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| INNOCENCE & INSTINCT<br>TAYLOR SWIFT /      |
| FEARLESS<br>THE FRAY /                      |
| THE FRAY<br>LADY GAGA /                     |
| THE FAME<br>VARIDUS ARTISTS /               |
| WOW GOSPEL 2009<br>THE VERONICAS /          |
| HOOK ME UP<br>MORRISSEY /                   |
| YEARS OF REFUSAL<br>M. WARD /               |
| HOLD TIME<br>ROBERT PLANT / ALISDN KRAUSS / |
| RAISING SAND<br>PATRULLA 81 /               |
| QUIERME MAS<br>CHARLIE WILSON /             |
| UNCLE CHARLIE                               |
| ARTIST / TITLE                              |
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ARTIST / TITLE GAITHER VOCAL BAND / KANYE WEST / HEARTLESS

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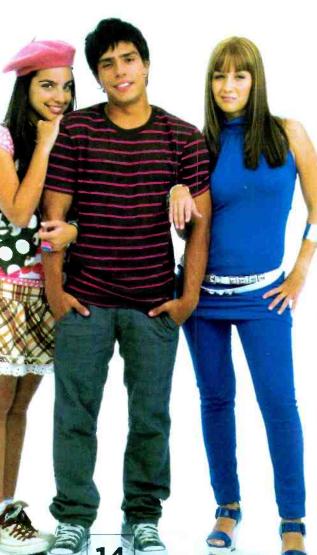
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### OPINION EDITORIALS | COMMENTARY | LETTERS

# **Show Us The Money**

Protecting The Soundtrack Of The American Story

#### BY CONGRESSMAN MARSHA BLACKBURN

The right to own property is one of the bedrock principles on which the United States was created. The founders of this country understood how valuable it is for people to own and protect property, so they secured these rights in the Fifth Amendment, which became the basic rule of American commerce. When a person's physical property is used for profit by someone else, that person should be compensated. The intellectual property rights of this nation's creative community, specifically performers, must also be protected. That is why the Performance Rights Act extends these critical protections to creators of musical work, and why it deserves support in Congress.

America's creative community gives life to our stories through the songs that touch our heart and lift our spirits. I am honored to represent the Nashville and Memphis music communities that have been home to all manners of performers, from the King of Rock'n'Roll to the latest bar band hoping to make it big. The music from my district is the soundtrack for the American story. And the people who create it deserve to be compensated.

For most performers, the money they make depends on the amount of music they sell. But not all of them are fortunate enough to sell much music; some don't even perform for their entire lifetime. While many albums have a long life on the radio, the performers who made the music on them aren't fairly compensated since radio doesn't have to pay a royalty on the music it plays.

Most Americans assume that performers are compensated when their work airs on the radio. They aren't (but songwriters are). Terrestrial radio stations sell advertising against the music they play, but they get that music essentially for free. That's not true in most other industrialized nations, with the notable exclusions of China and North Korea. It's also not true of satellite radio, Internet radio and cable TV stations, all of which compensate performers. But U.S. terrestrial radio's business model relies on someone else's property.

This has international implications. The principle of reciprocal rights won't allow the United States to collect royalties from terrestrial radio stations abroad if we don't do so at home. So U.S. per-



**Broadcasters** have argued that performance royalties would amount to a 'tax.' This is an old argument, and it's incorrect.

formers can't collect money when their work is performed on international broadcast radio. That means that American performers are potentially losing bil-

#### LATIN ABSENCE AT GRAMMYS

You are right on target with your assessment of the absence of Latin artists at the Grammy Awards (Latin Notas, Feb. 21). It's shocking that the Recording Academy has demonstrated such cultural insularity in an industry that thrives on multicultural influence.

Another example to add to your list: I don't recall ever seeing Maná on the mainstream Grammy broadcast. Considering the band's solid live perform-

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lions of dollars in revenue from abroad.

Broadcasters have argued that performance royalties would amount to a "tax." This is an old argument, and it's categorically incorrect. I understand why broadcasters would oppose legislation that will force them to pay performers whose music they play when they don't have to do so now. But that doesn't justify this tremendously inequitable status quo.

Performers are hardly trying to bankrupt broadcasters. They are in a symbiotic relationship-both want to increase the size of their audience-so punishing broadcasters would be counterproductive. That's not the goal of this legislation. And that's why the performance royalty would be determined by a rate board, which would set an equitable standard for performers while allowing broadcasters to continue operating as they do today.

It's critical that Congress hears your voice and support for musicians and performers. Ask your representative to support the Performance Rights Act and encourage your friends to do the same. The time has come for America to protect its intellectual property-and fairly compensate the performers who are the heart and soul of this great nation.

Republican Congressman Marsha Blackburn represents the 7th District of Tennessee.

### FEEDBACK

ance base in the United States, its placings on the Billboard 200 and the group's substantial Latin American and European audiences, this raises some serious questions. Perhaps an academy executive will take notice of your observations.

> Associate professor, Department of Recording Industry Middle Tennessee State University Murfreesboro, Tenn.

Mike Alleyne



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>PLAY-LOUDER, ISLE OF MAN IN P2P TALKS

The media technology company Playlouder MSP confirms it is negotiating with the Isle of Man's ebusiness sector to license Internet service providers and telcos on the island to enable customers to access unlimited music for a monthly blanket fee. The all-you-caneat offering, to be unveiled at the end of March and tested in the summer, will incorporate music files from peer-topeer sites, with downloads tracked and rights holders compensated.

#### >>>EMI FILES SUIT AGAINST SEEQPOD

**EMI Music Group has** added to the litigation against the Internet music search engine SeegPod, joining Warner Music Group, which originally took action last January. EMI's suit was filed in New York, while WMG's was filed in California. A Seeq-Pod spokeswoman says the company will continue to operate and defends the service as legal. She says SeeqPod is hoping to ultimately strike partnership deals with the major labels.

#### >>BLUES HALL OF FAME NAMES **2009 CLASS**

The Blues Foundation announced the 2009 inductees for the Blues Hall of Fame. including Irma Thomas, Taj Mahal, the late Son Seals and the Rev. Gary Davis, "Boom Boom" by John Lee Hooker is among the songs that will be inducted. The ceremony will be held in Memphis May 6, the eve of the 2009 Blues Music Awards.

**EVERYTHING COUNTS** Depeche Mode first out with iTunes Pass

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THUMBS UP U2 manager on Live Nation-Ticketmaster

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TOURING BY MITCHELL PETERS

### **SECONDARY SCHOOLED?** Live Nation-Ticketmaster Merger Would Transform Resale Market

Anxiety is running high among ticket resellers over the proposed merger between Live Nation and Ticketmaster Entertainment.

Most secondary ticketing companies believe that the combination of the two live entertainment behemoths would give the newly merged Live Nation Entertainment too much control over the resale market. If dynamically priced seats were to become the norm, they fear primary market players could wind up controlling their tickets completely, potentially squeezing out other companies.

"It's a big threat to us, because they're going to do everything they can to keep that inventory in their ecosystem and control it from its first sale to its final sale," Live-Stub president Levi Bergovoy says.

Scott Roback, VP of business development at reseller RazorGator. says the merger's impact on the secondary market should be part of the U.S. Department of Justice's (DOJ) antitrust probe of the deal. "I don't see how the merger in its entirety can stand up to some of the antitrust scrutiny by virtue of the fact that TicketsNow is in the equation and they're one of the leading three secondary market players," he says. "We don't think that's healthy for consumers and certainly for the ticketing space in general."

Ray of light: MADONNA lent a boost to the secondary market when StubHub served as an official ticket reseller for her 2008 Sticky and Sweet tour.

Ticketmaster helped fuel these concerns through its widely publicized mishandling of ticket sales for Bruce Springsteen's Working On a Dream tour in early February. The ticketing giant infuriated Springsteen and his manager Jon Landau when it redirected ticket-seeking fans to its secondary ticketing Web site, TicketsNow. Ticketmaster CEO Irving Azoff subsequently apologized for the incident, but it wasn't enough to stave off an investigation by New Jersey Attorney General Anne Milgram.

Under a settlement with Milgram, Ticketmaster agreed to stop linking customers to TicketsNow for at least one year and to pay \$350,000 to cover fees associated with the attorney general's probe. Among the other provisions of the settlement, Ticketmaster had to confirm that all tickets it receives for general public on-sales will be sold on its primary ticketmaster.com Web site, and that tickets won't be sold or offered on TicketsNow until they first go on sale at its primary site.

"All these original ticket owners have been slipping tickets into the secondary market for a while, Bergovov savs. "Ticketmaster buying Tickets-Now made it much easier for them to put inventory into the secondary marketplace. Live Nation being a part of Ticketmaster will give them access to that. Ticketmaster

acquired TicketsNow in February 2008 for \$265 million, part of a buying spree spurred by its concerns about the new in-house ticketing platform that Live Nation was building. Ticketmaster also acquired ticketing software provider Paciolan and U.K. ticket exchange site Get Me In, which armed it with additional tools to compete in the secondary market.

"If Ticketmaster is taking the position that they're going to be aggressive with their secondary ticketing businesses and the acts themselves either don't object or have an interest in participating, then it's going to be [dominant]," says Stuart Ross, president of Music Tour Consulting.

#### IN THE HOT SEAT

Representatives from Ticketmaster and Live Nation declined to comment for this story. But the companies were forced to address concerns about the secondary market during a Feb. 24 hearing on the proposed merger before the U.S. Senate Judiciary Committee's Subcommittee on Antitrust, Competition Policy and Consumer Rights.

Ticketmaster's purchase of Tickets-Now preceded Azoff's arrival at the company through its subsequent acquisition of his company Front Line Management in October.

"I wouldn't have bought it," Azoff said bluntly under questioning by Sen. Charles Schumer, D-N.Y. "We're a public company. If you'd like to make an offer. Senator, we'd love to hear it."

Although Azoff has previously credited the secondary market for demonstrating that fans will pay top dollar for prime seats (Billboard, Oct. 4, 2008), he testified before the subcommittee that problems in the secondary market were one of the motivating factors behind the merger.

"In a perfect continued on >>p6

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#### >>>LINKIN PARK, NIN TO PLAY JAPAN'S SUMMER SONIC FEST

**Creative Man Productions announced** the initial lineup for the 2009 edition of the Summer Sonic festival. Headliners include Linkin Park, My **Chemical Romance and** Nine Inch Nails, all veterans of the event. This year is the 10th anniversary of the premiere summer music festival in the Tokyo and Osaka areas; it will be held Aug. 7-9 and will last for three days for the first time.

#### >>>NO DOUBT, MÖTLEY CRÜE, DEF LEP AMONG SUMMER TOURS

The summer touring season is taking shape thanks to a flurry of recently announced outings. No Doubt will play 45 cities starting May 3 at the Bamboozle Festival in East Rutherford, N.J., and wrapping Aug. 1 in Irvine, Calif. Mötley Crüe will reprise its multi-act hard rock outing, Crüe Fest, beginning July 19 in Camden, N.J., and ending Sept. 5 in Darien Lake, N.Y. REO Speedwagon, Styx and .38 Special will tour from May 13 in Albuquerque, N.M., through July 11 in St. Louis. And Def Leppard. **Poison and Cheap Trick** will kick off 40 dates June 23 in Camden, N.J. and wrap Sept. 6 in San Bernardino, Calif.

#### >>>EMI, SECRET CITY SIGN DISTRIBUTION DEAL

EMI Music Canada inked a distribution deal with the indie label Secret City Records, home to such acts as Patrick Watson and Miracle Fortress. Secret City ran into problems when its Quebec-based distributor, Fusion 3, entered bankruptcy protection last year. Secret City had been in negotiations with EMI for some time, though sources say the label also met with other distributors, including Fontana North.

#### from >>p5

world, I personally would hope that there would be a more transparent, accurate primary market that would do away with the need for any secondary whatsoever," he said, adding that secondary ticketing "is driving up prices for the fans with absolutely no benefit to the artist."

UPFRONT

David Balto, a senior fellow at the Center for American Progress in Washington, D.C., testified during the hearing that Live Na-

tion Entertainment would wield enormous leverage over the secondary ticketing market.

"It will reduce competition among ticket resellers, such as StubHub, by putting Ticketmaster in a position where they can control access to ticket resellers," said Balto, a former antitrust attorney at the DOJ and the Federal Trade Commission.

#### **NEW OPPORTUNITIES**

But even some critics of the proposed Live Nation-Ticketmaster merger see potential upside in the deal. Since news broke of the merger pact, LiveStub's Bergovoy says, "We've gotten a bunch of inquiries

from independent folks out there—venues, ticketing companies or artist management looking for ways to sell primary inventory. The small guys are going to be looking for an alternative."

In addition, some hope that a potential merger could lead to new partnerships with Live Nation Entertainment. Madonna's alignment with the

> 'It's a big threat to us because they're going to do everything they can to keep that inventory in their ecosystem.'

> > -LEVI BERGOVOY, LIVESTUB

of opportunity for us to partner with them and to effectively drive a lot of event traffic in the secondary space for them." Seatwave CEO Joe Cohen agrees that

a merger could help form alliances with the new entity.

"They could say, 'Seatwave, if you have 2.5 million unique visitors per month coming to your site, why don't you distribute our tickets for us and we'll pay you some kind of an affiliate fee for

doing that?' " Cohen says. Ticket resellers say they hope that the DOJ's antitrust probe will help ad-

the DOJ's antitrust probe will help address some of their concerns, perhaps by requiring Live Nation Entertainment to sell TicketsNow.

"Right now we're relying on the government entities—the Department of Justice and the local state [attorneys general]—to vet this agreement and make sure it's fair to all parties," Ticket-Network CEO Don Vaccaro says. "I doubt very much that it will be passed in the 30-day review period."

#### TOURING BY MITCHELL PETERS

# EYEOFTHE STORM

From a public relations standpoint, it's been a rough month for Live Nation and Ticketmaster Entertainment.

Since announcing their merger pact Feb. 10, Live Nation president/CEO Michael Rapino and Ticketmaster CEO Irving Azoff have been raked over the coals by music fans, consumer advocates, competing businesses and even Bruce Springsteen over what they fear will be the creation of a monopolistic player in live entertainment.

And that was all before the Feb. 24 hearing on the merger convened by the U.S. Senate Judiciary Committee's Subcommittee on Antitrust, Competition Policy and Consumer Rights. Subcommittee members ripped the deal, saying it would give the merged company too much power over the concert business. Representatives from Live Nation and Ticketmaster Entertainment did not respond to requests for comment.

Opponents of the merger have another factor in their favor: signs that President Barack Obama will be more aggressive on antitrust issues than his predecessor.

"There's a perception that antitrust enforcement was too



lax during the Bush administration, so there's some serious fervor to refocus the agencies and being more aggressive in guaranteeing competition," says Andy Gavil, a professor at the Howard University School of Law in Washington, D.C.

Some legal experts say that the two companies don't have to worry about negative public sentiment, which they say isn't likely to influence the final decision by the U.S. Department of Justice (DOJ) on whether the merger would be anti-competitive.

"These decisions are made on the merits of the antitrust issues involved," says University of Baltimore School of Law professor Robert Lande, who is also a director at the American Antitrust Institute. "They're not made on the basis of theatrics, public relations or anything else you can come up with."

Lande dismisses the congressional hearing as little more than political grandstanding and says it "will not have even 1% of an effect on the outcome" of the DOJ's deliberations.

Harry First, a professor at New York University School of Law, agrees. "The decision is made on the law and they'll have economists look at all the details of it pretty carefully," he says.

Nonetheless, Live Nation and Ticketmaster remain mindful of the pitched emo-

tions their merger agreement has kicked up. Evidently hoping to defuse strong sentiment against the deal on Capitol Hill, the companies have hired top Washington lobbyists from Akin Gump Strauss Hauer & Feld as well as Gibson, Dunn & Crutcher, according to political newspaper Roll Call. The publication also reported that a Secretary of the Senate filing revealed that Live Nation has tapped Public Opinion Strategies of Alexandria, Va., to lobby "antitrust issues relating to business combination with Ticketmaster," the paper says.

A source close to the deal acknowledges that the Senate

hearing presented the companies with PR challenges but insists it was also useful.

"It narrows the issues that are really under consideration and gives Ticketmaster and Live Nation the opportunity to address them one-by-one and pick them off," the source says. "In many ways, you want the issues to come out at a hearing so you know what you're up against."

As the two companies try to sway public opinion in their favor, they'll be striving to keep emotions in check on both sides.

"The facts are that this is still a pretty competitive market from a venue perspective all across the country," the source says. "From a ticketing perspective, whether the deal goes through or not, Ticketmaster is still the major player in the ticketing world, so it doesn't really change anything there. The goal is to show that combining them can be a force for good. Forcing them to stay separate doesn't make the marketplace any better."

The best the two sides can hope for is to keep the DOJ's review of the deal free of external pressures.

"The goal is to always keep the politics out of it," the source says. "So to the extent that you can at least counteract the politics with as much support on the other side, you neutralize the opposition and you bring the case back to the legal merits."

BOTTOM: CHIP SOMODEVILLA/GETT

cial" resellers.

"Live Nation had, at one

point, determined they

were going to take more of

a promotional approach to

the secondary market," says Ra-

zorGator's Roback, whose company

has partnered with Live Nation in the

past. "So if in the merger they continue

with that strategy, we think there's a lot



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10

Royalty and Catalog Lending Financial Planning Retirement Planning Investment Management

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#### >>>MSPOT LICENSES SONY CATALOG

The mobile media firm **mSpot has licensed Sony Music Entertainment's** catalog for its customizable ringtone service. The Make-UR-Tones app, available from such operators as AT&T, Sprint and Verizon, lets users select the portion of a song they want to make into their ringtone. With Sony, it now has all four major labels onboard.

#### >>>KELLY **ROWLAND TO** HOST BRAVO SHOW

Kelly Rowland will be the co-host of a new Bravo reality series, "The **Fashion Show." Rowland** will team with fashion designer Isaac Mizrahi and self-proclaimed fashionista Fern Mallis on the series. Professional designers will compete in challenges that will be judged by professionals in the fashion world and the studio audience. For the grand prize, the winner will have their designs carried in a major retail outlet. The show will air on the network later this year.

#### >>>SPIDEY, U2 **HEADING TO** BROADWAY

The long-in-the-works "Spider-Man" musical, featuring music and lyrics by U2's Bono and the Edge, has an official opening date. "Spider-Man: Turn Off the Dark," directed by Julie Taymor, will open on Broadway Feb. 18, 2010. Preview performances start Jan. 16. Producing are Hello **Entertainment's David** Garfinkle, Martin McCallum, Marvel **Entertainment's David Maisel, Sony Pictures** Entertainment and Jeremiah Harris. Castings haven't yet taken place.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Mariel Concepcion, Borys Kit, Evie Nagy, Andre Paine. Rob Schwartz, Robert Thompson, Ray Waddell and Chris Walsh.



DIGITAL BY ANTONY BRUNO

UPFRONT

# Some Great Reward

#### **Depeche Mode Debuts Season** Pass Purchase Model On iTunes

iTunes has long been a doubleedged sword for the music industry-on one hand, it provided a model for selling digital music. On the other, the dominance of singles sales over album sales leaves a revenue gap that labels are still trying to close.

So some relief is greeting Apple's introduction of the new iTunes Pass model with EMI's Depeche Mode. Similar to the Season Pass model iTunes implemented in March 2006 for TV show downloads, the iTunes Pass lets artists sell a range of products for one flat price and deliver them throughout a given period of time.

As the first act to take advantage of the program. Depeche Mode is offering two exclusive

singles to fans who sign up for the \$19 bundle, which includes a pre-order for the album. The new set, "Sounds of the Universe," will automatically appear in fans' iTunes library when it comes out April 21 as will a number of other new music and video titles between now and then, with additional content coming afterward.

It's a version of the album subscription model, which several artists have offered on their own for the past year. Rather than simply releasing a single album, artists are experimenting with upselling higherpriced bundles to loyal fans that they can pay for at the outset and subsequently letting content trickle out for weeks, months or even a year. Those



**Everything counts: DEPECHE MODE** 

offering subscriptions include Metallica, the Dandy Warhols, Kristin Hersh and Josh Rouse.

"If you're a fan of any band, you want to get new content, you want to keep seeing something from the band," says EMI senior VP of sales and commercial development Darren Stupak. "You're giving them something every two weeks. It's great because you're engaging the fan with content that's ongoing rather than having them search it out."

So far, the model has shown promise. A recent bundle of the Beastie Boys' reissue of "Paul's Boutique," in conjunction with EMI and the technology platform Topspin, carried a range of options, from a digital album for \$12 to a \$120 package that included a boxed set and download.

According to Topspin, only 16% of the resulting sales were for the cheapest option, and the average revenue per transaction topped \$50. Bringing the model to iTunes is a significant step, as other subscription offers are generally limited to artists' Web sites, where only the most hardcore fan discovers them

"iTunes just has tremendous reach," Stupak says. "You get people who might be looking for a track for their wedding and suddenly they're reminded of Depeche Mode and they see the Pass. So it's a great thing."

Also, Season Pass gives artists a turnkey technical platform for releasing a steady stream of con-

tent over time. Charging for album subscriptions and managing the content has been a significant hurdle that has held the model back. While several technologies can handle it, none is as widespread or familiar to the music industry as iTunes.

Sources say there are at least two to three other acts ready to participate in the Season Pass program in the coming

months. But it's not for everyone. Stupak says only established acts with a wealth of content and a loval fan base are appropriate for this model. And, if the band is touring at the same time, it's even better. because the tour drives not only sales but also produces more content that can be offered, like live videos and tracks.

"It's about being creative and testing new products," Stupak says. "The consumer decides what configurations they want. We've been an industry that had two or three configurations. Now we have different ways to offer consumers products. We're not telling them how to buy Depeche Mode. We're offering them different opportunities."

### DIGITAL BY CORTNEY HARDING **Digital Dilemma**

#### Federal Trial Opens To Determine Royalty Rates On Downloads

Two years after the original lawsuit was filed, a federal court in California is now hearing arguments in a case that could potentially have huge ramifications for how labels calculate digital royalties.

F.B.T. Productions and Em2m LLC are claiming Universal Records underpaid them by \$1.3 million for royalties on songs sold on digital download services. At issue is whether labels are licensing or distributing a track when it is sold through a digital channel, and whether they have to pay the standard 50/50 royalty split for a license or a typical artist royalty of 10%-14% of retail price (or double that for wholesale).

According to the suit, which was filed May 21, 2007, in U.S. District Court in Los Angeles, F.B.T. entered a recording agreement with Eminem in 1995, F.B.T. then agreed with Aftermath in 1998 to furnish Eminem's recording services to that label. Through a series of amendments and other agreements, F.B.T. and Em2m were to receive accounting statements and royalties in connection with certain Eminem recordings.

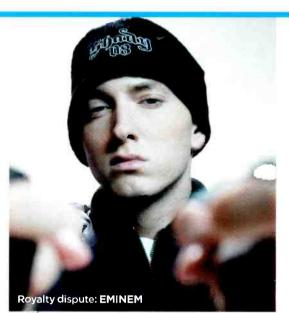
Eminem is not a party to the suit, which names as defendants Aftermath, Interscope, UMG Recordings and ARY Inc. (billboard.biz, May 21, 2007).

A Universal representative says "the claims made by F.B.T. Productions are completely baseless as a matter of fact and meritless as a matter of law, and we look forward to presenting our side in court." A representative for Apple says the company had no comment.

Most of the attorneys Billboard spoke to say that if Universal loses the case, the consequences for the recording industry could be significant. "This could set a strong precedent that artists would get 50% of digital sales," says Steve Gordon, a New York entertainment lawyer and author of "The Future of the Music Business." Other attorneys say a verdict against Universal could be "devastating" and that many artists whose contracts do not specify rates for digital downloads could come back and sue for unpaid royalties.

But another prominent music business attorney who asked to remain anonymous says the music industry should refrain from an all-out panic. "In most contracts, there is a clause that says artists get a 50/50 split for sales and licenses that are not specified in the contract," he says. "So most of the artists that signed deals prior to the late '90s would already be getting a 50/50 split because digital wouldn't be specified in older contracts. And don't forget, this only applies to artists who have recouped, which many have not."

While the actual cash labels might have to pay out if Universal loses may not be much, it would have a big impact on the profitability of downloads. In the case



of an iTunes song download, labels currently receive 70 cents per track, with 14 cents going to the artist and the remaining 56 cents claimed by the label as gross profit. Under a 50/50 split, the label would claim 35 cents in gross profit; as such, while the loss wouldn't change the overall payment the label receives from iTunes, the label's take would fall sharply.

The suit against Universal isn't the first time an act has tried to take its label to court over this issue. In 2006, the Allman Brothers and Cheap Trick sued Sony Music, claiming the label wasn't paying them the required percentage of net licensing revenue it receives from digital sales. The case was dismissed. but was recently refiled and is awaiting word from a judge.

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BRANDING BY KATY BACHMAN

# Shopping Mall Rock

In-Store Video Network Extends Reach Among Retailers

Retail Entertainment Design of Seattle is expanding its partnerships with retailers interested in screening RED's ad-supported mix of music videos, movie and game trailers and other entertainment content through in-store video networks.

Tween Brands, operator of the Limited Too and Justice apparel chains, is one of the most recent converts, having finished the installation last year of RED-programmed content in 600 of its stores. RED also has video networks installed at stores operated by Hot Topic, F.Y.E., Filene's Basement, Underground Station, Costco Wholesale Canada and other retail chains. RED says it services about 12,000 locations in North America.

Through its 2005 acquisition of music video distributor RockAmerica, RED has access to videos by all four major labels and leading indie labels. The company also produces video interviews with recording artists and airs excerpts on its networks, accompanied by call-toaction shout-outs identifying the artists. The Ting Tings, Miley Cyrus and Common are among the acts that will soon be featured on the network, according to RED president Brian Hirsh.

The company's primary ad sales partner is Access 360 Media, which specializes in youth-targeted advertising. In late February, RED formed an alliance with Premier Retail Networks under which PRN will sell advertising that targets a more consumer-electronicsoriented audience for RED in-store net-

#### Great DJ: THE TING TINGS

works located in Fred Meyer and Fry's Marketplace stores in the Pacific Northwest and the Phoenix area, respectively.

"We're trying to find advertisers who have that positive brand rub between the retailer and the consumers," Hirsh says.

Scott Bracale, president of Tween Brands' marketing agency, says RED's entertainment programming fits with its branding efforts.

"We wanted to bring our brand to life within our store and create a destination for tweens and their moms with social content that gives the girls status," Bracale says. "The length of stay for the family unit in the store appears to be longer. [The network] is now one of our core strategies of our media business."

Katy Bachman is a senior editor at Mediaweek.

#### LEGAL BY ED CHRISTMAN

# **BOARD GAME**

#### CRB Mechanical Royalty Rate Ruling Triggers Planned RIAA Appeal

The RIAA's planned appeal of the Copyright Royalty Board's Oct. 2 decision on mechanical royalty rates was set in motion because the late fees it imposed did more than put labels at risk of paying penalties. It will also force them to rethink their royalty payment business practices on a number of different levels.

The notice of appeal, filed Feb. 25 in the U.S. Court of Appeals in the District of Columbia, doesn't specify the RIAA's objections to the CRB decision, saying only that the rate ruling was "contrary to law, clearly erroneous, arbitrary and capricious, an abuse of discretion and not supported by substantial evidence."

But sources in the label camp confirm that the RIAA's appeal will focus on the CRB's inclusion of a 1.5% penalty on the late payment of mechanical royalties and the statutory 24-cent mechanical rate for mastertones.

The RIAA and the National Music Publishers' Assn. (NMPA) have been negotiating a settlement on the late fees, but the talks haven't yet yielded an agreement. The labels are objecting to the late fees because they say that albums, particularly in the urban genre, are often released before the songwriters' split has been worked out. The labels say publishers are better positioned to resolve the splits, while the publishers feel that the labels' ability to withhold an album from release gives them the ability to force a resolution on splits.

"There is no reason to pay late, if you know who to pay," a major-label senior executive says.

#### PUBLISHER COMPLAINTS

During the settlement talks, the labels have suggested that they pay royalties into an escrow account for unresolved splits, but that solution doesn't appeal to publishers because they still aren't getting paid when royalties are due.

"The truth of the matter is that songwriters are getting paid, on average, a year after the release of a record," says an executive in the publishers' camp.

That executive points out that in the past when the majors have been before the CRB in the role of the licensor—as they were when the CRB ruled that satellite and Internet radio operators had to pay master rights and artist performance royalties—they fought for and got late fees. But now that labels are before the CRB as the licensee, they are being hypocritical in trying to avoid late fees, the executive says.

Besides, he says, the majors commonly use unresolved splits to delay paying publishing royalties on an entire album. "If 14 of 15 songs on the album have the split worked out, the labels will hold up royalty payment for the entire album until the final track is resolved," the executive says.

Also, he says the battle over splits is further complicated by such label policies as the impo-

sition of the controlled composition clause, which allows labels to pay artists/songwriters at 75% of the rate, and the practice of capping royalty payments at 10 songs per album.

Furthermore, some labels will withhold digital mechanical royalties because song splits on the physical version of the album "are up in the air because of the application of the controlled composition clause," the publishing executive adds. Finally, he argues that some labels withhold an equivalent portion of the digital mechanical royalty payments until the label is ready to pay the reserve held back for

### • There is no reason to pay late, if you know who to pay."

-A MAJOR-LABEL EXECUTIVE

breakage and returns of the physical albums.

Another unresolved issue: When does the countdown begin on the 30-day period for royalty payments? Is it when a digital service provider pays the labels, as labels claim? Or is it when a sale occurs, as publishers argue? If it's the latter, labels still have plenty of time to make a payment, publishers argue, because the Harry Fox Agency licensing agreement allows labels 90 days to pay mechanical royalties.

#### **DISCORDANT MASTERTONES**

Meanwhile, the labels' objection to the CRB's 24-cent mechanical royalty rate for mastertones has more to do with how the judges arrived at their decision, rather than the actual rate itself, says a source in the label camp.

Prior to the CRB ruling, mastertone mechanicals were usually negotiated with publishers under a formula that usually worked out to about 10% of the retail price with a minimum rate of 10 cents, says a source in the label camp.

The labels had argued before the CRB that the masterione rate should be statutory, rather than negotiated. When the CRB ruled in their favor, the publishers appealed. But when the CRB decided to set a statutory rate of 24 cents, rather than a percentage-based statutory rate as the labels had wanted, the NMPA dropped its appeal.

The executive in the label camp says it appears as though the CRB simply looked at the marketplace, calculated a statutory rate based on the average royalty being paid and issued a penny rate.

"That's a bad precedent," the executive says. "That means that no matter what we negotiate in the marketplace, it can be converted into something else."

Consequently, the mastertone rate doesn't provide the labels with any flexibility if consumers start demanding lower-priced mastertones, he adds.

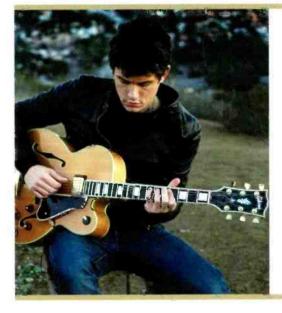


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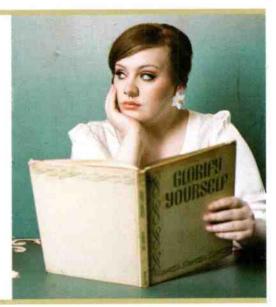


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#### PUBLISHING BY ED CHRISTMAN

# **Back On Track**

After A Difficult 2008, Music Publisher Chrysalis Regroups

Chrysalis Group spent much of 2008 in the spotlight, mostly because it was a publicly traded company that was up for sale.

Now it wants to be known as a music publishing company that's taking care of business.

The London-based publisher is busy signing and developing new songwriters, reaping royalties for evergreen titles and trying to drum up interest among still-skeptical stock market investors.

When Chrysalis was on the block last year, new signings were scarce as the competition harped on the instability of the situation to songwriters looking for deals, recalls Kenny MacPherson, president of Chrysalis Music Division North America.

"We went through the process of being on the block, which can happen to any public company at any time," MacPherson says. "But now, it's important for people to know we are back out there and swinging."

Chrysalis Group CEO Jeremy Lascelles ticks off some recent accomplishments. New signing White Lies' debut album, "To Lose My Life" (Fiction), topped the U.K. albums chart in January. Fleet Foxes, which Chrysalis signed for the world excluding North America, has seen its selftitled debut album go platinum in the United Kingdom. Two Chrysalis writers, Nina Woodford and Fraser T. Smith, teamed with a third writer to compose "Broken Strings," which has been recorded as a duet by James Morrison and Nelly Furtado and is a big hit in Europe.

"Right now, we are back on track and on fire," Lascelles says.

So far, 2009 is shaping up just as well. In addition to albums currently out by Portishead, the Raconteurs, Bon Iver, TV on the Radio and My Morning Jacket, Chrysalis songwriters expected to release albums this year include Mastodon, Cee-Lo Green, Yeah Yeah Yeahs, Brendan Benson and Isobel Campbell.

Balancing out the new signings are evergreen acts that still produce big royalties, such as Blondie, David Bowie and OutKast, all of whom were among Chrysalis' top 10 earners in 2008. "We have been around a long time and we have developed a lot of talent down through the vears." MacPherson says.



Brighter days: Chrysalis Group CEO JEREMY LASCELLES (left) and KENNY MacPHERSON, president of Chrysalis Music Division North America

In the 13-month period ended Sept. 30, 2008, Chrysalis posted an after-tax loss of £19.3 million (\$35.1 million) on £54.1 million (\$98.3 million) in revenue, with most of the loss stemming from one-time writeoffs. In the prior fiscal year ended Aug. 31, 2007, Chrysalis posted £105.8 million (\$213.1 million) in profits on revenue of £56.4 million (\$113.6 million), but that includes funds raised from the sale of radio assets, most of which were paid out to shareholders. (Chrysalis changed the end of its fiscal year in 2008 to Sept. 30 from Aug. 30 but the company didn't provide pro-forma results for the prior 13-month period.)

The Chrysalis Music Publishing component of the company generated £11 million (\$20 million) in net publisher's share on £29.6 million (\$53.8 million) in revenue for the 13month period, versus £11.9 million (\$24 million) in NPS on £30.1 (\$60.6 million) in the prior fiscal year. The rest of the company's operations include its wholesale distributor Lasgo, the Echo label, Chrysalis Copyrights and Flatiron Management, which is run by Mike Martinovich and manages My Morning Jacket and Flight of the Conchords.

The company's London Stock Exchange-listed shares are trading at about half their level a year ago. Lascelles says the market isn't properly valuing the company's nonpublishing assets, so it is now including in its NPS those profits stemming from income streams similar to publishing royalties.

For instance, Chrysalis Copyrights owns master ancillary rights like George Martin's producer royalties and early Tom Jones and Engelbert Humperdinck masters, Lascelles says. Those items produce "rocksolid, long-term income streams," he says. "So now, we are reporting it as NPS because that's what it is."

In the difficult market environment, Chrysalis has been trying its hand at creative deal-making. For its Nashville signing KingBilly, Chrysalis partnered with Echo and the Great American Country cable network to record an album and two half-hour specials, respectively. "It's a different model and a different way of promoting an artist," MacPherson says. "Obviously a record is a component of it, but we are looking at how to develop artists in a changing marketplace."

As part of that thinking, Chrysalis revamped the focus of its Echo label, getting out of the expensive pop music marketplace and instead nurturing developing artists. If Echo can build a Chrysalis artist to a certain level, the plan then calls for upstreaming the record to a major.

"We are open to all kinds of concepts and deals," MacPherson says. "Anything goes."

# CREATE AN IPHONE APP

by ANTONY BRUNO

While the rest of the mobile industry is still struggling to find its way in the entertainment business, the iPhone is flourishing. A big component of its success is Apple's App Store, where users can find and download applications to customize their iPhones experience. Artists have been jumping on the bandwagon lately with apps that act as mini-Web sites for the iPhone crowd—but designing a useful one isn't as simple as slapping a few photos together.

#### **ONTENTISKING**

"Content is king" is a cliché by now, but there's a reason for that content drives traffic. Any good iPhone app will be able to stream full songs, but some take it even further. The Presidents of the United States of America have an iPhone app that provides streaming access to the band's catalog, and Death Cab for Cutie's features eight free songs.

If on-demand streaming isn't your thing, then provide song clips, or set one or two songs as background music. It's good to get creative—include "Guitar Hero"-like games where fans can interact with the rhythm or include music videos.

"This is like your own radio station," says Presidents frontman Dave Dederer, who also works for the company making the streaming function possible. "I still think content is king and the content is the music. The real value is in serving up the real stuff."

#### **2** MONETIZE

Regardless of whether you want to charge for the applica-

tions or give them away, be sure there are links embedded to buy music and other associated products. The iPhone app should be part of broader communications with fans—both the diehard and the newly captured—and not an experience in a vacuum.

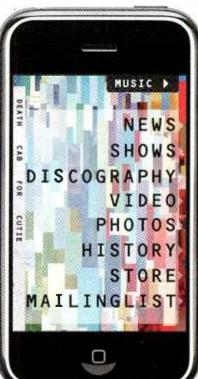
For instance, the iPhone application development tools allow links back to the iTunes music store to purchase individual tracks. "It's the ultimate upsell opportunity," Dederer says. "For \$19.99 fans can stream your whole catalog and then buy the songs they want to keep."

But why stop there? Add links to buy tickets, merch, even physical boxed sets for those who want them. And there are even passive ways to make a buck on these apps: Interscope's iPhone apps will eventually include some form of advertising. It's a slippery slope, but if presented as a service rather than a random banner ad, fans may find them useful rather than annoying.

#### **8** CONSTANT UPDATES

Even if you include an artist's entire catalog in the app, fans still need reasons to keep coming back. Provide news updates, blog posts, Twitter feeds, shout-outs anything that will provide fans an incentive to keep using the application.

Less than 20% of iPhone users open a free app more than once, according to an analysis by developer Pinch Media of 30 million App Store downloads, and time



Appy to meet you: iPhone apps provide new ground for bands to connect with fans.

spent using any one app falls by close to one-third in the first month—averaging around five minutes.

"If you don't have the news and other information flowing into it, it's going to get forgotten," says Sean Rosenberg, director of

mobile marketing for RCA/Jive Label Group. "If you're going to bother to make an app that's downloaded on the device, there's got to be a reason to open it more than once."

#### CAPITALIZE ON MOBILITY

The iPhone has a camera. It has GPS location data. It sends SMS messages. Why not incorporate them all? Let fans submit photos taken at concerts for others to view. Let fans sort tour dates by distance from their current location, as Death Cab for Cutie's app does. And most important, let fans use the iPhone platform to chat with one another.

"You have to give them some context around the music," Rosenberg says. "It's a reason to use the app and not just listen to their iPod."

#### 6 KEEP IT SIMPLE

With all the things that can be done with the iPhone, be sure to consider what should be done first.

"Really think about it as an open line to your fan," Dederer says. "And think about what message you want them to have. People don't want 20 things in an app. Make it simple and easy to use."

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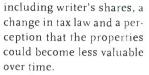
### UPFRONT LATIN

# Songs For Sale

The money is in the songs. That's the way it's always been in the music business.

But while Latin music publishing companies are still turning profits, declining mechanical royalties mean that songwriter advances are a far cry from what they used to be.

Several factors have led songwriters to sell catalogs,



Publishing executives declined to identify which songwriters were selling their catalogs.

"I've never seen anything like it," says Maximo Aguirre, president of indie



Sign here: Songwriter RAFAEL VERGARA (center) with Universal Music Publishing Group's RAFAEL ARTERO (left) and EDDIE FERNÁNDEZ.

#### Maximo Aguirre Music Publishing, who gets three to four catalog offers per month. "Then

Latin

Notas

LEILA COBO

again, I've never lived a moment like this in the industry." It's one thing for writers to sell a stake in

their catalog to a publisher. "But when you sell your publisher and writer's share, you're selling your soul," says **Eddie Fer**nández, senior VP of Latin America for Universal Mu-

sic Publishing Group. Some writers, many of whom came to prominence during Latin music's peak commercial years in the '80s and '90s, have seen incomes tumble, due to shrinking production budgets (which affects songwriters who are also producers), a decline in the number of album releases (which makes placing songs that much more competitive) and the sharp decline in recorded-music sales.

Still, the catalog sales provide publishers with an opportunity to deepen their holdings. While plunging sales of CDs have reduced

their mechanical royalties on physical product, other incomestreams have been rising, such as synch licensing and ringtone sales. For Fernández, whose stable of writers includes big

digital sellers like **Wisin & Yandel**, digital (including mobile) represented 11% of all his Latin income in 2008.

Latin music publishers have found public performance revenue to be particularly vital. Or as Aguirre puts it, "I don't make money from sales anymore —we're living from public performance."

For years, Latin music publishing revenue depended on album sales. Nestor Casonú, regional managing director for EMI Music Publishing, Latin America, estimates that publishing companies generated about 60% of their revenue from mechanical rights and 30%-35% from public performance.

Today, he calculates, those ratios have roughly flipped, due to sliding mechanical royalties and increased performance royalties in the United States and Latin America. Cable TV shows featuring live music performances and movie theaters that play music between screenings are among the outlets that previously hadn't paid performance royalties in many Latin American countries but do now.

"Laws and rules are reaching the Wild West," says Jorge Mejia, VP of Sony/ ATV Music Publishing for Latin America and the U.S. Latin market. "It's what's happening with digital. I think in five to 10 years we'll see the biggest industry we've ever seen."



TV channels in Latin America, giv-

in the United States, according to

Sony Pictures Television, though an

airdate hasn't yet been set.

MTV Tr3s has licensed the show

—Avala Ben-Yehuda

ing it more exposure.

### **Tween Tunes**

Nickelodeon's 'Isa TKM' Targets Kids Music Market

Nickelodeon Latin America's bid to muscle in on the tween music market enters a new phase with Sony Music's release of an album from the channel's first original telenovela, "Isa TKM."

The show, which stars Maria Gabriela de Farias as an aspiring singer in a school with a couple of competing bands, is a joint production of Sony Pictures Television International and Nickelodeon Latin America. Sony Music released a cast album Feb. 13 in Colombia, followed later in the month by releases in Venezuela, Chile, Argentina and Mexico. Sony Music Latin America's management and concert promotion arm, Day 1, will put the cast on tour this year, according to Fernando Cabral, the label's VP of marketing.

The songs in "Isa TKM" (TKM is a common Spanish text-message abbreviation for "I love you very much") were written by Pablo Durand and Fernando Rossi, veterans of such music-driven teen shows as "Casi Ángeles" and "Lola: Érase Una Vez."

Tatiana Rodriguez, senior VP of programming and creative strategy for Nickelodeon Latin America, acknowledges that the success of musicthemed kids programming like "Rebelde Way" and Walt Disney's "High School Musical" franchise is "a trend you can't ignore."

Nickelodeon Latin America's foray into the genre focuses "on having a real scripted show with a component of music," Rodriguez says. "There is a lot of music involved, but it's not a musical novela."

Still, the songs from "Isa TKM" are a strong promotional tool, thanks to music videos that air on Nickelodeon and sister network MTV Latin America and promos for the album on Nickelodeon.

Rodriguez says the "Isa TKM" partnership between Sony Music Latin America and Nickelodeon Latin America was struck separately from the joint venture the two sides' parent companies formed in 2007, under which they split the revenue from albums for such shows as "iCarly" and "The Naked Brothers Band." Still, Sony Music Latin America and the network will share the revenue from "Isa TKM" music sales. Nickelodeon Latin America is seen



Schoolhouse rock: the cast of 'Isa TKM'

in 20 million homes in the region and Rodriguez says "Isa TKM" ranks first in its time slot for the show's target 12-17 demo in Mexico. After the show's original run ends March 20, Sony Pictures Television International will syndicate it to broadcast

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

#### EN BREVE MEXICO CRACKS DOWN ON MUSIC BLOGS

With the help of local Internet service providers, Mexico's Film and Music Protection Agency, the anti-piracy unit of the country's film and music industries, has been working to remove blogs that infringe on copyrights. So far, 35 blogs have been shut down, including the popular music blog My Musikita. ISPs helped target the infringing sites by identifying them on the basis of how much content users were uploading to them and other criteria. In a statement, IFPI Latin America said it intends to "develop major cases against users and sites, no matter what kind of distribution platform, in each country in the region." —Leila Cobo

#### VENEVISION LAUNCHES ONLINE PORTAL

Venevision International, the entertainment subsidiary of media conglomerate Cisneros Group, has launched an online entertainment portal, novulu com Novulu features movies. music and TV shows that can be streamed or purchased as either downloads or physical product. The availability of the product depends on the distribution rights in each territory. As part of a broader newmedia initiative. Venevision has also relaunched its online stores, redesigned its Web sites and started a channel on YouTube. ~LC

#### FONOVISA'S LOPEZ JOINS LATIN MUSIC CONFERENCE PANEL

Fonovisa/Disa Records president Gustavo Lopez will join Universal Latino/Machete president Walter Kolm on the "View From the Top" panel at the Billboard Latin Music Conference in April. William Morris Agency VP/head of Latin touring Michel Vega and Francisco Serrano Carreto, director of the Auditorio Nacional's Lunario, will participate in a touring panel at the conference, set for April 20-23 at the Eden Röc Beach Resort & Spa in Miami Beach. For more information, go to billboardlatinconference.com

—Ayala Ben-Yehuda

### Working The Past

Publishers Find Ways To Breathe New Life Into Vintage Songs

here's no telling when lightning will strike a song.

Consider the case of "At Last," the Mack Gordon-Harry Warren composition immortalized by Etta James. Beyoncé performed it in "Cadillac Rec-

ords," the recent movie about Chess Records, and then practically made it the theme song of President **Barack Obama's** inauguration.

But more often than not, publishers have to use a bit more elbow grease to make things happen for the evergreens in their catalog.

For example, Notable Music

and Chrysalis Music Publishing recently collaborated on a **Cy Coleman** tribute album, featuring modern-day chanteuses interpreting the songwriter's tunes in a project overseen by pianist/arranger **Dave Palmer**.

In a rare display of foresight, the late Coleman was one of the few songwriters of his time who didn't sign away the rights to his songs and instead created his own publishing company, Notable Music.

Notable handled his songs as well as those of collaborators like **Dorothy Field**, **Ira Gasman**, **Michael Stewart** and **David Zippel**, who wrote lyrics to Coleman's music. Notable also handled works by other songwriters like **Bobby Hebb** and **Clifton Davis**, who went on to become a recording artist in his own right.

"When we signed with Chrysalis for administration, we talked about the kind of record we wanted, which would feature contemporary artists singing Cole-

man's songs," says **Damon Booth**, a former Warner Bros. Records A&R executive who runs Notable Music for Coleman's widow, **Shelby Coleman**, who is also his sister-in-law.

That idea sounded great to Ken MacPherson, president of Chrysalis Music North America.

"We are looking for ways to reinvent our catalog, to bring a great span of songs back to a new generation," MacPherson says. "Songs have a life of their own and can continue to be developed over time."

The tribute album, titled "Witchcraft," features **Patti Griffin** covering "The Best Is Yet to Come," **Fiona Apple** performing "Why Try to Change Me Now" and **Sam Phillips** on "You Fascinate Me So," as well as **Nikka Costa**. **Jill Sobule**, **Julianna Raye** and other artists. Now that the album has been completed, Notable and Chrysalis are shopping it around, having left a spot on the collection for an artist on whichever label takes the project.

To drum up attention for "Witchcraft," Chrysalis and Notable staged a show Jan. 15 at Largo at the Coronet Theater in Los Angeles featuring some of the singers on the album. It went so well that a club tour may happen,

Publishers Place ED CHRISTMAN

Booth says. Also in the works is a Coleman review, "The Best Is Yet to Come," with a threeweek run scheduled to kick off in July at the Rubicon Theatre in Ventura, Calif.

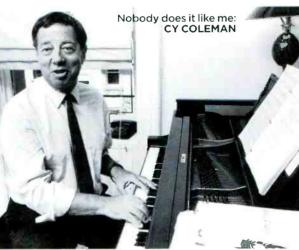
Music Sales Group took a somewhat different approach with the catalog of the late

Carl Sigman, who started his career writing songs with Johnny Mercer. To mark the 100th anniversary of Sigman's birth, Music Sales Group distributed to music supervisors a collection of vintage performances of Sigman songs by Frank Sinatra, Nat "King" Cole, Dean Martin, Ray Charles, Brenda Lee and the

**Pussycat Dolls**. The L.A. office of the London-based company also rerecorded many of Sigman's works, in case supervisors can't afford the masters or face other obstacles in securing the rights.

In addition to the new recordings, Music Sales Group also commissioned multiple versions of some songs in different styles, including hip-hop and reggaetón, and compiled a bossa nova collection featuring a number of Sigman songs, including some by the band **BossaNova Hotel**. It was released exclusively through the Pronto coffeehouse chain in Japan. That album has led to a possible album deal for BossaNova Hotel, which is expected to sign with a major in Japan for an album that will also include Sigman songs.

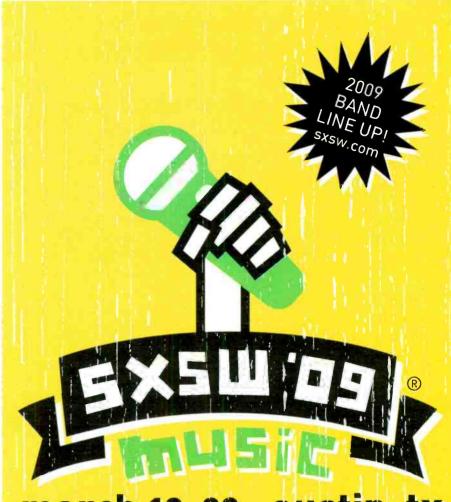
Meanwhile, "At Last" was clearly a case where fate pitched a fast ball down the middle and a publisher knocked it out of the park.



"It's one of our classic songs," says **Nancy Weshkoff**, senior VP of music services and licensing at EMI Music Publishing. "We always pitch it for uses."

Recently, Weshkoff says, the song was used in Hallmark greeting cards, a TV commercial for Hoover vacuum cleaners, a promo for the forthcoming CBS drama "Harper's Island," the Canadian version of "American Idol" and the trailer for the Disney animated film "Wall-E."

"People already have an emotional connection with these tracks, and clients want to leverage them for the good of their brand." Weshkoff says.



