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compositor: Steven Tejada  
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editora: Sony/ATV Discos Music Publishing

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compositor: Marco Antonio Solís  
editora: Crisma

**Canción del Año Pop/Balada**  
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**"No Me Doy Por Vencido"**  
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**"Si Tú Te Vas"**  
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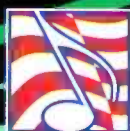
**"Siguelo"**  
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**"Soy Igual Que Tú"**  
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ON THE CHARTS

## ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	42	TAYLOR SWIFT / FEARLESS
TOP POP CATALOG	44	MARY J. BLIGE / MARY J. BLIGE & FRIENDS
TOP CLASSICAL	53	THE PRIESTS / THE PRIESTS
TOP CLASSICAL CROSSOVER	53	IL DIVO / THE PROMISE
TOP COUNTRY	49	TAYLOR SWIFT / FEARLESS
TOP DIGITAL	44	SOUNDTRACK / SLUMDOG MILLIONAIRE
TOP ELECTRONIC	53	SOUNDTRACK / SLUMDOG MILLIONAIRE
TOP HEATSEEKERS	45	JOE BONAMASSA / THE BALLAD OF JOHN HENRY
TASTEMAKERS	45	LAMB OF GOD / WRATH
TOP INTERNET	44	VAN MORISSON / ASTRAL WEEKS: LIVE AT THE HOLLYWOOD BOWL
TOP JAZZ	53	FRANK SINATRA / SEDUCTION: SINATRA SINGS OF LOVE
TOP CONTEMPORARY JAZZ	53	BONEY JAMES / SEND ONE YOUR LOVE
TOP LATIN	52	PATRULLA 81 / QUEREME MAS
TOP R&B/HIP-HOP	50	JAMIE FOXX / INTUITION
TOP WORLD	53	CELTIC WOMAN / THE GREATEST JOURNEY ESSENTIAL COLLECTION

