL/WBM, RBH 31
COUNTRY BOY (EMI April Music, Inc., ASCAP/Intelli Tones, ASCAP), HL, H100 82
COUNTRY SONG (Copyright Controlled, BMI/Stage Three Songs, ASCAP/EMI April Music, Inc., ASCAP) CS 58
COWGIRLS DON'T CRY (Soy/ATV Tree Publishing, BMI/Showbiz Music, BMI/Tam Me On Music, BMI/Still Workin' For The Man Music, BMI/CG, BMI) CS 1, H100 52
CRACK A BOTTLE (Shroom Shady Music, BMI/Songs of Universal Music, Inc., BMI/50 Cent Music Publishing, ASCAP/Universal Music Publishing, Inc., ASCAP/WB Music Corp., ASCAP/Ami/Tag Music, BMI/Alien Status Music, BMI/PAin 144 1 Music, BMI/Bat Future, BMI/De Danger, ASCAP/Songs Of So Fab Music, BMI/Amplitude Publishing France, SACM/Sony/ATV Music, SACEM), HL/WBM, H100 3, POP 10, RBH 80
CRY CRY (TIL THE SUN SHINES) (Raylene Music, ASCAP/Lite Blue Typewriter Music, BMI/Universal Music - MGB Songs, ASCAP/Magic Farming Music, ASCAP/Warner-Tamerlane Publishing Corp., BMI), HL/WBM, CS 32

CUANDO TUS OJOS ME MIRAN (Warner Chappell Music Spain S.A., SGAE/WB Music Corp., ASCAP) LT 26
CUORO SENSUAL (Not Listed) LT 39

D

DAME TU AMOR (Aquila Red, SESAC) LT 17
DAY 'N' NITE (Elis's Baby Boy Publishing, ASCAP/Owo Olurun Publishing Company, ASCAP) H100 54, POP 52
DEAD AND GONE (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Tenman Tunes, ASCAP/Universal Music - Z Times, ASCAP/Cleopatra's Sons Music, ASCAP/EMI April Music, Inc., ASCAP) HL/WBM, H100 2, POP 6, RBH 20
DECODE (WB Music Corp., ASCAP/Butt Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP/FRR Music, ASCAP/Hunterboro Music, ASCAP/Summit Songs, ASCAP) WB/M, POP 78
DEJAMAE VACIO (Arpa Music, BMI) LT 16
DIME SI TE VAS CON EL (EMI Blackwood Music, Inc., BMI/Clara San Angel SA de CV, ASCAP) LT 19
DISTURBIA (B-Uncle's Publishing, ASCAP/Songs of Universal, Inc., BMI/Oulture Beyond Uf Experience Publishing, BMI/Ms Lynn Publishing, ASCAP/Universal Music Publishing, Inc., ASCAP/A-List Vocal, BMI), HL/WBM, H100 33, POP 33
DIVA (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Leevagas Music Publishing, ASCAP/Team S Dot Publishing, BMI), HL, H100 24, POP 43, RBH 3
DONT (Soy/ATV Tree Publishing, BMI/Beverly/Times Music, BMI/Crossdown Uptown, ASCAP), HL, H100 79
DONT THINK I CAN'T LOVE YOU (Universal Music - Careers, BMI/Skatea Mak, BMI/Marvel Man, BMI/Songs Of Windward Music, BMI/Wide Room, BMI/FB/M, BMI), HL/WBM, CS 10
DONT TRUST ME (Master Falco Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Bai Music, BMI/Dick Jams, LLC, BMI), HL, H100 84, POP 62
DOWN THE ROAD (Beginner, ASCAP) CS 1, H100 48

E

EN CAMBIO NO (Universal Music Italia/Warner Chappell Italia/Gente Ed. Mus.) LT 30
EN UN SOLD DIA (Premium Latin, ASCAP) LT 32
EPHRAIM (Universal Music - Z Songs, BMI/Pe, In The Ground Publishing, ASCAP/Chuck Farmer's House Pub. Shing, ASCAP/Staus Co., Inc., ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, RBH 74
ESPERO (Arpa Music, BMI) LT 2
EVERYBODY KNOWS (Cherry River Music Co., BMI/John Legrand Publishing, BMI/In The Face Music Publishing, ASCAP/Bug Music, ASCAP/Melikon Music, ASCAP/Chrislays Music Publishing, ASCAP), CLM, RBH 73
EVERYTHING (Universal Music Publishing, Inc., ASCAP/Chag'ry Buss, ASCAP), HL/WBM, CS 48
EVERYTHING IS FINE (Bream Buster Music, ASCAP/Universal Music Publishing, Inc., ASCAP), HL/WBM, CS 20