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EVIN SHALIT

DIGITAL BY ANTONY BRUNO

## Twitter On The Highway

New Music Applications Emerge For The Microblogging Service

ices that condense the full

URL of a link to a music

stream to fit it within the 140-

character Twitter limit. More

sophisticated ones, like the

tra.kz service from MixMatch-

Music, add their own music

player so users can play a track

and share it with other Twit-

Grooveshark's Twisten

service takes things a step

further. Twisten scans Twit-

ter messages for any men-

tion of song titles and

automatically adds links to

them so users can just click

and play through Twisten's

own embedded music player.

Users can opt to limit the fea-

ture to just the tweets they

are following, expand it to

any Twitter feed or bookmark

Older services like Songly,

TwittyTunes and TinySong

offer variations of the same

service. But much like MP3

search engines and playlist

sites like SeeqPod and Project

Playlist, these services occupy

nebulous legal ground in

terms of how they link to

Still, the appeal of these

services is clear. Because

Twitter users continuously

update friends on what

they're doing, it only makes

sense to build services based

on the music they're listen-

ing to at the time. So expect

to see more music-oriented

applications in the coming

months. Twitter features an

1. 1.

20

1 1 -

favorite tracks

music online.

ter users.

Add another arrow to the evergrowing quiver of digital tools available to the music industry.

Having launched in August 2006, Twitter is not new. But the free "microblogging" service, which lets users post brief updates about what they're doing at any given time, has only recently begun gaining traction as a method for music discovery.

Twitter posts (or "tweets") are limited to 140 characters, which others can read on the Twitter online portal or more commonly on mobile phones, widgets and Facebook profiles.

At first, the music industry embraced the platform primarily as a means to communicate with fans. Digitally savvy artists send regular updates through Twitter on whatever they happen to be doing that day-from buying coffee to finishing a recording session. Some artists leave the Twittering up to flunkies in their management or PR team But others like Björk, Sara Bareilles and A Fine Frenzy have won praise for Twittering directly with their fans. The concert promoter Goldenvoice uses Twitter to announce lineup changes at the Coachella festival.

Now the industry is finding new applications for Twitter, thanks to a number of new services that let artists and fans use the microblogging portal for a more direct music experience.

A simple example is serv-

#### **ONE-EYED APP**

iPhone fanatics who just can't stop messing with new applica-

tions on the device now have another excuse for keeping their hands busy. The Psyclops Dance Mixer app lets users make their own music videos, but not from music stored on the phone. Instead, users create a 30second, four-track mix using the embedded Music Machine that includes drums, bass, guitars, pianos, horns and DJ turntable effects.

In addition, a selection of animated characters have a preprogrammed series of dance moves that users can string together as they like, along with background themes and photos. They can also write a message that will scroll across the bottom of the screen while the music plays. The result can be stored on the phone or sent to friends.

The Psyclops iPhone app is available for \$2 from Apple's App Store. -AB

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| messages how rude!  | Favorites  |  |
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Pourin' it all out: Alison Sudol, aka A Fine Frenzy, uses Twitter to keep in touch with fans.

open development platform that allows virtually anyone to build an application using the service's functionality. There's also a growing group of "Twitter for music" services emerging that incorporate Twitter-like functions but don't actually use the platform itself, such as Blip.fm, Pownce and Rifflet.

The biggest advantage Twitter has over these other services is its reach. A December 2008 report from Forrester Research estimates there are as many as 5 million Twitter

> users in the United States. The Web site tracking firm Compete says the service gets upwards of 55 million monthly U.S. visitors.

And the trend is growing quickly. According to the Pew Internet & American Life Project, 11% of U.S. Internet users reported using Twitter or another service to update their status online, up from 9% in November and 6% in May. Among these services, Twitter remains the most popular.

The Pew report pegs the average age of Twitter users at 31, compared with 27 for My-Space and 26 for Facebook. It also finds that 40% of Twitter users with mobile phones access the Internet on their handsets and 82% of them regularly send text messages from their phone, compared with 25% and 59%, respectively, for mobile phone users who don't use Twitter.

But for all its popularity and surging traffic, Twitter still lacks a business model. The company foots the bill for its messages that are sent to mobile phones, while the only money coming in is venturecapital funding. With a recent funding round of \$35 million from Benchmark Capital and Institutional Venture Partners that followed an earlier round of \$20 million, the company is valued at between \$200 million and \$250 million.

Twitter's efforts to find a recurring revenue stream, however, may affect the service's growing music industry fans. Executives have floated the idea of charging companies to use the service as an employee communications tool, a strategy that could lead to charging labels and artists for fan outreach a la Mozes and other mobile fan club services.

For now, though, it's free. And so long as it is, there's no shame in being a Twit.



#### **BITS&BRIEFS**

### GAME FRANCHISES

The "Guitar Hero" and "Rock Band" game franchises are branching out. A version of "Guitar Hero" is under development for mobile phones using Google's Android technology, while "Rock Band" publisher MTV Games is joining forces with Harrah's Entertainment to launch live "Rock Band" competitions at its various casinos nationwide, called Total Rock. Total Rewards. The contests will be held on specially equipped stages, with participants vying for cash as well as the opportunity to "open" for the B-52s. "Rock Band" developer Harmonix is donating cash and equipment to the Starlight Children's Foundation so that seriously ill kids can play the game at participating centers and hospitals.

#### NEW SAMSUNG PHONES COMING

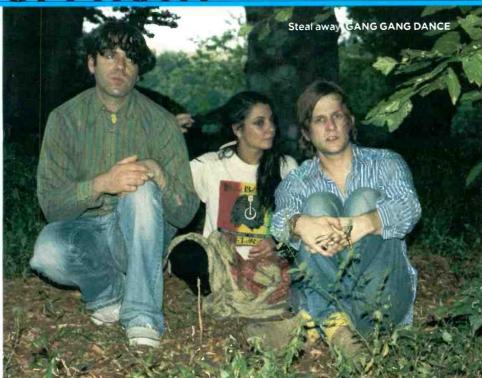
The popular mobile music ID service Shazam will be embedded in several new

Samsung handsets, including the new BeatD Land BeatDisc models, which were recently unveiled at the Mobile World Congress conference. New features for the service include a "Find Similar" function, which recommends songs based on the track a user has tagged, and a "Find Tag" option, which will search for missing information on any track stored in the phone. Both phones are expected to be available by May.

#### MP3 PLAYER SALES GROWTH SLOWS

An In-Stat research report is indicating bad news for the MP3 player market. The firm predicts growth in worldwide unit sales of MP3 players will slow "considerably" during the next five years after already falling to less than 10% in 2008 for the first time. In-Stat says annual worldwide revenue for the category peaked last year at \$21.6 billion. It expects shipments of 245 million units in 2012, 21% of which will be Wi-Fi-enabled.

| THIS                             | LAST<br>WEEK              | WEEKS<br>ON CHT   | COMPILED BY NICISCN<br>ORIGINAL ARTIST MobileScan   |  |  |  |
|----------------------------------|---------------------------|---|---|--|--|--|
| 1                                | 1                         | 132   | #1 CHANGES 2PAC   |  |  |  |
| 2                                | 6                         | 11  | NO SE VIVIR SIN TI<br>CONJUNTO PRIMAVERA  |  |  |  |
| 3                                | 2                         | 107   | DOWN WITH THE SICKNESS<br>DISTURBED   |  |  |  |
| 4                                | 10                        | 108   | ADIOS AMOR TE VAS<br>GRUPO MONTEZ DE DURANGO  |  |  |  |
| 5                                | 5                         | 11  | CASH FLOW<br>ACE HOOD FEATURING ROCK ROSS & T-PAIN  |  |  |  |
| 6                                | 8                         | 11  | NO ONE<br>ALICIA KEYS   |  |  |  |
| 7                                | 3                         | 14  | I'M ME<br>LIL WAYNE   |  |  |  |
| 8                                | 15                        | 74  | NYSE BELL<br>UNKNOWN  |  |  |  |
| 9                                | 7                         | 227   | SUPER MARIO BROTHERS THEME  |  |  |  |
| 10                               | 11                        | 11  | CYCLONE<br>BABY BASH FEATURING T-PAIN   |  |  |  |
|                                  |                           |   | Coldplay's "Viva La Vida" re-enters the char<br>after a two-week hiatus at a new peak of No. 17<br>The title, which posts a gain of 43%, had<br>previously gotten to No. 19 in the  |  |  |  |
|                                  |                           | 1. Carlos - | after a two-week hiatus at a new peak of No. 17<br>The title, which posts a gain of 43%, had  |  |  |  |
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| 11<br>12                         | 9                         | 225<br>29   | after a two-week hiatus at a new peak of No. 17<br>The title, which posts a gain of 43%, hac<br>previously gotten to No. 19 in the<br>Jan. 10 issue<br>PINK PANTHER   |  |  |  |
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| 12<br>13                         | 4<br>29                   | 29<br>206   | after a two-week hiatus at a new peak of No. 17<br>The title, which posts a gain of 43%, had<br>previously gotten to No. 19 in the<br>Jan. 10 issue<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7<br>7  |  |  |  |
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| 12<br>13<br>14<br>15<br>16<br>17 | 4<br>29<br>12<br>13<br>26 | 29<br>206<br>11<br>11<br>11<br>9  | after a two-week hiatus at a new peak of No. 17<br>The title, which posts a gain of 43%, had<br>previously gotten to No. 19 in the<br>Jan. 10 issue<br>77<br>PINK PANTHER<br>HERRY MARCIN<br>LOLLIPOP<br>LIL WAYNE FEATURING STATIC MAJOR<br>MISSION-IMPOSSIBLE<br>LAU SCHIFRIN<br>Y LLEGASTE TU<br>BANDA EL RECODO<br>HEAVEN SENT<br>KEYSHIA COLE<br>I KISSED A GIRL<br>KATY PERRY<br>VIVA LA VIDA<br>COLDPLAY<br>I'VE CHANGED |  |  |  |

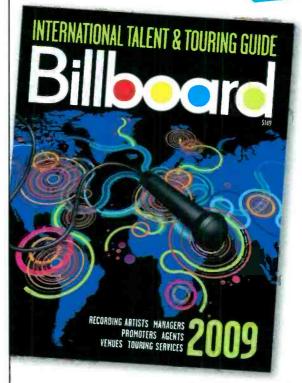




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### Game Of Chance Lack Of Insurance Leaves Indie Bands, Labels At Risk

Lack Of insurance Leaves indie Danus, Lac

Friday the 13th was an exceptionally unlucky day for the New York band **Gang Gang Dance**.

After playing a show at the Paradiso in Amsterdam, group members returned to the club the following morning to discover that most of their equipment had been destroyed by an electrical fire.

Though the band was forced to cancel the rest of its European tour in the wake of the disaster, the act hopes the club's insurance will cover its lost gear. Good thing too: Gang Gang Dance didn't have any insurance of its own.

A few days later, someone broke into Daptone Records' office and studio in the Bushwick section of Brooklyn and made off with guitars, computers, microphones and other gear. Like Gang Gang Dance, Daptone didn't carry any insurance.

"We were just stupid, really," Daptone founder **Gabriel Roth** says. "We were working on a list of equipment and looking at

policies before the break-in, but we never got around to doing anything. But we are insured now, and we're installing a gate and alarms. We've seen a tremendous outpouring of generosity, and we'll be able to replace a lot of what we lost."

Though few firms advertise their insurance policies for musical equipment, they do exist. State Farm covers up to \$20,000 worth of equipment for \$132 per year per band member. Customers must also have renter's or homeowner's insurance through State Farm.

Music Pro Insurance also offers worldwide coverage for instruments and other musical equipment for up to the replacement value of the damaged item, with the lowest-cost plan starting at \$100 per year. The American Federation of Musicians offers its members an insurance plan for instruments that costs \$2.20 each for every \$100 of insured value up to \$1,500 and with an additional \$1.00 per \$100 of insured value for anything above that. And CSI Entertainment Insurance offers worldwide cov-



erage, with \$20,000 worth of equipment setting you back between \$600 and \$700 annually.

Despite the availability of such policies, some bands victimized by theft or fire still fail to insure their equipment.

The Seattle alt-country act **Lucky Suns** had most of their equipment stolen after a hometown show. Band member **Houston McCoy** had losses valued at about \$5,000 and included a pedal steel guitar, another guitar and an amp.

Still, Lucky Suns bassist **Derek Medina**, who had a bass and amp stolen in the theft, questions whether insurance is worth the cost.

"None of us have insurance even now," he says. "We just watch our instruments like a hawk."

Medina highlights an important point—in the vast majority of cases, artists are wholly responsible for their own insurance premiums. None of the other indie labels I spoke to said they contribute to the cost of insuring

their bands' gear. And to be fair, none of the majors I contacted said they contribute, either.

Vice Records GM **Jamie Farkas** says bands on the label are responsible for their own equipment and adds that even though one of its acts, **Panthers**, had all their gear stolen in 2007, she's not sure whether any of the label's bands have ever had insurance.

Obviously, the game changes somewhat when a band reaches the level of touring when it require five semis' of gear; when a superstar band like **U2** goes on tour, producer Live Nation would carry insurance.

But for many indies, the solution seems to be crossing their fingers and hoping fire, flood and drug addicts don't destroy their gear.

Tempting fate like that can save money in the short run but could eventually prove costly.

Additional reporting by Keir Bristol and Susan Varghese.

billboard.biz/indies

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#### GLOBAL BY HOWELL LLEWELLYN

### **AGENDA FOR** CHANGE

#### Spain's Live Biz Pushes For Legal Recognition

MADRID-Spain's live music business is lobbying the government to enact regulations that would give it standing as an official economic and cultural sector, which it hopes will boost public funding and ease licensing bureaucracy.

"There is insecurity in the live music sector, with clumsy and incoherent bureaucracy leading to the closure of venues," says Armando Ruah, coordinator of the live music venue association Acces. "We fear some promoters might exclude Spain from European tours because they cannot guarantee the venue they book will be open for the gig."

Under one proposal, the government would streamline the licensing process for live music venues, which is hampered by a bewildering array of permits and uncertainty over safety and construction regulations. No single license exists for live music venues, several of which have been closed in recent months due to confusion over licenses for emergency exit doors, soundproofing and other venue requirements.

You petter recognize: ARMANDO RUAH

Another goal is government recognition of people working in the live music business as cultural professionals, which Ruah says would make it easier for the sector to receive public arts funding. For example, he notes, government recognition of the theater industry as a cultural sector helped the 36-member Theater Network receive €3.5 million (\$4.4 million) in public funding in 2008, compared with the €22,300 (\$28,000) that Acces received during the same period. "Music is seen as recreation and not culture by local, regional and central governments," Ruah says.

To advance their agenda, six trade associations representing live promoters, artists, managers and venues have formed the Coordinating Committee for a Law of Music (CLM). At the end of January, the CLM issued a 60-page outline on a proposed "music law," which has received the support of collecting society SGAE, artists' association AiE and 54-member indielabel group UFL

The CLM has been "very encouraged" by meetings it has had recently with Juan Carlos Marset, director general of the Ministry of Culture's National Institute for the Performing Arts and Music, according to Carmen Peire, president of the Assn. of Entertainment Technical Representatives, which represents managers, promoters and booking agents.

"We think that at last the music biz has a good chance of gaining a legal framework," Peire says. "At present, fiscal licenses for music sector workers are classified under 'electric goods salesman,' 'cleaner,' 'construction' or just 'other activities' . . . Artists, promoters and

venue managers in France and Britain have a professional status, which is totally lacking [in Spain]."

Marset says the institute is drafting legislation in response to growing demand in the live music business. The aim, he says, is to establish a legal framework to improve collaboration between government and private initiatives to promote Spanish music.

The CLM thinks a music law could boost international tours by U.S. artists and increase concert income by 30%.

Due to the large number of licenses that live performance venues are required to secure, it is hard to open a new venue, Ruah says. He adds that some midsize rooms in Madrid have been forced to close in recent months "because a functionary decided that a single document was missing."

Peire estimates that Spain's culture and leisure industries represent about 3.9% of the country's gross domestic product, compared with 4.2% in France

and 5% in the United Kingdom. "With a music law, Spain's figure could reach 4.5%," she says.

Once the live music business is legally recognized, it could open the door to other initiatives, such as the creation of a music export promotion office, improved funding for music education and training programs, and the implementation of a Spanish-language music quota for radio and TV broadcasters.

"France has a 40% quota, which we would like," Peire says, adding wistfully that "even if they give us just 20%," that would be welcome too

GLOBAL BY DIANE COETZER

# **Generation** Next

Fifteen years after apartheid's demise, black executives have risen to positions of power in the South African music business.



YOLISA PHAHLE Channel director of special interest channels, M-Net Yolisa Phable is a bona fide musician-she studied classical violin and piano at the Guildhall School of Music and Drama in London and has per-

formed on recordings by Soul II Soul, Jamiroquai and Duran Duran. That hands-on experience, combined with her previous stints as a senior producer at BBC 6 Music and a producer at BBC World Service and Radio 1, earn Phahle respect among the artists who clamor to get their videos shown on indie rock/pop channel MK and Pan-African urban platform Channel O, both part of pay-TV network M-Net.

Obi Asikka, chairman/CEO of Nigeria's Storm 360, says, "Yolisa's been instrumental in the growth and popularity of Nigerian music all over Africa. She's done more than most to push for more original programming and production than anyone."

#### **ARNOLD MABUNDA**

Senior executive/head of Gallo Music Publishers

In his role as the first black head of a major music publishing company in South Africa, Arnold Mabunda will draw on his past experience as marketing director of black music at Tusk Music (which had the Warners license for South Africa in the '90s) and running Gallo Music South Africa. Mabunda has quietly become a force on the broader music scene in his roles as chairman of the publishers organization NORM and former chairman of the Moshito Music Conference and Exhibition.

Ralph Simon, CEO of the United Kingdom's Mobilium Advisory Group, says, "Arnold's skillful experience and deep knowledge of the

Warner and Rhino catalogs became evident when he was very central to making the Gallo/Warner Music Group partnership take root and grow in Africa and the wider digital world."



#### LAZARUS SEROBE

Managing director, Gallo Music Group (includes Warner Music Gallo Africa)

Lazarus Serobe became the first black head of a domestic major label when he was appointed managing director of Sony Music South Africa in 2001. After launching a jointventure label with Sony in 2004, he subsequently headed the mobile entertainment operations of the South African wireless carrier Vodacom. Serobe is keen on using his ex-

### <u>GLOBALNEWSLINE</u>

#### >COLDPLAY, KINGS OF LEON TO PLAY BUSHFIRE BENEFIT

Coldplay, Kings of Leon, Jack Johnson and a reunited Midnight Oil lead the lineup for Australia's Sound Relief bushfire and flood benefit concerts, to be held March 14 at Sydney Cricket Ground and Melbourne Cricket Ground. The shows have been organized by Australian promoters Michael Gudinski (managing director of Frontier Touring) and Michael Chugg (managing director of Chugg Entertainment). Kings of Leon, Johnson, Midnight Oil and Gabriella Cilmi will play in Melbourne, while Coldplay will deliver an acoustic performance as part of a Sydney bill that includes the Presets and a re-formed Icehouse. Jet and Wolfmother will play at both locations. -Lars Brandle

#### >>INTERNATIONAL MUSIC SUMMIT CONFIRMS SPEAKERS

Techno artist Richie Hawtin and Marc Marot.

CEO of management firm SEG Entertainment U.K. (which represents Paul Oakenfold and other acts), are among the speakers at the second annual International Music Summit on the Spanish island of Ibiza May 27-29. The event is being curated by Pete Tong and summit cofounder Ben Turner, director of London-based Graphite Media. Summit participants will include Wall of Sound founder Mark Jones and festival founders and organizers Enric Palau (Sonar), James Barton and Martin Gontad (Creamfields), Danny Whittle (Pacha) and Rob da Bank (Bestival). -Jen Wilson

#### >>FOX, WINEHOUSE WIN **GERMAN ECHO AWARDS**

German hip-hop newcomer Peter Fox was the big winner at the ECHO Awards at the O2 World Arena in Berlin. Fox received the National Critics' Award and was also honored for best national/international hip-hop/urban artist and as part of the production team of the year with David Conen and Vincent von



perience to take music to the furthest corners of Africa. "Everyone has a cell phone," he says, "and personally I'm challenged by the fact that in a short space of time the [wireless] networks have made

more money from music than we have in a comparable time."

Jay Savage, managing director of Sony/ATV Music Publishing South Africa, says, "Lazarus is an inspiring and thoughtful leader who has always seen the big picture and been a friend to artists. There is no one better equipped to lead a South African major company into the 21st century."



#### LANCE STEHR CEO, Ghetto Ruff Records For a couple of years in the late '90s, Lance Stehr played by the

'90s, Lance Stehr played by the rules as the head of PolyGram's local division. But the CEO of indie

label Ghetto Ruff is an unrepentant maverick who's never left his political roots behind. Starting with the politically conscious rap outfit Prophets of Da City, he's built a label that balances new styles with commercial success, earning multiplatinum sales and South African Music Awards along the way. Stehr, the music supervisor on the soundtrack to the Academy Award-winning movie "Tsotsi," hopes to take

Schlippenbach. Amy Winehouse won awards for best international rock/pop artist and for her album "Back to Black" (Island/Universal), which was judged album of the year. Other winners at the Feb. 21 ceremony were Coldplay for best international rock/pop group, AC/DC for best rock/alternative/heavy metal international artist and Amy Macdonald, who was named best international newcomer. Kid Rock's "All Summer Long" (Atlantic/Warner) was voted hit of the year. —Wolfgang Spahr

#### >>>NEW ZEALAND DELAYS INTERNET PIRACY LAW

New Zealand prime minister John Key has delayed until March 27 the enactment of a law that would require Internet service providers to develop policies to terminate the accounts of persistent copyright offenders. The legislation, which was scheduled to take effect Feb. 28, would become the world's first "three strikes" law aimed at reducing piracy on peerto-peer file-sharing networks. The Telecommunications Carriers' Forum, which represents ISPs, said in a statement that it welcomed the delay, as it is still working on its voluntary code of conduct. Key warned that the law will be scrapped if a voluntary code can't be finalized.

Steve Harris, marketing director of Universal Music South Africa, says, "He's one of the best music people in South Africa with great A&R skills and it shows in the records he puts out."

#### MOLEFI 'NICK' MOTSATSE CEO, South African Music Rights Organization

African Music Rights Organization Molefi "Nick" Motsatse has made the kind of bold moves that don't always earn

the former advertising industry executive the affection of traditional players. Among them is putting the performing rights body's infrastructure to use in establishing the Composers' Assn. of South Africa and the Moshito Music Conference and Exhibition. The head of the South African Music Rights Organization is also vice chairman of the International Confederation of Societies of Authors and Composers (CISAC). "For a long time SAMRO has been a global player within CISAC and we're now in a position to take our knowledge and infrastructure forward." he says.

Rob Hooijer, director of African affairs at CISAC, says, "Under Nick Motsatse's leadership, SAMRO has grown its collections by about 32% in the past 30 months and introduced a number of new, friendly and innovative rights holder services."

But TCF chief executive Ralph Chivers signaled that the ISPs remain committed to the process, noting that the TCF and rights holders have "agreed in principle" to submit to third-party mediation when disputes arise over whether a copyright has been infringed.

-John Ferguson

#### >>>MARCO CARTA WINS SANREMO FESTIVAL

Warner Music Italy pop artist Marco Carta won the 59th edition of Italy's flagship Sanremo festival. Carta, who was discovered last year on the TV talent show "Amici," won the fivenight festival Feb. 21 with the song "La Forza Mia," while another Warner artist, Arisa, won the "new proposals" awards section with "Sincerità." Winners were chosen by a jury vote during the early stages of the festival and a text message vote for the later stages. The festival was broadcast live on Rai Uno and received its best ratings since 2003. The audience during the five nights averaged 10.3 million—an audience share of 47.8%.

—Mark Worden

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GLOBAL BY VLADIMIR KOZLOV

# **Russian Roulette**

Promoters Scramble As The Ruble's Value Tumbles

MOSCOW—The international touring business in Russia is down for the first time in years after the ruble lost nearly half its value against the U.S. dollar during the last four months.

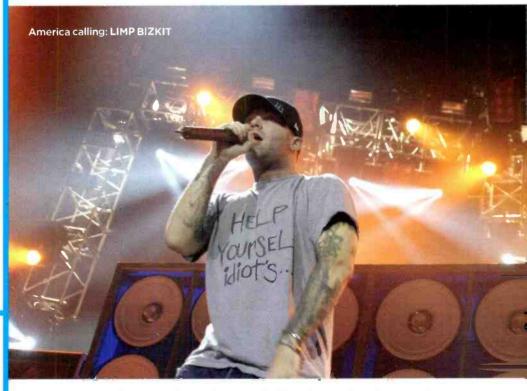
Promoters are looking for ways to save costs—and hoping that Western stars will lower their dollar-denominated fees. "Artists' fees are fixed in dollars or euros well before the concert takes place and before tickets [priced in rubles] go on sale," says Eduard Ratnikov, president of the promoter Talent Concert International (TCI). "During that period, the exchange rate could change by up to 40%—just what we experienced between October and mid-January. This is a catastrophe for a promoter."

If a promoter signed a contract with a West-

January and June.

"Limp Bizkit never played Russia so this is exciting for them, especially as they are returning to the live sector with their original lineup," says Rod MacSween, ITB co-managing director and European booking agent. "Russia is very sponsor-driven and that income is necessary to supplement the income from fairly low ticket prices. ITB had great success in the last couple of years in Russia with a diversity of artists including Kiss, Ozzy Osbourne, Lenny Kravitz, Judas Priest, Placebo and Whitesnake—and this year we also have plans for Chris Cornell and others."

In order to stay in business, Russian promoters that bring Western acts to the country are



ern artist in fall 2008—when the exchange rate against the U.S. dollar was 26 rubles and the show takes place now, when the dollar already reached 36 rubles, losses are almost guaranteed. "In Russia the process of selling tickets is slow, as it takes time for people to make decisions about attending a show," says Mikhail Shurygin, president of the promoter NCA.

Promoters are now becoming much more cautious. According to Ratnikov, TCI considered organizing Russian shows by Beyoncé in mid-April and Britney Spears in late June but had to cancel its plans, primarily due to currency concerns.

As a result, the overall number of shows by major Western artists at venues with a capacity of 10,000 or more is set to fall this year, compared with 2008. While some deals are still under negotiation, only one show by a Western act—Limp Bizkit—has been announced for the first six months of the year at St. Petersburg's 12,000-seat Ice Palace. Last year the venue hosted 11 shows between thinking about cost-saving strategies.

"Promoters are becoming more careful with regards to costs," Shurygin says. "These days, it is possible to save on advertising, as ad companies are cutting their fees due to the crisis, and we are looking at hedging our currency exchange risks, but we have also raised ticket prices by 10%-15% compared with last November."

But one thing that Russian promoters haven't been able to save on, so far, are fees demanded by international acts' management. "While domestic artists' fees have gone down by 20% or more, those by foreign stars have remained the same," says Dmitry Zaretsky, senior talent buyer at SAV Entertainment. "But we hope that foreign artists will soon feel the crisis as well and change their approaches."

Shurygin adds, "Artists who will agree to more reasonable fees will come here, and others won't."

Additional reporting by Jen Wilson in London.

LIMP BIZKIT. ZA HEISE/RE

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### BOXSCORE

|    |  |   | Cert Oros   | 565   |
|----|--|---|---|---|
| -  | GROSS/<br>TICKET PRICE(S)                            | ARTIST(S)<br>Venue, Date  | Attendance<br>Capacity  | Promoter  |
| 1  | \$5,365,772  | ELTON JOHN  |   |   |
|    | \$250/\$175/\$100                                    | The Colosseum at Caesars Palace,<br>Las Vegas, Feb. 3-4, 6-8, 10-11, 13-15                    | 37,538 39.625 10<br>shows eight sellouts  | Caesars Palace, Concerts West/AEG Live                              |
| 2  | <b>\$2,621,118</b><br>\$99.50                        | BILLY JOEL<br>Seminole Hard Rock Live, Hollywood,<br>Fla., Jan. 2, 4, 16, 18, Feb. 6, 18      | 27,542<br>6 sellouts  | In-house, Live Nation   |
| 3  | \$1,659,525<br>\$150/\$75                            | MARC ANTHONY<br>Madison Square Garden,<br>New York, Feb. 14                                   | 15,329  | Cardenas Marketing Network, Live Nation                             |
|    | \$509.065  | ROBIN WILLIAMS  | sellout   |   |
| 4  | \$508,065<br>\$95/\$55                               | Nokia Theatre, Grand Prairie,<br>Texas, Feb. 20   | 6,285<br>sellout  | Beaver Productions  |
| 5  | <b>\$488,545</b><br>\$90/\$55                        | ROBIN WILLIAMS<br>Frank Erwin Center, Austin, Feb. 19   | 6,067<br>sellout  | Beaver Productions  |
| 6  | <b>\$449,921</b><br>\$93/\$27.50                     | MÖTLEY CRÜE, HINDER<br>Owest Center, Omaha, Neb.,   | 9,554   | A DEADMAN, THE LAST VEGAS   |
| 7  | \$369,710  | Feb. 10<br>BRAD PAISLEY, DIERKS   | BENTLEY, DA   |   |
|    | \$49.75/\$39.75<br>\$367,592                         | CenturyTei Center, Bossier City,<br>La., Jan. 23<br>TRACY CHAPMAN                             | 8,607<br>sellout  | Live Nation   |
| 8  | (£246.430)<br>\$52.21/\$44.75                        | Hammersmith Apollo, London,<br>Dec. 15-16   | <b>7,126</b><br>7,264 two shows   | Kilimanjaro Live  |
| 9  | \$367,495<br>\$197.75/\$47.75                        | SARAH BRIGHTMAN<br>ARCO Arena, Sacramento, Calif.,<br>Dec. 16                                 | <b>5,228</b><br>5.722   | Live Nation, in-house   |
| 10 | \$366,955<br>\$49/\$39.50                            | THE KILLERS, M83<br>UIC Pavilion, Chicago, Jan. 20  | 8,745   | MAJ Concerts  |
|    | \$365,984  | KEANE   | sellout   |   |
| 11 | (€281,680)<br>\$45.48                                | The O2, Dublin, Jan. 25   | <b>8,048</b><br>9.000   | MCD   |
| 12 | \$363,378<br>(€260,995)                              | THE MIGHTY BOOSH<br>The O2, Dublin, Jan. 5  | 7,457   | MCD   |
|    | \$48.73  | SLIPKNOT, COHEED ANI  | sellout   |   |
| 13 | \$361,882<br>\$49.50/\$39.50                         | Madison Square Garden,<br>New York, Feb. 5  | 9,351<br>10.830   | Metropolitan Talent Presents  |
| 14 | \$361,447  | JOHN LEGEND, ESTELL   |   |   |
|    | \$80.50/\$40 50                                      | Glbson Amphitheatre, Universal<br>City, Calif., Jan. 13<br>UMPHREY'S MCGEE                    | 5,981<br>sellout  | Live Nation   |
| 15 | \$356,683<br>\$73/\$63/\$33/\$27                     | Auditorium Theatre, Chicago,<br>Dec. 29-31  | 7,591<br>9.000 three shows  | Jam Productions   |
| 16 | <b>\$352,374</b><br>\$75/\$60                        | REBA MCENTIRE<br>Orleans Arena, Las Vegas, Jan. 17  | <b>6,599</b><br>7,610   | in-house  |
| 17 | \$350,660  | CEDRIC "THE ENTERTAL  | and the second se |   |
| 17 | \$110/\$90/\$60                                      | The Venue at Horseshoe Casino,<br>Hammond, Ind., Dec. 31                                      | 4,444<br>two seliouts   | AEG Live, in-house  |
| 18 | \$348,965<br>\$53.50/\$41.50                         | JEFF DUNHAM, BRIAN H<br>Target Center, Minneapolis, Dec.<br>31                                | ANER<br>7,741<br>8509   | Icon Concerts, Tate Entertainment Group,<br>Sue McLean & Associates |
| 19 | \$348,946<br>\$45.50/\$20                            | TRANS-SIBERIAN ORCH<br>Wells Fargo Arena, Des Moines,   | 9,847   | Live Nation, in-house   |
| 20 | \$346,580  | CHEECH & CHONG  | 13 221  |   |
| 20 | \$75/\$55/\$35                                       | Radio City Music Hall, New York,<br>Jan. 31   | sellout   | Live Nation, M5G Entertainment                                      |
| 21 | \$346,145<br>(\$431,974 Canadian)<br>\$55.69/\$36.46 | OASIS, RYAN ADAMS, M<br>John Labatt Centre, London,<br>Ontario, Dec. 15                       | 7,072<br>8.107  | Live Nation   |
| 22 | <b>\$344,393</b><br>\$73,50/\$53,50                  | OASIS, RYAN ADAMS, M<br>Susquehanna Bank Center,<br>Camden, N.J., Dec. 19                     | 5,405   | Live Nation   |
| 27 | \$336,840  | BRAD PAISLEY, DIERKS  | 6.934<br>BENTLEY, DAR   |   |
| 23 | \$49.75/\$39.75                                      | DeSoto Civic Center, Southaven,<br>Miss., Jan. 15   | 7,662<br>se'lout  | Live Nation   |
| 24 | \$335,036<br>\$123.75/\$37.75                        | LIL WAYNE, T-PAIN, KEY<br>Chaifetz Arena, St. Louis, Jan. 8                                   | SHIA COLE, K<br>5,657<br>8,265  | ERI HILSON & OTHERS<br>Live Nation, Haymon Entertainment            |
| 25 | <b>\$333,409</b><br>\$150.75/\$45.99                 |   | 10 Mar 11 12  | ON, GYM CLASS HEROES  |
|    |  | Susquehanna Bank Center,<br>Camden, N.J., Dec. 28<br>SLIPKNOT, COHEED ANI                     | 6.894   | Live Nation, Haymon Entertainment                                   |
| 26 | \$333,364<br>\$43/\$25                               | Xcel Energy Center, St. Paul,<br>Minn., Jan. 23   | 8,878<br>11.011   | Live Nation, Rose Presents  |
| 27 | <b>\$331,929</b><br>\$49.75/\$39.75                  | BRAD PAISLEY, DIERKS<br>Frank Erwin Center, Austin, Jan. 22                                   | 6,910<br>sellout  | Live Nation   |
| 28 | \$327,279<br>(19,888,156 dinar)<br>\$63/\$35         | RBD<br>Arena Beograd, Belgrade,   | 7,008   | Roptus  |
| 29 | \$325,117<br>(765,699 reales)                        | Serbia, Dec. 18<br>VICTOR & LÉO   | sellout   |   |
|    | \$106.15/\$25.48                                     | Credicard Hall, São Paulo, Brazil,<br>Dec. 19-21<br>KEVIN JAMES                               | 10,237<br>11,460 three shows  | T4F-Time For Fun  |
| 30 | \$323,514<br>\$66.50/\$56.50                         | Capital One Bank Theatre,<br>Westbury, N.Y., Dec. 28  | 5,593 5 623 two<br>shows one sellout  | Live Nation   |
| 31 | \$322,710<br>(£219,480)<br>\$43.38                   | SLIPKNOT, CHILDREN O<br>Scottish Exhibition & Conference<br>Centre, Glasgow, Scotland, Dec. 8 | F BODOM, MA<br>7,440<br>10,130  | CHINE HEAD<br>Kilimanjaro Live                                      |
| 32 | \$321,958  | THE OWNER AND INCOME.   |   | VID ARCHULETA & OTHERS  |
|    | \$59.50/\$39.50                                      | Toyota Center, Houston, Dec. 7  | 8,705<br>9,425  | Live Nation   |
| 33 | \$318,649<br>\$60.75/\$40.75                         | JEFF DUNHAM, BRIAN H<br>Gibson Amphitheatre, Universal<br>City, Calif., Jan. 17               | <b>5,964</b><br>5.977   | Live Nation, Tate Entertainment Group                               |
| 34 | \$316,780  | SLIPKNOT, CHILDREN O  |   | CHINE HEAD  |
|    | (£214.141) \$43.64<br>\$316.109                      | Metro Radio Arena, Newcastle,<br>England, Dec. 11   | 7,259<br>10 216   | Killmanjaro Live  |

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John Labatt Centre, Londo



BonoVox

Few managers have spoken out about the pro-

posed Live Nation-Ticketmaster merger, and

their caution speaks volumes about the deal's

manager Jon Landau, who has urged con-

At the other end of the spectrum is U2 man-

ager Paul McGuinness. To him, the deal would

represent a potential expansion of U2's longterm multirights partnership with Live Na-

One exception has been Bruce Springsteen

potential impact.

sumers to oppose the deal.

tion; the group has close ties to

Live Nation chairman of global

music Arthur Fogel, whose re-

lationship with the band dates

back to a 1979 show at Toronto's

"I do hope the merger goes

through," McGuinness says.

"I've heard it suggested that the

regulators may require some

kind of dismantling of some of

worldwide business. And in conversations

with [chairman] Barry Diller and with [Live

Nation CEO] Michael Rapino and Arthur

Fogel, I was always encouraging them to be as

cooperative as possible and maybe even merge

encompass Front Line Management.

goes through, the ticket company."

McGuinness isn't worried that the newly merged Live Nation Entertainment would also

"Of course, my band are not managed by Live Nation or Ticketmaster, so conflict does-

n't arise in our case," he says. "There is a very

clear division of responsibilities between

client, manager, promoter and, if the merger

action is completed.

if they possibly could."

El Mocambo.

#### Paul McGuinness Voices Support For Live Nation-Ticketmaster Deal

than a reflection of the band's feelings about the company.

"The markets are in freefall and every public company is affected by that," he says. "We had, sensibly I suppose, taken protection and we exercised it. I wish it hadn't been necessary, but since we had that option we took it. We absolutely support the Live Nation plan."

ONE FAN'S TAKE: Many consumers are upset about the proposed Live Nation-Ticket-

> master merger, as I found out recently after I was quoted elsewhere saying that the industry is becoming more "fan-friendly" in regards to ticketing.

One of the more erudite opinions came from a Phish fan. who recommended that I undergo a certain surgical procedure not suitable for discussion

all morons who need only to be appeased and have our 'sticker shock' reduced, rather than [make] intelligent decisions on how we spend our hard earned dollars," the fan wrote in an e-mail.

I responded with hopes of clarifying my comments and the fan was much more civil, as Phish fans are wont to be. I pointed out that Ticketmaster has invested millions through the years in improving the ticketbuying experience.

"Any investments Ticketmaster made would be for the benefit of Ticketmaster," the fan responded. "Getting rid of customers waiting in line allowed them to significantly reduce their staff to next to nothing, because frankly, paying salary and benefits costs way more than throwing everyone at the mercy of a software program that really has never worked that well." That's debatable. But the Phish fan did

agree with me on one point.

"I find that, given the proper circumstances, concertgoers do not care how they get their tickets, just as long as they get them," she wrote. "When it became evident last Friday [Jan. 30] that Live Nation's online ticketing system could not handle the rush of Phish fans, many of my friends packed it up and headed for their ticketing offices and random Blockbusters that were set up for live ticket sales for the Saturday sale. Because it is nothing to wait in line if you are going to actually get a ticket. It's worth it." ••••

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in this column. "Perhaps Mr. Waddell just assumes we are

I don't know that that will happen, and I don't really have a view. There are obviously regulatory questions to be answered before the trans-"But as far as I'm concerned, the Ticketmaster ticketing system is an absolutely excellent

McGuinness says the merger pact illustrates how much ticketing has changed, noting that a ticket purchase makes possible a host of other transactions. "That is part of the attraction of being committed to Live Nation," he says. "We think those opportunities are going to grow and grow and grow in the future." Despite its commitment to Live Nation, U2 raised eyebrows in December when it exercised a clause allowing it to cash in 1.6 million shares of Live Nation stock for \$25 million. McGuinness insists the move was simply prudent money management, rather 20 | BILLBOARD | MARCH 7, 2009

Icon Concerts

BY ANTONY BRUND THE BILLBOARD

OEB & LOEB COUNSEL Larry Kenswil

The former Universal Music Group executive talks about the challenges in developing new digital business models.

A veteran of almost 25 years at Universal Music Group (UMG), Larry Kenswil has seen it all. As president of the label's eLabs digital division, and more recently executive VP of business strategy, he's had a front-row seat to the disruptive changes the digital revolution brought to the music industry.

Kenswil was an early proponent of the license-to-all model, a reluctant convert to the strategy of lifting digital rights management restrictions from downloads and a vocal critic of devices and services that had the potential to erode music sales.

In early February, Kenswil left UMG for the Los Angeles offices of law firm Loeb & Loeb, where he'll apply his experience to helping digital music clients cut deals. His focus at Loeb & Loeb is a familiar one—all areas of emerging media. He has high hopes for bundling music into digital devices and services, reservations about the ad-supported model and a desire to streamline publishing agreements so new services can launch faster and more effectively.

Whether it's quoting Cartman of "South Park" in op-ed pieces, confronting journalists online by posting comments to their articles or telling MIDEM attendees in 2007 that the future of the music business lies in licensing deals rather than unit sales, Kenswil has never shied away from making his opinion known. He recently chatted with Billboard about the evolving economics of digital music.

### What prompted the switch from UMG to a law firm?

Probably a desire to help grow the industry, not just from the point of view of the major-label aspect. I think the growth in music is going to be systemic. Helping people get into new businesses and licensing rights in both directions is what will grow the industry rather than just focusing on what will grow the major labels.

The future of the business is getting music into more places where people want it, rather than forcing them to go to specific places to get it. The future for copyright holders will be learning how to collect money from many sources rather than just one or two major sources. I think I have the background and expertise to help people put those deals together. At a record company, you're basically licensing out rights or forming ventures to exploit those rights. From a law firm, I think I can position myself to do that for any type of company.

What types of companies do you expect you'll be representing most? As a lawyer you're sort of a hired gun and you take the clients where they come from. If conflicts arise, you have to sort of pick and choose what side you want to represent. I'd love to work more on the publishing side than I have in the past to help expedite publishing rights, which sometimes become an impediment to launch for some companies. The systems aren't really in place to do that yet. Now that we're past the arguments about rates, or most of them, now is the time to focus on how to get the rights cleared faster and more completely so these companies can launch.

#### Having been part of these deals at UMG, what barriers do you think are the most important ones to address in order to achieve that?

The deals are going to change this year. The slowdown in the music business has been joined now by a slowdown in the rest of the world. The types of deals made in the past by the labels were predicated on certain amounts of money being generated by companies. That money hasn't been generated. In the economy we have now, especially in

the advertising market, it will be very difficult to justify the types of guarantees or per-transaction guarantees that were there. So I think labels may be looking at a reduced amount of money coming in from the digital space from specific types of models. They'll be more pressed to expand the types of models they're licensing to. The venture capital money is drying up, so the money that's going to be paid to the rights holders is going to come out of the business rather than the investors.

#### What legal cases are you keeping an eye on that may affect how these deals are reached? The major cases that involved the Digital Millennium Copyright Act, such as YouTube/Viacom, and the cases that UMG are involved with, such as the Veoh case. We'll get a decision on those about what the legalities are. But even launching [a service] still has the problem that to get any attention, you have to be of a certain size. In the past, the only way to get to that size was to launch without [securing the necessary li-

censing] rights. That's the Catch-22. If you launch without rights, you're basically an infringer and must settle for the past in order to go forward. On the other hand, if you wait until you have all the rights, the people who are launching without the rights are passing you by in the marketplace. That's the paradox that has to be fixed.

#### What business and service models in the emerging media space will have the most potential for success?

In the next few years it'll still be download sales. I don't think there's anything that's going to catch that in the short term. The ad-supported market is hurt by the recession tremendously. The [costs-per-thousands] that are going to come out of the on-demand streams aren't much higher than the CPMs that are available for Internet radio, and for that reason it's a very challenging business model for the labels who are looking at it as a sales replacement rather than an ancillary income model. The ad revenue doesn't support that. And in any event, it's still experimental. Nobody knows what the uptick will be.

The real question is whether bundling of music is ever going to take off, at least in this country. A model that a lot of people think will be the endgame is a subscription model, whether it's a paid-for or a bundled subscription. Comes With Music with Nokia and different [Internet service provider] bundles are portents of what the future may look like. But I think we're still a long way off from that.

#### Which of these models are the trickiest to achieve from either a legal or deal-making perspective?

If you look at that Comes With Music model, it took a long time to put together, and there you had the advantage of a percentage rate on the publishing. I think it'll be very, very tricky to put that together here where it's a permanent download on a yearly access basis. Under the law, permanent downloads pay 9.1 cents per download to the publisher. Obviously, no one can afford that. So getting the publishers to agree to some piece of the total revenue rather than a set amount per download is going to be an artful discussion.

#### Your new job will enable you to move beyond your previous focus on major-label concerns. What's the future look like for the majors?

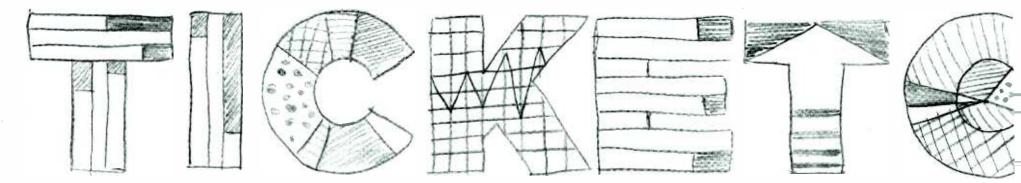
It may be that they will focus on keeping their catalog profitable and breaking a few pop acts to which they have 360 rights. For all else, I believe the majors should look to the publishers to see how they have leveraged the ability to collect multiple streams of revenue worldwide into a service for their writers. ----

The venture capital money is drying up, so the money that's going to be paid to the rights holders is going to come out of the business rather than the investors.

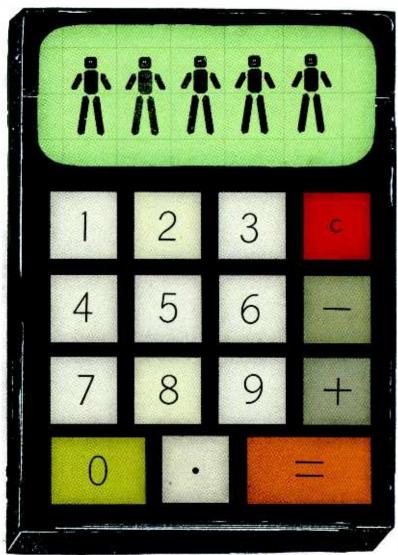


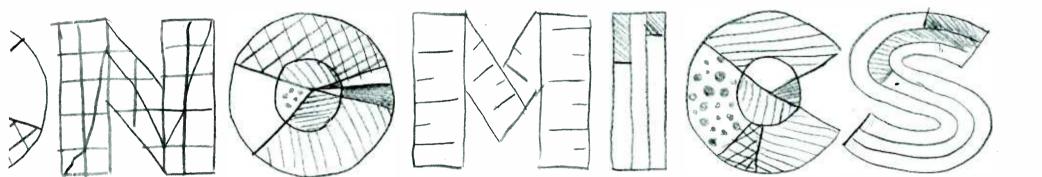
### As Concert Revenue Rises, Some Seats Are Still Empty—And Promoters Suffer. The Answer Could Come From The Airline Industry

### BY RAY WADDELL ILLUSTRATION BY CHRISTOPHER SILAS NEAL



Last September the Latin pop superstar Luis Miguel came to San Diego to perform a concert at the Cricket Wireless Amphitheatre. Demand for tickets was expected to be high: The city has a large Latino population, Miguel was building a crossover fan base, and the tour was one of his most successful outings in North America. ¶ The show excited some fans, who bought the most expensive tickets for \$250or much higher prices on the so-called "secondary market." The concert grossed \$808,575, according to Billboard Boxscore, an impressive total for a 19,000-capacity venue. Miguel could have made up to \$730,000, based on the common concert industry practice of giving the artist 90% of the box-office gross and leaving the other 10% for the promoter.





But the promoter in question—concert business giant Live Nation-may not have made money on the show.

The concert appears to be a success until one looks at the money left on the table. Although the Cricket Wireless Amphitheatre can hold 19,391 fans, only 11,045 bought tickets to see Miguel. The singer made money, thanks to a gross driven by a high top-ticket price. But Live Nation makes most of its money on the things people buy once they get to the concert: concessions, parking and its split of Ticketmaster's service charges. And all of those things sell better when a venue is full-no matter how much people pay for tickets.

Herein lies one of the biggest problems with the concert business: While performers make much of their money from the most expensive tickets, promoters make much of theirs from the cheapest, which they need to sell in order to then sell ancillary goods. So even as grosses have grown by double digits in the past decade, thanks to increases in ticket prices, declining attendance has kept profits down for promoters.

Testifying Feb. 24 before the Antitrust Subcommittee hearing on the Ticketmaster-Live Nation merger, Live Nation CEO Michael Rapino faced questions from politicians representing fans who feel gouged by rising ticket prices. But Live Nation, and other promoters, could make an argument—although they wouldn't do so, because of industry politics-that they are being gouged by artists who want to make more on performing to make up for the revenue they've lost from declining album sales. After all, Live Nation is not consistently profitable. Part of the company's problem is that rising guarantees for artists force promoters to price tickets higher than they might want to, even if that makes it hard to fill venues with enough hungry, thirsty bodies to sell the concessions they need to make a profit. And since many promoters have to make mortgage payments on venues whether they're filled or not, they need performers every bit as much as performers need them.

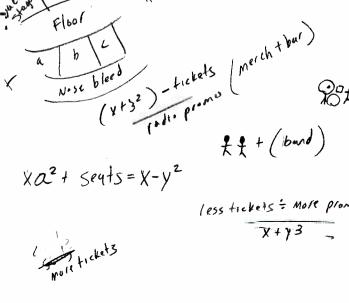
"Every time a consumer walks in the door I make about \$12-\$14 on the ancillary business," Rapino testified. "I lose \$80 million at the door [annually]. An average promoter, if he's lucky, makes about \$4 out of every \$100 on the ticket price."

Whether the Live Nation-Ticketmaster merger goes through, promoters face the challenge of maximizing their revenue for the best seats while ensuring to fill the worst ones. And as they move forward, they might take a good look at a business that has been doing that for years: the airline industry.

Airlines, as well as hotels and rental car companies, practice "yield management," a theory of pricing posited by Dr. Matt H. Keller and pioneered during the '70s. To most people, it's the arcane science of why a round-trip ticket from New York to Los Angeles can cost anywhere from \$300 to \$5,000 depending on class, timing and other variables.

Like the concert business, airlines sell goods that are minimally differentiated and perishable-that is very similar and worthless after a certain time. Everyone on an airplane gets to the same place at the same speed, just as everyone at a concert sees the same show-the only differences are the quality of seats and VIP treatment. And each plane ticket must be sold before a flight takes off, just as concert tickets have to be sold before the show starts-so it's in the interest of the seller to get some money, rather than no money for them, even if it's not very much. The parallels between air travel and concerts cer-

tainly aren't perfect. Unlike air travel, where many



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companies compete to offer very similar service, performers are unique: It's one thing to fly United instead of Continental, quite another to see Coldplay instead of Radiohead.

