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# KATY PERRY

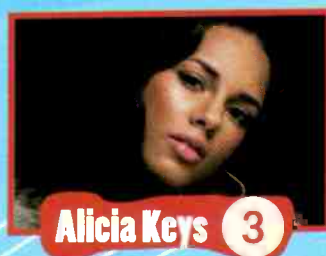
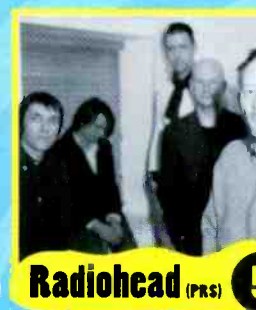
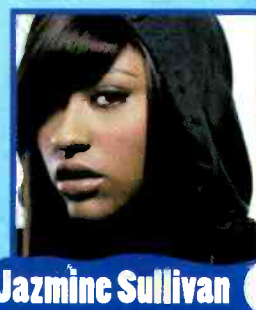
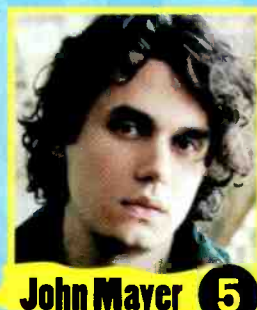
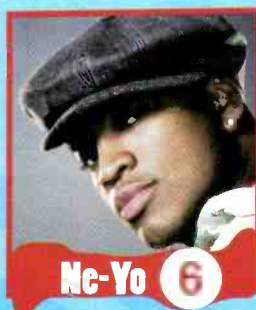
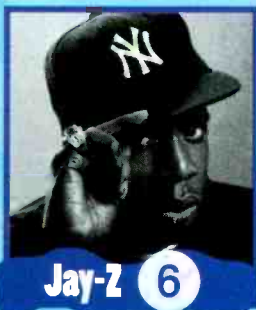
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ON THE COVER: Katy Perry photograph by Jake Bailey

360 DEGREES OF BILLBOARD

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### Online

**NO. 1s**  
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SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713  
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CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Fred Bronson, Chuck Eddy, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulcas  
SPECIAL PROJECTS MANAGER: Kristina Tunzi

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# 'Collective' Confusion

Why ISP Licensing Won't Help The Music Business

BY CHRIS CASTLE



**'Collective licensing forces content creators to rely on the kindness of strangers for accurate accounting.'**

—CHRIS CASTLE



"Voluntary collective licensing" (or "ISP licensing" or "blanket music licensing") has been promoted by the Electronic Frontier Foundation (EFF) and its fellow travelers as a way to legalize file sharing on unauthorized peer-to-peer networks while compensating artists and rights holders.

To understand what's wrong with this model, use your imagination.

Imagine that file sharing was suddenly lawful—but without Nielsen SoundScan or auditable royalty statements, just Internet service providers providing pretty good guesses about who's downloading or streaming what.

Imagine unregulated "nonprofit" entities that represent rights holders granting ISPs a covenant not to sue—lawyer-speak for, "I won't sue you yet."

Imagine file sharers on a participating ISP with the freedom to download or stream at will, without the ability to distinguish between authorized and unauthorized music.

Imagine how the rights holders and BitTorrents of the world would lay down together, make lots of money and live happily ever after.

This unlikely model has had an improbable resurgence in the form of Chorus, a proposed nonprofit organization seeking to add a fee to the tuition bills of American university students to cover their use of file-sharing networks and all other online sources of music, and then would distribute the fees back to participating rights holders. If it gains wide acceptance at universities, proponents say the concept could then be extended to ISPs.

But Chorus, and collective licensing in general, represent a trade-off rooted in desperation. It assumes it's impossible to compete with free and that the music business is better off exchanging the uncertainty of illegal file sharing for the uncertainty of collecting from ISPs on the basis of a pretty good guess.

While reasonable people may feel like throwing in the towel in the face of unbridled file trading, voluntary collective licensing ignores positive developments in the market. There is a growing billion-dollar business in quality digital content services, including Apple's iTunes Store, Amazon.com's MP3 store, NBC Universal and News Corp.'s Hulu.com, MySpace Music, Pandora and Rhapsody, all of which live in licensed ecosystems.

themselves and their users. But the legally murky "covenant not to sue" is a tiny fig leaf of uneven protection. Without file identification and the blocking of unauthorized content, users and ISPs clearly remain vulnerable to lawsuits by nonparticipating rights holders. At the same time, the RIAA's recent decision not to pursue new litigation against individual file sharers would seem to devalue what little legal protections collective licensing would offer.

Astonishingly, supporters of ISP licensing haven't addressed its implications for existing international trade agreements or PRO rules. Nor have they outlined what collective licensing means for song lyrics, audiovisual works or still images, all of which are routinely available from the same unauthorized sources as music.

ISP licensing is out of step with cooperative trends among ISPs and the creative community seen in the United Kingdom, France and recently the United States.

A better solution would be for ISPs to bundle many quality digital content services with balanced interdiction policies to further isolate violators. This approach would keep ISPs out of the royalty accounting business—and it scales. It encourages the kind of safe online environment that will foster the new Obama administration's goal of getting true broadband service to every community in America.

Such an approach wouldn't result in more problems than it solves or create yet more middlemen taking fees from creators. It also wouldn't undermine statutory mechanical royalty rates.

Quality digital content services are as readily available as robust fingerprinting technologies. Both help to reduce the black market and enforce the economic rights of creators.

We should encourage them. ●●●

*Chris Castle, managing partner of Christian L. Castle, Attorneys in Los Angeles and San Francisco, represents clients on music technology and public policy issues.*

Such ecosystems didn't exist when EFF first pitched the concept of collective licensing six years ago.

Collective licensing forces content creators to rely on the kindness of strangers for accurate accounting. Fee collections (about \$5 to \$10 a month per user) would flow into these new performance rights organizations, but exactly how these funds would be distributed is very murky. Why would creators want to have their money trickle down through yet another middleman?

The principal pitch that collective licensing proponents have made to ISPs has been the offer of insulation from copyright infringement lawsuits against

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8

10

12

17

**>>> OSCAR NODS FOR 'SLUMDOG,' 'WALL-E'**

"Slumdog Millionaire" and "Wall-E" are atop the field of music-related Academy Award nominees: The two films are the only contenders in the best original song category, with "Down to Earth" from "Wall-E" (performed by Peter Gabriel) up against the "Slumdog" songs "Jai Ho" (performed by Gulzar) and "O Saya" (performed by M.I.A.). Both films are also nominated for best original score. For a full list of nominations, visit [billboard.biz](http://billboard.biz).

**>>> CLEAR CHANNEL CUTS 1,850 JOBS**

Clear Channel cut approximately 1,850 jobs as part of a \$350 million "restructuring program." The news came from president/CEO Mark Mays, who said the cuts were made in the company's corporate, outdoor and radio divisions. Additionally, Mays and CFO Randall Mays took pay cuts to base salaries of \$500,000 each this year.

**>>> TELEvisa, UNIVISION SETTLE**

Mexican media giant Televisa and U.S.-based Univision Communications have reached an agreement that ensures their programming relationship will continue through 2017. Under the settlement, Univision will increase its royalty payments to Televisa in exchange for unspecified "incremental rights." Televisa sued Univision in 2005 to end their program license agreement, under which Televisa supplied Univision and its networks with the bulk of their programming.



**RATINGS** BY RAY WADDELL AND ANN DONAHUE

# ROCK THE OATH

**Obama Inauguration Festivities Lead To Sales Jumps**

How big was the audience for President Barack Obama's inauguration?

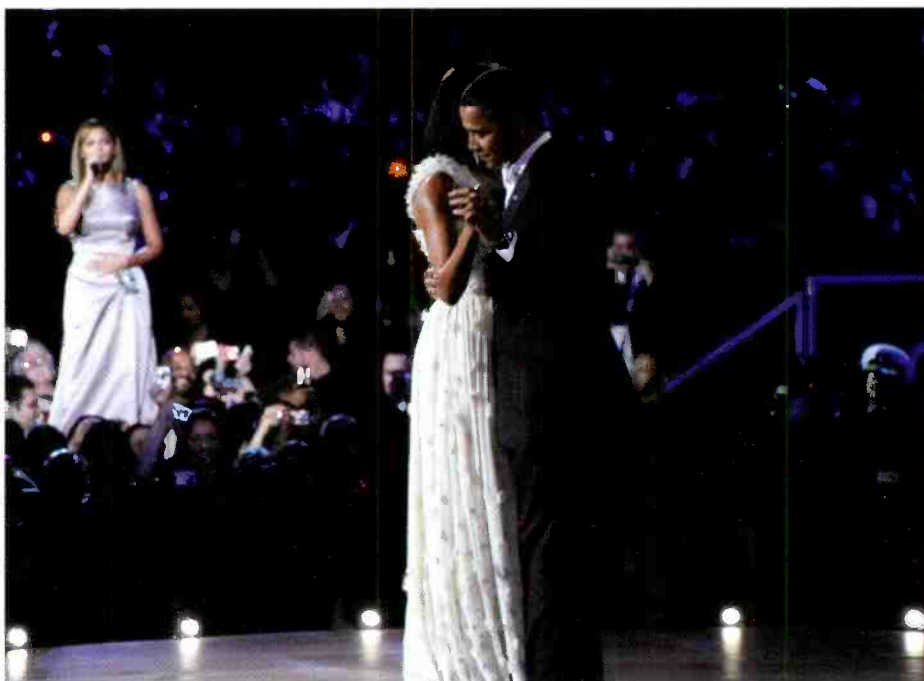
Big—2 million-people-on-the-National-Mall kind of big.

About 37.8 million U.S. TV viewers watched Obama take the oath of office Jan. 20, making it the second-most-watched presidential inauguration after Ronald Reagan's, which attracted 41.8 million viewers, according to Nielsen Media Research.

Thanks to strong ratings for the main event and related programming, the unprecedented level of musical star power that provided the soundtrack to the Obama inauguration is paying off in increased sales for participating acts.

The pre-inaugural festivities got under way Jan. 18 with HBO's telecast of the We Are One concert at the Lincoln Memorial, which featured U2, Bruce Springsteen, Sheryl Crow, Stevie Wonder and will.i.am. According to Nielsen SoundScan, all of the songs performed during the concert that are available as digital tracks made an immediate jump in sales.

Sales of Springsteen's "The Rising," which opened the show, increased 87% from the prior week. Other songs getting boosts included Woody Guthrie's version of "This Land Is Your Land"—performed by Springsteen and Pete Seeger at the concert—which enjoyed a 287% surge in sales, Garth Brooks' "We



Having a ball: U2 (top) at the Lincoln Memorial; BEYONCÉ (above) performs "At Last" for President BARACK OBAMA and First Lady MICHELLE OBAMA at the Washington Convention Center.

Shall Be Free" (up 114%), U2's "City of Blinding Lights" (up 116%) and "(Pride In the Name of Love)" (up 75%), John Mellencamp's "Pink Houses" (up 28%) and James Taylor's "Shower the People" (up 63%).

SoundScan's sales week ends Sunday night, providing just a few hours for HBO viewers to make their purchases and have their count in the current week's numbers. Further sales gains may be evident on the charts next week, including for songs that were performed on Inauguration Day, such as Beyoncé's version of "At Last."

Early viewership numbers from HBO reveal that 4.1 million of the cable network's subscribers watched the program—which aired three times throughout the course

of the day—and another 700,000 watched it on HBO.com. HBO opened the evening broadcast as a free feed to non-HBO subscribers; those ratings are still pending.

The HBO special was produced by the Stevens Co. in association with Don Mischer Productions. C3 Presents, producer of Lollapalooza and the Austin City Limits Festival, handled behind-the-scenes production services and provided production and support service throughout the entire National Mall for the inauguration, including the Inaugural Parade and the swearing-in ceremony. C3 (whose principals are Charlie Jones, Charles Attal and Charlie Walker) also produced Obama's huge Nov. 4 election night rally at Grant Park in Chicago (Bill-

board, Nov. 29, 2008). Jones met the president and first lady Michelle Obama following the Lincoln Memorial concert. "We presented him with a guitar signed by all the artists, which they were touched by and happy to see," he says.

Besides C3, producers in Washington for the inauguration included Live Earth CEO Kevin Wall, Super Bowl halftime show producer Don Mischer and local independent promoter I.M.P. Sites for the plethora of inaugural balls included such traditional rooms as the Warner Theatre, Verizon Center, the Kennedy Center and the 9:30 Club, to such nontraditional

venues as memorials, museums, hotels and art galleries.

I.M.P. president Seth Hurwitz booked four shows at his 9:30 Club, hosting such artists as T.I., Wyclef Jean and Moby, as well as a Rock the Vote inauguration night concert featuring Michael Franti & Spearhead, Grace Potter, Talib Kweli and Dresden.

But viewers of the prime-time broadcast of the inaugural balls were shortchanged if they were looking for performances instead of political talking heads. For instance, except for a brief snippet of Kanye West performing "Heartless" at the "Be the Change" Youth Ball on CNN, most artists were passed over entirely.

The stars performing at the Washington Convention Center's Neighborhood Inaugural Ball had better luck, even though they were still overshadowed by the amateurs on "American Idol." ABC televised the event during a two-hour broadcast that averaged 12.5 million viewers, second in the 8 p.m. time slot behind Fox's "Idol"—which tallied 22.4 million in the hour—and No. 1 at 9 p.m. of all broadcast networks. Beyoncé had the honor of singing Etta James' "At Last" for the First Couple at the Neighborhood Ball, which also featured Mary J. Blige, Mariah Carey, Jay-Z, Shakira, Stevie Wonder, Alicia Keys, Faith Hill and Sting.

Judging from the long and diverse list of acts that lined up to play in Washington, the Obama inauguration clearly galvanized the music community like none before.

Taking part in the activities was an "overwhelming experience" C3's Jones says. "We're honored to have been a part of it." ■

**biz** MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: [mobile.billboard.biz](http://mobile.billboard.biz).

**>>> KOCH  
RENAMED E1**

Koch Records has changed its name to E1 Records as part of a rebranding effort by parent Entertainment One, which will now be known as E1 Entertainment. Koch Entertainment Distribution has been renamed E1 Entertainment Distribution U.S. and Koch Publishing has been renamed E1 Music Publishing. Bob Frank remains president of E1 Music and E1 Music Publishing, Michael Rosenberg remains president of E1 Entertainment Distribution U.S., and Michael Koch remains CEO of all three.

**>>> EURO  
STADIUM  
DATES FOR  
SPRINGSTEEN**

Bruce Springsteen and the E Street Band will tour behind their new album, "Working on a Dream," with six European stadium dates starting June 2 in Tampere, Finland. Other stops are June 4-5 in Stockholm; June 9-10 in Bergen, Norway; and July 8 in Herning, Denmark. Springsteen's reps had been cagey about whether he would tour again this year, after an extensive run in 2007-2008 in support of the album "Magic."

**>>> JUANES,  
LEGEND TEAM  
FOR NBA**

Reprising their collaboration at November's Latin Grammy Awards, Colombian pop star Juanes and R&B artist John Legend will perform during the halftime show at the NBA All-Star Game Feb. 15. The two will sing Legend's "If You're Out There" to promote NBA Cares, the league's social responsibility campaign. Other artists participating in TNT-televised activities around the All-Star Game include Corbin Bleu ("High School Musical") and Kevin Rudolf ("Let It Rock").



Kids rock: Mackenzie Blue and her band the Beans from Buzz Marketing CEO Tina Wells' forthcoming book.

ago we found ourselves in front of [IDJMG chairman Antonio L.A. Reid], and he loved it," Schwartz says. "The sky is the limit with a series like this. It's all about multiple impressions and multiple formats."

This is not Wells' first time cross-promoting a children's book and CD. In 2005, IDJMG recording artist FeFe Dobson was set to release her album at the same time as the St. Martin's Press children's book "Inside the Mind of Gideon Rayburn." Wells' company was hired to help market the project. Dobson would have appeared in ads for the book and vice versa. But while the book was published, Island dropped Dobson before she could participate in the promotion.

In the books, Mackenzie Blue starts life at a new school and struggles to make new friends and get the most popular boy to notice her. She also dreams of becoming of a pop star.

"How do you get noticed? How do you get through all the noise?" asks Susan Katz, president/publisher of HarperCollins Children's Books. She acknowledges that "we don't have a lot of books with a significant musical element," but says she'd consider another project of this type depending on how Mackenzie Blue performs.

If all goes as planned, a live band will perform at Mackenzie Blue bookstore appearances, followed by a live tour of bigger venues. Should the scripted show get picked up, each episode would end with a music video from the band.

"Twens have grown up with brands. Why else do girls want the things that Hannah Montana has?" Wells asks. "It's not just about reading the book. What we're really doing is launching a full-fledged experience for twens with a group that matters to them."

# Character Study

IDJMG Seeks Synergy With Tween Book, Show, Albums

It's fairly common for books to be turned into movies, but it's quite rare for them to spawn multiple albums, a reality program and a scripted show.

Universal's Island Def Jam Music Group is hoping to change all that with Mackenzie Blue. She's the lead character in an upcoming series of tween girl-targeted books that will start hitting shelves May 5. The first of four from publisher HarperCollins is called "Mackenzie Blue."

Last week IDJMG signed Tina Wells, CEO of Buzz Marketing and author of the Mackenzie Blue series, to a deal including five albums and an EP. The material will not be released under Wells' name, as she is neither a singer nor a songwriter.

Instead, IDJMG is hoping to discover the per-

son who will perform as Mackenzie Blue with a reality show.

The label has held talks with MTV and Nickelodeon, although where the show will ultimately end up remains unclear. But since the book is being published May 5, any TV show would need to be created quickly in order to air beforehand. One idea under consideration is for interested parties to submit audition footage through YouTube, according to IDJMG president/COO Steve Bartels.

Wells came to IDJMG through the company's director of marketing Gabriela Schwartz, after working with her on several other IDJMG projects that targeted 8- to 12-year-olds during the past few years. "She told me about Mackenzie and about a year-and-half

**With The Brand**

KAMAU HIGH



## HOME FRONT

360 DEGREES OF BILLBOARD

**BILLBOARD,  
TELEMUNDO EXTEND  
LATIN MUSIC AWARDS  
BROADCAST DEAL**

Billboard and NBC Universal's Telemundo Communications Group have agreed to a multiyear extension of their broadcast partnership for the annual Billboard Latin Music Awards. The new agreement grants Telemundo expanded exclusive rights to the awards show across multiple platforms, including TV, online and mobile.

In addition to televising the awards show, Telemundo will continue to broadcast such awards-related programming as "La Alfombra Roja de los Premios Billboard" (the Billboard

Awards Red Carpet) and "Reventon Billboard," which features behind-the-scenes coverage of the awards and other related events and parties. In addition, Telemundo-owned network mun2 will air a "Premios Billboard All Access" special.

The new deal also makes Telemundo.com the official Web site of the Billboard Latin Music Awards.

"Our multiyear deal with Telemundo is an important opportunity for the Billboard brand, as it allows us to significantly expand our Latin music coverage and enhance our presence in the Latin music market with a world-class organization," Billboard publisher Howard

Appelbaum says.

"The Billboard Latin Music Awards is one of Telemundo's most successful franchises, with last year's show proving to be a ratings hit," Telemundo president Don Browne says. "Our relationship with Billboard is stronger than ever and we are thrilled to bring the best talent, both behind the scenes and on-stage, to our audience once again this year and in the years to come."

Telemundo will broadcast the Billboard Latin Music Awards April 23. The awards

are the culmination of the Billboard Latin Music Conference, which celebrates its 20th anniversary this year (see page 16). For more information, please visit billboardlatinconference.com.

**BILLBOARD, TIME LIFE  
AND RHINO TO  
RELEASE '70s HITS  
COLLECTION**

Billboard, Time Life Music and Rhino Entertainment have partnered to release "Billboard's #1 Hits of the '70s," a nine-CD set of 140 of the decade's top pop

songs. The collection features chart-toppers by such stars as ABBA, the Bee Gees, Chicago, Olivia Newton-John, Linda Ronstadt, Elton John and Chicago. The set also includes No. 1s by such acts as Bo Donaldson & the Heywoods ("Billy, Don't Be a Hero"), Starland Vocal Band ("Afternoon Delight") and Looking Glass ("Brandy [You're a Fine Girl]").

"Billboard's #1 Hits of the '70s" features an additional bonus CD of 15 No. 2 hits, including Sister Sledge's "We Are Family" and Lobo's "I'd Love You to Want Me."

Beginning Jan. 30, "The Partridge Family" star David Cassidy will host a half-hour infomercial promoting the collection. The set will also be showcased in a two-hour VH1 countdown special that will air Feb. 20 on VH1 and VH1 Classic Networks.



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## >>> JUNOS RETURN TO ST. JOHN'S

Canada's Juno Awards will head to St. John's, Newfoundland, in 2010. The Canadian Academy of Recording Arts and Sciences said funding commitments from a variety of government levels, as well as the city's venues and reputation for hospitality, led to the selection. The Juno Awards in St. John's will be held from April 15-18, 2010, and marks the second time the city will host. CTV will broadcast the awards show.

## >>> PARENTS GROUP PROTESTS BRITNEY

The Parents Television Council is warning parents and radio stations not to broadcast Britney Spears' "If U Seek Amy," from her new Jive album, "Circus," because the organization believes it "would violate the broadcast indecency law" if aired between 6 a.m. and 10 p.m. Saying the title phrase quickly out loud produces a sound akin to spelling out the F-word, PTC president Tim Winter says. Jive was unavailable for comment on the PTC's advisory.

## >>> AEG LIVE ANNOUNCES NEW FESTIVAL

The Florida office of AEG Live has announced that it will produce a one-day music festival at ArtsPark at Young Circle in Hollywood, Fla., this September. Details about Dubfest, including confirmed artists and a specific date, will be announced in about a month, according to a representative for AEG Live in Florida.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Keith Berman, Leila Cobo, Jonathan Cohen, Ann Donahue, Cortney Harding, Andre Paine, Mitch Peters, Robert Thompson and Jeffrey Yorke.

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**E**ver watch a music video and wonder where you might be able to buy the bass player's skinny jeans?

A new company called Clikthrough is counting on it.

The San Francisco-based startup has developed an interactive technology to monetize online music videos by allowing viewers to click on an item in a video to get purchasing information.

The company has partnered with U.K.-based Sony Music Entertainment label Phonogenic Records to put the model to the test. The first encoded video, for Irish rock trio the Script's single "Breakeven," debuted at Clikthrough.com in December.

The 255-second video contains 242 product "hot spots," or clickable segments, that a user can mouse over to bring up a sidebar with detailed information, purchasing links via "preferred partners" and other e-mail and wish list options. The 38 products in the "Breakeven" video range from an Alexander McQueen black wool jacket to a Sennheiser microphone to plane tickets on Aer Lingus. Clikthrough says this equals a total product exposure value of \$170,219, or \$667 of merchandise per second of video. Clicking on members of the band or various locations within the video's Dublin setting as they appear also yields historical, cultural or personal information on each subject.

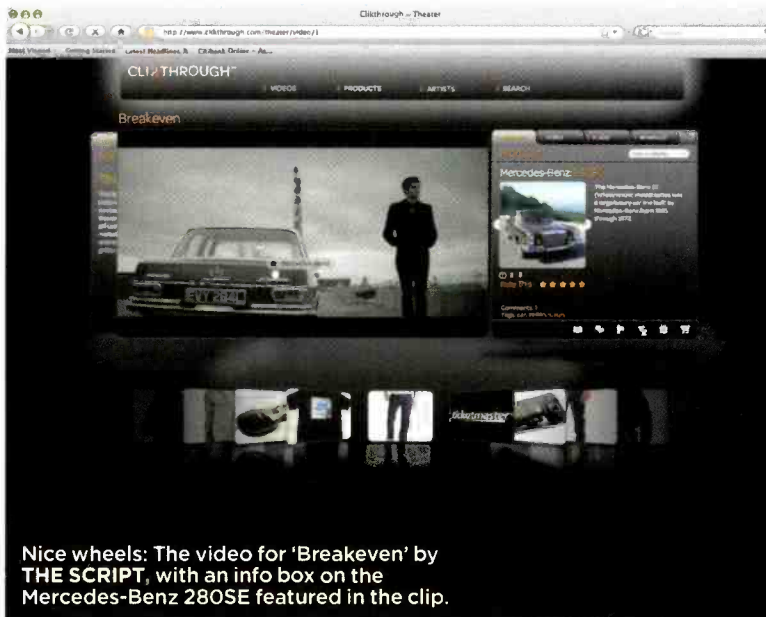
While similar dynamic technology has been developed for product placement or sponsorships in videogames, eMarketer music analyst Paul Verna says that the music space is a fledgling area for this type of monetization.

"Attaching [embeddable content] to

# VIDEO BY EVIE NAGY

## 'CLIK' THIS

### Sony Imprint Partners With Startup To Monetize Music Video



Nice wheels: The video for 'Breakeven' by THE SCRIPT, with an info box on the Mercedes-Benz 280SE featured in the clip.

music videos seems like a smart idea, given how pervasive and sticky the content is—and how amenable the viewing audience seems to be to receiving advertising messages," Verna says.

Clikthrough CEO Abe McCallum says clickable videos are part of the advertising industry's search for new online ad formats that move away from the typical pre-roll or mid-roll spots that appear in Internet video content.

"We're saying, 'If you're highly engaged with the video, it's not just the concept of product placement, it's the fact that you saw something you're interested in, and you want to click on it

and find out what it is,'" McCallum says.

When Phonogenic produced the "Breakeven" video with the Script, only a Nokia N96 phone appeared as part of an advertiser arrangement. The other products are effectively getting free exposure in the effort to demonstrate the technology's potential. Phonogenic director Paul Lisberg says that the label, which is also home to Natasha Bedingfield and Edwina Jhonson, was eager to experiment with the technology even though product placement deals hadn't been established.

"We thought it would be a fun, new way to interact with our fans, and also

a potential business model," Lisberg says. "We wanted to be early adopters of this, we want to embrace the technology, and this particular band does too. In all honesty we're not exactly sure where it's going, but we see this as the future."

Lisberg says the label has committed to work with Clikthrough on five or six videos during the next 12 months, including at least one with Bedingfield. "I'm hopeful that these things attract attention. The model you really want is that the sponsors start coming to you," Lisberg says.

Members of the Script are enthusiastic about Clikthrough's potential to enhance fan interaction, as well as commerce. "It actually started with musical instruments," guitarist Mark Sheehan says. "Everyone was always asking us what kind of equipment we use, and this was a great interactive way to share that kind of information."

The hope is that Clikthrough's technology will give advertisers additional incentive to sign product placement deals with partner labels and artists. Clikthrough would then share in revenue generated from each click, from initial product interest to affiliate shopping leads to any consummated transactions.

While the "Breakeven" video is currently only available on Clikthrough's Web site, McCallum says the company's goal is not to be a distribution hub.

"We're working on partnering with companies like YouTube, Yahoo, AOL, to distribute these videos on their sites," he says. "We want to bridge the gap so that the entertainment and advertising industries can use one tool set that plays on any site or supports like the iPhone and other distribution platforms." ■

## LEGAL ROUNDUP

The recording industry will be keeping a close eye this year on three key copyright infringement suits that could provide clarity on what's legal online.

### >>> UNIVERSAL MUSIC GROUP V. VEOH NETWORKS

**Details:** Veoh hosts both licensed and user-generated videos on its service, and complies with any takedown request submitted by content owners. UMG filed a copyright infringement lawsuit in September 2007, claiming Veoh profits from copyrighted content submitted to the site, and adds several tools to make access to that content easier.

**Status:** Veoh is claiming immunity under the Digital Millennium Copyright Act's safe-harbor clause. On Dec. 29, a judge in California denied UMG's request to invalidate that defense. But Veoh must still prove that it meets other requirements of the safe-harbor provision. **Potential Impact:** The case could determine how broadly DMCA protec-

tions can be applied to digital music services. The Dec. 29 ruling sets a precedent that says sites that do more than just host copyrighted content are still protected under the DMCA. The ruling, however, only applies to a narrow set of activities. The final ruling may expand those protections to a wider range of activities that other services could use as a defense in the future.

### >>> EMI MUSIC V. MP3TUNES

**Details:** MP3Tunes lets users store music files in an online locker and stream them from any Internet-connected computer or device. It also lets users store links to songs hosted on other sites—some of which are illegal—and stream them on demand. EMI Music Group filed suit in November 2007

against the company and founder Michael Robertson, who filed a countersuit shortly after seeking a declaratory judgment against EMI's claims.

**Status:** A judge dismissed EMI's suit against Robertson in October. The court currently is considering a separate EMI request for summary judgment against Robertson's counter claim. EMI's case against MP3Tunes was allowed to proceed. **Potential Impact:** A ruling could clarify whether consumers have the right to store digital tracks online that they can then stream from anywhere without paying a separate access fee. Could also determine whether services that save links to sources of unauthorized music are just as liable for copyright infringement as the source.

### >>> MULTIPLE PARTIES V. CABLEVISION

**Details:** Cablevision created a digital video recording service that lets users save and replay TV shows similar to that offered by Comcast and TiVo, but stores the recorded programs on centralized servers rather than a TV set-

top box. A group of film studios and TV networks filed suit in May 2006.

**Status:** Cablevision initially lost its case in March 2007, but had that ruling overturned in appeals court in August. The plaintiffs have requested a U.S. Supreme Court hearing to decide the matter once and for all. The Supreme Court hasn't yet agreed to accept the case, and in a rare move has asked the Obama administration for input.

**Potential Impact:** While not a music-focused case, the outcome of the Cablevision case has major implications for the interpretation of "fair use" in digital entertainment and copyright law in general. Specifically, it addresses whether the means that copyrighted content is stored (in a device in the users' home or on servers that the service provider owns) can affect whether a copyright has been violated. It also addresses whether temporary copies of digital content made for the purpose of facilitating streams can be considered an unauthorized copy of copyrighted work. —Antony Bruno



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GLOBAL BY ANDRE PAINE

# Cannes You Dig It?

Tech Companies Take Over MIDEM

You know the music industry has changed when a MIDEM audience quizzes a Google executive on how to break a new artist.

For the record, Google VP of content partnerships David Eun didn't rule out working with a label as one of the options. But he made it clear that online platforms like Google's YouTube will play a key role in the future of the music business.

It was a dominant theme at the 43rd edition of the international music market and conference in Cannes, especially at MidemNet, which precedes MIDEM and focuses on the digital music business. MIDEM director Dominique Leguern said organizers are considering combining both events next year—a move that would focus MIDEM more on tech companies and

less on record labels and the physical industry.

Anyone who attended Cannes this year for the first time would probably have assumed that the transition was already complete. No one from a major label delivered a keynote, while well-attended sessions with MySpace Music president Courtney Holt and Nokia executive VP of entertainment and communities Tero Ojanpera—both moderated by Billboard editorial director Bill Werde—underlined the expectations surrounding their respective services.

Others were less keen to be anointed as saviors of the music in-

dustry. "We can be part of the solution," Eun said. "But we're neither the cause of all the challenges nor the silver-bullet solution."

Clive Gardiner, VP of digital music at London-based, ad-funded Web music service We7, was similarly skeptical that new digital services can bail out the business.

"The pressure to save the biz?" he mused. "We're a small service trying to make headway in a world that's changing very fast."

Some executives at MIDEM suggested that Nokia's Comes With Music all-you-can-eat mobile service has yet to catch on with U.K. consumers. But Gardiner said that some in the industry are judging new services too soon. And mobile companies at MIDEM said they remain bullish about their music services.

Sony Ericsson head of content acquisition and partner management Martin Blomkvist proudly showed off a gold disc from Warner Music representing Latin American sales of 650,000 of the company's 760i phone preloaded with Madonna's "Hard Candy." Blomkvist believes the rollout of the all-you-can-eat PlayNow Plus service in 36 countries will drive music sales in 2009. "The collaborative spirit [with labels] has changed," he said.

That same spirit hasn't yet extended to the music industry's relations with Internet service providers, which remained a thorny issue at MIDEM. But Nettwerk Music Group CEO Terry McBride predicted that smart phones from companies like BlackBerry, which will launch its own app store in March, will ultimately steer music consumption away from unauthorized peer-to-peer networks.

"What the industry is today, it will not be a year from now, and what it is two years from now, you will not even recognize," he said during the "Artists, Managers & Digital—So, Where Is the Money?" panel moderated by Billboard international bureau chief Mark Sutherland.

MIDEM regulars have, of course, heard similar pronouncements in the past with all too little follow-through. And many, including U.K. promoter/manager Harvey Goldsmith, believe there's a question mark over whether some new digital companies can "work financially" in the current economic climate.

"I don't know about them saving the day," Goldsmith said, "But we need them."



The Finnish line: TERO OJANPERA, Nokia executive VP of entertainment and communities

## MIDEM BITES

**The Big Deals:** Isle of Man government unveils plans to license Internet service providers and telcos with a blanket monthly fee in return for access to music for noncommercial use . . . Coca-Cola and Warner Music joins forces on a download release as part of Coke's new Open Happiness global marketing campaign . . . The Orchard forms an alliance with Japanese indie giant Avex, a key shareholder in Japanese mobile content joint venture Label Mobile . . . Management buyout at Netherlands-based Rough Trade Distribution . . . U.K. digital music store 7Digital expands into Belgium, the Netherlands and Switzerland . . . Universal Music Publishing Group and SACEM's pan-European licensing agreement D.E.A.L. inks deals with Amazon, Nokia's Comes With Music and Spotify . . . UMPG also signs content deal with Sony Ericsson's PlayNow Uncut service . . . Independent Online Distribution Alliance signs global digital distribution deals with Scorpio (France), Munich Records (the Netherlands), Som Livre (Brazil) and the Caribbean Music Group (Trinidad) . . . The O2 in London unveils interactive attraction the British Music Experience.

■ The conference may have lacked the equivalent of last year's "Paul McGuinness moment," but that didn't mean people weren't trying. U.K. Music CEO Feargal Sharkey launched two separate attacks on the British government while International Music Managers' Forum emeritus president Peter Jenner was a constant, angry presence on the panel program.

■ Officially, attendance at MIDEM was down just 12% to around 8,000 participants, although most delegates had predicted a much steeper drop. The conference/trade fair seemed busy enough, and there was certainly plenty of business being done. But it was at night when the thinner numbers really showed. Hotel bars that would normally be 12-deep were easy to be served in. Just one problem: Anyone on the wrong side of the pound/Euro parity equation could no longer afford a drink.

■ Party of the conference? Charles Aznavour's Lifetime Achievement Award bash at the Carlton, if you were French. The various Obama inauguration cocktails, if you were American. And the Billboard MIDEM Masters Breakfast if you were anyone who's anyone. Despite the early hour—what editorial director Bill Werde dubbed "Billboard's third annual sleep deprivation challenge"—there was a stellar turnout of execs, including seven of this year's crop of 10 Masters—see *Backbeat* for photographic evidence (page 53).

■ Many execs spent the conference Twittering away, but it was good to know veteran Glastonbury Festival organizer Michael Eavis is keeping communication methods old school. "I don't really do business cards," the dairy farmer told one hopeful artist at the press conference for his MIDEM Green World Award. "But I'm in the phone book."

Reporting by Ed Christman, Andre Paine, Aymeric Pichevin, Mark Sutherland and Jen Wilson.

## NEW MODEL ARMY

More Acts Embrace Nontraditional Deals

BY MARK SUTHERLAND

It wasn't only tech companies that found opportunities in the altered music business landscape in Cannes.

One of the conference's prevailing themes was how artists can take advantage of their direct relationship with fans—and a string of acts used MIDEM to announce nontraditional recording deals.

Radiohead co-manager Brian Message, who helped pioneer that band's self-released "In Rainbows" album, announced that another of his artists, U.K. dance act Faithless, is likely to

go it alone for future releases and give away music over the Internet ([billboard.biz](http://billboard.biz), Jan. 19).

Another U.K. dance act, Groove Armada, made a splash with its deal with Bacardi, whereby the band's next release—funded by the beverage company—will initially be made available free through an online sharing mechanism ([billboard.biz](http://billboard.biz), Jan. 20).

"There haven't been many branding deals beyond artist endorsement of a product in return for a chunk of change," says the band's



manager, Dan O'Neill of Angle Management. "What we have tried to do is create a viable business value chain between artist and fan. In that sense, it is trying to do something different."

Finally, European alt-rock group Placebo announced its intention to go on its own after five albums with Virgin/EMI. The band has signed a pan-European service deal with

Belgium-based PIAS Entertainment Group for its next record, due in June ([billboard.biz](http://billboard.biz), Jan. 18). Under the deal, Placebo will retain ownership of the album master.

Alex Weston of Riverman Management, who co-manages the act with Dave McLean, expects the move to make "a huge difference" to Placebo's recorded-music earnings, while PIAS co-president Kenny Gates describes it as his company's "most important signing ever."

It also has broader significance for the majors, as the latest sign of a shift in power away from the labels.

"The majors still have huge power and money," Weston says. "But what PIAS can offer was better for Placebo."

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**B**ack in the day—which, during these accelerated times, was only three years ago—there was the 99-cent single-track download and, by and large, the \$9.99 album.

The prices were dictated by Apple's iTunes Music Store, the only digital retailer that mattered.

But during the past year, there has been an outbreak of digital price maneuvering. Amazon's MP3 store began running regular specials on album downloads, topped off by its MP3 Daily Deal, often a well-known catalog album priced at \$1.99. It also sells many single-track downloads for 79 and 89 cents. Walmart.com also touts album specials on its home page and sells most top singles at 74 cents.