F

THE FEAR (Universal Music Publishing, Inc., ASCAP/Kurstin Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, H100 91, POP 66
FEARLESS (Soy/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, H100 65, POP 55
FIGHT LIKE A GIRL (Gettin' Grown Music, BMI/Kup/Kake Music, BMI/Osmerson Publishing, BMI/Green Hills Music, BMI/Regime Music Publishing, ASCAP) CS 54
FLY ON THE WALL (Tondolee Lane Publishing, BMI/Seven Summits, BMI/Arnona Songs, ASCAP/Downtown Music, BMI/Tomboy/Compass, BMI), HL/WBM, CS 31
IT HAPPENS (Lumier Netles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Doriot Music, BMI/Music Of Stage Three, BMI/Booby's Song And Savage, BMI), HL, CS 40
TOLD YOU SO (Sometimes You Win Music, ASCAP), WB/M, CS 14, H100 92
I TRUST YOU (Fity Publishing, ASCAP/Kerry Douglas Publishing, ASCAP) RBH 54
IT'S AMERICA (Slanky Dank, BMI/Big Music, Songs Of Windward Pacific, BMI/Stage Three Songs, ASCAP/Brett James Cornelius, ASCAP) CS 12
IT'S NOTHING (Not Listed) RBH 95
ITS YOU (Gard of Iron Publishing, SESAC/Bober & DJ Songs, ASCAP/Viva Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/Songs of Combustion Music, ASCAP/Music Of Windswell, ASCAP), HL, CS 8, H100 62
IT WILL (Totally Wretched Music, BMI/Big Loud Bucks, BMI/A Sling And A Prayer, ASCAP/FSMG, BMI/RoState One Songs America, ASCAP), WB/M, CS 23
I WILL BE (Avni Lavigne, SOCAN/Aimo Music Corp., ASCAP/Marlane AB, STIM/Kobalt Music Publishing, ASCAP/Kazzy Money Publishing, ASCAP), HL, H100 67, POP 39
LUSH (New Spring Publishing, ASCAP/Solva, ASCAP/WB Music Corp., ASCAP/Hay 4 Hoss Music, ASCAP), WB/M, CS 49

G

GET ON YOUR BOOTS (Universal Music Publishing, Inc., ASCAP/D, ASCAP), HL/WBM, POP 85
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Runinr Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/Want To Hold Your Songs, BMI), HL, CS 60
GIVES YOU HELL (Smells Like Phys Ed, ASCAP/Universal Music - MGB Songs, ASCAP) H100 6, POP 3
GO IN ME (EMI April Music, Inc., ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/Trs Tye, ASCAP) RBH 94
GOOD LOVE HER (Franklin Road, BMI/Reservoir 416, BMI/EMI Blackwood Music, Inc., BMI), HL, CS 2, H100 41
GOD MUST REALLY LOVE ME (Hope-N-Cal, BMI/Sony Tractor Music, BMI/CAI Entertainment, BMI/Songs of Universal, Inc., BMI/Songs From The Engine Room, BMI), HL/WBM, CS 37
GOOD LOLD WILLING (Mad Mother, BMI/Manan Ptelos & Phillips, BMI/Warner-Tamerlane Publishing Corp., BMI/Tower One, BMI), WB/M, CS 44
GOOD LOVIN' (NextSelection Publishing, ASCAP/Motolla Music, ASCAP/Aspen Songs, ASCAP/EMI April Music, Inc., ASCAP/Justin Combs Publishing, ASCAP/Da 12 Music, ASCAP/J Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 90
GOTTA BE SOMEBODY (Warner-Tamerlane Publishing Corp., BMI/Warner/You Ditto, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 30, POP 29
GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/R-Hated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrislays Music Publishing, ASCAP/In The Face Music Publishing, ASCAP/Fire Greenall Publishing Designee, BMI/Bughouse, ASCAP/Bug Music, ASCAP/EMI April Music, Inc., ASCAP/Future Furniture, ASCAP), CLM/HL, H100 35, POP 31, RBH 29

H

HALO (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Here's Lookin' At Ya Kidd Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 49, POP 37
HEARTLESS (Please Gimme My Publishing, BMI/EMI Blackwood Music, Inc., BMI/Invisible Music, BMI/Chrislays Music, BMI/No ID Music, BMI/Elise's Baby Boy Publishing, ASCAP/Janet Le Myre, ASCAP), HL, H100 4, POP 5, RBH 6
HEAVEN SENT (Sne Wolfe II, ASCAP/Universal Music - MGB Songs, ASCAP), Vibe Publishing, ASCAP/Lex Projects Publishing, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, RBH 37
HERE COMES GOODBOYE (Big Loud Songs, ASCAP/Jee Song Of Extreme, ASCAP/Bridge Building Music, BMI), WB/M, CS 13
HERE I STAND (UR-IV Music, ASCAP/EMI April Music, Inc., ASCAP/Universal Music Publishing, Inc., ASCAP/Albi Vidal Music, ASCAP/Madeira Music, ASCAP/Albap Productions, ASCAP/A And L Music, ASCAP/Dirty Dry Music,

ASCAP/RHM) Songs, ASCAP/My Soulmate Songs, ASCAP/Reel Music, ASCAP), HL/WBM, RBH 19
HIGH COST OF LIVING (EMI Blackwood Music, Inc., BMI), HL, CS 46
HOT N' COLD (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Kazzy Money Publishing, ASCAP/Marlane AB, STIM/Kobalt Music Publishing, ASCAP) WB/M, H100 16, POP 21

HOTTEST IN DA HOOD (Pen Game Music, ASCAP/239 Music, ASCAP) RBH 68
HOW 'BOUT YOU DONT (EMI Blackwood Music, Inc., BMI/Deontay Stokes Nielson Publishing, BMI/Middle Child 2, BMI/Big Loud Bucks, BMI/Universal Music - Z Times, ASCAP/Hits And Smashes Music, ASCAP/2820 Music LLC, BMI/Thurs How I Roll, ASCAP), HL/WBM, CS 25

HOW DO I JUST STOP (Batal Boy Music, BMI/Still Working For The Man Music, BMI/Loremoma Music, BMI/CG, BMI) CS 57
HOW DO YOU SLEEP? (Team S Dot Publishing, BMI/Hirot Music, BMI/Songs Of Windward Music, BMI/Raya Sounds Publishing, BMI), H100 57, POP 34