But it's easy to imagine that concert tickets will be priced more like air travel, with a far larger difference between the most and least expensive tickets. "When you look at the challenges that come with applying yield management to live event tickets, the first thing that occurs to me is that most primary pricing is done by experience from the promoters, the artists and management, through gut feeling," says Michael Janes, founder/CEO of ticket search engine FanSnap and a former chief marketing officer for StubHub. "It makes sense for these guys [in the concert business] to try to add some science to it if they can."

Indeed, one could argue that promoters have been gradually moving toward this model over the last decade. Since 1998, the price of concert tickets has increased more than inflation, as congressmen weren't afraid to remind Rapino. But the most remarkable difference between then and now is the difference between the priciest and the least expensive tickets, as well as the variety of price points between them. And while the increase in the lowest prices modestly beat inflation, the growth in the highest blows it away.

In 1998 a Rod Stewart ticket cost as little as \$20 and as much as \$85—a 325% difference. Last year, the lowest price went up by about 50%, to \$29, but the highest price tripled, to \$250; that's a 762% difference. That's not an isolated example (see list, right): The price of Eric Clapton tickets rose in a similar fashion. And, of course, some promoters have always quietly unloaded unsold lawn seats at fire sale prices the week before a show.

The price range for airline tickets is much wider almost always more than a 1,000% difference between coach and first class. One of the most important variables is when tickets are purchased. And the concert business has also embraced this, after a fashion, in the secondary market, which charges a premium as concerts approach, then reduces prices at the last minute.

Promoters and artist managers already agonize over yield management every time they price tickets, according to music business accountant/tour producer Bill Zysblat, a partner in RZO Productions. "The ideal is to have exactly one person wanting a ticket at a sold-out show every night," he says. "No matter how unrealistic that may be, that result tells you that you have properly scaled the house for the maximum revenue at a given demand point. Any more than one and you could have priced something higher. Any less than one and you priced something too high."

Theoretically, airline-style pricing would solve this problem, but most bands might prize their reputations over cold economics. In almost every case, a significant number of the best seats in a venue sell for far more than their face value on the secondary market. But even though they could make more money by doing so, artists have been reluctant to raise prices to that level themselves.

At the same time, Ticketmaster and Live Nation are now gathering the kind of data they need to understand consumer buying patterns so they can price tickets more effectively. "Understanding customer buying patterns allows companies to create packages and price points that meet the needs of pricesensitive customers, while being business reasonable," says Zach Cross, VP at Revenue Management Strategy, a consulting company that specializes in yield management. "The key is making sure you don't displace higher-paying demand. The lower ticket prices would just only go as low as you need to go to meet demand."

To Cross, the real key to using yield management in the concert business would be forecasting demand. "You would probably want to forecast by a number of different variables—genre, venue, event, section, row, customer segment, etc.," he says. "Once you have forecasts by these different dimensions you can make optimal inventory allocation decisions."

Those decisions could make the difference between profit and loss. As in the airline business, the best seats don't actually cost that much more than the worst seats. Much as that \$5,000 first-class seat comes with an additional \$200 worth of food and service, a \$500 VIP concert package might include a T-shirt, an autograph and a CD—hardly significant expenses compared with the additional revenue they bring in.

These kinds of pricing could make a significant difference in the amphitheaters that dominate the summer touring season. As an example, Zysblat says, consider a 22,000-capacity amphitheater that's hosting a show where tickets cost an average of \$200 and general admission on the lawn goes for \$30. A full 75% of the gross would come from about one-quarter of the seats.

#### ACTION AT THE TOP

During the last decade, the best concert tickets have increased in price much more than the worst—and the difference between them has grown dramatically.

#### CELINE DION > 1998: \$29.50-\$75 (154% difference) 2008: \$49.50-\$188

(280%)

(762%)

**ROD STEWART** 1998: \$20-\$85 (325%) 2008: \$29-\$250

#### DAVE MATTHEWS BAND 1998: \$16-\$35 (119%)

2008: \$32-\$75 (134%)

ERIC CLAPTON 1998: \$25-\$85 (240%) 2008: \$42-\$250 (495%)

SOURCE: Billboard Boxscore

#### 10 YEARS AFTER

AVERAGE TICKET PRICE FOR TOP 10-GROSSING NORTH AMERICAN TOURS 1998: \$47.96 2008: \$151.34

MOST EXPENSIVE TICKET FOR TOP 10 TOURS 1998: \$500 (Rolling Stones) 2008: \$2,060 (Bon Jovi)

#### LEAST EXPENSIVE TICKET FOR TOP 10 TOURS 1998: \$10 (Janet Jackson, Shania Twain) 2008: \$19.50 (Neil Diamond)

SOURCE: Billboard Boxscore



"So while the amphitheater owner may want the parking and concession sales from the \$30 ticket holder, that ticket is monetarily less important to the band, putting aside the emotional importance of playing to a full house," Zysblat says. "Nevertheless, it's back to yield. Would you rather sell half of the lawn at \$30 [per ticket] or all of the lawn at \$15? Clearly you would rather sell all of the lawn and gross the same. And if the math was always that simple, that's what would happen."

For artists, gross revenue is gross revenue—it doesn't matter whether it comes from fewer expensive tickets or more cheap ones. For promoters, though, it's a matter of life and death. "I would make a case that while [the concert business is] trying to milk the last dollar out of the premium ticket, their real opportunity is trying to figure out how to move those unsold tickets," Janes says. "There has to be a real high margin and fixed cost to staging an event, and those unsold tickets have to be almost pure profit."

And what about the fans in those seats: What would they think? And what would they think if they bought a ticket early on for \$200 only to sit next to someone who waited until the last minute and spent half that? It's easy to imagine blogs filling up with bile at this very idea. But festivals like Lollapalooza and Bonnaroo already sell VIP packages that offer an extensive menu of perks, at events that spring from subcultures that would seem to frown upon that kind of thing.

Cross thinks fans might not care as much as people think. If a show blows them away, any buyer's remorse will evaporate. "You don't know how many times people say, 'We bought the same thing, we're sitting next to each other on the same plane, why am I paying more than you?' But we really didn't buy the same thing," he points out. "You might have booked yesterday and I booked three months ago. The way I look at it is [yield management] allowed me to book a cheap ticket and saved you a seat. The same can hold true for a concert."

At the very least, some artists will want no part of this. Bruce Springsteen, Pearl Jam and Dave Matthews have never charged as much as they could for their tickets, and they'd be unlikely to start now. Price changes could also represent an image problem. "If word gets out that 75% of your show was sold at a discount," Janes says, "that's not good for the brand."

In the long run, however, some changes in ticket pricing are simply inevitable—and they've already been happening gradually. If the world's largest promoter can't consistently make a profit at a time when the concert business is growing, something has to change.

### Labels And Other Companies Are Now Fighting For Data As Well As Dollars BY ANTONY BRUNO

A few months ago, EMI Music Group Digital Business president Douglas Merrill and his team were examining the sales of one of the label's country music acts and decided to overlay the information on a map to figure out where the act was most popular. ¶ They weren't surprised to see that most of the sales were in the South. But they were taken aback to see another cluster of sales in Chicago, despite the fact that the label hadn't done much marketing or radio promotion there. So the act decided to add a tour stop in Chicago—and Merrill and his team started to look at the sales of other artists the same way.  $\P$  The additional sales that this particular act scored in Chicago don't amount to much. But the strategy behind them shows how labels and other music business players can now aggregate information about listening habits-albums bought, songs streamed, concerts attended—and use it to squeeze more sales out of even the smallest artists on their rosters. In other words, they're starting to turn data into dollars. >>>

The data in question isn't attached to personal identifiers like names or addresses. But it does include a startling amount of information on how fans discover, acquire and listen to music online. Every time a track is bought, streamed or shared, it leaves behind an electronic trail.

Until recently, labels haven't done much to follow that trail. A year ago, it wasn't unusual to see labels discarding their monthly iTunes sales reports after reconciling their books. It just wasn't part of a business culture that had always looked at marketing as a function of mass media. Now labels are bringing in executives from outside the industry to change that.

The best-known of these is Merrill, a former Google executive who has emerged as a vocal advocate for how data analysis can help labels market music. Last June, he hired Second Life co-founder Cory Ondrejka as senior VP of digital strategy to create an infrastructure that can collect information on all the label's digital activities and use them to inform marketing strategies. Others include Sony Music Entertainment's Dan Pelson (who comes from Internet startups like Bolt and u-PlayMe) and Warner Music Group's Peter Scherr (from JetBlue). Collectively, this new generation of executives (see story, right) are turning the collection of data from an afterthought to a necessity.

On the most obvious level, labels can experiment with different offers—selling songs at different prices or adding PDF versions of CD booklets to digital albums—to let their marketing departments get a better sense of what consumers want. And sites that sell music directly to fans could also "learn" enough about customers' preferences to spotlight products they're likely to enjoy, as Amazon does.

"The value of data comes in the use of it," Merrill says. "Figuring out what to do with it creates huge amounts of value. Once you create that value, there are lots of ways to help the artists, help the consumers and in general help the ecosystem. But all the leverage is in what you do with the data."

Eric Garland, CEO of BigChampagne, a company that provides analytical services to labels in addition to collecting its own data on file-sharing activity, has noticed a definite increase in the amount of information that labels have been gathering. "There was no real meaningful influxes owned or controlled by label groups as early as last year," he says. "It's happening right now. The push is on to acquire, own and control information about customers, about transactions, about their product in general."

Some companies are even pushing against others, such as the artist DIY platform Topspin, Live Nation and Ticketmaster, which has a collection of e-mail addresses from customers who have purchased tickets online. Each wants the rights to control the data they'll need to market to consumers more effectively. When Live Nation decided to spurn Ticketmaster to create its own ticketing system, the right to market directly to consumers was one of the main reasons. The company could offer a vast range of products from artists like Madonna and Jay-Z by going directly to the consumers it already knows are interested in certain genres of music.

"It's a very important piece of the puzzle for us," says Nathan Hubbard, CEO of Live Nation's ticketing unit. "Our job is to create a better mousetrap for the artist so we can look that artist in the eye and say we can help them sell more tickets, build longer-lasting, more loyal, more meaningful, more profitable relationships with their fans."

Ticketmaster has been mining data for even longer. Not only does the company keep extensive records of concert ticket sales, it purchased the direct-to-fan marketing firm Echo Music in 2007 to help it gather information on artist Web site traffic, merchandise sales and fan club activity. If Ticketmaster and Live Nation do in fact merge, the combined company would have a remarkable amount of information on consumer tastes, an online platform to sell everything from tickets to digital music and the multirights deals that would allow it to sell products on an exclusive basis.

Topspin and services like it are newer to the game but pose a similar threat to labels by allowing artists to market to fans directly without the help of the majors. Their platforms can collect and analyze data on the sales and online traffic associated with each individual artist's campaign, and Topspin plans to offer artists the ability to use the data collected from other acts' sales to better target their own marketing campaigns.

In the future, the companies that can collect the most data and analyze it most effectively will have a huge advantage when it comes to providing the best marketing and promotion online. And although companies may work together in certain cases, most of the time they probably won't.

"It's in everybody's best interest to work together, but at the same time you recognize at some point we're all going to be competing with each other," says Mark Montgomery, former CEO of Echo Music. "You're seeing record companies moving more toward the management sphere, and managers moving more toward the label sphere. You're going to see people move into each other's spaces, and that's going to create a lot of friction in the short term. But at the end of the day, the people who add value are going to stay in the equation and the people who don't are going to get eliminated."

Naturally, the major labels are taking steps to ensure they won't fall into the latter category—first by offering more direct-to-fan initiatives that will allow them to collect data and second by demanding more data from their online partners.

Last year EMI launched its EMI Music portal, where the label can make digital music and services available to fans in a variety of bundles, formats and prices. As of now it includes a music recommendation engine, a playlisting feature, artist-based online games, and music videos and streaming song clips from an embedded music player. Merrill says that one purpose of the site is to simply observe how fans interact with these features, then use that information to better target the products it sells on other sites.

"Innovation is not driven by asking people what they want, it's driven by watching what they do," he says. "The record industry to date has not been a force for innovation. If we're going to come around to this new world, we need to figure out what the new business models look like. The only way to do that is to innovate and the only way to innovate is to experiment."

Other major-label direct-to-fan services include Sony Music's MyPlay music video platform, Warner Music Group's Cisco-powered social networking additions to artist Web sites and Universal Music Group's pending Hulu-for-music-videos service.

But the bulk of the online music activity still takes place on the sites of companies like MySpace, YouTube and iTunes, so labels have become more aggressive about negotiating contracts that call on their partners to provide more data.

"We know whether someone has friended an artist, whether they listened to them on the band page or their friend's page, whether their friends are listening," My-Space Music president Courtney Holt boasted at a recent music industry conference. "Artists that engage will get access to that data."

What Holt didn't say was that the labels involved in the MySpace Music joint venture required the company to provide this information to them as part of their licensing agreements. According to sources involved, the level of detail labels demanded from MySpace Music made the company scramble to ensure it could deliver—and may even have played a role in delaying the service's launch. The oft-delayed Facebook music service may also be held up due to disagreements about sharing customer data.

Indeed, data is emerging as a sort of virtual currency in any new music licensing deal. "For some startups just entering the space, we may not get revenue out of them but we're going to get some insight out of them," says Greg Scholl, CEO of digital distributor the Orchard.

This brave new world is still in its early days, and sources say it will take the better part of this year to develop systems that can more effectively turn all of this information into concrete ideas for more effectively selling music. But the major labels are already quietly acknowledging the idea that niche targeting will replace mass marketing, at least partly for cost reasons, and that the only way to make that possible is to collect as much information as possible on how fans actually listen to music.

"You then have to understand who is buying a smaller number of albums," Merrill says, "and reach out to them directly."

### THE DATA DONS

Analyzing information has never been a part of the music business, so most of the top companies have gone outside the industry for help.

#### **EMI MUSIC GROUP**

CORY ONDREJKA, SENIOR VP OF DIGITAL STRATEGY Coming to EMI from Second Life developer Linden Labs, which he co-founded, Cory Ondrejka is charged with hiring developers to build EMI's internal data collection infrastructure, as well as the tools needed to analyze the information.



#### WARNER MUSIC GROUP

PETER SCHERR, SENIOR VP OF INTERACTIVE MARKETING Peter Scherr hails from JetBlue, where he turned the airline's Web site into a sales tool that generates \$2 billion in annual ticket revenue. He leads the team charged with e-commerce, search engine marketing and Web site optimization.

#### SONY MUSIC ENTERTAINMENT

DAN PELSON, EXECUTIVE VP OF DIRECT TO CONSUMER Formerly senior VP of global consumer marketing at Warner Music Group, Dan Pelson worked at several Internet startups including Bolt and founded the music-focused social network uPlayMe. He now oversees Sony's music services, such as the MyPlay music video network.



#### **UNIVERSAL MUSIC GROUP**

GEOFF MAYFIELD, VP OF BUSINESS ANALYSIS AND MARKET RESEARCH

After 23 years as Billboard's director of charts and senior analyst, Geoff Mayfield last year become the top data analyst for UMG's sales, marketing and distribution division, where he analyzes data from UMG's distribution activities.

#### TICKETMASTER

#### KIP LEVIN, VP OF PRODUCT DEVELOPMENT

Kip Levin oversees ticketmaster.com and leads the group responsible for the creation, management and marketing of all Ticketmaster's client and consumer products. He hails from Shopzilla and was formerly an online retail strategy analyst with Forrester Research.

#### LIVE NATION

#### ROBERT PETERS, CHIEF STRATEGY OFFICER OF GLOBAL MUSIC

Robert Peters had been president of the creative marketing and promotion company the Hive before he came to Live Nation. He helps develop the company's strategic initiatives, using data to track the success of these efforts.





-AB



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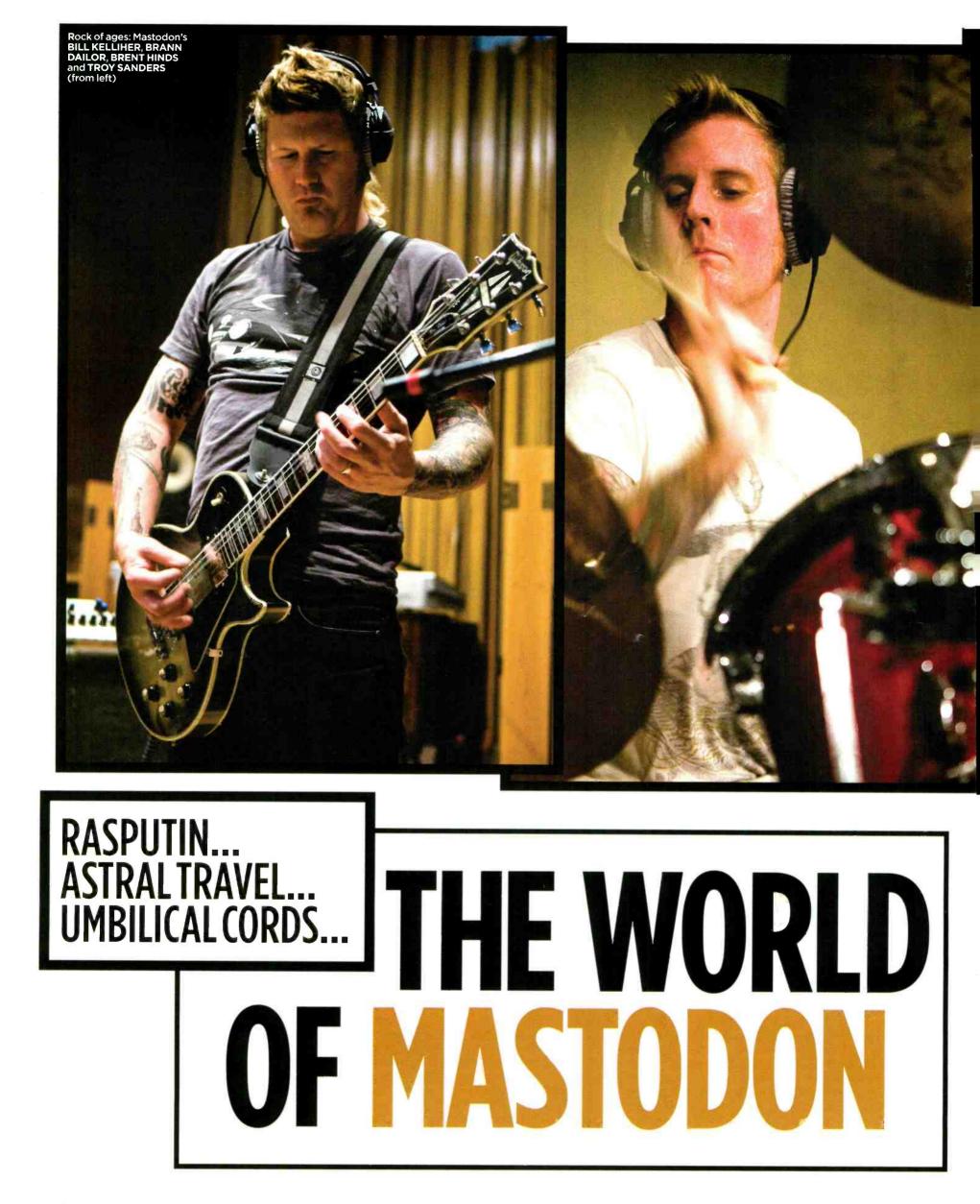
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### PHOTOGRAPHS BY JIMMY HUBBARD

### THE METAL BAND WINS OVER ROCK FANS BY LETTING ITS FREAK FLAG FLY.

### **BY JONATHAN COHEN**

#### "YOU'VE GOT TO TAKE ACID FIRST.

Did you take the acid on page five, where it says 'lick'?"

That's Mastodon guitarist Bill Kelliher's suggestion as Billboard begins to ask him about the concept behind "Crack the Skye," the Atlanta-based metal band's eagerly anticipated new album. Kelliher may be half-joking, but it's safe to say that several hundred thousand minds will be expanded while listening to the Brendan O'Brien-produced project, which arrives March 24 on Warner Bros. In fact, it's best to just let drummer Brann Dailor explain the seven-song, 50-minute album. And yes, he's completely serious:

"It's about a crippled young man who experiments with astral travel. He goes up into outer space, goes too close to the sun, gets his golden umbilical cord burned off, flies into a wormhole, is thrust into the spirit real, has conversations with spirits about the fact that he's not really dead, and they decide to help him. They put him into a divination that's being performed by an early-20th-century Russian Orthodox sect called the Klisti, which Rasputin is part of.

"Knowing Rasputin is about to be murdered, they put the young boy's spirit inside of Rasputin. Rasputin goes to usurp the throne of the czar and is murdered by the Yusupovs, and the boy and Rasputin fly out of Rasputin's body up through the crack in the sky and head back. Rasputin gets him safely back into his body." Dailor pauses.

"That's the basic story," he says, "but it's all metaphors for personal shit."

Got all that? Good. Because there's also plenty of music to digest. More expansive and nuanced than any of the band's prior albums, "Crack the Skye" filters classic Black Sabbath and Metallica through an eye-opening array of arrangements and motifs. Chiming, gloomy buildups get absorbed by dueling, harmonized solos. Half-speed black riffs butt up against organs and flutes, and drum fusillades battle for space with out-and-out shredding.

Mastodon is an anomaly in the world of metal and hard rock. The group's music is heavy enough to appeal to listeners who think Metallica hasn't made a good album in 20 years, but interesting enough to prick up the ears of prog, indie-rock and even hardcore and punk fans. The band is just as natural a

# WHO'S GOT NEXT?

Billboard polled five movers and shakers from the worlds of metal and hard rock to talk about up-and-coming bands.

#### KEVIN LYMAN

Title: Founder, Vans Warped and Mayhem tours Bands of choice: Suicide Silence, 36 Crazyfists "They both deliver great live shows. It always comes down to that for me, and both of them bring it live. The music is current it's a hybrid of what's going on, but I think it's very good. One of the reasons I started Mayhem was to help the bands on the second stages, so it's been nice to see these two gain momentum, get traction and turn into headliners."



# LAZARUSA.D



#### BRIAN SLAGEL

Title: President, Metal Blade Records Band of choice: Lazarus A.D.

"They're thrashy, a little old-school Metallica with a slice of Lamb of God thrown in. Phenomenal riffs. They're doing something that's a bit more interesting than the metal scene that's been around the past few years. The quote unquote metalcore scene is going away. The big bands are still around from that, but a lot of the other bands didn't progress."

#### CARL SEVERSON

Title: President, Ferret Music Bands of choice: Job for a Cowboy, Lamb of God

"With Job for a Cowboy, I heard from a lot of high-level A&R people who said they were a flavor of the month, but they're close to 80,000 in scans, have toured the world and have transcended My-Space hype. Another band that never ceases to excite me is Lamb of God. Their next record could eas-

ily be a No. 1, which hearkens back to the days of Pantera. That was straight metal and was the No. 1 album in a pop-centric culture."

#### TIM BOOROR

Title: Agent, the Agency Group Band of choice: Municipal Waste

"This is a band I'm championing—they're from Richmond, Va., and signed to Earache. They're kind of old-school punk with a dose of some thrash crossover, or the other way around. We've got them on the Lamb of God tour in April and May. Another up-and-coming band that is more thrashy is Lazarus A.D."

#### VINCE NEILSTEIN

#### Title: Founder, MetalSucks.com Band of choice: Gojira

"They're from France, but they sing in English. They are, in my opinion, some of the most creative musicians who really strive to push forward the genre. They somehow find a way to be heavier than any other band but still manage to be accessible. They're very environmentally and socially conscious, which is definitely a rarity in the metal community, as far as lyrics go. That's one of the more interesting things about them to me, even though I'm not generally a lyrics guy." -JC





booking at Coachella and Bonnaroo as it is at a black metal festival in Sweden. And unlike with many of its peers, signing to a major label after two albums for the indie Relapse

has had the desired effect of broadening its fan base: Mastodon's Warner Bros. debut, 2006's "Blood Mountain," has sold a career-best 146,000 copies in the United States, according to Nielsen SoundScan.

"Everybody loves Mastodon," says the Agency Group's Tim Booror. "I'm not sure why people outside of metal like them, but they're making music outside of the box and they're doing it with quality. Most bands aren't capable of doing that. I think a band like that is more des-

tined to be around 15 years from now." Others point to the band's punk roots as the reason for its wide appeal. "They are absolutely a metal band, but they're really raw and edgy, especially their earlier stuff," says Vince Neilstein, who runs the popular Web site MetalSucks.com. "But there's also a certain cerebral nature to Mastodon's music that appeals to an indie rock listener."

That "Crack the Skye" exists at all is a triumph for Mastodon's four members, because there was a time prior to its creation when the future was uncertain. At the 2007 MTV Video Music Awards, guitarist Brent Hinds suffered severe head injuries after a drunken fight with a member of System of a Down, and the other members then spent several months writing material without him while he recuperated. Then, producer Rich Costey backed out of the new project. He cited other commitments, as well as a belief that Mastodon's new songs weren't up to snuff and that the band wasn't ready to hit the studio.

Little did Mastodon know that its savior lived and worked a few minutes away in Atlanta. The group was introduced to O'Brien through a connection with E Street Band drummer Max Weinberg and was his guest at an April 2008 Bruce Springsteen show in Atlanta, where Springsteen endorsed O'Brien as "the one guy

> I trust with my music." Dailor says, "Two or three days later we were at Aurora Coffee in Atlanta having a conversation with the guy for a good hour-and-a-half. We were all on the same page. Much like a lot of the things that have happened to Mastodon, I feel like the planets aligned again and everything just kind of fell into place."

In the studio, O'Brien encouraged Mastodon to indulge its creativity and insisted that the group not shorten the 15-minute album closer, "The Last Baron." By that point it was clear that Mastodon was going to focus on the "more expansive, ethereal-sounding stuff" that Hinds had been writing during his convalescence in favor of the "heavy, fast stuff" Dailor and Kelliher had crafted in his absence.

"Back when we first started and we were

angry young guys, the music we were playing was super-aggressive," Kelliher says. "That had its place and time, with the raw vocal screaming. But this record has done a 180 from those days, in a positive way."

The group developed a deep relationship with its fan base, best illustrated by the limited deluxe edition of "Crack the Skye," which is being sold only on MastodonRocks.com. This version includes an elaborate tunnel book by artist Paul Romano, with 3-D artwork that reflects the album's concepts, as well as a 14-inch-by-14-inch lithograph. Mastodon is autographing select pieces as well. "This is a fan piece only—we didn't promo it or give it to strategic partners," says Tom Osborn, the band's marketing manager at Warner Bros. "The fans have been so responsive to us doing this higher-end stuff, and that's because the band has such a clear vision for how it wants people to experience the album."

Warner Bros. also went direct-to-consumer with a limited-edition T-shirt on Jan. 27, the same day the track "Divinations" went live on iTunes—the site will be the exclusive preorder vendor for "Crack the Skye," and fans can choose a deluxe digital edition that also includes an instrumental version of the album. Rounding out the experience is the just-launched CracktheSkye.com, which visually expands on the album's themes and will begin hosting song samples in the days to come.

Both band and label have high hopes for the "Divinations" video, which premieres March 6 on MTV and has all the makings of a cult classic. In it, three band members are climbing a frozen mountain when they uncover an iceman, who turns out to be Hinds. The members blast the ice away with a Flying V guitar, which Hinds then uses to play the solo. Then he turns on his mates, killing them and eating them—only to be snuffed himself by a Yeti.

The fun may not stop there. The band is hoping to make a short movie from all the songs. which Kelliher hopes will be Mastodon's version of "The Wall." But first it needs to relearn how to play all of them, because plans call for complete performances of "Crack the Skye" on the band's tour. The trek begins at Coachella in mid-April, after which Mastodon heads to Europe to support Metallica. "We'll incorporate a whole stage show, which will hopefully make it even more exciting for kids to come see and more visually stimulating," Kelliher says. Osborn adds, "They are really plugged in to what their fan base likes, and this is going to be one of the most exciting tours of their career."

At radio, Mastodon crept onto Billboard's Mainstream Rock chart at No. 37 in 2007 with "Colony of Birchmen," but Warner Bros. is taking its time with a campaign this time around.

"We've seen some interest, but in this situation, we're not going with an aggressive plan to start the process," Osborn says. "This is a band of attrition. We have long-term goals, and in order to reach those, we wanted to do this tiered situation—we'll go to radio after the album is out. The fans needed to be first, and they need to be the army that builds the house Mastodon lives in."









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SUGAR HIGH Aussie Gabriella Cilmi maps out U.S. crossover

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### HAZARDOUS CONDITIONS

The Decemberists Push The Envelope With New Concept Album

The Decemberists got ambitious on their major-label debut, "The Crane Wife," released in 2006 by Capitol. Frontman Colin Meloy's cerebral, bookish spin on a tragic Japanese folk tale was augmented with grandiose arrangements, including two songs that ran more than 12 minutes.

The album was a big hit, selling 289,000 copies in the United States, according to Nielsen SoundScan, close to 100,000 more than the band's final Kill Rock Stars release, "Picaresque." So the follow-up could have gone one of two ways.

"The album was going to be either quiet and subdued or just way over the top and ostentatious," Meloy recalls. "And we went for the latter."

The result is "The Hazards of Love," which Capitol will release March 24. The 17-song concept album takes common folk motifs and weaves them into a longform narrative, while dabbling in everything from acoustic interludes to heavy guitar rock. The story concerns the trials and tribulations of Margaret; her lover, William; the queen of a spooky forest; and a rake who interferes in it all.

The term "rock opera" has already been tossed around to describe it, a description that Meloy doesn't protest. One reason is because he started working on "Hazards" as a theater piece, not as an album. "I like to think of it as a play through voices—something that you would sit and listen to," Meloy explains. "If you're going to attach 'opera' to it, then it's more of a 'folk opera'—from the folk idiom. But then you get in trouble with the deep musical theater traditionalists. It's sort of an experimental narrative, if anything."

Meloy cites the Stephen Sondheim musical "Into the Woods" as a comparison, since the plot intertwines the characters of fairy tales. On first listen, "Hazards" is not easy to digest, but Melody maintains the narrative is rather simple, even by Decemberists standards.

"The Margarets and the Williams exist in too many folk songs to recount," he says. "And they're all kind of the same character: a young person, desperately in need for love. And regardless to what terrible things befall them, I thought, 'Why not make them exist through this narrative where they're all going through these events that happen in the folk songs, and see how they end up?' "

Fans got an early preview of the material in January when the band the offered a free download of "The Rake's Song," and "The Hazards of Love 1" is streaming on MySpace. The album's narrative nature is appealing to Capitol, which believes fans will snap up the record in full rather than cherrypick a handful of tracks.



"We're in a world that is obsessed with singles and a lot of disposable content," EMI North America head of marketing Howard Handler says. "And these guys are putting forward a really ambitious, rich rock record. It's the kind of album that you're really in a great position to listen from start to finish and make a deep connection with."

Handler says the band's willingness to heavily engage its fan base creates built-in promo opportunities. Through a partnership with Rough Trade, to which the band is signed overseas, the Decemberists will hold a contest with film school students to create a video for an as-yet-undetermined track. And in the States, a "design the poster" contest is in progress around the band's performance in March at South by Southwest.

That show, to be held March 18 at Stubb's Bar-B-Q, will be broadcast on NPR stations around the country and streamed

live on NPR's Web site. Most important, it will be the first time the public gets a taste of "Hazards" from start to finish. "For us, that's going to be a real linchpin event," Handler says. An exclusive 7-inch vinyl single is also slated to come out on Record Store Day in April.

The Decemberists will perform the album in its entirety throughout their spring tour, which begins May 19 in Los Angeles and wraps June 10 at New York's Radio City Music Hall. And now that all is said and done, Meloy is pleased "Hazards" turned into something fans will be able to experience as rock-'n'roll, rather than musical theater.

"I like it existing just as a record. There is no literal playing out of the action—the action is all happening in your head, leaving it a little loose," he says. "The story, in places, is sort of nonsensical. I like it best with people just listening to it and making their own inferences."



#### >>>BACK IN THE U.S.A.

Leonard Cohen played his first show on American soil in 15 years Feb. 19 at New York's **Beacon Theatre. The** three-hour performance featured all of Cohen's classics, including "Suzanne," "Bird on a Wire" and "Hallelujah." **His AEG-promoted** North American tour will begin April 2 in Austin and run through June 2 at Red Rocks outside Denver.

>>>SINGLE LADY **Barenaked** Ladies lead singer Steven Page, who was arrested for cocaine possession last July, is leaving the Canadian rock band to begin a solo career. The departure follows a tumultuous 2008 for the band; Page was sentenced to six months probation for the drug charge, and singer Ed Robertson survived an August plane crash.

#### >>>LA DOLCE VITA

Grammy Award-winning duo Sugarland will embark on its first European tour in March, traveling to seven countries for gigs in 11 European cities. The dates are a mix of appearances at U.S. military installations and theater shows. When the duo returns from Europe, it will play the New Orleans Jazz & Heritage Festival and begin a 19-date stint on Keith Urban's North American tour as part of a rotating crew of support acts.

### >>>GOTTA HAVE

Faith No More has announced its first live performances since splitting up in 1998. The band will play a series of European festival dates this summer, though U.S. shows aren't currently planned, Faith No More's reunion comes as prolific singer Mike Patton completes his first film score, for "Crank 2: High Voltage," which hits theaters April 17.

Reporting by Jonathan Cohen, Jason MacNeil, David J. Prince and Ken Tucker.



### Gabriella Cilmi Hits The Sweet Spot

#### Aussie Teen Targets U.S. Success

At just 16 years of age, Australian Gabriella Cilmi enjoyed a genuine international smash hit last year with her sassy, infectious debut single, "Sweet About Me."

Now 17, Cilmi is now targeting the United States, where her debut album "Lessons to Be Learned" is released March 17 by Universal Republic. "It'd be crazy to break the U.S.," Cilmi says. "It's the home of so much of the music I really love—Nina Simone. blues records like Blind Lemon Jefferson."

Universal Republic president/CEO Monte Lipman has high hopes for the label's latest protégé, describing her as this year's "breakthrough artist, perfectly positioned for unparalleled U.S. mainstream success."

Cilmi, who hails from Dandenong, in the southeastern suburbs of Melbourne, will use a pair of performances at the March 18-22 South by Southwest music festival as her U.S. launch pad. More live dates, booked by Creative Artists Agency, will follow.

Support has already come from VH1, which selected Cilmi as its You Oughta Know artist for January, while synchs—an area where Cilmi has had much success in the United Kingdom—will bring "Sweet" to audiences of such teen-oriented shows as "90210," "Samantha Who?" and "Gossip Girl."

"Sweet" went to U.S. radio Jan. 11 and is picking up spins at formats from adult to mainstream top 40. It was one of the sounds of the European summer, climbing to No. 2 on Billboard's European Hot 100 singles chart and topping the Australian singles survey. "Lessons" had a string of top 10 chart placings across Europe and peaked at No. 2 in Australia.

Cilmi also cleaned up at Australia's Australian Recording Industry Assn. (ARIA) Awards last October, winning all six categories in which she was nominated. Songwriter Robert Forster, of Australian alt-rock greats the Go-Betweens, was moved to describe "Sweet" as his favorite Australian song of the past 20 years. The 2009 European awards season beckons; Cilmi was nominated in the international female solo artist category at the BRITs and as best international newcomer at Germany's ECHOS.

It's all a far cry from where she was discovered. Former Festival Mushroom Records managing director Michael Parisi spotted a 12-year-old Cilmi strutting her stuff to "Jumpin' Jack Flash" at an Italian community festival in Melbourne. "I heard this booming voice, and it turned out to be this skinny little white kid," he says. "I thought my eyes were deceiving me."

Cilmi's family later visited Parisi's office. "She sung for me in the boardroom and it was mindblowing," he says. "She had an aura about her. It was a no-brainer."

Parisi signed her Australasian rights to Mushroom Records, which later merged with Warner Music Australia. Nick Gatfield, then-Island Records U.K. president, liked what he heard and brought Cilmi into the Universal family for the rest of the world.

"This is just her first record. She'll develop and do so many more things with her career," says Ed St John, Warner Music Australasia chairman/CEO. "Very few artists achieve something like that on their first record. I imagine it's been a real head-spin."

Indeed, Cilmi has already endured both sides of the fame game. After her big ARIA night, sections of the Australian print media attacked her unprepared speeches, some claiming incorrectly that she had been drunk. But Cilmi is adamant the backlash merely toughened her resolve to crack the States and complete a second album.

"I really want to play my own show at Carnegie Hall or Madison Square Garden," she says. "One of my lifetime goals is to organize a Johnny Cash tribute at the Garden. I've got a lot of time." COUNTRY BY KEN TUCKER

### Workingman's Blues

#### John Rich Strikes A Chord With 'Shuttin' Detroit Down'

John Rich, one half of Big & Rich, has the current economic crisis and some greedy executives to thank for his new solo hit. "Shuttin' Detroit Down" quickly caught radio's attention after airing on country WYCD Detroit's "Dr. Don Morning Show." Just five weeks after release, the song is No. 18 on Billboard's Hot Country Songs chart.

Rich wrote the song, which includes the lyrics, "In the real world, they're shuttin' Detroit down/While the boss man takes his bonus and jets on out of town," after watching the news of banking bailouts and executive greed. "He wrote it and less than 24 hours later it aired on WYCD," PD Tim Roberts says.

Roberts adds that the song resonates with listeners. "Once in a while country music cap-

tures a moment in time, like when Alan Jackson wrote 'Where Were You' after 9-11. 'Shuttin' Down Detroit' has the same emotional impact and speaks directly to the hearts of Americans."

"It's saying what people think—people are pissed off," Rich says.

Because of the single's rapid ascent, Warner Bros. moved up the release of Rich's solo debut, "Son of a Preacher Man," from May to March 24. The first release from his forthcoming album, "Another You," was pulled when it became clear that "Shuttin' Detroit Down" was taking off.

Rich approached Warner Bros. about doing a solo album when Big & Rich decided it wouldn't be touring extensively in 2008 because of Big Kenny's recurring back prob-

#### GLOBALPULSE EDITED BY TOM FERGUSON

#### >>>'INDIE' SUPERGROUP

Following in the footsteps of Prince and Sigur Rós, the genre-smashing act Mongrel is the latest band to give away music with a British newspaper. Approximately 400.000 copies of its debut album, "Better Than Heavy," will be distributed as a free covermount with the March 7 edition of the Independent, A deluxe version will be available digitally March 8 and a double-CD hits U.K. stores March 23 through the independent label Wall of Sound, A European rollout will be staggered throughout March through Wall of Sound/PIAS.

Fusing dub, funk, rock, hiphop and world music, Mongrel was formed in 2008 by Reverend & the Makers vocalist Jon McClure alongside former Arctic Monkeys bassist Andy Nicholson, Babyshambles guitarist Drew McConnell and U.K. rapper Lowkey.

"The whole point about Mongrel is that we create albums in different ways and we market and distribute them in different ways," says manager David Bianchi of Londonbased Grand Union Management. Mongrel will embark on a European tour March 30-April 13, followed by a five-date U.K. tour in May, booked through London-based Coda Music Agency. U.S. live dates aren't yet planned but there are discussions with labels about a release.

"Sonically and in its approach and its scope, [Mongrel] is very far away from what the majority of bands are doing," says McClure, who is represented by EMI Music Publishing. *—Richard Smirke* 

#### >>>JOYFUL RETURN

Following the death of Miriam Makeba in November, the woman most widely tipped to assume her mantle as "Mama Africa" is Mali's Oumou Sangare. "Seya" (World Circuit Records) is the 41-year-old diva's first international release since "Oumou" (2003).

Released Feb. 23 in the United Kingdom and Europe, "Seya" combines her familiar

### MUSIC



lems, and the label responded enthusiastically.

Those expecting a Big & Rich redux will be disappointed. Rich, who produced as well as wrote or co-wrote every song on the album, provides a more traditional country offering. "What happens when Big Kenny and I meet in the middle is Big & Rich," he says. "I was the countrier side of Big & Rich.

The album is "more organic, more acoustic-driven." Rich says. "A lot of the songs just start with me and a guitar, just like you were sitting around the house.

"I wanted to write songs about things I thought were im-

themes about the rights of

African women with danceable

Afro-funk rhythms, provided

by a cast that includes former

James Brown sidemen Pee

and 'Seya' means 'joy' [in

Mali's Bambara language],"

Sangare says. "But I always

take the opportunity to slip

in messages. Where I come

from, that's important."

MONGREL

"When I sing, it's joyful,

Wee Ellis and Fred Wesley.

portant," Rich continues. "The world has gotten so caught up in what New York's doing and what L.A.'s doing. What about all the other people? We don't talk about them anymore because it's not cool. That's what this record's all about."

"Everybody Wants to Be Me" is a rocking and in-your-face look at Rich's ascent to stardom ("Everybody wants to be me but they don't want to bruise and they don't bleed"). "I've lost more record deals than probably anybody on the chart right now," Rich says. "But all l've ever wanted to do is make country music."

The fact that he is part of Big & Rich will help the label

Damon Albarn's Africa Express multi-artist live project, Sangare will promote "Seya" with a year of touring, beginning in March in France and continuing through the United Kingdom, Germany, Belgium, Spain, Holland and Scandinavia. Booking and management is by the London-based World Circuit and publishing by World Circuit Music. A U.S.

release follows on Nonesuch

After appearing last year later this year. "In Africa, Oumou's a superwith Blur/Gorillaz leader star with all kinds of products named after her, including a car," says Lucy Duran, host of BBC Radio 3's "World Routes" show. "This feels like the record to take her

to the broadest international audience." -Nigel Williamson

#### >>ROCK NOBILITY

While Biffy Clyro fans await the Scottish rock act's followup to 2007's U.K. goldcertified album "Puzzle" (14th Floor/Warner Music), frontman Simon Neil is showing the world a different side of himself as one half of Marmaduke Duke with J.P. Reid from the alt-rock band Sucioperro.

The pair releases its sec-

in its marketing efforts, says Peter Strickland, Warner Bros. senior VP of sales and marketing, noting that the duo will tour this summer, doing 40-plus dates.

"If you look at what channels Big & Rich got exposure on with their sponsorshipsthe NFL, 'College Game Day,' the World Series of Poker-it gives us a number of areas where we can remind people who John Rich was and who he is now and that this is a song that is touching you now," Strickland says. "Being able to hit the sports channels, the news channels and the music channels is a big upside.

"But I have to give him credit. Over the last 18 months John has become a celebrity on his own," Strickland says, citing Rich's highly publicized political affiliations with Republican presidential hopefuls Fred Thompson and John McCain, his time as a judge/ mentor on NBC's "Nashville Star" and his three seasons as the host/judge on CMT's "Gone Country.

ond album, "Duke Pandemo-

nium," May 4 in the United

Kingdom through 14th Floor

Records Its electronictinged, conceptual rock will

come as a surprise to Biffy

"It's a good change to do

something that's really odd

and dancey," says Neil, who

adds that Biffy Clyro is "re-

hearsing and we're looking

to start recording a new al-

"Duke Pandemonium" is the

follow-up to 2005's low-key

indie debut "The Magnificent

Duke" (Captains of Industry),

the first of a planned trilogy. It

wasn't released in the United

States but sold 75,000 copies

in the United Kingdom and Eu-

Marmaduke Duke is plan-

ning a U.S. release for the new

album in early summer, with

possible shows in New York

and Tokyo booked through the

William Morris Agency, The

single "Kid Gloves" will be re-

leased March 2 during a six-

date U.K. tour, booked through

ITB. Marmaduke Duke is pub-

lished by Good Soldier Songs/

Universal Music and managed

by Dee Bahl at Glasgow-based

-Nichola Browne

1554 Management.

rope, according to Warner.

Clyro's followers.

bum in Mav."

BY HILLARY CROSLEY

# **Kiss Off**

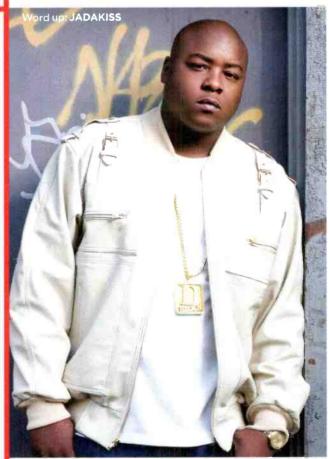
Jadakiss Preps New Album, Team

Jadakiss' lyrical prowess is legend. After all, this is the rapper who name-checked Tupac, the Notorious B.I.G., Aalivah, Michael Jordan, Halle Berry and Denzel Washington in one song, 2004's "Why?" And in the buildup to his next album. Def Jam wants to remind his fans of the MC's dexterity at putting poetry in motion.

Five years after his sophomore set, 2004's "Kiss Tha Game Goodbye," Jadakiss is ready to release his third solo album, "The Last Kiss," in April. It is his first project through Roc-a-Fella/Def Jam

In recent years, Jadakiss stayed relatively quiet and found a new manager, Yaneley Arty. But he didn't disappear completely. He kept his name on the scene by collaborating with Lil Wayne and Baby of Cash Money: their collaboration, "Pop Bottles," peaked at No. 6 on Billboard's Rap Songs chart.

Now that he's ready to release his own work, Def Jam marketing director Shari Bryant wants to focus on Jadakiss' longtime fans by promoting his lyrical talents to his online fan base. "We began a program called 'Jadakiss Quotable' in December to alert his core [fans] that he's coming out," Bryant says. "It is a series of viral blasts that had sent out his best verses."



Additionally, Bryant is working on a variation of iTunes' Complete My Album program; instead of offering singles. Def Jam would release Jadakiss verses to entice consumers to buy "The Last Kiss" for \$7.99. The first verse will be distributed March 10. Jadakiss and his management are also launching a Web site called hiphopsole.com in March that will release his songs and Web videos.

Def Jam also introduced Jadakiss.com as another hub for promotion. "We're not going to make him blog, that's not his personality, but we are shooting short webisodes called 'Jadakiss Uncensored,' " Bryant says. "It really just captures content with him and shows people that he's hilarious."

Jadakiss will get to show off his stand-up skills when he appears on BET's "106th and Park" and introduce the video for his current single "Can't Stop Me," which is No. 76 on Billboard's Hot R&B/Hip-Hop Songs chart. And while Bryant admits that all of this Web presence isn't a direct path to convincing a consumer to buy "The Last Kiss," she does notice encouraging signs in the form of comments and visitors.

"We have so many artists that are all over the Internet but don't get traction." Bryant says. "The Web just raises awareness; people have to be vested in an artist to buy their albums. With Jadakiss, I think it's an easy road to remind his core audience, but we have to reach these kids now"

For his part, Jadakiss spent the last several years building a solid management team, perhaps in response to his previous battles with major labels. A few years back, issues with former label head Sean "Diddy"

Combs threatened to derail his career. In 1998, after rap group the Lox released its debut album. "Money, Power & Respect," through Combs' Bad Boy Records, members Jadakiss, Styles P and Sheek Louch decided to jump ship. It later became clear—primarily when the act showed up at a New York performance wearing T-shirts that read "Let the Lox Go" a year later—that the parting wasn't amicable. Apparently, when the Lox left the label, Combs still owned the members' publishing, which prompted the group to fight for royalties.

The verbal battle lasted until 2005, when the two put their differences aside to perform with Jay-Z at his "I Declare War" concert. Shortly after, during an interview at WQHT (Hot 97) New York, Jadakiss asked for his publishing from

Combs, and Combs, through a phone call that aired live, granted it.

"If you notice all the artists that have made it, like Kanve and Ludacris, they've got they're own staff," Jadakiss says. "Which is why I had to get the right manager and really get the right lawyer." ....

Additional reporting by Mariel Concepcion.

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# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK **CHRIS CORNELL** Scream

Producer: Timbaland Moslev Music/Interscope Release Date: March 10

The oft-delayed blend of Chris Cornell's trademark grunge-soul growl and Timbaland's percolating computer grooves, "Scream" is no less bizarre than its team-up suggests. Sometimes it's good bizarre: "Never Far Away" throbs with a dark drama not unlike the kind Cornell brought to his 2007 cover of Michael Jackson's "Billie Jean," Other times it's bad bizarre: With its lavered harmony vocals and chintzy Middle Eastern trimmings, "Take Me Alive" sounds like it should be credited to the Pussycat Dudes, Throughout "Scream," though, you have to admire Cornell's and Timbaland's conviction: This music never gives off the whiff of desperation, even when it probably should -- MW

### **BELL X1** Blue Lights on the Runway Producer: Phil Hayes

Yep Roc Release Date: March 3 You've got to respect anyone who declares, "I want to be

## **NEKO CASE** Middle Cyclone

Producers: Neko Case, Darryl Neudorf Anti-



Indie rock's favorite (and most prolific) red-headed woman has never sounded more assured than she does on this solo-billed set, a soaring, brisk rumination on love and other matters that comes with a dusty tinge befitting its Arizona roots. (Bonus: It also sports an early candidate for best album cover of 2009.) Case inhabits her various incarnations with enviable assurance, turning up wonderfully aggressive one minute ("The next time you say forever, I will punch you in your face") and feisty the next ("I'm a man man maneater, but still you're surprised when I eat va"). But she turns the lights low for "The Pharoahs," where she casts herself as a "blue blue baby," and the album's loveliest moment, a wispy take on Harry Nilsson's gorgeous "Don't Forget Me" that makes you sort of obsessed with her melancholy. Case brings along her traditional core band here, as well as quests that include M. Ward, Los Lobos and a few New Pornographers, but never for one minute can you take your eyes off the woman in the spotlight.-JV

## U2

a better band," and puts it on

a record, as Paul Noonan and

Bell X1 do on their fourth out-

ing. Mission accomplished.