And even iTunes entered the discount game, highlighting specially priced albums in its weekly New Music Tuesday e-mail for as low as \$4.99 each. In the week ending Nov. 16, 2008, U.S. digital sales of **Beyoncé's** 2003 album "Dangerously in Love" surged to 8,000 units from negligible sales the previous week after iTunes priced it at \$4.99 and showcased it on the store's front page.

Most important, Apple recently relented to the majors' demands for flexibility on single-track pricing with three price buckets of 69 cents, 99 cents and \$1.29, in exchange for the ability to sell music without digital rights management (DRM) restrictions.

What are the motivations behind the different discount pricing moves, and how does the latest iTunes pricing development play into that? The retailers won't talk in order to steer clear of Federal Trade Commission charges of collusive "price signaling." Label executives say that at least a portion of Amazon's MP3 sales have been incremental from the start, but they note that the online retail giant still hasn't put a dent in iTunes' dominance. Likewise, Walmart.com has yet to make a big splash. "It just means that the download stores are acting more like retailers," says a senior executive at a major-label distributor.

Another senior major-label distribution executive points out that Apple's continued dominance stems from the "seamlessly executed, compelling, convenient experience" that customers enjoy with iTunes and the iPod.

"It's so hilarious," this executive says of the lower pricing at Amazon and Walmart.com. "Their discounting shows that pricing doesn't work to grow sales. That is not a solution by itself."

## The Price You Pay

Labels Deal With Digital Music Discounting



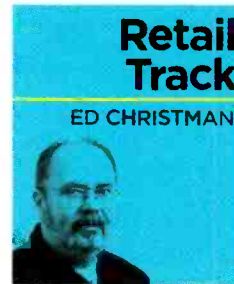
I am... a hit on iTunes: Sales of 'Dangerously in Love' by BEYONCÉ surged after Apple priced it at \$4.99.

Yet another senior executive at a different major label says, "Positioning has sold more records than price forever." In mid-December, when this conversation took place, he added that four of the top 10 albums at iTunes that week were priced at more than \$9.99.

But some suggest that iTunes' agreement to relent on variable pricing is a reaction to the discounting strategies of Amazon and Wal-Mart. Two senior major-label say that while Apple's digital sales growth remains healthy, the iTunes management team was looking for some way to further bolster iTunes' sales. If they're right, that would suggest that Apple is counting on interoperability to spur a new round of growth at its music store. Although the iPod and iTunes have benefited from DRM, they no longer need it to remain dominant in their respective markets.

Amazon's and Wal-Mart's discounting flexibility has been limited in part by Sony Music Entertainment. The other majors supply downloads on the wholesale model—70 cents for most downloads and \$7 as the front-line pricing point for digital albums. (In the new iTunes pricing buckets, the wholesale prices are 49 cents, 70 cents and 91 cents.)

But Sony is using a modified "agency model" with Amazon and Walmart.com (but not with iTunes). Under a typical agency-model relationship, the vendor gets to set retail prices on its products and the merchant gets a commission. Sony's dealings with Amazon and Walmart.com differ slightly in that while the retailers earn a commission, Sony doesn't have full latitude to set retail prices but rather retains veto power over price cuts on its music, according to sources. In most such cases, sources say, Sony has been rejecting requests to lower prices. That would explain why Walmart.com sells most downloads of its top 30 singles for 74 cents, while Sony's hit singles usually go for 94 cents. A Sony spokesperson declined to comment.



**Retail Track**

ED CHRISTMAN

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

## 'Super' Troupers

Football's Biggest Stage Still Draws Top-Shelf Music Talent

The Super Bowl halftime show has come a long way from the marching bands and **Up With People** performances that it featured until the early '90s.

With an eye on the event's growing TV audience, the game's halftime entertainment shifted gears to prominently showcase stars—everyone from **New Kids on the Block**, **Gloria Estefan** and **Boyz II Men** to **Clint Black**, **Travis Tritt** and **Shania Twain**.

Ever since **Janet Jackson's** wardrobe malfunction debacle at Super Bowl XXXVIII in 2004, NFL Productions has kept the focus on pop music megastars, including **Tom Petty & the Heartbreakers** last year and, for Super Bowl XLIII in February, **Bruce Springsteen & the E Street Band** (see story, page 24).

For these A-list performers, the game's gigantic TV audience is an obvious attraction. Last year's Super Bowl XLII drew a record 97.5 million U.S. viewers, the highest ratings

ever for a U.S. sports event and the second-highest ratings of any U.S. TV program, according to Nielsen Media Research, topped only by the 1983 finale of the drama/comedy series "M\*A\*S\*H."

Still, Super Bowl halftime acts aren't paid to play. So how did the NFL attract the likes of Petty and Springsteen, two artists who are rarely seen on network TV?

While a little glitz and glamour never hurts, **Charles Coplin**, the NFL's VP of programming and co-executive producer of the halftime show, credits some of his success to the fact that his team avoids asking artists to do anything out of character.

"When we approach an artist to do a show or promotion or anything else, we try as hard as we can to be mindful of that

artist's authenticity, credibility and comfort level with any kind of commercial endeavor," Coplin says. "What's important to some artists may not be important to other artists. When working with the last two, Tom Petty and Bruce, we hope we know the kinds of things they would be uncomfortable with and we do everything we can to steer away from those types of things."

Alas, the NFL can't control who actually gets to play football in the big game. "We, of course, were hoping for Giants vs. Jets, then it would have been all New Jersey," Springsteen manager **Jon Landau** says. "Then we would have asked them to make the stage in the shape of New Jersey. But that was not to be."

Yeah, well, Landau isn't the only one wishing for a differ-



Down with this: UP WITH PEOPLE

ent matchup in the big game. Super Bowl XLIII "America the Beautiful" performer **Faith Hill** and I were hoping for the Tennessee Titans vs. anybody, which, alas, was not to be either. And Coplin says he can't help us with the referees' failure to make a decisive delay-of-game call against the Baltimore Ravens in their AFC divisional game against the Titans.

**YEAR-ROUND 'ROO:** Nothing beats being there, but Bonnaroo attendees, as well as those who didn't make the annual Manchester, Tenn., megafest, can now get a digital taste of the experience at Bonnaroo 365. Select past performances are now streaming

at no charge on [bonnaroo.com](http://bonnaroo.com) periodically throughout the year. All footage is taken directly from the festival's master tapes, and the audio is remixed from the fest's soundboard recordings. Bonnaroo 365 isn't selling advertising, but it might at some point.

The debut installment of the program began Jan. 11 with **the Raconteurs'** rampaging Friday afternoon set from last year. Fresh off the release of their second album, "Consolers of the Lonely," the Raconteurs were on fire that day, a year after Raconteur **Jack White** and his other band the

**White Stripes** turned in a blistering performance at Bonnaroo '07.

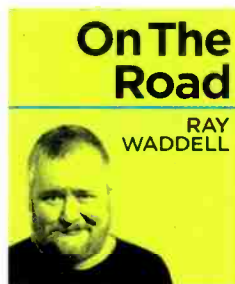
Four of the songs will be available as free audio downloads—one will be available to everyone, while the other three can be downloaded only by members of the Bonnaroo Com-

munity. (Membership is free.) The songs that will be available are "Consoler of the Lonely," "Old Enough," "Blue Veins" and "Top Yourself."

**Jonathan Mayers**, president of Bonnaroo co-producer Superfly, says Bonnaroo 365 helps the company "connect the dots throughout the year" with fans by providing killer content. The initiative also creates a marketing platform for artists. "This was just a step," Mayers says. "Wait until you see when we do the bigger rollout."

Bonnaroo '09 is set for June 11-14, with a lineup announcement due Feb. 3.

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



**On The Road**

RAY WADDELL

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,787,713 \$166.50/\$165.50/ \$68.50/\$67.50	VICENTE FERNÁNDEZ Gibson Amphitheatre, Universal City, Calif., Nov. 7-9, 14-16, 21-23	53,428 53,501 9 shows 8 sellouts	Live Nation
2	\$3,295,062 \$251.50/\$26.50	LIZA MINNELLI Palace Theatre, New York, Dec. 3-Jan. 4	30,518 35,102 22 shows 7 sellouts	Metropolitan Talent Presents, Jubilee Time Productions
3	\$2,234,771 \$82.50/\$62.50	METALLICA, THE SWORD, MACHINE HEAD The Forum, Inglewood, Calif., Dec. 17-18	34,427 35,067 two shows	Live Nation
4	\$1,870,334 \$89.50/\$69.50	AC/DC, THE ANSWER Fargodome, Fargo, N.D., Jan. 17	21,692 sellout	Jam Productions, Discontent
5	\$1,387,161 \$89.50	AC/DC, THE ANSWER Xcel Energy Center, St. Paul, Minn., Jan. 19	15,499 sellout	Jam Productions
6	\$1,347,333 \$89.50	AC/DC, THE ANSWER St. Pete Times Forum, Tampa, Fla., Dec. 21	15,218 sellout	Live Nation, in-house
7	\$1,305,895 \$89.50	AC/DC, THE ANSWER Qwest Center, Omaha, Neb., Jan. 15	14,591 sellout	Jam Productions
8	\$1,276,696 \$89.50	AC/DC, THE ANSWER BankAtlantic Center, Sunrise, Fla., Dec. 20	14,388 sellout	Live Nation, in-house
9	\$1,174,489 \$50.50/\$38.50	TRANS-SIBERIAN ORCHESTRA Toyota Center, Houston, Dec. 28	24,333 two sellouts	Live Nation
10	\$1,081,037 \$85/\$45	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS United Center, Chicago, Dec. 27	15,270 15,857	Live Nation, Haymon Entertainment
11	\$1,052,741 \$57/\$23.75	TRANS-SIBERIAN ORCHESTRA Nationwide Arena, Columbus, Ohio, Dec. 20	23,488 29,088 two shows	Live Nation
12	\$1,030,144 (\$199.79 New Zealand) \$185.92/\$63.75	BILLY JOEL Vector Arena, Auckland, New Zealand, Dec. 14	10,222 sellout	Frontier Touring
13	\$1,004,739 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA American Airlines Center, Dallas, Jan. 3	22,289 27,292 two shows	Live Nation
14	\$999,409 \$61/\$41	TRANS-SIBERIAN ORCHESTRA Van Andel Arena, Grand Rapids, Mich., Dec. 23	20,609 21,740 two shows	Live Nation, SMG
15	\$986,814 \$89.75/\$43.50	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Oracle Arena, Oakland, Calif., Dec. 23	13,585 sellout	Live Nation, Haymon Entertainment
16	\$981,607 \$57.50/\$45.25/ \$24.75	TRANS-SIBERIAN ORCHESTRA Mellon Arena, Pittsburgh, Dec. 17	23,634 23,874 2 shows 1 sellout	Live Nation
17	\$952,412 \$47/\$37	TRANS-SIBERIAN ORCHESTRA Allstate Arena, Rosemont, Ill., Jan. 3	21,028 two sellouts	Live Nation
18	\$877,345 \$175.75/\$50.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Gibson Amphitheatre, Universal City, Calif., Dec. 21-22	11,338 11,926 two shows	Live Nation, Haymon Entertainment
19	\$844,674 \$79.50/\$59.50	METALLICA, LAMB OF GOD, THE SWORD Cox Arena, San Diego, Dec. 15	12,906 sellout	Live Nation
20	\$823,893 \$129.75/\$39.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Quicken Loans Arena, Cleveland, Jan. 4	12,335 13,373	Live Nation, in-house
21	\$777,050 \$75/\$35	OASIS, RYAN ADAMS, MATT COSTA Madison Square Garden, New York, Dec. 17	15,200 sellout	Live Nation
22	\$774,286 \$125.75/\$39.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Toyota Center, Houston, Dec. 18	11,576 sellout	Live Nation
23	\$770,973 \$125.75/\$39.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS American Airlines Center, Dallas, Dec. 19	11,718 13,419	Live Nation, Haymon Entertainment
24	\$695,860 \$52/\$23.85	TRANS-SIBERIAN ORCHESTRA Frank Erwin Center, Austin, Texas, Jan. 4	14,432 22,950 two shows	Stone City Attractions, in-house
25	\$676,523 \$45/\$20	TRANS-SIBERIAN ORCHESTRA Sommet Center, Nashville, Dec. 21	17,449 20,800 two shows	Live Nation, in-house
26	\$665,280 \$56.50/\$22.75	TRANS-SIBERIAN ORCHESTRA Ervin J. Nutter Center, Dayton, Ohio, Jan. 4	5,040 two sellouts	Live Nation
27	\$629,800 \$75.50/\$55.50	METALLICA, DOWN, THE SWORD Scottrade Center, St. Louis, Nov. 17	10,901 15,000	Frank Productions
28	\$629,517 (\$991.600 Australian) \$82.53/\$57.14	JOHN MELLENCAMP, SHERYL CROW, SHANE NICHOLSON Brisbane Entertainment Centre, Brisbane, Australia, Nov. 25	9,076 11,000	Frontier Touring
29	\$629,238 \$55.50/\$21.75	TRANS-SIBERIAN ORCHESTRA U.S. Bank Arena, Cincinnati, Jan. 2	16,293 22,432 two shows	Live Nation
30	\$612,933 (\$955.171 Australian) \$89.77/\$64.11	KANYE WEST, NAS, SCRIBE Acer Arena, Sydney, Dec. 6	7,769 8,457	Michael Coppel Presents
31	\$611,875 \$65/\$35	KATHY GRIFFIN Kodak Theatre, Hollywood, Dec. 9-12	12,946 13,744 four shows	Live Nation
32	\$608,492 \$103.30/\$17	KDWB JINGLE BALL: DAVID ARCHULETA, LADY GAGA & OTHERS Xcel Energy Center, St. Paul, Minn., Dec. 15	12,686 14,576	Live Nation, Rose Presents
33	\$599,903 €480.080) \$49.98/\$37.49	NEGRAMARO Palalottomatica, Rome, Nov. 14-15	17,566 two sellouts	Barley Arts Promotion
34	\$596,340 \$48/\$38	TRANS-SIBERIAN ORCHESTRA Resch Center, Green Bay, Wis., Dec. 10	13,286 15,442 two shows	Live Nation, in-house
35	\$592,953 €366.450) \$60.68	BRYAN ADAMS Metro Radio Arena, Newcastle, England, Nov. 1	9,772 10,473	Live Nation-U.K.

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## PAY PAL

South African Group Seeks To Improve Royalty Collection Around The Continent

JOHANNESBURG—Collecting public performance royalties can be particularly challenging in Africa, where many countries lack the necessary laws and institutions to enforce payment.

But the Johannesburg-based Southern African Music Rights Organization is looking to change that. SAMRO has launched the African Collective Administration Development Strategy to boost the efforts of collection societies around the continent.

"If we don't get in now, we are facing a bomb," SAMRO CEO Nicholas Motsatse says. "The culture of public performance nonpayment by everyone from big broadcasters down is becoming entrenched outside South Africa. But we want our rights holders to get what is due, so we're in this for the long haul."

There are many difficulties in placing public performance licensing and collection on the agenda of a continent that includes many of the poorest countries in the world. "Many are also in political turmoil, so you're already starting from a difficult position," Motsatse adds.

In August, SAMRO and the Music Copyright Society of Kenya agreed to a three-year partnership, under which SAMRO will assist the Kenyan organization with everything from the license administrative process to marketing and lobbying.

Kenya's relative economic strength and its 2001 Copyright Act, which established a Kenya Copyright Board in the attorney general's office, makes it an obvious target for SAMRO, Motsatse says.



SAMRO is also active in Botswana, where it is assisting in establishing a new collecting society. It has worked with the World Intellectual Property Organization in Botswana on legislative work and creating copyright awareness.

In Mauritius and Namibia, it partnered with the Zurich-based public performance society SUISA to give societies training and logistical support.

SAMRO also works with the Paris-based International Confederation of Societies of Authors and Composers (CISAC), which established a Johannesburg-based African Affairs department in January 2007.

Robert Hooijer, a former SAMRO CEO who is now CISAC director of African affairs, says he is confident that Africa, which accounts

for just 1% of CISAC's annual revenue, can increase its contribution.

Hooijer points to an early sign of hope: Public performance royalties collected throughout the continent rose 18% between 2002 and 2006, the most recent period for which figures are available. The gain was "the highest of any region" during the period, he says.

But Hooijer cautions that the legal land-



**'We want our rights holders to get what is due, so we're in this for the long haul.'**

—SAMRO CEO NICHOLAS MOTSATSE

Africa unite: Clockwise from top left, SAMRO executive GM of international affairs LEON VAN WYK, Music Copyright Society of Kenya CEO MAURICE OKOTH, SAMRO CEO NICHOLAS MOTSATSE and Music Copyright Society of Kenya chairman HABEL KIFOTO.

scape varies widely from country to country. The lack of reliable Internet connections and the fact that many African collecting societies are arms of the state present further challenges, he says.

"Even where you have good leadership, lack of infrastructure and resources can hamper development," he says, relating the story of a Kenyan licensing official whose only mode of transport among coastal tourist establishments is on foot.

"Kenya's a good example where the society is seeing increased revenues and a better admin cost-to-income ratio than a few years ago," he says.

SAMRO and CISAC aren't alone in their efforts to improve the collection of performance rights royalties on the continent. In West Africa, U.S. music publisher peer music is working with Kampsite Music of Ghana to help develop the domestic infrastructure needed in that country for composers to collect royalties (Billboard, Oct. 18, 2008).

SAMRO says it distributed a record 250 million rand (\$24.9 million) for the year ending June 30, 2008. Its efforts to improve royalty collection elsewhere in Africa is being welcomed by local rights holders.

"We have the will to make this work," says Durrell "Steadyrock" Jacinto, a Mozambique-born, South African-based singer/songwriter and SAMRO member. "The fact that SAMRO is taking this on is positive. It's urgent that rights administration is sorted ahead of the 2010 World Cup, because Africa is set to get a lot of exposure in the buildup." ...

## GLOBAL NEWSLINE

### >>> MARSHALL RELAUNCHES INFECTIOUS RECORDS

Former Warner Music UK managing director Korda Marshall has reintroduced Infectious Records, a label he founded in 1994 that featured such acts as Muse, Ash, Garbage and Paul Oakenfold. Marshall also plans to start music publishing and artist management divisions.

Marshall's partners in the revived label are Mushroom Records founder Michael Gudinski and theatre and sports entrepreneur Michael Watt. Both have investments in the company, while Marshall retains a majority stake.

It will be a reunion of sorts for Marshall and Gudinski, who first worked together when Infectious and Mushroom jointly created Mushroom Records U.K. in the mid-'90s. Infectious' first new signing is Australian act the Temper Trap. —Jen Wilson

### >>> COLDPLAY, DUFFY LEAD BRIT AWARD NOMINATIONS

Coldplay and Duffy each received four nom-

inations to lead the field for the BRIT Awards 2009. Adele, Elbow and Scouting for Girls scored three nominations apiece. Coldplay's four nods follow the group's seven nominations for the 2009 Grammy Awards, in recognition of the multimillion-selling "Viva La Vida or Death and All His Friends," while Duffy's nods are for her debut album, "Rockferry," the United Kingdom's best seller of 2008. Radiohead, Girls Aloud, Estelle and the Ting Tings landed two nominations each. The BRIT Awards, sponsored again by MasterCard, will take place Feb. 18 at Earls Court in London and will be broadcast live on ITV1. Kylie Minogue will co-present the show with U.K. TV comedy stars James Corden and Mathew Horne. —Paul Sexton

### >>> BBC: 2 ENTERTAIN NOT IN ADMINISTRATION

The BBC/Woolworths joint venture 2 entertain is not in administration, according to a BBC Worldwide statement. The clarification was in response to Woolworths Group apply-

ing for administration, which is roughly equivalent to a U.S. Chapter 11 bankruptcy.

"2 entertain remains a profitable and well-funded business," BBC Worldwide said in its statement. "Therefore the focus for 2 entertain is on business as usual."

BBC Worldwide is now in discussions with the administrator of Woolworths Group regarding the future of 2 entertain, a U.K. audio/visual packaged media business, of which 60% is owned by BBC Video, a division of BBC Worldwide. Billboard.biz first reported the retail and distribution businesses owned by Woolworths Group, including EUK, were to go into administration Nov. 26. —JW

### >>> DYNASTY EXPANDS TO CANADA

American indie record label/distributor Dynasty Records has started a Canadian division. The company says it will offer Canadian artists worldwide distribution and access to more than 250 digital vendors, including iTunes, Amazon.com and Bell Canada, as well as physical retailers like HMV and CD Plus. More distribution agree-

ments are in the works. The company says it distributes music to more than 800 U.S. retail stores. —Robert Thompson

### >>> MSN MOBILE LAUNCHES U.K. MUSIC SERVICE

Microsoft has commenced a new mobile music service in the United Kingdom that will offer full-track, mastertone and music video downloads through its MSN Mobile portal. Digital music service provider Vid-Zone Digital Media will provide the content licenses and technical platform for the new service, which will offer up to 1 million tracks, 25,000 mastertones and 10,000 music videos from record labels including Sony Music, EMI Music and Warner Music Group. The service is available to all U.K. mobile networks and to anyone with an Internet-enabled handset. Full tracks are priced at £1.50 (\$2.10), mastertones at £3 (\$4.10) and music videos at £2 (\$2.80). Consumers will be billed via the PayForIt system. —JW

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# LIs For Label

An Indie Veteran Returns To The Biz With A Charitable Mission

**Chad Pearson's** story starts off in typical fashion: After 10 years in the music industry, the founding partner and co-owner of the Militia Group label in Long Beach, Calif., was ready to leave it all behind.

He had the usual complaints: the increasing focus on breaking acts too quickly, the obsession with tracking a band's MySpace page views and the death of small independent retailers as an outlet for up-and-coming acts.

In the spring of 2007, Pearson left Militia and moved to the Atlanta area, where he decided to try his hand at some new ventures.

A stint as a baker at a Target store was short-lived. But P Is for Panda, the T-shirt company he founded, flourished.

P Is for Panda initially grew out of his desire to stay connected to the arts community and incorporate charitable work and advocacy. "All

doing before. So I looked at what I was doing with the T-shirt company and thought about applying some of those ideas to a label."

## The Indies

CORTNEY HARDING



Around this time, he met with his mentor and friend **Louis Posen**, the founder/president of Hopeless Records. Hopeless is known not only for emo-punk bands on its roster like **All Time Low**, but also for its charitable arms, Sub City Records and the Take Action tour.

Posen offered Pearson a deal that incorporated P Is for Panda as an imprint of Hopeless. "Chad heads up the company and oversees the A&R, marketing and sales aspects of P Is for Panda," Posen says. "Hopeless provides the back end and functions in a consulting role—if one of their artists starts to really grow, we can help them get to the next level.

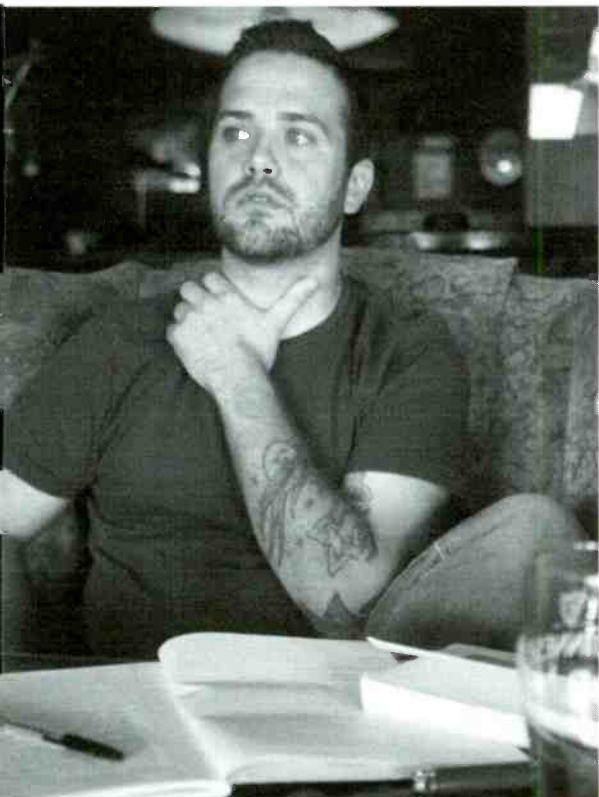
"He'll be signing more Americana and folk artists," Posen adds. "Those are genres we've wanted to break into for a long time, and I think he'll provide valuable expertise."

Artists signed to P Is for Panda will also participate in all of Hopeless' charitable programs. Pearson says he will donate 10% of the label's profits to charity. "The coolest part of the deal is that the artists have a chance to also be involved in charities through Sub City, a Hopeless imprint that donates 5% of retail cost to a charity of their choice," he says.

**Damion Suomi**, one of the first artists signed to P Is for Panda, says the charitable aspect was a key part of his decision to work with the label. "Chad takes such a holistic approach in putting art and music and helping others together, and I really respected that," Suomi says. "Lots of labels get caught up in just making as much money as possible, and I like that Chad takes a broader view."

As for the P Is for Panda T-shirt company, Pearson says he's not going to use it to produce merch for any of his bands, and he isn't signing them to anything beyond a standard record deal. But he also says it remains a vital part of his vision and imagines there will be crossover between the indie rock and indie fashion communities.

While P Is for Panda has yet to release a full-length album, Pearson says he's happy with the exposure he's gotten for a mixtape released last year. "We threw a record release benefit and collected 400 pounds of food for the Atlanta Food Bank," he says. "I've had records sell 80,000 copies and chart in the top 200, but I was never more satisfied with my work than on the day I dropped off all that food at the shelter."



A Is for artist: **DAMION SUOMI**; inset: **CHAD PEARSON**



of our T-shirt deals were three-way splits between me, the designer and whichever charity the designer wanted to help," he says. "We didn't have a huge advertising and marketing budget, and we used the T-shirt blogger community to spread the word. We started to move hundreds of shirts based on that alone."

But it wasn't long before Pearson began to hear the siren song of the music business again.

"It started pretty slowly, with me listening to demos and hearing stuff that I dug," he says. "But I didn't want to do the same thing I was

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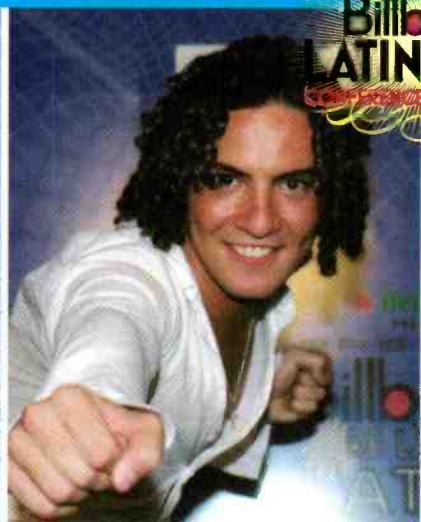
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# TV Tunes

Multimedios Channels Eye Entry Into Top U.S. Cable Markets

After launching two entertainment channels in Texas last fall, Mexico's Grupo Multimedios plans to enter more Spanish-speaking markets in the U.S.

The conglomerate's Multimedios TV channel offers a wide range of programming, including variety and music-themed shows. TeleRitmo specializes in regional Mexican music videos.

Comcast began carrying TeleRitmo in Houston in September and plans to add the channel in Chicago within weeks, says Gustavo Mena, a former Telemundo executive who is leading Multimedios' stateside distribution effort. Time Warner Cable picked up Multimedios TV in several Texas markets in December, including Dallas, San Antonio and Austin.

"When cable operators started launching Spanish-language channels, a lot of attention was not paid as to where that programming was coming from," Mena says. "There was little distinction made between Spanish-language programming from Mexico and Argentina. To the decision-makers, Spanish was Spanish."

But with operators recognizing that the great majority of U.S. Hispanics are of Mexican origin, "it's a great time now for the expansion of a company like Multimedios, the third-largest producer of original programming in Mexico," he says.

In 2009, Mena hopes to secure carriage on satellite TV operators, as well as expand into the top five U.S. cable markets, including New York and Los Angeles.

With Multimedios' radio, TV, print and live venue properties in Mexico, artists have several promotional platforms under one roof, but one that now extends to the U.S. Promo campaigns in Multimedios' U.S. markets could include such elements as live local broadcasts, artist appearances and meet-and-greets with the channels' personalities.

—Ayala Ben-Yehuda

# Two Decades On

Billboard's Latin Music Conference Turns 20

The Billboard Latin Music Conference and Awards, the biggest music conference in the world dedicated to the genre, will mark its 20th anniversary this April. We'll celebrate with four days of panels and showcases that kick off April 19 at the Eden Roc Resort in Miami Beach and cap the festivities with the Billboard Latin Music Awards April 23.

The evolution of Latin music during the past two decades can be traced through the conference and the pages of this magazine.

And I don't mean that figuratively. The fact is, the genre's history in this country is intrinsically tied to Billboard.

When the Latin Music Conference debuted in 1990 as the generically named Latin Music Seminar, it was a one-day event in Miami that consisted of five industry panels, two artist showcases and an awards show televised from the 4,000-seat James L. Knight Center. About 150 people attended.

I hadn't yet joined Billboard. But I had just arrived in the United States from my native Colombia and I remember that time well. It was back when music stores still filed Latin artists under world music, when only major urban centers had Spanish-language radio stations, when arena tours by Latin acts were unheard of and when the concept of hip Latin music hadn't yet emerged.

Later, as a fledgling music journalist in Los Angeles, I remember pleading for space for Latin-themed stories in the Los Angeles Times and L.A. Weekly. Concert and album reviews were allowed, but full-fledged features about Latin artists rarely were.

Back then, the only mainstream publication that regularly covered Latin artists and the Latin music in-

dustry was Billboard. The magazine also hosted the only awards show wholly devoted to Latin music.

Those of us who grew up surrounded by Latin music didn't need Billboard to discover the genre or its artists. But we did need the magazine to open the eyes of the world to the music's possibilities and to take it into the mainstream.

Today, we face a dramatically different landscape, where Latin music is an intrinsic part of the cultural fabric of the United States, where Spanish-language media abound and Latinos have become the nation's largest minority group. At the same time, the recording industry, including Latin labels, have reached a critical juncture in their efforts to find new business models.

## Latin Notas

LEILA COBO



Past Billboard Latin Conference guests include, from left, Cybrel Digital Entertainment Corp. and Yeyeye.com founder CHARLY ALBERTI, Mexican actress/singer PILAR MONTENEGRO, Spanish pop singer DAVID BISBAL and the late salsa legend CELIA CRUZ.

And yet one thing remains the same: Billboard is still the only mainstream publication in the world that consistently covers Latin music. We remain the vehicle through which the rest of world follows developments in the Latin music industry.

We take great pride in our commitment and will celebrate it en grande during our 20th-anniversary conference. We've also renewed and expanded our broadcast partnership with Telemundo for the Billboard Latin Music Awards (see page 6).

Visit [billboardlatinconference.com](http://billboardlatinconference.com) regularly for our updated roster of confirmed speakers. We invite everyone who has been part of Latin music's history, as well as those who want to play a role in its future, to come together during these challenging times and celebrate with us.

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

**THE BILLBOARD**  
**Q&A?**  
**WITH FELIPE LLERENA**

In addition to running its own groundbreaking digital music store, Brazil's iMusica is the white-label operator of an over-the-air download store for the Latin American wireless carrier America Movil. Felipe Llerena, founder and executive director of iMusica, discussed the businesses with Billboard.

### What's your newest platform for music download sales?

Something that is becoming a trend, and where there is a lot of opportunity, is branded content. In other words, you sell a large quantity of songs wholesale to a brand, which is willing to give them away to their customers as a gift as part of a loyalty strategy. We've done a promotion with Tic Tac. Banks are buying [songs]... they will give away a card inside the newspapers, along with a big campaign so people will know what the song is, so people will be able to download the song for free. We have done this in Mexico with a chips

manufacturer—there is a PIN code inside every single package. I'm not sure I can give much information because there are always some confidentiality clauses in these contracts, but we are in the millions of units.

### Who is adopting over-the-air downloads in Brazil?

People who spend two hours a day commuting back and forth from work. Or people who do not have cable TV and are still stranded on [broadcast] TV. They are bored at home, playing with their mobile, and

they are downloading songs like crazy because they've never been able to buy before.

### Why not make available all of the songs you've licensed to take advantage of customer searches?

We have over 3 million songs already licensed into our system, although we have not yet offered all the catalog to the consumer, because we need time to ingest and integrate our system and understand what we have... Sometimes out of a million songs, 3,000 will be the ones that bring in the revenue. So it does not help to overload our system with songs if we don't actually know what we're selling. Everything is a learning curve. —Ayala Ben-Yehuda

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DIGITAL BY ANTONY BRUNO

## TUNE TUBE

Easing Online Music's Path To The Living Room TV

That oldest of questions—"Anything good on TV?"—may soon get a new answer: Music.

A new generation of Internet-connected TV sets are emerging as potentially useful tools for the recording industry in its ongoing quest to extend the reach of digital music into living rooms.

Judging from the buzz that connected TVs from Samsung, Sony, Vizio and LG generated at the otherwise subdued International Consumer Electronics Show in Las Vegas in early January, Internet access may soon become as important a feature to TV buyers as screen size and resolution.

Attempts to bring online connectivity to TV screens are hardly new. What's different this year is that instead of pitching such TVs as a way to browse the Web, TV makers are touting their ability to deliver a wider range of entertainment options.

The biggest draw, of course, is expanded video programming. Connected TVs don't require a separate box to download movies from Netflix or Blockbuster or to watch viral videos on YouTube.

But music isn't far behind. Rhapsody, which is already available through TiVo DVRs, recently signed a deal with TV maker Vizio of Irvine, Calif., to integrate its music subscription service into the manufacturer's new Connected HDTV models coming out this fall. That will allow Vizio owners to access Rhapsody without a separate device.

Yahoo and Intel have teamed up to launch TV Wid-

gets, a technology that lets users access Web sites and online services through a TV while watching their favorite shows. Access to sites like MySpace will be preloaded into connected TVs this fall.

Digital music providers are also negotiating with cable operators to make their services as accessible as HBO. That will require extensive negotiations with cable operators and record labels to bring down monthly costs. Until then, digital music services will be focused on TV hardware.

Until now, most efforts to stream digital music into the living room required expensive solutions like the Sonos multiroom wireless system or media bridges like the Roku Soundbridge. Gaming consoles like Microsoft's Xbox 360 have also provided a means to stream



The Not-So-Idiot Box: Vizio's Connected HDTV

ital TVs will be the primary revenue driver for the industry, with 15% of sales.

Helping demand is the coming transition to digital-only TV broadcasts, which will render obsolete analog TVs that lack a cable set-top box. The CEA expects digital TV shipments will increase 6% this year to 35 million, 77% of which will be LCD display flat screens.

Internet-connected versions of these TVs are a small subset of the overall market and most won't be available until at least the fall. But digital music executives are encouraged about the trend and are angling to integrate their services in these new devices as a sort of beachhead strategy.

Neil Smith, VP of business management for Rhapsody, is one. The company's deal with Vizio is just the first of what he hopes will be other TV-related partnerships in the coming months. He says making Internet access a built-in feature of a TV rather than making it available only through an external device is akin to how PCs internalized modems in the mid-'90s to do the same.

"This will not be the year of the connected living room," Smith says. "But this will be the year the push begins to get the needed equipment installed."

online music, as have a series of Internet-enabled radio receivers, some of which have Rhapsody or Napster built in.

Yet none of these systems has found a mass audience. Market research firm Parks Associates estimates there are only about a half-million digital media adapters installed nationwide.

"It's a niche category and the really good products are priced at a premium," Parks Associates VP/principal analyst Kurt Scherf says. "You're looking at a very specific market segment that will adopt these."

But HDTVs have already reached the broader consumer market. And TVs are one of the few bright spots in the consumer electronics industry's brutal sales outlook. MasterCard estimates that sales of consumer electronics and appliances between Nov. 1 and Dec. 24 fell 26% from the same period a year earlier. A recent Forrester Research report says that almost half of consumers expect to spend less on tech purchases this year than they did last year.

But that same Forrester report says that HDTVs are expected to fare better than other consumer electronics in 2009. And the Consumer Electronics Assn. predicts dig-

## BITS & BRIEFS

### ADULTS GET SOCIAL ONLINE

According to a new report from the Pew Internet & American Life Project, social networking is no longer solely the domain of the young. The percentage of adults with a social networking profile jumped from 8% in 2005 to 35% today. Because adults comprise a larger portion of the U.S. population than teens, the 35% of adults using social networks represents more users than the 65% of teens who also use them. Three-quarters of adults aged 18-24 reported using social networks, compared with only 7% of adults 65-plus.

### TWITTERING THE GRAMMYS

The Recording Academy is getting into social networking in advance of the Feb. 8 Grammy Awards. The organization has introduced

Grammy-themed Twitter and Facebook sites, where it will post exclusive photos, videos and other content, along with news bites, updates and Grammy-related "chatter." The academy also plans to announce a variety of contests and promotions to generate awareness and traffic.

### MORE KIDS GET DIGITAL

About 77% of kids ages 2-14 acquired digital music in 2008, up from 67% in 2007, according to a new report by the NPD Group. The figures include the use of paid and free services, although the report didn't differentiate between legitimate and unauthorized means of acquiring digital music. NPD also said that 60% of kids who own videogame consoles used them to listen to music, while 21% listened to music on their mobile phones.