HOW IT WAS SUPPOSED TO BE (NextSelection Publishing, ASCAP) RBH 79
HUMAN (Universal PolyGram International, ASCAP), HL/WBM, H100 70, POP 60

HUSTLER'S ANTHEM '09 (Not Listed) RBH 80
I

IF I WERE A BOY (Cherry Lane, ASCAP/Ledele Music, ASCAP/God Songs, ASCAP/BC Jean, BMI), CLM, H100 58, POP 49, RBH 105
IF THIS ISN'T LOVE (B-Uncle's Publishing, ASCAP/Universal Music Publishing, Inc., ASCAP/GreemAllMy Publishing, ASCAP/EMI April Music, Inc., ASCAP/Tnt Explosive Publishing, ASCAP) RBH 26
FULEAVE (Tetragrammaton Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Nivrac Tyke Music, ASCAP/Melodic Piano Productions, ASCAP/HC 1030 Publishing, ASCAP/Soul-child, ASCAP/Mary J Bilge, ASCAP), HL/WBM, H100 98, RBH 13

I'X SEEK AMY (Marlane AB, STIM/Kobalt Music Publishing, ASCAP/On Suki Music, BMI/EMI Blackwood Music, Inc., BMI/Warner Chappell, Scardania, STIM), HL/WBM, POP 63
I GET IT IN (50 Cent Music Publishing, ASCAP/Universal Music Publishing, Inc., ASCAP/WB Music Corp., ASCAP/Ami/Tag Music, Inc., ASCAP/Sab Future Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Black Foks Working Hard, BMI/Pain 144 1 Music, BMI/Songs Of So Fab Music, BMI), HL/WBM, H100 53, POP 56, RBH 51
I HATE THIS PART (Soy/ATV Tree Publishing, ASCAP/Copyright Control/Cutlather Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WBM, H100 22, POP 14

I LOVE COLLEGE (Serious Scripts, ASCAP/Kobalt Music Publishing, ASCAP/Robo Jono Music, ASCAP/A Roth Publishing Designee, ASCAP) H100 55, POP 53
IM IN MIAMI TRICK (In 805 Publishing, ASCAP) POP 84
IN ON A BOAT (Soulful Entertainment, ASCAP/Sheba Music, ASCAP/Big Talk Music, ASCAP/Universal Music - Z Songs, BMI), HL/WBM, H100 86
IMPARABLE (Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) LT 28

IM SO PAID (Bytall Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Joseph's Trail Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Young Music Publishing Inc., BMI/EMI April Music, Inc., ASCAP/Young Jeezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 64, POP 59
IM YOURS (Goo Eyed, ASCAP) H100 15, POP 19

I NEED A LOVE SONG (Songs Of Universal, Inc., BMI/FAZE 2 Music, BMI/Wide World Entertainment, SESAC/Bober & DJ Songs, BMI/Warner-Tamerlane Publishing Corp., BMI/Dennis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, RBH 58
INMORTAL (Not Listed) LT 44

INDIVIDUAL (Warner-Tamerlane Publishing Corp., BMI) LT 14
IRUN (Slim Thug Publishing, BMI/EMI Blackwood Music, Inc., BMI/Umjup, BMI/Yellowfly Music, ASCAP/Universal Music - Z Times, ASCAP), HL/WBM, RBH 56
IRUN TO YOU (Warner-Tamerlane Publishing Corp., BMI/DW/Haywood, BMI/RADIORI/LJLTS Publishing, BMI/Shaw Emifun Songs, SESAC/Multi-Songs, Inc., SESAC/Sony/ATV Tree Publishing, BMI/Tomboy/Compass, BMI), HL/WBM, CS 31

IT HAPPENS (Lumier Netles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Doriot Music, BMI/Music Of Stage Three, BMI/Booby's Song And Savage, BMI), HL, CS 40
TOLD YOU SO (Sometimes You Win Music, ASCAP), WB/M, CS 14, H100 92

I TRUST YOU (Fity Publishing, ASCAP/Kerry Douglas Publishing, ASCAP) RBH 54
IT'S AMERICA (Slanky Dank, BMI/Big Music, Songs Of Windward Pacific, BMI/Stage Three Songs, ASCAP/Brett James Cornelius, ASCAP) CS 12

IT'S NOTHING (Not Listed) RBH 95
ITS YOU (Gard of Iron Publishing, SESAC/Bober & DJ Songs, ASCAP/Viva Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/Songs of Combustion Music, ASCAP/Music Of Windswell, ASCAP), HL, CS 8, H100 62

IT WILL (Totally Wretched Music, BMI/Big Loud Bucks, BMI/A Sling And A Prayer, ASCAP/FSMG, BMI/RoState One Songs America, ASCAP), WB/M, CS 23
I WILL BE (Avni Lavigne, SOCAN/Aimo Music Corp., ASCAP/Marlane AB, STIM/Kobalt Music Publishing, ASCAP/Kazzy Money Publishing, ASCAP), HL, H100 67, POP 39

LUSH (New Spring Publishing, ASCAP/Solva, ASCAP/WB Music Corp., ASCAP/Hay 4 Hoss Music, ASCAP), WB/M, CS 49
J

JESUS IS LOVE (Jobete Music, Inc., ASCAP/EMI, ASCAP) RBH 76
JUMPING (OUT THE WINDOW) (Browz Music, BMI/Notting Hill Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, RBH 45
JUST DANCE (Certified Blueberry, BMI/Sony/ATV Songs LLC, BMI/Bytall Productions Inc., ASCAP/Sony/ATV Music, Inc., HL, H100 5, POP 2, RBH 72