Coming on the heels of

2005's lauded "Flock" and

the 2008 departure of Brian

Crosby, the Irish quartet

holds up its end with an

album of melodically mem-

orable and inventively

arranged songs, most clock-

ing in at more than five min-

utes and massaging listeners

with a wash of keyboard and

guitar textures. There are

echoes of the past through-

out "Blue Lights": "The Ribs

of a Broken Umbrella" has a

synth hook that rolls out like

vintage Echo & the Bunny-

men, "The Great Deflector"

cops Talking Heads so obvi-

ously Noonan has even ac-

knowledged it, and "One

Stringed Harp" boasts the

kind of epic pop construc-

tion associated with Burt

Bacharach tunes. But Bell X1

also shows it can kick up a

convincing bit of guitar noise

("Breastfed"), integrate clas-

sical piano figures ("Blow

Ins") and New Orleans brass

("The Curtains Are Twit-

chin'") and even spend

seven minutes singing about

"Amelia" (that would be

MIDDLE Cyc

Earhart),-GG

No Line on the Horizon Producers: Brian Eno, Daniel Lanois. Steve Lillvwhite Interscope

Release Date: March 3



U2 has been so reliable for so long that even its occasional missteps are fascinating, like a master French chef suddenly taking up sushi. Since 2000's "All That You Can't Leave Behind," the band has played it almost completely straight down the middle, with satisfying results. This time, U2 has it both ways. "Get On Your Boots" and "Stand Up Comedy" are big, visceral rockers. But there are also intriguing stylistic experiments like the seven-minute soul ballad "Moment of Surrender"; the gang vocals of "Unknown Caller": the weary-sounding, chorus-free "Cedars of Lebanon"; and the Middle Easternflavored "Fez-Being Born," inspired by Morocco. Digesting the blend takes some time, but the best moments offer that immediacy, as on the opening punch of the groovy title track and the chiming "Magnificent."-JC

### THIN LIZZY Still Dangerous

Producers: Glyn Johns, Scott Gorham VH1 Classic

Release Date: March 3 Taken from a recently unearthed 1977 performance at Philadelphia's Tower Theater, "Still Dangerous" does a great job of highlighting the Irish quartet's live chops. The late singer/bassist Phil Lynott's melodies and the dual-guitar interplay of Scott Gorham and Brian Robertson hold up well after 32 years as they road test some songs that would appear on 1977's "Bad Reputation" album, But the pacing of the performance is odd, with their biggest hits ("Jailbreak," "Boys Are Back in Town," "Dancing in the Moonlight") front-loaded on the first half of the album And all but two of the songs ("Massacre" and "Opium Trail") are also on 1978's concert masterpiece, "Live and Dangerous." So while the album is a good showcase of a band firing on all cylinders, it will likely hold the most appeal for completists.-BT

JESSE HARRIS Watching the Sky Producers: Jesse Harris, Terry Manning Mercer Street Release Date: March 3

New York singer/songwriter Jesse Harris' latest solo outing, "Watching the Sky," continues to tread the safe. easy-listening waters of his previous efforts. The best moments of the set, which reunite Harris with engineer/coproducer Terry Manning, come courtesy of welcome instrumental flourishes, such as the sunny horn bursts that liven up "On a Day" and the lo-fi-sounding title song, as well as the muted brass section that adds a somber touch to "Fools Paradise." The darker shuffle of "I Think You're Hiding Something" and two instrumental passages attempt to shake things up a bit, though on the whole it would serve Harris well to take a few more chances. For those still most familiar with Harris' Grammy Award-winning work with Norah Jones, there's the warm, familiarsounding "It Will Stay With Us" (first heard on the Ethan Hawke-directed film "The Hottest State," for which Harris penned the soundtrack), which features the smokeyvoiced songstress on backing vocals.-JM

## LATIN

LOS FABULOSOS CADILLACS La Luz Del Ritmo Producers: Robert Carranza. Los Fabulosos Cadillacs

### Nacional Records Release Date: March 10

After a nearly 10-year absence from the studio, Argentina's beloved ska-rock-Latin fusionists par excellence are back with a collection of new tracks and reworked classics. The album is essentially a party favor to go with the first LFC tour in several years, and while it's of minor importance in their pedigree, there are some pleasures here. The new originals are fine melodic pop. except for the upbeat title track, which recalls the Cadillacs' trademark energetic tropicalia. The best of the redone versions are the whacked-out cumbia "Padre Nuestro" and the reggae track "Muy, Muy Temprano," with an bright brass jam that feels like a leisurely stroll on the beach. The Cadillacs' Spanish version of "Should | Stay or Should | Go" by the Clash is a priceless aimme - ABY

## WORLD

### VARIOUS ARTISTS India

Producers: various Putumayo

Release Date: Feb. 24 This latest noteworthy compilation from Putumayo fea-

## RAUL MALO

Lucky One Producer: Steve Berlin Fantasv

Mavado has been ac-

claimed as one of reg-

tures a number of India's most

celebrated musicians, includ-

ing A.R. Rahman, who just re-

ceived best original score and

best song Academy Awards for

his musical contributions to

the film "Slumdog Millionaire."

Several of the artists here

have a Bollywood connection.

including Bombay Jayashri, a

singer raised in the carnatic South Indian vocal tradition.

Her song "Zara Zara," a grace-

ful piece, opens the album.

Rahman wrote and sings

"Tere Bina," from the Bolly-

wood film "Guru," with female

vocalist Chinmayee, and it's a

powerful and poignant per-

formance. Deepak Ram, a

master of the bansuri flute,

works a beautifully nuanced

piece-"Ganesha"-accompa-

nied by guitarist Eduardo

Niebla. This album is a perfect

companion for Putumayo's

first book publishing effort.

also titled "India."-PVV

Mr. Brooks . . . A Better

Release Date: March 3

Producers: various

REGGAE

Tomorrow

VP Records

MAVADO

Release Date: March 3 Raul Malo hasn't released an album of his own songs in eight years, but he's hardly been idle. In fact, the former Mavericks frontman's two ambitious covers albums-2006's "You're Only

Lonely" and 2007's "After Hours"-formed a kind of two-session master class whose impact on "Lucky One" cannot be overstated. Produced by Los Lobos' Steve Berlin, who also helmed "Today," Malo's 2001 solo debut, the 12 tracks straddle genre lines and echo many of Malo's influences. Roy Orbison's ghost hangs over the airy "Crying for You," while "You Always Win" would fit comfortably into the Rat Pack's repertoire. Latin flavors slip into the gentle "Rosalie" and the brass-pumped title track. The subtle country inflections of "One More Angel" and the album-closing "So Beautiful" remind us where Malo comes from. But the real virtue of "Lucky One," as on all of his previous efforts, is Malo's voice, a full, rich tenor that conveys dramatic emotional sweep without gratuitously emotive technique. It was nice hearing those vocals applied to other people's songs during the past few years, but it's good to hear him singing his own again.-GG

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# THE BILLBOARD REVIEWS

## SINGLES

### Mavado has been acclaimed as one of reggae music's most influential new artists since 2006, when his street single "Weh Dem a Do" gained major airplay worldwide. On his sophomore album, the MC continues to prove he is on top of his game. For the street anthem "Life of a G," Mavado delivers hardcore lyrics like, "Dis is wat the gangster life is like...me hay [hide] mi gun since mi inna classroom," over a violin-based, theatrical beat. While he continues to boost his street cred on tracks like "Gangster Don't Play" and "Real Killer," he balances the set with the regretful "Jailhouse." which finds him whining about not wanting to go back to jail, and "Overcome," which samples the protest song "We Shall Overcome."-MC

CHRIFTIAN REVIVE **Chorus of the Saints** Producers: Mac Powell,

Revive Essential Records Release Date: March 10

This talented, young Australian outfit caught the attention of Third Day when it opened for the veteran band on a tour Down Under. Third Day frontman Mac Powell took it under his wing and helped craft this impressive U.S. debut. There's a fresh, vibrant sound to every track that draws listeners into each song where the full impact of the lyrics can wash over them. The title tune is a buoyant opener with an uplifting message and memorable chorus. "You Know" is a thoughtful ballad that acknowledges life's uncertainties while celebrating

### the supremacy of God; Powell's guest vocal underscores the passion and hope in the lyric. "Distant Memories" is a potent rocker with an intriguing lyric about how fleeting this life is. Lead vocalist Dave Hanbury has a warm, confident instrument that breathes life into each song and captures every nuance in these powerful lyrics.-DEP

## DOMINICK FARINACCI

Producer: Russ Titelman El Music/Koch

protégé of Wynton Marsalis, trumpeter Dominick Farinacci is a Cleveland-raised product of Juilliard's jazz program. Though he's had six albums released under his name in Japan, this is his U.S. debut. The collection, produced by veteran pop-rock craftsman Russ Titelman, is meant to express the 25-yearold's global influences. You can hear his clearly enunciated, mellow take on tunes by Astor Piazzolla (Argentina) Ivan Lins (Brazil), Jacques Brel (France), Ryuichi Sakamoto (Japan), Petar Lyondev (Bulgaria), and such Americans as Billie Holiday, Quincy Jones and, daringly for such a smooth, disciplined player, Ornette Coleman. On the more adventurous tunes (Holiday's "Don't Explain," Coleman's "Lonely Woman") he's helped a great deal by the coaxing playfulness of veteran saxophonist Joe Lovano. His own "Vision," which also highlights pianist Kenny Barron, is deliberate, dramatic

CRITICS' CHOICE \*: A new

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

Lovers, Tales & Dances Release Date: Feb. 24

A former teenage and seductive.-WR

### POP SARA BAREILLES Gravity (3:44) Producer: Fric Ivan Rosse

Writer: S. Bareilles Publisher: Tinv Bear, ASCAP Fnic

Sara Bareilles never intended to write the Pop 100 No. 1 "Love Song" until her record label urged the singer/ songwriter to pen a popfriendly single. Everyone wins, as the uptempo gem ranked as the No. 6 download of 2008 and was nominated for a Grammy Award for song and female pop vocal performance of the year. Now, one of the most touching and stripped-down vocals from the album "Little Voice" is served up with the third single "Gravity"—the kind of ballad that should guard against dreaded one-hit wonder status. Truth is, "Gravity" is more of a love song than "Love Song," with violins and rolling piano steadily building to a satisfying climax and a high note that makes time stop. While it's often a catchy, upbeat song that gives an artist mass exposure, this melodic, introspective ballad is Bareilles' finest moment. "Gravity" is appearing in Banana Republic ads, with the artist onboard as one of several music industry faces in the "City Stories" campaign that launched Feb. 17.-MM

## R&B/HIP-HOP LUDACRIS CO-STARRING PLIES

Nasty Girl (4:32) Producer: Swizz Beatz Writers: C. Bridges. A. Washington, K. Dean Publisher: not listed Disturbing Tha Peace/Def Jam Since 2000's "What's Your Fantasy," Ludacris has demonstrated his ability to rap about sex with unmatched skill and wit. As a result, he has achieved massive mainstream appeal and acclaim. But even with worldwide sales of 15 million copies, that formula is starting to wear thin. Clever lyrics are still in place ("I got a doctor girlfriend, I'm her No.1 patient and delighted to be/ And when she needs her medicine, I give her Vitamin D"), but the reoccurring theme is

on replay. Featured artist Plies' verse is more of the same, offering little to make the record stand and deliver. Swizz Beatz constructs a decent beat, but it's not quite enough to raise the song to exceptional heights. Ludacris remains one of the best MCs. to emerge from the South, but "Nasty Girl" will add little to his legacy.-SR

### LEFT EYE FEATURING **TLC AND MISSY** ELLIOTT

Let's Just Do It (3:38) Producers: The Heavy Weights Marcus DI Writers: various Publishers: various Mass Appeal/Koch

With the posthumous 🖌 album "Eye Legacy," TLC's Lisa "Left Eye" Lopes re-emerges with reworked material and banging beats, such as the single "Let's Just Do It" featuring fellow TLC members T-Boz and Chilli as well as Missy Elliott. The energy that made the trio's upbeat singles international smashes is evident here, along with Left Eye's essence-a reminder that TLC was among the most successful female R&B groups of all time. Orig-

## JAMES MORRISON **FEATURING NELLY FURTADO**

Broken Strings (4:10) Producer: Mark Taylor Writers: J. Morrison, F.T. Smith, N. Woodford Publisher: not listed Interscope



inally recorded in 1998, the

Heavy Weights and Marcus

DL's production builds a

catchy and contemporary

rhythmic structure. The Lopes

family co-executive-produced

the album, including Left

Eve's mother. Wanda: her sis-

In an unexpected and delightfully unusual pairing. Brit singer/songwriter James Morrison teams with Canadian pop artist Nelly Furtado for an inspired emotional watercolor, "Broken Strings" offers two of the most vulnerable performances yet from each artist, venting an obvious metaphor for the struggles at the close of a relationship beyond repair. Their voices are richly expressive, harmonizing in an aural marriage as the midtempo ballad quietly builds to an intense climax as they belt: "Oh the truth hurts and lies worse/How can I give anymore when I love you a little less than before?" Producer extraordinaire Mark Taylor (Cher, Enrique Iglesias, Britney Spears) energizes "Broken Strings" with just enough accompaniment to showcase the paralyzing performances. Morrison is a staple hitmaker overseas, but in the States, phenomenal singles like "You Give Me Something" and "Wonderful World" were snubbed. Furtado's visibility has already vaulted the song to most-added status at adult top 40. At last, Morrison gets his due.-MM

## THE-DREAM FEATURING MARIAH CAREY My Love (3:27)

Producer: Los Da Maestro Writers: T. Nash. M. Carev Publisher: not listed Radio Killa/Def Jam



Since the mega-success of Rihanna's "Umbrella" in 2007, the-Dream has retained the writing/production Midas touch on the Billboard Hot 100, scoring some of the biggest singles of the past few years (Beyoncé's "Single Ladies [Put a Ring on It]," Mariah Carey's "Touch My Body"). While he has logged four solo top 10 R&B hits, major crossover success has eluded him thus far. However, the second single "My Love," from his sophomore album, "Love vs. Money" (March 10), may rewrite the history books. Atop a finger-snappin' midtempo groove, the-Dream plays Romeo in a relationship others would like to see fail: "Endless love I always provide/They hatin' on us and you should know why." The extra boost comes from Carey, who sings as if she relates wholeheartedly to the lyric, giving a gutsy, husky performance at the climax. It's a sumptuous love anthem for couples this spring.-CW

> Since Left Eye was a safe-sex advocate who was known for her community-minded efforts, portions of the album's proceeds go to the Lisa Lopes Foundation to assist innercity youth.-MM

## COUNTRY SHANE O'DAZIER

Hate This Town (3:15) Producer: Shane O'Dazier Writers: S. O'Dazier, R. Barber

Publishers: Skidsteer, ASCAP; Barfrog, BMI Robbins Nashville

How a broken heart can change a person's perspective is the basis for this clever song about a failed relationship that alters the way a guy looks at his hometown. Shane O'Dazier and Randy Barber have penned a love-gone-wrong number with a thoughtful twist. The newcomer is a former high school football star who turned to a guitar and songwriting after an accident changed the course of his future. The NFL might have lost a promising player, but it's to country music's gain. The Alabama native's expressive voice offers a cool texture that gives an edge to this biting lyric. It's a promising debut from an artist who merits watching.-DEP

## HAPPENING NOW NUSIC

"Hello" may be among Lionel Richie's signature No. 1 songs, but for more than 30 years, the singer/songwriter hasn't so much as paused for a "bye for now." The five-time Grammy Award recipient and Academy Award winner has been a chart fixture at pop, R&B, AC and dance-beginning in 1974 as a founding member of the Commodores, then as a solo artist and producer from 1981 on-with a consistency seldom seem in the music business

A quick count: six R&B chart-toppers with the group, then five No. 1s on the Billboard Hot 100 and Hot R&B/Hip-Hop Songs-and at Adult Contemporary, 11 No. 1s that have spent a staggering total of 51 weeks riding the chart's crest, including "Endless Love" (with Diana Ross), "Truly," "All Night Long (All Night)" and "Say You, Say Me.

Now, the title track and first single from Richie's new album "Just Go," due May 19 on Island, has catapulted into the top 20 at AC in only three weeks, a rare feat at a format known for dragging its feet when it comes to chart momentum. The song is also gaining at adult R&B, where it is No. 31 this issue.

"What freaking year is this?" asks Richie with a laugh. "This opens up a wonderful feeling of 'I remember this.' Times like these make it all the more exciting. In a way, this feels better than the days when everything was still ahead, with 'Brick House,' " the Commodores' top five 1977 hit.

Collaborating with Richie on the new album are contemporary hitmakers the-Dream, Tricky Stewart and, on the playful reggae-splashed single, Akon. The latter pair were aligned by executive producer Antonio "L.A." Reid. "You never know how these things are going to go, but we could have recorded a whole side of the album," Richie says. "I am used to being the control guythe writer, producer, arranger and singer. But Akon understands melody he's a storyteller. We wrote this song in two-and-a-half hours. It was a love fest. I told him, 'You are Lionel Richie 2009.'

Meanwhile, Steve Bartels, president/COO of Island Def Jam Music Group, maintains faith in Richie's timelessness. "He's an incredible entertainer who stays close to his fans by touring the world with a body of contemporary hits. He's a world-class promoter in his own right with a voice that is instantly recognizable. He obviously has upper-demo reach, but his appeal is diverse, across many formats."

Richie's own recipe for longevity? "If you've got a good tune, you've got a couple of years to work it. If you've got a song, you can have a career. Songs stick," he says. "Somewhere along the line, parents played my records over and over again for their children. Now their kids are showing up. It's college time all over again, which is amazing."

In addition, long-term success requires adapting to an ever-evolving industry. "There's a difference between the music business and the business of music. You can go to bed tonight with a No. 1 record and wake up tomorrow ice cold. Survival is about taking time to make record labels and radio understand who you are-your brand. This is a business of relationships and it's still my responsibility to go meet the DJs. A lot of artists forget that."

Richie will extend his hand to audiences with a 100-date European tour launching in March in Dublin and wrapping in May in Belgium. Stops in the United States and Australia follow throughout 2009

"I'm kind of laughing at getting to go through this whole process again," Richie says. "It's been an unbelievable journey. In my head, I'm just getting started. Call me in 20 years and we'll talk about the next chapter."

## Can't slow lown: IONEL

POP BY CHUCK TAYLOR Always On The Go Thirty Years In, Lionel Richie Maintains Chart Dominance

Jane Whit

| TITLES  | YEAR   |
|---|--|
| "Circus," "Womanizer," "If U Seek Amy"                        | 2009   |
| "Single Ladies (Put a Ring on It)," "If I Were a Boy," "Halo" | 2009   |
| "Shut Up and Drive," "Umbrella," "Hate That I Love You"       | 2007   |
| "Shake It Off," "We Belong Together," "Don't Forget About Us" | 2005   |
| "One Sweet Day," "Fantasy," "Always Be My Baby"               | 1996   |
| "Hero," "Dreamlover," "Without You"                           | 1994   |
| "If," "That's the Way Love Goes," "Again"                     | 1993   |
| "I'm Every Woman," "I Have Nothing," "I Will Always Love You" | 1993   |
|   | "Circus," "Womanizer," "If U Seek Amy"<br>"Single Ladies (Put a Ring on It)," "If I Were a Boy," "Halo"<br>"Shut Up and Drive," "Umbrella," "Hate That I Love You"<br>"Shake It Off," "We Belong Together," "Don't Forget About Us"<br>"One Sweet Day," "Fantasy," "Always Be My Baby"<br>"Hero," "Dreamlover," "Without You"<br>"If," "That's the Way Love Goes," "Again" |

SOURCE: Nielsen BDS

Brit pop: BRITNEY SPEARS

## NUSIC HAPPENING NOW

AWARDS BY PAUL SEXTON

## The BRIT Parade

## Awards Give Big Boost To Duffy, Kings

The 2009 BRIT Awards brought sales gains for several winners and performers. And although the event couldn't prevent an 18.4% week-on-week downturn in the U.K. albums market, the biz remains upbeat about the show's long-term retail benefits.

Triple-winner Duffy saw sales of "Rockferry" (A&M/Universal) increase by nearly 97% after the Feb. 18 event, according to the Official Charts Co. (OCC), while double-victor Kings of Leon's "Only by the Night" (Hand Me Down/Sony BMG) returned to No. 1 with a 56% sales boost.

TV ratings for the show, broadcast live by ITV1, were down compared with last year's 6.1 million, pulling in an average 5.2 million viewers. But ITV says the 22% audience share was still 1% above its time-slot average, with 30.7% aged 16-34.

This year, the awards had a notable immediate impact on download sales: The OCC says that before midnight, Duffy's "Warwick Avenue" which she performed live—was selling double the market average, and albums by Elbow and the Ting Tings were outperforming the market by three times.

The subsequent general-market decline didn't concern Brian Rose, commercial director of Universal Music U.K., who notes that this year's show

took place the week after Valentine's Day: "Last year, there wasn't the significant uplift on the performing artists we're seeing this year. The timing was better this year, because it was [school] half-term, so the BRITs got more cut-through. The market was down in totality, but that's because we just had a very strong Valentine's week."

Rose says the upswing continued into the following week for several artists. Sales up until midnight Feb. 24 put Duffy's album up 173% week on week and Elbow's up 114%. He is hopeful that further marketing of "Rockferry," which has already sold 1.8 million copies in the United Kingdom, according to the OCC, will lift it to 2 million, "and the BRITs is a key factor in driving that."

Elbow's "The Seldom Seen Kid," he adds, is "still a discovery album for a lot of people, and the BRITs gave us a platform to reach an audience we haven't yet." Metal act Iron Maiden, rarely acknowl-

edged by mainstream media despite international career album sales estimated

## Golden girl: DUFFY

by EMI at 70 million, won best live act, which was voted on by BBC Radio 2 listeners. The band filmed an acceptance speech, and although none of its albums re-entered the OCC's top 75, total catalog sales increased 139%, according to EMI, with 2008's "Somewhere Back in Time" compilation up 232%.

"It's nice to be recognized, and many have said it's about time," says co-manager Rod Smallwood of Phantom Music, "but 1 don't think it will change things much. This was great for metal fans to see their music recognized by the mainstream for a change."

Kings of Leon, winners of best international group and international album, performed "Use Somebody," helping to double its weekly sales, while "Only by the Night" sold 67,000 copies and returned to the album summit. Manager Ken Levitan of Vector Management says that with U.K. sales of the current album now at 1.5 million, he hopes to reach the 2 million plateau.

"What we've seen at awards shows is that when you have that performance on there, it really picks up," he says. "This helps connect the dots in terms of the songs." He adds that the double BRITs victory also sent an international message. "We let all the [U.S.] radio stations know, we've had e-blasts and press releases and it's been in the papers here. So it does help the overall imaging."

## **'AIN'T' HE ON THE CHARTS?**

It was 33 weeks ago that up-andcoming rapper Yung L.A. entered Billboard's R&B/Hip-Hop Songs chart at a modest No. 99 with "Ain't I" (Grand Hustle/Interscope), featuring label head T.I. and labelmate Young Dro. This week, the braggadocio tune reaches No. 9, earning an honor as the second-longest climb to the top 10 in Nielsen SoundScan history. According to Yung L.A., one reason the track has now caught on is because of his "ahead-of-thetimes" mentality.

"This is what's happening now, but what's happening next? That's the thing about being futuristic; you're always trying to stay ahead of the game," says the Atlanta native, whose moniker includes the initials to his birth name: Leland Austin.

But the 22-year-old rapper wasn't always so innovative. In fact, two years ago, he says, "I was out in Thomasville [the neighborhood he grew up in] with no shirt on, mohawked-up, just grinding, hustling." By this time he had released a handful of mixtapes with original music but still hadn't landed his big break. It was during one of these slack moments that he met rapper Young Dro.

"He used to hang out in Summerville, [S.C.], right around the corner from me, and had gotten a hold of one of my mixtapes," he says. "He pulled up and I did a couple of freestyles for him and let him hear some music."

Young Dro was so impressed that two weeks later he set up a meeting between Yung L.A. and T.I.'s manager/ business partner Jason Geter. It took just weeks until he was signed to Grand Hustle/Interscope. Now, the artist is prepping "Futuristic Leland," slated for a June release, which features production from newcomers Ben Frank and K.E., as well as established beatmakers Polow Da Don and Jim Jonsin.

"It's an album full of self-esteem music," Yung L.A. says. "There's



something for everyone to relate to, feel good about yourself and bring life to any situation."

"Ain't I." on which he rhymes. "Ain't my money long/Ain't I putting on," is only one example of the pomposity that "Futuristic Leland" contains. Other tracks include "Damn I Look Good"; "Elroy" (which is "a track for the ladies"); "Futuristic," where he welcomes all listeners to the future; and "36 Oz," featuring Lil Boosie, for which a video will be shot next month. Yung L.A. is now on a radio promotional tour and working on a mixtape with DJ Drama, "Lamborghini Leland Austin" ("Because I can switch gears so fast; I'm showing the world my versatility and ability," he boasts), to be released in the coming weeks.

"The stronger my foundation, the easier it will be for me to delve into other things like fashion and films and modeling," he says. "I feel the future will be super bright for me." -Mariel Concepcion

## BIGGER AND BETTER

The number of live dates may be down, but the time the Eli Young Band spends away from home is up, for sure. Not bad for a touring band that averages 250 dates per year, then scales back to a mere 200 to account for promotional visits to radio stations.

"Since Christmas we've had an enormous four days at home," lead singer Mike Eli says with a chuckle.

The current single, "Always the Love Songs," written by David Lee Murphy and George Ducas, is No. 24 on Hot Country Songs. And thanks, in part, to the band's whirlwind promotional schedule, "Jet Black and Jealous" (Republic/Universal South) has sold 60,000 copies since its Sept. 16 release, according to Nielsen SoundScan.

The group has its roots firmly planted in Denton, Texas, where Eli and lead guitarist James Young met and performed as a duo at the University of North Texas. The pair evolved into a band in 2000 and began playing an ever-expanding radius around the university. "We started making the circle bigger and bigger and occasionally we'd shoot out to the Southeast or the Midwest," Eli says.

In 2003, producer Frank Liddell attended a show at Dallas' Gypsy Tea Room where the Eli Young Band was playing with Miranda Lambert, whom Liddell co-produces. Impressed, he signed the act to his label, Carnival Recording, which released the group's album "Level" in 2005; the band moved to Universal South for "Jet Black," where Liddell continues to produce them.

Joel Burke, PD at country KYGO Denver, heard about the band during a trip to Austin in 2007. He contacted its manager George Couri, who also works with Jack Ingram, and asked for more information. After hearing its music, Burke was convinced that like Texas acts Pat Green and Cross Canadian Ragweed, EYB's music would work in Denver. "That whole sound is part of the radio station," Burke says.

Burke began playing the "Level" track "When It Rains," which spent 38 weeks on Billboard's Hot Country Songs chart, peaking at No. 34. The song also appears on "Jet Black."

The group is nominated for the Academy of Country Music's top new vocal group or duo award. "We always felt like an underdog in this whole music scene, so it's nice to get recognized as a legitimate national act," Eli says. "Music is our priority but we've always had an eye on conquering the world." —Ken Tucker

### Rainmakers: ELI YOUNG BAND







### **BONUS JONAS** he Jonas Brothers

soundtrack to their "3D Concert Experience" film is looking good for a No. 1 debut next week on the Billboard 200. Industry prognosticators indicate it could start north of 90,000, giving the trio its second No. 1 in less than a year.

### FOUR SCORE

>>Boney James claims the record for most No. 1s in the almost four-year history of mooth Jazz Songs, as "Stop, Look, Listen (To Your Heart) hits the top. It's James' fourth leader, breaking a tie he had en in with Euge Groove and **Richard Elliot** 



### TROPICAL KINGS Aventura's "Kings of

Bachata . " nets a 53rd week at No. 1 on Tropical Albums (see page 44), moving it past Gloria Estefan's "Abriendo Puertas" into second place for the most weeks at No. 1 Estefan's own "Mi Tierra" holds the record with 94 weeks.



There are only two debuts >>There are only two debuts on the Adult Contemporary chart and they are both by "American Idol" finalists, bringing the total number of "Idol" songs on the AC survey to eight. Melinda Doolittle's "It's Your Love" bows at No. 29 and Kelly Clarkson's "My Life Would Suck Without You" opens at No. 30. Doolittle and Clarkson join David Cook (with two songs on the list), Chris Daughtry, David Archuleta, Jordin Sparks and Taylor Hicks, representing four seasons of the show. Add in the two songs on the AC chart by "The X Factor" winner Leona Lewis, and one-third of the AC chart is occupied by artists who gained fame by competing on televised talent contests.

ad Fred Bronson con every week at billboard.com/fred.

## Billeoard

## 'Slumdog' Scores, But The Best Is Yet To Come

The eight Academy Award wins by "Slumdog Millionaire" Feb. 22 pay off on the charts, as the movie's soundtrack vaults from No. 48 to No. 22 on the Billboard 200 with 21,000 copies and a 38% gain.

With digital sales becoming an increasingly significant chunk of the overall market, it's no surprise to see

slumdog millionaire

that "Slumdog" also rises from No. 15 to No. 3 on Top Digital Albums (12,000; up 109%). This issue's charts reflect the SoundScan week that ended at the close of business Feb. 22, so it's likely most of the gain for "Slumdog" came from purchases made during ABC's broadcast of the Oscars or after the show ended

Watch for the soundtrack to make another big leap on the Billboard 200 next

week, once the full impact from the Os- like "Titanic," has managed the feat. cars is felt in stores. On Nielsen Sound-Scan's Feb. 25 Building chart, the set was ranked in the top 10.

"Slumdog" is only the fourth film to earn Oscars for best picture, original song and original score, following "The Lord of the Rings: The Return of the King," "Titanic" and "Gigi."

The latter two films won score trophies in

years when the category was divided to recognize drama, musical or comedy films separately.

In 1998, when "Titanic" won for original dramatic score, "The Full Monty" earned the Oscar for original musical or comedy score. And in 1959, "Gigi" grabbed the scoring of a musical picture award while "The Old Man and the Sea" earned the Oscar for music score of a dramatic or comedy picture.

"Slumdog" continues to reign as the highest-charting soundtrack to win original score on the Billboard 200 since "Titanic" hit No. 1 in 1998. "Slumdog" peaked at No. 16 last month and could surpass that rank next week. In recent times it has been rare that

an Oscar-winning score has spawned a high-charting album, but "Slumdog,"

And neither was a musical—which would had made it much easier to ra-

tionalize their soundtrack albums success Each film's score acted like a supporting character, driving the story along with memorable music. Both "Titanic" and "Slumdog" left audiences with a tune in their head, too. The clos-

ing credits of the former boasted the Oscar-winning song "My Heart Will Go On" while the latter features the crazy-catchy best original song winner "Jai Ho."

It also helps that global music star A.R. Rahman composed the "Slumdog" music, blending electronic and hip-hop beats with world and pop rhythms. It certainly makes for an intoxicating listen.

**OSCAR MEMORIES:** Last year, sales of the "Once" soundtrack-which included the original song winner "Falling Slowly"—dropped by 2% in the SoundScan week that ended on the same night as the Oscars telecast (Feb. 24). However, the album rebounded the following week with a 143% gain, scoring its best sales week (47,000) and a No. 7 Billboard 200 peak.

Current

Catalog

'08

'09

'08

Deep Catalog

1.7%

11.6%

"Falling Slowly" sold nearly 14,000 downloads the week ending Feb. 24 (up 359%) and jumped to 41,000 the next week (up 199%). The latter was its best sales week and it debuted and peaked at No. 20 on Hot Digital Songs.

"Atonement" won for original score, but its accompanying album wasn't on the Billboard 200. It did see a small jump in sales during the week ending Feb. 24 and vaulted with a 47% increase the next week, but it still sold less than 2.000 copies.

Neither of the song or score award recipients in 2007 rocked the charts either. Melissa Etheridge's original song winner "I Need to Wake Up," from "An Inconvenient Truth," sold slightly more than 7,000 downloads the week after the Oscars but didn't chart on Hot Digital Songs. That frame remains the track's best sales week.

The 2007 original score winner, "Babel," was also absent from any Billboard chart. While its win boosted sales, it never sold more than 2,000 in a week.

FOR THE RECORD: The artwork for last week's column-the cover of the Robert Plant/Alison Krauss album "Raising Sand"-was inadvertently cropped due to a production error. ••••

nielsen

SoundSca

CHANG

-15.1%

-7.3%

-5.1%

35.8 million

2009

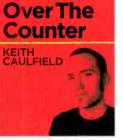
26.538.000

19.343.000

30.4 million

28.6 million

26.5 million



Market Watch A Weekly National Music Sales Report Weekly Unit Sales Year-To-Date DIGITAL ALBUMS\* DIGITAL ALBUMS 2008

| Change<br>'Digital album sales are als | -7.0%     | 21.9%     | 17.7%      |
|--|-----------|-----------|------------|
| This Week Last Year                    | 7,973,000 | 1,190,000 | 21,362,000 |
| Change                                 | -13.4%    | -7.3%     | -4.1%      |
| Last Week                              | 8,560,000 | 1,565,000 | 26,209,000 |
| This Week                              | 7,413,000 | 1,451,000 | 23,143,000 |





E

2009 CHANGE OVERALL UNIT SALES Albums 64.398.000 56.906.000 -11.6% **Digital Tracks** 179,205,000 214,889,000 19.9% Store Singles 229,000 233,000 Total 243,832,000 272,028,000 Albums w/TEA\* 82.318.500 78.394.900 -4.8% Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

## DIGITAL TRACKS SALES 208 179.2 million 214,9 million 209

## SALES BY ALBUM FORMAT

|             |    |   |   |   |   |   |   |   |   |   | JALLS DI | ALBORT OKRIAT |            |        |
|-------------|----|---|---|---|---|---|---|---|---|---|----------|---------------|------------|--------|
| <b>∧</b> 7. | 4M |   |   | - | 1 |   |   |   |   |   | CD       | 54,286,000    | 44,179,000 | -18.6% |
|             |    |   |   |   |   |   |   |   |   |   | Digital  | 9,862,000     | 12,355,000 | 25.3%  |
|             |    |   |   |   |   |   |   |   |   |   | Cassette | 22,000        | 7,000      | -68.2% |
| м           | A  | м | J | J | A | S | 0 | N | D | J | Other    | 228,000       | 365,000    | 60.1%  |

2008

28,614,000

20,379,000

CURRENT ALBUM SALES

CATALOG ALBUM SALES

YEAR-TO-DATE SALES BY ALBUM CATEGORY

35,784,000 30,368,000

## THE Billboard 200

Title Liso

2

Her album read

Fearless

The Frav

Dark Horse

Uncle Charlie

WEEK WEEK WEEK

58

53 53

51 47

52

54 35

WEEK WEEK 2 WEEK AGO MELKU ON CHT

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HOT SHOT DEBUT

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ARTIST

THE FRAY

NICKELBACK

TAYLOR SWIFT

CHARLIE WILSON

UMBER / DISTRIBUTING LABEL (PRICE)

JSIC (18.98) 🛞

8 (18 98)

nielsen SoundScar

BEYONCE 5 12 5 I Am...Sasha Fierce 2 i. 55 50 UMBIA 19492/SONY MUSIC (15.98) the top 10 for the JAMIE FOXX first time as the chart 6 14 8 Intuition 56 NE 3 readjusts to normal INDIA.ARIE 7 3 Testimony: Vol. 2, Love & Politics 3 57 52 after last week's L REPUBLIC 012572/UMRG (13.98) 🛞 KANYE WEST tally which was 8 16 9 808s & Heartbreak 58 59 012108\*/ID IMC (13 08) affected by Gram ROBERT PLANT / ALISON KRAUSS 9 2 69 Raising Sand and Valentine's 59 66 Day purchases. LADY GAGA 10 26 16 The Fame 60 45 11 CHERRYTREE INTERSCOPE 011805" IGA (12 98) MORRISSEY NEW **1** Years Of Refusal 61 44 11 12578\*/LOST HIGHWAY (13 98) Ť.I. -12 18 19 Paper Trail 62 46 HUSTLE ATLANTIC 512267° AG (18.98) 🕁 BRUCE SPRINGSTEEN 6 2 13 Working On A Dream 63 63 COLDPLAY 8 31 14 Viva La Vida or Death And All His Friends 2 64 65 **KEYSHIA COLE** The album's arrival 15 19 10 A Different Me 65 43 GA (13.98) matches his LILY ALLEN 66 NE 16 5 It's Not Me. It's You 5 nrevious high SOUNDTRACK water mark on the 67 18 17 20 Twilight 80 TLANTIC 515923\*/AG (18 98) chart, set when PINK You Are the 18 23 15 Funhouse 68 64 6759, JLG (18 98) ADELE Quarry" debuted 10 27 19 19 🜒 69 75 and peaked at VARIOUS ARTISTS No. 11 in 2004. 70 20 9 12 Grammy Nominees 2009 104 JASON MRAZ 17 13 71 21 We Sing. We Dance. We Steal Things. 87 (18.98) 🛞 SOUNDTRACK 22 48 33 Slumdog Millionaire 16 72 78 13 98) VARIOUS ARTISTS 23 28 17 55 NOW 29 📕 73 012100/UME (18 98) THE LONELY ISLAND 24 13 68 Incredibad 13 74 RG (13 98 CD DVD) + BRITNEY SPEARS 25 24 11 12 Circus 📕 1 In the wake of the 75 76 JIVE 4038 JLG (18 98) + PACE SOUNDTRACK SETTER WALT DISNEY 002714 (1) film's DVD release 26 54 70 13 High School Musical 3: Senior Year 76 51 2 on Feb. 17. the set BOBBY VALENTINO zips back up the 7 -27 The Rebirth 62 77 chart with 20,000 KINGS OF LEON 34 26 28 Only By The Night and a 43% increase. 78 77 NE-YO 25 23 20 Year Of The Gentleman 📕 79 61 11410\*/IOJMG (13.98) AKON 30 36 20 Freedom 80 56 FRONT/SRC/UNIVERSAL MOTOWN 012334 UMRG (13.98) M WARD 31 NEW Hold Time 81 79 981 KID ROCK 32 21 24 Rock N Roll Jesus 2 1 82 60 IC 290556"/AG (18.98) 🛞 LIL WAYNE Tha Carter III 3 33 29 22 83 91 The artist's first RSAL MOTOWN 011977 (UMRG (13.98) ANNIE LENNOX greatest-hits 34 NEW The Annie Lennox Collection 84 86 RIHANNA llection enter 35 31 25 Good Girl Gone Bad 2 85 71 with 16,000. It 96811DJMG (13.98) DAVID COOK sports two new 36 32 29 David Cook 🔳 86 74 tracks, including RED a cover of the Irish 87 NE 37 15 -Innocence & Instinct 15 10863 (13.98) 👁 hand Ash's 2001 KATY PERRY 38 37 28 One Of The Boys 🔳 🚺 88 88 single "Shining KIDZ BOP KIDS Light." 27 7 3 Kidz Bop 15 89 95 39 DARIUS RUCKER 40 39 35 Learn To Live 🌘 🚺 90 113 18 981 44 TAYLOR SWIFT 38 32 41 Taylor Swift 🖪 🚺 91 97 The Feb. 16 ZAC BROWN BAND premiere of the 41 39 The Foundation 42 17 92 99 ATLANTIC 516931/AG (13.98) Nickelodeon TV SOUNDTRACK 40 30 43 Mamma Mia! 🔳 93 103 DECCA 011439 (18 98) ⊕ GREATEST SOUNDTRACK movie musical pushes a big 263% 44 195 - 2 Spectaculart 44 94 73 increase for THE ALL-AMERICAN REJECTS 45 42 36 When The World Comes Down its compani 95 85 soundtrack SUGARLAND 46 33 41 Love On The Inside 96 98 E 011273\*/UMGN (13 98) SEAL 47 Soul 49 48 AG8 WARNER BROS (18 98) 97 90 DIERKS BENTLEY 48 22 3 98 114 Feel That Fire 3 98) VARIOUS ARTISTS 49 NEW Dark Was The Night: A Red Hot Compilation 99 83 GROUP (16.98) 50 30 47 20 JENNIFER HUDSON 100 108 104 93 LINKIN PARK MACHINE SHOP 44477\*/WARNER BROS. (18.98) ① Jennifer Hudson 

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 .145 DAVID FOSTER JAMIE FOXX FRANZ FERDINAND THE FRAY DAVID COOK MILEY CYRUS HEATHER HEADLEY 108 HINDER 69 HOLLYWOOD UNDEAD 52 HOOBASTANK 171 JENNIFER HUDSON 50 ...6 .70 ...3 ALAN JACKSON BONEY JAMES KARI JOBE JOEY + RDRY JACK JOHNSON JAMEY JOHNSO JONAS BROTHE .81 VICENTE FERNANDEZ FIVE FINGER DEATH PUNCH FLEET FOXES FLEX 157 132 163 .94 .14 .15 79

| 2 WEEKS<br>AGO | WEEKS<br>ON CHT |  | Title     | CERT. | PEAK |
|----------------|-----------------|--|-----------|-------|------|
| 44             | 10              | ANTHONY HAMILTON The Point   | Of It All |       | 12   |
| 51             | 28              | HOLLYWOOD UNDEAD Swar  | Songs     |       | 22   |
| 34             | 16              | PLIES<br>BIG GATES SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) 🍽 Da I  | REAList   |       | 14   |
| -              | 2               | RYAN LESLIE<br>NEXTSELECTION CASABLANCA/UNIVERSAL MOTOWN 011473 UMRG (10.98) Ryan  | n Leslie  |       | 35   |
| 45             | 22              | JAZMINE SULLIVAN<br>J 32713 RMd (15.98) F  | earless   |       | 0    |
| EW             | 1               | THURSDAY Common Ex   | istence   |       | 56   |
| 40             | 17              | JOHN LEGEND<br>G. 0 D D (COLUMBIA 13740°/SONY MUSIC (18.98) ⊕  | Evolver   | ٠     | 4    |
| 49             | 13              | LUDACRIS<br>DTF DEF JAM 012020* IDJMG (13 98) Theater Of Th  | ne Mind   | •     | 5    |
| 74             | 47              | THEORY OF A DEADMAN Scars & So   | uvenirs   |       | 20,  |
| 52             | 24              | METALLICA Death M  | agnetic   |       | 1    |
| 42             | 46              | LEONA LEWIS<br>SYC0 J 02554 RMG (18 98)  | Spirlt    |       |      |
| 57             | 29              | JAMEY JOHNSON<br>MERCURY NASHVILLE 011237 UMGN (13.98) That Lonesom  | e Song    |       | 28   |
| 83             | 70              | CARRIE LINDERWOOD  | al Ride   | 2     |      |
| 38             |                 | VARIOUS ARTISTS WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And<br>WORD-CURE EMI CMG/VERITY 41675 JLG (18 98)                         | d Songs   |       | 27   |
| 53             | 41              | DUFFY  | ockferry  | •     |      |
| W              | 1               | PATRULLA 81 Quieror  |           |       | 66   |
| 75             | 11              | MUSIQ SOULCHILD  | nyradio   |       |      |
| 56             | 13              | THE KILLERS  | / & Age   | •     | 6    |
| 73             | 16              | HINDER Take It To Th   |           | •     | Ů    |
| 59             |                 | FRANZ FERDINAND  |           |       | 9    |
| 84             | 10              | SOULJA BOY TELL'EM   | _         |       | 43   |
| 67             | 26              | COLLIPARKINTERSCOPE 012388* IGA (13.98) YOUNG JEEZY The Red  |           |       | 40   |
| 80             | 45              | LADY ANTEBELLUM  |           | -     | 4    |
| 87             | 17              | CAPITOL MARVILLE 03206 (12.96) Lady Ante<br>RASCAL FLATTS Greatest Hits Vo   |           | -     |      |
| 78             | 26              |  |           |       | 1    |
| 50             | 18              | All Hope I<br>AC/DC All Hope I   | ack ice   | 2     |      |
| 88             | 20              | VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists A  |           |       | 31   |
| 65             | 15              | EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98) T-PAIN Thr3:  | 3 Ringz   | -     | 31   |
| 46             | 5               | MARIAH CAREY   | Ballads   |       | 10   |
| 55             | 4               | COLUMERALIGACT 41303 SDNY MUSIC (18.98)<br>VARIOUS ARTISTS<br>WALT DISNEY 003128 (18.98 CD/DVD) ⊕ Walt Disney Records Presents: Radio Disney J |           |       | 41   |
| 64             | 10              | FALL OUT BOY   | A Deux    | •     |      |
| 71             | 15              | DAVID ARCHULETA  | -         | •     |      |
| 79             | 35              | SHINEDOWN The Sound Of M   |           | -     |      |
| 93             | 95              | MIRANDA LAMBERT  |           | •     | 6    |
| 86             | 14              | LOLUMBIA (KASHVILLE) , 5332 SMN (16.96)  | romise    |       |      |
| 98             | 28              | JONAS BROTHERS   |           |       | 1    |
| 90<br>W        |                 | March Of The Zapotec And Real People   | 0         |       | 87   |
| 91             | 44              | GRADUATE POMEEII 001*/BA DA BINGI (14.98)<br>SAVING ABEL Savit   | ng Abel   |       | 49   |
| 97             | 38              | DISTUBBED  | ructible  |       |      |
|                |                 | WILLIE NELSON AND ASLEED AT THE WHEEL  |           | -     |      |
| 90             | 3               | Willie & The   |           |       | 90   |
| 81             | 51              | COLUMBIA 19512'/SONY MUSIC (11 98) Oracular Spec   |           |       | 38   |
| 100            | 16              | MY BLOCK,COLUMBIA 28087 SONY MUSIC (15.98) ⊕ Ine   | Sound     |       | 7    |
| 85             | 22              | INTERSCOPE 01170104 (13.98) DOIL DOM   |           |       |      |
| 95             | 19              | BLUE CHAIN BNA 14551 MN 18 98)   |           |       |      |
| 21             | 3               |  | mesick    |       | 21   |
| 89             | 16              | VANGUARO/SUGAR HILL 4050/WELK (17 98)  |           |       | 61   |
| 96             | 51              | ARISTA NASHVILLE 19943/SMN (18.98)   | d Time    | -     | -    |
| 94             |                 | DOMINO 219* (15.98)  |           |       | 13   |
| 62             | 6               | F0X/BAD B0Y 517001: AG (18.98) ⊕ NO  | torious   | -     |      |
| 104            | 93              | MACHINE SHOP 44477*/WARNER BROS. (18.98)   | nanight   | 2     | 1    |

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KID ROCK KIDZ BOP KIDS THE KILLERS KINGS OF LEON

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DONALD LAW & CO. LEO ZEPPELIN JOHN LEGEND ANNIE LENNO RYAN LESLIE LEONA LEWIS LIL WAYNE LIL WAYNE & D. LORAMA

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DEMI LOVATO

MARY MA TIM MCG

M.I.A.