## HOT RINGMASTERS™ JAN 24 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	#1 HEARTLESS	KANYE WEST
2	3	3	ALL SUMMER LONG	KID ROCK
3	2	23	WHATEVER YOU LIKE	T.I.
4	4	10	JUST DANCE	LADY GAGA FEATURING COLBY O'DONIS
5	7	11	CHICKEN FRIED	ZAC BROWN BAND
6	8	22	I'M YOURS	JASON MRAZ
7	5	16	LIVE YOUR LIFE	T.I. FEATURING RIHANNA
8	6	14	LOVE STORY	TAYLOR SWIFT
9	16	3	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEATURING SAMMIE
10	10	12	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ
11	12	6	SHE GOT HER OWN	NE-YO FEATURING JAMIE FOXX & FABOLOUS
12	9	15	RIGHT NOW (NA NA NA)	AKON
13	11	10	POP CHAMPAGNE	JIM JONES & RON BROWZ FEATURING JUELZ SANTANA
14	13	6	CIRCUS	BRITNEY SPEARS
15	33	2	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
16	18	31	ADDICTED	SAVING ABEL
17	15	18	HOT N COLD	KATY PERRY
18	20	17	LET IT ROCK	KEVIN RUDOLF FEATURING LIL WAYNE
19	14	13	CHOPPED 'N' SKREWED	T-PAIN FEATURING LUDACRIS
20	30	10	I'M SO PAID	AKON FEATURING LIL WAYNE & YOUNG JEEZY

**15** T.I. lands a third track as a lead artist within the top 20 as "Dead and Gone" featuring Justin Timberlake leaps 33-15. "Dead" joins former No. 1 "Whatever You Like" (No. 3) and "Live Your Life" (No. 7) among the top 20.

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

## TOUCH THIS

It's rare for an MP3 player to get any attention in the shadow of the iPod. But Samsung's new P3 player managed to make quite a splash at the recent Consumer Electronics Show in Las Vegas. Like its predecessor the P2, the new device sports audio and video playback, a 3-inch touch screen, an FM receiver and Bluetooth capabilities for use with supporting mobile phones and headphones. Additional features include an "EmoTure" color-coded interface that enhances personalization options and Haptic feedback for touch-sensitive controls.

The device will be available later this year in 4, 8, 16 and 32 GB storage sizes. Pricing information hasn't been released. —AB



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



# Israel Horowitz, 92

Billboard Executive Made Decca 'A Contender' In Classical Music

Renowned classical music producer and longtime *Billboard* editor and columnist Israel Horowitz died Dec. 26 at his home in Closter, N.J. He was 92.

Horowitz began his career in music at *Billboard* magazine, which he joined as a reporter covering the coin-machine beat in 1948. He soon moved to cover the music beat. He left the magazine in 1956 to join Decca Records as director of classical A&R. During his 15 years at the label, he produced several hundred recordings, including albums by Andrés Segovia, Leopold Stokowski and New York Pro Musica.

Until Horowitz joined Decca, the label "had no footing in the classical field, and he soldiered that element all by himself and made them a contender in that genre," says former *Billboard* editor John Sippel, who spent

more than two decades at the magazine in three separate stints. "At the time, only RCA and Columbia were issuing classical and London would soon join in, so [Horowitz] helped establish classical music in the U.S. record market."

After leaving Decca, Horowitz continued producing recordings by Segovia. Meanwhile, he rejoined *Billboard* in 1973 as a freelance classical music writer, then came onboard full-time. When the legendary *Billboard* editor Paul Ackerman left the magazine, "Is took up Paul's mantle and did a great job for *Billboard*, covering music publishing during a crucial time," Sippel says.

During his lengthy association with *Billboard*, Horowitz served as music and radio news editor, New York bureau chief, international editor and executive editor. At the end of 1985, he

moved into a part-time role, editing the commentary page and writing the classical music column.

When Horowitz retired in 1994, *Billboard's* then-editor in chief Timothy White said, "Is Horowitz is one of the most distinguished and admired figures in the music industry, but also one of its modern architects, helping pioneer contemporary music journalism and criticism, as well as playing a consummate role as A&R executive and astute producer of some of the foremost classical artists of our era. Horowitz exemplifies the finest aspects of journalism and the arts."

Horowitz is survived by his wife of 62 years, Mildred; and two sons, Robert of New York and Michael of Bern, Switzerland; granddaughters Lea and Selina Horowitz of Bern; and grandson Adam Horowitz of New York. —Ed Christman



DEATHS

**Gary Kurfirst**, who managed such influential acts as the Talking Heads, the B-52s and Jane's Addiction, died Jan. 13 while vacationing in the Bahamas. He was 61.

Kurfirst began his career in 1967, opening New York's Village Theater (later known as the Fillmore East), which hosted such legendary acts as Jimi Hendrix, the Doors, the Who and Janis Joplin. In 1968, at the age of 21, Kurfirst produced the New York Rock Festival at the Singer Bowl in Flushing Meadow Park, which counted the aforementioned acts among the lineup. He went on to manage some of the leading lights of the New York punk and new wave scene, including Blondie, the Ramones and Talking Heads. "He allowed Talking Heads to be Talking Heads while he took the blows that the music business dealt us," band members Chris Frantz and Tina Weymouth said in a statement.

In the mid-1980s Kurfirst delved into film production, producing the 1984 Talking Heads concert film "Stop Making Sense," the David Byrne-directed "True Stories" in 1986 and the 1987 film "Siesta" starring Ellen Barkin and Gabriel Byrne. In 2002, Kurfirst and Chris Blackwell launched Kurfirst-Blackwell Entertainment and RX Records.

"Gary was brilliant in his ability to spot changes in music ahead of most people and had the courage to act on his instincts," Sire Records founder Seymour Stein said in a statement. "Gary was tough, but not cut-throat

in business. He could fight hard, but fair, and never held grudges. Gary had great style."

—Mitchell Peters and Keir Bristol

**Bud Prager**, a longtime label executive/manager who fostered the rock bands Mountain, Foreigner and Damn Yankees, died Dec. 22 of esophageal cancer at his home in Montauk, N.Y. He was 79.

In the 1960s, the native New Yorker formed independent label Windfall Records with Cream producer Felix Pappalardi. The record company grew into Windfall Music Enterprises, which included artist management, publishing, production and recording divisions. Windfall's best-known act was Mountain, which performed at Woodstock in 1969 and scored a hit single, "Mississippi Queen," in the following year.

In 1976, Prager began a 17-year

management affiliation with Foreigner. After repeatedly being turned down by all the major labels, he secured a deal with Atlantic Records. The "group that couldn't find a label" went on to sell tens of millions of albums.

Prager also co-managed Damn Yankees (featuring Ted Nugent, Tommy Shaw of Styx, Jack Blades of Night Ranger and current Lynyrd Skynyrd Michael Cartellone), and co-managed Megadeth from 1995-2001. At the time of his death, Prager was president of ESP Management and on the board of directors of MRD, a Toronto-based royalty recovery service.

Prager is survived by his wife of 42 years, the former Gloria Mahaney; brother Harold; son Evan; and grandsons Ethan and Liam.

—Mike Barnes, *the Hollywood Reporter*

**David Ezrin**, a musician/songwriter and son of record producer Bob Ezrin, died in Dec. 4 in Los Angeles. He was 42.

Ezrin was partner/director of A&R

at Soul Surfer Records in Los Angeles. As a performer, he played keyboards for Lita Ford and appeared on albums by Hanoi Rocks, Alice Cooper and Lou Reed. Ezrin also produced such Soul Surfer acts as Ricky Fante and Elijah Rock, and co-wrote songs that were recorded by Ford, Japanese rock band Vow Wow and others.

In addition to his father and his mother, Arlene Sarnier, Ezrin is survived by his daughter, Zoe; grandparents Calvin and Geraldine Ezrin; step-parents Jerry Leichtling, Fran Ezrin and Janet Ezrin; and his siblings, half-siblings and step-siblings, Joshua Ezrin, Sarah Ezrin, Daniel Leichtling, Geoffrey Repo and Jennifer Repo.

—Kamau High

**Adrian Bromley**, a prominent heavy metal journalist/entrepreneur, died in his sleep Dec. 7 in Toronto of pneumonia. He was 37.

After graduating from Toronto's Centennial College, Bromley started his journalism career at the Canadian

publication M.E.A.T. Magazine. In the summer of 1995 with the help of Gion Filicetti, Bromley created one of the first Web-based magazines dedicated to covering extreme metal, *Chronicles of Chaos*. In 2002, Bromley and *Chronicles* colleague Adam Wasyluk founded the print magazine *Unrestrained!*, which gained worldwide recognition in the underground metal scene.

Bromley joined the End Records in 2005 as the label's publicist. He then went on to form Ixmati Media, representing Listenable Records, Blistering Records, Ixex Moon Records and other labels, including his own, Absurdist Records.

"He dedicated his life to help artists as much as possible and was their biggest fan as well," says Andreas Katsambas, head of the End Records.

Bromley is survived by his fiancée, Renee Lander; his twin brother, Winston; his sister, Sarah; and his mother, Judi Leckie.

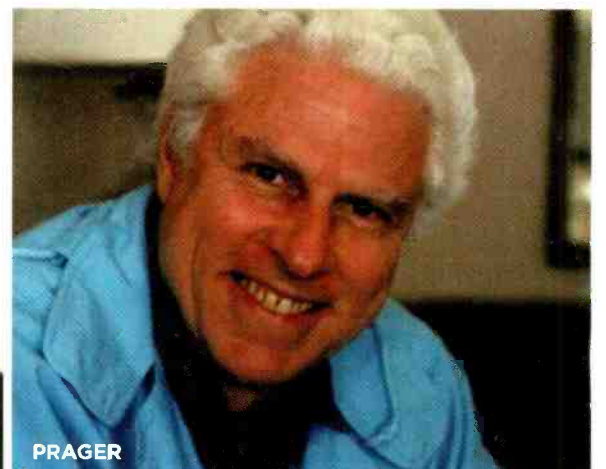
—Jaclyn Albert and Laura O'Connor



KURFIRST



DAVID EZRIN



PRAGER

KURFIRST: KATIE ELLIOTT

# Lisa Ellis

FOUNDING  
OPERATING  
PARTNER,  
FIREMAN  
CAPITAL  
PARTNERS

The longtime Sony Music executive talks about her new career direction and the reasons behind her departure from the major label.



## Who says you can't go home again?

Longtime Sony Music executive Lisa Ellis left the company in December to rejoin her former boss and mentor Paul Fireman, the ex-chairman/CEO of Reebok International, at his new private equity firm, Fireman Capital Partners. Ellis joined the firm in December as founding operating partner, where she will focus on music, entertainment and consumer products investments. And in January, she became a partner in newly formed Carnival House Music, which includes the recording, touring and related business interests of Wyclef Jean and his cousin and longtime collaborator Jerry Duplessis.

Ellis was working as Reebok's sports marketing manager when she decided to shift gears and enter the music business, joining Columbia Records in 1995 as a local promotion manager. She advanced to a series of executive posts at the label, including VP of national promotion for the West Coast, senior VP of R&B/rhythm-crossover promotion and senior VP of strategic marketing and music licensing at Sony Music. She was appointed president/GM of Sony Urban Music in 2004 and got promoted to executive VP of the Sony Music Label Group in late 2006.

Along the way, Ellis worked with some of Sony's biggest acts, including the Fugees, Lauryn Hill, Destiny's Child and John Legend. In an interview with *Billboard*, Ellis discusses what's ahead for her at Fireman and Carnival House, and talks about the Sony executives, past and present, who nurtured her career at the label.

## What will your role be at Fireman?

I will be on the board of a few of the companies they've invested in and will help advise them on those companies. And Fireman will back me in my entertainment ventures, specifically Carnival House, my partnership with Wyclef Jean. I'll still work with a few other artists and work closely with the Fireman Foundation, which focuses on humanitarian and philanthropic endeavors. I will also advise them on consumer products and we might have some crossover elements there. Primarily, my time will be split between Fireman Capital and Carnival House.

## What are the first projects under the Carnival House partnership?

In addition to Carnival House Recordings, there are film, touring and publishing divisions. In September, Wyclef Jean will have an album, and then we have two other artists whose projects we'll be releasing.

One is from Niiya, who was featured on Wyclef's single "Sweetest Girl (Dollar Bill)." The other artist is French Canadian vocalist Nikki Yanofsky. She has already had a No. 1 record in Canada through Universal Canada. She could be Celine Dion, Ella Fitzgerald and Mariah Carey rolled into one with a little bit of Alicia Keys. We have distribution but we're not announcing anything yet.

## What prompted your decision to join an investment firm?

Two years ago when my contract was up for renewal, I had an epiphany. I could have gone to any record company I wanted and made a handsome salary. But at my age, I was smart enough to realize I was in a different boat than someone quite a bit older and that I could use this window as an opportunity.

I intentionally choreographed my life to not have all my eggs in Sony's basket. I wanted to give myself all sorts of freedom to do business with whomever I wanted, to play in music, politics or whatever arena I wanted.

## So the rumors that it wasn't your decision to exit Sony were wrong?

[Sony Music Label Group chairman Rob Stringer] and I had been talking about this a year before I left. Rob is a class act who has been nothing but supportive. Neither he nor I ever broadcast anything. So all people could do was make it up. He and I used to laugh at all the rumors I heard about myself every week for the past three years.

The problem with a rumor like that is it shows me the people in this business do not get it. They're being shortsighted to think that even if I did get fired, which I didn't, that Sony would be doing me a favor, that I should want to get out before something happens.

To me, everyone is focused on the wrong thing. They want the

National Enquirer version of what's happening, as opposed to the Wall Street Journal version of what to do. No one is saying, "Where's the opportunity?" No one is celebrating people stepping out of major corporations and becoming entrepreneurs. Those are the people who are going to create the new opportunities for artists. The money's got to come from somewhere and someone's got to start a new model. Otherwise it's just letting the business die a slow death.

## Who brought you to Sony?

I have to give [former Columbia Records executive VP] Jerry Blair and [former Sony Music Label Group U.S. chairman/CEO] Don Jenner credit for hiring me. They hired a 23-year-old black woman to do pop and rock promotion. At that time there was nobody black who did anything but black music.

Later when I was executive vice president of promotion and didn't want to do promotion anymore, it was Don, [then-Sony Music Label Group president] Michele [Anthony] and [then-Sony Music Entertainment chairman/CEO] Andy Lack who listened and put me in Sony/ATV Publishing and corporate strategic marketing for Sony Music and told me to learn and re-create that area of the company. They didn't hold your hand there. It was, "You want to swim in this pool? Then here, swim with the piranhas, and if you make it out, great."

“Everyone is focused on the wrong thing. They want the National Enquirer version of what's happening, as opposed to the Wall Street Journal version of what to do.”

I have to commend Rob. This goes back to the rumor mill with everyone saying, "He's going to fire her because she's Don and Michele's girl. He's not going to trust her." But he renewed my contract and promoted me.

## Did you feel like the last man standing when Don and your other mentors exited?

Yes, absolutely. But Don, Michele and [former Sony Music chairman/CEO Tommy Mottola] were very supportive after they left. They said, "If you quit or fail, we will be more disappointed in you." They were telling me to keep going.

## What do you see in store for Sony this year?

I think all the major labels will go through another layer of cost cutting this year because they simply don't have a choice. You have a very top-heavy industry with a lot of overhead. The profit margins just aren't there. Digital sales are up close to 40% year to year, but that is not compensating for the decline that's occurred in the past five years in the physical market and the change in consumer behavior. Music is as powerful or even more powerful than it's ever been. But there's no balance or strategy in the business. Will it correct itself in three to four years' time? Probably so. Before then, however, you have companies in tough positions, being forced to make decisions they don't want to make.

## What was your biggest accomplishment at Sony?

I am most proud of getting the chance to run several business units. I learned a lot. I grew up there in many ways. I also got to work for some of the greatest executives in music business history and also was a part of things that will be written about in history, whether it's Lauryn Hill and the Fugees, Destiny's Child and Beyoncé or John Legend, whose projects I really quarterbacked. All the times we were hot—and the great artists I worked with—far outweigh anything negative.



# Single Ladies

**Katy Perry Sold 6 Million Copies  
Of Her Two Biggest Songs.  
Can Her New Tour Get  
Fans To Go All The Way?**

**BY CORTNEY HARDING | PHOTOGRAPH BY JAKE BAILEY**



If you've only seen videos of Katy Perry singing "I Kissed a Girl" and "Hot N Cold," looking like the love child of Zooey Deschanel and an anime character, you might take her for a lightweight. She giggles, does exaggerated pantomimes of femininity, and jumps into cakes at award shows. Nothing about her screams gravitas. **9** But Perry doesn't mind underplaying her hand. While she was "failing"—being dropped by three record labels before the age of 24—she was taking notes the entire time. And when she arrived at Capitol, she made sure to land on her feet.

"I Kissed a Girl," the first single from her album "One of the Boys," spent seven weeks atop the Billboard Hot 100 during the summer of 2008 and has sold 3.1 million downloads, according to Nielsen SoundScan. The follow-up single, "Hot N Cold," reached No. 3 on the Hot 100 and has sold 2.9 million downloads. Her third single, "Thinking of You," shipped to radio Jan. 12; it has sold 97,000 copies.

Her album has sold 806,000 copies since its release in June, but if she was hitting 15 years ago, she'd probably be reaching Alanis Morissette levels of album sales.

That change in the music business is not lost on Perry. "People got burned by too many uneven records," she says. "I personally can't live without iTunes."

Her manager, Bradford Cobb, isn't worried. While album sales offer a bigger boost to the bottom line, he believes that Perry shouldn't be painted as a two-hit wonder.

"Thinking of You" will be the tipping point that gets people to buy the whole album," he says. "It will show the depth and range she has as an artist. I'm comfortable with people discovering Katy at their own pace."

Throughout her career, Perry has proved resilient. At 15, she recorded a gospel album, which promptly disappeared after the label folded. She tried again at 17, working with Glen Ballard on an album for Island Def Jam, which also went nowhere. Finally, she signed to Columbia in 2004, hoping the third time would be the charm.

It wasn't. But the Columbia deal started Perry on her current path. "Columbia was never really willing to embrace Katy's vision," Cobb says. "They were not willing to let her drive. Here was this ambitious young woman with a clear picture of who she was and the willingness to work hard, and Columbia just wouldn't put her in the driver's seat."

One of Columbia's ideas was to pair her with production team the Matrix to serve as the female vocalist for their album. When that situation didn't pan out, Perry started recording a solo album. But before it was completed, Columbia put on the brakes.

"Eighty percent of the record was done, and Columbia de-

cidated not to finish it and dropped her," Cobb says. "We got the masters back and then started looking for a new home."

Noting that none of its executives who worked with Perry are with the company any longer, Columbia declined to comment.

While she was waiting to find a new label, Perry took a job at the independent A&R company Taxi Music to pay the bills. "I was sitting in a cube, listening to all this horrible music people had sent in and critiquing it, because I was supposed to be helping them get ahead in the music industry," she says. "Then [former Capitol president] Jason Flom called me. That day I went out for coffee and never went back."

At Capitol, Perry says she was given the freedom and autonomy she had always wanted. She started working with producer Dr. Luke and co-wrote two new tracks, "Hot N Cold" and "I Kissed a Girl." (Perry is credited as either a writer or co-writer of every track on "One of the Boys.") And once the record was done, Capitol decided to put Perry's personality and visual image front and center in its promotion efforts.

"The campaign really started in November 2007 with the release of the video for 'Ur So Gay,'" says Bob Semanovich, senior VP of A&R at Capitol. "We were going for something that was playful and fun, a way to introduce her and get people talking." The label also released a digital EP, focusing on creating online buzz rather than going straight to radio.

"I came up with the concept of the dolls in the video and wanted to make sure it was seen as a tongue-in-cheek dis track," Perry says. The over-the-top campy video shows an emo Ken doll surfing MySpace and a Barbie version of Perry engaging in trickery to seduce him. "It started getting passed around and really took off when Blender reported on it and Madonna said she liked it. I started doing some press and played a New Year's Eve show, and I think people started to wonder about me."

Even as the buzz was building, "Boys" was enduring last-minute tweaks. "I Kissed a Girl" almost didn't make it on," she says. "There was some concern at the top, but I just let them

sit with the song and they came around. They liked it so much it became the first single."

Perry embarked on the next step of promotion in the most traditional of ways. "I did a two-month tour of radio stations," she says. "I had dinner with so many music directors. But the in-person meetings were valuable, because they helped plant a seed."

Cobb says Perry's personality was key to helping her connect with programmers. "She's so bright and outgoing," he says. "She can tap into youth culture and speak to a younger generation, which is what lots of programmers are really looking for."

As "I Kissed a Girl" began to climb the charts, the track's subject matter didn't escape the ire of critics on both the right and the left. "We were aware of the politics, and there was some concern about releasing 'Ur So Gay' and then 'I Kissed a Girl,'" Cobb says. "We had two groups that never agreed on anything both mad at us." And while Perry has yet to win over the religious right, she has attracted a strong gay following, even appearing on the cover of Out magazine.

With her song on the pop charts, Perry and her camp made the decision to embark on a very un-pop tour: the Vans Warped Tour. "We wanted to establish her as a credible performer and make sure she wasn't seen as just a one-hit wonder," Semanovich says.

"Doing the Warped tour when she had a pop hit raised some eyebrows, but it added a lot of cred," Cobb says. "She got out there and connected with a different audience and romped with the boys."

But romping with the boys didn't mean Perry shed her signature glam for grunge. "I didn't wear the same outfit twice," she says. "I know how much people follow the visual aspect and they want to see eye candy. I used Freddie Mercury as my model—he was a serious artist and musician who never lost sight of the fact that you also need a good look."

After wrapping the Warped tour, Perry headed overseas. In London, she played summer shows at the 200-capacity Water Rats and the 1,000-capacity Scala. "Girl" and "Hot



PERRY: LEFT TO RIGHT: PHIL NOBLE/REUTERS, JOHN SHEARER/WIREIMAGE.COM

*'I have the guy who creates stages for indulging my obsession with fruit and*



Girl aloud: KATY PERRY at the MTV Europe Music Awards, left; during the Vans Warped tour, below.



“Cold” were both No. 1 singles on Billboard’s European Hot 100. In the United Kingdom, “Girl” was the No. 4 best-selling single of 2008. U.K. sales now stand at 495,000 for “Girl” and 328,000 for “Hot,” according to the Official Charts Co. And, much as in the States, the single sales have outstripped that of the album. “One of the Boys” peaked at No. 10 on Billboard’s European Top 100 Albums chart. In the United Kingdom, it has sold 279,000 copies, according to the OCC.

Perry will launch her first headlining tour Jan. 23 at the Showbox in Seattle, with a brief detour to perform at the Grammy Awards as part of the My Grammy Moment promotion where a fan will get to perform alongside her during the telecast. The tour will hit theaters with 1,000- to 2,000-seat capacities; there will be an 11-date European run, including several U.K. performances, and stops in Japan.

“Our philosophy has always been to sell places out,” says Creative Artists Agency’s Mitch Rose, who worked Perry’s tour. “We set the ticket price at \$18-\$20 for most markets, because we wanted to ensure a sellout. We could have charged more and we know we’re leaving money on the table, but making sure the rooms were packed was our first priority.”

But just because the rooms are small doesn’t mean Perry will keep her show simple. “I have the guy who creates stages for Madonna working on this tour,” she says. “I’m indulging my obsession with fruit and cats and designing all different outfits.”

This quirkiness is leading her to other opportunities—Perry also says she’d like to develop a clothing line at some point, but she’s in no hurry. “It would take two years to do it right,” she says. “I don’t want to do something rushed and sloppy. I look at something like Gwen Stefani’s line, L.A.M.B., and that took forever to do.”

Stefani is a role model of Perry’s, not just for her sense of style but her long career. Perry believes interacting with her fans is key; she’s constantly blogging and responding to MySpace messages, as well as putting in

time after every show to chat and sign autographs.

“All the big pop girls come across as being so scared and so distant,” Perry says. “I understand diva-ness, but I cultivate an image as the pop star next door. You need to have some mystery and some privacy, and there are parts of me that I hold back. But at the same time, I love meeting people and e-mailing with them and blogging about funny things.” Perry’s MySpace page has been viewed 28.3 million times and also provides a phone number users can call to hear updates.

“The fact that she’s making so many connections with fans now is good, because they’ll be more loyal,” Cobb says.

“She loves to tour, and we’re planning on sending her through markets multiple times. We want to make sure she has the right kind of growth and keep working this record as long as possible.”

As for Perry, she’s focused on using everything she learned in the past to build her career. “There are times I want to call up the old labels and say, ‘Now who’s laughing?’” she says. “But then again, if I hadn’t had all those obstacles, I don’t think I’d be as smart about the business as I am now.”

*Additional reporting by Mark Sutherland in London.*

## DROP-OFF SERVICE

Katy Perry shouldn’t feel bad about her 2007 departure from Columbia Records. She’s in good company—several artists who were dropped from major labels in recent years went on to sell millions of records.

### T.I.

Rapper T.I. released “I’m Serious” on Arista in 2001, but after the album sold poorly, the label decided it wasn’t too serious about him. His follow-up, “Trap Muzik,” came out on Atlantic and sold 1.1 million copies. His 2006 record, “King,” sold 1.8 million.



### JONAS BROTHERS

Columbia signed the young trio in 2005 and released “It’s About Time” in 2006. But the label didn’t give the siblings much time, and dropped them in 2007. Later that year, they released a self-titled album on Hollywood Records that sold 1.8 million copies. Their 2008 follow-up has sold 1.4 million copies in six months.

—CH

SOURCE: Nielsen SoundScan

### 50 CENT

Signed to Columbia in the ‘90s, 50 was about to release his debut album when he was shot nine times. The label decided to shelve the project and part ways with the rapper. His next record, 2003’s “Get Rich or Die Tryin’,” has sold 7.8 million copies on Interscope.



50 CENT: LIONEL DELUY; JONAS BROTHERS: JOSEPH CULTICE

*Madonna working on this tour. I’m cats and designing all different outfits?*

—KATY PERRY



# 'DREAM' BIG

WE KNOW WHO BRUCE SPRINGSTEEN IS,  
YOU KNOW WHO BRUCE SPRINGSTEEN IS,  
BUT A SLIDING SALES MARKET MEANS  
THAT EVEN HOUSEHOLD NAMES NEED  
TO AMP UP THEIR PROMOTION ROUTINE

BY RAY WADDELL  
PHOTOGRAPH BY DANNY CLINCH

It's a super time to be in the Bruce business.

Springsteen and his E Street Band are coming off their highest-grossing tour, which supported the critically acclaimed album "Magic." He's planning to reissue his 1978 album "Darkness on the Edge of Town." And he'll support his new set, "Working on a Dream," with a special greatest-hits release exclusive to Wal-Mart, a wealth of digital initiatives and performances before the presidential inauguration and at Super Bowl XLIII.

According to Springsteen's longtime manager Jon Landau, the singer is adapting to a market that's very different from the one that made him a superstar decades ago. "For many years Tower Records was the home of Bruce Springsteen," Landau says. "There is no Tower Records now. That was a significant percentage of our sales. Where do those people go now to get their records? Wherever they went, we need to go there, too."

Upon its release slightly more than a year ago, "Magic" sold 335,000 its first week in stores en route to 1 million copies total, according to Nielsen SoundScan. While most artists would kill for Springsteen's numbers, everyone has been affected by the troubled retail environment. "The Rising," his last album with the E Street Band in 2002, sold 525,000 the first week and 2.1 million to date. All of this means that Springsteen, despite being one of the most recognizable artists in music, still needs to work to promote his new album.

The centerpiece of Springsteen's promotional campaign will be his Feb. 1 performance at the Bridgestone Super Bowl XLIII Halftime Show at Raymond James Stadium in Tampa Bay, Fla., not so coincidentally following the Jan. 27 release of "Dream."

The NFL's entertainment division has had its eye on Springsteen as a possible halftime performer for years, but the Super Bowl's spectacle seemed at odds with the singer's artistic aesthetic. But Tom Petty & the Heartbreakers' performance at last year's game changed his mind.

"Bruce and I both thought that Tom and the Heartbreakers and the TV production team did a great job, and there was this great balance between excitement and music that just came through so well," Landau



says. "We talked about it, and we said, 'If it can stay that music-oriented and at the same time stay exciting—it's the Super Bowl—let's explore it.'"

Charles Coplin, NFL VP of programming and the halftime show's co-executive producer, says Springsteen more than meets the NFL's "loose criteria" for a halftime performer. "We try and find acts that we think will resonate with large amounts of people, that have music that a large group of people can attach themselves to in a short period of time, performers who can work really well within a large stadium and at the same time feel powerful and intimate to the people watching at home," Coplin says. "I'd be lying if I didn't tell you we'd been trying to knock down Jon's door for many years."

In addition to Coplin, the NFL Productions show is co-produced by Don Mischer, Ricky Kirschner and Glenn Weiss. Given the Super Bowl stage, this show won't showcase Springsteen's introspective side. "Bruce has a wide range of styles and approaches," Landau says. "But this is a party."

The NFL says the Super Bowl halftime show is the most-watched musical performance in the world, and more than 148 million U.S. viewers tuned in for last year's show. 2009's event will be broadcast worldwide in more than 230 territories.

Already, Springsteen's face is plastered all over NBC's Super Bowl promotions and the NFL's Super Bowl Web site. NBC also debuted Springsteen's title track from the new album on "Sunday Night Football" and is playing Springsteen music in stadiums and on televised playoff games.

And while the Super Bowl timing wasn't exactly intentional, it doesn't hurt. "We knew we would not have the album ready to go in time for Christmas, but we felt like we'd be ready in time to be on line for a January release," Landau says. "And obviously the week before the Super Bowl looked like a good time to do it. But we're approaching the performance at the Super Bowl independent of the album—we are aiming to put together the best, most entertaining 12 minutes we can."

From Columbia's standpoint, "The fact that we can put out a new record—an E Street Band

record, at that—immediately prior to the Super Bowl, and work with the great team over at the NFL from a co-branding standpoint, is an ideal situation." Columbia VP of marketing Greg Linn says.

This year marks the first time that a halftime performer has released new product around the Super Bowl and, in turn, is the most promotion from the NFL of a Super Bowl performer. Coplin says, citing the NFL platforms and NBC coverage under the leadership of sports chairman Dick Ebersol. "And a lot of it has to do with Jon and his team and their willingness to be open-minded," he adds.

But the Super Bowl isn't the only promotional outlet for

start with the premise that Bruce is already in Wal-Mart," Landau says. "Wal-Mart has been 15% of our sales in recent years. It's not a question of going into Wal-Mart; we're there. They, and other retailers, are all looking for some way to differentiate themselves, and we try to accommodate each one."

Besides, Landau adds, "We're not doing any advertising for Wal-Mart, we haven't endorsed Wal-Mart or anybody else. We're letting Sony do its job making sure the record is well-presented in as many places as possible."

One of those places is online. Springsteen offered free downloads of new songs and streaming video through Amazon, iTunes, MySpace and the "Guitar Hero" videogame. Gamers will be able to download the new album's "My Lucky Day" and "Born to Run" on the Xbox 360. PlayStation 3 and Wii versions of "Guitar Hero: World Tour" from Feb. 27 until Feb. 4. Afterward, they will cost \$2 each.

"It's just trying to deal with how we get our music to a younger generation," Landau says. "They're not going to get there by listening to top 40 radio because, unfortunately, I don't think that door is open to us in too many

places. And they're not going to get there by watching the video channels. Taking advantage of something like this is just being realistic."

Linn says Columbia and the Springsteen camp have taken the artist's digital efforts "to a different level" this time. Even before "Magic," brucepringsteen.net had become an outlet for new releases and videos and "the main repository of information, so that when there was a statement about the record or the recording process, rather than putting out a press release we just put it on brucepringsteen.net," Linn says. "We're really using the Web and these various partners as a way of reaching as far and wide as we can, bridging the ages and generations and knowing that different people are excited by different things."

One thing that won't change is Springsteen's commitment to the road. The "Magic" tour, which concluded in summer 2008, grossed \$230 million worldwide and was named the top tour at

Springsteen's team. He just won his second Golden Globe for his contribution to the soundtrack to "The Wrestler" and performed at HBO's "We Are One: The Obama Inaugural Celebration at the Lincoln Memorial," the highest-profile gig surrounding the inauguration of Barack Obama.

All of this is heady stuff for Springsteen's loyal fans, who are accustomed to a decidedly less aggressive schedule. Two weeks prior to the "Dream" release, Wal-Mart became the exclusive U.S. retailer for a new "Greatest Hits" compilation. When the deal was announced, some Springsteen purists ignited the blogosphere in opposition to the artist's affiliation with the mega retailer, arguing that he was selling out to a corporation.

Landau protects Springsteen's image fiercely, and the controversy surrounding the Wal-Mart deal did not escape his attention. "I know these discussions happen online and elsewhere, and I don't want to get bogged down in them, but let's

**'Bruce has a wide range of styles and approaches. But this is a party.'**

—JON LANDAU, SPRINGSTEEN'S MANAGER

## SUPER BOWL HALO

A performance at the big game can increase artists' sales—for up to a month.

BY CORTNEY HARDING

**2008:** Tom Petty & the Heartbreakers' "Greatest Hits" sold 6,100 and 6,300 copies the two weeks before his Feb. 3 performance (all sales figures according to Nielsen SoundScan). For the week of Feb. 3, the collection sold 11,000 copies; for the week of Feb. 10, it sold 33,000. The week of March 3, a month after the game, the set sold 10,000 copies.

**2007:** "The Very Best of Prince" sold 1,500 copies the week before Prince's show, 4,800 the week of the game and 11,700 copies the week after. A month after the Super Bowl, the record sold 4,100 copies in a week.

**2006:** The Rolling Stones' "A Bigger Bang" and "Forty Licks" saw small boosts after the band's 2006 performance, but neither sustained the momentum in the months afterward. For both albums, sales figures in the weeks after the game were similar to those in the weeks leading up to the event.

**2005:** Paul McCartney's set at the 2005 Super Bowl provided an initial boost for the Beatles' "1" and a small lift for his solo set "All the Best." Going into the game, the lat-

ter CD was selling fewer than 1,000 copies per week; post-game, sales peaked at 3,700 copies and then fell off, but remained above the 1,000 mark through the first week of April. Sales of "1" almost doubled in the week following the game, but then returned to the same level they had been prior to the show a month later.

**2004:** Janet Jackson's infamous performance didn't do much for her sales. "All for You" had been selling fewer than 1,000 copies per week before the game; a month afterward, it sold 1,100 units. Sales of "Design of a Decade" were virtually the same a week before the game as a month afterward, with both weeks notching sales of less than 1,000 copies.



Field goal: PRINCE

the 2008 Billboard Touring Conference. Landau declined to discuss details of the upcoming trek, including speculation that Springsteen might play major festivals like Bonnaroo and Glastonbury. "Touring remains the lifeblood for us and one of the reasons why is we have a certain approach to touring," Landau says. "A show is a living, breathing thing, not a Bruce Springsteen museum of 'Here are my masterpieces from the past in a glass case.'"

As busy as the Springsteen team is, there will be at least one more venture that will be received joyously by fans: a deluxe reissue of "Darkness on the Edge of Town" that will be similar to Columbia's 2005 30th-anniver-

sary boxed-set treatment of "Born to Run." The "Darkness" package "would involve remastering that record, doing the kind of super-creative reconstruction and documentary of how it all came about and finding usable live footage from that point in time," Landau says. "That's a big one, and not that far from completion, and when we can find six weeks to sit down and finish it I'm sure we will."

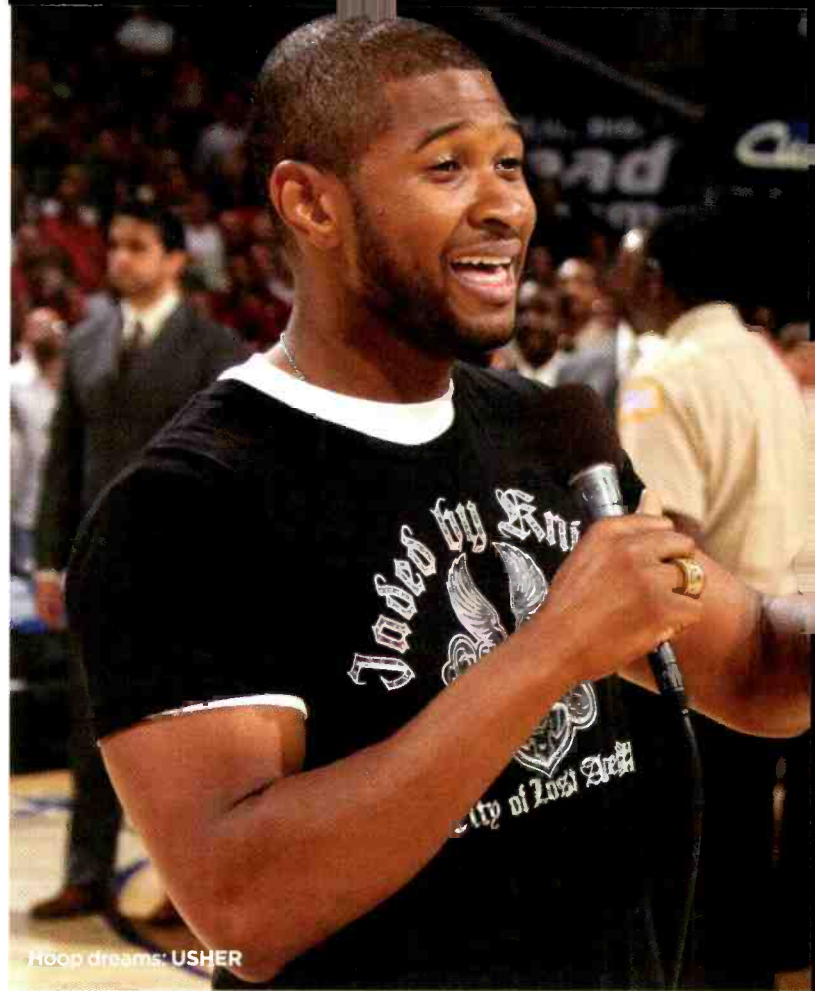
But right now the focus is on the new release and the myriad activities surrounding it. "We've never put out two new E Street albums back to back so close to each other," Landau says. "Fifteen months apart, that's extraordinary for us."