JUST LIKE ME (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, H100 73, RBH 8

KISS ME THRU THE PHONE (Limjumb, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/David Siegel, BMI/Croombastic Music, BMI/Souja Boy Itellam Music, BMI/Takir Care Of Business, BMI/Element 9 Hip Hop, BMI), HL/WBM, H100 17, POP 27, RBH 15

LA LA LAND (Seven Peaks Music, ASCAP/Demi Losato Publishing, BMI/James Brothers Publishing, BMI/Sony/ATV Music, Inc., BMI), HL, H100 95
LAST CALL (Crazy Water, ASCAP/Universal Music Publishing, Inc., ASCAP/World House Of Hits, ASCAP), HL, CS 15, H100 90
LET IT ROCK (Lion Air Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Music Publishing, Inc., BMI/Money Mack Music, ASCAP), WB/M, H100 19, POP 16

LET ME BE MYSELF (Escalator Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, POP 89
LIGHT ON (Disappearing One Music, ASCAP/High Buck Publishing, BMI/EMI Blackwood Music, Inc., BMI), HL, H100 47, POP 37

LIKE A WOMAN (Sugar Dumplin' Music, ASCAP/Jee Song Of Extreme, ASCAP/Bridge Building Music, BMI), WB/M, CS 43
LIONS, TIGERS & BEARS (Nappy Puddy, ASCAP/Universal Music - Z Times, ASCAP/Salaam Remy Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, H100 96, RBH 18

LITTLE TOO NOT OVER YOU (ArcheSongs, ASCAP/Mike K Music, ASCAP/Sixteenth Street Songs, ASCAP/Seven Peaks Music, ASCAP/Grant Music, ASCAP/Z Style Music, ASCAP) POP 75
LIVE YOUR LIFE (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/N D C, ASCAP/F O B ASCAP/ArcheMusic, BMI/ASCAP/Yoga Flames Music, BMI/Balance Combs Publishing, BMI/EMI Blackwood Music Publishing Ltd, PRS/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 16, POP 15, RBH 17

LLEAVAM EN TU VIAJE (SERCA, BMI) LT 50
LLORO POR TI (Congole Iglesias Music, ASCAP/EMI April Music, Inc., ASCAP/December Bueno, ASCAP), HL, LT 11
LOLLIPOP (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Herbicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April Music, Inc., BMI/Three Nails And A Crown, ASCAP/Royne Music, ASCAP), HL/WBM, H100 99, POP 73

LONG DISTANCE (Bug Music, ASCAP/Music Of Windswell, ASCAP/Music Fanaraman, ASCAP/EMI Blackwood Music, Inc., BMI/Beast, ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc., BMI/Gorila Zoe Music, BMI/Malk-Melk Music, BMI/Dalyne Music, ASCAP/Young Money Publishing, Inc., BMI/Young Drumma, ASCAP) H100 81, RBH 30
LOST! (Universal Music - MGB Songs, ASCAP), HL/WBM, H100 40, POP 44
LOVE LOCKDOWN (Please Gimme My Publishing, BMI/EMI Blackwood Music, Inc., BMI/EMI April Canada, SOCAN/Sinkymyke Music, SOCAN), HL, H100 38, POP 30

LOVELY (Baby Spike Music, ASCAP/Beatsize Music, BMI) RBH 100
LOVERS IN JAPAN (Universal Music - MGB Songs, ASCAP) HL, H100 92
LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 77, POP 4

LOVE YOUR LOVE THE MOST (Soy/ATV Tree Publishing, BMI/Sony/ATV Acqut Rose, BMI), HL, CS 59
LUCKY (Goo Eyed, ASCAP/Cocoonie Music, BMI/Wrunch Time Music, BMI) H100 50, POP 49
LUZ DE LUNA (Rubel, ASCAP/Universal Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/CAP Music Songs, ASCAP/Marport, ASCAP) LT 48

MAD (Universal Music - Z Songs, BMI/Pe, In The Ground Publishing, ASCAP/Sony/ATV Music, ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music, Inc., PRS/Stellar Sun Music, Inc., BMI), HL, H100 14, POP 17, RBH 10
MAGNIFICENT (Not Listed) RBH 69
MAKE THAT TRAP SAY AYE (Young Juice Publishing, ASCAP/Radic, Davis Music Group, ASCAP) RBH 47
MALDITO LICHO (Pacific Latin, ASCAP) LT 7
MAN OF THE HOUR (Universal Music - MGB Songs, ASCAP/CEW Publishing, ASCAP/Castle Street Music, Inc., BMI), HL, H100 92, CS 41

MARRY FOR MONEY (EMI April Music, Inc., ASCAP/New Sea Gayle Music, ASCAP/Songs of Universal, Inc., BMI/Writ'Em Rite Music, BMI), HL/WBM, CS 22
EL MECHON (EMI Blackwood Music, Inc., BMI) LT 13
ME ESTAS TENTANDO (Universal Music/Unica, BMI/Universal Music, ASCAP/La Mente Maestra Music Publishing, BMI) LT 7
MI PRIMERA VEZ (Vander, ASCAP/Edmonds, ASCAP) LT 29
MISS INDEPENDENT (Universal Music - Z Songs, BMI/Pe, In The Ground Publishing, ASCAP/Sony/ATV Harmony, ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music, Inc., PRS/Stellar Sun Music, Inc., BMI), HL/WBM, H100 39, POP 18