## SINGLES

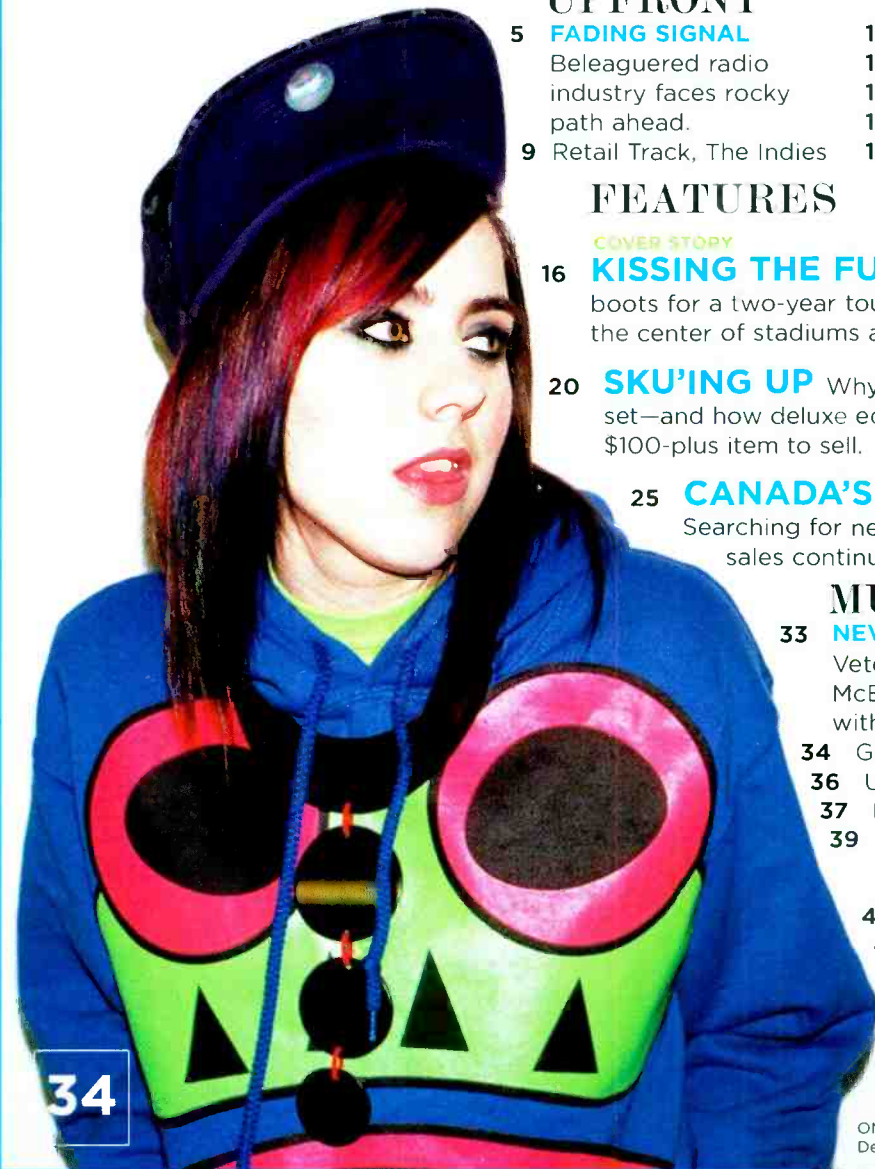
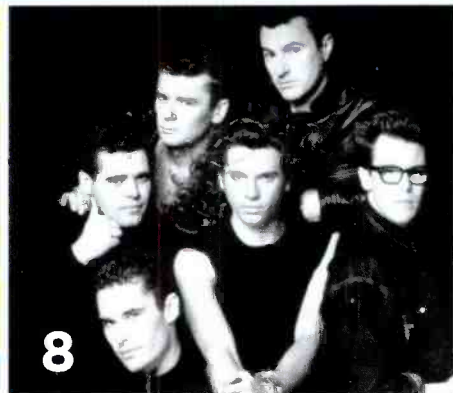
	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	46	FLO RIDA FEATURING KESHA / RIGHT ROUND
HOT 100 AIRPLAY	47	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE
HOT DIGITAL SONGS	47	FLO RIDA FEATURING KESHA / RIGHT ROUND
ADULT CONTEMPORARY	48	JASON MRAZ / I'M YOURS
ADULT TOP 40	48	THE FRAY / YOU FOUND ME
HOT COUNTRY SONGS	49	KEITH URBAN / SWEET THING
HOT DANCE CLUB PLAY	53	ENRIQUE IGLESIAS FEAT. SEAN GARRETT / AWAY
HOT DANCE AIRPLAY	53	LADY GAGA / POKER FACE
HOT LATIN SONGS	52	BANDA EL RECODO / TE PRESUMIO
MAINSTREAM TOP 40	48	THE ALL-AMERICAN REJECTS / GIVES YOU HELL
MODERN ROCK	48	INCUBUS / LOVE HURTS
POP 100	48	FLO RIDA FEATURING KESHA / RIGHT ROUND
HOT R&B/HIP-HOP SONGS	51	JAMIE FOXX FEATURING T-PAIN / BLAME IT
ADULT R&B	50	MUSIQ SOULCHILD FEAT. MARY J. BLIGE / IF U LEAVE
MAINSTREAM R&B/HIP-HOP	50	JAMIE FOXX FEATURING T-PAIN / BLAME IT
HOT RAP SONGS	50	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE
RHYTHMIC	50	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE
SMOOTH JAZZ SONGS	53	BONEY JAMES / STOP, LOOK, LISTEN (TO YOUR HEART)

## THIS WEEK ON .biz

	#1	ARTIST / TITLE
TOP CHRISTIAN ALBUMS	#1	RED / INNOCENCE & INSTINCT
HOT CHRISTIAN AC SONGS	#1	THIRD DAY / REVELATION
TOP GOSPEL ALBUMS	#1	VARIOUS ARTISTS / WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL...
HOT GOSPEL SONGS	#1	JAMES FORTUNE & FIYA / I TRUST YOU
TOP INDEPENDENT ALBUMS	#1	VARIOUS ARTISTS / THE 99 MOST ESSENTIAL MOZART MASTERPIECES
HOT RINGMASTERS	#1	SOULJA BOY TELL'EM FEATURING SAMMIE / KISS ME THRU THE PHONE
TOP MUSIC VIDEO SALES	#1	VICENTE FERNANDEZ / PRIMERA FILA
HOT VIDEOCLIPS	#1	KANYE WEST / HEARTLESS
TOP DVD SALES	#1	HIGH SCHOOL MUSICAL 3: SENIOR YEAR
TOP TV DVD SALES	#1	HIGH SCHOOL MUSICAL 2
TOP VIDEO RENTALS	#1	BODY OF LIES
TOP VIDEO GAME RENTALS	#1	X360: CALL OF DUTY: WORLD AT WAR

# CONTENTS

VOLUME 121, NO. 10



## UPFRONT

- 5 **FADING SIGNAL** Beleaguered radio industry faces rocky path ahead.
- 9 Retail Track, The Indies
- 10 On The Road
- 11 Latin
- 12 Global
- 14 Digital Entertainment
- 15 Q&A: **Kevin Arnold**

## FEATURES

- COVER STORY**
- 16 **KISSING THE FUTURE** U2 gets on their boots for a two-year tour that will put the band at the center of stadiums around the world.
- 20 **SKU'ING UP** Why the art book is the new boxed set—and how deluxe editions give labels another \$100-plus item to sell.
- 25 **CANADA'S QUANDARY** Searching for new digital models as physical sales continue to fall.