Even-super. •••

# NET PROFITS

THE NBA'S LINK TO HIP-HOP BOOSTS PROMO POWER

BY GAIL MITCHELL



Hoop dreams: USHER

An NBA promo spot airing on ABC, ESPN and TNT shows the Cleveland Cavaliers' LeBron James sitting in a locker room as a mini double-decker tour bus full of basketball fans stops in front of him. James doesn't notice the intrusion. Eyes shut, he's busy bobbing his head and singing along to the music piping through his earphones.

The tour guide explains that before each game, James "likes to use music to achieve that warrior-like intensity." The guide pauses as James' singing grows louder. You might think the b-baller is rocking to the latest track featuring his Nike ad co-star Lil Wayne. But the 6-foot-8-inch James is singing Cyndi Lauper's 1984 pop hit, "Time After Time."

The spot, part of the NBA's Where Amazing Happens campaign, deftly underscores the organization's skillful and entertaining use of music. Whether as an audience-drawing marketing tool or as a reflection of basketball's hip factor, music provides an engaging connection between players and fans. For artists and music labels, such tie-ins offer invaluable exposure that transcends traditional sales and touring.

"Obviously music personalities

and entertainment celebrities are fans of basketball and other sports," says NBA senior VP of entertainment and player marketing Charlie Rosenzweig. "But there's something about basketball, with the players fancying themselves as performers and vice versa. Whether it's pop, country, R&B, hip-hop or jazz, classic or current, music has always played a role in our presentation and marketing. Our goal is to reach a very diverse fan base and globally that ranges from teens on up."

Through the years the line between players and performers worlds has blurred, especially in regard to R&B and hip-hop. Basketball icons Kobe Bryant and Shaquille O'Neal dabbled in rap earlier in their careers. For several years, rapper Master P pursued his dream of becoming a professional b-baller. Los Angeles Lakers forward Lamar Odom is among several NBA players who operate entertainment companies off court, in his case, label Rich Soil Entertainment.

But nowhere is the basketball and music connection more evident than in the courtside visage of Jay-Z. The rapper bought an ownership share in the New Jersey Nets and is often seen rooting for the team with his wife, Bey-

oncé. Other artists sporting ownership percentages include Usher (Cleveland Cavaliers) and Nelly (Charlotte Bobcats). "Who doesn't want Jay-Z and Beyoncé sitting courtside?" asks Tease Marketing president Theresa Tran. "That helps give the NBA star power." Formerly the director of communications for Nike's Jordan brand, Tran's clients include Odom and the Portland Trailblazers.

"There will always be a hip-hop edge to the NBA; it's the music the players predominantly love," Tran says. "Regardless of the genre, however, the cross-promotional relationship between the sport and music has grown and evolved in so many ways. At any given time, you've got a captive arena audience of thousands looking at dedicated promotions and images on Jumbotrons or listening to music. It's great for everyone involved."

According to Rosenzweig, the NBA season—including the All-Star game and the Finals—reach 132 million-plus viewers domestically. During the regular season, the games' reach extends to 215 countries covering China, South America and Europe. Throughout Rosenzweig's 18-year tenure, the NBA has worked with a diverse artist lineup for its various marketing cam-

paigns, the annual All-Star weekend and NBA finals plus local community and charity projects. That list reads like a music industry who's who, ranging from Beyoncé, Mariah Carey and Alicia Keys to Stevie Wonder, U2, Elvis Presley, Frank Sinatra and Marvin Gaye. Local and developing acts have also been tapped, as with last year's All-Star festivities in New Orleans, which featured such Bayou-bred acts as the Dirty Dozen Brass Band and Stephanie Jordan.

In a shrinking music industry climate, Universal Motown executive VP of marketing Shanti Das says a price can't be put on the synergistic connections between the NBA and the music industry. "We're always seeking cool opportunities to connect the dots and find as much mainstream exposure as possible."

At NBA All-Star 2009 in Phoenix (see story, below), Universal Motown is submitting in-

strumental music for arena use. The label is also rolling out a CD compilation, "Universal Motown's Starting Lineup '09." Featuring established (Akon, Q-Tip) and emerging acts (Ryan Leslie), the promotional sampler will be distributed to the all-star athletes and celebrities.

It was during All-Star weekend in Atlanta that celebrity team players Nelly and Tim McGraw forged a musical connection that resulted in the pair's "Over and Over," featured on Nelly's 2005 "Suit" CD. The Black Eyed Peas scored considerable mainstream awareness when the group's lyrically reworked "Let's Get It Started" became an NBA campaign theme song.

"It all shows the spectrum of our reach," Rosenzweig says. "And more and more, the music industry is becoming aware of that reach here and globally." ...

## HARDWOOD HAPPENINGS

John Legend, Juanes and rock newcomer Kevin Rudolph are on the roster for this year's NBA All-Star weekend (Feb. 13-15) in Phoenix at US Airways Center.

Legend and Juanes will headline the halftime show during the Feb. 15 All-Star Game, performing an extended version of "If You're Out There," which he initially performed at the 2008 Democratic National Convention. The call-to-action song will be complemented by an NBA Cares-themed video with a cast of NBA All-Stars encouraging fans to take an active role in improving their communities.

Broadcast live on TNT, the game will kick off with player introductions by NBA All-Star and Phoenix Suns center Shaquille O'Neal. The U.S. and Canadian anthems will then follow, the latter sung by Canadian-American Tamia, who is also the wife of All-Star and Suns guard-forward Grant Hill.

All-Star weekend begins Feb. 13 with the NBA Cares All-Star Day of Service. Legend—in league with NBA All-Stars, former players, music and entertainment celebrities and other volunteers—will participate in a daylong series of cleaning and refurbishment projects throughout



Net-working: JOHN LEGEND

Phoenix on behalf of kaBOOM, Hands on Phoenix and Rebuilding Together. (During the 2008 All-Star weekend in New Orleans, it was halftime headliners Harry Connick Jr. and Branford Marsalis who helped lead the charge on several home rebuild-

ing projects in the hurricane-ravaged city.)

The Feb. 13 events culminate with the T-Mobile Rookie Challenge & Youth Jam. "High School Musical" star Corbin Bleu, whose sophomore set "Speed of Light" is due this spring, will perform during halftime.

The next evening, Feb. 14, "American Idol" finalist Elliott Yamin and Rudolph will man the stage for NBA All-Star Saturday Night, featuring televised competitions like the Sprite Slam Dunk Contest and the PlayStation Skills Challenge. Yamin will sing the national anthem, and, in an All-Star first, Rudolph will perform his hit single "Let It Rock" prior to the start of the slam-dunk contest with defending champion and Orlando Magic center Dwight Howard. —GM



Game on: From left, J. Y.Z., NBA commissioner DAVID STERN and broadcaster AHMAD RASHAD.

# PARTY CITY

The Super Bowl isn't the only hot ticket in Tampa Bay—brands like Budweiser, ESPN and Ciroc are hosting their own events.

BY HILLARY CROSELY

## THURSDAY, JAN. 29

**Pepsi Smash Super Bowl Bash:** This annual show will be hosted by Jerry O'Connell and feature performances by Rihanna, Fall Out Boy and Lifehouse. Since this concert will be filmed at the Ford Amphitheatre and air on cable network VH1, the artists will have more leeway to give racy performances.

**Champions of the Good Life:** If you miss Las Vegas, or wish you were preparing for a boxing match instead of a football game, this is the party for you. The charity benefit for Champions of the Good Life will host a Vegas fight night-themed event at the Venue featuring Sean "Diddy" Combs and his endorsed beverage, Ciroc Vodka.

## FRIDAY, JAN. 30

**The Super Bowl Gospel Celebration:** Patti LaBelle, the NFL Players Choir, Anita Baker, Gladys Knight, Yolanda Adams, CeCe

Winans, Donnie McClurkin, Kirk Franklin, the Winans, Mary Mary, Jaci Velasquez and Hezekiah Walker will all perform at this annual event, held at the University of South Florida's Sun Dome.

**Life Off the Field—Celebrating the Beauty Within Tampa With Kirk Franklin:** This charity event is organized by the Professional Sports Wives Assn. (PSWA) and will be hosted by Kirk Franklin and his wife. Independent artist Qui of JJR Entertainment will perform.

**Pepsi Musica Super Bowl Fiesta:** The Latin leg of the Pepsi Smash franchise will include performances by Enrique Iglesias and Belanova. Leti Coe, Jessi Losada and Karim Mendiburu will host the event, which will be taped Jan. 30 at the Ford Amphitheatre and air Jan. 31 on Telemundo.

**Diamonds & Pearls Celebrity Gala:** Jon B will perform at another fund-raiser organized by the PSWA. The proceeds will benefit St. Jude's Children's Research Hospital.

**The Florida Orchestra Performs the Music of Pink Floyd:** The Florida Orchestra will join with a full rock band and perform their renditions of Pink Floyd songs. Headed by Zebra singer Randy Jackson and conductor/arranger Brent Havens, the

event will take place at the Progress Energy Center for the Arts-Mahaffey Theater.

**The Bud Bowl:** The two-night street party at Channelside will include performances by Snoop Dogg and 3 Doors Down. The Budweiser Clydesdales also will be present.

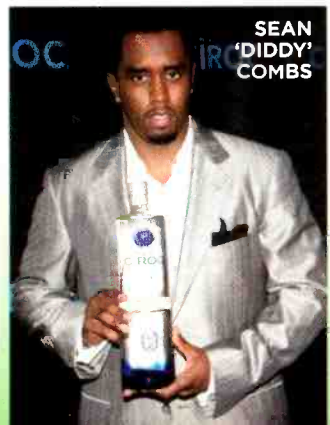


SNOOP DOGG

## SATURDAY, JAN. 31

**T-Pain + Vibe:** T-Pain and Vibe magazine will host a circus-themed night for fans who enjoyed the singer's latest album, "Thr33 Ringz."

**ESPN the Magazine's NEXT Day Tailgate:** Lil Wayne will appear on ESPN's "The Best Damn Sports Show," and the MC also will blog from ESPN's red carpet. Sean Kingston will perform.



SEAN 'DIDDY' COMBS

# THEY SHOOT, THEY SCORE

Synchs In U.K. Sports' Highlight Reels Provide Hits

BY PAUL SEXTON

The United Kingdom may not have a sporting event to match the Super Bowl, but the right synch on the right sports show can reach an audience of millions.

A well-chosen track, used as intro music or featured in a montage, repeatedly stirs interest among sports fans who may not be regular music buyers. And, while many show producers make their own track selections, labels and publishers have become more proactive in the field.

"We specifically pitch all TV sports programs and editors," says Universal Music U.K. director of film, TV and licensing Marc Robinson. "It's difficult to pitch specifically for each moment as the edit turnarounds are very tight, and due to the BBC's blanket music license they don't need consent. So it's more a question [of ensuring] they have all they need to make the music work to picture. For a major tournament, we'll make sure they have a variety of tracks to convey various emotions."



One day: ELBOW

Stephen Booth, producer of the BBC's long-running soccer highlights show "Match of the Day," recalls the most famous and successful deal, where the BBC used Luciano Pavarotti's "Nessun Dorma" in its 1990 World Cup titles, prompting a No. 2 U.K. hit.

"Arguably, it created a resurgence in interest in classical music on these shores," he says. "The Lightning Seeds' 'Life of Riley' was only a minor hit before it was regularly used [for the] Goal of the Month on 'Match of the Day' in the '90s. The subsequent association of the band's music with football led to the release of 'Three Lions' for Euro 96."

That track, the England team's official song of the tournament, was a U.K. No. 1, as was an updated version for the World Cup two years later.

Swedish rockers the Hives' 2007 single "Tick Tick Boom" (Polydor) is currently getting wide exposure through a generic BBC sports promo, while Robinson notes the recent use of "Human" (Vertigo) by the Killers and Kaiser Chiefs' "You Want History" (B-Unique/Polydor).

But the clear winner of late, popping up repeatedly to illustrate moments of intense sporting emotion, is Elbow's "One Day Like This" (Fiction/Universal). Originally a No. 35 U.K. hit last June, it returned to the top 40 in September after being used in the BBC's Beijing Olympics coverage.

"It's definitely the most-used track in sports coverage this last year," Robinson says. "It was used so much [on the] Olympics coverage, we received calls asking whether it was the official theme."



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### BONNIE PINK Premium Christmas Night at Billboard Live TOKYO

Japan's leading singer-songwriter BONNIE PINK performed a one off Christmas show celebrating the release of her Christmas EP "CHAIN." Lucky fans spent a special night with BONNIE PINK and enjoyed her performance consisting of Christmas songs and her hits in front of a beautifully illuminated backdrop. Shoppers also enjoyed the live broadcast from monitors throughout the commercial complex, Tokyo Midtown.

Kyoto born BONNIE PINK debuted in 1995 and won acclaim for her strong vocals and song-writing abilities. She then released albums which were co-produced by internationally renowned producers such as Tore Johansson and Mitchell Floom. Released in 2006, her best album "Every Single Day" charted at #2 on the domestic charts and sold over 700,000 copies. In 2008, she sang the theme song to the hit Xbox 360 software "Tales of Vesperia" and on Nov. 26th released a Christmas EP "CHAIN." She is currently recording a new project overseas and plans to perform worldwide



### November-December 2008 Show Schedule

	Tokyo	Osaka	Fukuoka
John Oates (of Hall & Oates)	Feb. 2-3	Feb. 5	-
Philippe Saisse/Pino Palladino/Simon Phillips	Feb. 4-5	Feb. 2	-
Avant	Feb. 9-10	Feb. 7	-
John Wetton & Geoffrey Downes	Feb. 11-12	Feb. 9	Feb. 7
BLACKSTREET ~REUNION~	Feb. 13-14	Feb. 16	-
featuring Teddy Riley / Chauncey Black / Eric Williams / Mark Middleton			
Atlantic Starr	Feb. 16-17	Feb. 14	Feb. 18
Eric Benét	Feb. 18-21	Feb. 23-24	-
Cornell Dupree with James Gadson	Feb. 23-24	Feb. 25-26	-
Swing Out Sister	Feb. 26-28	Mar. 5-6	Mar. 2-3
Sheena Easton	Mar. 2-4	Feb. 27-28	Feb. 24-25
Average White Band	Mar. 8	Mar. 12	Mar. 10
Air Supply	Mar. 11-12	Mar. 16	Mar. 14
Brian McKnight	Mar. 13-15	Mar. 11	-

John Wetton & Geoffrey Downes



Eric Benét



Swing Out Sister



Brian McKnight



Booking Contact  
Billboard Live Japan

5055 Wilshire Blvd, suite 700, Los Angeles, CA 90036  
Tel: 323-525-2212 fax: 323-525-2273  
Email: billboardlivejapan@gmail.com

URL: [www.billboard-live.com](http://www.billboard-live.com)



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Will Oldham opens up  
for a change

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Spanish sells for  
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Hoobastank lets fans  
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**ROSE IN BLOOM**  
Calypso legend  
revamps her classics

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# MUSIC

R&B BY GAIL MITCHELL

## Issue-Oriented

**India.Arie Aims For Hearts And Minds On Her New Album**

From the start, India.Arie has remained adamant about one thing: doing what's honest for her musically.

It began with the self-esteem declaration "Video," the first single from her multiple Grammy Award-nominated 2001 debut, "Acoustic Soul." Carrying on that same tradition is her fourth studio album, "Testimony: Vol. 2, Love & Politics," due Feb. 10 from Soulbird Music/Universal Republic.

This latest chapter in her musical evolution picks up from 2006's "Testimony: Vol. 1, Love & Relationship." That album, her first No. 1 debut on the Billboard 200, revealed a more vulnerable side of the singer/songwriter as she probed the aftermath of a painful breakup.

In contrast, "Vol. 2" finds a healed and empowered Arie. She's still discoursing about love, but this time in relation to politics—not governmental so much as human.

"It's about how people interact together; the politics and agenda-setting that come into play whether you're talking about men or women, the music industry, the world," Arie says. "I wrote a little something inside the CD jacket about my mission: to spread love, healing and peace through the power of words and music."

A soul-searching sojourn in Hawaii helped sow those seeds personally and musically. As she recovered from her broken relationship, Arie was in the midst of shifting labels from Universal Motown to her own Universal Republic imprint Soulbird Music. She and the label's first signee, Anthony David, share a Grammy nomination this year for best R&B performance by a duo/group for "Words."

"I really needed to take care of myself," she recalls. "Everything was out of order. I was emotionally unwell and also tired of the challenge of fitting into someone else's paradigm of a black artist. I stepped into the next phase of my evolution; a healthier place where I need to do what I want to do."

After writing 10 songs in 10 days in Hawaii (plus five more after her return), Arie cut rhythm tracks live with her band during a month of sessions. That was followed by a year of postproduction on the individual songs with co-producer Dru Castro. The result is an album she says truly "represents me vocally, lyrically and sonically."

"Testimony, Vol. 2" also reflects her long-held view of being a world music artist rather than solely categorized as urban. While she teams with Musiq Soulchild on the melodic groove "Chocolate High," she switches gears with the Jamaican roots artist Gramps Morgan on the romantic "Therapy." The tracks were simultaneously released as lead singles.

She doesn't stop there. Roots music guru Keb' Mo' works his magic on the Rachelle Ferrell co-write "Better Way," while the popular Turkish artist Sezen Aksu

guests on the compassionate "The Cure." Arie also puts her creative spin on Sade's "Pearls," which samples Ivory Coast artist Dobet Gnahore's "Palea."

It was Sade who helped jump-start Arie's career when she tapped her to open for her during Sade's 2001 tour.

"Even while I was playing coffeehouses in college, I thought of myself as a world artist," Arie says.

"Combining all these cultures in one album for me is a statement that we really are closer, more alike than different."

Additional collaborators on the album include

rapper MC Lyte and songwriter/producers Novel and Shannon Sanders.

After eight weeks, "Chocolate High" stands at No. 56 on Billboard's Hot R&B/Hip-Hop Songs chart, while "Therapy" will go for adds at adult top 40 Feb. 10. Releasing two singles, says Universal Republic senior VP of urban music Elise Wright, was a way to court Arie's established fan base while simultaneously introducing her to a new audience.

A major partner in that mission is Target. Arie is one of four women, including actress/activist Holly Robinson Peete, spotlighted in the retailer's upcoming Black History Month campaign, Dream in Color 2009. In addition to TV spots that ran the week of Jan. 19 during "The Oprah Winfrey Show" and on MTV networks, as well as a series of radio spots, Target is set to present a major-market Arie album release party with consumer flyaway and tastemaker components.

The singer's new music is also getting a boost from ABC's "Good Morning

America." The daily program will use the album bonus track "A Beautiful Day" for promotional advertisements. Arie originally composed the song on the spot with "GMA" co-host Robin Roberts during a guest appearance.

Arie is still reconciling the tug of war between commercial versus artistic. But this time, she's more in control. "That pressure is there," she says with a laugh, "but I'm dealing with it. I'm all about feeling, and this album is 99% uncompromised in that way."

Color-coordinated:  
INDIA.ARIE

**'I was tired of fitting into someone else's paradigm of a black artist.'**

## LATEST BUZZ

### >>>NICK OF TIME

Eddie Vedder, Dave Grohl, Norah Jones and Jack Johnson are among the artists confirmed for a Nick Drake tribute album to be released by Johnson's Brushfire Records. The deal was struck by David Schulhof, whose company EverGreen Copyrights controls Drake's rights. The recording process was filmed for release as part of a DVD package. It will also include the late actor Heath Ledger's version of "Black Eyed Dog," filmed in late 2007 for a multimedia installation but never officially released.

### >>>ROYAL FAMILY

D'Angelo is expected to collaborate with Prince on his long-awaited first new album since 2000, reportedly titled "James River" and due this summer from J. In a statement, the R&B star's manager, Lindsay Guion, says D'Angelo will also team with Gnarls Barkley's Cee-Lo Green. Collaborations with Raphael Saadiq, Mark Ronson and Roy Hargrove are already in the bag. D'Angelo will play his first shows in years this summer.

### >>>BROTHERS GONNA WORK IT OUT

Although details are still scant, the Jonas Brothers will be including a series of surprises on the soundtrack to their "3D Concert Experience" film. Due Feb. 24 from Hollywood, the set is expected to include a duet with former tourmate Taylor Swift, a cover of Shania Twain's "I'm Gonna Getcha Good" and a new song. "3D Concert Experience" was shot last summer on tour.

### >>>THEY MAKE GREAT PETS

Synth-pop veterans the Pet Shop Boys will release a new album, "Yes," March 23 internationally through Parlophone/EMI. A North American release has yet to be announced. The album is a collaboration with production team Xenomania, best-known for its work with Girls Aloud and Sugababes. Former Smiths guitarist Johnny Marr guests on several cuts, while Final Fantasy's Owen Pallett contributed orchestral arrangements.

Reporting by Jonathan Cohen and Andre Paine.



Service with a smile: WILL OLDHAM

ROCK BY MICHAEL D. AYERS

## Will's World

Oldham Hones Indie Rock Niche With Drag City

It's taken 16 years, but Will Oldham has slowly managed to cross over from indie rock cult hero to an enigmatic, alt-country heavy-weight, releasing seven full-length albums this decade alone.

A recent New Yorker profile exposed what fans have long known: that he has little patience for the promotional aspects of selling records. But in what he describes as a "thank you" to Drag City and Domino, his longstanding record labels in the United States and Europe, he's chatting with the media about "Beware!," a new album due March 17 under his Bonnie "Prince" Billy moniker.

For it, the Louisville, Ky.-reared artist spent three months writing in Sausalito, Calif., after being accepted at an artist's residency called the Marine Headlands Conservatory.

"Because I didn't have lots of the normal tensions of music being forced on me, or family being forced on me, I was really thinking about music I love and am intrigued by," he says. "That's what I thought about every day—writing music that had a relationship to the music that I loved."

"Beware!" mirrors the countrified feel of 2007's "Lie Down in the Light" and 2001's "Ease On Down the Road," but songs like "My Life's Work" and "Hearts Arms" have a darker, bluesy quality recalling Oldham's days working under the name Palace. "Without Word, You Have Nothing" pairs Oldham with a slow, bongo groove and a breezy saxophone, conjuring a feeling of relaxed optimism.

And while it may be easier for fans to understand Oldham's music these days, he remains a beguiling personality away from the studio. He made a cameo in R. Kelly's "Trapped in the Closet Vols. 13-22" video and joined comedian Zach Galafinikas in a head-scratching clip for Kanye West's "Can't Tell Me Nothing." Oldham, who appeared in the 1987 John Sayles film "Matewan"

when he was 17, has also acted in such recent indie films as "Junebug," "Old Joy" and "Wendy and Lucy."

His uncompromising approach has attracted fans in high places, including Björk, PJ Harvey and Rick Rubin, who persuaded Johnny Cash to record Oldham's "I See a Darkness" for his 2000 album "American III: Solitary Man."

Oldham's output, and his A&R help, is inextricably linked with Drag City's fortunes. "Will puts a tremendous amount of thought into not just what he is doing, but by extension, what we are doing," Drag City sales manager Rian Murphy says. "Not just with him, but with other acts as well, many of which he brought to our attention in the first place."

Sales for Oldham's catalog have been remarkably consistent, particularly the Bonnie "Prince" Billy albums. 2006's "Letting Go" and 2002's "Master & Everyone" are his best sellers at 30,000 each in the United States, according to Nielsen SoundScan; two other albums, including a critically acclaimed 2005 set with Chavez's Matt Sweeney as Superwolf, have sold more than 20,000.

Drag City has occasionally pulled digital versions of Oldham's albums to spur demand for physical product, thus making such copies "essential" for fans, says Murphy.

Oldham also creates demand by selective touring, avoiding major markets for several years at a time in favor of smaller, untapped ones. But this spring, he plans to dabble in both, with shows scheduled for Chicago, New York and Los Angeles as well as Des Moines, Iowa, and Bloomington, Ind., where his 1995 show at Second Story with Palace remains something of a local legend.

All of this willingness to experiment has helped sustain Oldham's career. That he's been able to create his own path was abundantly clear during the making of "Beware!"

"Being away from everyone I knew was a force itself, as were the natural forces—crazy fog, wind, rain, rattlesnakes, coyotes," he says. "But mostly my brain was free every day to go wherever it wanted to go for this one three-month period of my life. It was kind of a joy to think, 'I can create all the forces myself.'"

LATIN BY LEILA COBO

## In Any Language

Brazil's Victor & Leo Score With Spanish

Brazilian brothers Victor and Leonardo Chaves got a record deal the old-fashioned way.

For more than a decade, the siblings, now 33 and 31, played gigs incessantly, gaining traction and popularity by using their independently released CDs as marketing tools for their shows.

By 2006, Victor & Leo, as they are known commercially, were a nationwide hit in a country known for producing an endless stream of musical acts, playing 200-plus shows per year.

Now, Sony BMG, which signed the pair in June 2007, is looking to export the Victor & Leo phenomenon to Latin America and the United States.

Since fall 2008, the label has released "Nada Es Normal," the pair's first Spanish-language album, at different times in different Latin American countries, including Mex-

ico, Colombia and Argentina. In the United States, the album is due Feb. 17, after the release date was pushed back from December.

Outside Brazil, Victor & Leo's touring and sponsorships fall under Day One, Sony BMG's artist development arm. The company handles their publishing at home, a significant factor given the pair's success on Brazilian radio and the fact that Victor pens most of their material.

"I want to create the Victor & Leo brand," says Fernando Cabral, Sony VP of marketing for the Latin region. Success in that regard would be a rarity. Less than a handful of Brazilian acts, most recently Alexandre Pires in the early 2000s, have had success singing in Spanish.

But Cabral says that Sony BMG saw in Victor & Leo an act "with tremendous potential."

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>WALKING TALL

"It was a surprise to us all," Atlantic Records U.K. president Max Lousada says of Little Boots' appearance on the BBC's flagship "News at Ten."

The TV spot came after the Blackpool electropop artist, whose real name is Victoria Hes-keth, topped the BBC News Web site's "Sound of 2009" poll of dozens of critics in early January. The buzz is based on a few limited vinyl singles, a TV appearance on the music show "Later" and her covers of '80s and recent hits posted on YouTube.

"We've been working for a year developing a groundswell, building the brand, which culminated in her winning the BBC critics' poll," Lousada says. Little Boots signed a 360-degree deal with Atlantic's 679 imprint, and her debut album will be released on Atlantic in the United States, where she has already played the CMJ conference and been on the cover of Fader. She plays Los Angeles' Spaceland and New York's Studio B in February.

The Jan. 5 digital EP "Little Boots" will be followed by a first single in the United Kingdom in

LITTLE BOOTS



On the road again: VICTOR & LEO



We felt their music was very universal." The duo sings romantic, melodic fare that has hints of Brazil, but mostly, it's pop with wide appeal. In Brazil, that sound has been hugely successful.

Current single "Borboletas" has been No. 1 on Brazilian radio for the past nine weeks, according to local charts. Both the album of the same name, released last fall, and a live recording, "Ao Vivo Em Uberlândia," are in the top 10 of Brazil's best-selling albums list, according to charts from Brazil's Assn. of Record Producers.

The move to Spanish came after Sony executives saw the pair perform live. "We felt they had something that could really connect," Cabral says. "Many Brazilian acts create wonderful music but it's very 'Brazilian.'"

Once they signed to Sony BMG, Victor & Leo took intensive Spanish lessons. Together with producer/composer Aureo Baqueiro, they worked on adapting some of their hits—culled from "Borboletas" and the live album—into Spanish.

"I always think of melodies in global terms," Victor says. "I

never think about doing something with a certain style or a certain accent. I think globally, universally, when I write."

That notion, Victor says, has allowed his music to permeate Brazil's many and diverse regions. When it came down to choosing the repertoire to be performed in Spanish, Baqueiro, along with Leonel García (formerly of Mexican duo Sin Bandera) helped pick songs they thought could transcend countries, and then translated them, trying to be unerringly faithful to the original lyrics.

In the United States, first single "Nada Es Normal" has yet to enter any Billboard Latin Airplay charts, although it is bubbling underneath the Latin pop chart. The group will be in the U.S. next month for promotion and showcases.

"The most important thing for us is we have an objective: to get onstage and transmit a positive vibe with our songs," Leo says. "This is the most important thing for us. Selling a bunch of records doesn't matter if we're unable to generate emotion." ...

February. The debut album, co-written and produced with Lily Allen collaborator Greg Kurstin and Hot Chip's Joe Goddard, is set for release in May or June. Lousada says Little Boots will perform at the Glastonbury festival this summer.

The artist is booked by Angus Baskerville at Brighton-based 13 Artists and managed by Karen Tillotson at London-based This Is Music. A publishing deal has not yet been signed. —Andre Paine

## >>>SOLO PORNOGRAPHER

For the last year, Carl Newman has faced an increasingly difficult dilemma. Which songs should he use on his second solo album, "Get Guilty" (Last Gang in Canada/Matador in the United States), which hit stores Jan. 20, and which should he keep for his indie supergroup New Pornographers?

Newman, who records under the AC Newman moniker, says the differences between his solo work and the band's material have become less discernable. On his first

solo album, "The Slow Wonder," he kept a notebook that distinguished where songs would end up—but no more.

Newman should receive some unexpected attention for his quiet, acoustic cover of a-ha's "Take on Me," recorded for a Starbucks Valentine's Day compilation. "I made it more of a heartbreaker," he says. "When I played it slower I was shocked to see it worked. When I sat down [with] my acoustic and started playing it, I thought I might be able to pull this off."

Newman is managed by his wife, Christy Newman, and booked by Ali Giampino for the Billions agency for North America. The artist will support "Get Guilty" with tour dates in North America starting Feb. 20 in Vancouver. The publisher is SOCAN.

—Robert Thompson

## >>>SAFARI SUCCESS

Singer/songwriter Jovanotti (real name: Lorenzo Cherubini) achieved the double honor of releasing Italy's top-selling album and single in

2008. According to FIMI, the country's major-labels representative body, Jovanotti's 17th album, "Safari," which Mercury released Jan. 18, 2008, was the year's most successful album.

The single "A Te," a duet with Ben Harper that was first performed at Italy's flagship San Remo Festival in late February, had the most digital downloads. Universal Music Italy reports sales of 500,000 copies for the album, although figures for the single aren't yet available.

"Jovanotti is an artist who manages to achieve quantity, in terms of audience, while maintaining quality, in terms of his work. He's genuine, both in artistic and personal terms," says Universal domestic division director Alessandro Massara.

Jovanotti, 42, began his recording career as a rapper in the mid-'80s. His publishing is shared by Universal and his own Soleluna company, while his booking agent is the Milan-based Trident agency. Trident's Marco Sorrentino is his manager. —Mark Worden

CHRISTIAN BY DEBORAH EVANS PRICE

# Art From The Heart

Christian Stars Team For Charity Album

In an effort to use music to help alleviate poverty throughout the world, a dozen of Christian music's best-known singer/songwriters met in Scotland a year ago to create a special project.

"CompassionArt: Creating Freedom From Poverty" is the brainchild of Delirious frontman Martin Smith. It features Michael W. Smith, Steven Curtis Chapman, Israel Houghton, Chris Tomlin, Paul Baloche, CeCe Winans, Darlene Zschech and other notable acts donating all proceeds to charity.

The album arrives Jan. 27 in the United States distributed by EMI Christian Music Group (CMG), and will be accompanied by a 50-minute documentary. A book, "The Art of Compassion," is being released simultaneously.

"We went to an old house in Scotland, camped out for a week, and we came out with 20 songs," says Martin Smith, who spent more than a year organizing the January 2008 songwriter's retreat.

Tomlin was ill and missed the retreat, but was able to make the recording sessions a month later at London's famed Abbey Road Studios. He co-wrote a tune called "Come to the Water" that also features Kirk Franklin and Uganda's Watoto Children's Choir.

The project's first single, "So Great," featuring Houghton, Michael W. Smith, Christy Nockels and the Lakewood Choir, was a top five Christian AC hit last year and was included on the "WOW Christian" hits compilation. Current single "King of Wonders" featuring Matt Redman, Tim Hughes and Joel Houston is currently climbing the charts. "At the core of this campaign are the songs," EMI CMG president/CEO Bill Hearn says. "The songs will live on in the church for many, many years."

Martin Smith hatched the idea for CompassionArt after visiting India and seeing the deplorable conditions some children were living in. He and his wife, Anna, were particularly moved by the plight of a young girl named Farin, to whom "The Art of Compassion" is dedicated.

"I actually tried bringing her home to England and that did not work out," says Smith, who founded an organization to help children in that area. "That is one of the projects

that we are supporting—getting those children back on their feet again. It has been a real joy and has really changed my life."

CompassionArt is supporting 16 charities, among them Ray of Hope, which aids communities in Brazil; Stop the Traffik, a global campaign with the United Nations aimed at stopping human trafficking; and a charity benefiting the Watoto community in Uganda.

All sales and publishing royalties are going to charity. And because these songs are sure to be embraced by the church, they'll have a longer shelf life and provide a continual revenue stream. "Hopefully for 50, 60, 70 years, if we steward it right," Houghton says. "It's definitely a different type of residual income. If a song connects with the church worldwide, and if it's put in hymn books and becomes a classic, that could make a difference for several generations."

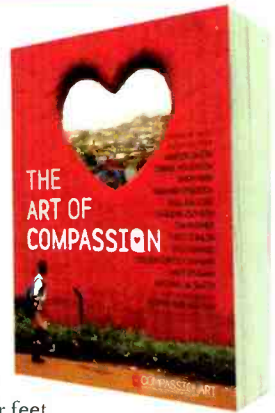
The CD and book were released internationally last November through Fierce/Kingsway in Asia, Africa and South America through Integrity and Australia and New Zealand through Crossroads.

Releasing international first was a testament to Delirious' popularity abroad, according to Hearn. "It has become a top five record already in Australia, Singapore, Europe, Holland, the U.K., Germany and South Africa in the Christian market," he says.

EMI CMG has pre-promoted the album with a special 100 million-song giveaway. Anyone with a blog, MySpace or other social networking site was invited to embed a Nabbr widget to share the free music and invite their friends to donate to CompassionArt charities.

"In the first week or so we have done over 25,000 downloads," Hearn says. "We are just now rolling Facebook advertising, MySpace advertising and HeartFirst.com."

"We have a huge opportunity right now to give of ourselves and give of our music in order to help others who cannot help themselves," he adds. "I think it should be an encouragement and an inspiration and a potential model for others to think about, 'How can I give my music away in order to do something good for the world?'" ...



Room with a view: The 'CompassionArt' songwriters





## PT WALKLEY

Even if you haven't heard of PT Walkley, you might have heard him whistling in a MasterCard commercial or singing "Have You Ever Seen the Rain?" in a GE spot.

For a handful of years, the songwriter has earned such placements working at Frisbie, a creative advertising and branding music studio in New York. A day job as a composer has left Walkley ample opportunity to use the studio's facilities for his own music, which blends feel-good, upbeat pop with Brit rock.

Walkley's own music takes center stage on "Mr. Macy Wakes Alone," which he will self-release Jan. 27. Guests include Sean Lennon, Bob Dylan guitarist Larry Campbell, singer/songwriter Jesse Harris and trumpeter Steve Bernstein, with strings arranged by David Campbell.

His college band won a competition that landed it on "Late Night With Conan O'Brien," and Walkley found his way into the biz for good after scoring a trio of films for actor/director Ed Burns: "The Groomsmen," "Looking for Kitty" and "Purple Violets."

Burns also brought Coldplay frontman Chris Martin to a New York show by Walkley's indie-rock project the Blue Jackets, and Martin was so impressed that he stayed in

touch and wound up inviting the band to open for Coldplay at New York's Madison Square Garden last June. "I didn't feel out of place at all on that stage. I was like, 'This is what I was born to do!' I kind of set the bar high," Walkley says.

Tracks from "Mr. Macy Wakes Alone" have already scored spins on rock WRXP New York. And the artist will celebrate the new album with a release-day show at New York's Blender Theater, for which he'll be backed by a 14-piece band. The finale, he says, features a 12-person choir in order to "reinvent the goose bump."

"That's what's going to make touring hard. Since taking 15 people on the road isn't feasible, we're trying to make a fantastic-sounding band for the road with only five people instead," he says. Walkley, who is unman- aged, is settling on a booking agent.

Looking ahead, Walkley is working with animation company An Idol Robot on a Nickelodeon TV pilot and three videos for the album. He's also enlisted designer T-shirt maker Barking Irons to create his merchandise.

—Katie Hasty  
Contact: Carla Sacks, publicist, carla@sacksco.com

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at [billboard.com/underground](http://billboard.com/underground).



## PRYSLEZZ

Once insecure about his musical ability, 25-year-old MC Pryslezz credits a boastful older brother with urging him to share his talents with the world.

"Mike would have me come up to his place and freestyle for his friends. He'd be like, 'My baby brother's got skills!' " Pryslezz recalls. "I started to get a little confidence because of it. The encouragement just lit a fire in me."