THE MORE BOYS I MEET (Bird With Ears Music, BMI/EMI Blackwood Music, Inc., BMI/Goo Eyed Blend Music, ASCAP/Vivastyle Music, ASCAP), HL, CS 47
MORE LIKE HER (Nashville Star, BMI/Sony/ATV Tree Publishing, BMI), HL, CS 19, H100 93
MOVE (IF YOU WANNA) (Soy/ATV Songs LLC, BMI/Two Tones, ASCAP/Viva Panama, ASCAP/Hits From Jewetta Publishing, ASCAP), HL, H100 71, POP 71, RBH 42

MRS. OFFICER (Young Money Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Three Nails And A Crown, ASCAP/Tight Work, BMI/Royal Music, ASCAP/Inny Music, Inc., BMI), HL/WBM, RBH 44
MY LIFE WOULD SUCK WITHOUT YOU (Kazzy Money Publishing, ASCAP/Studio Beatz Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Marlane AB, STIM/Songs Of Kobalt Music Publishing, BMI), WB/M, H100 8, POP 9
MY PRESIDENT (Young Jeezy Music, Inc., BMI/West Coast Luv Publishing, ASCAP/Herendovers Music Publishing, BMI/Will, ASCAP/Universal Music - Z Times, ASCAP/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 76, RBH 62

MY SWAGG (Make Millions Music, BMI/Umjup, BMI/EMI Blackwood Music, Inc., BMI), HL, RBH 87
N

NADA ES NORMAL (NADA NORMAL) (Day 1 Entertainment, ASCAP) LT 47
NA NA NANA NA NA (Sally Ruth Ester Publishing, BMI/Songs of Universal, Inc., BMI/Outban Publishing, Inc., ASCAP/Pineley Tree Publishing Designee, ASCAP/Misha Beatz, ASCAP/Yeh Mind Tricks Music, ASCAP), HL/WBM, RBH 81
NASTY GIRL (Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/First N Gold Publishing, BMI/Swiz Beatz, SESAC/Universal Music - Z Songs, BMI/Songs of Universal, Inc., BMI), HL/WBM, RBH 61

NASTY SONG (Head Hunter Publishing, BMI) RBH 97
NEED U BAD (Nappy Puddy, ASCAP/Universal Music - Z Times, ASCAP/EMI April Music, Inc., ASCAP/Canon's Land Music Publishing, ASCAP/Bone Ajan Publishing, ASCAP/Motion Records, ASCAP/Westbury Music, ASCAP/Ponyel Music, ASCAP) RBH 35
NEVER EVER (My Diet Starts Tomorrow, BMI/Universal Music Publishing, Inc., ASCAP/Dew Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Esther Dean Publishing Designee, BMI/Warner-Tamerlane Publishing Corp., BMI/MJac Music, BMI/Young Jeezy Music, Inc., BMI/Ludacris Worldwide Publishing, Inc., BMI/EMI April Music, Inc., ASCAP), HL/WBM, RBH 53

NEXT TO YOU (Not Listed) POP 97
NO GAMES (Pop Style Music Publishing, ASCAP) Kelly PRS/EMI April Music, Inc., ASCAP), HL, RBH 96
NO ME DOY POR VENDICHO (Fons Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Maximo Aguirre, BMI) LT 4
NOTHING LEFT TO SAY (Mint Factory, ASCAP) RBH 49
NOTHING TO DIE FOR (Big Loud Start Industries, ASCAP/Big Loud Bucks, BMI/Songs of Universal, Inc., BMI/Neon Songs Of Sea Gayle Music/Noah's Little Boat Music, BMI), HL/WBM, CS 11, H100 97

OJALA (SERCA, BMI) LT 24
ONE (Joseph Cartagena Music, ASCAP/So Incredibles LLC, SESAC/roncasty Music, BMI/Mottings Music, ASCAP/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), WB/M, RBH 99
ONE IN EVERY CORNER (Plovin Ground Music, BMI/Copyright Control/Music Of RPM, ASCAP/3rd Stage Music, ASCAP) CS 21

ONE MORE DRINK (Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/Weave And Under Music, Inc., BMI/Sony/ATV Melody, BMI/Slam U Well Music Publishing, ASCAP/Sony/ATV Harmony, ASCAP/Sparador Music, BMI/Stellar Sun Songs, ASCAP), HL, H100 63, POP 68, RBH 43
ON THE OCEAN (John Ruff Music, BMI) RBH 71

PLAYA CARO RIGHT (Universal Music Publishing, Inc., ASCAP/Tetragrammaton Music, ASCAP/Nivrac Tyke Music, ASCAP/Yak Kadah Music, BMI/Universal Music - MGB Songs, ASCAP/She Write It, ASCAP/Universal Music - Z Times, ASCAP/Imperial Logo Entertainment, ASCAP/Black Hipsync Music, ASCAP/EMI April Music, Inc., ASCAP/Souflok Music, ASCAP) HL/WBM, RBH 16

POKER FACE (Sleskin Germonita p/a/a Lady GaGa, BMI/Sony/ATV Songs LLC, BMI/House Of GaGa Publishing, BMI/Globe Music, BMI/Med/One Productions, BMI), HL, CS 46
POP CHAMPAGNE (Sally Ruth Ester Publishing, BMI/Songs of Universal, Inc., BMI/Brown Music, BMI/Notting Hill Music, BMI/LaRon Jr Music, ASCAP/Universal Music Publishing, Inc., ASCAP), HL, WBM, H100 43, POP 64, RBH 12

POP AMAR A CIEGAS (Not Listed) LT 42
POR UN SEGUNDO (Premium Latin, ASCAP) LT 3
PROM QUEEN (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Drewski Baby Music, ASCAP/Marina Music, BMI/Songs of Universal, Inc., BMI), HL/WBM, H100 44, POP 45

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The Position

This new position reports to the Chairman and CEO and will be located in a city where olé 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:

- Manage the Sr. Managers to deliver maximum results;
- 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 olé'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 olé 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

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RECORD COMPANIES: Def Jam Recordings names **Christopher Hicks** executive VP. He was senior VP of urban A&R at Atlantic Records and senior VP of A&R and head of urban music at Warner/Chappell Music.