SARAH MCLACHLAN METALLICA

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PAT GREEN GUNS N' ROSES

### nielsen SoundSca

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Closer: The Best Of Sarah McLachlan

WOW GOSPEL 2009: THE YEAR'S TOP GO ARTISTS AND SONG WOW HITS 2009: 30

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| PEAK           | CERT.          | ARTIST Title   |
|----------------|----------------|--|
| 12             |                | 102         54         5         ANDREW BIRD<br>FAT POSSUM 1124* (14.98)         Noble Beast   |
| 58             |                | 92 58 3 MELINDA DOOLITTLE Coming Back To You   |
|                |                | 107 107 31 MILEY CYRUS<br>HOLLYW00D 002129 (18.98) ⊕ Breakout  |
| 5              | •              | 94 102 17 TOBY KEITH<br>SHOW DOG NASHVILLE 022 (18.98) That Don't Make Me A Bad Guy  |
| 13             | 8              | 93 76 6 VARIOUS ARTISTS<br>UNVERSAL MOTOWN EMI/SONY MUSIC 012489/UME (18.98) NOW That's What I Call Motown                                 |
| 9              |                | 135 126 HE CHRIS TOMLIN Hello Love   |
|                | •              | 57 113 47 GEORGE STRAIT Troubadour   |
| 27             |                | HEATHER HEADLEY  |
|                |                | CLINC Nº DOSES   |
| 3              |                | Las his BLACK FROMOTHEN 112356' EXIGA (13.98)  |
| 3              | 5              | The Ortificate First 12:598 CD OVD) +  |
|                | •              | UNIVERSAL REPUBLIC 011065/UMRG (13.98)   |
|                | •              | 70         129         49         RADIOHEAD<br>1B0 21622*/AT0 (13.98)         In Rainbows  |
|                |                | 96 142 21 ROBIN THICKE Something Else  |
| 11             |                | 100 61 4 SOUNDTRACK<br>WWE/COLUMBIA 43882/SONY MUSIC (15 98) Voices: WWE The Music Vol. 9  |
| 14             |                | 81 14 3 THE RED JUMPSUIT APPARATUS Lonely Road   |
| 9              | •              | 134 137 69 SEETHER<br>WIND-UP 13127 (18.98) Finding Beauty In Negative Spaces  |
| 18             |                | TIN 101 7 DJ SKRIBBLE Total Club Hits 2  |
| 8              |                | THRIVEDANCE 90/99/THRIVE (18.98)   |
|                |                |  |
| 82             |                |  |
| 107            |                | 139 137 ENDIREROUM BIRE 395260 WARNER BROS. (13.98)  |
| T              |                | COLUMBIA 35413 SONY MUSIC (15.98)  |
| 43             |                | 89         43         6         BRUCE SPRINGSTEEN & THE E STREET BAND<br>COLUMRIA 43930 EX/SONY MUSIC (12.98)         Greatest Hits        |
|                |                | 141         124         39         USHER         Here   Stand           LAFACE 23388 JLG (18 98)         Here   Stand         Here   Stand |
| 72             |                | 124 72 3 DONALD LAWRENCE & CO.<br>DUJET WATER VERITY 23473 JLG (17 98) The Law Of Confession, Part I                                       |
| 7              | 2              | 133 125 67. LED ZEPPELIN<br>SWAN SONG 313148*/ATLANTIC (19.98) ⊕ Mothership  |
| 78             |                | 142 133 28 THE TING TINGS<br>CDLUMBIA 28925 (12.98) We Started Nothing   |
| 18             |                | 127 156 75 M.I.A. Kala   |
|                | 4              | 118         128         116         DAUGHTRY         Daughtry           118         128         116         DAUGHTRY         Daughtry      |
|                | -              |  |
| 121            |                | THEIVING IVORY   |
| 102            |                | 100 104 0 WIND UP 13150 (9 98)   |
| 131            | -              | LIGHTNING ADD 4968- (16 98) Jason Isbeir And The 400 Onit  |
|                | -              | RE-ENTRY 26 MARIAH CAREY<br>ISLAND UTOTZY UDING (13.98) E=MC2  |
| 44             | E              | 139 123 7 SOUNDTRACK<br>ATLANTIC \$16007**COLUMBIA PICTURES/AG (18.98) Nick & Norah's Infinite Playlist                                    |
| 23             |                | 69 82 5 FRANK SINATRA<br>THE FRANK SINATRA COLLECTION 516960/REPRISE (18.98) Seduction: Sinatra Sings Of Love                              |
| 135            |                | NEW 1 SOUNDTRACK<br>HOLLYWOOD 002835 (18.98) Confessions Of A Shopaholic   |
| 89             |                | 183 159 14 30H!3 Want  |
|                |                | 137 118 26 THE GAME LAX  |
| 77             |                | 120 77 3 BONEY JAMES<br>Contone hats (18.98) ⊕ Send One Your Love  |
| 36             |                | 140 108 1 FLEET FOXES  |
| 6              |                | SUB PUP (17 13 98)<br>THIRD DAY Revelation   |
| 145            |                | NEW 1 ALACRANES MUSICAL Live: En Vivo Desde Mexico   |
|                | _              |  |
|                | -              | 143 149 42 SHOW DOG MARHVILLE 010334/UME (19.98) 35 Biggest Hits   |
| 101            |                | NONESUCH 117141' WARNER BROS: (15.98)  |
| 34             |                | 129     132     14     BLAKE SHELTON<br>WARKER BROS (INSHVILLE) 512911/WRN (18 98)     Startin' Fires                                      |
| 15             |                | II0         II         BRANDY<br>KNOCKOUT/E1 EPIC 27271/SONY MUSIC (15.98)         Human   |
| 3              |                | 166         160         20         RISE AGAINST<br>DGC/INTERSCOPE 011904*//GA (13.98)         Appeal To Reason                             |
| 19             |                | 115 155 17 MICHAEL W. SMITH A New Hallelujah   |
| 15             |                | 145 144 14 MUDVAYNE The New Game   |
|                | •              | 111 135 15 ENYA And Winter Came  |
| 28             |                | 173 160 TM MARVIN SAPP Thirsty   |
|                |                | VERITY U9433/JLG (17.98)   |
| SCHO<br>IOR YE | SENIC          | ULCHILD  |
| MA MI          | IUNO .<br>MAMM | N RUBERT PLANT / RISE AGAINST  |
| NDTR.<br>& NOF | SOUN           | THE WHEEL 90 THE PUSSYCAT DOLLS  |
| TOIN           | PLAY           | CK 4 SALIVA 180 BRUCE SPRINGSLEEN 13 CAMP BOCK 196   |
| DRIDUS         | OTOR           | RADIOHEAD  |

|      |              | EKS  | SH   |  |      |
|------|--------------|------|------|--|------|
| THIS | LAST<br>WEEK |      | ON C | ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) SARA BAREILLES Little Voice                           | CERT |
| 151  | 168          |      | 53   | EPIC 94821*/SONY MUSIC (11.98)   | •    |
| 152  | 132          |      |      | HOLLYWOOD 002132 (18.98)   |      |
| 153  |              |      | 19   | RCA 32670* (18.98)   |      |
| 154  | 172          |      | 12   | JAGJAGUWAR 115' (14 98) FOI Eminia, FOIEVER AGO  |      |
| 155  | 175          |      | 64   | VARIOUS ARTISTS The Best Of NOW That's What I Call Music! 10th Anniversary                                       | -    |
| 156  | 151          |      | 15   | UNIVERSAL EMI SONY MUSIC/ZOMBA 012225/UME (18.98)  |      |
| 157  | 130          | 161  | 13   | BEC 26780 (17 98) €  |      |
| 158  | 153          | 131  | m    | COMMON<br>G 0.0.76FFFEN 011986*//GA (13.98)<br>CHRISTINA AGUILERA  |      |
| 159  | 131          | 120  | 15   | RCA 30261 EXIRMG (11.98) ↔   |      |
| 160  | 160          | 109  | 5    | JAGJAGUWAR 134* (10.98) BIOOD BAIK (EP)  |      |
| 161  | 121          | 183  | 18   | RAPHAEL SAADIQ The Way I See It<br>COLUMBIA 08585*/SONY MUSIC (15.98)<br>AVANT                                   |      |
| 162  | 158          | 146  | 11   | CAPITOL 07582 (18.98) AVAIL  |      |
| 163  | 125          | 170  | 76   | CASTING CROWNS<br>BEADS STREET 10117/REUNION (17.98)<br>The Altar And The Door                                   | •    |
| 164  | 149          | 185  | 1    | FRANK SINATRA<br>REPRISE 438652/WARNER BROS (18.98)<br>Nothing But The Best                                      | •    |
| 165  | 179          | 151  | 4    | FLEX La Evolucion Romantic Style   |      |
| 166  | 170          | -0   | 55   | KEITH URBAN Greatest Hits  | •    |
| 167  | 161          | 154  | 57   | VICENTE FERNANDEZ<br>NORIE 14602/SONY MUSIC LATIN (15.98) ⊕ Para Siempre   | •    |
| 168  | 162          | 140  | 12   | SOUNDTRACK<br>MUSIC WORLD/COLLUMBIA 36936/SONY MUSIC (15.98) Cadillac Records                                    |      |
| 169  | NE           | w    | 1    | AND YOU WILL KNOW US BY THE TRAIL OF DEAD The Century Of Self RICHTER SCALE 35013"/JUSTICE (15.98)               |      |
| 170  | 67           | -    | 2    | KARI JOBE Kari Jobe  |      |
| 171  | 165          | 114  | 4    | HOOBASTANK FOR(N)EVER  |      |
| 172  | 122          | 68   | 4    | PAT GREEN What I'm For BNA 26909/SMN (12 98)   |      |
| 173  | 117          | 37   | 3    | WYNONNA         Sing: Chapter 1           CURB 79133 (18.98)         Sing: Chapter 1                             |      |
| 174  | 157          | 163  | 13   | TRACE ADKINS X: Ten CAPITOL NASHVILLE 20281 (18.98)  |      |
| 175  | 152          | 147  | 6    | THE DEREK TRUCKS BAND Aiready Free VICTOR 32781/SONY MUSIC (17.98)   |      |
| 176  | 182          | 184  | 44   | FIVE FINGER DEATH PUNCH The Way Of The Fist  |      |
| 177  | 144          | 165  | 26   | VARIOUS ARTISTS<br>CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98) NOW That's What I Call Country     |      |
| 178  | I NE         | w    | 1    | N.A.S.A. The Spirit Of Apollo  |      |
| 179  | 187          | 180  | 7    | HEZEKIAH WALKER & LFC Souled Out   |      |
| 180  | RE-E         | NTRY | 6    | SALIVA         Cinco Diablo           ISLAND 012398/IDJMG (13.98) ⊕         €                                    |      |
| 181  | 184          | 176  | 36   | APOCALYPTICA         Worlds Collide           20-20 21580/JIVE (13 98) ⊕         ●                               |      |
| 182  | RE-E         | UTRY | 9    | LIL WAYNE & DJ DRAMA<br>APHILLIATES 63278 (17.98) Gangsta Grillz: Dedication 3                                   |      |
| 183  | 188          | 189  | 27   | STAIND The Illusion Of Progress  |      |
| 184  | 138          | 153  | 69   | EAGLES Long Road Out Of Eden   | 7    |
| 185  | 110          | 63   | 3    | VARIOUS ARTISTS<br>SONY MUSIC CURTOM MARKETING GROUP 00163 EX/STARBUCKS (12.98) Swing, Swing, Swing              |      |
| 186  | 167          | 166  | 15   | DAVID FOSTER<br>143 REPRISE 51 1933/WARNER BROS. (27.98 CD/DVD) (*) Hit Man: David Foster & Friends              |      |
| 187  | 193          | -    | 18   | BUCKCHERRY<br>ELEVEN SEVEWATLANTIC 511262*/AG (18.98) Black Butterfly  |      |
| 188  | 148          | 172  | 39   | TIM MCGRAW<br>CURB 79086 (14 98) Greatest Hits: Limited Edition  |      |
| 189  | 84           | 99   | 3    | VARIOUS ARTISTS<br>STARBUCKS 00124 EX (12.98)<br>Sweetheart: Our Favorite Artists Sing Their Favorite Love Songs |      |
| 190  | 178          | 178  | 55   | JACK JOHNSON<br>BRUSHFIRE 010580* UMRG (13.98) Sleep Through The Static  |      |
| 191  | RE-EI        | TRY  | 47   | VAMPIRE WEEKEND<br>xt. 318*/BEGGARS GROUP (11 98) Vampire Weekend  |      |
| 192  | 163          | -    | 11   | LUIS FONSI<br>UNIVERSAL MUSIC LATINO 011810/UMLE (10.98)   |      |
| 193  | 147          | 130  | 47   | SOUNDTRACK Juno<br>F0X/RHIND #10236 *IAG (13.98) Juno  | ٠    |
| 194  | 106          | 60   | 3    | VARIOUS ARTISTS<br>Emi special Markets 00161 EXISTARBUCKS (12.98) Paris Magnifique                               |      |
| 195  | 156          | 134  | 4    | RIHANNA<br>SR/DEFJaM 012603*/IDJMG (13.98) Good Girl Gone Bad: The Remixes                                       |      |
| 196  | 176          | 197  | 36   | SOUNDTRACK Camp Rock WALL DISNEY 001742 (18.98)  |      |
| 197  | 146          | 171  | 16   | BRAD PAISLEY<br>ARISTA NASHVILLE 26908/SMN*(18.98)<br>Play   |      |
| 198  | 194          | 188  | 13   | LINKIN PARK<br>MACHINE SHOP 516748/WARNER BROS (22 98)  Road To Revolution: Live At Milton Keynes                |      |
| 199  | 171          | 181  | 14   | ROD STEWART<br>WARNER RODS 514082 (10 98) @ The Definitive Rod Stewart   |      |

Data for week of MARCH 7, 2009

RASCAL FLATTS

161 180 150 .88 .47

See Charts

.99

122 183

CONFESSIONS OF A SHOPAHOLIC HE'S JUST NOT THAT

The former Drive-

Billboard 200 debut

with his sophomore solo set. It also

arrives at No. 3 on **Top Heatseekers** 

The set is up by 35%

in overall sales with a 67% increase at

chains, likely owed

to clearance pricing at the closing

m. which

features Natasha Bedingfield, was

physically released

Feb. 17 yielding a 48% increase

in sales after the set spent its

first week as a

digital exclusive.

S fice

pping this week,

Her Feb. 17 "Today

performance keeps the album from

9% decline vields a chart climb and

declined by 10% or

less this week earns a bullet, like this

one (down 8%), as overall album sales

.175

.166

SARAH MCLACHLAN

106 VAMPIRE WEEKEND 78 THE VERDNICAS

DARK WAS THE A RED HOT COMPILATION VAS THE NIGHT

.191

156

.49

20

NEES

200 190 193

.113 .140 .130 .56 .12 .126

HICKE

THE TING TINGS

ORY

CHRIS TOMLIN T-PAIN THE DEREK TRUCKS BAND

Y VAL CALL

KEITH URBAN

were down 15%.

dro as a not-so-bad

with 3,000.

By Truckers member makes his

NOW 29. 23 NOW THAT'S WHAT'L CALL COUNTRY 177 NDW THAT'S WHAT'L CALL MOTOWN 105 PARIS MAGNIFICUE ...194 SWEETHEART: OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS ...189 SWING, SWING, SWING, 158 WALT DISNEY RECORDS

## ALBUMS Billboard.

SALES DATA nielsen

SoundScan

## TOP INDEPENDENT

| HIS<br>EEK | AST  | EEKS<br>V CHT | ARTIST   | ERT.      |
|------------|------|---------------|--|-----------|
|            |      | 38<br>Shot    | TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  | 0         |
| -          |      |               | 1WK HOLD TIME MERGE 323* (15.98)   | 1         |
| 2          | 1    | 2             | INNOCENCE & INSTINCT ESSENTIAL 10863 (13.98)  VARIOUS ARTISTS  |           |
| 3          | NE   |               | DARK WAS THE NIGHT: A RED HOT COMPILATION RED HOT/4AD 2835*/BEGGARS GROUP (16.98)<br>THURSDAY  |           |
| 4          | NE   | W             | COMMON EXISTENCE EPITAPH 87009* (16.98)  | -         |
| 5          | RE-E | NTRY          | BEIRUT<br>MARCH OF THE ZAPOTEC AND REALPEOPLE HOLLAND POMPEII (001 "/BA DA BING! (14.98)   |           |
| 6          | 11   | 3             | GREATEST WILLIE NELSON AND ASLEEP AT THE WHEEL<br>GAINER WILLIE & THE WHEEL BISMEAUX 1287* (15.98)                                       |           |
| 7          | 5    | 3             | A DAY TO REMEMBER<br>HOMESICK VICTORY 448 (13.98)  |           |
| 8          | 12   | 6             | ANIMAL COLLECTIVE<br>MERRIWEATHER POST PAVILION DOMINO 219* (15.98)  |           |
| 9          | 7    | 5             | ANDREW BIRD<br>NOBLE BEAST FAT POSSUM 1124." (14.98)   |           |
| 10         | 6    | 3             | MELINDA DOOLITTLE<br>COMING BACK TO YOU HI FI 1004 (12.98)   |           |
| 11         | 9    | 68            | GARTH BROOKS<br>THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) 🛞   | 5         |
| 12         | 2    | 61            | RADIOHEAD<br>IN RAINBOWS TED 21622*/ATD (13.98)  | •         |
| 13         | 13   |               | DJ SKRIBBLE<br>TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE (18.98)  |           |
| 14         | 3    | 2             | SOUNDTRACK<br>NCIS: THE OFFICIAL TV SOUNDTRACK CBS 022 (15.98)   |           |
| 15         | 17   | 40            | THE TING TINGS<br>WE STARTED NOTHING COLUMBIA 28925* (12.98)   | 40<br>6.4 |
| 16         | 14   | 3             | SOUNDTRACK   |           |
| 17         | NE   | w             | HE'S JUST NOT THAT INTO YOU NEW LINE 39132 (16.98)<br>JASON ISBELL AND THE 400 UNIT  |           |
| 18         | 16   | 38            | JASON ISBELL AND THE 400 UNIT LIGHTNING ROD 9968* (16.98) FLEET FOXES  |           |
| 19         | 18   | 19            | RAY LAMONTAGNE   |           |
| 20         | 20   | 20            | BON IVER   |           |
| 21         | 19   | 5             | BON IVER   |           |
|            | -    |               | BLOOD BANK (EP) JAGJAGUWAR 134* (10.98)<br>AND YOU WILL KNOW US BY THE TRAIL OF DEAD   |           |
| 22         |      |               | THE CENTURY OF SELF RICHTER SCALE 35013*/JUSTICE (15.98)<br>N.A.S.A.   |           |
| 23         |      |               | THE SPIRIT OF APOLLO ANTI- 87001*/EPITAPH (17.98)  |           |
| 24         | 22   | 45            | WORLDS COLLIDE 20-20 21580/JIVE (13.98) ⊕<br>LIL WAYNE & DJ DRAMA  |           |
| 25         | 26   | 10            | EAGLES   |           |
| 26         | 15   | 68            | VARIOUS ARTISTS  | 7         |
| 27         | 10   |               | SWING, SWING, SWING SOMY MUSIC CUSTOM MARKETING GROUP 00163 EX/STARBUCKS (12.98)   |           |
| 28         | 4    | 3             | VARIOUS ARTISTS<br>SWEETHEART. OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS STARBUCKS 00124 EX (12.98)                            |           |
| 29         | 24   | 56            | VAMPIRE WEEKEND<br>VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)   |           |
| 30         | 8    | 3             | VARIOUS ARTISTS<br>PARIS MAGNIFIQUE EMI SPECIAL MARKETS 00161 EX/STARBUCKS (12.98)   |           |
| 31         | n    |               | BLUETREE<br>GOD OF THIS CITY LUCID 1228063 EX (9.98)   |           |
| 32         | 28   | 7             | JASON NEVINS<br>JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895 (17.98)   |           |
| 33         | 29   | 8             | FRAMING HANLEY THE MOMENT SILENT MAJORITY 1001 (15.98)   |           |
| 34         |      |               | CHRISTOPHER TITUS<br>LOVE IS EVOL COMEDY CENTRAL 0082 (13.98)  |           |
| 35         | 25   | 35            | FLIGHT OF THE CONCHORDS<br>FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)   |           |
| 36         | 23   | 38            | JOURNEY<br>REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ®  |           |
| 37         | 21   | 3             | CANNIBAL CORPSE<br>EVISCERATION PLAGUE METAL BLADE 14718 (15.98)   |           |
| 38         | 31   | 5             | ANTONY AND THE JOHNSONS<br>THE CRYING LIGHT SECRETLY CANADIAN 194* (14.98)   |           |
| 39         | 41   | 8             | GREATEST<br>GAINER THE 50 MOST ESSENTIAL PRICES OF CLASSICAL MUSIC X5 DIGITAL EX (11.98)   |           |
| 40         | W    | *             | ROBYN HITCHCOCK & THE VENUS 3<br>GOODNIGHT OSLO YEP ROC 2156* (16.98)  |           |
| 41         | 38   | 18            | JOE<br>JOE THOMAS, NEW MAN 563 00003/KEDAR (17.98)   |           |
| 42         | 30   | 13            | JUANITA BYNUM<br>POUR MY LOVE ON YOU FLOW 9338 (17.98)   |           |
| 43         | 39   | 21            | DJ KHALED<br>we GLOBALWE THE BEST/TERROR SQUAD 4564/E1 (17.89)   |           |
| 44         | 32   | 43            | SECONDHAND SERENADE  |           |
| 45         | 43   | 3             | A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕<br>THE PAINS OF BEING PURE AT HEART<br>THE DWIG DEFINE DWISENE AT HEART (23.08) |           |
| 46         | 44   | 49            | THE PAINS OF BEING PURE AT HEART SLUMBERLAND 89* (13.98)<br>SHEKINAH GLORY MINISTRY  |           |
| 47         | 45   | 18            | JESUS UMCG 3003 KING00M (17.98)  |           |
| 48         | 35   | 3             | BE OK CABIN 24 10 ORIGINAL SIGNAL (9.98)<br>BEN KWELLER  |           |
| 49         | 55   |               | CHANGING HORSES THE NOISE CO. 0069*/ATO (11.98)  |           |
| 50         | 42   | 25            | VUELVE CONMIGO MUSART 4123/BALBOA (10.98)<br>MOTLEY CRUE   |           |
| 50         | τ£   | 20            | SAINTS OF LDS ANGELES MOTLEY 240°/ELEVEN SEVEN (16 98) ⊕   |           |

The compilation "Dark Was the Night" debuts at No. 3 on Top Independent Albums with 13,000 copies. It also starts at No. 9 on Top Digital Albums and No. 12 on Top Internet Albums. The 32-track 4AD set benefits the Red Hot Organization and features such acts as Spoon, Bon Iver (pictured), My Morning Jacket, Sufjan Stevens, Arcade Fire, Beirut and Cat Power,



### 44 Go to www.billboard.biz for complete chart data

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| $\sim$    |    |   |     |     |  |

| tells<br>WEEK | LAST<br>WEEK | WEEKS<br>ON CHT | ARTIST Title   | BB 200<br>RANKING | CERT. |
|---------------|--------------|-----------------|--|-------------------|-------|
| 1             | 3            | 3               | THE FRAY The Fray  | 3                 |       |
| 2             | 1            | 2               | LILY ALLEN It's Not Me, It's You<br>CAPITOL  | 16                |       |
| 3             | 15           | 7               | SOUNDTRACK Slumdog Millionaire   | 22                |       |
| 4             | NE           | w               | MORRISSEY Years Of Refusal   | 11                | -     |
| 5             | 2            | 1               | THE LONELY ISLAND Incredibad   | 24                | 1     |
| 6             | NE           | w               | M. WARD Hold Time  | 31                |       |
| 1             | 6            |                 | COLDPLAY Viva La Vida or Death And All His Friends<br>CAPITOL                        | 14                |       |
| 8             | 9            | 15              | TAYLOR SWIFT Fearless  | 1                 |       |
| 9             | NE           | w               | VARIOUS ARTISTS Dark Was The Night: A Red Hot Compilation RED HOT/4AD /BEGGARS GROUP | 49                |       |
| 10            | 13           | 13              | LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA                     | 10                |       |
| 11            | 10           | 19              | KINGS OF LEON Only By The Night RCA /RMG   | 28                |       |
| 12            | 5            | 20              | ADELE 19<br>XL/COLUMBIA /SDNY MUSIC  | 19                | •     |
| 13            | NE           | w               | SOUNDTRACK Spectacular!  | 44                |       |
| 14            | 8            | 2               | INDIA.ARIE Testimony: Vol. 2, Love & Politics SoulBird/UNIVERSAL REPUBLIC /UMRG 🗄    | 7                 |       |
| 15            | 4            | 10              | ROBERT PLANT / ALISON KRAUSS Raising Sand ROUNDER                                    | 9                 |       |
| 16            | 17           | 13              | T.I. Paper Trail<br>GRAND HUSTLE/ATLANTIC /AG ⊕                                      | 12                |       |
| 17            | 12           | 37              | $\begin{array}{llllllllllllllllllllllllllllllllllll$                                 | 21                |       |
| 18            | 19           | 16              | SOUNDTRACK Twilight<br>SUMMIT/CHOP SHOP/ATLANTIC /AG                                 | 17                |       |
| 19            | RE-ER        | TRY             | FRANZ FERDINAND Tonight: Franz Ferdinand DOMINO/EPIC /SONY MUSIC                     | 70                |       |
| 20            | 23           | 14              | NICKELBACK Dark Horse  | 4                 |       |
| 21            | 24           | .13             | KANYE WEST 808s & Heartbreak<br>ROC-A-FELLA/DEF JAM /I0JMG                           | 8                 |       |
| 22            | 7            | 2               | RED Innocence & Instinct   | 37                |       |
| 23            | RE-EI        | ITRY            | SOUNDTRACK High School Musical 3: Senior Year WALT DISNEY +                          | 26                |       |
| 24            | NE           | w               | BEIRUT March Of The Zapolec And Realpeople Holland<br>POMPEII /BA DA BING!           | 87                |       |
| 25            | NE           | w               | SOUNDTRACK Confessions Of A Shopaholic HOLLYW000                                     | 136               | _     |

## TOP INTERNET

| WEEK | LAST<br>WEEK | WEEKS<br>ON CHT | ARTIST Title   | BB 200<br>RANKING | CERT |
|------|--------------|-----------------|--|-------------------|------|
| 0    | 1            | 27              | ROBERT PLANT / ALISON KRAUSS Raising Sand  | 9                 |      |
| 2    | 3            | 28              | COLDPLAY Viva La Vida or Death And All His Friends   | 14                | 2    |
| 3    | 2            | 4               | BRUCE SPRINGSTEEN Working On A Dream COLUMBIA 41355*/SONY MUSIC                              | 13                |      |
| 4    | NE           | w               | MORRISSEY Years Of Refusal   | 11                |      |
| 5    | 8            |                 | ADELE 19<br>XL COLUMBIA 31859*/SONY MUSIC  | 19                | •    |
| 6    | NE           | w               | ANNIE LENNOX The Annie Lennox Collection   | 34                |      |
| 7    | 7            | 19              | JASON MRAZ<br>ATLANTIC 448508*/AG € We Sing. We Dance. We Steal Things.                      | 21                | ۴    |
| 8    | 13           | 15              | TAYLOR SWIFT Fearless<br>BIG MACHINE 0200 +  | 1                 |      |
| 9    | 14           | 6               | SOUNDTRACK Slumdog Millionaire   | 22                |      |
| 10   | 20           | 3               | WILLIE NELSON AND ASLEEP AT THE WHEEL Willie & The Wheel<br>BISMEALUR 1287*                  | 90                |      |
| 11   | 10           |                 | THE LONELY ISLAND Incredibad UNIVERSAL REPUBLIC 012576*/UMRG ⊕                               | 24                |      |
| 12   | NE           | w               | VARIOUS ARTISTS Dark Was The Night: A Red Hot Compilation<br>RED HOT/4AD 2835*/BEGGARS GROUP | 49                |      |
| 13   | 6            | 2               | LILY ALLEN Jt's Not Me, It's You CAPITOL 67233   | 16                |      |
| 14   | 9            | 3               | THE FRAY The Fray  | 3                 |      |
| 15   | NE           | w               | M. WARD Hold Time  | 31                |      |
| 16   | 5            | 3               | STEVE MARTIN The Crow: New Songs For The 5-String Banjo<br>40 PRODUCTIONS 98213 EX           |                   |      |
| 17   | 15           | 2               | INDIA.ARIE Testimony: Vol. 2, Love & Politics<br>SOULBIAD UNIVERSAL REPUBLIC 012572/UMRG €   | 7                 |      |
| 18   | 12           | 4               | VARIOUS ARTISTS Grammy Nominees 2009<br>GRAMMY 517633 RHINO                                  | 20                |      |
| 19   | 60           |                 | BEASTIE BOYS Paul's Boutique: 20 Anniversary Edition<br>CAPITOL 93300*                       | -                 | 2    |
| 20   | im           |                 | JENNIFER HUDSON Jennifer Hudson  | 50                |      |
| 21   | 19           | 10              | SEAL Soul<br>143 515868/WARNER BROS  | 47                |      |
| 22   | 16           | 17              | PINK Funhouse  | 18                |      |
| 23   | HE           | w               | ROBYN HITCHCOCK & THE VENUS 3 Goodnight Oslo<br>YEP ROC 2156*                                | -                 |      |
| 24   | NE           | w               | CHARLIE WILSON Uncle Charlie<br>JIVE 23389/JLG   | 2                 |      |
| 25   | 17           | 13              | DAVID FOSTER Hit Man: David Foster & Friends<br>143/REPRISE 511933/WARNER BROS ①             | 187               |      |
| 1    |              |                 |  |                   |      |

| C            |              |                 | DP TROPICAL  |
|--------------|--------------|-----------------|--|
| THIS<br>WEEK | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST (IMPRINT / DISTRIBUTING LABEL)   |
| 1            | 1            | 67              | KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN<br>53 WKS AVENTURA (DISCOS 605/PREMIUM LATIN/NORTE/SONY MUSIC LATIN) |
| 2            | 3            | 4               | BACHATA ROMANTICA: 1'S<br>VARIOUS ARTISTS (MACHETE/UMLE)   |
| 2            | 1            | 2               | EL CABALLERO DE LA SALSA<br>GILBERTO SANTA ROSA (DISCOS 605/DAY 1/SONY MUSIC LATIN)                                      |
| •            | 4            | 5               | A MAN AND HIS SONGS: ALMA DE POETA<br>TITE CURET ALONSO (FANIA/EMUSICA)  |
|              | 5            | 13              | CHAPTER DOS<br>xtreme (Machete/Umle)   |
| 6            | 6            | 28              | BACHATA # 1'S: VOL. 2<br>VARIOUS ARTISTS (MACHETE IUMLE)   |
| 7            | 13           | 5               | SUPER BACHATA 2009<br>VARIOUS ARTISTS (PLANET RECORDS/SONY MUSIC LATIN)  |
| 8            | 9            | 12              | BACHATAHITS 2009: THE #1 HITS SERIES<br>VARIOUS ARTISTS JA & SONY MUSIC LATIN)   |
|              | 8            | 17              | DOS CANCIONES CLASICAS DE MARCO ANTONIO SOLIOS<br>TITO NIEVES (MACHETE/UMLE)   |
| 0            | 18           | 46              | 90 MILLAS<br>Gloria estefan (Burgundy Sdny Music Latin)  |
| 11           | 7            | 14              | 40 BACHATAS PODEROSAS<br>VARIOUS ARTISTS (MOCK & ROLLISONY MUSIC LATIN)  |
| 12           | 12           | 11              | FUEGO EN VIVO VOL. 2: SOLO EXITOS<br>OLGA TANON (MIA MUSA/UNIVERSAL MUSIC LATINO/UMLE)                                   |
| 13           | 10           | 10              | B FROM MARCY PLACE<br>DON OMAR PRESENTS MARCY PLACE (ORFANATO/SIENTE/UNIVERSAL MUSIC LATINO/UMLE)                        |
| 14           | 11           | 20              | HISTORIA DE UN SONERO<br>VICTOR MANUELLE (DISCOS 605/NORTE/SONY MUSIC LATIN)   |
| 15           | 15           | 11              | FUEGO EN VIVO VOL. 1: SOLO EXITOS<br>OLGA TANON (MIA MUSA: UNIVERSAL MUSIC LATINO/UMLE)                                  |

| 6    |      |                 |  |
|------|------|-----------------|--|
|      | ノ    |                 | KE PROFILES:   |
|      |      |                 |  |
| WEEK | LAST | WEEKS<br>ON CHT | TITLE<br>LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)  |
| 1    | 1    | 19              | IF I WERE A BOY<br>IS WKS BEYDINCE (MUSIC WORLD/COLUMBIA)  |
| 2    | 2    | 20              | HOT N COLD<br>KATY PERRY (CAPITOL)   |
|      | 3    | 6               | SINGLE LADIES (PUT A RING ON IT)<br>BEYONCE (MUSIC WORLD/COLUMBIA)   |
| 4    | 4    | 31              | I'M YOURS<br>JASON MRAZ (ATLANTIC/RRP)   |
|      | 5    | 40              | I KISSED A GIRL<br>KATY PERRY (CAPITOL)  |
|      | 6    | 15              | LOVE STORY<br>TAYLOR SWIFT (BIG MACHINE)   |
|      | 7    | 32              | BURNIN' UP<br>JONAS BROTHERS (HOLLYWOOD)   |
| 8    | 8    | 35              | FOREVER<br>CHRIS BROWN (JIVE:JLG)  |
|      | 9    | 19              | WHATEVER YOU LIKE<br>T.I. (GRAND HUSTLE/ATLANTIC)  |
|      | 10   | 36              | LOLLI LOLLI (POP THAT BODY)<br>THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTZE MINDS/COLUMBIA) |
|      | 17   | 2               | RIGHT ROUND<br>FLO RIOA FEATURING KESHA (POE BOY/ATLANTIC)   |
| 12   | 12   | 5               | POKER FACE<br>LAOY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)   |
| 13   | 11   | 30              | VIVA LA VIDA<br>COLDPLAY (CAPITOL)   |
| 14   | 13   | 33              | IN THE END<br>LINKIN PARK (WARNER BROS.)   |
| 15   | 14   | 26              | NUMB<br>LINKIN PARK (WARNER BROS.)   |
| 6    |      | 1               |  |

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. .biz

## BETWEEN THE BULLETS **'TEN' AGAIN**



Pearl Jam previews the March 24 reissue of its 1991 debut album, "Ten," with the previously unreleased track "Brother." The song opens on the Modern Rock radio airplay chart

(see page 48) at No. 18 and on the Mainstream Rock tally (viewable at billboard.biz/charts) at No. 23.

"Brother" is one of six new bonus tracks on the "Ten" rerelease. The album originally spawned four Modern Rock chart hits. Surprisingly, "Jeremy" was the set's only Modern Rock top 10 hit, reaching No. 5 in the Sept. 5, 1992, issue.

"Brother" is the act's 33rd Modern Rock chart entry, second only to U2's 36. -Anthony Colombo

INDEPENDENT INTERNET: Ref

AIRPLAY MONITOBED BY SALES DATA nielsen

nielsen BDS

## Billboard, HOT 100

51 61 4 DAY 'N' NITE

## HOT 100 AIRPLAY

| WEEK                  | WEEK   | WEEKS<br>ON CHT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  | WEEK    | LAST             | WEEKS<br>ON CHT  | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL),   |
|-----------------------|--------|-----------------|--|---------|------------------|------------------|--|
| 1                     | 1      | 15              | # HEARTLESS<br>zwks kanye west (ROC-A-FELLA/DEF JAM/IDJMG)   | 26      | 32               | 6                | CRACK A BOTTLE<br>EMINEM. DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)                           |
| 0                     | 3      | 23              | LOVE STORY<br>TAYLOR SWIFT (BIG MACHINE)   | 27      | 24               | 28               | MISS INDEPENDENT<br>NE-YO (DEF JAM IDJMG)  |
| 3                     | 5      | 9               | DEAD AND GONE<br>T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)  | 28      | 30               | 10               | I HATE THIS PART<br>THE PUSSYCAT DOLLS (INTERSCOPE)  |
| 4                     | 4      | 17              | JUST DANCE<br>LADY GAGA FEAT. COLEY D'DONIS (STREAMLINE:KONLIVE CHERRYTREE/INTERSCOPE)   | 29      | 31               | 14               | COWGIRLS DON'T CRY<br>BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)                         |
| 9                     | 6      | 11              | MAD<br>NE-YO (DEF JAM/IDJMG)   | 30      | 23               | 30               | WHATEVER YOU LIKE<br>T.I. (GRAND HUSTLE/ATLANTIC)  |
| 6                     | 2      | 20              | SINGLE LADIES (PUT A RING ON IT)<br>BEYONCE (MUSIC WORLD:COLUMBIA)   | 31      | 40               | 8                | IT WON'T BE LIKE THIS FOR LONG<br>OARIUS RUCKER (CAPITOL NASHVILLE)                                |
| 0                     | 9      | 5               | BLAME IT<br>JAMIE FOXX FEAT. T-PAIN (J/RMG)  | 32      | 34               | 37               | VIVA LA VIDA<br>COLDPLAY (CAPITOLI   |
| 0                     | 8      | 11              | CIRCUS<br>BRITNEY SPEARS LIVE JLG)   | 33      | 28               | 17               | FEEL THAT FIRE<br>DIERKS BENTLEY (CAPITOL NASHVILLE)   |
| 9                     | 11     | 7               | GIVES YOU HELL<br>THE ALL-AMERICAN REJECTS (DOGHDUSE/DGC/INTERSCOPE)   | 34      | 44               | 3                | POKER FACE<br>LADY GAGA I THE MUINE/KONLIVE/CHERRYTREE/INTERSCOPE)                                 |
| 10                    | 10     | 10              | TURNIN ME ON<br>KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)   | 35      | 33               | 24               | LET IT ROCK<br>KEVIN RUDOLF FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)                         |
| 0                     | 16     | 5               | RIGHT ROUND<br>FLO RIDA FEATURING KESHA (POE BOY/ATLANTIC)   | 36      | 35               | 21               | GREEN LIGHT<br>JOHN LEGEND FEAT. ANDRE 3000 (G 0.0 D./CDLUMBIA)                                    |
| Ð                     | 12     | 10              | SOBER<br>PINK ILAFACE/JLG)   | 37      | 38               | 12               | RIVER OF LOVE<br>GEORGE STRAIT (MCA NASHVILLE)   |
| 13                    | 7      | 22              | LIVE YOUR LIFE<br>T.I. FEAT RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)  | .38     | 29               | 22               | WOMANIZER<br>BRITNEY SPEARS (JIVE/JLG)   |
| Ø                     | 15     | 6               | MY LIFE WOULD SUCK WITHOUT YOU<br>KELLY CLARKSON (RCA/RMG)   | 39      | 36               | 26               | SO WHAT<br>PINK (LAFAGE JLG)   |
| 15                    | 14     | 12              | YOU FOUND ME<br>THE FRAY (EPIC)  | 40      | 42               | 9                | WHITE HORSE<br>TAYLOR SWIFT (BIG MACHINE)  |
| 16                    | 17     | 9               | DIVA<br>BEYONCE (MUSIC WORLO/COLUMBIA)   | 41      | 39               | 20               | GOTTA BE SOMEBODY<br>NICKELBACK (ROADRUNNER/RRP)   |
| Ð                     | 26     | 4               | KISS ME THRU THE PHONE<br>SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)  | 42      | 43               | 12               | BEEP<br>BOBBY VALENTINO FEAT, YUNG JOC (BLU KOLLA DREAMS/CAPITOL)                                  |
| *18                   | 13     | 25              | I'M YOURS<br>JASON MRAZ (ATLANTIC RRP)   | 43      | 41               | 17               | SHE WOULDN'T BE GONE<br>BLAKE SHELTON (WARNER BRDS (NASHVILLE)/WRN)                                |
| 19                    | 19     | 9               | ROCKIN' THAT THANG<br>THE-DREAM (RADIO KILLAIDEF JAMIIOJMG)  | -       | 51               | 6                | DON'T THINK I CAN'T LOVE YOU<br>JAKE DWEN (RCA NASHVILLE)  |
| 20                    | 22     | 6               | BEAUTIFUL<br>AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)   | 45      | 37               | 18               | POP CHAMPAGNE<br>JIM JONES & RON BROWZ FEAT, JUEZ SANTANA ETHER BOY (JINVERSAL MOTOWALDOLUMBIA/ET) |
| 21                    | 20     | 13              | GOD LOVE HER<br>Toby Keith (Show dog Nashville)  | 46      | 45               | 8                | UNTOUCHED<br>THE VERDNICAS (ENGINEROOM/SIRE/WARNER BROS)   |
| 22                    | 18     | 25              | HOT N COLD<br>KATY PERRY (CAPITOL)   | 47      | 55               | 6                | IT'S AMERICA<br>RODNEY ATKINS (CURB)   |
| 23                    | 21     | 13              | DOWN THE ROAD<br>KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)  | 48      | 52               | 4                |  |
| 24                    | 25     | 13              | SWEET THING<br>KEITH URBAN (CAPITOL NASHVILLE)   | 49      | 46               | 18               | DON'T<br>BILLY CURRINGTON (MERCURY)  |
| 25                    |        | 12              | SHE GOT HER OWN<br>NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)   | 50      | - 58             | 3                | AIN'T I<br>Yung La. Feat. Young ord & T.I. (grand hustle/interscope)                               |
| 1,291 sti<br>are elec | tronic | ally n          | prised of top 40, adult contemporary, R&B/hip-hop, country, i<br>nonitored 24 hours a day, 7 days a week. This data is used to | compile | spel, s<br>The E | mooti<br>Billboa | n Jazz, Latin, and Christian formats,<br>rd Hot 100.   |

## HOT DIGITAL SONGS

CERT.

2

2

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3

3

ARTIST (IM PRINT / PROMOTION LABEL) #1 RIGHT ROUND 2 DEAD AND GONE 2 3 8 RAND HUSTLE, ATLANTIC) I.I. FEAT. JUSTIN TIMBERLAKE CRACK A BOTTLE 3 3 2 AFTERMATH/INTERSCOPE POKER FACE 4 4 9 INLIVE/CHERRYTREE/INTERSCOPE) LADY GAG GIVES YOU HELL 6 16 5 HOUSE/OGC/INTERSCOPE) KISS ME THRU THE PHONE 6 14 8 MY LIFE WOULD SUCK WITHOUT YOU 7 6 5 KELLY CLARKSON JUST DANCE 8 32 8 HEARTLESS 9 7 16 -A-FELLA/DEF JAM/IDJMG) LOVE STORY 10 12 24 YOU FOUND ME 14 Ð 11 SINGLE LADIES (PUT A RING ON IT) 12 13 14 CIRCUS BRITNEY SPEARS (JIVE/JLG) 13 17 12 16 26 LET IT ROCK KEVIN RUDDLF FEAT LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC) 14 I'M YOURS 15 15 45 ANTIC /PI RP) I LOVE COLLEGE 16 38 2 SOBER 17 20 14 UNTOUCHED 18 23 13 INEROOM/SIRE/WARNER BROS ) THE VERONICAS I HATE THIS PART 19 19 13 E PUSSYCAT DOLLS (INTERSCOPE) MAD 18 7 20 NEF JAM/IDJMG) NE-YD BEAUTIFUL 21 22 12 L OFFISHALL (KONVICT/UPFRONT/SPC/UNIVERSAL MOTON VIVA LA VIDA 42 22 9 COLOPLAY (C DIVA BEYONCE (MUSIC WORLD/CDLUMBIA) 23 26 6 HOT N COLD 24 21 31 24 5 THINKING OF YOU

| WEEK | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   | CERT. |
|------|--------------|-----------------|---|-------|
| 26   | 29           | 6               | TURNIN ME ON<br>KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)                  |       |
| 27   | 36           | 4               | BLAME IT<br>JAMIE FOXX FEAT. T-PAIN (J/RMG)   |       |
| 28   | 27           | 21              | LIVE YOUR LIFE<br>TI. FEAT, RIHANNA (DEF JAM GRAND HUSTLE IDJMG/ATLANTIC)               |       |
| 29   | 54           | 2               | HOW DO YOU SLEEP?<br>JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)                         |       |
| 30   | 31           | 5               | 1, 2, 3, 4<br>PLAIN WHITE T'S (HOLLYWOOD)   |       |
| 31   | 40           | 4               | HALO<br>BEYONCE (MUSIC WORLO COLUMBIA)  |       |
| 32   | 33           | 21              | GOTTA BE SOMEBODY<br>NICKELBACK (ROADRUNNER/RRP)  |       |
| 33   | 30           | 36              | DISTURBIA<br>RIHANNA (SRP DEF JAM/IDJMG)  | 2     |
| 34   | 39           | 20              | WOMANIZER<br>BRITNEY SPEARS (JIVE/JLG)  |       |
| 35   | -            | 1               | ROCKIN' THAT THANG<br>THE-DREAM (RADIO KILLA DEF JAM/IDJMG)                             |       |
| 36   | 46           | 15              | WHITE HORSE<br>TAYLOR SWIFT (BIG MACHINE)   |       |
| 37   | 37           | 27              | SO WHAT<br>PINK ILAFA E ILGI  |       |
| 38   | 34           | 40              | PAPER PLANES<br>M.1.A. (XL/INTERSCOPE)  |       |
| 39   | 32           | 7               | LUCKY<br>JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)                                     |       |
| 40   | 61           | 4               | DAY 'N' NITE<br>KID CUDI (FOOLS GOLD DOWN OWN)  |       |
| 41   | 42           | 23              | LOVE LOCKDOWN<br>KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                                 |       |
| 42   | 28           | 4               | PROM QUEEN<br>LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)                                   |       |
| 43   | 49           | 27              | WHATEVER YOU LIKE<br>T.I. (GRAND HUSTLE/ATLANTIC)                                       | 2     |
| 44   | 53           | 23              | CHICKEN FRIED<br>ZAC BROWN BAND (HDME GROWN/ATLANTIC/BIG PICTURE)                       |       |
| 45   | 52           | 24              | GREEN LIGHT<br>JOHN LEGEND FEAT ANORE 3000 (G.O O D (CDLUMBIA)                          | ٠     |
| 46   | 50           | 22              | RIGHT NOW (NA NA NA)<br>AKON (RONVIGT/UPFRONT SRC/UNIVERSAL MOTOWN)                     |       |
| 47   | 59           | 17              | DON'T TRUST ME<br>30H/3 (PHOTO FINISH ATLANTIC/BRP)                                     |       |
| 48   | 10           | 5               | CHASING PAVEMENTS<br>ADELE (XL/GOLUMBIA)  |       |
| 49   | 55           | 15              | I'M SO PAID<br>AKON FEAT LIL WATHE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN) |       |
| -    |              |                 | AFAAND ANNAE  |       |

60 64 6 SECOND CHANCE

| 9    | 60       | 3               | RASCAL FLATTS (VIUC STREET)  |
|------|----------|-----------------|--|
| 53   | 49       | 11              | JUST LIKE ME<br>JAIME FOXX FEAT. T.I. (J.RMG)  |
| 54   | 62       | 3               | I TOLD YOU SO<br>Carrie Underwood (19/Arista Nashville)                                      |
| 55   | 48       | 13              | LIGHT ON<br>DAVID COOK (19 RCA/RMG)  |
| 56   | 53       | 21              | CHICKEN FRIED<br>ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)                            |
| 67   | 59       | 5               | THINKING OF YOU<br>KATY PERBY (CAPITOL)  |
| 58   | 57       | 34              | DISTURBIA<br>RIHANNA (SRP DEF JAM/IDJMG)   |
| 59   | 66       | 3               | YOU COMPLETE ME<br>KEYSHIA COLE (IMANI GEFFEN INTERSCOPE)                                    |
| 60   | 50       | 21              | RIGHT NOW (NA NA NA)<br>AKON (KONVICT/UPFRONT SRC UNIVERSAL MOTOWN)                          |
| 61   | 47       | 16              | ONE MORE DRINK<br>LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)                            |
| 62   | 64       | 10              | SECOND CHANCE<br>SHINEDOWN (ATLANTIC)  |
| 63   | 56       | 22              | LOVE LOCKDOWN<br>KANYE WEST (ROC A FELLA DEF JAM//DJMG)                                      |
| 64   | 70       | 2               | SHE'S COUNTRY<br>JASON ALDEAN (BRICKEN BOW)  |
| 65   | 54       | 18              | COUNTRY BOY<br>ALAN JACKSON (ARISTA NASHVILLE)   |
| 66   | 68       | 6               | LAST CALL<br>LEE ANN WOMACK (MCA NASHVILLE)  |
| 67   | 72       | 4               | RIDE<br>MARTINA MCBRIDE (RCA NASHVILLE)  |
| 68   | 73       | 3               | LIONS, TIGERS & BEARS<br>JAZMINE SULLIVAN (J RMG)  |
| 69   | 65       | 16              | IFULEAVE<br>MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)                                   |
| 70   | 63       | 16              | TRADING PLACES<br>USHER (LAFACE'JLG)   |
| 71   | -        | 1               | SHUTTIN' DETROIT DOWN<br>JOHN RICH (WARNER BROS (NASHVILLE)/WRN)                             |
| 72   | 69       | 15              | PLAYA CARDZ RIGHT<br>KEYSHIA COLE FEAT. 2PAC (AMARU. IMANI/GEFFEN/INTERSCOPE)                |
| 73   | 71       | 3               | LOST<br>Gorilla Zoe (Block Bad Boy South/Atlantic)   |
| 74   | 75       | 3               | THAT'S A MAN<br>JACK INGRAM (BIG MACHINE)  |
| 75   | -        | 1               | MOVE (IF YOU 'W'ANNA)<br>MIMS (AMERICAN KING/CAPITOL)  |
|      |          |                 |  |
|      |          |                 |  |
|      |          |                 |  |
|      | 1.1      |                 |  |
| WEEK | LAST     | WEEKS<br>ON CHI | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)  |
| 51   | 56       | 6               | THAT'S NOT MY NAME<br>THE TING TINGS (COLUMBIA)  |
| 52   | -        | 5               | FREEZE<br>T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)                              |
| 53   | 58       | 19              | LIGHT ON<br>DAVID COOK (19 RCA/RMG)  |
| 54   | 47       | 2               | F*** YOU<br>LILY ALLEN (CAPITOL)   |
| 65   | ***      | 3               | TONIGHT<br>JONAS BROTHERS (HOLLYWOOD)  |
| 56   | 25       | 5               | LOST!<br>COLOPLAY (CAPITOL)  |
| 57   |          |                 | LIVICOED & OIDL  |
|      | 45       | 42              | KISSED A GIRL  |
| 58   | 45<br>62 | 42<br>2         | KATY PERRY (CAPITOL)<br>I'M ON A BOAT<br>THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC) |

## Sales data compiled from a comprehesive 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 STATUS (IMPRINT / PROMOTION LABEL) Albums with the greatest sales gains this week. GAREATEST GG Where included, this award indicates the title GAINER with the chart's largest unit increase. 52 60 3 HERE COMES GOODBYE PAGE Where included, this award indicates the title with SETTER the chart's biggest percentage growth. NEADSTREET. Indicates album entered top 100 of The Billboard 200 GRADUATE and has been removed from Heatseekers chart. PRICING/CONFIGURATION/AVAILABILITY

PRICING/CONFIGURATION/AVAILABILITY CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Diafter price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available.<sup>®</sup> DualDisc available.<sup>+</sup> CD/DVD combo available.<sup>•</sup> indicates viny LP is available. Pricing and viny LP availability are not included on all charts. EX after cata-log number indicates title is exclusive to one account or has lim-ited distribution.

## SINGLES CHARTS

**ALBUM 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 sup-plied 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.

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

**EXEMPTION** 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. 0, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from 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.

### ITPREDICTOR

HIPPREDICTOR 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 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 previ

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

### AWARD CERT. LEVELS ALBUM CHARTS

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). Numeral 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 num-ber 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 (Piatinum). Numeral 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. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS PRA gold certification for net shipment of 50.000 units or \$1 mil-lion in sales at suggested retail price. ■ RIAA platinum certification for sales of 100.000 units or \$2 million in sales at suggested retail price. ■ RIMA gold certification for a minimum sale of 125.000 units or a dollar volume of \$9 million at retail for theatrically released pro-grams; or of at least 25.000 units and \$1 million at suggested retail for non-theatrical titles. ■ RIMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

25

Data for week of MARCH 7, 2009 | For chart reprints call 646.654.4633

67 14 SEX ON FIRE

HUMAN

57 18 IF I WERE A BOY

BEYONCE (MUS

HRIVING IVOR

60 28 CRUSH

USE SOMEBODY

SHE'S COUNTRY

74 57 DON'T STOP BELIEVIN

MY PRESIDENT

LWILL BE

75 70 14 POP CHAMPAGNE

Go to www.billboard.biz for complete chart data

DAVID ARCHULETA (19 JIVE JLG)

CO/J/RMG)

33 AMERICAN BOY ESTELLE FEAT KANYE WEST (HOME SCHOOL/ATLANTIC)

YOUNG JEEZY FEAT. NAS (CTE/DEF JAM/IDJMG) 22 COME ON GET HIGHER

19

1

66 21

72

-3

-2

3

6

71 3

SWAGGA LIKE US

THE KILLERS (ISLAND/IDJMG BREAK MY HEART SPECTACULAR! CAST (NICKEL)

52 LOW FLO RIDA FEAT T-PAIN (POE BOY/ATLANTIC)

ANGELS ON THE MOON

GG TEAM/JIVE/BATTERY)

STANKY LEGG GS BOYZ (SWAGG TEAM

NE (ROC-A-FELLA/DEF JAM/IDJMG)

ODEON/COLUMBIA)

.