One of his sibling's friends was NFL wideout Chris Chambers, who took a particular interest in Pryslezz and in early 2007, suggested the two join forces. By May, the pair independently released Pryslezz's first single, "More Than a Love Song," featuring R&B artist Dwele. By midyear they launched their own label, King Ape Entertainment.

In December 2007, the song entered Billboard's Hot R&B/Hip-Hop Songs chart at No. 95 and peaked at No. 88 five weeks later. "More Than a Love Song" also entered the Hot Singles Sales chart that same month at No. 37, topping out later at No. 3.

Now, Pryslezz is prepping his debut album, "Death of a Man, Rebirth of a King," due Feb. 24 on King Ape/Lightyear Entertainment, with distribution from Caroline. In addition to Dwele, Raheem DeV Vaughn, Jason Derulo, Slum Village and fellow King Ape artist/co-founder Nox appear on the set, while Blackout Movement, Ill Poetic and Black Milk lend their production talents.

Appearing on the album are such songs as "Block Star," which was recorded with live instruments; the R&B-laden "Tango"; and the second single, "Sideways," featuring Nox and Derulo. An accompanying video was shot in the middle of January and will be serviced to radio in coming weeks.

To promote the album, Pryslezz is performing one-stop shows throughout the country, as well as part of an independent college tour. An official trek for after the album release is in the works. —Mariel Concepcion  
Contact: Helio PR, publicity, info@heliopr.com

## VISQUEEN

Rachel Flotard has sung backup for Neko Case and written and performed with steel guitarist Jon Rauhouse, but her primary musical vehicle is Visqueen, a band that has become a fixture of the Seattle scene.

Championed by local triple A station KEXP, the band is often tapped to open Seattle shows for national acts. In some cases, like with Cheap Trick, Imperial Teen and Guided by Voices, Visqueen was asked to stay on and support full tours. "That's been the secret for us, getting out of Seattle," Flotard says. "You get four wheels and you leave."

Opening for such acts as these makes sense considering Visqueen's brand of catchy, quick power-pop, led by Flotard's staccato voice and scorching guitar, plus drummer Ben Hooker's fast tempos.

Flotard met Case when Visqueen opened for the New Pornographers in Seattle five years ago and the pair became fast friends. The artists trade guest vocals on each other's forthcoming albums, with Flotard on Case's "Middle Cyclone" (Anti-) and Case on Visqueen's "Message to Garcia." In addition, the latter will feature Rauhouse and John Roderick of the Long Winters and is set to be finished later in the spring. Flotard is also busy recording with Rauhouse.

Visqueen is in the process of lining up a management deal. —KH  
Contact: visqueenheadquarters@gmail.com



VIDEO: For an exclusive performance and interview with PT Walkley, go to [billboard.com/ptwalkley](http://billboard.com/ptwalkley).

## CATCHING UP WITH UNDERGROUND ALUMNI

Luke Temple's new band Here We Go Magic will release its self-titled album Feb. 17 through Western Vinyl. . . Corey Smith and the Morning After Girls were BMI's "Pick of the Month" in December and January, respectively.



# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### FICTION FAMILY

##### Fiction Family

**Producers:** Jon Foreman, Sean Watkins  
ATO

**Release Date:** Jan. 20

★ On paper, the combination of Switchfoot's Jon Foreman and Nickel Creek's Sean Watkins seems improbable—and risky. But as Fiction Family, the two San Diego musicians find plenty of sonic common ground and, most important, a dozen richly crafted and intriguingly rendered songs. "When She's Near" and "Out of Order" kick off "Fiction Family" on a trippy note, establishing the duo's airy harmonies and the latter driven by a rolling rhythm and finished with a swirling, psychedelic electric guitar solo. Offbeat sound effects and loops color several of the songs, but the strong songwriting is Fiction Family's foundation, and nowhere is that heard better than on the heaven-seeking "Closer Than You Think" but also in the ambient anthem of "We Ride," the layered rootsiness of "Elements Combined," the plaintive romanticism of "Not Sure and" the plucky ragtime flavor of "Look For My Baby." Foreman and Watkins are surely brothers in arms, which makes this partnership a fully functional "Family."—GG

#### ANDREW BIRD

##### Noble Beast

**Producer:** Andrew Bird  
Fat Possum

**Release Date:** Jan. 20

▶ It's fairly recognizable what constitutes an Andrew Bird album at this point: acoustic ensembles, whistling, violin loops, Bird's quivering tenor, poetry and harmonies. All are present here, so if anything distinguishes "Noble Beast" from its predecessors, it is its seriousness. From the super-simple "Tenuousness" to the pensive instrumental intermissions "Ouo" and "Unfolding Fans," there's a constant spooky and dreamlike whirl to all 14 songs. "Not a Robot, but a Ghost" is practically violent—refreshingly so, coming from Bird—with its hot tempo and distorted guitars. "Masterswarm" intermingles warm tropical guitar chords with dramatic, chilling strings. Specters of voices and orchestras linger in the background of such tracks as "The Privateers" and the upbeat "Fitz and the Dizzy Spells." With its cuteness and shimmying pace, the opener "Oh No" gets your seat in the chair, while the other tracks keep you there.—KH

#### AC NEWMAN

##### Get Guilty

**Producers:** Phil Palazzolo,

#### BRUCE SPRINGSTEEN

##### Working on a Dream

**Producer:** Brendan O'Brien  
Columbia

**Release Date:** Jan. 27

▶ "Dream" appears to be the possibly unprecedented sound of Bruce Springsteen at recess—at least putting aside his perfectionism for the moment. An E Street album mostly in theory—the record is about 93% Clemons-free and the guys tend to be played down in O'Brien's mix—"Dream" is quite the variety show. It opens with the eight-minute spaghetti western "Outlaw Pete," weaves through a love song to a checkout girl ("Queen of the Supermarket"), a Beach Boys-flavored candy bar ("This Life") and a bit of bayou stomp-blues ("Good Eye"), before getting back to basics on the bracing, quintessentially Bruce-y "The Wrestler." Springsteen (and O'Brien) bring on the sonic tricks like kids slathering around in finger-paint: multitracked vocals, loads of "la la las," epic-sounding strings, Morricone harmonicas and at least one grocery store scanner. Fans will note a lack of Bruceness here: big-sounding proclamations about faith and dreams are few and far between, replaced by sneakily complex love stories all washed down with sudsy pop. If "Dream" feels looser and more scattered than Springsteen's usual deliveries, it's probably because that seems to be the idea.—JV



AC Newman  
Matador

**Release Date:** Jan. 20

★ On his second solo outing, New Pornographers main man Carl Newman gives a master class on how to merge melody and classic song structures without making music that sounds dated or retro. In many ways, the album is a continuation of his work with the New Pornographers. The vocals and harmonies dominate carefully crafted songs like "Submarines of Stockholm," dense with hooks that bounce along smart guitar riffs. Not everything is quite so obvious; take the feedback break on the ultracatchy "Like a Hitman, Like a Dancer," which shows that Newman is well aware that on occasion there's more in less. "There are maybe 10 or 12 things that I could teach you," he sings on the album's opening track. That's probably an understatement. There's plenty more that the music-buying public could learn from "Get Guilty," an album that could offer Newman the wider exposure he deserves.—RT

#### HEARTLESS BASTARDS

##### The Mountain

**Producer:** Mike McCarthy  
Fat Possum

**Release Date:** Feb. 3

★ Between the Black Keys and Heartless Bastards, it's clear that Ohio has the blues. But the former labelmates share key traits beyond geography and genre, including dynamite singers, stampeding drummers and, best, lyrical and musical candor. On their third full-length, Heartless Bastards honor the penetrating howl of leader Erika Wennerstrom, who sounds like Robert Plant's less-shrill American sister, by including several acoustic tunes that underscore her vocal versatility. Her charismatic country drawl is also heightened here—perhaps the result of the album being birthed in Austin—and new elements like pedal steel and banjo slink into the mix. Standouts include the muscular title track, the wry "Be So Happy" ("I could be so happy if I just quit being sad") and the sweet but firm "Witchy Poo," whose dramatic "Hold on to what 'cha know" chorus soars.—SV

### JAZZ

#### KEITH JARRETT TRIO

##### Yesterdays

**Producer:** Manfred Eicher  
ECM

**Release Date:** Jan. 27

▶ Keith Jarrett's concerts with his trusty trio of bassist Gary Peacock and drummer Jack DeJohnette are not quite as free-form as his legendary solo performances, but they're experimental and challenging in their own ways. And while repertoire dictates where the trio takes its improvisations, there's a baseline level of musical camaraderie that permeates their playing and makes each concert album a must-listen. The track list for this 2001 Japanese live recording is all standards, allowing for a range of moods and approaches. The group is nearly manic on the Dizzy Gillespie/Charlie Parker chestnut "Shaw'nuff," with Jarrett humming along to his rippling piano leads in apparent glee, and Parker's "Scapple From the Apple" keeps the vibe light and the tempos peppy. Jarrett and company are more reflective on Richard Rodgers and Lorenz Hart's "Yesterdays" and Carl Fischer and Bill Carey's "You've Changed," proving

they can tow a straight line as deftly as they can throw the rule book out the window.—JC

#### JANE MONHEIT

##### The Lovers, the Dreamers and Me

**Producer:** Matt Pierson  
Concord

**Release Date:** Jan. 20

▶ The severely sultry jazz singer has issued a ready-made Valentine with this slow-boiling collection of elegantly delivered smooch songs. And while it's not the kind of record that reaches out and grabs you, it will do a nice little whispery dance around your head. Monheit goes for a couple of pop-world nuggets here, including tracks by Corinne Bailey Rae ("Like a Star") and Fiona Apple ("Slow Like Honey"), though she and her band melt them all down to simmers highly similar to that of standards like "Lucky to Be Me" and "Something Cool." "I'm Glad There Is You" rises and falls especially right where it needs to, and the title track takes a nice place on the ever-growing rainbow of jazz versions. "Dreamers" may have a certain lack of fireworks moments, but lovers could do a lot worse.—JV

#### ANIMAL COLLECTIVE

##### Merrweather Post Pavilion

**Producer:** Animal Collective  
Domino

**Release Date:** Jan. 20

The wildly excessive buzz around the new Animal Collective album could have ruined the record before it was even released. But "Merrweather Post Pavilion" is so gorgeously confident that it fulfills expectations and more. With its sparkling choir of electronics, lingering chord changes and effervescent vocals that burble and drip as if sung underwater, the album speaks deftly for itself. Songs like "My Girls" and "Brother Sport" glide over catchy beats made of strange noises like rubbery echoes, while "Summer Clothes" is a sun-baked and touchingly peculiar/sincere ode to love. All of the familiar African chant and Brazilian beat influences of past Animal Collective albums are here, but masterminds Panda Bear and Avey Tare have perfected their use, which we hope will open up one of the best, and weirdest, contemporary bands to a wider audience.—LJW



#### ANTONY & THE JOHNSONS

##### The Crying Light

**Producer:** Antony Hegarty  
Secretly Canadian

**Release Date:** Jan. 20

The follow-up to Antony's acclaimed 2005 breakthrough album, "I Am a Bird Now," is perhaps only a less astonishing listen in light of the artist's growing reputation. His band uses strings, horns and percussion to create subtle soundscapes as support for the primary instrument: Antony's inimitable warbling voice, which shoulders his melodies like a wounded angel. On "Daylight and the Sun," he holds notes with a powerful vibrato, building to an exultant climax. "Dust and Water" uses a more muted musical palette and Hegarty's vocals keep pace, singing almost wordlessly at times and playing up his unique accent, which makes the title phrase sound like "distant woo-a-ture." Worth the price of admission is emotional centerpiece "Aeon," with its overlapping vocal harmonies and bluesy guitar hook. At the song's pinnacle, Hegarty drops all flowery pretense and reaches for a depth of feeling his art sometimes only hints at.—TC



# THE BILLBOARD REVIEWS

## SINGLES

### HIP-HOP

#### VARIOUS ARTISTS

**Notorious: Music From and Inspired by the Original Motion Picture**

**Producers:** various  
*Bad Boy*

**Release Date:** Jan. 13

▶ The "Notorious" film soundtrack not only assembles the best of the Notorious B.I.G.'s work, it includes gems like the rapper's first demo tape, two new tracks from Jay-Z and a "One More Chance" remix featuring B.I.G.'s son, CJ Wallace. On the demo cut "Microphone Murderer," B.I.G. gruffly performs his first lyrics over the rhythm of Big Daddy Kane's "Ain't No Half Steppin'." Jay-Z and Santogold contribute the hipster-friendly "Brooklyn Go Hard," while Jadakiss delivers the heartfelt "Letter to B.I.G.," featuring Biggie's widow Faith Evans. It's a bit awkward to hear the young Wallace, who plays his father as a youth in the film, rapping about how "Navajos creep me in their tee-pees." But it's not enough to lessen the impact of the album, nor its reminder of B.I.G.'s legendary prowess on the mic.—*HC*

### WORLD

#### NOVALIMA

**Coba Coba**  
**Producers:** *Novalima, Toni Economides*  
*Cumbancha*

**Release Date:** Jan. 13

★ This extraordinary album is grounded in the visceral grooves of Afro-Peruvian music, though the real genius of the disc is how the group brings other musical elements into play. The irresistible, nonstop percussion that anchors the tracks is a special trademark of the Afro-Peruvian sound, and the mu-

sicians performing here are second to none. The album opener, "Concheperla," is a traditional piece imbued with something of a dub reggae feel and a taste of Cuban son. "Mujer Ajena," which finds its genesis in salsa dura, simmers in tantalizing fashion amid the elaborate interplay of percussion, horns and vocal. Another major treat is "Africa Landu," a lazy, sensual number based on a poem by Nicomedes Santa Cruz that unfolds in a sneaky-wicked groove.—*PVV*

### CHRISTIAN

#### STEPHANIE SMITH

**Not Afraid**  
**Producer:** *Jamie Moore*  
*Gotee Records*

**Release Date:** Dec. 23

▶ Stephanie Smith is a pop/rock tour de force with a vibrant voice brimming with personality and an arsenal of potent tunes that get under your skin. The catchy title tune is a survivor's anthem replete with crunching guitars and a singalong hook in the chorus. "Superstar" is an empowering rocker teeming with attitude. She slows it down on "You Alone," a gorgeous ballad that really showcases every nuance of her engaging voice. Smith also shines on the poignant "What If I Made a Mistake" and the exuberant "Love Out Loud." Supported by a relentless tour schedule, Smith's stellar Gotee debut should thrust the talented singer/songwriter into the spotlight in 2009.—*DEP*

**Additional reviews online this week at billboard.com:**

- *Vetiver*, "Tight Knit" (Sub Pop)
- *Broken Spindles*, "Document Number One" (Saddle Creek)

### POP

#### DAVID ARCHULETA

**A Little Too Not Over You (3:17)**

**Producers:** *Mike Krompass, Matthew Gerrard, Robbie Nevil*

**Writers:** *D. Archuleta, M. Krompass, M. Gerrard, R. Nevil*  
**Publishers:** various  
*Jive*

★ The soulful "A Little Too Not Over You" follows David Archuleta's No. 2 Billboard Hot 100 breakout ballad "Crush." "Ay ay ay" chants cement the track's chorus, and a sweet acoustic strum and floating melody deliver a fitting contrast to the "American Idol" runner-up's soulful conviction, while a climactic falsetto at the bridge takes this one home. Here is the voice of a new generation: With his emotive pop consistency, Archuleta will touch hearts as he breaks the charts.—*MM*

### R&B/HIP-HOP

#### EMINEM FEATURING DR. DRE & 50 CENT

**Crack a Bottle (5:11)**

**Producer:** *Dr. Dre*  
**Writers:** *M. Mathers, A. Young, C. Jackson*  
**Publisher:** not listed  
*Aftermath*

▶ The Slim Shady character that "God sent to piss the world off" a decade ago is back—and he's brought along his mentor and protégé for the ride. Although not quite as strong as the title track to Eminem's 2004 album "Encore," the return of Em, Dr. Dre and 50 Cent has been anticipated for a long time, and it is sure to put Eminem back atop the marquee. His skills remain some of the best in hip-hop, and the accompanying contributions make the music that much stronger. A leak of the unfinished song in early December will have little effect on overall impact, as excitement keeps mounting for the hip-hop icon's spring release of "Relapse." This is destined to quickly "crack" the chart's upper reaches.—*SR*

### COUNTRY

#### LITTLE BIG TOWN

**Good Lord Willing (3:59)**

**Producers:** *Wayne Kirkpatrick, Little Big Town*

**Writers:** various

**Publishers:** *Warner-Tamerlane/Sell the Cow/Tower One, BMI Capitol Nashville*

▶ The latest single from Little Big Town's "A Place to Land" is a searing, fast-paced number teeming with energy and attitude. Interplay among LBT's Karen Fairchild, Jimi Westbrook, Kimberly Schlapman and Phillip Sweet's vocals is utterly mesmerizing here—a unique blend that makes the group a radio standout and a force to be reckoned with live. The quartet penned this tune with producer Wayne Kirkpatrick as a colorful look at a life on the edge, with a sticky, soaring singalong chorus. It looks like this fabulous foursome will start 2009 with a juicy new hit.—*DEP*

### ROCK

#### O.A.R.

**Shattered (Turn the Car**

**Around) (4:02)**

**Producer:** *Matt Wallace*  
**Writers:** *M. Roberge, G. Wattenberg*

**Publishers:** *Old Man Time/G Watt, ASCAP Everfine/Atlantic*

▶ Maryland band Of a Revolution has been together more than a decade earning a strong college following and a dedicated fan base. "Shattered (Turn the Car

#### KELLY CLARKSON

**My Life Would Suck Without You (3:31)**

**Producer:** *Ryan Tedder*  
**Writers:** *M. Martin, L. Gottwald, C. Kelly*

**Publisher:** not listed  
*RCA*

Kelly Clarkson allays trepidation that all the mess surrounding her previous CD, "My December" (melodic missteps, bickering with RCA and a canceled tour), was anything more than an artist growing up and testing creative boundaries. "My Life Would Suck Without You" promises to return America's pop darling to the top of multiple format charts while regaining the trust of any who felt a tinge of betrayal. With kingpins Max Martin, Dr. Luke and rising talent Claude Kelly at the songwriting helm, the song does everything right, similar to "Since U Been Gone." In addition to the detonation of percussion and a chorus as intoxicating as absinthe, clever instrumentation—a hint of synths, a spurt of '80s drums—add a playful wink to the whole production. Add a frisky lyric ("I know that I've got issues, but you're pretty messed up, too/Either way I found out, I'm nothing without you") and there's a joyous rush throughout. Blast off! The countdown to No. 1 begins.—*CT*



Around)" is O.A.R.'s most successful hit to date, reaching No. 1 at triple A, going top five at adult top 40 and now riding the top 40 chart. Frontman Matt Roberge's reflective midtempo verses describe giving in to a fragile relationship, colored in the chorus with, "Give me a break, let me make my own pattern/All that it takes is some time but I'm shattered." Working with

Matt Wallace (Maroon 5, Faith No More, the Replacements) only ups the wattage on a new measure of success for O.A.R.—*MM*

### RED

**Death of Me (2:59)**

**Producer:** *Rob Graves*  
**Writers:** *J. Rauch, R. Graves*  
**Publishers:** *End of Silence/Bridge Building/Logansong, BMI Essential/Red Ink*

★ Nashville's Red has come out swinging in 2009, giving new album "Innocence & Instinct" (Feb. 10) a wallop head-start with lead single "Death of Me." The multitextured track crackles with snappy hooks and is far catchier than previous "Breathe" and "Already Over," without sacrificing authoritative rock power. The band switches from a breakdown fused with sawing guitar and singer Michael Barnes' vehement hollering to skipping alongside staccato violins, pulling it off without a wink. And the background orchestration is almost a second set of drums that fills out the wild procession of beats. "Death of Me" is adroitly balanced on the line between rock and metal, offering the best views of both.—*CLT*



#### ANNIE LENNOX

**Shining Light (4:01)**

**Producers:** *Mike Stevens, Annie Lennox*  
**Writer:** *T. Wheeler*  
**Publisher:** not listed  
*Arista*

Annie Lennox's long-awaited fourth solo CD, 2007's "Songs of Mass Destruction," was maudlin in theme and execution—simply a depressing sonic affair. So it's a relief to hear the grand dame glistening on "Shining Light," one of two new tracks on "The Annie Lennox Collection" (Feb. 24). The song was originally a 2001 Euro top 10 for Northern Irish rock band Ash (2002 Irish Music Awards' best single) and covered by Coldplay, but its only real exposure in the United States was in the final episode of the sci-fi series "Roswell" in 2002. Lennox says that she fell in love with the song in its prime, and she certainly proffers vocal moxie alongside an exuberant midtempo production, serenading the convoluted but ultimately positive lyrics. Adult top 40 and AC radio have the opportunity to class up the airwaves, if anyone cares. More importantly, "Light" will reignite fans' passion for a timeless artist who returns to glory.—*CT*

## LEGENDS & CREDITS

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

**CONTRIBUTORS:** Troy Carpenter, Jonathan Cohen, Hillary Crosley, Gary Graff, Katie Hasty, Michael Menachem, Deborah Evans Price, Shad Reed, Chuck Taylor, Robert Thompson, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Jeff Vrebel, 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.

**HIP-HOP** BY MARIEL CONCEPCION

# Poppin' On The Charts

**Producer/Rapper Ron Browz Makes His Own Voice Heard**

If you don't know Ron Browz, you've most likely heard his handiwork on the radio. This week, he has three songs in the top 50 of Billboard's Hot R&B/Hip-Hop Songs chart: Jim Jones' "Pop Champagne" at No. 6, Busta Rhymes' "Arab Money" at No. 48 and his own "Jumping (Out the Window)" at No. 45. "Jumping" is the lead single from his upcoming debut album of the same name, slated for a March 17 release on Ether Boy/Universal Motown.

Other tracks on the album, which Browz says will "bring new life to hip-hop," include "Give It to You," a "rap ballad" with Amerie, and "For My Ladies," a club record. Rhymes, Jones, Juelz Santana and Scott Storch all collaborated on the set.

Browz (born Rondell Turner) has been building a name for himself since busting out of Harlem a decade ago. After a short stint as an artist signed to the now-defunct New York indie Big Boss Records, Browz taught himself how to make beats.

In 1999, he landed his first major placement on New York rapper Big L's album "The Big Picture." Although that set's "Ebonics" was the first record of his that he heard on the radio, it took two years before Browz created the beat for "Ether," Nas' famous diss track aimed at then-nemesis Jay-Z.

"I was an upcoming producer, so I couldn't just walk up to him," Browz explains about how the music landed on the rapper's album. "I gave it to his travel agent, and she handed it to him. Immediately, he fell in love with the track. Before I knew it I was at the studio with him."

Since then, Browz has worked with the

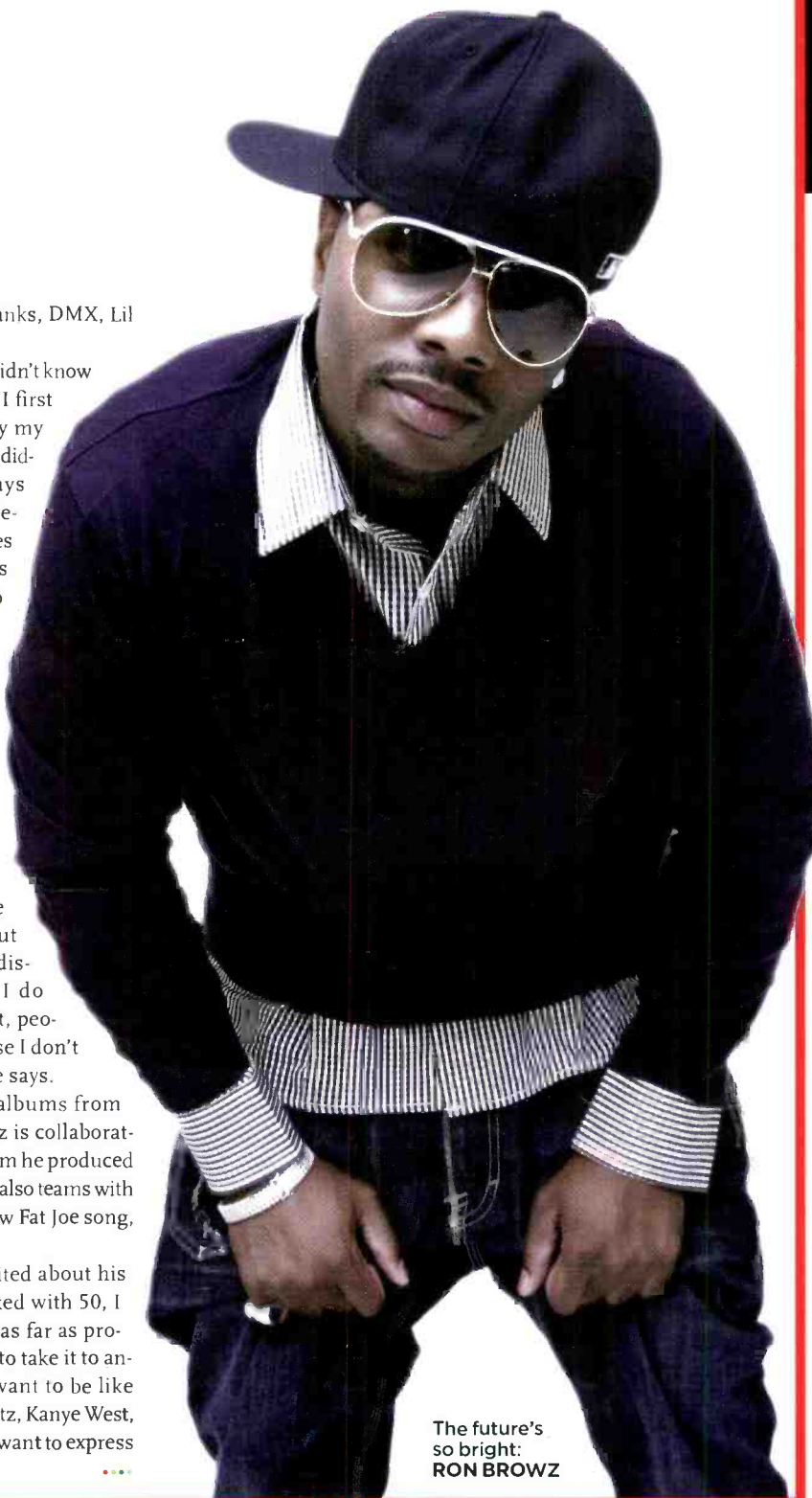
likes of Ludacris, Lloyd Banks, DMX, Lil Kim, Fat Joe and 50 Cent.

"When I was younger, I didn't know about the industry. When I first did 'Ether,' Nas didn't say my name on the track, so people didn't know who did it," says Browz, whose audio trademark "Ether Boy" resonates on every track he produces these days. "I learned that to go further in the game you needed all these things to be recognized."

And while his latest productions all use the ubiquitous vocoder ("I'm not using it in an annoying way, so people are accepting it," he insists), Browz says he's just grateful he's been able to stay relevant throughout the years. "I don't have a distinctive sound. When I do records, for the most part, people can't tell I did it because I don't have the same sound," he says.

Besides work on new albums from Rhymes and Jones, Browz is collaborating with N.O.R.E., for whom he produced current single "Rotate." He also teams with Lil Wayne to guest on a new Fat Joe song, "Windin' on Me."

But Browz is most excited about his own album. "After I worked with 50, I felt like I made my mark as far as production goes. Now I need to take it to another level," he says. "I want to be like artist/producers Swizz Beatz, Kanye West, Timbaland and Pharrell. I want to express myself as an artist."



The future's so bright:  
**RON BROWZ**



## 'TURN' IT ON AGAIN

Hoobastank is using its single "My Turn" to give fans their turn at being music video directors.

In addition to the regular broadcast clip for the song—the lead track from Hoobastank's fourth Island album, "For(N)ever," due Jan. 27—the band and director P.R. Brown (Goo Goo Dolls, Slipknot) have created an interactive version of the video that allows viewers to mix and match a variety of personalities to perform the song. Many are the four members of the band themselves, performing in a series of costumes. Others include bikini-clad models, senior citizens, frontman Doug Robb's mother and father-in-law, and members of the production crew.

The video, housed at [myturn.hoobastank.com](http://myturn.hoobastank.com) and linked from the band's official Web site and MySpace page, also lets users personalize the clip by uploading their own backgrounds.

"It's starting to tap into new territory of what interactive music video is going to be," says director Brown, who worked with programmer Daniel Kim from Deep Fried Productions (M.I.A., Gwen Stefani, Nine Inch Nails). "We're at an early stage in technology where we can start to offer these kinds of choices for people online."

Robb, who credits Hoobastank manager Jordan Berliant of the Collective with the interactive concept, says the group wanted to "take advantage of the medium... to do stuff you can't do on a TV video. Basically you'll never see the same video twice."

He also acknowledges that the extended cast "is even funnier to me, because I'll click on my mom to do the singing and, oh my God, she just looks ridiculous! I think it's pretty funny even if you don't know who people are."

Brown also created a more straightforward version of the "My Turn" video, a fast-paced, videogame-referencing gallop that shifts through glimpses of the assorted cast members.

"With the current craze of 'Rock Band' and that kind of user-generated experience, I wanted it to look and feel as if it was being created on the fly by someone playing a videogame," Brown says. "So we built a world around what this videogame might look like, with all the different players along the way."

The broadcast version of the "My Turn" video debuted Jan. 9; the song is No. 34 this week on the Modern Rock chart. Hoobastank hits the road Jan. 28 as part of a North American package with 3 Doors Down and Hinder. —Gary Graff

## COOKING WITH GAS

Members of rock act the Gaslight Anthem grew up in New Brunswick, N.J., idolizing Jersey natives like Bruce Springsteen. So after discovering that their band was the Boss' No. 1 friend on MySpace (and still was at press time), needless to say, it was an honor.

If that weren't enough, Springsteen made it a point to introduce himself to Gaslight Anthem frontman Brian Fallon during a benefit concert last December in New Jersey.

"Bruce went up to Brian and said, 'Hey, man, I got your record and I'm listening to it

all the time,'" SideOneDummy Records co-owner Bill Armstrong says. "From an artistic end, you can't even quantify that with sales."

Springsteen isn't the only one who's taken notice of the Gaslight Anthem. Last August, the four-piece released

its sophomore album, "The '59 Sound," which debuted at No. 70 on the Billboard 200 and has sold 43,000 copies in the United States, according to Nielsen SoundScan. This week, the album's title track debuts at No. 38 on Billboard's Modern Rock chart.

Gaslight Anthem manager Anna Jacobson-Leong says the band's profile received a significant boost toward the end of 2008, when a number of

U.S. and British music publications included "The '59 Sound" on their top 10 year-end album and song lists.

"When you have a band on an indie label with a song that has this kind of staying power, everyone in the radio world will take some notice, because that's unusual," she says.

Armstrong says SideOneDummy co-owner Joe Sib—who also hosts a syndicated radio show—has played a noteworthy role as well in helping the Gaslight Anthem get radio play. "He just called [radio programmers] up and said, 'Maybe we release Casualties records that don't fit on the radio, but this is something special,'" Armstrong says. "He was super

passionate about it."

The Gaslight Anthem hopes to continue its success in 2009 with upcoming musical appearances on late-night talk shows and extensive touring. Jacobson-Leong estimates that the band performs about 300 concert dates per year, and it already has European and U.S. gigs on the itinerary through May. Those include major festival plays on both sides of the pond, the manager says, noting that tours in Japan and Australia are also in the works.

"We have a very big year ahead of us," she says. "With the kind of touring they have ahead of them, I think they'll be taken to a different level."

—Mitchell Peters



BROWZ: TERRELL L. BELIN; GASLIGHT ANTHEM: LISA JOHNSON; HOOBASTANK: PR BROWN



CALYPSO BY PATRICIA MESCHINO

# Fiery Queen

## At 68, Calypso Rose Is Still Winning New Fans

More than 55 years after she began performing in the calypso tents of Trinidad, pioneering singer Calypso Rose has released a new album aimed at taking her music to a more diversified international audience.

"Calypso Rose" revamps several traditional calypso and faster-paced soca classics culled from Rose's extensive catalog, with strains of R&B and Caribbean-flavored jazz. The album was released in October in France on the Maturity Music label, co-founded by Jean Michel Gibert in Trinidad and Paris-based Thierry Panel, former senior A&R director of EMI France. Distribution is by leading European label World Village/Harmonia Mundi.

The album will be released in other European countries in March, while the U.S. release is scheduled for May; all 12 tracks are currently available

for download purchase on Trinidadtunes.com, and for a limited time the jaunty ska single "Israel by Bus" can be downloaded for free.

"This is a whole new chapter opening up for me in my senior years," says Rose, 68, in an interview in her Queens, N.Y., home. Her living room is cluttered with trophies, plaques and numerous citations, each attesting to her preeminence in the calypso genre, and by extension, her ambassadorial role for calypso's birthplace, the southern Caribbean Republic of Trinidad and Tobago. "The arrangements on this album are open to a wider scope of listeners," she says, "and when we launched in France, I performed in front of thousands of people who have never seen me before."

On Jan. 11, Rose made her debut at the sixth annual GlobalFest, a showcase of world music artists held in New York as part of the Assn. of Performing Arts Presenters conference. During a 50-minute set Rose

dazzled the talent bookers, tour agents and other tastemakers with her bold, occasionally bawdy stage persona, delivering among other selections her best-known hit, "Fire in Meh Wire" (which has been recorded in eight languages by various artists), and providing an overdue authenticity to Nat "King" Cole's nod to calypso, "Calypso Blues."

"Calypso Rose is a jewel that hasn't been discovered in America," explains Shanta Thake, director of Manhattan's Joe's Pub, a co-producer of GlobalFest, "We felt this was a great opportunity to bring her to the forefront."

Born McArtha Sandy Lewis in Tobago, Rose was adopted by an aunt and uncle in Trinidad. She started performing there as a teenager in the 1950s when it was considered shameful for women to sing calypso. Performing provided Rose with the necessary confidence to overcome her severe stuttering; despite heated opposition from her family and vocifer-

ous protests from Trinidad's religious groups, she persevered and secured her several-decade-long reign as Calypso's queen.

She made history in 1977 as the first female to win Carnival's Road March title (which honors the most popular song) with "Tempo," and since 1978 she remains the only female to have captured Carnival's three top musical honors—Road March, National Calypso Queen and Calypso Monarch—in one year.

Rose returns to Trinidad in February to perform at several carnival shows and shoot a video for "Israel by Bus." She then heads to Tobago to film the documentary "Rose, the Calypso Diva," produced by Maturity Music, Dynamo Production (France), Maxcenars (Congo) and the Trinidad and Tobago Film Co.

"Through all of the criticisms I got, I have opened doors for Caribbean female artists," Rose reflects. "I have passed through hell, but thank God I am still here to give them fire." ♦♦♦



Crown jewel: MAKEBA RIDDICK

## LIVING HER LIFE

When Billboard caught up with Makeba Riddick about a year ago, the songwriter had recently won a Grammy Award for Beyoncé's "B'Day" album, for which she wrote the chart-topping track "Déjà Vu."

Now Riddick has achieved yet another sweet victory: penning "Live Your Life" by T.I. featuring Rihanna. The track reached No. 1 on the Billboard Hot 100 after just two weeks and has sold nearly 2.8 million downloads, according to Nielsen SoundScan.

While it was released too late to be nominated for a Grammy last year, Riddick is certain it's the "biggest song I've ever co-written."

Riddick got her start after graduating with a major in music business and a minor in songwriting from the Berklee College of Music in Boston. She promptly scored placements on albums by Jennifer Lopez and B2K once she relocated to New York. In 2002, after being courted by various publishing houses, she signed a deal with Bad Boy Music Publishing/EMI Music Publishing.

Since, she's written songs for Janet Jackson, Toni Braxton and Rihanna, to name a few. Recently she has teamed with Beyoncé, Justin Timberlake, the Black Eyed Peas, Rihanna and T.I., among others, and she's scheduled to return to the studio with Sean "Diddy" Combs and Lil Jon in the coming weeks.

In the future, Riddick hopes to work with John Mayer and country artists Carrie Underwood and Faith Hill. "I would love to do some gospel as well as some country. I just want to expand and have a wide spectrum of genres under my belt," she says.

Aside from music, Riddick is tapping into other artistic ventures, including animation. After moving to Los Angeles about 18 months ago, she began writing a cartoon called "SmashKids!Inc" and launched an animation company of the same name. "It's a music-based cartoon, but I'm a writer at heart, and so I wrote this elaborate story based on these amazing characters," she says. "The plan for it is to be a network series. It's based on music, so I'm going to do a CD for it as well."

Riddick has since partnered with an illustrator and has been shopping "SmashKids!Inc" around to different production houses. She plans to have it ready for release in late 2009.

Additionally, Riddick recently launched Adorable Music Foundation, a charity to inspire young people in her hometown of Baltimore.

—Mariel Concepcion



## MIND'S EYE

The third time's a charm for dance singer/songwriter Jes, who shoots from 7-1 this week on Hot Dance Airplay with "Imagination." The dreamy track is the third single from last year's "Disconnect" (Ultra). The other two, "Ghost" and "Heaven," only cracked the top 20.

"It has a strong hook and a beautiful melody, from a familiar artist," says Trevor Simpson of dance KNGY (Energy 92.7) San Francisco.