Concord Music Group names **Craig Hammond** director of national sales. He was director of artist development at Universal Music Group Distribution.

RCA Music Group taps **Carolyn Williams** as senior VP of urban marketing. She was VP.

Universal Music Finland appoints **Jarkko Nordlund** managing director, effective May 1. He was chief executive of pay TV broadcaster Viasat.

PUBLISHING: BMI names **Kelly McDermott** director of online communications. She was an e-business manager, Web developer and designer at ING Investment Management.



HICKS

HAMMOND

GOLDHECHT

MAHLER

TOURING: The Palms Casino Resort in Las Vegas names **Samara Goldhecht** entertainment manager. She was event supervisor of the Pearl Theater in Las Vegas.

AEG Facilities names **Katie Druetzler-Pandolfo** GM of the Home Depot Center in Carson, Calif. She was an event manager.

ICM taps **Stephanie Mahler** as a booking agent for its concerts department in New York. She was an agent at Paradigm.

MEDIA: MTV Networks International promotes **Mark Jones** to senior VP of Viacom Brand Solutions International. He was VP.

LEGAL: Law firm Loeb & Loeb taps **Larry Kenswil** as an attorney. He was executive VP of business strategy at Universal Music Group.

RELATED FIELDS: BMG Rights Management U.K. & Ireland appoints **Tony Moss** managing director. He was GM of dance label Ministry of Sound's music publishing arm.

Spanish-language radio group Radio Campesina appoints **Raul Salvador** COO. He was VP of finance for Mapleton Communications.

—Edited by Mitchell Peters

GOODWORKS

LYDIA, BLACK GOLD TOURING WITH CHARITIES

For their 24-date U.S. club tour, which started Feb. 19 at the Launchpad in Albuquerque, N.M., rock acts Lydia and Black Gold decided to hold a contest that allows one local charity in each market to promote its cause during the gig.

The Illuminate Your City contest asks local charities to send a 60- to 90-second video to illuminateyourcity@gmail.com, explaining why the organization deserves to be featured at the concert. The winners receive tickets and a spot by the merchandise booth to promote the charity. A grand-prize winner will be given a \$1,000 donation.

"We figured that it's an opportunity for us to go through these towns and at least recognize some people who are trying to do something and make a difference where they live," says Black Gold's Eric Ronick, whose band is touring behind its debut full-length album, "Rush." He notes that members of Black Gold and Lydia are currently evaluating submissions.

Ronick, who has toured with a number of bands in the past, says the contest is "definitely a first" for him.

"It's hard in the music industry to make any money, and because of that people forget about these ideas," he says. "But we felt that regardless of how hard it is to make money in music, it shouldn't make a difference in trying to commit yourself to helping the world out a little bit." —Mitchell Peters

LESLIE PIETER HENKET

BACKBEAT



Frontier Touring managing director **Michael Gudinski** presented Alicja Keys with a gift to celebrate her 2008 tour of Australia and New Zealand. Gudinski caught up with the American singer after her recent concert at the sold-out Rod Laver Arena in Melbourne.



Former "American Idol" contestants **Carly Smthson** (left) and **Kimberly Caldwell** (right) with songwriter **Diane Warren** at the WriteGirl Bold Ink Awards honoring women writers, held at the Fox Studios in Los Angeles. Warren, who has written songs for several American Idols, was one of the award recipients. PHOTO: COURTESY OF PATRICK WHITE



BMI 'HOW I WROTE THAT SONG' PANEL

BMI presented the third annual "How I Wrote That Song" panel discussion Feb. 7 at the Key Club in Los Angeles. Sponsored by MySpace, the event featured Grammy Award-nominated songwriters and producers who spoke about the process behind writing hit songs including "Let's Get It Started," "Déjà Vu," "All I Have," "Love in This Club Part II," "Gimme More" and "Lollipop." PHOTOS: COURTESY OF ARNOLD TURNER/A. TURNER ARCHIVES

LEFT: From left: Rapper/producer **Twista**; **T-Pain**, panel co-moderator **Catherine Brewton**, BMI VP of writer/publisher relations/Atlanta; BMI associate director of writer/publisher relations/Atlanta **Byron Wright**; **Jim Jonsin**; and BMI senior director of writer/publisher relations/New York **Wardell Malloy**.

BELOW: From left: Co-moderator **Quddus Philippe**, music correspondent for "Access Hollywood" and A&R consultant to MySpace Records; BMI songwriter and panelist **Makeba Riddick**; **T-Pain**; **Keri Hilson**; **Will.i.am**; and co-moderator **Catherine Brewton**, BMI VP of writer/publisher relations/Atlanta.



INSIDE TRACK

CHART GUIDANCE

In a recent album review on Ryan Leslie's often-delayed self-titled debut, we asked, "What took Universal Motown so long to release this attractive body of work?" According to Leslie, Billboard was actually a factor in the delay.