4

47

59

60 35

61

62

63

64

65

66

67

68

69

70

71

72 43

73 65

## MAR MUSICVIDEO POP/ROCK

## 

| THIS | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE Principal Performers<br>LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)  | CERT. |
|------|--------------|-----------------|--|-------|
| 1    | 1            | 4               | REUNION VOLUME ONE Gaither Vocal Band  |       |
| 2    | 2            | 24              | NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN AC/DC COLUMBIA/LEGACY/GONY MUSIC VIDED 29888 EX (12.98 DVD)  | 5     |
| з    | 3            | 4               | REUNION VOLUME TWO<br>GAITHER MUSIC VIDEO FMM MUSIC VIDEO 44895 (19.98 DVD) Gaither Vocal Band   |       |
| 4    | 6            | 12              | PRIMERA FILA Vicente Fernandez<br>SDNY BMG NORTEISONY MUSIC VIDEO #40033 (17.98 DVD)   |       |
| 5    | 5            | 193             | FAREWELL I TOUR: LIVE FROM MELBOURNE Eagles  | 30    |
| 6    | 4            | 5               | AT THE COLISEUM<br>SYCOLOLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)  | П     |
| 7    | 10           | 66              | THE BEYONCE EXPERIENCE: LIVE Beyonce B | 3     |
| 8    | 9            | 92              | GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 The Temptations<br>Morown PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000742209 (14.98 DVD)   | 2     |
| 9    | 11           | 35              | LIVE FROM TEXAS EXGLE VISION/EAGLE ROCK 30252 (14.98 DVD) ZZ Top   |       |
| 10   | 18           | 19              | GOOD GIRL GONE BAD LIVE<br>DF JAM HOME VIDEO UNVERSAL MUSIC & VIDEO DIST. 001136109 (14.98 DVD)  | •     |
| 11   | 15           | 63              | LIVE IN LAS VEGAS: A NEW DAY Celine Dion   | 6     |
| 12   | 16           | 12              | COLUMBIA MUSIC VIDEO SONY MUSIC VIDEO 713716 (21.98 DVD) LIVE AT STURGIS 2006 Nickelback   | •     |
| 13   | 19           | 13              | COMING HOME MEDIA KOCH VISION VIDEO 26506 EX (19.98 DVD) SNAKES AND ARROWS LIVE Rush   |       |
| 14   | 17           | 6               | ROUNDER UNIVERSAL MUSIC & VIDEO DIST 431124 124 98 DVD) REACH OUT: DEFINITIVE PERFORMANCES 1965-1973 Four Tops   |       |
| 15   | 21           | 244             | MOTOWN PRODUCTIONS TINVERSAL MUSIC & VIDEO DIST. 001178709 (14 98 0VO) TOOL NOPO<br>NUMBER ONES Michael Jackson  | 4     |
| 16   | -            | w               | EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)<br>EN VIVO DESDE DURANGO Los Creadorez Del Pasito Duranguense De Alfredo Ramirez   |       |
| 17   |              | W               | DISA VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 726588 (9.98 DVD) THE REAL THING Ashford & Simpson  |       |
| 18   | 14           | 34              | BURGUNDY/SONY MUSIC VIDEO 742934 (14.98 DVD) WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES John Mayer   | -     |
| 19   | 26           | 40              | COLUMBIA MUSIC VIDEO SONY MUSIC VIDEO 722727 (19.98 DVD)   |       |
| 20   | 22           | 4               | SIX51EPS VIDEO EMM MUSIC VIDEO 17091 (14.98 DVD) WOW GOSPEL 2009 Various Artists   |       |
| 21   | 24           | 16              | VERITY/ZOMBA VIDED SONY MUSIC VIDEO 741677 (14.98 OVD) VERITY/ZOMBA VIDEO SONY MUSIC VIDEO 741677 (14.98 OVD) THE COMPLETE MASTER WORKS 2 Tenacious D  | -     |
| 22   | RE-E         |                 | EPIC MUSIC VIDEO SONY MUSIC VIDEO 708453 (19.98 DVD) LIVE AID Various Artists  | 10    |
| 23   | 31           | 34              | WARNER STRATEGIC MARKETING WARNER MUSIC VISION 970383 (39.98 DVD)  |       |
|      |              |                 | FUELED BY RAMENISLAND UNIVERSAL MUSIC & VIDEO DIST. 001093509 (14.98 DVD) PARA SIEMPRE Vicente Fernandez   | -     |
| 24   | 25           | 38              | SONY BMG NORTE/SONY MUSIC VIDEO 728708 (14.98 DVD) LOVE, PAIN & THE WHOLE CRAZY WORLD TOUR - LIVE Keith Irban  | -     |
| 25   | 20           | 15              | CAPITOL VIDEO/EMM MUSIC VIDEO 17929 EX 14 98 DVD)  |       |

| 6    | Y            |                 | AINSTREAM   |         |
|------|--------------|-----------------|---|---------|
| A    |              | TC              | <b>DP 40</b>  |         |
| WEEK | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)   | PREDICT |
|      | 3            | 11              | #1 CIRCUS<br>BRITNEY SPEARS (JIVE/JLG)  | 1       |
| 3    | 5            | 14              | GIVES YOU HELL<br>THE ALL-AMERICAN REJECTS (DOGHDUSE/DGC/INTERSCOPE)                    | 1       |
| 3    | 1            | 16              | LOVE STORY<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)                             | 1       |
|      | 2            | 17              | JUST DANCE  | 1       |
|      | 6            | 12              | SOBER   | 1       |
| 5    | 7            | 12              | PINK (LAFACE JLG)<br>HEARTLESS  | M       |
| 2    |              |                 | KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)<br>MY LIFE WOULD SUCK WITHOUT YOU                |         |
| •    | 8            | 6               | KELLY CLABKSON (FCA.FMG)  | W       |
| 3    | 4            | 14              | SINGLE LADIES (PUT A RING ON IT)<br>BEYONCE (MUSIC WORLD/COLUMBIA)                      |         |
|      | 9            | 11              | YOU FOUND ME<br>THE FRAY (EPIC)   | 山       |
| 0    | 14           | 6               | GREATEST<br>GAINER FLO RIGHT ROUND<br>FLO RIDA FEAT, KESHA (POE BOY/ATLANTIC)           | 山       |
| 1    | 13           | 7               | DEAD AND GONE<br>TJ. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)                    | 曲       |
| 2    | 11           | 14              | I HATE THIS PART  | t       |
|      | 12           | 14              | UNTOUCHED   | 1       |
|      | 17           | 7               | THE VERONICAS (ENGINEROOM/SIRE/WARNER BROS.)<br>MAD                                     | き       |
| 2    |              |                 | NE-YO (DEF JAM/IDJMG)   |         |
| 5    | 10           | 19              | TI. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)                                 | TH I    |
| 9    | 22           | 5               | LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)                                     | tà      |
| 7    | 16           | 27              | LET IT ROCK<br>KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC).            |         |
| в    | 15           | 21              | WOMANIZER<br>BRITNEY SPEARS (JIVE/JLG)  | 位       |
| •    | 20           | 8               | THINKING OF YOU<br>KATY PERRY (CAPITOL)   |         |
| D    | 18           | 24              | I'M YOURS<br>JASON MRAZ (ATLANTIC/RRP)  | 廿       |
| 9    | 21           | 9               | GREEN LIGHT   |         |
| 2    | 28           | 4               | JOHN LEGENO FEAT. ANORE 3000 (G.O.O.D./COLUMBIA)<br>HOW DO YOU SLEEP?                   |         |
| 1    | 27           | 6               | JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)<br>BEAUTIFUL                                 | *       |
|      |              |                 | ARIN FERT DILLEY INDUSTS & KARDINAL OFFISINALI (KONVICT, LIPFRONT/SRC/UNIVERSAL MOTOWN) | 1       |
| 2    | 25           | 6               | LEONA LEWIS (SYCO J/RMG)<br>CRACK A BOTTLE  | Ŵ       |
| 3    | 29           | 4               | EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)                                  |         |

### ADULT TOP 40 1 13 YOU FOUND ME 山 2 21 GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP) 0 1 14 LOVE STORY TAYLOR SWIFT (BIG M 5 22 HOT N COLD 4 3 山 19 LIGHT ON DAVID COOK (19/ 山 6 MY LIFE WOULD SUCK WITHOUT YOU 6 山 7 KELLY CLARKSON (RCA/RMG 6 48 I'M YOURS JASON MRAZ (AILANTIC/RRP 9 10 GREATEST GAINER PINK (LAFACE 廿 7 8 9 ŵ 8. 35 SHATTERED (TURN THE CAR AROUND) 0.4.B. (EVEREINE/ATLANTIC/RRP) 9 廿 35 WHAT ABOUT NOW 11 10 13 15 GIVES YOU HELL THE ALL-AMERICAN REJECTS (DO 廿 IOUSE/DGC/INTERSCOPE 10 27 SO WHAT 12 廿 12 22 LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC) 曲 13 32 BROKEN 14 14 廿 44 LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) 15 15 仚 12 JUST DANCE 16 19 ŵ 17 18 LET IT ROCK 17 22 18 1, 2, 3, 4 10 18 17 HUMAN 19 20 10 SINGLE LADIES (PUT A RING ON 1T) BEYONGE (MUSIC WORLD COLUMBIA) 20 21 21 WHERE I STOOD 20 t MISSY H 23 6 LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP) 22 位 14 NOT MEANT TO BE THEORY OF A DEADMAN (604/RO 23 24 t 26 16 ROCK & ROLL 24 BREAK/WARNER BROS.) 25 29 6 THINKING OF YOU KATY PERRY (CAPITOL)

|          |              |                 | DULT<br>DNTEMPORARY  |   |
|----------|--------------|-----------------|--|---|
| WEEK     | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                        |   |
| 0        | 1            | 29              | 4WKS JASON MRAZ (ATLANTIC/BRP)                                     |   |
| 2        | 2            | 32              | VIVA LA VIDA<br>COLDPLAY (CAPITOL)                                 | - |
| 3        | 5            | 18              | LOVE STORY<br>TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)        |   |
| 4        | 3            | 40              | THE TIME OF MY LIFE  | 1 |
| 5        | 4            | 36              | POCKETFUL OF SUNSHINE  |   |
| 6        | 8            | 23              | WHAT ABOUT NOW   | - |
| õ        | 7            | 19              | DAUGHTRY (RCA/HMG)<br>BETTER IN TIME                               | 1 |
|          |              |                 | LEONA LEWIS (SYCO/J/RMG) CRUSH                                     |   |
| 8        | 6            | 28              | DAVID ARCHULETA (19/JIVE/JLG)                                      |   |
| 9        | 9            | 46              | LEONA LEWIS (SYCO/J/RMG)   |   |
| D        | 11           | 18              | GAINER GAVIN ROSSOALE (INTERSCOPE)                                 |   |
| D        | 12           | 26              | WHERE I STOOD<br>MISSY HIGGINS (ELEVEN:/REPRISE)                   |   |
| B        | 13           | 18              | IT'S GROWING<br>JAMES TAYLOR (HEAR CMG)                            |   |
| 13       | 16           | 6               | NEVER FAR AWAY<br>JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)     |   |
| C        | 15           | 16              | SHATTERED (TURN THE CAR AROUND)<br>0.A.R. (EVERTINE ATLANTIC (REP) |   |
| 10       | 14           | 14              | ONE STEP AT A TIME<br>JORDIN SPARKS (10/JIVE/JLG)                  | 1 |
| 1        | 17           | 8               |  | 1 |
| <b>D</b> | 22           | 3               | JUST GO  |   |
|          | 19           | 3               | LIONEL RICHIE (DEF JAM/IDJMG)<br>IF YOU DON'T KNOW ME BY NOW       |   |
| 1        | 20           | 7               | SEAL (143/WARNER BROS.)<br>LIGHT ON                                | - |
| 20       | 18           | 9               | GOTTA BE SOMEBODY  |   |
| 2        |              | 4               | NICKELBACK (ROADRUNNER RRP)  | - |
| X        | 21           |                 | SIMPLY RED (SIMPLYRED.COM/RAZOR & TIE)                             |   |
| 22       | 23           | 8               | KATY PERRY (CAPITOL)   |   |
|          | 29           | 2               | MATT NATHANSON (VANGUARD/CAPITOL)                                  | _ |
| 0        | 27           | 5               | YOU FOUND ME<br>THE FRAY (EPIC)                                    | - |
| 25       | 25           | 5               | STEPPING STONE<br>DUFFY MERCURY IDJMG)                             |   |

SALES DATA COMPILED BY

### MODERN ROCK" PREDICT STATUS STATUS (IMPRINT / PROMOTION LABEL) #1 SECOND CHANCE 0 1 23 山 LOVE HURTS 2 2 19 廿 27 SEX ON FIRE 廿 3 3 BREAKDOWN 23 4 4 SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MA (ROOMO/SHOUT) FACTORY) 山 GET ON YOUR BOOTS U2 (ISLAND INTERSCOPE) 5 5 10 6 TONAL/DGC/INTERSCOPE SPACEMAN THE KILLERS (ISLAND) 0 9 11 山 7 12 KRISTY, ARE YOU DOING OK? 山 0 16 6 USE SOMEBODY ŵ 10 11 14 34 I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG) 由 YOU'RE GONNA GO FAR, KID 山 12 11 31 13 13 21 FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUB ŵ 12 15 KIDS ß 廿 8 20 DECODE PARAMORE (FU 15 由 ELEO BY RAMEN/CHOP SHOP/RRP) 15 8 DIRT ROOM BLUE OCTOBER (UNIVERSAL MO 17 8 AUDIENCE OF ONE RISE AGAINST (JGC/INTERSCOP 16 ERSAL MOT 17 廿 18 - 1 18 20 INDESTRUCTIBLE 廿 19 19 20 18 DAYS 20 (SKIDDCO VIRGIN/CAPITOL) 21 11 CYANIDE METALLICA WA 21 ANER BRO 24 10 ALL I WANT STAINO IFLIF ATLANTIC 22 18 LOLLIPOP FRAMING HANLEY SILENT 23 22 由 23 14 DEAD MEMORIES 24 tr 28 4 DESOLATION ROW MY CHEMICAL ROMANCE (WARNER SUNSET/REPRISE 25

EBsed on audience-weighted pays from MTV, VHI, BET and CMT, and non-weighted plays from eight and an intertex more ado, ib abult CONTEMPORARY & ADULT 109 40, 68 HODERN ROCK stat 10209, Instenden Jannes and Reila, inc. and Nielsen SoundScan, Inc. All noths reserved.

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as compiled by Nielsen SoundScan VIDEO MONITOR: Rotating playlist harts I eqend for rules and explanal

lcast days

VIDEOS

| ~    | -    |      |   |
|------|------|------|---|
| V2   | 9    |      |   |
|      |      | NO   |   |
| THIS | LAST |      | TITLE<br>ARTIST (IMPRINT / PROMOTION LABEL)                                     |
| 1    | 2    | 9    | HEARTLESS<br>SWKS KANYE WEST ROC-A-FELLA/DEF JAM/IOJMG                          |
| 2    | 13   | 2    | STANKY LEGG<br>GS BDYZ SWAGG TEAM/JIVE/BATTERY                                  |
| 3    | 3    | 9    | GIVES YOU HELL<br>THE ALL-AMERICAN REJECTS DOGHOUSE/OGC/INTERSCOPE              |
| 4    | 5    | 24   | LOVE STORY<br>TAYLOR SWIFT FIG MACHINE  |
| 5    | 1    | 7    | YOU FOUND ME<br>THE FRAY EPIC   |
| 6    | 16   | 2    | LOST<br>GORILLA ZOE BLOCK/BAO BOY SOUTH/ATLANTIC                                |
| 7    | N    | W    | NEVER EVER<br>CIARA FEATURING YOUNG JEEZY LAFACE/JLG                            |
| 8    | RE-E | NTRY | ANSWER<br>SARAH MCLACHLAN ARISTA/RMG  |
| 9    | 17   | 4    | TURNIN ME ON<br>KERI HILSON FEAT. LIL WAYNE MOSLEY/ZONE 4/INTERSCOPE            |
| 10   | 18   | 13   | SINGLE LADIES (PUT A RING ON IT)<br>BEYONCE MUSIC WORLD COLUMBIA                |
| 11   | N    | EW   | GET ON YOUR BOOTS   |
| 12   | 24   | 2    | LIONS, TIGERS & BEARS<br>JAZMINE SULLIVAN J/RMG                                 |
| 13   | 11   | 2    | 1, 2, 3, 4<br>PLAIN WHITE T'S HOLLYWOOD   |
| 14   | 9    | 7    |   |
| 15   | RE-E | NTRY | AIN'T I<br>YUNG LA. FEAT. YOUNG ORD & T.E. GRAND HUSTLE/INTERSCOPE              |
| 16   | 8    | 6    | SOBER<br>PINK LAFACE/JLG  |
| 17   | 14   | 3    | KISS ME THRU THE PHONE<br>SOULIA BOY TELL 'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE |
| 18   | 7    | 3    | MY LIFE WOULD SUCK WITHOUT YOU<br>KELLY CLARKSON RCA/RMG                        |
| 19   | N    | W    | I TOLD YOU SO<br>CARRIE UNDERWOOD 19 ARISTA NASHVILLE                           |
| 20   | 6    | 3    | YOU COMPLETE ME<br>KEYSHIA COLE IMANI GEFFEN INTERSCOPE                         |
| 21   | 15   | 5    | ANGELS ON THE MOON<br>THRIVING IVORY WIND-UP                                    |
| 22   | N    | W    | ROCKIN' THAT THANG<br>THE-DREAM RADIO KILLA/OEF JAM/IDJMG                       |
| 23   | RE-E | NTRY | MORE LIKE HER<br>MIRANDA LAMBERT COLUMBIA (NASHVILLE)                           |
| 24   | 21   | 3    | JUMPING (OUT THE WINDOW)<br>RON BROWZ ETHER BOT UNIVERSAL MOTOWN                |
| 25   | 19   | 8    | FEEL THAT FIRE<br>DIERKS BENTLEY CAPITOL NASHVILLE                              |

| V.   | VIDEO MONITOR   |  |  |  |  |  |
|------|---|--|--|--|--|--|
| THIS | ARTIST TITLE  |  |  |  |  |  |
| V    | H1 Vh   |  |  |  |  |  |
|      | KANYE WEST, HEARTLESS   |  |  |  |  |  |
| 2    | THE ALL-AMERICAN REJECTS, GIVES YOU HELL                          |  |  |  |  |  |
| 3    | THE FRAY, YOU FOUND ME  |  |  |  |  |  |
| 4    | BEYONCE, SINGLE LADIES (PUT A RING ON IT)                         |  |  |  |  |  |
| 5    | PLAIN WHITE T'S, 1, 2, 3, 4                                       |  |  |  |  |  |
| 6    | NICKELBACK, GOTTA BE SOMEBODY                                     |  |  |  |  |  |
| 7    | TAYLOR SWIFT, LOVE STORY  |  |  |  |  |  |
| 8    | U2. GET ON YOUR BOOTS   |  |  |  |  |  |
| 9    | PINK, SOBER   |  |  |  |  |  |
| 10   | KELLY CLARKSON, MY LIFE WOULD SUCK WITHOUT YOU                    |  |  |  |  |  |
| B    | ∃T BET☆   |  |  |  |  |  |
| 201  | CIARA FEAT. YOUNG JEEZY, NEVER EVER                               |  |  |  |  |  |
| 2    | GORILLA ZOE, LOST   |  |  |  |  |  |
| 3    | JAZMINE SULLIVAN, LIDNS, TIGERS & BEARS                           |  |  |  |  |  |
| .4   | GS BOYZ. STANKY LEGG<br>KERI HILSON FEAT. LIL WAYNE. TURNIN ME ON |  |  |  |  |  |
| 5    |   |  |  |  |  |  |
| 6    | KEYSHIA COLE, YOU COMPLETE ME                                     |  |  |  |  |  |
| 7    | YUNG L.A. FEAT. DRO & T.I., AIN'T I                               |  |  |  |  |  |
| 8    | SLIM THUG, I RUN  |  |  |  |  |  |
| 9    | SOULJA BOY TELL'EM FEAT. SAMMIE, KISS ME THRU THE PHONE           |  |  |  |  |  |
| 10   | RON BROWZ, JUMPING (OUT THE WINDOW)                               |  |  |  |  |  |
| G    | AC  |  |  |  |  |  |
| 1    | KEITH URBAN, SWEET THING  |  |  |  |  |  |
| 2    | TOBY KEITH, GOD LOVE HER  |  |  |  |  |  |
| 3    | BLAKE SHELTON, SHE WOULDN'T BE GONE                               |  |  |  |  |  |
| 4    | DARIUS RUCKER, IT WON'T BE LIKE THIS FOR LONG                     |  |  |  |  |  |
| 5    | BROOKS & DUNN FEAT. REBA MCENTIRE, COWGIRLS DON'T CRY             |  |  |  |  |  |
| 6    | JOSH TURNER. EVERYTHING IS FINE                                   |  |  |  |  |  |
| 7    | DIERKS BENTLEY. FEEL THAT FIRE                                    |  |  |  |  |  |
| 8    | MARTINA MCBRIDE, BIDE   |  |  |  |  |  |
| 9    | ALAN JACKSON, COUNTRY BOY   |  |  |  |  |  |
|      |   |  |  |  |  |  |

10 TAYLOR SWIFT, WHITE HORSE DIERKS BENTLEY CAPITOL NAS 48 | Go to www.billboard.biz for complete chart data

AIRPLAY MONITORED BY Niclscn BDS

## Billoard COUNTRY 7

## HOT COUNTRY SONGS

SALES DATA COMPILED BY

niclsen SoundScan

|      | v    | EKS   | SH             | والمدوا المتباد والمتحدث والمتحد والمتحد  |                    | NOIL |  |      | , J          | 4 g | εŧ.    | TITLE Artist  |              | TION  |
|------|------|-------|----------------|---|--------------------|------|--|------|--------------|-----|--------|---|--------------|-------|
| WEEI | WEEI | 2 WEI | WEEKS<br>ON CH | TITLE PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTIO   | Artist             |      |  | WEEP | LAST<br>WEEK | AGO | NOP    | PRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL  | CERT.        | POSIT |
| 1    | 2    | 4     | 18             | #1         GOD LOVE HER         Tob:           1 VK         T KEITH (1 KEITH, VMCGEHE)         O SHOW 006 N.          | Keith              | 1    | SAEL.                                    | 26   | 26 2         | 29  |        | WHERE I'M FROM         Jason Michael Carroll           ) GEHMAN (PDAVIS, LEATHERS)         Image: Constant Assimilies   | <sup>4</sup> | 26    |
| 2    | 1    | 2     |                | DOWN THE ROAD Kenny Chesney With Mac Mo<br>B CANNON,K CHESNEY (M MCANALLY) O BLUE C                                   |                    | 1    |  | 27   | 27 3         | 36  |        | DNE IN EVERY CROWD Montgomery Gentry<br>3 Chancey (E.MONTGOMERY) DEAN K TRIBBLE) O COLUMBIA   | 7            | 27    |
| 3    | 3    | 3     | 16             |   | Urban              | 3    |  | 28   | 31 3         | 35  |        | RUN TO YOU Lady Antebellum (SHAW, PWORLEY (D.HAYWOOD, C. KELLEY, H. SCOTT, T. ODUGLAS) O CAPITOL NASHVILLE  | 1            | 28    |
| 4    | 5    | 6     |                | COWGIRLS DON'T CRY<br>TBROWN,R, DUNN,K BROOKS (R, DUNN, T, MCBRIDE)<br>Brooks & Dunn Featuring Reba Mo<br>G ARISTA N. | Entire             | 4    | Keith scores an 18th<br>career No. 1 and | 29   | 40           | - : | 2      | GREATEST         IT HAPPENS         Sugarland           GAINER         B.GALLIMORE,K BUSH,J.NETTLES (J.D.NETTLES,K.BUSH,B.PINSON)   | 1            | 29    |
|      | 4    | 1     |                | FEEL THAT FIRE Dierks E<br>B BEAVERS,D BENTLEY (B.WARREN, B. WARREN, B. BEAVERS,D BENTLEY) O CAPITOL N.               | entley             | 1    | extends his lead as the artist with the  | 30   | 29 3         | 31  |        | BROTHERS         Dean Brody           M.ROVEY (D BRODY)         Ø BROKEN BOW  |              | 29    |
| 0    | 8    | 8     |                | IT WON'T BE LIKE THIS FOR LONG Darius I<br>FROGERS (D RUCKER, C DUBOIS, A. GORLEY) O CAPITOL N.                       |                    | 6    | most No. 1s in the                       | 31   | 30 3         | 34  |        | BEST DAYS OF YOUR LIFE Kellie Pickler<br>c LINDSEY (K PICKLER.T.SWIFT) © 19 BNA   |              | 30    |
| 0    | 7    | 9     | 16             | RIVER OF LOVE         George           1.Br0wn.G.Strait (S.CamP.B.BURNETTE.D.MORGAN)              • MCa.N.            | Strait             | 7    | new millennium<br>with his 15th chart-   | 32   | 28 3         | 30  |        | FOREVER John Michael Montgomery   | 1            | 28    |
| 8    | 9    | 10    |                |   | r Swift<br>MACHINE | 8    | topper this decade.                      | 33   | 32 3         | 32  | C<br>T | CRY CRY ('TIL THE SUN SHINES)         Heidi Newfield           IBROWN IH LINDSEYA MAYO © LINDSEY.M.GREEN)         © CURB  |              | 31    |
| •    | 6    | 5     |                | SHE WOULDN'T BE GONE Blake S<br>S HENDRICKS (C MATTEN J ADAN) @ WARNEF. BH  |                    | 1    |  | 34   | 35 3         | 38  |        | WHATEVER IT IS Zac Brown Band<br>(STEGALL Z BROWN (Z BROWN, W DURRETTE) O HOME GROWN/ATLANTIC/BIG PICTURE   |              | 34    |
| 10   | 10   | 12    |                | DON'T THINK I CAN'T LOVE YOU Jake J RITCHEY (J OWEN K MARVEL J RITCHEY) J JAKE  | Owen<br>© RCA      | 10   |  | 35   | 33 3         | 33  |        | BELONGS TO YOU         Emerson Drive           (GENTRY, J LEO (D BERG, R RUTHERFORD.T.SHAPIRD)              • MIDAS VALORY  |              | 32    |
| 11   | 11   | 13    |                | NOTHIN' TO DIE FOR Tim M<br>B GALLIMORE TMCGRAW.D.SMITH (C.WISEMAN.L.T.MILLER)  | cGraw<br>⊙ CURB    | 11   |  | 36   | 34 3         | 39  |        | FELLURIDE     Josh Gracin       B JAMES (B JAMES, T VERGES)     Image: Construction of the second s |              | 34    |
| 12   | 12   | 14    |                | IT'S AMERICA Rodney THEWITTR ATKINS (A.PETRAGLIA.B.JAMES)   | Atkins<br>CURB     | 12   |  | 37   | 37 4         | 40  |        | GOD MUST REALLY LOVE ME Craig Morgan<br>20'DONNELL C MORGAN (J COLLINS T VERGES) O BNA  | •            | 37    |
| 19   | 14   | 18    |                | I TOLD YOU SO         Carrie Under           M.BRIGHT (R. TRAVIS)         Ø 19/ARISTA N.                              |                    | 13   | Up 3.2 million<br>impressions, Rucker    | 38   | 36 3         | 37  |        | THESE ARE THE GOOD OLD DAYS         James Otto           I.01T0.J.RICH (J.01T0.S.LAWSON)         © WARNER BROS./WRN   | 1            | 36    |
| 14   | 13   | 20    |                | HERE COMES GOODBYE         Rasca           D.HUFF,RASCAL FLATTS (C.LAGERBERG.C.SLIGH)         © LYRH                  |                    | 13   | posts the chart's                        | 39   | 45           | -   |        | SISSY'S SONG Alan Jackson<br>(Stegall (A JACKSON) © ARISTA NASHVILLE  |              | 39    |
| 15   | 15   | 15    | 38             | LAST CALL Lee Ann W<br>TBROWN (S MCANALLY,E.ENDERLIN) O MCA N   |                    | 14   | second-largest<br>gain, just 26,000      | 40   | 41 4         | 47  |        | MAN OF THE HOUSE         Chuck Wicks           D.HUFF.M.POWELL (C WICKS.M MOBLEY)         © RCA   |              | 40    |
| 16   | 17   | 21    |                | SHE'S COUNTRY Jason A<br>M KNOX (0 MYRICK.B TATUM) O BRC  | Aldean<br>KEN BOW  | 16   | fewer than                               | 41   | 38           | 42  |        | WHAT IT TAKES Adam Gregory<br>(FOLLESE.B ALLEN (A GREGORYL BRICE K JACOBS.J LEATHERS.G.CROWE) O MIDAS BIG MACHINE   |              | 38    |
| 17   | 16   | 16    | 17             | RIDE Martina M<br>D.HUFF,M.MCBRIDE (A OORFF.C.A.ROBBINS.M.DAVEY)  | CBride<br>© RCA    | 16   | Sugarland at No. 29.                     | 42   | 39 4         | 44  |        | THAT'S HOW IT STILL OUGHTA BE Trent Tomlinson<br>REVNOLDS I TOMLINSON (I TOMLINSON.) COLLINS.T.SHAPIRO) CAROLWOOD   |              | 39    |
| 18   | 21   | 26    | 4              | AIR SHUTTIN' DETROIT DOWN Joh<br>POWER J.RICH (J.RICH.J.D. ANDERSON) O WARNER BR                                      | n Rich<br>DS./WRN  | 18   | R 45                                     | 43   | 46 6         | 60  |        | HIGH COST OF LIVING Jamey Johnson<br>(HE KENT HARDLEY PLAYBOYS (J.JOHNSON,J.T.SLATER) O MERCURY   |              | 43    |
| 19   | 18   | 19    | 24             | THAT'S A MAN Jack   | ngram<br>MACHINE   | 18   | 4.945 F                                  | -    | 42 4         | 48  |        | SOUNDS LIKE LIFE TO ME         Darryl Worley           BROWN & GRANTT (D WORLEY,W VARBLE, P.O'DONNELL)         Image: Constraint of the second se           |              | 42    |
| 20   | 19   | 17    |                | MORE LIKE HER Miranda Li<br>FLIDDELL M WRUCKE (M.LAMBERT) 0 0   | ambert<br>OLUMBIA  | 17   |  | 45   | 44 4         | 43  |        | GOOD LORD WILLING Little Big Town<br>ITTLE BIG TOWN W INFRIMATRICK (K FAIRCHILD, W KIRKPATRICK K SCHALPMAN, PSWEET.J WESTBROOK) O CAPITOL NASHVILLE   |              | 43    |
| 21   | 22   | 24    |                | MARRY FOR MONEY Trace<br>EROGERS (D TURNBULL J MELTON) O CAPITOL N  |                    | 21   | The third single                         | 46   | 43 4         | 46  |        | LIKE A WOMAN Jamie O'Neal<br>R GDOD (J O'NEAL,S BENTLEY,J FEMINO)   |              | 43    |
| 22   | 20   | 22    |                |   | Turner<br>ASHVILLE | 20   | from "Love on the<br>Inside" gets the    | 47   | 51 5         | 54  |        | WILD AT HEART Gloriana<br>M.SERLETIC (M.SERLETIC.J.KEAR.S.BENTLEY) EMBLEM/NEW REVOLUTION  |              | 47    |
| 23   | 23   | 23    |                | I WILL Jimmy<br>J.WEST.D.PAHANISH (D.PAHANISH.R L.FEEK) G   | Wayne<br>VALORY    | 22   | Greatest Gainer nod                      | 48   | 47           | 49  |        | THE MORE BOYS I MEET Carrie Underwood<br>M.BRIGHT (S.MCEWAN.G KENNEDY) O 19/ARISTA ARISTA NASHVILLE   |              | 47    |
| 24   | 24   | 25    |                | ALWAYS THE LOVE SONGS Eli Young<br>M.WRUCKE (D.L. MURPHY.G. DUCAS) O REPUBLIC/UNIVERSA                                |                    | 24   | in its second chart<br>week (up 3.2 mil- | 49   | 48           | 45  |        | EVERYTHING Jessica Andrews<br>I DEMARCUS (MARCEL) CAROLWOOD   |              | 45    |
| 25   | 25   | 28    | 20             | HOW 'BOUT YOU DON'T The Lost T<br>B BEAVERS (S.NIELSON.V.MCGEHE.J.STOVER)   | railers<br>BNA     | 25   | lion impressions).                       | 50   | 52 8         | 59  |        | WHAT WOULD YOU SAY         Trailer Choir           SUTTER M LDGAN (BUTTER.BIG VINNY.D.FDRTNEY)              • SHOW DOG NASHVILLE  |              | 50    |

## TOP COUNTRY ALBUMS

HOT COUNTRY SONGS. I2) country stations are extronneally montored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Athower and cold isospace appearing in the too 20 on both the BDS Athraby and Audience charts for the first inner with increases in both retectors and audience TOD COUNTRY ALBUNS. See Charts Legend for unlise and explanitors Ain Charts © 2005, Nielsen Business Media. Inc Ain 1917s reserved.

| WEEK | LAST<br>WEEK | AGO<br>WEEKS<br>ON CHT | ARTIST<br>IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)               | Title           | CERT. | PEAK |  | THIS | WEEK | Z WEEKS<br>AGO<br>WEEKS | ARTIST -   | Title | CERT. |
|------|--------------|------------------------|---|-----------------|-------|------|--|------|------|-------------------------|--|-------|-------|
| 1    | 1            | 2 15                   | #1 TAYLOR SWIFT<br>14 WKS BIG MACHINE 0200 (18.98) (*                 | Fearless        |       | 1    |  | 26   | 25   |                         | VARIOUS ARTISTS<br>CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18 98) NOW That's What I Call Cou                           | intry |       |
| 2    | 2 1          | 0 38                   | ROBERT PLANT/ALISON KRAUSS<br>ROUNDER 619075* (18.98)                 | Raising Sand    |       | 2    | 2 20                                       | 27   | 23   | 24                      | EAGLES<br>ERC 4500 EX (14.98) Long Road Out Of E   | den   | 7     |
| 3    | 6            | 4 23                   | DARIUS RUCKER<br>CAPITOL MASHVILLE 85506 (18.98)                      | Learn To Live   | ٠     | 1    | R.   | 28   | 27   | 28                      | TIM MCGRAW Greatest Hits: Limited Edi  | ition |       |
| 4    | 5 3          | 3 122                  | TAYLOR SWIFT           BIG MACHINE 079012 (18.98) ⊕                   | Taylor Swift    | 3     | 1    | She already has the                        | 29   | 26   | 27                      | BRAD PAISLEY<br>ARISTA NASHVILLE 26908/SMN (18.98)   | Play  |       |
| 5    | 7 (          | 5 14                   | ZAC BROWN BAND  | he Foundation   |       | 3    | most weeks at No. 1<br>on the Billboard    | 30   | 37   | 37                      | LEE ANN WOMACK<br>MCA NASHVILLE 006025 * UMGN (13.98)<br>Call Me C   | razy  |       |
| ,    | 4            | 7 31                   |   | On The Inside   |       | 1    | 200 by a female                            | 31   | 30   | 31                      | BROOKS & DUNN<br>ARISTA NASHVILLE 1163 SMN (18.98) Cowboy T  | own   |       |
|      | 3            | 1 3                    | CAPITOL NASHVILLE 02158 (18.98)                                       | Feel That Fire  | -     | 1    | country artist. Her<br>10th week atop that | 32   | 33   | 30                      | BILLY CURRINGTON Little Bit Of Everyt  | hing  |       |
|      | 8 8          | 3 25                   | IAMEY IOHNIGON  | nesome Song     |       | 6    | list is the most<br>overall since          | 33   | 34   | 36 2                    | KELLIE PICKLER         Kellie Pic           19 BNA 22811 SMN (18 98) ⊕         Kellie Pic  | kler  |       |
|      | 11 1         | 2 70                   | CARRIE UNDERWOOD  | Carnival Ride   | 2     | 1    | Santana's                                  | 34   | 31   | 33                      | RASCAL FLATTS<br>LYRIC STREET D00384 (18.98) Still Feels G   | iood  | 2     |
| ,    | 9 1          | 1 0                    |   | dy Antebellum   | •     | 1    | "Supernatural"<br>ruled for 12 weeks       | 35   | 35   | 34                      | TIM MCGRAW<br>CUR8 7918 (1198) Greatest H  | its 3 |       |
|      | 12 1         | 3 17                   | DACCAL FLATTS   | Hits Volume 1   |       | 2    | in 1999-2000.                              | 36   | 32   | 29                      | DIERKS BENTLEY<br>CAPITOL NASHVILLE 09070 (18.98)<br>GREATER Hits/Every Mile A Memory 2003-2                                       | 2008  |       |
|      | 14 1         | 6                      |   | y Ex-Girlfriend | •     | 1 -  |  | 37   | 40   | 38                      | JIMMY WAYNE<br>VALORY JW 0100 (12.98) Do You Believe Me I  | Now   |       |
| i    | 19 1         | 5                      | WILLIE NELSON AND ASLEED AT THE WHEEL                                 | e & The Wheel   |       | 13   |  | 38   | 36   | 35                      | TRACE ADKINS<br>CAPITOL NASHVILLE 76927 (18.98) American Man: Greatest Hits Volum  | ne II | •     |
|      | 13 1         | 7 15                   | KENNY OUEGNEY   | Lucky Old Sun   |       | 1    |  | 39   | 43   | 45                      | JAMES OTTO<br>BAYBAW WARKER BROS. 49907/WRN (13.98) Sunset   | Man   |       |
| 1    | 17 1         | 4 17                   |   | Life Of A Song  | i i   | 10   | A Com                                      | 40   | 39   | 39 8                    | ACA NASHVILLE DOS904/UMGN (13.98) Everything Is  | Fine  |       |
| i    | 15 1         | 8 51                   | ALLAN JACKSON<br>ALIAN JACKSON<br>ARISTA NASHVILLE 19943/SMN (18.98)  | Good Time       | •     | 1    |  | 41   | 42   | 41                      | CRAIG MORGAN<br>BROKE BOW 7737 (12 98) Greatest  | Hits  |       |
|      | 16 1         | 9 17                   | TOBY KEITH<br>SNOW DOG NASHVILLE 022 (16.98)<br>That Don't Make       | Me A Bad Guy    | •     | 1    | The former Lonestar<br>frontman, who       | 42   | 44   | 40                      | RANDY HOUSER Anything G  | ioes  |       |
|      | 10 2         | 0                      | GEORGE STRAIT   | Troubadour      | •     | 1    | garnered a country<br>album of the year    | 43   | 54   | 53                      | ELL YOUNG BAND<br>REPUBLIC 011794 UNVERSAL SOUTH (10.98) Jet Black & Jeal  | lous  |       |
|      | 18 2         | 1 85                   | MCA NASHVILLE 010826/UMGN (13 98)<br>GARTH BROOKS                     | e Ultimate Hits | 5     | 1    | nomination for the                         | 44   | 41   | 42 8                    | MONTGOMERY GENTRY<br>COLUMBIA 22817/SMN (18.98) Back When I Knew I   | t All |       |
|      | 24 2         | 3                      | PEARL 213 (25 98 CD/DVD) ⊕ TOBY KEITH 3                               | 5 Biggest Hits  |       | 1    | April 23 Gospel<br>Music Assn. Dove        | 45   | 38   | 44                      | KENNY CHESNEY<br>BNA 11457 SMN (16.98)<br>Just Who I Am: Poets & Pir.  | ates  |       |
|      | 22 2         | 2                      | SHOW DOG NASHVILLE 010334 UME (19.98)                                 | Startin' Fires  |       | 7    | Awards, earns the                          | 46   | 50   | 55                      | JESSICA SIMPSON<br>EP(C/0L/UBIA 21746/SMN (15.98) ⊕ Do You K   | now   |       |
|      | 29 3         | 2                      | WARNER BROS. 512911/WRN (18.98)<br>KEITH URBAN                        | Greatest Hits   | •     | 4    | Pacesetter nod with<br>5% spike. Chart     | 47   | 48   | 52                      | HEIDI NEWFIELD What Am I Waiting   | For   |       |
|      | 21           |                        | CAPITOL NASHVILLE 34713 (18.98) ⊕ PAT GREEN                           | What I'm For    |       | 2    | runs at 75 positions<br>on Billboard.biz.  | 48   | 47   |                         | CURB 79087 (18 98) Und Am Fredham (20 00) Julianne Ho  | ugh   |       |
|      | 20           |                        | BNA 26909 SMN (12.98)<br>WYNONNA S                                    | ing: Chapter 1  |       | 5    | on billboard, bit.                         | 49   | 45   | 49                      | GARY ALLAN Living F  | Hard  | •     |
|      | 28 2         |                        | CURE 79133 (18.98)<br>TRACE ADKINS<br>CAPITOL INSHVILLE 20281 (18.98) | X: Ten          |       | 7    |  | 50   | 52   |                         | MCA NASHVILLE OD8962 UMGN (13.98)<br>JOHNNY CASH<br>COLUMBIALEGACY 2735//SONY MUSIC (12.98)<br>Playlist: The Very Best Of Johnny C |       |       |

## R&B/HP-HOP Billeeard

4

| WEEK | LAST      | 2 WEEKS  | WEEKS<br>ON CHT  | ARTIST<br>IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)                                     | Title          | CERT. | PEAK                 | PL VIS                                    | THIS<br>WEEK |   |
|------|-----------|--|--|---|----------------|-------|----------------------|---|--------------|---|
| 1    | HOT<br>DE | SHOT<br>BUT  | 1  | #1 CHARLIE WILSON Uncle C   | ha <b>rlie</b> |       | 1                    |   | 26           |   |
| 2    | 3         | 1  | 10   | JAMIE FOXX In: J 41294/RMG (18.98)  | uition         |       | ii)                  |   | 27           |   |
| 2    |           |  | 10   | KEYSHIA COLE A Differe  | nt Me          |       | 1                    | Wilson scores Hot                         |              |   |
| 4    | 5         |  | 14   | KANYE WEST<br>ROC-A-FELLA/DEF JAM 012198*/I0JMG (13.98) 808s & Hear                         | break          |       |                      | Shot Debut honors<br>on R&B/Hip-Hop       | 29           |   |
|      |           |  | 2  | INDIA.ARIE<br>SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13 98) ⊕ Testimony: Vol. 2, Love & P | olitics        |       | 1                    | Albums and the                            | 30           |   |
|      |           |  | 2  | BOBBY VALENTINO The R<br>BLU KOLLA DREAMS 66070 (18.98) The R                               | ebirth         |       |                      | Billboard 200 (No. 2, with 58,000). His   | 0            |   |
|      |           |  | 15   | BEYONCE I AmSasha   | ierce          | D     |                      | prior set "Charlie,<br>Last Name Wilson"  | 32           |   |
|      |           |  | 22   | T.I.<br>GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕ Pape                                     | r Trail        |       | 100                  | started at Nos. 3                         | 33           |   |
| •    |           |  | 10   | ANTHONY HAMILTON<br>MISTER'S MUSIC/SD S0 DEF 23387/JLG (18.98) The Point O                  | It All         |       | $ \mathbf{h}\rangle$ | and 10 on each list,<br>respectively.     | 34           |   |
|      | 11        |  | 10   | PLIES<br>BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) 🏵 Da RI                          | AList          |       |                      |   | 35           |   |
| 1    |           | -  | 23   | NE-YO<br>DEF JAM 011410*/IDJMG (13.98) Year Of The Gent                                     | eman           |       | 'n.                  | 6   | 36           |   |
|      |           |  | 22   | JAZMINE SULLIVAN<br>J 32713/RMG (15.98) Fe  | arless         |       | T                    | Valentino maintains<br>his top 10 footing | 37           | Î |
| 13   |           |  | 15   | SEAL<br>143 515868/WARNER BROS. (18.98)   | Soul           |       |                      | despite suffering                         | 38           | ĺ |
| -    |           |  | 2  | RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98) Ryan              | eslie          |       | 4                    | the largest decline<br>of a No. 1 debut   | 39           |   |
| ÷.   |           |  | 12   | MUSIQ SOULCHILD<br>ATLANTIC 512335/AG (18.98) Onmy  | radio          |       |                      | since October<br>(70%).                   | 40           |   |
| 16   |           |  | 38   | LIL WAYNE<br>CASH MONEY/UWIVERSAL MDTOWN 011977*/UMRG (13.98) Tha Ca                        | ter III        | 3     | 1                    | (10%).                                    | 41           |   |
| m    | н         |  | 22   | JENNIFER HUDSON<br>ARISTA 06303/RMG (18.98) ⊕ Jennifer Hu                                   | dson           | •     | t.                   |   | 42           | ĺ |
| 18   | 27        | 24   | 6  | HEATHER HEADLEY Audience C  | f One          |       |                      | 2   | 43           |   |
| 19   | 21        | 15   | 1U   | JOHN LEGEND<br>6.0.0 J./COLUMBIA 13740*/SDNY MUSIC (18.98) ⊕ E                              | olver          | •     | 1                    | 1 Anton                                   | -            | j |
| 20   | 19        | 11   | 11   | LUDACRIS<br>DTP/DEF JAM 012020*/IDJMG (13.98) Theater Of The                                | Mind           | •     | 2                    |   | 45           | Ĩ |
| 21   | 16        | 12   | П  | AKON  | edom           | 1     | -                    | As Circuit City<br>continues to purge     | 46           | Ĩ |
| D    | 25        | 23   | 11   | SOULJA BOY TELL'EM<br>CDLIPARK/INTERSCOPE 012388*/IGA (13.98) iSouljaBoy                    | ellem          |       |                      | its shelves, some                         | 47           | Í |
| D    | 36        | 49   | E  | MARIAH CAREY  | MC2            |       | 1                    | older albums<br>benefit from gains        | 48           |   |
|      | -         | Statement of the local division in which the local division in the | The state of the local division in which the local division is not the local division of the local division is not the local division of the local divisio | Topino eres Auguno Toro   |                |       | THE OWNER WHEN       |   | 1            | ø |

| - de         |               |              |                 |  |                              |       |      |
|--------------|---------------|--------------|-----------------|--|------------------------------|-------|------|
| THIS<br>WEEK | LAST<br>WEEK. | WEEKS<br>AGO | WEEKS<br>ON CHT | ARTIST   | Title                        | CERT. | PEAK |
| 26           | 18            | 22           |                 | RIHANNA<br>SRP/DEF JAM 008968*/IDJMG (13.98)                 | Good Girl Gone Bad           | 2     |      |
| 27           | 20            | 13           |                 | SOUNDTRACK<br>F0X/BAD B0Y 517001*/AG (18.98) ⊕               | Notorious                    |       |      |
| 0            | 47            | 53           | 22              | NELLY<br>DERRTY/UNIVERSAL 010150/UMRG (13.98)                | Brass Knuckles               | •     |      |
| 29           | 28            | 26           | 10              | MARY MARY<br>MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15 98) ①   | The Sound                    |       |      |
| 30           | 26            | 31           | 21              | ROBIN THICKE<br>STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕   | Something Else               |       | 3    |
| 0            | -             | -            | 0               | SOUNDTRACK<br>MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)  | Cadillac Records             |       |      |
| 32           | 24            | 19           | 5               | MARIAH CAREY<br>COLUMBIA/LEGACY 41303/SONY MUSIC (18.98)     | The Ballads                  |       | ł    |
| 33           | 66            | -            | 32              | GREATEST JANET<br>GAINER ISLAND 010735*/IDJMG (13.98) ⊕      | Discipline                   |       | 1    |
| 34           | 29            | 28           | 40              | USHER<br>LAFACE 23388/JLG (18.98)                            | Here I Stand                 |       | 1    |
| 35           | 67            | 93           | 19              | PACE LL COOL J<br>SETTER DEF JAM 011503*/IDJMG (13.98)       | Exit 13                      |       | 3    |
| 36           | 33            | 30           | 11              | AVANT<br>CAPITOL 07582 (18.98)                               | Avant                        |       | 11   |
| 37           |               | +            | 3               | JAMES FORTUNE & FIYA<br>BLACKSMOKE 3045/WDRLDwide (16.98)    | The Transformation           |       | 3    |
| 38           | 42            | 45           | 66              | MARVIN SAPP<br>VERITY 09433/JLG (17.98)                      | Thirsty                      |       |      |
| 39           | 30            | 29           | 11              | COMMON<br>G.O.O.D./GEFFEN 011986*/IGA (13.98)                | Universal Mind Control       | 1     |      |
| 40           |               |              | 10              | LIL WAYNE & DJ DRAMA<br>APHILLIATES 63278 (17.98)            | Gangsta Grillz: Dedication 3 |       | _    |
| 41           | 34            | 27           | 12              | SCARFACE<br>RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98) | Emeritus                     |       |      |
| 42           | 31            | 25           | 11              | BRANDY<br>KNOCKOUT/E1/EPIC 27271/SDNY MUSIC (15.98)          | Human                        | ú     |      |
| 43           | 55            | 38           |                 | OJ DA JUICEMAN<br>32/MIZAY 517265/ASYLUM (15.98 CD/DVD) ④    | The Otha Side Of The Trap    |       | 3    |
| -            | 38            | -            | 26              | THE GAME<br>GEFFEN 011465*/IGA (13.98)                       | LAX                          |       | t    |
| 45           | 56            | 62           | 32              | NAS  | Untitled                     |       |      |
| 46           | 65            |              | 26              | G UNIT   | T*O*S (Terminate On Sight)   |       |      |
| 47           | 30            | 46           | 23              | G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕<br>RAPHAEL SAADIQ    | The Way I See It             | 5     |      |
| 48           | 45            | 44           | 23              | COLUMBIA 08585*/SONY MUSIC (15.98)<br>DJ KHALED              | We Global                    |       |      |
| 49           | 40            | 43           | 24              | WE THE BEST/TERROR SQUAD 4564/E1 (17.89) ERIC BENET          | Love & Life                  |       |      |
| 50           | 50            | 42           | 74              | FRIDAY/REPRISE 511399/WARNER BROS. (18.98)                   | Just Like You                |       | -    |
| in seen      |               | 1.517        |                 | CDNFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)                |                              |       |      |