A familiar voice might be more accurate. While Jes has made strides during the last year to define herself as a solo artist, she's best-known for her ecstatic vocals on 2004 mega-hit "As the Rush Comes," recorded as Motorcycle with producers Josh Gabriel and Dave Dresden. The track hit No. 1 on Hot Dance Airplay and stayed on the chart for 45 weeks.

"Imagination" shows just how much of Jes was in "Rush," with the same dewy vocals and emotive lyrics. "The song is about, if we can dream something, then we can make it real,"

her manager Tom Fritze says. "She's lyrically driven. She blends elements of edgy rock and electronic grooves, with very emotional lyrics."

As a live performer, Jes is in flux. She toured in 2007 with Tiësto as a track act, but took a full band on the road in 2008 for limited dates. "She has great stage presence," Simpson says. "She drew 900 people to a station event on a Thursday." In October, she co-billed with the Smashing Pumpkins at the "Guitar Hero World Tour" launch party at Best Buy in West Hollywood, Calif.—with the band, of course. "For 2009, our goal is to be able to bring the band out to many more shows around the world," Fritze says.

Jes is working on the follow-up to "Disconnect," currently called "High Glow" and slated for a summer release. Old friend Tiësto has already remixed the title track, which appears on his "In Search of Sunrise 6" mixed compilation. —Kerri Mason

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## REBA'S RECORD

>>With "Cowgirls Don't Cry" rising to No. 9 on Hot Country Songs, Reba McEntire nets a record 56th top 10 hit, the most by any woman since the chart launched in 1944. She was previously tied with Dolly Parton, who scored her 55th top 10 in 2006.

## ENDLESS SUMMER

>>Donna Summer notches her lucky 13th No. 1 on the Hot Dance Club Play chart with "Fame (The Game)," her third straight chart-topper from her "Crayons" album. The diva's first No. 1 on Club Play came with "Four Seasons of Love" in 1976.



## KEEP ON TRUCKIN'

>>The Derek Trucks Band's "Already Free" debuts at No. 1 on the Top Blues Albums chart and at No. 19 on the Billboard 200 with a career-best sales week of 18,000 copies. It's the act's second Blues chart-topper and its highest position on the latter chart.

# CHART BEAT

>>Christopher Cross returns to the Hot R&B/Hip-Hop Songs chart. That's right, Christopher Cross, not Kris Kross. Re-entering at No. 76 is Avant's cover of Cross' 1980 pop hit, "Sailing" (Capitol). As a songwriter, Cross last visited the R&B chart in 2000 when P. Diddy sampled "Sailing" in the song "Best Friend."

>>"Electric Arguments" (ATO), the album recorded by Paul McCartney and Youth in their guise as the Fireman, surges 166-91 on the Billboard 200. The rebound marks an anniversary for McCartney: 45 years ago this week the Beatles collected their first No. 1 on the Billboard Hot 100 with "I Want to Hold Your Hand."

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Billboard

# CHARTS

## Ye Olde Tube Still Moves; Soundtracking The Hits

While YouTube and other social networking vehicles remain powerful at breaking songs, good old-fashioned TV performances can still move the masses to buy a full album.

A notable number of developing artists have recently reaped rewards from NBC's "Saturday Night Live," likely because of the show's two-song-per-performer format and viewers'

Foxes' self-titled album finds its way up the Billboard 200, zipping from No. 67 to No. 46 with 10,000 (up 32%) for the week ending Jan. 18. Its increase in digital album sales was noteworthy as well, as it sold nearly 6,000—a gain of 65%.

Digital sales quickly follow when a high-profile weekend event occurs. It's likely that viewers of "SNL" immediately purchased a download of the "Fleet Foxes" album instead of waiting to buy it from an Internet retailer or visit their local brick-and-mortar store later in the week.

In earlier years, sales increases generated as a result of TV appearances on a Saturday or Sunday would usually not make a full impact until the following week's charts were compiled. That's because Nielsen SoundScan's tracking week ends on Sunday night. However, with instant digital gratification at consumers' fingertips, we're seeing more and more quick climbs immediately after significant media events.

Less than a year ago, a March 8 performance on "SNL" by **Vampire Weekend** resulted in its self-titled set spiking 61-26 during the tracking week ending March 9 with 19,000 (up 53%). Nearly

48% of its overall total sales that week were made up of digital downloads.

The following week, after the "SNL" glow had faded, the album's overall sales were up just 2%, yielding a one-spot climb up the Billboard 200.

## Over The Counter

KEITH CAULFIELD



Last fall, another "SNL" performer, **Adele**, reaped the benefits of her Oct. 18 performance when her "19" album shot 129-46 with nearly 11,000 (up 145%).

Again, digital sales drove the gain: Physical CD sales of "19" increased just 2% that week while digital sales were up 450%. Of its nearly 11,000 total sales that week, 71% were downloads.

**REEL HITS:** The top 20 of the Billboard 200 houses four theatrical film soundtracks for the first time since the chart dated March 8, 2008.

The companion album to the **Notorious B.I.G.** biopic "Notorious" enters at No. 4 with 43,000, joining "Twilight" (No. 6), "Mamma Mia!" (No. 15) and the fast-rising "Slumdog Millionaire" (No. 16 with 20,000—up 116%).

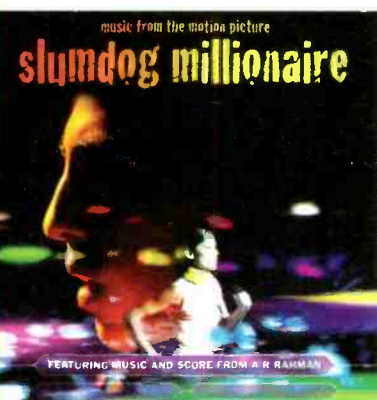
On March 8, the top 20 contained "Step Up 2: The Streets" (No. 5), "Juno" (No. 6), "Alvin and the Chipmunks" (No. 15) and "Across the Universe: Deluxe Edition" (No. 20).

We tend to point out notable achievements within the top 10, 15 or 20, and not the top 11, 16 and 21. However, just for giggles, this week marks the first time we've had four theatrical film soundtracks in the top 16 since the May 18, 2002, chart. That's when "Spider-Man" (No. 4), "O Brother, Where Art Thou?" (No. 10), "The Scorpion King" (No. 13) and "Star Wars Episode II: Attack of the Clones" (No. 15) reigned.

The rise of "Slumdog Millionaire" is eye-catching, but not totally unexpected. Many soundtracks from films that are Oscar-friendly become fast movers on the chart in January and February of each year—especially those that were released in a limited number of theaters in November and December of the previous year but go on to wider distribution in January.

However, most of the big chart climbs tend to come from musical movies that have a more obvious appeal to consumers. Last year, the soundtrack to "Sweeney Todd: The Demon Barber of Fleet Street" made a quick rise, while in previous years, sets from "Once," "Dreamgirls" and "The Phantom of the Opera" all flew up the tally in January and February.

With the "Slumdog" film expanding to its widest release yet Jan. 23, it won't be shocking to see the album rise again on next week's chart.



sense of discovery when seeing an act for the first time. It's one thing for an established artist like, say, **Britney Spears** to hit the "SNL" stage, but another for a fairly unknown act to get introduced to a mainstream audience.

Following their Jan. 17 performance on "Saturday Night Live," **Fleet**

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,899,000	1,464,000	25,679,000
Last Week	6,253,000	1,574,000	27,413,000
Change	-5.7%	-7.0%	-6.3%
This Week Last Year	6,976,000	1,133,000	21,274,000
Change	-15.4%	29.2%	20.7%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	23,296,000	20,661,000	-11.3%
Digital Tracks	72,903,000	90,375,000	24.0%
Store Singles	87,000	88,000	1.1%
<b>Total</b>	<b>96,286,000</b>	<b>111,124,000</b>	<b>15.4%</b>
Albums w/TEA*	30,586,300	29,698,500	-2.9%

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

### ALBUM SALES

'08	23.3 million
'09	20.7 million

### SALES BY ALBUM FORMAT

CD	19,377,000	15,525,000	-19.9%
Digital	3,825,000	4,995,000	30.6%
Cassette	10,000	3,000	-70.0%
Other	84,000	138,000	64.3%

For week ending Jan. 18, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

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

Current	12,858,000	11,015,000	-14.3%
Catalog	10,437,000	9,646,000	-7.6%
Deep Catalog	7,474,000	7,121,000	-4.7%

### CURRENT ALBUM SALES

'08	12.9 million
'09	11.0 million

### CATALOG ALBUM SALES

'08	10.4 million
'09	9.6 million

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

Main Billboard 200 chart table with columns for Week, Last Week, Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position.



Last year's 'American Idol' champ got some love from the Jan. 13 premiere of 'Idol,' as his tune 'A Daily Anthem' was featured in the show. In turn, his album jumps with a 58% gain.

13 Celebrating the 50th anniversary of the Motown label, this new set (23,000) also lands at No. 12 on Top R&B/Hip-Hop Albums and No. 2 on Top Compilation Albums.



Exclusive to Wal-Mart, this album begins with 6,000. On Top Pop Catalog Albums, Springsteen's 1995 solo hits effort re-enters at No. 37 with a 51% increase.



Paul McCartney (one-half of the Fireman) appeared on the Jan. 14 edition of ABC's 'The View' and was interviewed on Howard Stern's Sirius XM program the same day, likely causing this album's 78% gain.



The six-song iTunes-exclusive set includes one new track, 'Dear Wife.' The effort shifts 5,000 and bows at No. 13 on Top Digital Albums.

Continuation of the Billboard 200 chart table, listing artists like Guns N' Roses, T-Pain, David Archuleta, etc.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	113	164	MIRANDA LAMBERT IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) COLUMBIA (NASHVILLE) 78932/SMN (18.98)	Crazy Ex-Girlfriend	●	6
102	146	124	THRIVING IVORY WIND-UP 13150 (9.98)	Thriving Ivory		102
103	102	81	MUDVAYNE EPIC 01295*/SONY MUSIC (15.98)	The New Game		15
104	85	104	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain		1
105	101	91	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
106	95	75	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend		17
107	153	147	THE VERONICAS ENGINEER/SIRE 395260/WARNER BROS. (13.98)	Hook Me Up		107
108	53	46	VARIOUS ARTISTS EMI SPECIAL MARKETS 1196825 EX/STARBUCKS (12.98)	Winter Wonderland		42
109	116	127	3OH!3 PHOTO FINISH 511181 (13.98)	Want		89
110	109	98	VARIOUS ARTISTS UNIVERSAL FMI/SONY MUSIC/ZOMBA 012225/UME (18.98)	The Best Of NOW That's What I Call Music! 10th Anniversary		32
111	141	137	LIL WAYNE & DJ DRAMA APHILLIATES 65278 (17.98)	Gangsta Grillz: Dedication 3		111
112	96	125	USHER LAFACE 23388/JLG (18.98)	Here I Stand		1
113	103	122	JEREMY CAMP BEC 26780 (17.98)	Speaking Louder Than Before		38
114	111	118	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus		24
115	122	114	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
116	89	132	APOCALYPTICA 20-20 21580/JIVE (13.98)	Worlds Collide		59
117	90	80	TV ON THE RADIO DGC/INTERSCOPE 011882*/IGA (13.98)	Dear Science		12
118	128	135	ALVIN AND THE CHIPMUNKS CHIPMUNK 83009 RAZOR & TIE (18.98)	Undeniable		78
119	115	130	BLAKE SHELTON WARNER BROS. (NASHVILLE) 512911/WRN (18.98)	Startin' Fires		34
120	119	126	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits		5
121	NEW	1	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8322 EX/STARBUCKS (12.98)	This Is Us: Songs From Where You Live		121
122	123	120	AVANT CAPITOL 07582 (18.98)	Avant		26
123	124	11	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		61
124	118	129	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		1
125	114	111	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records		66
126	110	112	M.I.A. XL/INTERSCOPE 009659*/IGA (9.98)	Kala		18
127	NEW	1	CRYSTAL AIKIN BET/VERITY 28754/JLG (17.98)	Crystal Aikin		127
128	135	103	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station		39
129	105	99	LINKIN PARK MACHINE SHOP 516748/WARNER BROS. (22.98)	Road To Revolution: Live At Milton Keynes		11
130	107	107	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		1
131	93	108	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
132	131	138	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		12
133	163	166	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
134	125	121	BRAD PAISLEY ARISTA NASHVILLE 26980/SMN (18.98)	Play		1
135	132	145	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		6
136	129	109	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock		1
137	NEW	1	VARIOUS ARTISTS STARBUCKS 1505 EX (12.98)	Jazz Signatures 2: Great Performances By Jazz Masters		137
138	112	93	BRUTHA GODDFELLAS/DEF JAM 012390/DJMG (12.98)	Brutha		81
139	150	154	TOBY KEITH SHOW ODD NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
140	120	115	AVENGED SEVENFOLD HOPELESS 30380*/WARNER BROS. (18.98)	Avenged Sevenfold		1
141	148	167	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
142	180	195	MATT NATHANSON ACROBAT/VANGUARD 7982*/WELK* (16.98)	Some Mad Hope		60
143	NEW	1	JULIA FISCHER/ACADEMY OF ST MARTIN IN THE FIELDS DECCA DIGITAL EX/UNIVERSAL CLASSICS GROUP (7.98)	Bach: Concertos		143
144	170	24	KIDZ BOP KIDS RAZOR & TIE 1181 (18.98)	Kidz Bop 14		1
145	154	149	ROD STEWART WARNER BROS. 514093 (19.98)	The Definitive Rod Stewart		70
146	137	123	DIDO CHEEKY/ARISTA 30709/RMG (18.98)	Safe Trip Home		13
147	108	190	JOHN MAYER COLUMBIA 22665*/SONY MUSIC (19.98)	Where The Light Is: John Mayer Live In Los Angeles		5
148	159	153	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
149	139	161	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
150	145	174	KEVIN RUDOLF CASH MONEY/UNIVERSAL REPUBLIC 012337/UMRG (10.98)	In The City		11

121  
This set, and the compilation at No. 137, are exclusive to Starbucks. They launch with 4,000 and 3,000 copies sold, respectively. The latter also arrives at No. 1 on Top Jazz Albums.



122  
His single "Come On Get Higher" is bubbling under the Mainstream Top 40 Airplay chart while this album rebounds with a 20% jump.



123  
The Decca debut from Julia Fischer debuts at No. 1 on Top Classical Albums with 3,000—the Munich-born violinist's first chart-topper. Its sales are purely digital, as the physical CD bows on Jan. 27.



124  
The soundtrack to the third film in the "Underworld" series boasts such acts as AFI (pictured), Deftones, the Cure, Thrice and From First to Last.

125  
The Jan. 18 premiere of the second season of the comedy duo's HBO series likely aids this title's re-entry, which posts a 15% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	ROYAL BLISS MEROVINGIAN/CAPITOL 10015/CAROLINE (16.98)	Life In-Between		151
152	151	157	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace		10
153	149	144	STAINED FLIP/ATLANTIC 511769*/AG (18.98)	The Illusion Of Progress		1
154	156	148	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love		9
155	136	105	SNOW PATROL POLYDOR FICTION/GEFFEN 012156*/GA (13.98)	A Hundred Million Suns		9
156	126	2	GLASVEGAS COLUMBIA 43565/SONY MUSIC (12.98)	Glasvegas		126
157	143	142	SARAH MCLACHLAN ARISTA 30263/RMG (18.98)	Closer: The Best Of Sarah McLachlan		11
158	157	152	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist		107
159	171	192	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		1
160	165	197	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty		28
161	127	146	Q-TIP UNIVERSAL MOTOWN 012213*/UMRG (13.98)	The Renaissance		11
162	140	170	BUCKCHERRY ELEVEN SEVEN ATLANTIC 511262*/AG (18.98)	Black Butterfly		8
163	155	160	E-40 SICK WID IT/BME REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal		42
164	188	17	BRANDON HEATH MONOMODE 10127/REUNION (13.98)	What If We		73
165	NEW	1	KREATOR STERNHAMMER 9197*/SPV (16.98)	Hordes Of Chaos		165
166	176	34	TIM MCGRAW CURB 79066 (14.98)	Greatest Hits: Limited Edition		10
167	168	134	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers		5
168	76	86	ERIN MCCARLEY UNIVERSAL REPUBLIC 012223/UMRG (11.98)	Love, Save The Empty		78
169	NEW	1	SOUNDTRACK LAKESHORE 34055 (18.98)	Underworld: Rise Of The Lycans		169
170	199	7	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
171	134	136	RADIOHEAD TBD 21622*/ATU (13.98)	In Rainbows		1
172	178	181	SOUNDTRACK FOX 82966/RAZOR & TIE (16.98)	Alvin And The Chipmunks		5
173	133	151	NATASHA BEDINGFIELD PHONOGENIC/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine		3
174	158	22	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World		90
175	167	177	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD)	Revelation		5
176	NEW	1	SHARI ADDISON BET/VERITY 33091/JLG (17.98)	Shari Addison		176
177	161	140	SALIVA ISLAND 012398/DJMG (13.98)	Cinco Diablo		104
178	160	150	VICENTE FERNANDEZ NORTE 40032/SML (16.98)	Primera Fila		92
179	179	2	VARIOUS ARTISTS XS DIGITAL EX (11.98)	The 50 Most Essential Pieces Of Classical Music		179
180	186	3	ERIC HUTCHINSON LET'S BREAK 460412/WARNER BROS. (13.98)	Sounds Like This		134
181	144	113	DEATH CAB FOR CUTIE BARSUK ATLANTIC 452796*/AG (18.98)	Narrow Stairs		1
182	130	97	THE PRIESTS RCA VICTOR 33989/SONY MUSIC (18.98)	The Priests		66
183	173	168	JAMES TAYLOR HEAR 30828*/CONCORD (18.98)	Covers		1
184	177	139	COLDPLAY CAPITOL 65787* (9.98)	Prospekt's March (EP)		15
185	147	143	SANTOGOLD LIZARD KING 70034*/DOWNTOWN (14.98)	Santogold		74
186	181	5	DJ NESTY WY/MACHETE 012278/UMLE (14.98)	Wisn Y Yandel Presentan La Mente Maestra		65
187	196	2	FRAMING HANLEY SILENT MAJORITY 1001 (15.98)	The Moment		187
188	187	173	CHRIS BROWN JIVE 12049 JLG (18.98)	Exclusive		1
189	RE-ENTRY	21	FLIGHT OF THE CONCORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		1
190	RE-ENTRY	2	BLACK MIKE & QB PRODUCTIONS GRIND POWER U RECORDS 931/SWAGGER (9.98)	That's Me		190
191	164	162	NEIL YOUNG REPRISE 51675*/WARNER BROS. (21.98 CD/DVD)	Sugar Mountain - Live At Canterbury House 1968		40
192	195	42	SOUNDTRACK FOX/RHINO 410236*/AG (13.98)	Junjo		1
193	172	194	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		20
194	198	191	LIFEHOUSE GEFFEN 009153/IGA (13.98)	Who We Are		1
195	138	176	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98)	A Twist In My Story		44
196	RE-ENTRY	2	THE AIRBORNE TOXIC EVENT MAJORDOMO 10975*/SHOULI FACTORY (12.98)	The Airborne Toxic Event		188
197	RE-ENTRY	52	VICENTE FERNANDEZ NORTE 14602/SML (15.98)	Para Siempre		38
198	169	159	SHE & HIM MERGE 324 (15.98)	Volume One		71
199	RE-ENTRY	8	THE DOORS DMC ELEKTRA 360060/RHINO (11.98)	The Future Starts Here: The Essential Doors Hits		161
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TOP POP CATALOG™

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title (Imprint / Distributing Label), and Cert. Top entry: #1 ABBA, Greatest Hits Polar/Polydor.

TOP DIGITAL™

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title, BB 200 Ranking, and Cert. Top entry: #1 SOUNDTRACK, Slumdog Millionaire.

TOP INTERNET™

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title, BB 200 Ranking, and Cert. Top entry: #1 THE DEREK TRUCKS BAND, Already Free.

TOP SOUNDTRACKS™ FROM: .biz

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title, and Cert. Top entry: #1 NOTORIOUS, Soundtrack (Fox/Bad Boy/AG).

TOP CHRISTIAN & GOSPEL ALBUMS™ FROM: .biz

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title, and Cert. Top entry: #1 AUDIENCE OF ONE, Heather Headley (EMI Gospel/EMI CMG).

Your eyes aren't deceiving you. On Top Jazz Albums (see page 49), the entire top four are debuts. It's the first time that has happened since the tally started employing Nielsen SoundScan data to power its rankings in 1993.



More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS 'FEARLESS' FEATS



Taylor Swift becomes the first artist this decade to have two titles each reach the top 10 on Hot Country Songs, Mainstream Top 40, Adult Contemporary and Adult Top 40, as "Love Story" rises 12-8 on Adult Top 40.

song bullets on Top 40 at No. 5 and AC at No. 10. It topped Country Songs for two weeks in November. Swift notched her first fourfold top 10 with "Teardrops on My Guitar." Swift's album "Fearless," meanwhile, spends a seventh week atop the Billboard 200, the longest reign since Usher's "Confessions" ruled for nine weeks in 2004.

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including online that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 <b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
2	2	<b>LIVE YOUR LIFE</b>	TI. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)
3	3	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	6	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)
6	5	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)
7	8	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)
8	7	<b>WHATEVER YOU LIKE</b>	TI. (GRAND HUSTLE/ATLANTIC)
9	9	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/JLG)
10	10	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)
11	13	<b>POP CHAMPAGNE</b>	JIM JONES & RON BROWN FEAT. JESSE SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/KOCH)
12	11	<b>RIGHT NOW (NA NA NA)</b>	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
13	16	<b>ONE MORE DRINK</b>	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
14	22	<b>CIRCUS</b>	BRITNEY SPEARS (JIVE/JLG)
15	12	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
16	17	<b>LET IT ROCK</b>	KEVIN RUDDOFF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
17	15	<b>CHOPPED 'N' SKREWED</b>	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)
18	14	<b>SO WHAT</b>	PINK (LAFACE/JLG)
19	23	<b>MAD</b>	NE-YO (DEF JAM/IDJMG)
20	20	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)
21	18	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
22	46	<b>DEAD AND GONE</b>	TI. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
23	31	<b>COUNTRY BOY</b>	ALAN JACKSON (ARISTA NASHVILLE)
24	32	<b>YOU FOUND ME</b>	THE FRAY (EPIC)
25	21	<b>BETTER IN TIME</b>	LEONA LEWIS (SYCO/J/RMG)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	30	<b>DON'T</b>	BILLY CURRINGTON (MERCURY)
27	37	<b>FEEL THAT FIRE</b>	DIERKS BENTLEY (CAPITOL NASHVILLE)
28	44	<b>SOBER</b>	PINK (LAFACE/JLG)
29	29	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)
30	39	<b>SHE WOULDN'T BE GONE</b>	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
31	41	<b>SHE GOT HER OWN</b>	NE-YO FEAT. JAMIE FOXX & FABLOUS (DEF JAM/IDJMG)
32	47	<b>DIVA</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
33	42	<b>GOD LOVE HER</b>	TOBY KEITH (SHOW DOG NASHVILLE)
34	27	<b>START A BAND</b>	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
35	45	<b>DOWN THE ROAD</b>	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
36	49	<b>SWEET THING</b>	KEITH URBAN (CAPITOL NASHVILLE)
37	52	<b>TURNU ME ON</b>	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
38	19	<b>IF I WERE A BOY</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
39	36	<b>REHAB</b>	RIHANNA (SRP/DEF JAM/IDJMG)
40	51	<b>COWGIRLS DON'T CRY</b>	BROOKS & DUNN FEAT. REBA MCGENTIRE (ARISTA NASHVILLE)
41	26	<b>PUT IT ON YA</b>	PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
42	25	<b>TRADING PLACES</b>	USHER (LAFACE/JLG)
43	28	<b>ALREADY GONE</b>	SUGARLAND (MERCURY NASHVILLE)
44	33	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
45	24	<b>MRS. OFFICER</b>	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
46	35	<b>ROLL WITH ME</b>	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
47	58	<b>I HATE THIS PART</b>	THE PUSSYCAT DOLLS (INTERSCOPE)
48	59	<b>ROCKIN' THAT THANG</b>	THE DREAM (RADIO KILLA/DEF JAM/IDJMG)
49	48	<b>IF U LEAVE</b>	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
50	34	<b>HERE</b>	RASCAL FLATTS (LYRIC STREET)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	67	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN PROJECTS (DOOHOUSE/OGC/INTERSCOPE)
52	57	<b>RIVER OF LOVE</b>	GEORGE STRAIT (MCA NASHVILLE)
53	43	<b>ADDICTED</b>	SAVING ABEL (SKIDOOO/VIRGIN/CAPITOL)
54	40	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)
55	54	<b>LIGHT ON</b>	DAVID COOK (19/RCA/RMG)
56	50	<b>PLAYA CARDZ RIGHT</b>	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)
57	60	<b>WHITE HORSE</b>	TAYLOR SWIFT (BIG MACHINE)
58	-	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	KELLY CLARKSON (RCA/RMG)
59	63	<b>IT WON'T BE LIKE THIS FOR LONG</b>	QARIUS RUCKER (CAPITOL NASHVILLE)
60	53	<b>IN COLOR</b>	JAMEY JOHNSON (MERCURY)
61	61	<b>JUST LIKE ME</b>	JAMIE FOXX FEAT. T.I. (J/RMG)
62	-	<b>CRACK A BOTTLE</b>	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
63	55	<b>BUST YOUR WINDOWS</b>	JAZMINE SULLIVAN (J/RMG)
64	64	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)
65	69	<b>UNTOUCHED</b>	THE VERONICAS (ENGINEERD/SIRE/WARNER BROS.)
66	-	<b>BEAUTIFUL</b>	AKON FEAT. COLBY O'DONIS & KARDON OFFSHALL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
67	71	<b>LET ME</b>	PAT GREEN (BNA)
68	73	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
69	62	<b>WHEN IT HURTS</b>	AVANT (CAPITOL)
70	-	<b>LAST CALL</b>	LEE ANN WDMACK (MCA NASHVILLE)
71	70	<b>ANYTHING GOES</b>	RANDY HOUSSER (UNIVERSAL SOUTH)
72	68	<b>BEEP</b>	BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)
73	-	<b>DON'T THINK I CAN'T LOVE YOU</b>	JAKE OWEN (RCA NASHVILLE)
74	75	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/JLG)
75	-	<b>IT'S AMERICA</b>	RODNEY ATKINS (CURB)

1,293 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	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	#1 <b>JUST DANCE</b>	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
2	4	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN PROJECTS (DOOHOUSE/OGC/INTERSCOPE)	
3	2	<b>HEARTLESS</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
4	13	<b>I HATE THIS PART</b>	THE PUSSYCAT DOLLS (INTERSCOPE)	
5	5	<b>SINGLE LADIES (PUT A RING ON IT)</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	
6	3	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)	
7	6	<b>LET IT ROCK</b>	KEVIN RUDDOFF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
8	7	<b>CIRCUS</b>	BRITNEY SPEARS (JIVE/JLG)	
9	8	<b>HOT N COLD</b>	KATY PERRY (CAPITOL)	
10	9	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)	
11	10	<b>LOVE LOCKDOWN</b>	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
12	12	<b>LIVE YOUR LIFE</b>	TI. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)	
13	11	<b>WOMANIZER</b>	BRITNEY SPEARS (JIVE/JLG)	
14	16	<b>UNTOUCHED</b>	THE VERONICAS (ENGINEERD/SIRE/WARNER BROS.)	
15	20	<b>YOU FOUND ME</b>	THE FRAY (EPIC)	
16	27	<b>DEAD AND GONE</b>	TI. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
17	43	<b>LIGHT ON</b>	DAVID COOK (19/RCA/RMG)	
18	15	<b>GOTTA BE SOMEBODY</b>	NICKELBACK (ROADRUNNER/RRP)	
19	23	<b>SOBER</b>	PINK (LAFACE/JLG)	
20	14	<b>RIGHT NOW (NA NA NA)</b>	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
21	19	<b>DO WHAT YOU WANT</b>	PINK (LAFACE/JLG)	
22	18	<b>WHATEVER YOU LIKE</b>	TI. (GRAND HUSTLE/ATLANTIC)	
23	22	<b>REHAB</b>	RIHANNA (SRP/DEF JAM/IDJMG)	
24	17	<b>IF I WERE A BOY</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	
25	25	<b>CHICKEN FRIED</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	<b>DISTURBIA</b>	RIHANNA (SRP/DEF JAM/IDJMG)	2
27	34	<b>LA LA LAND</b>	DEMI LOVATO (HOLLYWOOD)	
28	37	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY FEAT. EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
29	26	<b>I'M SO PAID</b>	AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
30	-	<b>HYPNOTIZE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	
31	48	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
32	44	<b>MAD</b>	NE-YO (DEF JAM/IDJMG)	
33	28	<b>ADDICTED</b>	SAVING ABEL (SKIDOOO/VIRGIN/CAPITOL)	
34	30	<b>WHITE HORSE</b>	TAYLOR SWIFT (BIG MACHINE)	
35	31	<b>PAPER PLANES</b>	M.I.A. (XL/INTERSCOPE)	
36	36	<b>BEAUTIFUL</b>	AKON FEAT. COLBY O'DONIS & KARDON OFFSHALL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
37	47	<b>CRUSH</b>	DAVID ARCHULETA (19/JIVE/JLG)	
38	32	<b>VIVA LA VIDA</b>	COLDPLAY (CAPITOL)	
39	21	<b>I DON'T CARE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
40	39	<b>POP CHAMPAGNE</b>	JIM JONES & RON BROWN (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/KOCH)	
41	29	<b>HUMAN</b>	THE KILLERS (ISLAND/IDJMG)	
42	42	<b>SHAKE IT</b>	METRO STATION (COLUMBIA)	
43	49	<b>GREEN LIGHT</b>	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
44	41	<b>I KISSED A GIRL</b>	KATY PERRY (CAPITOL)	2
45	35	<b>ONE MORE DRINK</b>	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	
46	50	<b>DO WHAT YOU WANT</b>	PINK (LAFACE/JLG)	
47	52	<b>LIVIN' ON A PRAYER</b>	BON JOVI (MERCURY/UMG)	
48	38	<b>SHATTERED (TURN THE CAR AROUND)</b>	O.A.R. (EVERFINE/ATLANTIC/RRP)	
49	40	<b>DECODE</b>	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	
50	33	<b>MISS INDEPENDENT</b>	NE-YO (DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	61	<b>WHEN I GROW UP</b>	THE PUSSYCAT DOLLS (INTERSCOPE)	
52	-	<b>TELL ME SOMETHING I DON'T KNOW</b>	SELENA GOMEZ (RAZOR & TIE)	
53	55	<b>KRAZY</b>	PITBULL FEAT. LIL JON (MR. 305/AMERICA ARTIST/THE ORCHARD)	
54	45	<b>MRS. OFFICER</b>	LIL WAYNE FEAT. BOBBY VALENTINO & RICO RODRIGUEZ (CASH MONEY/UNIVERSAL MOTOWN)	
55	-	<b>DIVA</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	
56	-	<b>JUICY</b>	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	
57	-	<b>LUCKY</b>	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
58	51	<b>ABOUT YOU NOW</b>	MIRANDA COSGROVE (NICKELDEON/COLUMBIA)	
59	68	<b>SEX ON FIRE</b>	KINGS OF LEON (RCA/RMG)	
60	-	<b>LOLLIPOP</b>	FRAMING HANLEY (SILENT MAJORITY/ILG)	
61	57	<b>SWING</b>	SAVAGE FEAT. SOULJA BOY TELLEME (DAWN RAID/UNIVERSAL REPUBLIC)	
62	58	<b>IN THE AYER</b>	FLO RIDA FEAT. WILL.I.A.M. (PDE BOY/ATLANTIC)	
63	67	<b>DON'T STOP BELIEVIN'</b>	JOURNEY (COLUMBIA/LEGACY)	
64	66	<b>EYE OF THE TIGER</b>	SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)	
65	70	<b>YOU'RE GONNA GO FAR, KID</b>	THE OFFSPRING (COLUMBIA)	
66	-	<b>HUMAN</b>	THE KILLERS (ISLAND/IDJMG)	
67	69	<b>COME ON GET HIGHER</b>	MATT NATHANSON (VANGUARD/CAPITOL)	
68	56	<b>FALL FOR YOU</b>	SECONDHAND SERENADE (GLASSNOTE/ILG)	
69	74	<b>FOREVER</b>	CHRIS BROWN (JIVE/JLG)	
70	-	<b>WANTED DEAD OR ALIVE</b>	BON JOVI (MERCURY/UMG)	
71	53	<b>WHAT I'VE DONE</b>	LINKIN PARK (WARNER BROS.)	
72	63	<b>KEEPS GETTIN' BETTER</b>	CHRISTINA AGUILERA (RCA/RMG)	
73	59	<b>SEVENTEEN FOREVER</b>	METRO STATION (COLUMBIA)	
74	64	<b>LOW</b>	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)	4
75	34	<b>CAN'T BELIEVE IT</b>	T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/JLG)	

**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** GG Where included, this award indicates the title with the chart's largest unit increase.  
**PAGE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.  
**HEATSEEKER GRADUATE** HG 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 price. Ⓚ 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** GG 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**  
**●** RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.  
**◆** RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.  
**Ⓚ**

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 JUST DANCE by Kelly Clarkson (RCA/RMG).

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #51 WITHOUT YOU by HINDER (UNIVERSAL REPUBLIC).

MAINSTREAM TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label), Hit Predict. Top entry: #1 JUST DANCE by Kelly Clarkson (RCA/RMG).

ADULT TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label), Hit Predict. Top entry: #1 GOTTA BE SOMEBODY by Nickelback (Roadrunner/RRP).

ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label), Hit Predict. Top entry: #1 THE TIME OF MY LIFE by David Cook (19/RCA/RMG).

MODERN ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label), Hit Predict. Top entry: #1 SEX ON FIRE by Kings of Leon (RCA/RMG).

Kelly Clarkson scorches to a No. 31 Pop 100 bow, as "My Life Would Suck Without You" blasts in entirety from first-week airplay (14.7 million in audience); its subsequent digital release will impact next week's chart. "All I Ever Wanted" drops March 17.



The Airborne Toxic Event reaches the Modern Rock top 10 its first time out, as "Sometime Around Midnight" rises 11-9. The Los Angeles-based band's self-titled debut album ranks at No. 11 on Top Heatseekers (2,000 sold, up 6%).



POP 100: The most popular songs, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Airplay/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. 129 MAINSTREAM TOP 40, 102 ADULT CONTEMPORARY, 84 ADULT TOP 40, 69 MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. 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	5	6	17	<b>#1 COUNTRY BOY</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		1
2	1	3	19	<b>START A BAND</b> F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE		1
3	9	9	24	<b>SHE WOULDN'T BE GONE</b> S. HENDRICKS (C. BATTEN, J. ADAN)	Blake Shelton WARNER BROS./WRN		3
4	4	7	37	<b>DON'T</b> C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY		4
5	8	8	18	<b>FEEL THAT FIRE</b> B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		5
6	10	13	15	<b>GOD LOVE HER</b> T. KEITH (T. KEITH, V. MCGEHE)	Toby Keith SHOW DOG NASHVILLE		6
7	11	10	13	<b>DOWN THE ROAD</b> B. GANNON, K. CHESNEY (M. MCANALLY)	Kenny Chesney With Mac McAnally BLUE CHAIR/BNA		7
8	12	12	11	<b>SWEET THING</b> D. HUFF, M. POWELL (K. URBAN, M. POWELL)	Keith Urban CAPITOL NASHVILLE		8
9	13	14	10	<b>COWGIRLS DON'T CRY</b> T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn Featuring Reba McEntire ARISTA NASHVILLE		9
10	2	1	31	<b>ALREADY GONE</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		1
11	3	2	28	<b>HERE</b> D. HUFF, RASCAL FLATTS (J. STEELE, S. ROSSON)	Rascal Flatts LYRIC STREET		1
12	14	16	11	<b>RIVER OF LOVE</b> T. BROWN, G. STRAIT (S. CAMPB, BURNETTE, D. MORGAN)	George Strait MCA NASHVILLE		12
13	15	20	6	<b>WHITE HORSE</b> N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		13
14	16	18	14	<b>IT WON'T BE LIKE THIS FOR LONG</b> F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)	Darius Rucker MCA NASHVILLE		14
15	18	19	31	<b>LET ME</b> D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA		15
16	19	21	27	<b>LAST CALL</b> T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE		16
17	20	22	23	<b>DON'T THINK I CAN'T LOVE YOU</b> J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA		17
18	24	27	10	<b>AIR POWER</b> <b>IT'S AMERICA</b> T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins CURB		18
19	21	23	16	<b>AIR POWER</b> <b>THAT'S A MAN</b> J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram BIG MACHINE		19
20	22	24	22	<b>AIR POWER</b> <b>MORE LIKE HER</b> F. LIODELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA		20
21	23	25	12	<b>RIDE</b> D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)	Martina McBride RCA		21
22	25	26	23	<b>EVERYTHING IS FINE</b> F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		22
23	26	28	15	<b>I WILL</b> J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY		23
24	31	35	5	<b>GREATEST GAINER</b> <b>NOTHIN' TO DIE FOR</b> B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)	Tim McGraw CURB		24
25	29	31	9	<b>SHE'S COUNTRY</b> M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean BROKEN BOW		25



The singer matches George Strait for the most No. 1s in the Nielsen BDS era. Each of Jackson's 25 leaders happened after the chart's conversion to BDS data in January 1990. Strait inked his 25th BDS No. 1 when "I Saw God Today" reigned last April. He's the all-time leader with 43 No. 1s dating to 1982.