"Believe it or not, it was because of Billboard that we decided to push the release date—because Billboard puts the charts together and we look to you as the leader in letting us know what's hot," the 30-year-old Harvard graduate tells Track. "Neither of my singles broke the top 30 of the [Hot R&B/Hip-Hop Songs] chart, and we may have broken the Hot 100 only once. We really wanted to put this

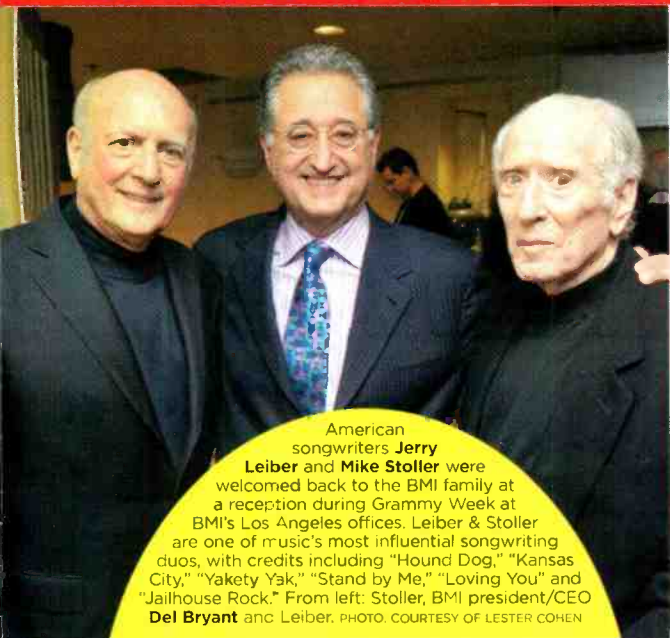


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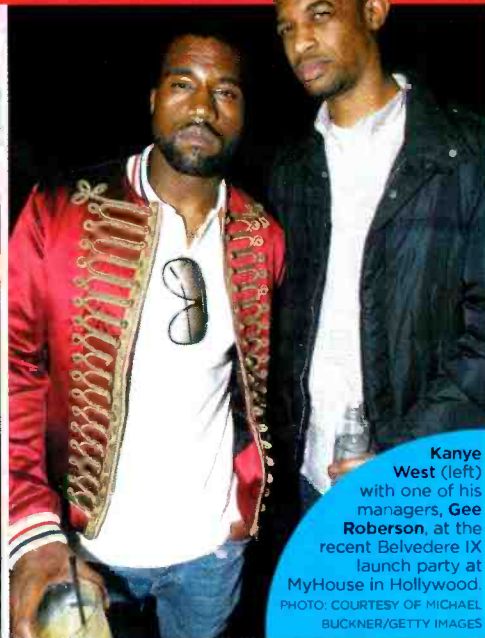
album out and have it supported by a single that people really responded to."

The first two singles, "Diamond Girl" and "Addiction," reached No. 35 on the chart. A third, "How It Was Supposed to Be," jumps 92-79 this week, and Leslie thinks this is just the track he needed. "Everything happens for a reason, and the timing is great right now," he says.

Indeed, the change in release date allowed Leslie more time to continue building a fan base. "I had six or even more months of me just grinding online and doing whatever I could to expose my artistry and contributions to the music landscape," he says.



American songwriters **Jerry Leiber** and **Mike Stoller** were welcomed back to the BMI family at a reception during Grammy Week at BMI's Los Angeles offices. Leiber & Stoller are one of music's most influential songwriting duos, with credits including "Hound Dog," "Kansas City," "Yakety Yak," "Stand by Me," "Loving You" and "Jailhouse Rock." From left: Stoller, BMI president/CEO **Del Bryant** and Leiber. PHOTO: COURTESY OF LESTER COHEN



Kanye West (left) with one of his managers, **Gee Roberson**, at the recent Belvedere IX launch party at MyHouse in Hollywood. PHOTO: COURTESY OF MICHAEL BUCKNER/GETTY IMAGES



Irish trio **the Script**, whose debut album is double-platinum in the United Kingdom and five-times platinum at home, made its stateside debut in January at New York's Mercury Lounge. Pictured after the gig, from left, are Script guitarist **Mark Sheehan**, Billboard associate chart production manager **Alex Vitouls**, Script vocalist/keyboardist **Danny O'Donoghue**, Billboard senior pop correspondent **Chuck Taylor**, Script drummer **Glen Power** and Billboard contributor **Fred Bronson**. The band's first single on Epic, "The Man Who Can't Be Moved," which reached No. 1 in five countries, is just heading to U.S. radio. Full-length album "The Script" streets March 17. PHOTO: COURTESY OF DAN KUPFER



Roadrunner Records had much to celebrate as metal band **Slipknot** headlined New York's Madison Square Garden for the first time, becoming the label's first act to headline the venue. From left: 5B Management manager **Jaison John**; Metropolitan senior producer **Ian Noble**; Creative Artists Agency agent **Brian Manning**; Slipknot's **Craig Jones**; Roadrunner president **Jonas Nachsin**; an unidentified guest; Slipknot's **Mick Thomson**; **Joey Jordison**, **Chris Fehn**, **Corey Taylor** and **Shawn "Clown" Crahan**; Metropolitan CEO **John Scher**; Slipknot's **Sid Wilson** (behind Scher); Roadrunner senior VP of A&R **Monte Conner**; Slipknot's **Paul Gray**; Roadrunner senior VP of tour marketing **Harlan Frey** (behind Gray); and 5B Management CEO **Corey Brennan**. PHOTO: COURTESY OF DAVID ATLAS