## MAINSTREAM R&B/HIP-HOP

T-PAIN

23 20 26

22 18 15

24

25

YOUNG JEEZY

APPY BOY/JIVE 31630/JLG (18.98) 🛞

EF JAM 011536\*/IDJMG (13.98)

| THIS | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST MAPRINT / PROMOTION LABEL  | PREDICT   |
|------|--------------|-----------------|--|-----------|
| 1    | 4            | 6               | GREATEST BLAME IT<br>INK GAINER JAME FOX FEAT T-PAIN (JRMG)                      | 1         |
| 2    | 1            | 11              | TURNIN ME ON<br>KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)           |           |
| 3    | _            | -               | DIVA<br>Beyonce (Music World/Columbia)   |           |
| 4    | 3            | 11              | ROCKIN' THAT THANG<br>THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)                      | E P       |
| 5    | 7            | 18              | BEEP<br>BOBBY VALENTING FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)                | ŵ         |
|      |              |                 | SHE GOT HER OWN<br>NE-YO FEAT. JAMIE FOXX & FABOLOUS (OEF JAM/IDJMG)             | <b>û</b>  |
| (E)  | 5            | 15              | HEARTLESS<br>KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                              | 1         |
| 8    | 10           | 11              | YOU COMPLETE ME<br>KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)                        | <b>\$</b> |
| 9    | 12           | 15              | MAD<br>NE-YO (DEF JAM/IDJMG)   |           |
| 10   | 1            | 5               | KISS ME THRU THE PHONE<br>SOULIA BOY TELL EM FEAT. SAMME (COLLIPARKINTERSCOPE)   |           |
| 0    | 13           | 11              | AIN'T I<br>YUNG LA, FEAT, YOUNG DRD & TL (GRAND HUSTLE/INTERSCOPE)               | ŵ         |
| 12   | 8            | .5              | JUST LIKE ME<br>JAMIE FDXX FEAT. T.I. (J/RMG)                                    | 1         |
| 5    | 16           | 6               | DEAD AND GONE<br>T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)            | <b>t</b>  |
| 14   | 9            | 18              | POP CHAMPAGNE<br>JIM JONES & ROM BROWG, (ETHER BOY/UNVERSAL MOTOWN/COLLINBIA/E1) |           |
|      | 17           | 7               | STANKY LEGG<br>GS BOYZ (SWAGE TEAM/JIVE/BATTERY)                                 |           |
| 16   | 11           | 20              | SINGLE LADIES (PUT A RING ON IT)<br>BEYDINCE (MUSIC WORLD/COLUMBIA)              | th:       |
| 3    | 18           | 6               | LIONS, TIGERS & BEARS<br>JAZMINE SULLIVAN (J/RMG)                                |           |
| 18   | 20           | 18              | LOST<br>GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)                               |           |
| 19   | 15           | 22              | LIVE YOUR LIFE<br>TI. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJ/MG/ATLANTIC)       | 2         |
| 20   | 21           | 10              | IT'S YOURS<br>J. HOLIDAY (MUSIC LINE/CAPITOL)                                    | 廿         |
| 21   | 24           | 4               | WANT IT, NEED IT<br>PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)        | 盘         |
| 22   | 22           | 17              | PUT IT ON YA<br>PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)            | 廿         |
| 23   | 25           | 6               | MOVE (IF YOU 'W'ANNA)<br>MIMS (AMERICAN KING/CAPITOL)                            |           |
| 24   | 23           | 5               | FREEZE<br>T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)                  |           |
| 25   | 29           |                 | IF THIS ISN'T LOVE<br>JENNIFER HUDSON (ARISTA/RMG)                               |           |

|              |              |                 | DULT R&B   |
|--------------|--------------|-----------------|--|
| THIS<br>WEEK | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST IMPRINT/ PROMOTION LABEL                                       |
| 1            | 2            | 27              | #1 HERE I STAND  |
| 2            | 1            | 21              | IFULEAVE<br>MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)                     |
| 3            | 5            | 19              | THERE GOES MY BABY<br>CHARLIE WILSON (JIVE/JLG)                                |
|              | 3            | 21              | WHEN IT HURTS<br>AVANT (CAPITOL)   |
|              |              | <b>2</b> 3      | THE SWEETEST LOVE<br>ROBIN THICKE (STAR TRAK/INTERSCOPE)                       |
| 6            | 6            | 24              | COOL<br>ANTHONY HAMILTON FEAT, DAVID BANNER (MISTER'S MUSIC/SO SO DEF/ULG)     |
| 7            | 9            | 13              | CHOCOLATE HIGH<br>INDIA ARIE FEAT. MUSIC SOULCHILD (SOULBIRD/UNIVERSAL REPUBLI |
| 8            | Ţ            | 37              | SPOTLIGHT<br>JENNIFER HUDSON (ARISTA/RMG)                                      |
|              |              | 41              | HEAVEN SENT<br>KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)                          |
| 10           | 14           | 7               | GREATEST SOBEAUTIFUL<br>GAINER MUSIQ SOULCHILD (ATLANTIC)                      |
| 11           | 16           | 13              | IF THIS ISN'T LOVE<br>JENNIFER HUDSON (ARISTA/RMG)                             |
| 12           | 8            | 32              | NOTHING LEFT TO SAY<br>MINT CONDITION (CAGED BIRD/IMAGE)                       |
| -            | I            | 13              | PLAYA CARDZ RIGHT<br>KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)   |
|              |              | 15              | YOU'RE THE ONLY ONE<br>ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)                |
| 15           | 16           | 27              | MISS INDEPENDENT<br>NE-YO (DEF JAM/IOJMG)                                      |
| 16           |              | 18              | I NEED A LOVE SONG<br>KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)                 |
| 17           | 19           | 19              | FROM MY HEART TO YOURS<br>LAURA IZIBOR (ATLANTIC)                              |
| 18           | 118          | 15              | WE NEED TO ROLL<br>JOE (563/KEDAR)   |
| 19           | 115          | 12              | LONG DISTANCE<br>BRANDY (E1/EPIC)  |
| 20           | 21           | 14              | LIONS, TIGERS & BEARS<br>JAZMINE SULLIVAN (J/RMG)                              |
| 21           | 26           | ÷               | CHOCOLATE LEGS<br>ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)                     |
| 22           | 22           | 9               | I TRUST YOU<br>JAMES FORTUNE & FIYA (BLACKSMOKE/WORLDWIDE)                     |
| 23           |              | 4               | JESUS IS LOVE<br>HEATHER HEADLEY FEAT. SMOKIE NORFUL (EMI GOSPEL)              |
| 24           | 20           | 9               | LOVELY<br>CASE (INDIGO BLUE)   |
| 25           | 29           | 1               | EPIPHANY<br>Chrisette Michele (DEF JAM/IDJMG)                                  |

| and an | 2  |     |  |          |
|--------|----|-----|--|----------|
| 6      | )  | 545 |  | 1        |
| Å      |    | Rŀ  | <b>IYTHMIC</b>   |          |
|        | 3  |     |  |          |
| EK     | ST | EKS | TITLE  | EDICI    |
| EM     | A. | MO  | ARTIST IMPRINT PROMOTION LABEL   | EE       |
| 1      | 2  | 11  | DEAD AND GONE     TI FEAT, JUSTIN TIMBERLAVE (GRAND HUSTLE/ATLANTIC)             | 廿        |
| (and   |    | 16  | HEARTLESS<br>KANYE WEST (RDC-A-FELLA/DEF JAM/IDJMG)                              | •        |
| 3      | 3  | 14  | MAD  |          |
|        |    |     | NE-YD (DEF JAM/IDJMG)  | 3        |
| 4      | 4  | 20  | LADY CAGA (STREAMUNE/KONLIVE/CHERRYTREE/INTERSCOPE)                              |          |
| 5      | 52 | 8   | BEAUTIFUL<br>AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)                         | •        |
| 6      | 6  |     | CRACK A BOTTLE<br>EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)         |          |
| 7      |    | 14  | TURNIN ME ON   | 1.1      |
| (Chan) |    |     | KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)                           | <b>D</b> |
| 8      | 10 | 5   | FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)  |          |
| 9      | 12 |     | KISS ME THRU THE PHONE<br>SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARKINTERSCOPE)  | TR.      |
| 10     | 16 | 4   | GREATEST BLAME IT  | t        |
| 11     | 7  | 19  | GAINER JAMIE FOXX FEAT. T-PAIN (J/RMG)<br>SINGLE LADIES (PUT A RING ON IT)       | -        |
|        |    |     | BEYONCE (MUSIC WORLD/COLUMBIA)   | 1        |
| 1/2    |    | 22  | T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)                          | ŵ        |
| 13     | 84 |     | DIVA<br>BEYONCE (MUSIC WORLD/COLUMBIA)   | 1        |
| 14     | 1  |     | ROCKIN' THAT THANG   |          |
| 15     | 15 | 9   | THE-DREAM (BADIO KILLA/DEF JAM/IOJMG)<br>DAY 'N' NITE                            |          |
| 15     | 10 | 9   | KID CUDI (FOOL'S GOLD/DOWNTOWN)  | W        |
| 16     | 14 |     | LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)                                  | 岱        |
| 17     | 17 | 29  | WHATEVER YOU LIKE<br>T.I. (GRAND HUSTLE/ATLANTIC)                                | 廿        |
| 18     | 22 | 7   | NEXT TO YOU  | 廿        |
| 19     | 21 | 10  | MIKE JONES (ICE AGE/ASYLUM)<br>MOVE (IF YOU 'W'ANNA)                             |          |
| -      |    |     | MIMS (AMERICAN KING/CAPITOL)   |          |
| 20     | 50 | T.  | BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)                                     |          |
| 21     | 18 | 18  | POP CHAMPAGNE<br>Jak Jones & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWINCOLLIMBIA/ET) | 4        |
| 22     | 23 | 11  | LOST<br>Gorilla ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)                               |          |
| 23     | 24 | 14  | BEEP   | ŵ        |
| -      | -  |     | BOBBY VALENTING FEAT YUNG JOC (BLU KOLLA DREAMS/CAPITOL)                         | щ        |
| 24     |    | 5   | THE PUSSYCAT DOLLS (INTERSCOPE)  |          |
| 28     |    | 6   | CIRCUS<br>BRITNEY SPEARS (JIVE/JLG)  |          |

## HOT RAP SONGS

| ×    |      | NKS H  |  |
|------|------|--------|--|
| HIS  | VEE  | VEE NO | ARTIST IMPRINT / PROMOTION LABEL   |
| ~~~  |      | 20     | #1 HEARTLESS   |
| 1    | 1    | 15     | SWKS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)                              |
| 100  |      | 2151   | DEAD AND GONE  |
| 2    | 2    | 11     | T.I. FEAT. JUSTIN TIMBERLAKE (GRANO HUSTLE/ATLANTIC)                     |
| 3    | 5    | 5      | GREATEST KISS ME THRU THE PHONE  |
| 9    | 3    | 3      | GAINER SOULJA BDY TELL 'EM (COLLIPARK/INTERSCOPE)                        |
| 4    | 3    | 23     | LIVE YOUR LIFE   |
| -    |      |        | T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)                 |
| 5    | B    |        | CRACK A BOTTLE<br>EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE) |
| 1011 | -    |        | POP CHAMPAGNE  |
| 6    | •    |        | JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWIVCOLLIMBIAKOCH)         |
|      |      |        | RIGHT ROUND  |
| 7    |      |        | FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)                                  |
| 8    | g    | 11     | AIN'T I  |
| -    |      | 1000   | YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)               |
|      | 8    | 31     | WHATEVER YOU LIKE  |
|      |      |        | T.I. (GRAND HUSTLE/ATLANTIC)   |
| 10   | 1    | 18     | ONE MORE DRINK<br>LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)        |
| -    | •    | (LAP)  | LOST   |
| 11   |      | 17     | GORILLA ZOE (BLOCK/BAD BOY SDUTH/ATLANTIC)                               |
|      |      |        | MOVE (IF YOU 'W'ANNA)  |
| 12   | 12   | 11     | MIMS (AMERICAN KING/CAPITOL)   |
| 13   | 14   | 9      | STANKY LEGG  |
|      |      |        | GS BOYZ (SWAGG TEAM/JIVE/BATTERY)  |
|      | 15   | 30     | MRS. OFFICER   |
|      |      |        | LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)                                  |
|      |      |        | PUT IT ON YA<br>PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANT C)    |
|      |      |        | I GET IT IN  |
| 16   | 16   |        | 50 CENT (SHADY/AFTERMATH/INTERSCOPE)                                     |
| 17   | 19   |        | NEXT TO YOU  |
|      | 13   | C.     | MIKE JONES (ICE AGE/ASYLUM)  |
| 18   | 20   | 4      | WANT IT, NEED IT   |
|      | 1000 |        | PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)                    |
| 19   | 17   | 6      | THAT'S HOW I GO<br>BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)          |
| -    |      |        | MAKE THA TRAP SAY AYE  |
| 20   | 22   | 3      | OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)                        |
| 21   | 21   | 6      | IRUN   |
| 21   | 21   | 0      | SLIM THUG (BOSS HOGG OUTLAWZ/E1)   |
| 11   | 18   |        | JUMPING (OUT THE WINDOW)   |
|      | 10   |        | RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN)                                   |
| 23   | 23   |        |  |
|      |      |        | LUDACRIS CO-STARING PLIES (DTP/DEF JAM/IDJMG)                            |
| 24   | 25   |        | I LOVE COLLEGE<br>ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)       |
| -    |      |        | MAGNIFICENT  |
| 25   | -    | L.     | RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)                 |
|      |      |        |  |

"Discipline," which

like Jackson's

surges 137%

The Recession 🔍 1

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Thr33 Ringz

## SALES DATA COMPILED BY nielsen SoundScar

HOT DANCE CLUB PLAY

AWAY ENRIQUE IGLESIAS FEATURING SEAN GARRETT INTERSCOPE

LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)

COLUMBIA

IN THE NIGHT JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC THAT'S NOT MY NAME

HYDRA PRODUCTIONS FEATURING TIFFANY HYDRA

BHYTHM

TITLE

CIRCUS BRITNEY SPEARS JIVE/JLG

BRING THE LOVE

LONG DISTANCE

ULA FEATURING PAPA JOE KULT

DIVA BEYONCE MUSIC WORLD/COLUMBIA

LEANN HIMES CURB I STAY IN LOVE MARIAH CAREY ISLAND/IDJMG NOT FALLING APART MARDON 5 A&M/OCTONF/INTERCO

PROMISE YOU DEEP STEP UP IN THE AII

IF I WERE A BOY

THE TING TINGS COLUMBIA SUPERLOVER LABELLE VERVE

WANNA BE A DJ

NADIA ALI SMILE IN BED POWER GOD IN ME PICK MARY MARY MY BI

NEVER ENOUGH CRYSTAL WATERS STRICTLY

EVERYBODY RISE MURIEL FOWLER U-PHONIC

LOVE STORY

DUST OFF AND DANCE

POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTE

LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/ CANDLE (SICK AND TIRED) THE WHITE THE AFFAIR SLIGHTLY DANGEROUS

WHAT I CANNOT CHANGE

NICKI BICHABDS NI

THE FEAR

T-SHIRT IWK SHONTELLE S

AIRPLAY MONITORED BY

nielsen BDS

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TITLE

17 10 IN A SONG BOBBYBLUE Y PATRICIO HADES 26 6 LOVE LOCKDOWN KANYE WEST DOG A FEMALO

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BOOM

ANJULIE H

I SEE FIRE

NEVER KRISTINE W FLY AGAIN

I'M ALIVE 2009

CELINE DION CO

BDA T.O.N.Y.

EAT YOU UP

ECSTASY DIANNE WESLEY GOSSI

SENSUALITY

HELL NO

RUNAWAY

FAXING BERLIN

36 14 HUMAN

HOT

OLD SKOOL NEW

YBRID HEIGHTS SEA TO SUN

ATTELL UY ATEC FEATURING YASMEEN STRICTLY RHYTHM ANGEL ON MY SHOULDER KASKADE FEATURING TAMARA ULTRA

ROOTS BEFORE BRANCHES

BOUNCE MSTRKRFT FEATURING N.O.R.E. DIM MAK/DOWNTOWN

MIND BOUNCE SPEAKERBOX FEATURING FREEDOM WILLIAMS SEA TO SUN

CHASE

STILL ALIVE LISA MISKOVSKY E.A.R.S./NETI I SEEN BEYONCE... CAZWELL PEACE BISOUIT

CYBERSUTRA FEATURING JACINTA KULI LOVE IS THE LOOK

/NETTWERK

SIC WORLD/GEFFEN/INTERSCO

## CHRISTIAN

|                  |              |                 | 501105   |
|------------------|--------------|-----------------|--|
| WEEK             | LAST<br>WEEK | WEEKS<br>ON CHT | TITLE<br>ARTIST IMPRINT / PROMOTION LABEL  |
| 1                | 1            | 24              | THERE WILL BE A DAY  |
| 2                | 2            | 23              | REVELATION<br>THIRD DAY ESSENTIAL/PLG  |
| 3                | 3            | 28              | BY YOUR SIDE<br>TENTH AVENUE NORTH REUNION/PLG                                   |
| 4                | 5            | 8               | FREE TO BE ME<br>FRANCESCA BATTISTELLI FERVENT/WORD-CURB                         |
| 5                | 1            | 8               | FINALLY HOME<br>MERCYME INO  |
| 6                |              | 37              | GIVE ME YOUR EYES<br>BRANDON HEATH MONOMOOE/REUNION/PLG                          |
|                  | f.           | 32              | LOSE MY SOUL<br>TOBYMAC FEAT, KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG          |
| 8                | 8            | 17              | SAVIOR, PLEASE   |
| 9                | 9            | 14              | THE MOTIONS<br>MATTHEW WEST SPARROW/EMI CMG                                      |
| 10               | 10           | 36              | JESUS MESSIAH<br>CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG                           |
| 11               | 12           | 17              | OUR HOPE ENDURES   |
| 12               | 14           | 22              | END OF ME<br>BUILDING 429 INO  |
| 13               | 11           | 30              | SLOW FADE<br>CASTING CROWNS BEACH STREET/REUNION/PLG                             |
| 14               | 16           | 4               | GREATEST I WILL RISE<br>GAINER CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG             |
| 15               | 13           | 23              | HOPE NOW<br>ADDISON ROAD IND   |
| 16               | 15           | 5               | IN THE HANDS OF GOD<br>NEWSBOYS INPOP  |
| 17               | 17           | 19              | YOU INVITE ME IN<br>MEREDITH ANDREWS WORD-CURB                                   |
| 18               | 19           | 10              | ANCIENT SKIES<br>THE MICHAEL GUNGOR BAND BRASH                                   |
| 19               | 18           | 16              | I WISH<br>Point of grace word-curb   |
| 20               | 20           | 8               | ONE TRUE GOD<br>MARK HARRIS INO  |
| 21               | 21           |                 | LORD<br>IAN ESKELIN, MARK STUART & VICKY BEECHING INTEGRITY                      |
| 22               | 23           | 4               | I'LL LOVE YOU SO<br>ABOVE THE GDLDEN STATE SPARROW/EMI CMG                       |
| 23               | 24           | 2               | MY DELIVERER<br>MANDISA SPARROW EMI CMG  |
| 24               | 22           | 8               | O, FOR A THOUSAND TONGUES TO SING<br>DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG |
| 25               | 26           | 3               | GOD YOU REIGN<br>LINCOLN BREWSTER INTEGRITY                                      |
| the state of the | -            | -               |  |

### HOT GOSPEL SONGS 1 1 54 STATUS JAMES FORTUNE & FLYA BLACK CERT 2 22 SOULED OUT HEZEKIAH WALKER & LFC VERITY/JLG PEACE AND FAVOR REST ON US 0 3 5 KURT CARR & THE KURT CARR SINGERS KCG 4 27 GET UP MARY MARY MY BLOCK/COL 4 37 COVER ME 5 3 Title BACK II EDEN DONALD LAWRENCE & CO. QUIET WATER/VERI ODNALD LAWRENCE & CO. QUIET WATER/VERI G 6 59 MY NAME IS VICTORY JONATHAN NELSON FEAT. PURPOSE INTEGRITY 0 7 8 1 I LIFT MY HANDS ARAANSAS GOSPEL MASS CHOIR T/EMTRO GOSPEL 1 13 IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) MUHETTE BROWN-CLARK AIR GOSPEL/MALACO 8 8 1 0 GREATEST PRAISE HIM NOW GAINER KIERRA "KIKF SHEARD EMI GOS 10 12 29 12 23 Iffillight Kierna "Kikr Sheard EMI GOSPEL 13 21 OH HOW PRECIOUS KATHY TAYLOR AND FAVOR KATCO/TYSCOT 9 45 LORD PREPARE ME THE WEST ANGELES COGIC MASS CHOIR EMI GOSPEL 10 13 JESUS IS LOVE HEATHER NEADLEY FRAT. SMOKIE NDRFUL EMI GOSPEL 10 13 JESUS WOULD DE WOUTH DE MITH ME 11 12 13 SAID HE WOULD BE WITH ME ISAIAH 0, THOMAS & ELEMENTS OF PRAISE HABAKKU 0 16 15 14 11 PRAISE HIM IN ADVANCE 15 NO BATTLE, NO BLESSING 16 17 5 NO BATTLE, NO BLESSING SNARI ADUSON BET/VERTY/JLG GOD IS ABLE JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR EMTRO GOSPEL GOD'S GOT IT JIMMY HICKS & THE VOICES OF INTEGRITY BLACKSMOKE/WORLDWOE 17 21 5 18 18 18 20 7 DON'T LET GO 19 23 18 FRIEND OF MINE THE MURRILS QUIET WATER/VERITY/JLG 22 4 GOD IN ME MARY MARY FEAT. KIERRA "KIK" SHEARD MY BLOCK/COLUMBIA 20 21) 22 4 CRY YOUR LAST TEAR BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC TEHLL 22 25 4 STILL STRONG THE WILLIAMS BROTHERS BLACKBERR 23 24 11 WHAT IS THIS PERFECTION JEA/TESTIMON 24 9 3 25 28 4 I DESIRE MORE CRYSTAL AIKIN BET/VERIT

## Data for week of MARCH 7. 2009 | For chart reprints call 646.654.4633

TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL HADY GAGA 1 17 
 Dialog
 Reference

 13
 SOUNDTRACK

 SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA

 7
 DJ SKRIBBLE

 TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
 M.I.A. KALA XL/INTERSCOPE 009659\*/IGA 4 79 6 33 30H13 WANT FHOTO FINISH 511181

RIHANNA GOOD GIRL GONE BAD THE REMIXES SRP/DEF JAM 012 4 5 6 GOOD GIRL GOVE HAD THE REMIKES SPRICEF JAM 012603\*/DUANS JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895 METRO STATION METRO STATION METRO STATION RED INK 10521/COLUMBIA SANTOGOLD SANTOGOLD LIZARO KING 70034\*/DOWNTOWN THIEVERY CORPORATION RADIO RETALIATION FSL 140 + 9 7 75 43 9 10 10 16 22 RADIO RETAILIATION SOUNDTRACK UNDERWORD: HISE OF THE LYCANS LAKESHORE 34055 DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE 11 9 6 12 12 37 STRYKER TOTAL OANGE 2008: VOL 2 THRIVEDANCE 90789/THRIVE GNARLS BARKLEY THE ODO COUPLE DOWNTOWIVATLANTIC 450236\*/AG 29 13 14 49 14 LCD SOUNDSYSTEM 45:33 DFA 02163\*/CAPITOL 15 13 9 
 45:33 DrA 02/163/UAPHIQL

 16
 RE-ENTRY

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 VARIOUS ARTISTS ULTRA DANCE 09 ULTRA 1636

 16
 RE-ENTRY
 CASCADA PERFECT DAY ROBBINS 75079

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 THE RIDDLER & CATO K ULTRA.2009 ULTRA 1842
 20 21 4 TELEFON TEL AVIV IMMOLATE YOURSELF BPITCH C 21 RE-ENTRY VARIOUS ARTISTS 21 RE-ENTRY HANNAH MONTANA HANNAH MONTANA 2. NON-STOP DANCE PARTY 22 24 53 M83 SATURDAYS=YOUTH MUTE 9384\* 27

59 DAFT PUNK ALIVE 2007 VIRGIN 09841/CAPITO

17 5 COMBICHRIST TODAY WE ARE ALL DEMONS METROPOLIS 574\*

|   |             | DI.             | ANCE AIRPLAY   |  |  |  |
|---|-------------|-----------------|--|--|--|--|
|   | AST<br>VEEK | VEEKS<br>IN CHT | TITLE<br>ARTIST IMPRINT / PROMOTION LABEL                                |  |  |  |
|   | 1           | 8               | #1 POKER FACE  |  |  |  |
| n |             | -               | SWIKS LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE                 |  |  |  |
|   | 3           | 17              | JES ULTRA  |  |  |  |
|   |             | 6               | SOBER<br>PINK LAFACE/JLG   |  |  |  |
|   | 5           | 37              | EVERY WORD<br>ERCOLA FEATURING DANIELLA NERVOUS                          |  |  |  |
|   | 4           | 22              |  |  |  |  |
|   | 16          | 3               | WHEN YOU LEAVE (NUMA NUMA)<br>ALINA RAT/ULTRA/ASYLUM                     |  |  |  |
|   | 7           | 42              | JUST DANCE<br>LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE         |  |  |  |
|   | 6           | 5               | I HATE THIS PART<br>THE PUSSYCAT DOLLS INTERSCOPE                        |  |  |  |
|   | 8           | 7               | DAY 'N' NITE<br>KID CUDI FOOL'S GOLO/DOWNTOWN                            |  |  |  |
|   | 11          | 19              |  |  |  |  |
|   | 14          | 5               | CIRCUS<br>BRITNEY SPEARS JIVE/JLG  |  |  |  |
|   | 9           | 12              | ONLY ONE<br>CHRIS LAKE NERVOUS   |  |  |  |
|   | 12          | 10              | ANGEL ON MY SHOULDER<br>KASKADE FEATURING TAMARA ULTRA                   |  |  |  |
|   | 13          | 4               | THE FEAR<br>LILY ALLEN CAPITOL   |  |  |  |
|   | 15          | 13              | MILES AWAY<br>MADONNA WARNER BROS.                                       |  |  |  |
|   | 10          | 15              | ME AND MYSELF<br>BENDJ FEATURING SUSHY NERVOUS                           |  |  |  |
|   | 17          | 4               | WHITE HORSE<br>SARAH MCLEOD NEXT PLATEAU                                 |  |  |  |
|   | 24          | 15              | OUT OF MY MIND<br>LASGO ROBBINS  |  |  |  |
|   | 19          | 10              | HUMAN<br>THE KILLERS ISLAND/IDJMG  |  |  |  |
|   | 25          | 6               | UNDERNEATH<br>DJ ANTOINE SESSION   |  |  |  |
|   | RE-E        | NTRY            | PERFECT DAY<br>CASCADA ROBBINS   |  |  |  |
|   | NE          | W               | RIGHT ROUND<br>FLO RIDA FEATURING KESHA POE BOY/ATLANTIC                 |  |  |  |
|   |             | NTRY            | GREEN LIGHT  |  |  |  |
|   | HC.F        | 10101           | JOHN LEGEND FEATURING ANDRE 3000 G.O.O.D./COLUMBIA                       |  |  |  |
|   | RE-ENTRY    |                 | I'M DONE WITH THE PAIN<br>JOHN KANO FEATURING SARAH MATTEA TASTE THE JAM |  |  |  |

| 25     | 29   | 54      | KIRK FRANKLIN<br>THE HIGHT OF MY LIFE FO YO SOULGOSPO CENTRIC 16772/PROVIDENT-INTEGRITY                    |
|--------|------|---------|--|
|        |      | - 1 mar |  |
|        | -    | 4       |  |
|        |      | 19      |  |
| Y      | 4    | 5       | <b>OSPEL ALBUMS</b> "  |
| 1      | 5    | 50 F    |  |
| VEEK   | WEEK | WEEK    | ARTIST<br>TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  |
|        | -    | _       | #1 VARIOUS ARTISTS   |
| 1      | 1    | 4       | 4 WIKS WOW GOSPEL 2009 WORD-CURB/EMI CMG/VERITY 41675/4L   |
| 2      | 2    | 19      | MARY MARY<br>THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC ①   |
| 3      | 4    | 6       | HEATHER HEADLEY  |
| ~      | 10   | Ŭ       | AUDIENCE OF ONE EMI GOSPEL 26512<br>DONALD LAWRENCE & CO.  |
| 4      | 3    | 3       | THE LAW OF CONFESSION, PART I QUET WATER/VERITY 23473/JL   |
| (5)    |      | 36      | MARVIN SAPP<br>THIRSTY VERITY 09433/JLG  |
|        | 6    | 10      | HEZEKIAH WALKER & LFC  |
| 6      | 0    | 16      | SOULED OUT VERITY 23487/JLG  |
| 7      | 8    | 23      | VARIOUS ARTISTS<br>WOW GOSPEL ESSENTIALS WORD-CURBAVERITY 2761 9/EMI CMG                                   |
| 8      | 7    | 15      | JUANITA BYNUM  |
| 670    | 1    |         | POUR MY LOVE ON YOU FLOW 9338<br>SHEKINAH GLORY MINISTRY   |
| 9)     | 9    |         | JESUS UMCG 3003/KINGDOM  |
| 10     | 12   | 36      | JAMES FORTUNE & FIYA<br>THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE                                       |
| -      | 13   | 17      | KURT CARR & THE KURT CARR SINGERS  |
| Alter. | 10   |         | JUST THE BEGINNING KCG 29753/JLG   |
| 12     | 10   | 6       | CRYSTAL AIKIN BET/VERITY 29754/JLG   |
| (13)   | 20   | 25      | DEITRICK HADDON<br>REVEALED TYSCOT/VERITY 23471/JLG  |
| 6      | 17   | EA      | VARIOUS ARTISTS  |
| 14     | 17   | 54      | WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 19290/JLG   |
|        | 15   | 21      | LECRAE<br>REBEL REACH 98070/INFINITY   |
| 16     | 16   | 42      | TYE TRIBBETT & G.A.  |
|        |      |         | STAND OUT COLUMBIA 16114/SONY MUSIC  |
| 17     | 18   | 19      | GOTTA HAVE CUSPEL! 6 INTEGRITY/ZOMBA/COLLIV/BIA 33579/SONY MUSIC   |
| 18     | 19   | 63      | KIRK FRANKLIN<br>THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/JL                                    |
| 19     | 14   | 51      | VARIOUS ARTISTS  |
| -      |      |         | VOICES BET/SONY BING CUSTOM MARKETING GROUP 221252/TIME LIFE<br>BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC |
| 20     | 23   | 17      | CRY YOUR LAST TEAR TEHILLAH 7209/LIGHT   |
| 21     | 21   | 6       | SHARI ADDISON<br>SHARI ADDISON BET/VERITY 33091/JLG  |
| 22     | 14.  | 4       | KATHY TAYLOR<br>LIVE: THE WORSHIP EXPERIENCE KATCO/TYSCOT 984178/TASEIS                                    |
| 23     | 25   | 47      | CECE WINANS  |
| 9      | 3    | 41      | THY KINGDOM COME PURESPRINGS GOSPEL 84966/EMI GOSPEL   |
| 24     | 26   | 17      | KIERRA "KIKI" SHEARD<br>BOLD RIGHT LIFE EMI GOSPEL 03103   |
|        |      |         |  |

23 28 6 KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES STRONGER THAN EVER GOSPEL TRUTH 8110

SALES DATA

nielsen

#1 RED

MARY MARY

THIRD DAY

THE ALTAR AND THE DOOR G

BLUETREE

VARIOUS ARTISTS

THE SOUND MY BLOCKINTEGRITY/COLUMBIA 4433"/RPO/UDENT GREATEST GAINER HELLO LOVE SD/STEPS/SPARROW

MICHAEL W. SMITH MICHAEL W. SMITH ANEW HALLELIJAH REUNION 10139/PROVID JEREMY CAMP SPEAKING LOUDER THAN BEFORE BEC 67

CASTING CROWNS

BRANDON HEATH

GAITHER VOCAL BAND

GAITHER VOCAL BAND

TENTH AVENUE NORTH

N INVERSAL REPUBLIC 0117

SPORTED FOREFRONT 5684/EMI CM

OVER AND UNDERNEATH REUMION 10126/PR ANBERLIN NEW SURRENDER UNIVERSAL REPUBLIC 0

VARIOUS ARTISTS

THE PRIESTS

MERCYME

TOBYMAC ALIVE AND TRANS

NATALIE GRANT RELENTLESS CUR8 79025/

STEVEN CURTIS CHAPMAN

LECRAE

FRANCESCA BATTISTELLI

HEATHER HEADLEY AUDIENCE OF ONE EMI GDSPEL 6512/EMI CM

ENTIAL 10853/PROV/IOEN

OP CHRISTIAN

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AIRPLAY MONITORED BY

nielsen BDS

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|   |    | P ELECTRONIC<br>BUMS |  |
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| × | SH | APTIST               |  |

HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and

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Go to www.billboard.biz for complete chart data

## HITS OF THE WORLD Billeoard. MAR 7

FEBRUARY 22, 2009

ALBUMS

2 1 LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE 3 NEW MORRISSEY YEARS OF REFUSAL DECCA/PDLYDOR

5 23 ELBOW THE SELDOM SEEN KID FICTION/POLYDOR

7 13 LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 8 33 THE TING TINGS WE STARTED NOTHING COLUMBIA 9 24 SEASICK STEVE I STARTED OUT WITH NOTHIN AND I STILL WARNER BROS

ALBUMS

INIELSEN BDS/SOUNDSCAN) MARCH 7, 2009

2 5 LADY GAGA THE FANK STREAMULE NOUNE ONERRYTREENTERSCOPELIAMERSAL

1 LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE/EMI 5 10 TAYLOR SWIFT FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL

11 KINGS OF LEON DNLY BY THE NIGHT RCA/SONY MUSIC 7 3 VARIOUS ARTISTS GRAMMY NOMINEES 2009 GRAMMY/RHINO/WARNER

NEW LES COWBOYS FRINGANTS SUR UN AIR DE DEJA VU LA-TRIBU, DEP

9 4 BRUCE SPRINGSTEEN WORKING DN A DREAM COLUMBIA/SONY MUSIC

10 15 BEYONCE I AM. SASHA FIERCE MUSIC WORLD/COLUMBIA/SONY MUSIC

ALBUMS

2월 5월 (PROMUSICAE/MEDIA) FEBRUARY 18, 2009 1 1 BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA 3 RAPHAEL 50 ANOS DESPUES SONY 3 2 NINA PASTORI ESPERANDO VERTE SONY 4 AMAIA MONTERO AMAIA MONTERO SONY

5 8 CARLOS BAUTE DE MI PUNO Y LETRA WARNER BROS.

SPAIN

4

JASON MRAZ WE SING WE DANCE. WE STEAL THINGS. ATLANTIC WARNER

THE OFFICIAL UK CHARTS CO.)

1 2 KINGS OF LEON ONLY BY THE NIGHT RC/

4 19 DUFFY ROCKFERBY A&M

6 9 THE KILLERS DAY & AGE ISLAND

10 11 FLEET FOXES FLEET FOXES BELLA UNION

🏶 CANADA

1 2 NICKELBACK DARK HORSE EMI

3 7

## JAPAN

| THIS | LAST<br>WEEK | (HANSHIN/SOUNDSCAN JAPAN/<br>Plantech) February 24, 2009           |
|------|--------------|--|
| 1    | NEW          | UNICORN<br>Shamble (CO/OVD) LTD EDITION KIDON                      |
| 2    | NEW          | UVERWORLD<br>AWAKEVE (CO/OVO) LTO EDITION. SONY                    |
| 3    | NEW          | BEAT CRUSADERS<br>VERY BEST CRUSADERS (CD/DVD) LTD EDITION DEFSTAR |
| 4    | 8            | LIL'B<br>IMA. KIMI E DEFSTAR                                       |
| 5    | NEW          | TOMOYASU HOTEI<br>GUITARHYTHM V EMI                                |
| 6    | NEW          | BUCK-TICK<br>Memento Mori (CD/OVD) LTO EDITION BMG                 |
| 7    | 2            | THELMA AOYAMA<br>LOVE - THELMA LOVE SONG LTO EO. UNIVERSAL         |
| 8    | NEW          | FIRE BALL<br>DON'T LOOK BACK EMI                                   |
| 9    | NEW          | UNICORN<br>SHAMBLE KIDON   |
| 10   | 5            | THELMA AOYAMA<br>LOVE - THELMA LOVE SONG UNIVERSAL                 |
|      |              |  |

| FRANCE |              |   |  |  |  |
|--------|--------------|---|--|--|--|
|        | ALBUMS       |   |  |  |  |
| THIS   | LAST<br>WEEK | (SNEP/IFDP/TITE-LIVE) FEBRUARY 24, 2009                     |  |  |  |
| 1      | 1            | SEAL<br>SOUL WARNER BROS.                                   |  |  |  |
| 2      | 3            | CHARLIE WINSTON<br>HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE |  |  |  |
| 3      | 4            | GREGOIRE<br>TOI + MOI MY MAJOR COMPANY                      |  |  |  |
| 4      | 2            | SUPERBUS<br>LOVA LOVA MERCURY                               |  |  |  |
| 5      | 5            | CHRISTOPHE MAE<br>Comme a la maison Warner                  |  |  |  |
| 6      | 10           | SOUNDTRACK<br>TWILIGHT ATLANTIC                             |  |  |  |
| 7      | 6            | FRANCIS CABREL<br>DES ROSES ET DES ORTIES COLUMBIA          |  |  |  |
| 8      | 7            | PATRICK FIORI<br>LES CHOSES DE LA VIE COLUMBIA              |  |  |  |
| 9      | 8            | BRUCE SPRINGSTEEN<br>WORKING ON A DREAM COLUMBIA            |  |  |  |

10 35 THE PRIESTS THE PRIESTS EPIC

| ITALY        |      |   |  |
|--------------|------|---|--|
|              | -    | ALBUMS  |  |
| THIS<br>WEEK | LAST | (FIMI/NIELSEN) FEBRUARY 23, 2009                              |  |
| 1            | 2    | TIZIANO FERRO<br>ALLA MIA ETA: CAPITOL                        |  |
| 3            | NEW  | ANTONELLO VENDITTI<br>LE DONNE CAPITOL                        |  |
| 3            | 4    | LAURA PAUSINI<br>PRIMAVERA IN ANTICIPO ATLANTIC               |  |
|              | 1    | NEK<br>UN'ALTRA DIREZIONE WARNER BROS.                        |  |
| 5            | 6    | NEGRAMARO<br>San Siro Live (2008) Sugar                       |  |
| 6            | 3    | BRUCE SPRINGSTEEN<br>WORKING ON A DREAM COLUMBIA              |  |
| 7            | 11   | BIAGIO ANTONACCI<br>IL CIELO HA UNA PORTA SOLA BASTA EDIZIONI |  |
| 8            | 5    | SEAL<br>SOUL WARNER BROS                                      |  |
| 9            | 8    | GIUSY FERRERI<br>GAETANA RICORDI                              |  |
| 10           | 9    | JOVANOTTI<br>SAFARI MERCURY                                   |  |

| -            | NETHERLANDS  |  |  |  |
|--------------|--------------|--|--|--|
|              |              | SINGLES  |  |  |
| THIS<br>WEEK | LAST<br>WEEK | (MEGA CHARTS BV) FEBRUARY 20, 200                    |  |  |
| 1            | 8            | DE BALLETJES VAN DE KONING<br>ANDRE VAN DUIN NRGY    |  |  |
|              |              | RAP DAS ARMAS<br>CIDINHO E DOCA SPINNIN'             |  |  |
| 3            | 2            | MAKE YOU FEEL MY LOVE                                |  |  |
|              | 1            | JUST DANCE<br>LADY GAGA FT. COLBY O'DONIS INTERSCOPE |  |  |
| 5            | 5            | AYO TECHNOLOGY<br>MILOW HOMERUN                      |  |  |
|              | _            | ALBUMS   |  |  |
|              | NEW          | NICK & SIMON<br>LUISTER ARTIST & COMPANY             |  |  |
| 2            | 1            | ADELE<br>19 XL                                       |  |  |
|              |              | KINGS OF LEON<br>ONLY BY THE NIGHT RCA               |  |  |
| 4            | 2            | BRUCE SPRINGSTEEN<br>WORKING ON A DREAM COLUMBIA     |  |  |
|              |              | ILSE DE LANGE<br>INCREDIBLE UNIVERSAL                |  |  |

| ANTONACCI<br>Ha una porta sola basta edizioni | 7  | 13 | IL DIVO                |
|---|----|----|------------------------|
| RNER BROS                                     |    | 19 | COLDPL<br>VIVA LA VIDA |
| FERRERI<br>RICORDI                            | 9  | 9  | LA ORE.                |
|   | 10 | 16 | SEAL<br>SOUL WAR       |
|   | -  |    |                        |

|              | 6              | AMARAL<br>Gato Negro Dragon Rojo Emi   |
|--------------|----------------|--|
| 7            | 13             | IL DIVO<br>THE PROMISE SYCO  |
|              | 19             | COLDPLAY<br>VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE   |
| 9            | 9              | LA OREJA DE VAN GOGH<br>A LAS CINCO EN EL ASTORIA SONY   |
| 10           | 16             | SEAL<br>Soul Warner Bros.  |
|              |                |  |
| -            |                |  |
|              |                | USTRIA   |
| U            |                |  |
|              |                |  |
| -            | -              | SINGLES  |
| THIS<br>WEEK | LAST<br>WEEK   | (AUSTRIAN IFPI/  |
| THIS<br>WEEK | c LAST<br>WEEK | (AUSTRIAN IFPI/  |
| 1            | -              | (AUSTRIAN IFPL/<br>AUSTRIA TOP 40) FEBRUARY 23, 2009<br>DANCE WITH SOMEBODY  |
| 1            | -              | (AUSTRIAN IFPL)<br>AUSTRIA TOP 40) FEBRUARY 23, 2009<br>DANCE WITH SOMEBODY<br>MANDO DHAD MUSICA DELA SANTA<br>BLOWN AWAY  |
| 1            | 2              | (AUSTRIAN IFPL'<br>AUSTRIA TOP 40) FEBRUARY 23, 2009<br>DANCE WITH SOMEBODY<br>MANDO DIAO MUSICA DELA SANTA<br>BLOWN AWAY<br>OLIVER WARNER<br>POKER FACE   |
| 1            | 2              | (AUSTRIAN IFPI/<br>AUSTRIA TOP 40) FEBRUARY 23, 2009<br>DANCE WITH SOMEBODY<br>MANDO DIAD MUSICA DELA SANTA<br>BLOWN AWAY<br>OLIVER WARNER<br>POKER FACE<br>LOY GALA STREMILIE KONLIEGHERNYTREINTERSCOPE<br>RUN  |
| 1<br>3       | 2              | (AUSTRIAN IFP/<br>AUSTRIA TOP 40) FEBRUARY 23. 2009<br>DANCE WITH SOMEBODY<br>MANDO DIAO MUSICA DELA SANTA<br>BLOWN AWAY<br>OLIVER WARNER<br>POKER FACE<br>LADY GAGA STREMUREKONJACO-ERAYTREEINTERSCOPE<br>RUN<br>LEONA LEWIS SYCD<br>BROKEN STRINGS                           |
| 1<br>3       | 2              | (AUSTRIAN IFP/<br>AUSTRIA TOP 40)<br>DANCE WITH SOMEBODY<br>MANDO DIAD MUSICA DELA SANTA<br>BLOWN AWAY<br>OLIVER WARVER<br>POKER FACE<br>LOY DALA STREMMUR KONLMCOVERNYIRELWITERSCOPE<br>RUN<br>LEONA LEWIS SYCO<br>BROKEN STRINGS<br>JAMES MORRISON FT. NELLY FURTADO POLYDOR |

|   | NEW | GIVE ME FIRE! MUSICA DELA SANTA                  |
|---|-----|--|
| 2 | 3   | PETER FOX<br>STADTAFFE OOWNBEAT/WARNER           |
| 3 | 1   | BRUCE SPRINGSTEEN<br>WORKING ON A DREAM COLUMBIA |
| 4 | 4   | DJ OETZI<br>HDTEL ENGEL POLYDOR                  |
| 5 | 2   | SOUNDTRACK<br>TWILIGHT ATLANTIC                  |

## GERMANY

ALBUMS

| WEEK | LAST | (MEDIA CONTROL)                       | FEBRUARY 24, 2009 |
|------|------|---------------------------------------|-------------------|
| 1    | NEW  | MANDO DIAO<br>GIVE ME FIRE! MUSICA    | DELA SANTA        |
| 2    | 1    | PETER FOX<br>STADTAFFE DOWNBEAT       | /WARNER           |
| 3    | 2    | BRUCE SPRINGS<br>WORKING ON A DREAM   |                   |
| 4    | NEW  | MORRISSEY<br>YEARS OF REFUSAL DE      | CCA/POLYDDR       |
| 5    | 3    | ADORO<br>ADORO SODA                   |                   |
| 6    | 4    | SOUNDTRACK<br>TWILIGHT ATLANTIC       |                   |
| 7    | 6    | AMY MACDONAL<br>THIS IS THE LIFE MELO |                   |
| 8    | NEW  | CLAUDIA<br>BARFUASS UM DIE WEI        | T SONY            |
| 9    | 5    | PINK<br>FUNHOUSE LAFACE/JL            | G                 |
| 10   | 8    | HERBERT GRON                          |                   |
|      | -    |                                       |                   |

| TAUSTRALIA |              |   |  |
|------------|--------------|---|--|
|            |              | ALBUMS  |  |
| THIS       | LAST<br>WEEK | (ARIA) FEBRUARY 22, 2009                                      |  |
| 1          | 1            | LILY ALLEN<br>IT'S NOT ME, ITS YOU REGAL/PARLOPHONE           |  |
| 2          | 2            | KINGS OF LEON<br>ONLY BY THE NIGHT RCA                        |  |
| 3          | 4            | PINK<br>FUNHDUSE LAFACE/JLG                                   |  |
| 4          | 3            | THE FRAY<br>THE FRAY EPIC                                     |  |
| 5          | 5            | SOUNDTRACK<br>TWILIGHT ATLANTIC                               |  |
| 6          | 6            | TAYLOR SWIFT<br>FEARLESS UNIVERSAL                            |  |
| 7          | 9            | LADY GAGA<br>THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOP |  |
| 8          |              | EMPIRE OF THE SUN<br>WALKING ON A DREAM CAPITOL               |  |
| 9          | 11           | LEONARD COHEN<br>THE ESSENTIAL 3.0 SONY                       |  |
| 10         | 13           | COLDPLAY  |  |

| ۲    | PORTUGAL     |   |  |  |  |
|------|--------------|---|--|--|--|
|      | ALBUMS       |   |  |  |  |
| THIS | LAST<br>WEEK | (RIM) FEBRUARY 24, 2009.  |  |  |  |
| 1    | 1            | RITA GUERRA<br>O MELHOR DE RITA GUERRA - ACUSTICO AD VI FAROL       |  |  |  |
| 2    | 2            | TONY CARREIRA<br>D HOMEM QUE SOU FAROL                              |  |  |  |
| 3    | 4            | ABBACADABRA<br>WE LOVE ABBA ABOUT                                   |  |  |  |
|      | 5            | ABBA<br>ABBA GOLD POLAR POLYDOR                                     |  |  |  |
| 5    | 3            | LINKIN PARK<br>ROAD TO REVOLUTION LIVE AT MILTON KEYNES WARNER BROS |  |  |  |
|      | 6            | ROBERTO CARLOS/CAETANO VELOSO<br>E A MUSICA DE TOM JOBIM AMIGO      |  |  |  |
| 7    | 10           | ALEXANDRE PIRES<br>EM CASA - AO VIVO EMI                            |  |  |  |
| 8    |              | SOUNDTRACK<br>MAMMA MIA! POLYDOR/UNIVERSAL                          |  |  |  |
| 9    | 9            | JUST GIRLS<br>PLAY ME FAROL   |  |  |  |
| 10   | 25           | JOSE AUGUSTO<br>AGUENTA CORACAO AO VIVO VIDISCO                     |  |  |  |

|      | N            | ORWAY  |
|------|--------------|--|
|      |              | SINGLES  |
| THIS | LAST<br>WEEK | (VERDENS GANG NORWAY) FEBRUARY 24, 2009                          |
| 1    | 1            | FAIRYTALE<br>Alexander Rybak Alexander Rybak                     |
| *    | 3            | BUTTERFLIES<br>Tone Damli Aaberge Universal                      |
| 3    | 2            | POKER FACE<br>LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE |
|      | 15           | THE BOY DOES NOTHING<br>ALESHA DIXON ASYLUM                      |
| 5    | 4            | HOT N COLD<br>KATY PERRY CAPITOL                                 |
|      |              | ALBUMS   |
|      |              | BRUCE SPRINGSTEEN<br>Working on a dream columbia                 |
| 2    | 2            | TOBY KEITH<br>THAT DON'T MAKE ME A BAD GUY SHOW DOG NASHVILLE    |
|      | 5            | LARS WINNERBACK<br>Over grensen - de beste 1996 Universal        |
| 4    | 3            | SILJE NERGAARD<br>A THOUSAND TRUE STORIES COLUMBIA               |
| 5    | 4            | LADY GAGA  |

## **EURO DIGITAL** SONGS

| WEEK | LAST | (NIELSEN SOUNDSCAN<br>INTERNATIONAL) MARCH 7, 2009                              |
|------|------|---|
| 1    | 5    | POKER FACE<br>LADY CAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE                |
| 2    | 1    | THE FEAR<br>LILY ALLEN REGAL/PARLOPHONE   |
| 3    | 2    | JUST DANCE<br>Lady gaga FT. COLBY O'DOMS STREAMLINE KOMME CHERRYTREE INTERSCOPE |
| 4    | 14   | USE SOMEBODY<br>KINGS OF LEON RCA   |
| 5    | 3    | BROKEN STRINGS<br>JAMES MORRISON FT. NELLY FURTADO POLYDOR                      |
| 6    | 8    | OMEN<br>The prodicy take me to the hospital                                     |
| 7    | 4    | CRACK A BOTTLE<br>EMINEM. DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE          |
| 8    | 7    | SINGLE LADIES (PUT A RING ON IT)<br>BEYONCE MUSIC WORLD/COLUMBIA                |
| 9    | 6    | BREATHE SLOW<br>Alesha dixon Asylum   |
| 10   | 12   | T-SHIRT<br>SHONTELLE SRP/SRC/UNIVERSAL MOTOWN                                   |
| 11   | 9    | HOT N COLD<br>KATY PERRY CAPITOL  |
| 12   | NEW  | WHATCHA THINK ABOUT THAT<br>THE PUSSYCAT DOLLS FT. MISSY ELLIOTT INTERSCOPE     |
| 13   | 16   | HUMAN<br>THE KILLERS VERTIGO  |
| 14   | 15   | CIRCUS<br>BRITNEY SPEARS JIVE/JLG   |
| 15   | 11   | TAKE ME BACK<br>TINCHY STRYDER FT. TAID CRUZ 4TH & BROADWAY                     |
| 16   | NEW  | GET ON YOUR BOOTS<br>U2 MERCURY   |
| 17   | NEW  | IRGENDWAS BLEIBT<br>Silbermond Columbia   |
| 18   | NEW  | LOVE STORY<br>TAYLOR SWIFT BIG MACHINE  |
| 19   | NEW  | DEAD AND GONE<br>II. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC                |
| 20   | RE   | VIVA LA VIDA<br>Coldplay Parlophone   |

## **EURO DIGITAL** SONGS SPOTLIGHT

| -    | -    | IRELAND  |
|------|------|--|
| THIS | LAST | (NIELSEN SOUNDSCAN<br>INTERNATIONAL) MARCH 7, 2009                               |
| 1    | 1    | POKER FACE<br>LADY GAGA STREAMLINE/KONLIVE/CHERRYTREEINTERSCOPE                  |
| 2    | 9    | RIGHT ROUND<br>FLO RIDA FT. KESHA POE BOY/ATLANTIC                               |
| 3    | 2    | JUST DANCE<br>LADY GAGA FT COLBY O'DONS STREAMLINE KINLINE CHERRYTREE.INTERSCOPE |
|      | 3    | THE GREAT DEFECTOR<br>BELL X1 BELLY UP/XL  |
| 5    | 5    | THE FEAR<br>LILY ALLEN REGAL/PARLOPHONE  |
|      |      | LET IT ROCK<br>KEVIN RUDOLF FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC          |
| 7    | 8    | BROKEN STRINGS<br>JAMES MORRISON FT. NELLY FURTADO POLYDOR                       |
|      | 4    | CRACK A BOTTLE<br>EMINEM, DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE           |
| 9    | NEW  | MY LIFE WOULD SUCK WITHOUT YOU<br>Kelly Clarkson RCA                             |
| 10   | 7    | WALKING ON A DREAM<br>EMPIRE OF THE SUN VIRGIN                                   |