Brooks & Dunn's 41st top 10 breaks a tie with Alabama for the duo or group with the most top 10s in the Nielsen BDS era. For McEntire, the new top 10 makes her the all-time top 10 queen on this list (see Hot Box, page 37).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	30	4	<b>ALWAYS THE LOVE SONGS</b> M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC UNIVERSAL SOUTH		26
27	27	29	1	<b>SHE'S SO CALIFORNIA</b> M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)	Gary Allan MCA NASHVILLE		27
28	30	33	15	<b>HOW 'BOUT YOU DON'T</b> B. BEAVERS (S. NIELSON, V. MCGEHE, J. STOVER)	The Lost Trailers BNA		28
29	37	49	2	<b>MARRY FOR MONEY</b> F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins CAPITOL NASHVILLE		29
30	32	32	18	<b>CHEATER CHEATER</b> C. JACKSON (R. L. FEEK, J. MARTIN, K. OSMUNSON, W. VARBLE)	Joey + Rory VANGUARD SUGAR HILL NINE NORTH		30
31	33	34	11	<b>FOREVER</b> J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)	John Michael Montgomery STRINGTOWN		31
32	34	36	9	<b>WHERE I'M FROM</b> D. GELMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE		32
33	36	37	11	<b>BELONGS TO YOU</b> T. GENTRY, J. LEO (D. BERG, R. RUTHERFORD, T. SHAPIRO)	Emerson Drive MIDAS VALORY		33
34	35	41	11	<b>CRY CRY (TIL THE SUN SHINES)</b> T. BROWN (H. LINOSEYA, M. MAYO, C. LINOSEY, M. GREEN)	Heidi Newfield CURB		34
35	39	38	1	<b>BROTHERS</b> M. ROVEY (D. BRODY)	Dean Brody BROKEN BOW		35
36	41	40	13	<b>THESE ARE THE GOOD OLD DAYS</b> J. OTTO, J. RICH (J. OTTO, S. LAWSON)	James Otto WARNER BROS./WRN		36
37	<b>HOT SHOT DEBUT</b>	1	1	<b>I TOLD YOU SO</b> M. BRIGHT (R. TRAVIS)	Carrie Underwood ARISTA NASHVILLE		37
38	38	39	13	<b>SPACE</b> S. BUXTON (S. BUXTON, C. CANNON, L. WHITE)	Sarah Buxton LYRIC STREET		38
39	40	42	10	<b>BEST DAYS OF YOUR LIFE</b> C. LINOSEY (K. PICKLER, T. SWIFT)	Kellie Pickler BNA		39
40	44	45	5	<b>TELLURIDE</b> B. JAMES (B. JAMES, T. VERGES)	Josh Gracin LYRIC STREET		40
41	42	44	7	<b>WHAT IT TAKES</b> K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)	Adam Gregory MIDAS BIG MACHINE		41
42	46	54	3	<b>GOD MUST REALLY LOVE ME</b> P. ODDNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan BNA		42
43	49	48	2	<b>WHAT IF IT ALL GOES RIGHT</b> J. RICH (S. SMITH, T. HANCHEROFF, T. HYLER)	Melissa Lawson WARNER BROS./WRN		43
44	43	43	12	<b>COLD</b> P. T. RIDDLE (A. WHISNANT)	Jeremy McComb PARALLEL NEW REVOLUTION		43
45	50	50	1	<b>LIKE A WOMAN</b> R. GOOD, J. O'NEAL, S. BENTLEY, J. FEMINO)	Jamie O'Neal 1120		45
46	45	47	7	<b>EVERYTHING</b> J. DENMARCOUS (MARCEL)	Jessica Andrews CAROLWOOD		45
47	54	-	1	<b>WHATEVER IT IS</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE		47
48	51	-	1	<b>ANOTHER YOU</b> J. RICH (J. RICH, M. GREEN)	John Rich WARNER BROS./WRN		48
49	47	51	3	<b>THAT'S HOW IT STILL OUGHTA BE</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. CDLLINS, T. SHAPIRO)	Trent Tomlinson CAROLWOOD		47
50	<b>NEW</b>	-	1	<b>I RUN TO YOU</b> V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DDOUGLAS)	Lady Antebellum CAPITOL NASHVILLE		50

## TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	10	<b>#1 TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) +	Fearless		1
2	2	3	11	Taylor Swift BIG MACHINE 079012 (18.98) +	Taylor Swift		3
3	3	4	28	<b>SUGARLAND</b> MERCURY 011273/UMGN (13.98)	Love On The Inside		1
4	5	7	6	<b>ZAC BROWN BAND</b> ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		3
5	4	5	12	<b>RASCAL FLATTS</b> LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		2
6	6	6	18	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
7	7	10	24	<b>JAMEY JOHNSON</b> MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
8	10	8	18	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
9	9	9	25	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 11221/RMG/RMG/SMN (18.98)	Carnival Ride		2
10	8	11	18	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
11	12	12	12	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
12	14	18	16	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
13	13	13	42	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
14	15	21	90	<b>GREATEST GAINER</b> <b>MIRANDA LAMBERT</b> COLUMBIA 78932/SMN (18.98)	Crazy Ex-Girlfriend		1
15	16	16	8	<b>BLAKE SHELTON</b> WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
16	17	15	17	<b>GARTH BROOKS</b> PEARL 213 (25.98 CD/DVD) +	The Ultimate Hits		3
17	18	28	14	<b>JOEY + RORY</b> VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		10
18	20	17	5	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7
19	23	23	14	<b>EAGLES</b> ERC 4500 EX (14.98)	Long Road Out Of Eden		7
20	19	14	11	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 26908/SMN (18.98)	Play		1
21	21	20	37	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
22	22	19	11	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
23	25	27	10	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
24	27	30	14	<b>BILLY CURRINGTON</b> MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
25	29	31	18	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3



Jan. 11-12 rerun of GAC's "Origins" special, which first aired in May, helps Lambert earn Greatest Gainer (up 1,000). She is slated to tour with Kenny Chesney this year.

**33** Bentley's hits set, which takes the Pacesetter trophy with a 30% spike, benefits from promotion of an upcoming GAC special, which premieres Jan. 29.

**66** With 1,000 copies sold, a tribute to progressive country artist Robert Earl Keen takes the Hot Shot Debut at No. 66. The chart runs to 75 positions on billboard.biz.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	22	16	<b>TIM MCGRAW</b> CURB 79118 (11.98)	Greatest Hits 3		1
27	32	39	11	<b>BROOKS &amp; DUNN</b> ARISTA NASHVILLE 11163/SMN (18.98)	Cowboy Town		4
28	24	25	10	<b>ROBERT PLANT/ALISON KRAUSS</b> ROUNDER 619075 (18.98)	Raising Sand		2
29	30	35	7	<b>RASCAL FLATTS</b> LYRIC STREET 000384 (18.98)	Still Feels Good		2
30	28	26	11	<b>KELLIE PICKLER</b> 19/BNA 22811/SMN (18.98) +	Kellie Pickler		1
31	31	33	7	<b>ALAN JACKSON</b> LEGACY/ARISTA NASHVILLE 12228/SONY MUSIC (11.98)	16 Biggest Hits		22
32	35	36	11	<b>JIMMY WAYNE</b> VALORY JW 0100 (12.98)	Do You Believe Me Now		4
33	40	46	37	<b>PACESSETTER</b> <b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008		2
34	33	32	18	<b>LEE ANN WOMACK</b> MCA NASHVILLE 006025/UMGN (13.98)	Call Me Crazy		4
35	34	40	11	<b>KEITH URBAN</b> CAPITOL NASHVILLE 34713 (18.98) +	Greatest Hits		4
36	38	44	10	<b>MONTGOMERY GENTRY</b> COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		3
37	36	38	8	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
38	37	68	27	<b>JOHNNY CASH</b> COLUMBIA LEGACY 27454/SONY MUSIC (12.98)	Playlist: The Very Best Of Johnny Cash		37
39	51	55	11	<b>JOSH TURNER</b> MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		3
40	43	37	10	<b>JULIANNE HOUGH</b> MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
41	55	53	11	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE 27864 (18.98)	A Place To Land		10
42	46	50	7	<b>KENNY CHESNEY</b> BNA 11457/SMN (18.98)	Just Who I Am: Poets & Pirates		1
43	39	74	11	<b>JOHN DENVER</b> RCA/LEGACY 27290/SONY MUSIC (12.98)	Playlist: The Very Best Of John Denver		39
44	42	41	16	<b>CRAIG MORGAN</b> BROKEN BOW 7737 (12.98)	Greatest Hits		16
45	45	47	12	<b>HANK WILLIAMS III</b> CURB 79027 (18.98)	Damn Right Rebel Proud		2
46	47	49	11	<b>JAMES OTTO</b> RAYBAW/WARNER BROS. 49907/WRN (13.98)	Sunset Man		2
47	41	42	24	<b>HEIDI NEWFIELD</b> CURB 79087 (18.98)	What Am I Waiting For		2
48	49	51	10	<b>FAITH HILL</b> WARNER BROS. 44230/WRN (18.98) +	The Hits		3
49	44	43	8	<b>TIM MCGRAW</b> CURB DIGITAL EX (17.98)	Limited Edition: Greatest Hits: Volumes 1, 2 & 3		38
50	50	-	15	<b>ROY ORBISON</b> ORBISON MONUMENT/LEGACY 27561/SONY MUSIC (12.98)	Playlist: The Very Best Of Roy Orbison		50

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Notorious, A Different Me, Intuition, I Am... Sasha Fierce, 808s & Heartbreak, Audience Of One, The Point Of It All, Da REAList, Paper Trail, Theater Of The Mind, Freedom, NOW That's What I Call Motown, Year Of The Gentleman, Evolver, Tha Carter III, Jennifer Hudson, onmyradio, Fearless, Soul, Thr33 Ringz, Good Girl Gone Bad, The Recession, Emeritus, Universal Mind Control, Human.



This is the first soundtrack to bow at No. 1 since "Bad Boys II" in November 2002. Meanwhile, the late B.I.G. earns three of the top four spots on Hot R&B/Hip-Hop Catalog (viewable at billboard.biz). He is the first artist to land that many since Luther Vandross also placed three albums in that area after his death in 2005.



The singer's first religious album lands at No. 1 on Top Christian & Gospel Albums (page 40). She can expect another strong sales week after her performance during HBO's televised "We Are One" Inauguration Concert (Jan. 18).

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Avant, Brutha, Lil Wayne & DJ Drama, Mary Mary, DJ Skribble, Soulja Boy Tell'em, Robin Thicke, The Game, Usher, Soundtrack, Marvin Sapp, E-40, Raphael Saadiq, DJ Khaled Presents Ace Hood, Slim, Eric Benet, Syleena Johnson, DJ Khaled, Q-Tip, Jaheim, Chris Brown, Mint Condition, Keyshia Cole, Deborah Cox, Estelle.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Single Ladies (Put a Ring on It), Live Your Life, Pop Champagne, Chopped 'n' Skrewed, Heartless, Put It on Ya, She Got Her Own, Trading Places, Green Light, Greatest Diva Gainer, One More Drink, Rockin' That Thang, Just Like Me, Playa Cardz Right, Turnin Me On, Whatever You Like, Miss Independent, You Complete Me, Ifuleave, Mrs. Officer, BEEP, Bust Your Windows, Lost, Mad, Ain't I.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Ifuleave, Here I Stand, The Sweetest Love, When It Hurts, Spotlight, Cool, Nothing Left to Say, Heaven Sent, Greatest Gainer, Need U Bad, You're the Only One, Miss Independent, Love That Girl, Green Light, Playa Cardz Right, Long Distance, Chocolate High, We Need to Roll, From My Heart to Yours, I Need a Love Song, If This Isn't Love, Bust Your Windows, The Hunger, Single Ladies (Put a Ring on It), Lions, Tigers & Bears.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Heartless, Live Your Life, Single Ladies (Put a Ring on It), Just Dance, One More Drink, Right Now (Na Na Na), Mad, Ne-Yo, Whatever You Like, Pop Champagne, Dead and Gone, Miss Independent, Green Light, Chopped 'n' Skrewed, Mrs. Officer, Turnin Me On, Beautiful, Can't Believe It, Love Lockdown, Rehab, Rockin' That Thang, Greatest Gainer, I'm So Paid, Put It on Ya, W/Mania, Move (If You 'Wanna).

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Live Your Life, Heartless, Pop Champagne, One More Drink, Whatever You Like, Put It on Ya, Mrs. Officer, Greatest Gainer, Crack a Bottle, Lost, Swagga Like Us, Got Money, Ain't I, Yung La, Move (If You 'Wanna), Jumping (Out the Window), Stankly Legg, Arab Money, I Get It In, Get Like Me, My Life, Universal Mind Control, My President, I Run, Next to You, That's How I Go.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 81 MAINSTREAM R&B/HIP-HOP, 70 ADULT R&B, 75 RHYTHMIC stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	<b>#1</b> FAME (THE GAME)	1 WK	DONNA SUMMER BURGUNDY
2	8	6	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA	
3	5	9	OOH YEAH	MOBY MUTE	
4	10	6	NEVER	KRISTINE W ILY AGAIN	
5	2	9	MILES AWAY	MADONNA WARNER BROS.	
6	11	6	I STAY IN LOVE	MARIAH CAREY ISLAND/IDJMG	
7	12	8	THAT'S NOT MY NAME	THE TING TINGS COLUMBIA	
8	4	7	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA	
9	17	5	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
10	1	9	HUMAN	THE KILLERS ISLAND/IDJMG	
11	13	9	WHAT I CANNOT CHANGE	LEANN RIMES Curb	
12	14	10	EAT YOU UP	BOA SM	
13	7	8	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA RCA/RMG	
14	15	12	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE	
15	22	6	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN	
16	21	6	AWAY	ENRIQUE IGLESIAS FEATURING SEAN GARRETT INTERSCOPE	
17	19	14	MAGIC TOUCH	ROBIN THICKE FEAT. MARY J. BLIGE STAR TRAK/INTERSCOPE	
18	18	14	TWISTED (GOT ME GOIN' ROUND)	ULTRA NATE SILVER LABEL/TOMMY BOY	
19	9	13	WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS WITH PET SHOP BOYS CHRYSALIS	
20	6	12	A TINY SHOE	JIMMY D. ROBINSON J. MUSIC	
21	20	10	SWEAT	ERIN STEVENSON DAUMAN	
22	16	12	JOYFUL SOUND	DEBBY HOLIDAY NEBULA 9	
23	23	7	STILL ALIVE	LISA MISKOVSKY E.A.R.S./NETTWERK	
24	24	6	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA FEATURING PAPA JOE KULT	
25	32	3	BRING THE LOVE	NICKI RICHARDS NICKI RICHARDS	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	29	5	IN A SONG	BOBBY BLUE HADES	
27	26	7	TIME WILL NEVER (FADE ME AWAY)	CHRIS THE GREEK PANAGHI DJG	
28	31	6	EVERYBODY RISE	MURIEL FOWLER U-PHONIC	
29	41	2	<b>POWER PICK</b> CIRCUS	BRITNEY SPEARS JIVE/JLG	
30	33	5	PROMISE YOU	DEEP STEP UP IN THE AIR	
31	27	11	SO WHAT	PINK LAFACE/JLG	
32	25	12	WOMANIZER	BRITNEY SPEARS JIVE/JLG	
33	38	3	NEVER ENOUGH	CRYSTAL WATERS STRICTLY RHYTHM	
34	36	3	RUNAWAY	LADYTRON NETTWERK	
35	30	10	ROCK N ROLL TRAIN	AG/DC COLUMBIA	
36	39	3	ROOTS BEFORE BRANCHES	ROOM FOR TWO CURB/WARNER BROS.	
37	28	13	SANDCASTLE DISCO	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE	
38	37	5	TROUBLEMAKER	WEezer DGC/INTERSCOPE	
39	40	2	<b>NEW</b> CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC	
40	50	2	I SEE FIRE	CYBERSUTRA FEATURING JAGINTA KULT	
41	35	15	STUCK TO YOU	NIKKA COSTA GOFUNKYOURSELF/STAX/CMG	
42	34	16	THE GREATEST	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA	
43	48	2	FALLING	CANDICE ALLEY UNIVERSAL/UMRG	
44	NEW	DUST OFF AND DANCE	HYDRA PRODUCTIONS FEATURING TIFFANY HYDRA		
45	46	10	YOU BELONG	HERCULES AND LOVE AFFAIR MUTE	
46	42	12	HOT N COLD	KATY PERRY CAPITOL	
47	NEW	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG		
48	NEW	WANNA BE A DJ	AMBERROSE MARIE CATZ		
49	40	14	RIGHT HERE (DEPARTED)	BRANDY KOCH/EPIC	
50	45	18	UNDERLYING FEELING	SYLVIA TOSUN SEA TO SUN	

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	4	8	<b>#1</b> SOUNDTRACK	1 WK	SLUMDOG MILLIONAIRE INTERSCOPE 0125027GA
2	1	12	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 0119057GA	
3	2	2	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE	
4	3	2	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895	
5	6	28	3OH!3	WANT PHOTO FINISH 511181	
6	5	74	M.I.A.	KALA XL/INTERSCOPE 0096597/IGA	
7	7	70	METRO STATION	METRO STATION RED INK 10521/COLUMBIA	
8	NEW	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055		
9	8	38	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
10	9	2	VARIOUS ARTISTS	TOTAL WORKOUT THRIVEDANCE 90781 EX/THRIVE	
11	10	22	M83	SATURDAYS=YOUTH MUTE 9384*	
12	14	24	STRYKER	TOTAL DANCE 2008: VOL. 2 THRIVEDANCE 90789/THRIVE	
13	11	17	THEIEVRY CORPORATION	RADIO RETALIATION ESL 140	
14	13	13	THE RIDDLER & CATO K	ULTRA 2009 ULTRA 1842	
15	16	32	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
16	15	52	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
17	17	28	CUT /// COPY	IN GHOST COLOURS MODUL AR 050*	
18	RE-ENTRY	DJ MARK FARINA	MUSHROOM JAZZ SIX OM 315		
19	18	34	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
20	19	3	VARIOUS ARTISTS	WORKOUT: TOP 40 HITS REMIXED POWER MUSIC DIGITAL EX	
21	NEW	FEVER RAY	FEVER RAY RABID DIGITAL EX/MUTE		
22	23	56	DAFT PUNK	ALIVE 2007 VIRGIN 09841/CAPITOL	
23	21	26	NINE INCH NAILS	THE SLIP THE NULL CORPORATION 271*	
24	20	44	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 4502367/AG	
25	RE-ENTRY	JEFFREE STAR	CUPCAKES TASTE LIKE VIOLENCE (EP) POPSICLE 5001		

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	7	12	<b>#1</b> IMAGINATION	1 WK	JES ULTRA
2	3	18	BEHIND	FLANDERS ULTRA	
3	2	8	MILES AWAY	MADONNA WARNER BROS.	
4	5	37	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
5	20	5	ANGEL ON MY SHOULDER	KASKAOE ULTRA	
6	9	17	FEEL YOUR LOVE	KIM SOZZI ULTRA	
7	8	11	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	
8	10	32	EVERY WORD	ERCOLA FEATURING DANIELLA NERVOUS	
9	11	14	WOMANIZER	BRITNEY SPEARS JIVE/JLG	
10	14	10	ME AND MYSELF	BENJY FEATURING SUSHY NERVOUS	
11	21	3	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
12	13	14	MEDICINE	KIM LEONI ROBBINS	
13	6	9	GREEN LIGHT	JOHN LEGEND FEATURING ANDRE 3000 G.O.O.D./COLUMBIA	
14	17	7	ONLY ONE	CHRIS LAKE NERVOUS	
15	NEW	SOBER	PINK LAFACE/JLG		
16	15	5	HUMAN	THE KILLERS ISLAND/IDJMG	
17	1	8	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA	
18	4	19	HOT N COLD	KATY PERRY CAPITOL	
19	16	10	OUT OF MY MIND	LASGO ROBBINS	
20	22	2	DAY 'N' NITE	KID CUDDI FOO'S GOLD	
21	12	7	I'M DONE WITH THE PAIN	JOHN KANO FEATURING SARAH MATTEA TASTE THE JAM	
22	RE-ENTRY	SO WHAT	PINK LAFACE/JLG		
23	NEW	PERFECT DAY	CASCADA ROBBINS		
24	RE-ENTRY	DRIVE OUT	SUNFREAKZ NERVOUS		
25	25	2	EVERYTIME WE TOUCH	DAVID GUETTA & CHRIS WELLS WITH STEVE ANGELLO & SEBASTIAN INGRESSO GRAMPERFECTOR/LA	

## TOP JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	NEW	<b>#1</b> VARIOUS ARTISTS	1 WK	JAZZ SIGNATURES 2 STARBUCKS 1505 EX	
2	NEW	ELIANE ELIAS	ROSSA NOVA STORIES BLUE NOTE 28103/BLG		
3	NEW	THE BLUE NOTE 7	MUSICA A CELEBRATION OF BLUE NOTE RECORDS BLUE NOTE 28123/BLG		
4	NEW	JOSHUA REDMAN	COMPASS NONESUCH 510844 WARNER BROS.		
5	4	69	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
6	5	28	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES BLUE NOTE 04454*/BLG	
7	7	12	BOZ SCAGGS	SPEAK LOW DECCA 012026	
8	6	18	NATALIE COLE	STILL UNFORGETTABLE DM/AVCO 512320*/RHINO	
9	9	11	HARRY CONNICK, JR.	WHAT A NIGHT A CHRISTMAS ALBUM COLUMBIA 37020/SONY MUSIC	
10	8	70	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 09412/VG	
11	9	9	SONNY ROLLINS	ROAD SHOWS VOL. 1 DOXY 012165/EMARCY	
12	13	20	THE ROY HARGROVE QUINTET	EARFOOD GROOVIN' HIGH/EMARCY 010997/DECCA	
13	10	14	TONY BENNETT FEAT. THE COUNT BASIE BIG BAND	A SWINGIN' CHRISTMAS RHM/COLUMBIA 32250/SONY MUSIC	
14	25	6	AARON PARKS	INVISIBLE CINEMA BLUE NOTE 09011/BLG	
15	NEW	VARIOUS ARTISTS	BLUE NOTE IN THE 50S (EP) BLUE NOTE DIGITAL EX/BLG		

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	50	<b>#1</b> KENNY G	7 WKS	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD
2	2	17	FOURPLAY	ENERGY HEADS UP 3146	
3	3	69	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VG	
4	4	17	DAVE KOZ	GREATEST HITS CAPITOL 34163	
5	7	8	VARIOUS ARTISTS	SMOOTH JAZZ NUMBER ONES CONCORD 31077 EX	
6	5	36	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140	
7	8	50	PAUL HARDCASTLE	HARDCASTLE 5 TRIPPIN' 'N' RHYTHM 24	
8	6	43	DAVID SANBORN	HERE & HOME DECCA 011152	
9	10	16	TAKE 6	THE STANDARD HEADS UP 3142	
10	9	23	S.M.V.	THUNDER HEADS UP 3163	
11	13	14	MAYSA	METAMORPHOSIS SHANACHIE 5167	
12	11	33	WAYMAN TISDALE	REBOUND RENDEZVOUS 5139	
13	RE-ENTRY	SPYRO GYRA	A NIGHT BEFORE CHRISTMAS HEADS UP 3145		
14	12	12	KIM WATERS	I WANT YOU: LOVE IN THE SPIRIT OF MARVIN SHANACHIE 5166	
15	16	5	KENNY G	PLAYLIST: THE VERY BEST OF KENNY G ARTIST LEGACY 27460/SONY MUSIC	

## SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	21	<b>#1</b> RELIGIFY	3 WKS	EDGE GROOVE NARADA JAZZ/CAPITOL
2	3	29	LA DOLCE VITA	WARREN HILL EVOLUTION/KOCH	
3	2	28	SWEET SUNDAYS	TIM BOWMAN TRIPPIN' 'N' RHYTHM	
4	4	27	LIFE IN THE FAST LANE	DAVE KOZ CAPITOL	
5	7	28	OUT OF A DREAM	NAJEE HEADS UP	
6	31	MARIMBA	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM		
7	8	21	YOU AND I	MICHAEL LINGTON NUGROOVE	
8	6	36	GOIN' ALL OUT	ERIC DARIUS BLUE NOTE/CAPITOL	
9	18	3	<b>GREATEST GAINER</b> STOP LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES CONCORD/CMG	
10	9	22	ORDINARY	WAYNE BRADY PEAK/CMG	
11	10	28	TANGO	KENNY G STARBUCKS/CONCORD/CMG	
12	12	11	AT LAST	BEYONCE MUSIC WORLD/COLUMBIA	
13	11	13	CHILL OR BE CHILLED	OLI SILK TRIPPIN' 'N' RHYTHM	
14	16	23	NO LIMITS	NICK COLLIERON ON THE EDGE/KOCH	
15	14	21	FORTUNE TELLER	FOURPLAY HEADS UP	

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	NEW	<b>#1</b> JULIA FISCHER ACADEMY OF ST. MARTIN IN THE FIELDS	1 WK	BACH CONCERTOS DECCA DIGITAL EX/UNIVERSAL CLASSICS GROUP	
2	1	9	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC	
3	2	32	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL DECCA 011480/UNIVERSAL CLASSICS GROUP	
4	3	10	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	
5	5	20	JOSHUA BELL ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SHIRAZ CLASSICAL 11013/SONY MASTERWORKS	
6	NEW	JUAN DIEGO FLORES ORQUESTRA DE LA COMUNITAT VALENCIANA (KOREN)	BEL CANTO SPECTACULAR DECCA 01048/UNIVERSAL CLASSICS GROUP		
7	4	2	DANIEL BARENBOIM WIENER PHILHARMONIKER	NEUMANN MEYER NEW YEARS CONCERT 2008 DECCA 01044/UNIVERSAL CLASSICS GROUP	
8	NEW	JOYCE DIDONATO LES TALENS LYRIQUES (ROUSSET)	HANDEL OPERA ARIAS: FURIORE VIRGIN CLASSICS 13038/BLG		
9	NEW	DAVID FRAY THE DEUTSCHE KOMMERTPHARMONIE BREMEN	BACH KEYBOARD CONCERTOS BWV 1052, 1056 & 1058 VIRGIN CLASSICS 13018/BLG		
10	7	10	ANNA NETREBK	SOUVENIRS DG 012217/UNIVERSAL CLASSICS GROUP	
11	NEW	HAN-NA CHANG LONDON CHAMBER ORCHESTRA (WARREN GREEN)	VIVALDI: CELLO CONCERTOS EMI CLASSICS 34791/BLG		
12	9	27	GUSTAVO DUARTE SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA DG 011340/UNIVERSAL CLASSICS GROUP	
13	13	69	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
14	10	16	ANDRE RIEU	LIVE IN VIENNA DEMON 17695/SLG	
15	8	18	FRIEDE FLEMMING MUNCHNER PHILHARMONIKER ORCHESTRA (THELEMAN)	FOUR LAST SONGS THAIS SOMMS & ARAS DECCA 01185/UNIVERSAL CLASSICS GROUP	

## TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	<b>#1</b> IL DIVO	9 WKS	THE PROMISE SYCO/COLUMBIA 8898/SONY MUSIC
2	2	11	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA	
3	3	14	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE SONY CLASSICAL 3414/SONY MASTERWORKS	
4	5	4	MORNING TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PHASE TO THE MAX: SINGS JOHNSON THE PROMISE JOSEPH-NORMAN THERMAL/DECCA 012122	
5	4	64	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR DECCA 00889/UNIVERSAL CLASSICS GROUP	
6	9	51	ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR DECCA 01044/UNIVERSAL CLASSICS GROUP	
7	6	11	SARAH BRIGHTMAN	A WINTER SYMPHONY MANHATTAN 34123/BLG	
8	8	52	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
9	11	37	JOSH GROBAN	AWAKE LIVE 143 REPRISE 012668/WARNER BROS.	
10	10	63	ANDREA BOCELLI	IL MELORE ANDREA BOCELLI: VIVERE SUGAR DECCA 00889/UNIVERSAL CLASSICS GROUP	
11	12	70	PAUL POTT	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
12	14	23	SOUNDTRACK	STAR WARS: THE CLONE WARS SONY CLASSICAL 35616/SONY MASTERWORKS	
13	17	16	MORNING TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE	REDUCTION AND BE MERRY MORNING TABERNACLE CHORUS 5007325	
14	13	17	EDGAR MEYER & CHRIS TH		

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDFRAN/JAPAN/PLANTECH) JANUARY 21, 2009	
1	8	VELONICA AQUA TIMEZ EPIC	
2	12	NIDOME NO KANOJO SID KIYODN	
3	17	MY SUNSHINE ROCK'ATRENCH WARNER	
4	1	YUME NO TSUBOMI REMIORDMEN AVEV	
5	7	BADMAN NATTY WARNER	
6	3	WHEN YOU LOOK ME IN THE EYES JONAS BROTHERS CUTTING EDGE	
7	26	WORK THAT TERYAKI BOYZ FT. P. WILLIAMS. C. BROWN UNIVERSAL	
8	5	FUYUZAKURA THE NEW CLASSICS CR	
9	24	ANATA MAGIC MONDBRIGHT DEFSTAR	
10	28	HEY!HEY!ALRIGHT SCHADARAPARR/KAELA KIMURA TEARBRIDGE	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 18, 2009	
1	1	JUST DANCE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
2	NEW	DAY 'N' NITE KID CUDI VS. CROOKERS DATA	
3	2	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
4	5	ISSUES THE SATURDAYS FASCINATION	
5	10	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL	
6	3	HALLELUJAH ALEXANDRA BURKE SYCO	
7	8	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	
8	5	USE SOMEBODY KINGS OF LEON RCA	
9	4	RUN LEONA LEWIS SYCO	
10	29	THE LOVING KIND GIRLS ALDUD POLYDOR	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 20, 2009	
1	1	HOT N COLD KATY PERRY CAPITOL	
2	2	ALLES ALLES POLARKREIS 18 DOMESTIC ROCK/URBAN	
3	NEW	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA	
4	NEW	REHAB RIHANNA ISLAND/DEF JAM	
5	5	HUMAN THE KILLERS ISLAND	
6	4	SOBER PINK LAFACE/JLG	
7	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO	
8	6	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
9	7	BIS ZUM SCHLUSS CURSE/SILBERMOND PREMIUM BLEND	
10	NEW	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL	

EURO DIGITAL SONGS		nielsen SoundScan International	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDFRAN/INTERNATIONAL) JANUARY 31, 2009	
1	1	JUST DANCE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
2	NEW	DAY 'N' NIGHT KID CUDI VS. CROOKERS FOOL'S GOLD/DATA	
3	2	BROKEN STRINGS JAMES MORRISON POLYDOR	
4	3	HOT N COLD KATY PERRY CAPITOL	
5	8	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	
6	10	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	
7	4	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
8	11	ISSUES THE SATURDAYS POLYDOR	
9	6	HUMAN THE KILLERS VERTIGO	
10	5	RUN LEONA LEWIS SYCO	
11	7	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
12	9	USE SOMEBODY KINGS OF LEON RCA	
13	17	HEARTLESS KANYE WEST ROC-A-FELLA/DEF JAM	
14	NEW	POKER FACE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
15	13	WOMANIZER BRITNEY SPEARS JIVE/JLG	
16	20	SOBER PINK LAFACE/JLG	
17	16	REHAB RIHANNA SRP/DEF JAM	
18	18	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE	
19	NEW	CIRCUS BRITNEY SPEARS JIVE/JLG	
20	15	RIGHT NOW (NA NA NA) AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	

EURO SINGLES SALES		JANUARY 21, 2009	
THIS WEEK	LAST WEEK		
1	1	HOT N COLD KATY PERRY CAPITOL	
2	3	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
3	5	JUST DANCE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
4	2	WOMANIZER BRITNEY SPEARS JIVE/JLG	
5	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
6	6	HUMAN THE KILLERS ISLAND	
7	7	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
8	NEW	TATOU MOI MIKELANGELO LOCONTE WARNER	
9	NEW	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLD/DATA	
10	33	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL	
11	NEW	SI TU SAVAIS SHYM UP	
12	14	ALLES ALLES POLARKREIS 18 DOMESTIC ROCK/URBAN	
13	47	REHAB RIHANNA ISLAND/DEF JAM	
14	NEW	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE	
15	10	SO WHAT PINK LAFACE/JLG	

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/FPD/TITE-LIVE) JANUARY 20, 2009	
1	NEW	TATOU MOI MIKELANGELO LOCONTE WARNER	
2	NEW	SI TU SAVAIS SHYM UP	
3	NEW	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE	
4	1	WOMANIZER BRITNEY SPEARS JIVE/JLG	
5	4	AH... SI TU POUVAIS FERMER TA GUEULE PATRICK SEBASTIEN POLYDOR	
6	2	MON P'TIT GARS CHRISTOPHE MAE WARNER	
7	6	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
8	3	SI TU N'ETAIS PLUS LA SHERYFA LUNA ULM	
9	5	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
10	10	JUSQU'AU BOUT KIDONIK HEBEN	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDFRAN) JANUARY 31, 2009	
1	1	POKER FACE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE/UNIVERSAL	
2	4	CIRCUS BRITNEY SPEARS JIVE/SONY MUSIC	
3	2	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA/SONY MUSIC	
4	3	I'M YOURS JASON MRAZ ATLANTIC/WARNER	
5	11	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL	
6	5	HOT N COLD KATY PERRY CAPITOL/EMI	
7	6	LIVE YOUR LIFE TI FT. RIHANNA SRP/DEF JAM/GRAND HUSTLE/ATLANTIC/UNIVERSAL/WARNER	
8	10	GOTTA BE SOMEBODY NICKELBACK EMI	
9	7	RIGHT NOW (NA NA NA) AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL	
10	8	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC/UNIVERSAL	

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA) JANUARY 18, 2009	
1	2	BURN JESSICA MAUBDY SONY	
2	1	POKER FACE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
3	10	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL	
4	4	GET SHAKY IAN CAREY VICTORY	
5	3	USE SOMEBODY KINGS OF LEON RCA	
6	15	YOU FOUND ME THE FRAY SONY	
7	5	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	
8	7	CIRCUS BRITNEY SPEARS JIVE/JLG	
9	NEW	SOMEDAY SOON NATALIE BASSINGTHWAIGHTE SONY	
10	6	LIVE YOUR LIFE TI FT. RIHANNA SRP/GRAND HUSTLE/DEF JAM/ATLANTIC	

EURO DIGITAL SONGS SPOTLIGHT		AUSTRIA	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDFRAN/INTERNATIONAL) JANUARY 31, 2009	
1	1	HOT N COLD KATY PERRY CAPITOL	
2	3	RUN LEONA LEWIS SYCO	
3	NEW	BROKEN STRINGS JAMES MORRISON POLYDOR	
4	6	SOBER PINK LAFACE/JLG	
5	2	ALLES ALLES POLARKREIS 18 VS. NEPHEW MOTDR/UNIVERSAL	
6	9	DANCE WITH SOMEBODY MANDO DIAO MUSICA DE LA SANTA/UNIVERSAL	
7	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
8	NEW	HUMAN THE KILLERS VERTIGO	
9	8	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE	
10	NEW	REHAB RIHANNA SRP/DEF JAM	

EURO ALBUMS		JANUARY 21, 2009	
THIS WEEK	LAST WEEK		
1	2	PINK FUNHOUSE LAFACE/JLG	
2	4	KINGS OF LEON ONLY BY THE NIGHT RCA	
3	3	SEAL SOUL WARNER BROS.	
4	1	DUFFY ROCKFERRY A&M	
5	6	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO	
6	5	AC/DC BLACK ICE COLUMBIA	
7	28	THE SCRIPT SCRIPT PHONOGENIC/RCA	
8	13	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA	
9	15	ADORO ADORO SODA	
10	7	THE KILLERS DAY & AGE ISLAND	
11	NEW	LADY GAGA THE FAME STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
12	8	HERBERT GRONEMEYER WAS MUSS MUSS - BEST OF CAPITOL	
13	17	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE	
14	14	KATY PERRY ONE OF THE BOYS CAPITOL	
15	11	LEONA LEWIS SPIRIT SYCO	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 19, 2009	
1	1	NOVEMBRE GIUSY FERRERI SONY	
2	4	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO	
3	NEW	IMMOBILE ALESSANDRA AMOROSO SONY	
4	1	HOT N COLD KATY PERRY CAPITOL	
5	NEW	DUE COSE IMPORTANTI MARTINA STAVOLO SONY	
6	NEW	FIND A WAY ALESSANDRA AMOROSO SONY	
7	7	MERAVIGLIOSO NEGRAMARO SUGAR	
8	1	ALLA MIA ETA' TIZIANO FERRO CAPITOL	
9	5	INVECE NO LAURA PAUSINI ATLANTIC	
10	6	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JANUARY 14, 2009	
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO	
2	2	TENIA TANTO QUE DARTE NENA DACONTE UNIVERSAL	
3	3	QUIERO SER AMAIA MONTERO SONY	
4	4	PETER PAN EL CANTO DEL LOCO SONY	
5	5	NO ME DOY POR VENCIDO LUIS FONSI UNIVERSAL	
6	6	VOYAGE VOYAGE KATE RYAN ARS	
7	10	BEGGIN MADDON BONNIER/BONNIER AMIGO	
8	7	UN VIOLINISTA EN TU TEJADO MELENDI CARLITO	
9	8	LA HISTORIA DE JUAN CASTILLO LOS CHICHOS/ESTOPA UNIVERSAL	
10	1	VIVA LA VIDA COLDPLAY PARLOPHONE	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBD/NIELSEN) JANUARY 21, 2009	
1	2	ROBERTO CARLOS/CAETANO VELOSO ROBERTO CARLOS E CAETANO VELOSO E A... SONY	
2	1	PADRE FABIO DE MELO VIDA PADRE FABIO DE MELO SOM LIVRE	
3	3	VICTOR E LEO BORBOLETAS SONY	
4	4	ESCOLAS DE SAMBA DO RIO SOMBAS DE ENREDO 2009 UNIVERSAL	
5	5	AMY WINEHOUSE BACK TO BLACK UNIVERSAL	
6	6	VARIOUS ARTISTS A FAVORITA INTERNACIONAL SOM LIVRE	
7	10	MARIAH CAREY THE BALLADS COLUMBIA	
8	11	RIHANNA SP GOOD GIRL GONE BAD SRP/DEF JAM	
9	14	SOUNDTRACK HIGH SCHOOL MUSICAL 3. SENIOR YEAR WALT DISNEY	
10	13	ZEZE DI CAMARGO & LUCIANO ZEZE DI CAMARGO & LUCIANO (2008) SONY	

Girls Aloud keep their hit streak alive as their 20th single release, "The Loving Kind," becomes their 20th straight top 10 on the U.K. Singles chart.