Songwriter/producer and Recording Academy New York Chapter VP **Barry Eastmond** hosted a panel with songwriter/producers **Swizz Beatz**, **Jimmy Bralower**, **Chucky Thompson** and the team of **Carvin Haggins** and **Ivan Barias** that discussed how they broke into the business. Seated, from left: Barias, Thompson, Eastmond and Bralower. Standing, from left: education committee co-chairs **Janice Pendarvis** and **Linda Lorence-Critelli** with Recording Academy New York Chapter executive director **Elizabeth Healy**. PHOTO: COURTESY OF THE RECORDING ACADEMY



Rounder co-founder/president **John Virant** celebrated at the Grammy Awards, where **Alison Krauss** and **Robert Plant** won album and record of the year for "Raising Sand." From left: Rounder co-founders **Ken Irwin**, **Marian Leighton Levy** and **Bill Nowlin** with Virant. PHOTO: COURTESY OF NANCY ZANNINI



ASCAP HITMAKERS PANEL

ASCAP's Hitmakers Panel was held Feb. 7 at the Musicians Institute in Hollywood. The event was part of an ongoing ASCAP series of professional development programs. PHOTOS: COURTESY OF LATISHA CHERON

TOP LEFT: From left: **Jermaine Dupri**, Sony/ATV Music Publishing co-president **Jody Gerson** and **Johntá Austin**.

TOP RIGHT: From left: **Jermaine Dupri**, **Johntá Austin**, **Christopher "Tricky" Stewart**, producer/songwriter **Manuel Seal** and Billboard senior R&B correspondent **Gail Mitchell**.

LEFT: From left: ASCAP senior director **Elanzo Robinson**, assistant director **Adrienne Muhammad**, assistant VP **Nicole George**, assistant director **Walter Jones** and creative director **Tremayne Anchrum**; **Jermaine Dupri**, **Johntá Austin**, **Christopher "Tricky" Stewart**, producer/songwriter **Manuel Seal**; ASCAP senior director **Jay Sloan**; and Billboard senior R&B correspondent **Gail Mitchell**.



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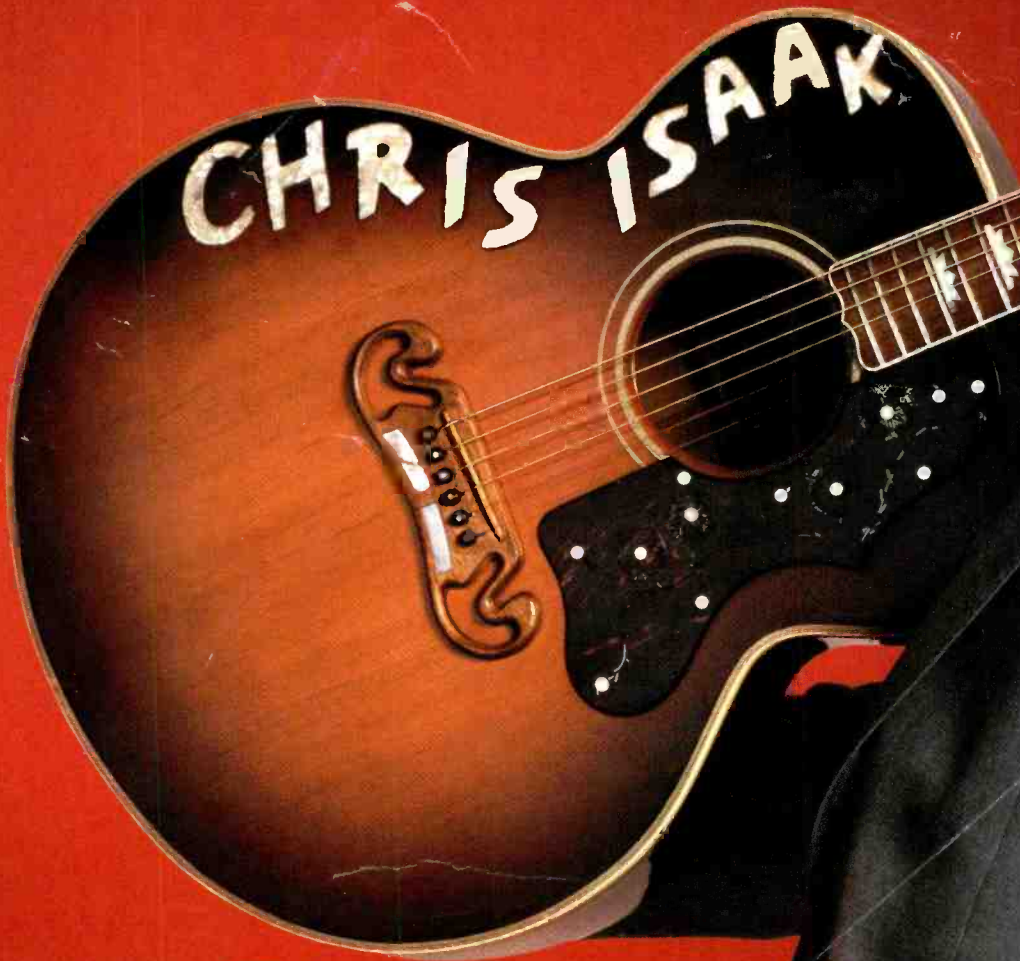
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