## Rock band Mando Diao scores its first No. 1 album in a European country as "Give Me Fire!" bows atop the Germany Albums and Austrian Albums charts.

| ÷    | + DENMARK    |  |  |  |
|------|--------------|--|--|--|
|      |              | SINGLES  |  |  |
| THIS | LAST<br>WEEK | (IFPI/NIELSEN<br>MARKETING RESEARCH) FEBRUARY 24, 2009         |  |  |
| 1    | NEW          | YOU'VE GOT A FRIEND<br>X FACTOR FINALISTERNE 2009 SONY         |  |  |
| 2    | 1            | POKER FACE<br>LADY GAGA STREAMLINE; CHERRYTREE INTERSCOPE      |  |  |
| 3    | 2            | KUN FOR MIG<br>MEDINA AT:TACK/MBD                              |  |  |
|      | 5            | BROKEN STRINGS<br>JAMES MORRISON FT. NELLY FURTADO POLYDOR     |  |  |
| 5    | 6            | HUMAN<br>THE KILLERS ISLAND                                    |  |  |
|      |              | ALBUMS   |  |  |
|      | 1            | BRUCE SPRINGSTEEN<br>WORKING ON A DREAM COLUMBIA               |  |  |
| 2    | 7            | LADY GAGA<br>THE FAME STREAMLINE/KONL/VE/CHERRYTREE/WITERSCOPE |  |  |
| з    | 2            | DIVERSE<br>DANSK MELDDI GRANDPRIX 2009 MY WAY                  |  |  |
| 4    | NEW          | MORRISSEY<br>YEARS OF REFUSAL DECCA/POLYOOR                    |  |  |
| 5    | 5            | DUFFY<br>Rockferry A&M   |  |  |

## EURO SINGLES SALES

| WEEK | LAST | FEBRUARY 25, 2009   |
|------|------|---|
| 1    | 3    | POKER FACE<br>LADY GAGA STREAMLINE KONLIVEICHERRYTREE/INTERSCOPE                    |
| 2    | 1    | BROKEN STRINGS<br>JAMES MORRISON FT. NELLY FURTADO PÓLYODR                          |
| 3    | 4    | THE FEAR<br>LILY ALLEN REGAL/PARLOPHONE   |
| 4    | 5    | JUST DANCE<br>LADY GAGA FT, COLBY O'COMIS INTERSCOPE/STREAMLINE:KONLINE, INTERSCOPE |
| 5    | 2    | HOT N COLD<br>Katy Perry Capitol  |
| 6    | NEW  | SI J'AVAIS AU MONIS<br>MYLENE FARMER STUFFED MONKEY                                 |
| 7    | 6    | I HATE THIS PART<br>THE PUSSYCAT OOLLS INTERSCOPE                                   |
|      | 10   | DANCE WITH SOMEBODY<br>MANDO DIAO MUSICA DELA SANTA                                 |
| 9    | 28   | USE SOMEBODY<br>KINGS OF LEON RCA   |
| 0    | 7    | TATOUE MOI<br>MIKELANGELO LOCONTE WARNER  |
| 1    | 9    | HUMAN<br>THE KILLERS ISLAND   |
| 2    | 11   | IF I WERE A BOY<br>BEYONCE MUSIC WORLO/COLUMBIA                                     |
| 3    | 57   | SCHWARZ ZU BLAU<br>PETER FOX WARNER   |
| 4    | 8    | INFINITY 2008<br>Guru Josh Provect BigCityBeats/Intergalatic                        |
| 5    | 33   | OMEN<br>THE PRODIGY TAKE ME TO THE HOSPITAL   |

## **EURO ALBUMS**

|              | 12 04 2 |  |
|--------------|---------|--|
| THIS<br>WEEK | LAST    | FEBRUARY 25, 2009  |
| 1            | 1       | BRUCE SPRINGSTEEN<br>Working on a oream Columbia                 |
| 2            | NEW     | MORRISSEY<br>YEARS OF REFUSAL DECCA/POLYDOR                      |
| 3            | 4       | KINGS OF LEON<br>ONLY BY THE NIGHT RCA                           |
| 4            | NEW     | MANDO DIAO<br>GIVE ME FIREI MUSICA DELA SANTA                    |
| 5            | 2       | LILY ALLEN<br>IT'S NOT ME. IT'S YOU REGAL/PARLOPHONE             |
|              | - 1     | SEAL<br>Soul Warner Bros.  |
| 7            | 12      | LADY GAGA<br>THE FAME STREAMLINE/KOWLIVE/CHERRYTREE INTERSCOPE   |
| 8            | 19      | DUFFY<br>ROCKFERRY A&M   |
| 9            | 11      | COLDPLAY<br>VIVA LA VIDA DR DEATH AND ALL HIS FRIENDS PARLOPHONE |
| 10           | Ģ       | PETER FOX<br>Stadtaffe Downbeat/warner                           |
| 11           | 13      | THE KILLERS<br>Day & Age Island                                  |
| 12           | 5       | PINK<br>FUNHOUSE LAFACE/JLG                                      |
| 13           | 7       | SOUNDTRACK<br>TWILIGHT ATLANTIC                                  |
| 14           |         | BEYONCE<br>I AMSASHA FIERCE MUSIC WORLD/COLUMBIA                 |
| 15           | 10      | AMY MACDONALD<br>THIS IS THE LIFE MELODRAMATIC/VERTIGO           |
|              |         |  |
|              |         |  |

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Singles

=Re-Entry, EURO SINGLES SALES, EURO ALBUMS: Compiled from AIRPLAY: Compiled from 17 European countries as monitored and 1

Billboard/London. RE Intries. EURO RADIO

## EURO RADIO AIRPLAY

| EK    | ST ST |  |
|-------|-------|--|
| HAN I | N N   | FEBRUARY 25, 2009  |
| 1     | 1     | HOT N COLD<br>KATY PERRY CAPITOL                                 |
| 2     |       | SOBER<br>PINK LAFACE/JLG   |
| 3     | 2     | IF I WERE A BOY<br>BEYONCE MUSIC WORLD COLUMBIA                  |
| 4     | 4     | BROKEN STRINGS<br>JAMES MORRISON FT. NELLY FURTADD POLYDOR       |
| 5     | 6     | POKER FACE<br>LADY BAGA STREAMLINE/KOMLIVE/CHERRYTREE/INTERSCOPE |
| 4     | 5     | THE FEAR<br>LILLY ALLEN REGAL/PARLOPHONE                         |
| 7     | 7     | I HATE THIS PART<br>THE PUSSYCAT DOLLS INTERSCOPE                |
|       |       | HUMAN<br>THE KILLERS ISLAND                                      |
| 9     | 10    | THE BOY DOES NOTHING<br>ALESHA DIXON ASYLUM                      |
| 10    | 11    | CIRCUS<br>BRITNEY SPEARS JIVE/JLG                                |
| 11    | 13    | JUST DANCE<br>LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE |
| 12    | 17    | LIBERTA<br>PEPIS UNIVERSAL                                       |
| 13    | 12    | SINGLE LADIES (PUT A RING ON IT)<br>BEYDNCE MUSIC WORLD/COLUMBIA |
|       |       | MISS INDEPENDENT<br>NE-YD ROC-A-FELLA/DEF JAM                    |
| 15    | 16    | INFINITY 2008<br>Guru Josh Project Digcitybeats/INTERGALATIC     |
|       |       | 2 <sup>10</sup>  |

## SINGLES & TRACKS SONG INDEX 7

LANOVIA COJA (Maximo Aguirre Music Publishing,

BMI) LT 45 LAST CALL (Crazy Water, ASCAP/Universal Music Pub Ishing, Inc., ASCAP/World House Of Hits, ASCAP). HI Ising Jie, ASCAP/World House or mas-CS 15 H100 85 LET IT ROCK Uon Aire Publishing, BM/Warner-Tamer-Tame Publishing Corp., BM/Young Money Publishing Inc. BM/Money Mack Music, ASCAP), WBM, H100 22, DRIMONEY MICH.

POP 16 LET ME BE MYSELF (Escatawba Songs, BMI/Songs Of Universal Inc., BMI), HUWBM, POP 82 LIGHT ON (Disappearing One Music, ASCAP/High Buck Publishing, BM/EMI Blackwood Music, Inc., BMI), HL, H100.48 PDP 40

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Song Music, ASUAP/FIDHU Music, BMVJim Femino Songs, SESAO (CS 46 LIONS, TIGERS & BEARS (Nappy Puddy, ASCAP/Uni-versal Music – Z Tunes, ASCAP/Salaam Remi Music, ASCAP/EM April Music Inc., ASCAP), HUWBM, H100

ASCAP/EMI April Music Intc. ASCAP: Introdem. Into 46. RBH 16 A LITTLE FOO NOT OVER YOU (ArchieSongs. ASCAP/Mike K. Music, ASCAP/Swheeth Street Songs. ASCAP/Mike K. Music, ASCAP/SM Gerard Music, ASCAP/2014 Misic, ASCAP 100 P14 LIVE YOUR LIFE (Drown Club Apolishing, BMI/Warner-Tarreiare Publishing, Cap. MW/NCO Music Publishing LIC, ASCAP/P (D B. Music Publishing, ASCAP/Alorable Music III: ASCAP/Topic Trans. Music, Mukaride Cap. State Misic, Market Music, Musich Music III: ASCAP/Inter Music, Musich Music III: ASCAP/Inter Music, Music, Musich Cap. State Misic, Musich Music, Musich Cap. Hildbackgot Music, Musich, HUMBA, Musich Den Y: Daus 2014 Music, Musich, HUMBA, Musich David State Music, Musich, Musich, Musich AMIR Musich, Musich, Musich, Musich, Musich AMIR Musich, Musich, Musich, Musich, Musich AMIR Musich, Musich, Musich, Musich, Musich, Musich AMIR Musich, Musich, Musich, Musich, Musich, Musich AMIR Musich, Music

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52 52 NEXT TO YOU (Not Listed) POP 92 NO GAMES (Pop Style Music Publishing, ASCAP/D Kelly, PRS EM April Music Inc., ASCAP), Hi, HBH 89 NO ME DOY POR VEXCIDD (Forsi Music Publishing ASCAP/Sony/ATV Discos, ASCAP/Maximo Aguirre, BMI)

U 4 NOTHIN' TO DIE FOR (Big Loud Shirt Industries, ASCAP/Big Loud Bucks, BM/EMI Blackwood Music, Inc., BM/New Songs OI Sea Gayle, BM/Noah's Little Boat Music, BMI), HL/WBM, CS 11; H100 93

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ON THE OCEAN (John Riff Mus EL OTRO Not Listed) LT 35

shing, ASCAP/Sony/ATV Harmony, nador Music, BM/Stellar Sun Songs, H100 70; POP 76; RBH 49 AN (John Rift Music, BMI) RBH 74

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T POP 1 RIVER OF LOVE (Som/ATV Tree Publishing, BM/AII Mighty Dog Music, BM//Travelin' Arkansawyer, BM/Bur-nette A Billy Music, BV/UStill Working For The Man Music, BM/ACG, BM/CJills Abon Ol Morgansongs, BM/Morgan Music Group, BMI), HL/WBM, CS 7, H100 S4

64 ROCKIN THAT THANG (Songs Of Peer Ltd. ASCAP/March 9th Publishing, ASCAP/2082 Music Pub-lishing, ASCAP/WB Music Corp., ASCAP/Linkersal Music Publishing, Inc., ASCAP/2014, ASCAP/COSS Cre-ations, ASCAP), HL/WBM, H100 27, POP 51, RBH 4

S SECONO CHANCE (Driven By Music, BM/EMI Black-wood Music, Inc, BM/I'Wo OI Everything Music, ASCAP/WB Music Corp. ASCAP), HL/WBM, H100 50:

ASCAP/WB Music Corp. ASCAP). HL/WBM. H100 50: POP 50 SECRET VALENTINE (Travis Clark Music, ASCAP/S-Curve Music ASCAP/Margha Malone Music, ASCAP/Dimensional Music (01 1091. ASCAP/Cherry Jane, ASCAP/EMI Blackword Music, Inc. BM/Rephillian Music, BM/) CLMHL/WBM, POP 81 SE FLEE ML MORE (Himma Sheet Music, ASCAP/Songs OI Combustion Music, ASCAP/Music OI Windswep), ASCAP/Followil Music, ASCAP/Moreares Music, BM/Rug, BM/Coffee, Irea or Me Publishing, BMI) H100 Exp.

BW/Reg. BM/Coffee. Tea or Me Publishing. BMI) H100 E2 SHE GOT HER OWN (Universal Music. 2 Songs. BM/Fen In The Ground Publishing, ASCAP/Buffer Beats. ASCAP/Debrandon, Int. ASCAP/J. Brasco, ASCAP/EMI April Music. Inc. ASCAP/Swest Summer Night. ASCAP). HU/WBM H100 54, BBH 5 SHE'S COUNTRY (SouPilied Music. BM/VPJ, BM/Cack-alacit Iwang, BM/Riod 49 Music, BM/Sol (St 16, H100 57 SHE'S FLOW TO Strategie Music, BM/Vandewa-ver Music, BM/Usiding 2 Music, BM/Vandewa-set Music, BM/Vandewa-set Music, BM/Sol (St 2000), BM/Vandewa-set Music, BM/Vandewa-Ster WOLDWIT BE CONE (Wan To Hold Your Songs, BM/Limmer Juli (St 9), H100 59 SHUTTIN DEROT OOWN (U Koney Music, ASCAP/Do Write Music, ASCAP/Semirole Wind Music, MSCMP/Fere/Teor Of St 10, Koney Music, ASCAP/Do Write Music, ASCAP/Semirole Wind Music, MSCMP/Fere/Teor Of St 10, St 10, Noney Music, ASCAP/Do

Write Music, ASCAP/Seminole Wind Music, ASCAP/EverGreen-ICG, ASCAP) CS 18 SINGLE LADIES (PUT A RING ON IT) (B-Day Publish-ing, ASACP/EMI April Music Inc., ASCAP/Songs Of Pee

ing, ASACP/EMI April Music Inc., ASCAP/Songs Of F Ltd., ASCAP/March 9th Publishing, ASCAP/2082 M Publishing, ASCAP/WB Music Corp., ASCAP/Sony/A Tunes, ASCAP/Suga Wuga, BMI). HL/WBM, H100 1 000 (2000) 1200

POP 10 RBH 13 SIN TL\_SIN MI (Sony/ATV Discos, ASCAP) LT 25 SISSY'S SONG FEMI April Music Inc., ASCAP/fri-Angels

Music ASCAP1, HL, CS 39 SMALL TOWN USA (West Moraine Music, ASCAP/Welk Music, ASCAP/Lichelle Music Company, ASCAP/WB

Music ASCAPP.ub:Pile Music Company, ASCAP7MB Music Corp. ASCAPP.ub:Pile Music Corp. Songs. BM/West Bay St. Music, BM/2820 Music LLC BM/West Bay St. Music, BM/2820 Music LLC BM/West Bay, St. Music, BM/2820 Music LLC Song Music, BM, JL, MSB, CS, S2 SOBEAUTHUL (Souichild, ASCAP/Universal Music Pub-Lishing, Im., ASCAPJ, BBH 19 SUBER (EM Blackwood Music, Inc., BM/Pink Inside Publishing, BM/W BM, Music, SSCAP, Capatanad

SOBER (EM Blackwood Music, Inc., BM/Pink Inside Publishing, BM/W BM, Music, SSRAC-Daniahandz Muck, SCSAC/Sunshine Terrace Music, BM/Reug. BM/Yasima Music, ASCAP/Vand M, Ehrlich, Esq. PC, ASCAP, HLWBM, H100 15, POP 11 EL SONDITO (Etitsam-Edimera Latino) LT 39 SOUNDS LIKE LIFE TO ME (EM Agni Music In-ane Publishing Corp. BM/Inmixelae Music, In-BM/Paning Corp. BM/Inmixelae Music, In-BM/Pink Indian, BM/Ink Indian, BM/Pink Inside Publishing, BM/Maratone AB, STIM/Kotali Music, Publishing, BM/Inmixelsa Music, J. Songe, BM/Song/MV, Turch, Scharp/Edim AppS/Stable Inc., ASCAP/RS/MV/PIN Indian, Scharp/Edim AppS/Stable Inc., ASCAP/RS/MV/PINE, BM/Alamond Music, Inc., BM/Yong Hussic Inc., BM/I), HL/WBM, POP 83, BBH 21

83; RBH 21 STANKY LEGG (Polar Hitz, ASCAP/MWN Music Group, ASCAP) H100 60; POP 64, RBH 24

ASCAP) H100 60; POP 64, RBH 24 STOOPD (Street Certified Publishing, BM/Zaytoven Pub-lishing, BM/Trap House Publishing, BM/) RBH 83 STUCK WITH EACH OTHER () POP 94 THE SWEETEST LOVE () Like Em Thicke Music, ASCAP) DBU 23

BBH 32 SWEET THING (Universal Tunes, SESAC/Songs Of Universal, SESAC/Eden Valley Music, SESAC/Mary Rose Music, BM/(Third Tier Music, BMI), HL/WBM, CS 3, H100 38

TE AMO (Nayo International Publishing, ASCAP/Universal Masic Publishing Inc., ASCAP) UT 11 TE AMO (Nau Leide) UT 47 TELLURIDE (SonyATV Time Publishing, BMVSongs 01 Universal inc. BMI) HUMMIN CS 35 TE PRESUMO (Marino Aguirre, BMI/LGA Music Pub-lishing, RMI) UT and Aguirre, BMI/LGA Music Pub-

T

2082 Music 2082 Music 2/Sonv/ATV

TE REGALO AMORES (Mafer, ASCAP/Los Magnificos Publishino: ASCAP/Editora Musical Mambo, ASCAP) LT

7 THAT'S A MAN (WB Music Corp., ASCAP/Steve Dale Jones, ASCAP/Larga Vista, ASCAP/Songs Of The Sandirosa, ASCAP/Universal Music - Careers, BMI),

Sandiresa, ASCAP/Unitersal Nutsiti - Veterval Serie, HUAIBM CS 19 Universal Inc. BM/UI Juzzei Music Publishing, BM/AII Gas Na Brieka SCAP/Burgalo Made Music, ASCAP/Bown Recluse Publishing, BM/AIB Music Corp. ASCAP/Bown Recluse Publishing, BM/AIB Music Careers. BM/EMI April Music Inc., ASC), HUAIBM. POP

THAT'S HOW IT STILL OUGHTA BE (Hope-N-Cal.

BMV/Big Loud Bucks, BMI/EMI Blackwood Music, BMI/Big Loud Bucks, BMI/EMI Blackwood Music, BMI/Little Docey, BMI/Cal IV Entertainment, BMI),

HL/WBM, CS 42 THAT'S NOT MY NAME (WB Music Corp., ASCAP/Pla DECOM/ATV/TUDE ASCAP/Sonv/ATV/

THATS NOT MY NAME (WB Music Comp. ASU-MY/may-writer Music, PRS.Smr/ATV Tures, ASCAP/Sony/ATV Music LK PRS), HL WBM. THO 75 POP 59 THERE GOES MY BABY (Toms Kid Music, BM/Sony ATV Songa LL, BW/FAZ 2 Music, BM/Souther: Couring Hoy, ASCAP/Booble & DJ Songs BM/Wamer-Tamertare Publishing Corp. BM/Clarence Allen, ASCAP/May Nethth, BMI, HL/MBM, RBH 33 THESE ARE THE GOOD OLE DAYS (Eldoron Music Publishing, BMI/Muzik Malia, ASCAP) CS 38 A Dirch

Publishing, BMI/Muzik Mafia, ASCAP) CS 38 THINKING OF YOU (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP), WBM, H100 29, POF 22

Toright (Sony/ATV Songs LLC, BMI/Peanul Proof Music, BMI H102 89, PDP 63 TOP N0TCH (N-The Water Publishing Inc, ASCAP NodStach Publishing, BMI /BH 62 ASCAP NodStach Publishing, ASCAP/APKMI April Music Inc, ASCAP/Sony/ATV Heody, BMI/WeB Music, Corp., ASCAP/2082 Music Publishing, ASCAP), LI Marka H1100 6, BH 92

Music Inc. ASUKPr/Songer Ublishing, ASCAP), Corp. ASCAP/2082 Music Publishing, ASCAP), HLWBM, H100 99, RBH 29 TU ND FRES PARA MI (Akiva Melodies, BM/New World ND FRES PARA MI (Akiva Melodies, BM/New World

Music LTDA, BM/UMPG, SESAC) LT 15 TURNIN ME ON (My Diel Starts Tomorrow, BM//Songs Of Unversal Inc. BM/Wrenckey Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Ishmoot Musik, BM/Young Money Publishing Inc., BMI) H100 18: POP 34: DBU 7

TURN MY SWAG ON (Soute Bay Bellem Music. BM/Croomstacular Music. BM/Bellemen 9 Hip Hop. BM/Crain Care Of Business, BM/Bip H-Mage Music. BM/Palaral Daster Music. BM/ PiH F1 TU TE IMAGINAS (Not Listed) (J 50 UL EL ULTIMO BESO (Rin Musical BM/) I 3 UNIVERSAL MINO CONTROL (Scrape Of Universal Music - / Scraps BM/) POP 5 UNIVERSAL MUNC CINTED (Composition BM/CMI Blackwood Music Inte, BM/Runchsset, BM/UM/eversal Music - / Scraps BM/) POP 5 UNITOUCHED (cad Song, ASCAP/Chery Lane, ASCAPULARIES Music, ASCAPILARIES MUSIC, ASCAPULARIES MUSICAPULARIES MUSICAPULARIES MUSICAPULARIES MUSICAPULARIES MUS

US AGAINST THE WORLD (Havana Brown, BMI/Songs Of Universal, Inc., BMI/Yoga Flames Music, BMI/Janice

us Austino I. Inter WOHLD (Havine Brown, BM/Songs Of Universal, Inc. BM/Yoge Tames Music. BM/Sance Combs Publishing, BM/EMI Blackwood Music. Inc. BM/GweetAwinWy Publishing ASCAP/EMI (Sance) inc. ASCAP, HI. POP 85. USE SOMEBOY (Martha Street Music, ASCAP/Songs Of Combustion Music. ASCAP/Music Of Windswept, ASCAP/Followit Music. ASCAP/Moreares Susci, BM/Buy, BM/Coffee, Tea or Me Publishing, BMI) H100 80.

80 V As

VEN TU (Not Listed) LT 41 VIRTUAL DIVA (Not Listed) LT 13 VIVA LA VIDA (Universal Music - MGB Songs, ASCAP), HLWBM, H100 25 P09 36 W WALK THAT WALK (Dorrough Music Publishing Compa-uw, ASCAP) REH 82

WALK TTAIL WALK Loomough Header Usthaling, Berl/Walker, I'r, SCCAP Herl 82, str. 11 Gold Publishing, BM/Walmer-Tameriane Publishing Corp. BM/Jorethan Roten Music, BM/SolmyATV sorgs LLC BM/Mister Johnsons Jams Music, BM/J, HU/WBM RBH 38 WELCOME TO HE WORLD (Lon Aire Publishing, BM/Warner-Tameriane Publishing Corp. BM/MI Factor Music, BM/J, Kasher Publishing, SCAP/Sory/ATV Songs LLC, BM/4 Blunts Li A Unce, ASCAP.

HL/WBM, POP 91 WE NEED TO ROLL (WB Music Corp., ASCAP/Songs Ir The Key Of R Flat. SESAC/Noontime South,

ASCAP/Inc. ASCAP/Inc. ASCAP/Chrysalis D-SAUDecember First Publishing Group, SESAC). HUWEM, RBH 70 WHATEVER TI IS (Weinerhound Music, BM/Lif Dub Music, BM/Lingelisk Music, BM/D SS 34 WHATEVER YOU LIKE (Grown Club Pristine-BM/Wane-Brankfare Publie-BM/Wane-Brankfare Publie-BM/March Brankfare Publie-

WHATEVER IT IS (Weinerhound Music, BM/Ulii Dub Music, BM/Unipeliki Music, BM/ CS 34
 WHATEVER YOÙ LIKE (Crown Club Publishing, BM/Wanter-Jametiane Publishing Corp., BM/Unimpub, BM/Pacco Barno Muzic, ASA/PMB Blackwood Music, Inc., BMI) HU, WBM, H100 31, PDP 25, RBH 41
 WHAT IT BE URE (Kraston Music, BM/Ubaith Warren Publishing, ASCAP) RBH 68
 WHAT IT REKE (Adam Gregory, SOCAN/Mike Curb Music, BM/Usweet Hysteria Music, BM/Ubaith Warren Publishing, ASCAP) RBH 68
 WHAT IT HERS (Adam Gregory, SOCAN/Mike Curb Music, BM/Usweet Hysteria Music, BM/Ubaith Sorigs, ASCAP/Jacobson, ASCAP/DemrWie, BM/Vontue Favois The Bold, ASCAP/25 North, BM/Van Siteet. BM/Bitterby, Music, BMI CS 50
 WHER IT HURTS (Grindhime, BM/Songs) Of Universal. Inc, BM/Antono Dbans Murik, ASCAP) E Duz II. BM/Patinet Music, Inc., BM/Uhderdog East Songs. BM/EMI Busic, Inc., BM/Uhderdog East Songs. BM/EMI Busic, Inc., BM/Uhderdog, East Songs. BM/EMI Busic, Inc., BM/Ward, BH 28
 WHERE I STODD (Miss, Wilcorb Songs, ASCAP), HUWBM, CS 24P)

CS 26 WHERE I STOOD (Missy Higgins Productions, ASCAP)

ACCAP regit 05: To Cline Hood Distance BMUTaylor Swith Marc, BMUTaylor Yange Abilishing BMUTaylor Swith Marc, BMUTaylor ATV Timber, SESAC Millibon Valley, SESAC, HL, CS & HU 100 34, POP 53 WHO DAT EM Blackwood Music, Inc. BMUTaylor Badd Songs, ASCAP). HJ, RBH 66 WHY JUST EE FIRENDS A Grand Lam Music, SCAP Process Enry The Music, BMUTaylor Music, Public NoCAP Process Enry The Music, BMUTaylor Music, SCAP Process Enry The Music, BMUTaylor Music, Public Network Music, Public Marc, Publishing, ASCAP / Heil-hord Music, Public The Provided Publishing, ASCAP / Pu

ASCAP/Please Engy the Music, BMU-Baful Music Pub-lishing BMU-Bin The Pordigat Publishing, ASCAP/enti-block Music, ASCAP, RBH 91 WILD AT HEART (Melusic, Inc, ASCAP/Primary Wave Emblem, ASCAP/Rev Of The Dog Music, ASCAP/Darth Buddha, ASCAP/Rev Of The Dog Music, ASCAP/Darth Buddha, ASCAP/Rev Of The Dog Music, ASCAP/Darth Buddha, ASCAP/Rev Of The Dog Music, ASCAP/Derth Buddha, ASCAP/Rev Of The Dog Music, ASCAP/Derth Buddha, ASCAP/Rev Of The Dog Music, ASCAP/Derth Buddha, ASCAP/Rev Music, Publishing, Group, ASCAP/Universial Music, Publishing, Inc., ASCAP), HL/WBM, H100 32, POP 20

YOU BELONG WITH ME (Sony/ATV Tree Publishing, BM/Pating Shed Music, SESAC/Barbara Orbison World Publishing, SEEBAC/G, BMI), HL, BOPT 73 YOU CAN GET IT ALL (Shanan Cymone Music, ASCAP/SIM Joni Music, Inc. SACAP/Macajamba Music, ASCAP/SIME ITM Music, ASCAP/Warener-lameitane Publishing Corp. BM/Pacobia & DJ Songs, BM/Sony/ATV Songs LLC, BM/IPCAP Music, BM/Fran-rmar Music, BM/Unidisc Music Inc., BMI), HL/WBM, RBH 59

YOU COMPLETE ME (She Wrote It, ASCAP/Universal Music – Z Tunes, ASCAP/Feemstro Music, ASCAP).

Musici - Ziunes ASCAY/Pearisau Musici - Ziunes HUW9M, HIO0 82, RBH 12 YOU FOUND WE (Little Bike Music, ASCAP/Lincoln & Oille Music, ASCAP/EM April Music Inc, ASCAP/Aano Enwards Publishing, ASCAP, HL, HIO0 12, POP 12 YOURE MY LIFE (Riverar Music, BM/Cotton City Music Publishing MU/Liverara Husic, BM/Cotton City Music

ASCAP/Spunker Songs, ASCAP) CS 57 Y QUE QUEDE CLARO (Arpa Music, BMI) LT 19

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WHERE THE PARTY IS (One Wood Productions)

34, RBH 2 TURN MY SWAG ON (Soulia Boy Tell'em Music BMI/Croomstacular Music, BMI/Element 9 Hip I

2.3.4 (WB Music Corp., ASCAP/So Happy Publishing, ASCAP) WBM, H100 51: PDP 49
 18 0AS1 (Finamy Wate Saving Abel, ASCAP/Cap, You Publishing, ASCAP/Skiddco Music, BM//Meaux Mercy, BM/FE/H1 (MCB, GM), HL, POP 68
 245 (EM Blackwood Music, inc, BM//Dam Rich Music, BM/Z Inil Enterprises, LLC ASCAP/Baytouse, ASCAP/Bing/Misc, ASCAP, HL, RBH 67

ASCAP/Bug Muisic, ASCAP) HL, RBH 67 75, BRAZIL STREEF (Do It Yoursel Music Group S.r.I., SIAE/Reverb Music Ltd, BMVBig Elk Music, ASCAP/Don Williams Music Group, BMVBalloon Head Music, ASCAP) LT 29 Α

ABOUT A GIRL (Ponytai Dad. ASCAP/EMI April Music inc. ASCAP/Mayday Malone Music, ASCAP/State One Songa America, ASCAP/EMI Blackwood Music, Inc. BW/Hepplina Music, BW/H. POP 88 ADDICTEO (Primary Wave Saving Abel ASCAP/Crazy You Publiniting ASCAP/Swidto Music, BW/Meaux BW/EPMI CMG, BW/H, POP 46 AHOTA 14, Austin Designee: ASCAP/Grand Hustle Publish-mig ASCAP/WB Music Corp. ASCAP/Craw Cub Pub-ishing BM/Wameri-Ameriane Publishing Corp. BW/Legior M, Hart Publishing ASCAP/Iemell Clemotra, SACAP/Degia Publishing, ASCAP), WBM, H100 59, BB/F 9 ALMAS CEMELAS, Edingia BM/J 13 0

WBM. HT00.59 / BB/T9 ALMAS GEMELAS Eclinging BM/II 1: 30 ALWAYS THE LOVE SONGS (Old Desperados, ASCAP/N2D ALCAP/Hure Blue, BM/I CS 24 AMERICAS SUITEHEARTS (Not Listed) POP 78 EL AMOR (Not Listed) J 28 ANGELS ON THE MOON (Thriving Nory Music, ASCAP/Salyagmun Music Publishing, ASCAP), WBM.

ASCAP/Sakyamun wuxuu -H10076 P0P 48 AQUI ESTOY YO (Fonsi Music Publishing, AQUI ESTOY YO (Fonsi Music Publishing, Mana Maluca Music.

SESAC) LT 17 ARAB MONEY (TZiah's Music, BMI/Browz Millsic, BMI/Notting Hill Music, BMI/Songs Of Universal, Inc. BMI/Nothing Hill Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, POP 89 ASI FUE (Universal Music - MGB Songs, ASCAP) LT 32 AT LAST (EMI Feist Catalog, Inc., ASCAP/WB Music Corp., ASCAP), HL/WBM, RBH 99

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BAD GIRL (Not Listed) RBH 57 BAO GIRLFRIEND (Warner-Tamerlane Publishing Corp., BM/Tobor Songs, BM/Team Toque Publishing, SOCAN/Binky Publishing, SOCAWA April Fool Pub-lishing, SOCAW/Fraity Cal Publishing, SOCAN), WBM,

PDP 75 BARTENDER (Copyright Control/Shuga Diamon Puti-listing BM) RBH 87 BEAUTFLU (Byelal) Poductions Inc, ASCAP/Sony/ATV lunns, ASCAP/Regme Music Societe, ASCAP/RM PMU listing/Coliny D Publishing, ASCAP/One Music, ASCAP/Chrysalis Songs, BM), HL, H100 20, POP 24, RBH 84.

Harris Zuriyaans Jolinga, Iwiyi, HC, HIOO 20, FOY 24, RBH 84.
BEEP (Anna Jeans Baby Boy Music, ASCAP/Tight Werk, BM/Gramy Man Publishing, BM/Rozboy Publishing, ASCAP) H100 35, POP 80, RBH 7.
BELONGS TO YOU (Cal IV Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/EM Blackwood Music, Inc., BM/SONYATV Ice Publishing, BM/I), HUWBM, CS.

BEST DAYS OF YOUR LIFE (Pickle Butt. ASCAP/Tier

BEST UARS UF VOUR LIFE (Holde Bulk ASCAP/Her Three Music SIGAP/Song/MV Tree Publishing, BMI/Taylor Switt Music, BMI), HIL CS 31 BETTER IN TIME (Jonathan Rohern Music, BMI/Song/ATV Songs LLC BM/Gords Crywin, ASCAP Song/ATV Tunes, ASCAP, HL. P0P 42 BIZZY BODY (Not Lised) RBH 88 BLAME TI (TS) 4S A FOX BM/Blag, BM//Sithed Source, ASCAP/EMI April Music Inc, ASCAP/TIS NP Publishing, ASCAP/ADM April Music Inc, ASCAP/TIS NP Publishing, ASCAP/Joint April Music Inc, ASCAP/TIS NP Publishing, Music, BM//Hurvesial Music 2: Songs BM//Chameteon Publishing, BMI) HL/WBM, H100 17, P0P 43 RBH 1 BLUE JEAKS AND A ROSARY (PLR Publishing, BM//Joh Ray Dean Music, BMI) CS 54

Ray Dean Music BMI) CS 54 BOOTS ON (Songs Of Windswept Pacific BMI/How Bout That Soline Music, BMI/Kinney Empire Music, BMI/CG

BOOI S UN (Solings Of wintesweip) Facilitie : Swinthow Bodin That Soline Wass, BMX/Knaye Fpmire Musics BMX/G, BMY/FIREND #2 (Rico Love Is Still A Rapper. SESACP foray Music, SESAC/Grandmas Boy hubitishing, SESACP fordo 66 Music, SESAC/Larman Music Com-pany BMI) RBH 47 BREAK WH HEART (Tunes By Nickeloten, ASCAP/M Gerrard, ASCAP/Z Silve, ASCAP) H100 95 BROKEN (Lason Wade Music, BMX/Sate One Music America, BMX/SMG, IMMO), WBM, POP 79 BROKEN (Lason Wade Music, BMX/Sate One Music Inc, ASCAP/Carte Boys Publishing, ASCAP/Koldeorrian Music, ASCAP/Raeten Juwan Publishing, BacAP/Koldeorrian Music, ASCAP/Raeten, Juwan Publishing, BacAP/Koldeorrian

30 BUST YOUR WINDOWS (Nappy Puddy, ASCAP/Univer-sal Music – Z Tunes, ASCAP/Salaam Remi Music, ASCAP/EMI April Music Inc., ASCAP/Soulja Boy (Bitem Music, BM/Clawin Care Of Business, BMI), HU/WBM, IRBH

### C CANDLE (SICK AND TIRED) (Chris Wallace, BMI/Sean

POP

Songs); Dist. Cl

Latin Music

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H100 (

Country Songs). 7

Chart Codes: CS (Hot and RBH (Hot R&B/Hi

Patwell, VSCAP) POP, PTCJ Volts Peniado, Devided CANT BELIEVE TI (Napy-Ab Music, BM/U)niversal Music, Z Songs, BM/UAnnad Iay Music, ASCAP/Warr er-ametane Hubishing Corp., SM/Young Money Hub-Ishing inc. BM/), HUWBM, BH 48 CANT STOP ME (Japawons Publishing, ASCAP/Justin Combs Publishing, ASCAP/Martin Music Inc. ASCAP/Dead Game Publishing, ASCAP/Jubete Music. Inc., ASCAP/Dead Game Publishing, ASCAP/Jubete Music.

Inc., ASCAP) RBH 76 CHASING PAVEMENTS (Universal Music Publishing, Inc., ASCAP) NR (WBM, H100 72; POP 61 CHICKEN FRIED (LNA Music Publishing, BMUWeimer-hound Music, BMI/Heart Above Your Head, BMI) H100 43

CHICKEN FHILD (1/W Music Publishing, EM/Weimler-hourin Music, BM/Heart Above You Head, BM) H100 43 CHOCOLATE HIGH (Gold 7 Iron Publishing, ASCAP/W B Music Corp. ASCAP/UI/VANUISIO Inc. ASCAP/O Lue Castro Publishing, ASCAP, WBM, BRH 43 CHOCOLATE LEGS (India 8 Music, BM/Songs Of Un-versa) F0%/cam international. BM/Edwardtunk/handz Music, ASCAP/Universal Music Publishing, Inc. ASCAP/Dango Publishing, ASCAP, HUMBM HBH 71 CHOPPED W SRTEVED (Universal Music - 25 origs. BM/NappyPub Music, EM/Universal Music Publishing, Inc. Music, ASCAP/CH nayih Wasic Inc. ASCAP/Ahmad Taj/ Music, ASCAP), HUWBM, H100 97, POP 87, RBH 31

Tay Music, ASCAP), HUWBM, H100 97, PDP 87, RBH 31 CHUPER AMIGOS (Divine Music, BMI) LT 40 CINCO MINUTOS (SonyAY) Rhythm: SESAC/Excelen-the longs, SESCA12 venus Music, ASCAP) LT 6 CIRCUS (ikes: Money Publishing, ASCAP/Subio Beast Music, BMI/Waren-Tameriane Publishing Corp., BMI/Matz Ball Music, BMI/Saz Money Publishing Inc., BMI/Matz Ball Music, BMI/Sag Miney Publishing Inc., BMI/Matz BALL, BMI/Sar Music, ASCAP/Publishing Inc., BMI/Sac BMI/PUB Sac Publishing Inc., BMI/Sac BMI/PUB Sac Publishing Inc., BMI/Ball Big Music, ASCAP/EM Flactword Music, Inc., BMI/Stellar Songs, Inc. ET Harter, Stellar Data Songs, ASCAP/EM Flactword Music, Inc., BMI/Stellar Songs, Inc. ET Harter, Stellar Data Song ASCAP/EM Flactword Music, Inc., BMI/Stellar Songs, ASCAP/Stellar S

Songs Ud. BMICTUN INGRO LOCATION CONTROL OF A COMPONENT OF A COMPONENT OF A COMPONENT ASCAP/EMI April Music Inc., ASCAP/Roguina University AscaP/EMI April Music Inc., ASCAP/Roguina AscaP/EMI A Leader Musica ASCAP: Veni Adim Musica Inc., ASCAP: Adu Laader Musica ASCAP; Hu. 10PI 47 COME OVER (Chrysalis Songs: BW/Johon Legend Pub-lishing BW/Cherry River Music Co. BW/BBAc Chiney Music, ASCAP/Sam Pan Music, ASCAP/J, Vibe Publish ing, ASCAP/Dutly Rock Music, PSFS/M April Music inc., ASCAP/EMI Music Publishing Ltd., PRS), CLMAIL RBH 92

RBH 92 COOL (Tappy Whyte's Music, BMI/Songs OI Universal, Inc., BMI/Musty Attic, BMI/EMI Blackwood Music, Inc. BMI/Ramon Montgomery, ASCAP), HL/WBM, RBH 26

Data for week of MARCH 7, 2009 | For chart reprints call 646 654 4633

COUNTRY BOY (EMI April Music Inc., ASCAP/In-Angels Music, ASCAP), HL, H100 84 COUNTRY STAR (Copyright Controlled, BM/Stage Three Sorigs, ASCAPBett, James Cornelius, ASCAP) CS 53 COWERLS DOWT CRY (Sony/ATV free Publishing, BW/Showbily Music, BM//Intim Me On Music, BM/Sill Working For The Man Music, BM//RCG, BMI) CS 4, H100

19 CRACK A BOTTLE (Shroom Stady Music, BM/Songs OI Universal, Inc. BM/S0 Cent Music, Publishing SCAP/Universal Music, Publishing, Inc. ASCAP/WB Music Corp., ASCAP/Ann Nothing Gong On But F<sup>+++++</sup>, ASCAP/Wane - Banteine Publishing Corp., BM/Anien Status Music, BM/Psalm 144 1), HL/WBM, H100 S. POP 13: RBH 63

CRY CRY (TIL THE SUN SHINES) (Raylene Music, ASCAP/Little Blue Typewrite: Music, BMI/Universal ASCAP/Liftle Blue Typewriter Music, BMI/Universi Music - MGB Songs, ASCAP/Magic Farming Mus ASCAP/Warner-Tamerlane Publishing Corp., BMI)

HL/WBM\_CS 33 CUANOO TUS OJOS ME MIRAN (Warner Chappell Music Spain S.A., SGAE/WB Music Corp., ASCAP) LT

26 CUERPO SENSUAL (Not Listed) LT 33

D DAME TU AMOR (Aquila Raid, SESAC) (17 20 DAY 'N' NITE (Elsies Baby Bob Publishing, ASCAP)Owo Olorun Publiching Company, ASCAP) H1(00 40, POP 45, 1984 04 Olorun Publishing ubinpany, noor , , RBH 94 **DEAD AND GONE** (Crown Club Publishing, BMI/Warner-Tamarlane Publishing Corp., BMI/Tennman Tunes, ACAD4 lowareal Mitsic - Z Tunes, ASCAP/Cleopara's

Tametiawe Mithishing Corp., BM//Fenrman Tures, BSCAP/Unersei Music, Z Umes, BSCAP/Cleopata's Sons Music, ASCAP/EM April Music Inc., ASCAP), HUMBM, HOOZ, POP3, BFB H 14 DECODE WIB Music, CSCAP, BFB H 14 DECODE WIB Music, CSCAP/Emits Music, ASCAP/Emit Music, ASCAP/Huritsboro Music, ASCAP/Siminit Sone, ASCAP/Huritsboro Music, ASCAP/Siminit

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H100 37, POP 32 DIVA (8-Day Publishing, ASACP/EMI April Music Inc., ASCAP/Levegas Music Publishing, ASCAP/Team S Dot Publishing, BMI), HL, H100 19, POP 39; RBH 3 DOVT (SonyATV Inter Publishing, BMI/Beavertime Tunes BMI/Coordinate Tunes Publishing, BMI/Beavertime Tunes

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BM/Geoffrey Stokes Nielson Publishing, BM//Middle Child 2, BM/Big Loud Bucks, BM//Iniversal Music --Tunes, ASCAP/Hits And Smastnes Music, ASCAP/282 Music LLC, BM/Thats How I Roll, ASCAP), HL/WBM HOW DO YOU SLEEP? (Team S Dot Publishing,

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K KISS ME THRU THE PHONE (Jimipub, BMI/Warner-Tarnerlane Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/David Siegel, BMI/Croomstacular Music, BMI/Soulja Boy Teffern Music, BMI/Jakir Gar Ol Busi-ness, BMI/Element 9 Hip Hop, BMI), HL/WBM, H100 9; POP 19, BMI, 11

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### **GENERAL MANAGER**

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

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

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

## Please reply to Steve Mould or John Corso by email ole@intersearchcanada.com referencing Project #29011.

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





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RECORD COMPANIES: Island Records appoints Mark DiDia executive VP/GM. He served in the same role at Columbia Records.

Sony Music Nashville names Britta Coleman manager of marketing operations. She was manager of label operations at BNA Records.



PUBLISHING: Warner/Chappell Music taps Lee Dannay and Brad Aarons as VPs of A&R and Peter Visvardis as senior director of A&R. Dannay was VP of A&R at Columbia Records, Aarons was director of creative affairs at BMG Music Publishing, and Visvardis was director of A&R at Zomba Music Publishing.

Bug Music Publishing, which recently acquired a portion of Murrah Music and its associated catalogs, names Roger Murrah senior VP of the company's Nashville operation. He founded Murrah Music in 1990.

TOURING: Live Nation ups Michael Yerke to president of talent for House of Blues. He was VP of booking for the Midwest region at Live Nation.

Cavaliers Operating Co. names Hallie Yavitch senior director of events for the Quicken Loans Arena in Cleveland. She was associate GM of touring at Magic Arts & Entertainment.

MANAGEMENT: Tenth Street Entertainment names Phillip Kovac senior VP of merchandising and artist sponsorships. Senior VP/GM Lewis Kovac will oversee touring in the interim. Phillip was VP of artist touring.

TV/FILM: Sony Pictures Entertainment elevates Paul Friedman to senior VP of music business affairs. He was a VP.

MTV Networks Latin America promotes Tatiana Rodriguez to senior VP of programming and creative strategy for Nickelodeon Latin America. She was VP.

**RELATED FIELDS:** Licensing and royalty services company **RightsFlow** names Jason Walker manager of systems. He previously oversaw JWalker Sound.

-Edited by Mitchell Peters

## GOODWORKS

## WILSON LEADS FIGHT AGAINST PROSTATE CANCER

"Man up and go get a test," singer Charlie Wilson declares in his role as a spokesman for the Prostate Cancer Foundation.

The veteran R&B singer and lead vocalist for '80s funk trio the Gap Band speaks from experience. He was diagnosed last year with the disease, which strikes one out of every six American men. It's the second-leading cause of cancer death among

African-American males, with one in three being diagnosed. "I heard rumors that I was dying but I'm very much alive," says Wilson, whose prognosis is excellent. "Early detection is

the key, as I had no clue. I was lucky." As his second Jive album, "Uncle Charlie," debuts at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart, Wilson is busy spreading the early-detection message to U.S. troops serving in Iraq and Kuwait. When he leaves there March 2, he'll return stateside to perform and continue to raise more awareness and research funds to fight prostate cancer.

"I just want to encourage all men, especially brothers, to get screened," Wilson says. "I've done a lot of performing. Now it's time for informing." —Gail Mitchell BACKBEAT

Systems president/CEO and Madison Square Garden chairman James L. Dolan, Paul Simon and Cablevision Systems senior VP of strategic product development Kristin Dolan at the newly restored Beacon Theatre in New York after a seven-month, \$16 million restoration. Simon performed on opening night.





## INSIDE TRACK BOBBING FROM APPLES

with **Duffy (c**enter), who took ome three trophies at the BRIT Awards

Feb. 18 in London, and Duffy's manage

Apples in Stereo frontman Robert Schneider knows a thing or two about making weird sounds with strange instruments, but his newest music is geared not to the post-rock crowd but the preschool set. Schneider's latest project, "Robbert Bobbert and the Bubble Machine," was released last week through the kiddie label Little Monster.

"On Apples records, I try to use interesting music instruments and fun arrangements," Schneider tells Track. "So I use those same aesthetic choices and rules and transfer them to kids' music. Now, instead of fuzzy guitars playing a crazy melody line, it's a xylophone. Instead of grown-up stuff, it's about puppy dogs and clocks." Schneider is also busy developing a "Bobbert" animated TV show with Puny Entertainment, the animation company behind Nickelodeon's "Yo Gabba Gabba." The group is working on its first pilot episode. "Bobbert" was "just a

side thing" before Apples in Stereo went headlong into recording. Schneider says he and the band have already begun work on the next album and will reconvene next week to hash out more tracks. "This record will have the sounds of classic R&B that's played through that UFO that appeared at the end of 'Close En-



counters' that hummed music as the lights flashed," he says. "Just imagine a dancing jukebox."

## BACKBEAT





Talib Kweli atteno Rush Philanthropic Art Four dation's 2009 Gold Rush Award event, held recently at the Red Bull Space in New York. The fund-raiser honored cutstanding creative individuals who have given back to the artistic community. TESY OF E





## SESAC GETS ITS GAME ON

SESAC GETSTIS GAME OF SESAC hosted an enthusiastic group of gamers at its inaugural Music & Gaming Entertainment Seminar at ZUNE LA in Los Angeles. The crowd gathered to hear a panel discussion on the latest in gaming innovations before enjoying a mixer that featured guests like R&B artist Marques Houston showing their skills on the Xbox. PHOTOS: COURTESY OF TEAL MOSE 

ABOVE: From left: Interscope Records marketing executive Steve Sherr, RipTide Music president Rich Goldman, THO music director Victor Rodriguez, SESAC associate VP James Leach, producer/composer Ruwanga "Ru" Samath and G4's "X-Play" host/managing editor Adam Sessier.

RIGHT: SESAC executives visit with artist Marques Houston at the cocktail recep-tion. From left: SESAC associate director Josh Feingold, Houston, SESAC associ-ate VP Ellen Truley and VP Trevor Gale.

### **SESAC 2009 CHRISTIAN** MUSIC AWARDS

MUSIC AWARDS SESAC named songwriter/producer Jason Ingram as its 2008 Christian songwriter of the year at a ceremony held Feb. 23 at Nashville's Sambuca Restaurant. Ingram's "Give Me Your Eyes" was a No.1 hit at two radio for-mats in 2008. Peertunes, Grange Hill Music and Windsor Way Music were named Christian publishers of the year. Other award winners included Ian Eskelin, Stellar Kart's Adam Agee and This Beautiful Republic's Jeremy Kunkle. PHOTOS: COURTESY OF ED RODE BIGHT: Erom Inft: SES AC associate VID

**RIGHT:** From left: SESAC associate VP of writer/publisher relations **Tim Fink**, singer/songwriter **Jamie Slocum** and Curb Records director of copyright/roy-alties **Christy RobInson**.

BELOW: From left: SESAC VP of writer/ publisher relations Trevor Gale and associate VP of writer/publisher rela-tions Tim Fink, Jason Ingram, Grange tions Tim Fink, Jason Ingram, Grange Hill Music president David Steunebrink, SESAC executive VP Dennis Lord, peer-music VP of Nashville Kevin Lamb and SESAC associate director of writer/pub-lisher relations John Mullins.

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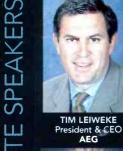


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