EURO RADIO AIRPLAY		nielsen Music Control	
THIS WEEK	LAST WEEK		
1	2	HOT N COLD KATY PERRY CAPITOL	
2	2	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	
3	3	I'M YOURS JASON MRAZ ATLANTIC	
4	10	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
5	8	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO	
6	4	WOMANIZER BRITNEY SPEARS JIVE/JLG	
7	5	HUMAN THE KILLERS ISLAND	
8	6	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
9	7	SO WHAT PINK LAFACE/JLG	
10	11	RIGHT NOW (NA NA NA) AKON UNIVERSAL	
11	12	JUST DANCE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
12	18	MISS INDEPENDENT NE-YOU ROC-A-FELLA/DEF JAM	
13	19	SOBER PINK LAFACE/JLG	
14	13	VIVA LA VIDA COLDPLAY PARLOPHONE	
15	14	DISTURBIA RIHANNA SRP/DEF JAM	

SWEDEN		SINGLES	
THIS WEEK	LAST WEEK	(GLF) JANUARY 16, 2009	
1	2	POKER FACE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
2	3	HOT N COLD KATY PERRY CAPITOL	
3	1	WITH EVERY BIT OF ME KEVIN BORG 19/COLUMBIA	
4	4	HUMAN THE KILLERS ISLAND	
5	6	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	

ALBUMS		JANUARY 16, 2009	
THIS WEEK	LAST WEEK		
1	1	SCOTTS PA VART SATT MARIANN	
2	3	ENRIQUE IGLESIAS GREATEST HITS INTERSCOPE	
3	4	STATUS QUO PICTURES - 40 YEARS OF HITS UMTV	
4	22	ANNA TERNHEIM LEAVING ON A MAYDAY UNIVERSAL	
5	NEW	IRYA'S PLAYGROUND IRYA'S PLAYGROUND UNITED STAGE MANAGEMENT	

IRELAND		SINGLES	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JANUARY 16, 2009	
1	2	JUST DANCE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
2	1	HALLELUJAH ALEXANDRA BURKE SYCO	
3	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
4	4	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	
5	5	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA	

ALBUMS		JANUARY 16, 2009	
THIS WEEK	LAST WEEK		
1	1	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA	
2	2	KINGS OF LEON ONLY BY THE NIGHT RCA	
3	5	THE SCRIPT SCRIPT PHONOGENIC/RCA	
4	3	LEONA LEWIS SPIRIT SYCO	
5	4	THE KILLERS DAY & AGE ISLAND	

NEW ZEALAND		SINGLES	
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) JANUARY 21, 2009	
1	2	I'M YOURS JASON MRAZ ATLANTIC	
2	1	POKER FACE LADY GAGA FT. COLBY ODOMS/STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
3	3	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA	
4	4	CIRCUS BRITNEY SPEARS JIVE/JLG	
5	4	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THE BOYS BAZZHEADZ HARD2BEAT	

ALBUMS		JANUARY 21, 2009	
THIS WEEK	LAST WEEK		
1	1	BILLY T JAMES THE COMIC GENIUS OF BILLY T JAMES SONY	
2	3	LADY GAGA THE FAME STREAMLINE/NO/ME/CHERRYTREE/INTERSCOPE	
3	2	KINGS OF LEON ONLY BY THE NIGHT RCA	
4	4	SOUNDTRACK TWILIGHT ATLANTIC	
5	5	BASSHUNTER NOW YOU'RE GONE - THE ALBUM HARD2BEAT	

FLANDERS		SINGLES	
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JANUARY 21, 2009	
1	1	HOME TOM HELSEN/GEIKE ARNAERT MTC	
2	4	HOT N COLD KATY PERRY CAPITOL	
3	12	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLD	
4	4	WOMANIZER BRITNEY SPEARS JIVE/JLG	
5	3	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	

ALBUMS		JANUARY 21, 2009	
THIS WEEK	LAST WEEK		
1	2	KINGS OF LEON ONLY BY THE NIGHT RCA	
2	NEW	ANTONY & THE JOHNSONS THE CRYING LIGHT ROUGH TRADE	
3	4	WILL TURA 100 HITS TOPKAPI	
4	7	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO	
5	1	MARCO BORSATO WIT LIGHT TEG	

Hits of the World is compiled at Billboard/London RE-Entry, EURO SINGLES SALES, EURO ALBUMS, compiled from the national singles and album sales charts, respectively, of 20 European countries. EURO RADIO AIRPLAY: Compiled from 17 European countries as monitored and tabulated by Nielsen Music Control.

1, 2, 3, 4 (WB Music, ASCAP/Sony Publishing, ASCAP) WB/M, POP 82

ABOUT YOU NOW (Kazm Music Publishing, ASCAP/EMI April Music, ASCAP) HL/H100 95

ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Solido, BMI/Meaux Music, BMI/EMI CMG, BMI) HL/H100 33

AHOVA VA LA MIA (SERCA, BMI) LT 41

AIN'T I Austin Denise, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamela Publishing, BMI/Taylor Ivy Hart Publishing, ASCAP/Tremell Clements, ASCAP/Dega Figas Publishing, ASCAP) WB/M, RBH 32

ALL SUMMER LONG (JR Publishing, BMI/Gale, BMI/Warner-Tamela Publishing, BMI/Universal Music Corporation, ASCAP/Songs Of Universal, Inc., BMI/EMI Longitude, BMI/Leadhead Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMI) HL/WB/M, H100 100

ALMAS GEMELAS (Not Listed) LT 40

ALREADY GONE (Jennifer Nettles, ASCAP/EMI Blackwood Music, Inc., BMI/Digital Music, BMI/Music Of Stage Three, BMI/Robb & Son/Ant Salvage, BMI/Stage Three Music, BMI, HL, CS 10 H100 63

ALWAYS THE LOVE SONGS (Old Desperados, ASCAP/NZD, ASCAP/Pure Blue, BMI) CS 26

ANGELS ON THE MOON (Thriving Ivory Music, ASCAP/Sakayami Music Publishing, ASCAP) H100 92

ANOTHER YOU I Money Music, ASCAP/Do Write Music, ASCAP/Warner-Tamela Publishing, BMI/Syvannee Canyon Music, BMI) WB/M, CS 48

ARAB MONKEY (Ziath Music, BMI/Browz Music, BMI/Morning Hill Music, BMI/Songs Of Universal, Inc., ASCAP) POP 65, RBH 55

ARROYITO (Universal Music, ASCAP) LT 24

AT LAST (EMI Fast Catalog, Inc., ASCAP/WB Music, ASCAP) HL/WB/M, RBH 100

BAD GIRLFRIEND (Warner-Tamela Publishing, BMI/Taylor Swift, BMI/Tamela Joyde Publishing, SOCAN/Binley Publishing, SOCAN/An April For Publishing, SOCAN/Friday Cat Publishing, SOCAN) WB/M, H100 93, POP 74

BEAUTIFUL (Gyfel Music, ASCAP/Sony/ATV Tunes, ASCAP/Regime Music Society, ASCAP/RM Publishing/Coby O Publishing, ASCAP/One Man Music, ASCAP/Chrislays Songs, BMI) HL, H100 41, POP 39

BEEF (Anna Jeans Baby Boy Music, ASCAP/Tight Work, BMI/Gnany Man Publishing, BMI/Rozzzy Publishing, BMI/CP, BMI/Devin Kazoviv, BMI) POP 81

BELONGS TO YOU (Cal IV Songs, ASCAP/Universal Music Corporation, ASCAP/EMI Blackwood Music, Inc., BMI/Sony/ATV Tree Publishing, BMI) HL/WB/M, CS 33

BEST DAYS OF YOUR LIFE (Roc-A-Fella, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing, ASCAP/EMI April Music, BMI) HL, CS 49

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Tunes, ASCAP) HL, H100 36, POP 28

BIRD WALK (Souja Boy Tell'em Music, BMI/Crosstalk Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI) HL, CS 49

BLAME IT (Sia) F, BMI/Bug, BMI/Gilded Songs, ASCAP/EMI April Music, Inc., ASCAP/PS NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanichon, ASCAP/John Conte, Jr., ASCAP/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Chameleon Publishing, BMI) HL/WB/M, H100 98, POP 95, RBH 30

BROKER (Jason Mraz Music, Inc., ASCAP/Soula Boy Tell'em America, BMI/FSMG, I/MRO, WB/M, H100 83, POP 93

BROTHERS (Magic Mustang, BMI/Oven Music, BMI) CS 35

BUST YOUR WINDOWS (Nappy Poo Music, ASCAP/Universal Music, Z Songs, ASCAP/Salam Remi Music, ASCAP/EMI April Music, BMI) HL/WB/M, H100 92, POP 95, RBH 30

ASCAP) WB/M, H100 55, POP 41

DEJAMÉ VACIO (Arpa, BMI) LT 17

DIME (IQ Publishing, BMI) LT 39

DIME SI TE VAS CON EL (EMI Blackwood Music, Inc., BMI/Latorra San Angel, SA de CV, ASCAP) LT 31

DISTURIA (B-Uneek Songs, ASCAP/Songs Of Universal, Inc., BMI/Culture Beyond U Experience Publishing, BMI/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A-Lost Vocal, BMI) HL/WB/M, H100 32, POP 26

DIVA (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Lewagas Music Publishing, ASCAP/Team S Dot Publishing, BMI) HL, H100 37, POP 61, RBH 7

DO IT (Sony/ATV Tree Publishing, BMI/Beaverline Tunes, BMI/Crossdown Uptown, ASCAP) HL, CS 4 H100 53

DO IT THINK I CAN'T LOVE YOU (Universal Music Careers, BMI/Shitake Maki, BMI/Marvel Man, BMI/Songs Of Windwept Pacific, BMI/Vibe Room, BMI/PS, BMI) WB/M, CS 17

DO IT TRUST ME (Master Force, BMI/Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Dick Jans, LLC, BMI) HL, H100 71, POP 57

DOWN THE ROAD (Beggins, ASCAP) CS 7, H100 59

EN CAMBIO NO (Universal Music Italia/Warner Chappell Italia/Gente Ed. Mus.) LT 43

EN UN SOLO DIA (Premium Latin, ASCAP) LT 27

ESPERO (Arpa, BMI) LT 36

ESTIGMA DE AMOR (WB Music, ASCAP) LT 48

EVERYBODY KNOWS (Cherry River Music Co., BMI/Devin Kazoviv, BMI/Tier Three Music Publishing, ASCAP/Bug Music, ASCAP/Mekeko Music, ASCAP/Chrysalis Music Publishing, ASCAP) CLM, RBH 97

EVERYTHING (Universal Music Corporation, ASCAP/Sony/ATV Tunes, ASCAP) HL/WB/M, CS 46

EVERYTHING IS FINE (Bream Butler Music, ASCAP/Universal Music Corporation, ASCAP) HL/WB/M, CS 22

FALL FOR YOU (John Vesely Publishing, BMI/Sony/ATV Songs LLC, BMI) HL/WB/M, POP 35

FEARLESS (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI/Sony/ATV Timber, SESAC/Hitbros Valley, SESAC/Raylene Music, ASCAP/BPA Administration, ASCAP) HL, POP 82

FEEL THAT FIRE (Gylescott, BMI/Bucky And Clyde, BMI/Hone Well, The Armadillo, BMI/Big Wide Tracks, ASCAP) WB/M, CS 5, H100 42

FLY ON THE WALL (Tonidola Lane Music Publishing, BMI/Seven Summits, BMI/Antonia Songs, ASCAP/Downtown Music Publishing, ASCAP/Bocca Al Cielo, BMI/Devin Kazoviv, BMI) POP 81

FOREVER (English by, BMI/State One Music America, BMI/MSG, I/MRO, Me You And The Piano Songs, BMI) WB/M, CS 31

FOREVER (Songs Of Universal, Inc., BMI/Culture Beyond U Experience Publishing, BMI/Universal Music Corporation, ASCAP/Robert Ant. Desrosier, ASCAP/Done 78 Publishing, SESAC) HL/WB/M, POP 30

FREEZE (Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Songs Of Universal, Inc., BMI/Culture Beyond U Experience Publishing, BMI) HL/WB/M, POP 79, RBH 54

FROM MY HEART TO YOURS (Imagem Music Limited, BMI) RBH 68

FUEGO EN TU PIEL (Universal Music, ASCAP/ASL, ASCAP) LT 35

GET UP (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Scotti Storch Music, ASCAP/TVT Music, ASCAP) HL/WB/M, POP 100

GIVES YOU HELL (Smells Like Phis, Ed. ASCAP/Universal Music, MGB Songs, ASCAP) H100 6, POP 10

GO IN ME (EMI April Music, Inc., ASCAP/West Ink Red Music, BMI/Tier Three Music Publishing, ASCAP/Tea Time, ASCAP) RBH 90

GO LOVE HER (Franklin Road, BMI/Reservoir 416, BMI/EMI Blackwood Music, Inc., BMI) HL, CS 6 H100 44

GO, BUT REALLY LOVE ME (Hope, N. Cal, BMI/Sony/ATV Music, BMI/Gal IV Entertainment, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI) HL/WB/M, CS 42

GO HARD (DJ Khalid, BMI/Nothing Hill Music, BMI/Please Gimme My Publishing, BMI/EMI Blackwood Music, Inc., BMI/Nappy Poo Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

GOOD LOR WILLYNG (Mad Moler, BMI/Manat Phelps & Phillips, BMI/Warner-Tamela Publishing, BMI/Tower One, BMI) WB/M, CS 51

GOOD LOVIN' (NekSectCollection Publishing, ASCAP/Motola Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, Inc., ASCAP/Lustin Comb Publishing, ASCAP/Da 12 Music, ASCAP/J. Brasco, ASCAP/No Question Entertainment, ASCAP) RBH 48

GOTTA BE SOMEBODY (Warner-Tamela Publishing, BMI/Arm Your Dild, SOCAN/Zeno C, SOCAN/Black Label, ASCAP/Black Adder Music, SOCAN) WB/M, H100 17, POP 17

GREEN LIGHT (John Legend Publishing, BMI/Cherry River Music Co., BMI/Rated Music, ASCAP/We Don't Play Even When We Be Playin', ASCAP/Chrysalis Music Publishing, ASCAP/In Three Face Music Publishing, ASCAP/EMI April Music, BMI/Universal Music, Z Songs, BMI/Tier Three Music Publishing, ASCAP/No-Tra D (U) Songs, ASCAP) HL/WB/M, RBH 79

I CAN'T HEAR THE MUSIC (Headbop Publishing LLC, BMI/Olano Music, BMI/Bnuths Music, BMI/Eivs Lee Music, BMI/J. Brasco, ASCAP/EMI April Music, BMI) HL/WB/M, RBH 64

I DON'T CARE (Harmageddon Publishing, SOCAN/Universal Music Canada, SOCAN/Sledge Factory Music, SOCAN/EMI Blackwood Music, Inc., BMI/Marlene AB, BMI/Music Publishing, ASCAP/EMI Blackwood (Canada) LLC, SOCAN) HL, H100 85

I DON'T CARE (Sony/ATV Songs LLC, BMI/Chicago X Sotomayor, BMI/Great Honesty Music, BMI/WB Music, ASCAP) HL/WB/M, H100 56, POP 49

IF I WERE A BOY (Terry Lane, ASCAP/ledela Music, ASCAP/Cap Songs, CAP/BC Jean, BMI) CLM, H100 26, POP 25, RBH 36

IF THIS ISN'T LOVE (B-Uneek Songs, ASCAP/Universal Music Corporation, ASCAP/GiveMeAllMy Publishing, ASCAP/EMI April Music, Inc., ASCAP/TVT Explosive Publishing, ASCAP) RBH 43

IFULFAVE (Tetragrammaton Music, ASCAP/Universal Music Corporation, ASCAP/Nvatic Yuke Music, ASCAP/Melodic Piano Productions, ASCAP/H 1030 Publishing, ASCAP/Soulchild, ASCAP/Mary J. Blige, ASCAP) HL/WB/M, H100 74, RBH 66

IFU SEEK AMY (Maraton AB, STIM/Kobalt Music Publishing, BMI/Young Money Publishing, ASCAP/WB Music, Inc., BMI/Warner Chappell Scandinavia, STIM) HL/WB/M, POP 92

I GET IT IN (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/WB Music, Inc., BMI/Ant Nuthin' Got 2 Da Funkin', ASCAP/Bar Future Music, BMI/Warner-Tamela Publishing, BMI/Black Folks Working Hard, BMI/No-Tra D (U) Songs, BMI/Songs Of So-So Music, BMI) HL/WB/M, RBH 60

I HATE THIS PART (Soy/ATV Tunes, ASCAP/Copyright Control/Cutler Publishing, BMI/Warner-Tamela Publishing, BMI) HL/WB/M, H100 11, POP 12

IMPAREABLE (Mostly Sad Songs, ASCAP/WB Music, Inc., BMI) HL/WB/M, RBH 62

I'M SO PAID (Gyfel Music, ASCAP/Sony/ATV Harmony Publishing, BMI/Young Money Publishing, BMI/EMI April Music, Inc., ASCAP/Young Jezezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI) HL/WB/M, H100 68, RBH 62

I'M YOURS (Go Eyd, ASCAP) H100 7, POP 9

IN COLOR (EMI Blackwood Music, Inc., BMI/Big Gassed Hits, BMI/News Songs Of Seal Gayle, BMI/Noah's Little Boat Music, BMI/Ediorato Music Publishing, BMI/Lucky Trumb, BMI) H100 44

I NEED A LOVE SONG (Songs Of Universal, Inc., BMI/AZE 2 Music, BMI/Walt McGold Entertainment, SESAC/Boobie & DJ Songs, BMI/Warner-Tamela Publishing, BMI/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April Music, Inc., ASCAP) HL/WB/M, RBH 91

INDIVIDUAL (Warner-Tamela Publishing, BMI) LT 7

IN THE AYER (E. D. Class Publishing, ASCAP/Mail On Sunday Music, BMI/Cherry River Music Co., BMI/Music Special-ists, BMI/Warner-Tamela Publishing, BMI/321 Music, BMI) OL/WB/M, POP 47

I RUN TO YOU (Warner-Tamela Publishing, BMI/DWhaywood Music, ASCAP/Red Bull Publishing, BMI/Shaw Emitt Songs, SESAC/MH, Songs, Inc., SESAC/Sony/ATV Tree Publishing, BMI/Tomdogismu-Bro, BMI) WB/M, CS 50

I TOLD YOU SO (Sometimes You Win Music, ASCAP) CS 37

I TRUST YOU (JYVA Publishing, ASCAP/Kerry Douglas Publishing, ASCAP) RBH 77

IT'S AMERICA (Stanky Daw, BMI/Bug, BMI/Songs Of Universal, Inc., BMI/State One Music, ASCAP/Brett James Cornelius, ASCAP) CS 18

IT'S A NEW DAY (Will I am Music, BMI/Cherry River Music Co., BMI) CLM, POP 94

IT'S YOURS (Pretty Girls And Big Love Songs, BMI) RBH 44

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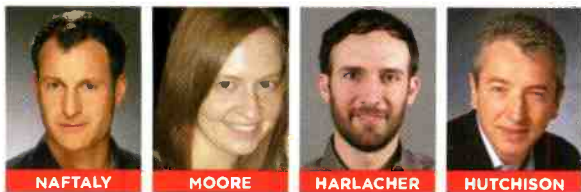
# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** RCA/Jive Label Group appoints **Keith Naftaly** senior VP of A&R. He previously served in the same role at the Sony Music Label Group in the United States.

Sony Music Entertainment U.K. appoints **Tris Penna** to director of A&R at Epic Records U.K. He was managing director at Really Useful Records.

Tooth & Nail Records/BEC Recordings names **Tamara Moore** national promotions manager. She was an independent promotions coordinator.



**TOURING:** Creative Artists Agency in Los Angeles taps **Ryan Harlacher** as a booking agent. He was an agent at Pinnacle Entertainment.

**DIGITAL:** Yahoo names **Carol Bartz** CEO. She was chairman at software company Autodesk.

**MEDIA:** MTV Networks Japan elevates **Sammy Yoo** to executive VP/managing director. He also assumes the titles of executive VP/managing director of MTV Networks Korea, which he will oversee. Yoo was senior VP/managing director of MTV Japan.

**RELATED FIELDS:** Licensing consulting company Rights-Flow appoints **Duncan Hutchison** chief content officer. He was executive VP at music media social networking Web site WoozyFly.

The GEMA management board and supervisory board appoint **Maren Ruhfus** director of political communication. She was head of the GEMA coordination office in Berlin and Brussels.

—Edited by Mitchell Peters

# GOODWORKS

## MARTELL FAMILY DAY TO HONOR FRANK, PETERZELL

For the past five years, Koch Records president Bob Frank and GMR Entertainment managing director Marcus Peterzell have served as co-chairs of Family Day, an annual charity event hosted by the TJ Martell Foundation, which is dedicated to funding research for leukemia, cancer and AIDS.



This year, to help celebrate Family Day's 10th anniversary, the TJ Martell Foundation will honor Frank, Peterzell and their families March 8 at the Roseland Ballroom in New York. And for the first time in its history, Family Day will expand to the West Coast March 29 at the Los Angeles Zoo.

"It's definitely an honor and we're thrilled that the board and Tony [Martell] wanted to honor us," Peterzell says. "But for us it's the same mission... to really drive the funds to find more cures."

As in years past, Family Day will be filled with indoor gaming, sports and carnival activities. In addition, the New York event will feature a musical performance by Push Play and Los Angeles will feature the Clique Girlz. Since hosting its first Family Day 10 years ago, the Martell Foundation has raised \$2.4 million from the event. Further ticket information about Family Day can be found at [tjmartellfoundation.org](http://tjmartellfoundation.org).

—Mitchell Peters

# BACKBEAT



MIDEM's British event featured a performance by Universal recording artist **Jamie Cullum**.



TAG Strategic managing partner **Ted Cohen**, right, leads a discussion with Google VP of content partnerships **David Eun** on how YouTube and Google are revolutionizing the way consumers access music.

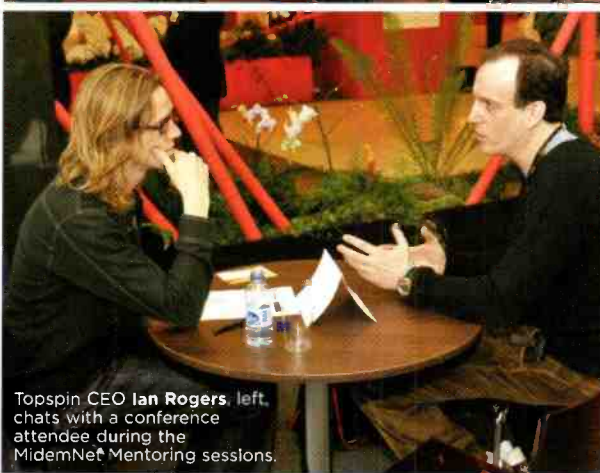
## MIDEM 2009

The 42nd MIDEM Conference took place at the Palais des Festivals in Cannes, France, from Jan. 17-21. There were 9,100 participants, including 1,400 key international executives from every sector of the music industry who participated exclusively at the MidemNet conferences. With keynote speeches from prominent music industry figures, as well as panels, workshops and networking events, MidemNet conferences not only fostered reflection on the artist-fan relationship, but also discussion on how it may be improved for the future. PHOTOS: COURTESY OF MARC GINOT/MIDEM 2009

continued on page 54



It was a packed room for Billboard's MIDEM Masters Breakfast, held Jan. 20 at the Carlton. PHOTO: COURTESY OF PAUL DENTON/MIDEM 2009



Topspin CEO **Ian Rogers**, left, chats with a conference attendee during the MidemNet Mentoring sessions.



MIDEM CEO **Paul Zilk**, left, presents the MIDEM Green World Award to Glastonbury festival founder **Michael Eavis** for his festival's commitment to the environment. PHOTO: COURTESY OF ERIC CATARINA/MIDEM 2009



Billboard international bureau chief **Mark Sutherland** moderates the panel "Serving Artists, Serving Fans—What Is the Best Organization?" From left: **Bryan Calhoun**, Sound Exchange VP of new media and external affairs and new-media advisor to Kanye West; **Tim Clark**, ie: music managing director and manager of Robbie Williams; **Marcel Engh**, SBX managing director and Sony Music Europe VP of brand entertainment; Sutherland; EverGreen Copyrights co-founder/co-CEO **David Schulhof**; PIAS Entertainment Group co-president **Kenny Gates**; and Songs I Wish I Had Written/the Swedish Model managing director **Martin Thornkvist**.

### INSIDE TRACK

## PICKIN' ON STEVE

Steve Martin puts his new album, "The Crow: New Songs for the Five-String Banjo," "under the heading of 'I'm not getting any younger'..."

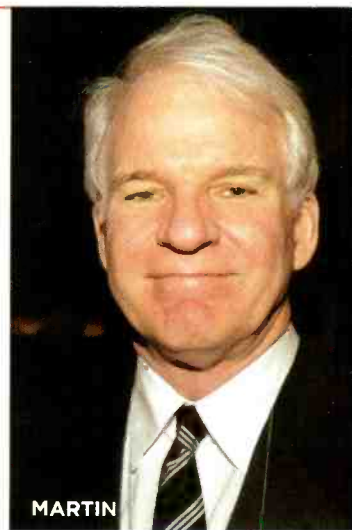
That led the actor/comedian/author/musician to work in earnest on "The Crow," which arrives Jan. 27 as a three-month Amazon.com exclusive. It features 15 original Martin compositions recorded with such guests as Dolly Parton, Vince Gill, Mary Black, Earl Scruggs, Tony Trischka, Tim O'Brien and Pete Wrenick. It was produced by the Nitty Gritty Dirt Band's John McEuen, a high school friend of Martin's.

"I started [playing banjo] when I was 17," Martin tells Track. "I know what my specialty is—playing songs I write, and if I'm asked to step outside

that specialty, I can get a little nervous. It's a dichotomy; on one hand I can play my own songs with anybody, but if I got into a really serious bluegrass crowd, I'd play a couple standards and retire."

Martin is planning a number of TV appearances to promote "The Crow." As for actual touring, he says, "If I do, it'll be in the summer," after he wraps a role in an as-yet-untitled Nancy Myers-directed adult romantic comedy with Meryl Streep and Alec Baldwin.

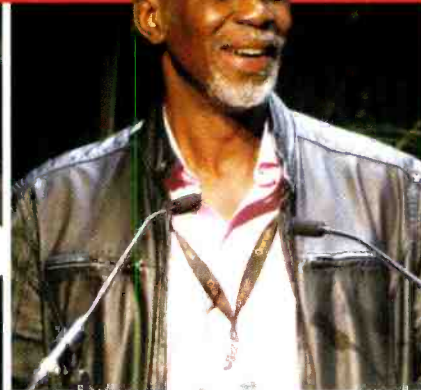
"I think I would just do a bluegrass festival or something like that," Martin says. "The word [about the album] isn't even out yet, and I don't even know what I'd do. I guess I have to get a band, right? I wouldn't even know how to do an hour show of music. I'd have to think about that."



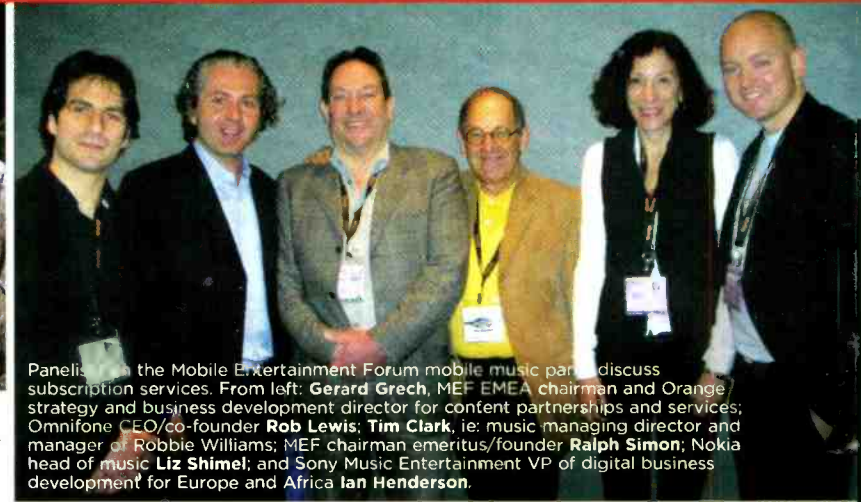
MARTIN



MySpace Music president **Courtney Holt**, left, sits down with Billboard editorial director **Bill Werde** for a keynote interview, discussing how fans access music and artists, and how to deal with the challenges facing the music industry.



MusicTank chairman **Keith Harris** moderated the panel "How Can Music and ISPs Work Together?," which explored the quest for a successful business model between music and Internet service providers. PHOTO COURTESY OF THOMAS SAMSON/MIDEM 2009



Panelists at the Mobile Entertainment Forum mobile music panel discuss subscription services. From left: **Gerard Grech**, MEF EMEA chairman and Orange strategy and business development director for content partnerships and services; Omnifone CEO/co-founder **Rob Lewis**; **Tim Clark**, ie; music managing director and manager of Robbie Williams; MEF chairman emeritus/founder **Ralph Simon**; Nokia head of music **Liz Shimel**; and Sony Music Entertainment VP of digital business development for Europe and Africa **Ian Henderson**.



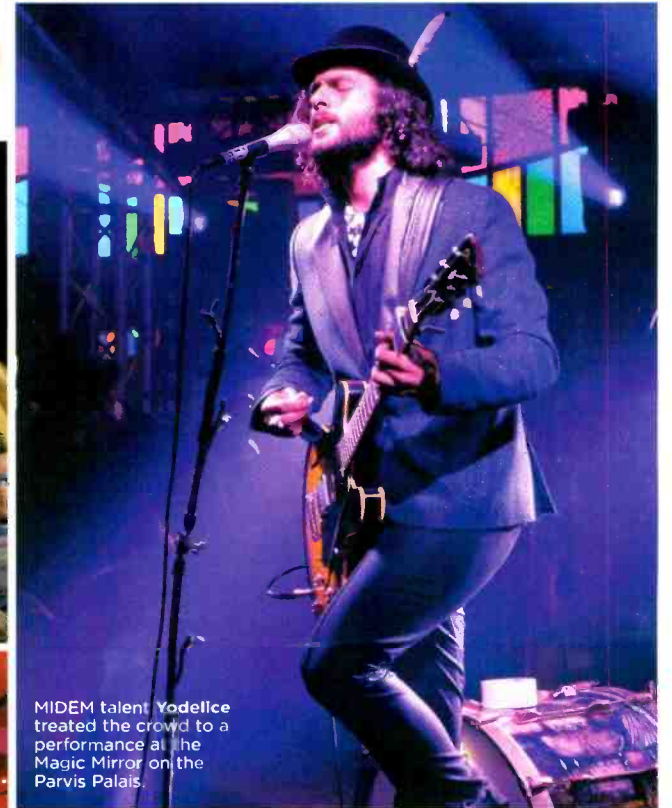
'What If! Innovation digital team senior inventor/head of mobile **Jessica Sandin** presents at MidemNet.

## MIDEM 2009

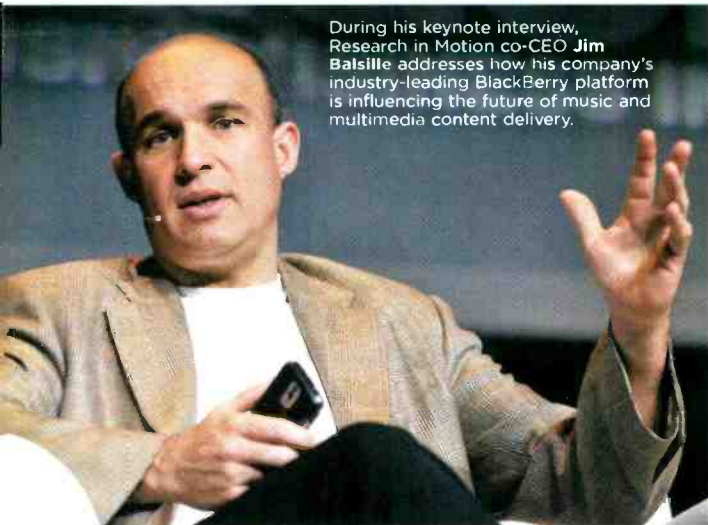
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Billboard international bureau chief **Mark Sutherland** sits down with leading executives for the panel "Artists, Managers & Digital—So, Where Is the Money?" From left: **Paul Brown**, Pandora European managing director and Slicethepie commercial director; Goldring, Hertz & Lichtenstein senior partner **Ken Hertz**; Sutherland; and PPL executive director **Peter Leatham**. PHOTO: COURTESY OF THOMAS SAMSON/MIDEM 2009



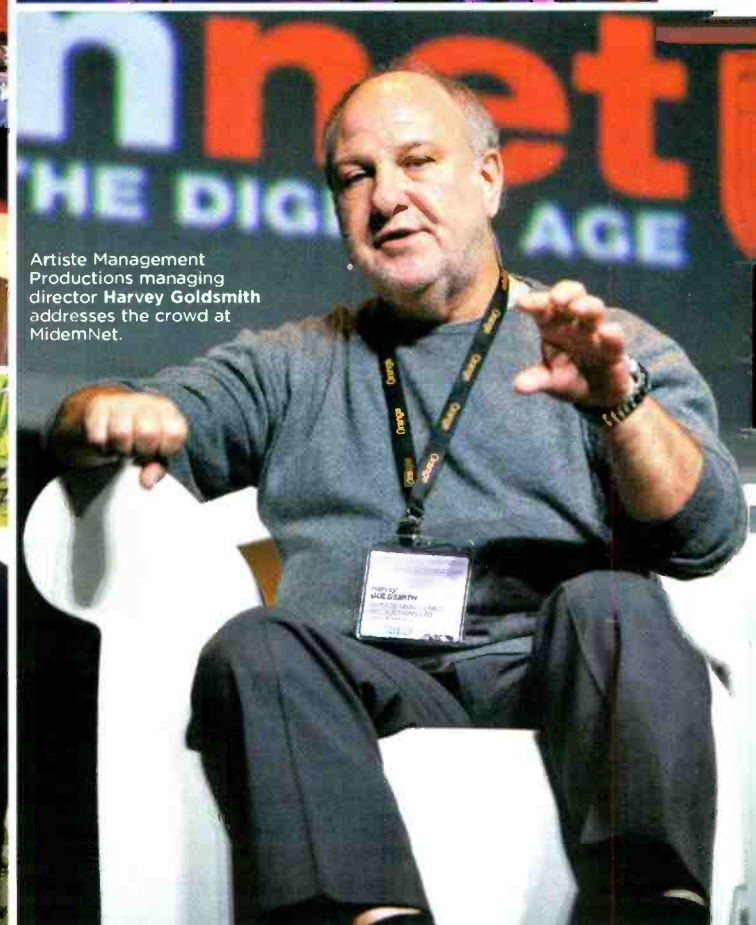
MIDEM talent **Yodellce** treated the crowd to a performance at the Magic Mirror on the Parvis Palais.



During his keynote interview, Research in Motion co-CEO **Jim Balsille** addresses how his company's industry-leading BlackBerry platform is influencing the future of music and multimedia content delivery.



Executives gathered at Ginger's for the MidemNet closing cocktail party. PHOTO: COURTESY OF PAT DENTON/MIDEM 2009



Artiste Management Productions managing director **Harvey Goldsmith** addresses the crowd at MidemNet.



For the third year, Billboard recognized 10 MIDEM Masters at an intimate breakfast held during the trade fair. From left: Hebbes Music Group founder/managing director **Peter Hebbes**, We7 United Kingdom VP of digital content **Clive Gardiner**, Sony Music Publishing Japan president **Ken Ohtake**, MIDEM director **Dominique Leguern**, Billboard editorial director **Bill Werde**, the Orchard founder/COO **Richard Gottelrer**, EPISA Music president **Laura Tesoriero**, Style Records managing director **Oleg Lobov** and Absolute Marketing and Distribution managing director **Henry Semence**. PHOTO: COURTESY OF PAT DENTON/MIDEM 2009

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