## MUSIC

- 33 **NEVER A McBRIDESMAID** Veteran country artist Martina McBride refines her classic sound with a new producer.
- 34 Global Pulse
- 36 Underground
- 37 Reviews
- 39 Happening Now

## IN EVERY ISSUE

- 4 Opinion
- 41 Over The Counter
- 41 Market Watch
- 42 Charts
- 56 Marketplace
- 57 Executive Turntable, Backbeat, Inside Track

ON THE COVER: U2 photograph by Deirdre O'Callaghan

360 DEGREES OF BILLBOARD

## HOME FRONT

## Events

### LATIN MUSIC

Join Billboard April 20-23 in Miami for panel sessions, networking receptions, showcases, the Billboard Bash and the Billboard Latin Music Awards. The finalists have been announced. More details at [billboard-latinconference.com](http://billboard-latinconference.com).



### MOBILE ENTERTAINMENT LIVE

The mobile entertainment event of CTIA convenes entertainment and advertising executives and includes a keynote interview with **Rob Thomas**. More details at [billboardevents.com](http://billboardevents.com).

## Online

### U2 EXTENDED

After devouring the cover story, go to [billboard.com](http://billboard.com) to check out an online-exclusive in-depth Q&A with the Edge about U2's new album and upcoming world tour. Plus, we chart the band's blog buzz and more.

# No Pay For Play

Don't Let The RIAA Make Stations Pay For Music

BY DAVID K. REHR

America's local radio stations are facing a difficult battle that will require the support of every GM, PD and DJ. After reaping billions of dollars in album and concert ticket sales from decades of free promotion provided by radio airplay, the RIAA—backed by the world's four largest record label conglomerates—is asking Congress to require stations to pay a new performance fee for every song aired free to listeners. The legislative largess, considered by local stations to be a new tax, would result in a massive payout from America's hometown stations to the pockets of label executives. It amounts to nothing more than a bailout of the recorded-music business.

According to a study by former Stanford economics professor James Derouzos, free radio airplay is responsible for between \$1.5 billion and \$2.4 billion in annual music sales. Omitted from this figure are the additional billions in revenue generated through concert and merchandise sales, both of which also benefit from the promotional power of radio.

To truly understand the medium's unparalleled promotional reach, one need only watch the annual music awards shows, where artist after artist stands on stage and thanks local stations for helping launch their career. Ask any label executive for advice on breaking a new artist, and they'll likely tell you the same thing that Sony BMG executive VP Butch Waugh said just last year—that radio "re-



mains the best way to get new music into the listeners' lives."

Local radio reaches 235 million listeners every week, bringing communities not only music, but news, traffic and weather updates. Local radio employs about 100,000 Americans. During emergencies, it offers weather warnings and evacuation information. And after the clouds part and the hurricane waters recede, local radio helps citizens rebuild, organizing food and clothing drives for local shelters. A performance tax would put at risk many of these charitable efforts.

Most at risk would be stations that play niche formats, such as Spanish-language music outlets. As most station owners will tell you, AC, top 40 and sports/talk are among the most profitable formats. For many GMs overseeing a struggling hip-hop or Latino station, the introduction of a new performance tax could force them into an unfortunate choice: flip to the AC format or pick up a syndication

deal with a popular talk host. On stations that don't change formats, new artists would still lose out; since playlists can maximize a station's return on investment, many radio programmers will have another reason to stick with proven hits by U2, Lil Wayne and Madonna rather than risk losing listeners by taking chances on developing artists.

Unfortunately, the RIAA has demonstrated a dismissive attitude to the impact of a performance tax on new artists and local radio listeners. Its membership includes some of the largest multinational corporations in the world, all of which have suffered recent revenue setbacks after failing to anticipate and adapt to a digital world where consumers have more options at their fingertips. Radio isn't responsible for the labels' failing business model, so it shouldn't be asked to fund the bailout.

In mid-February, Reps. Gene Green, D-Texas, and Mike Conaway, R-Texas, and more than 100 bipartisan lawmakers introduced the Local Radio Freedom Act, which opposes the introduction of any new performance tax, fee or royalty on radio stations. The National Assn. of Broadcasters is working tirelessly to increase support for this resolution, but we need the help of every radio employee in America. If your elected representative hasn't yet signed on, I urge you to ask him or her for support.

David K. Rehr is president/CEO of the National Assn. of Broadcasters.

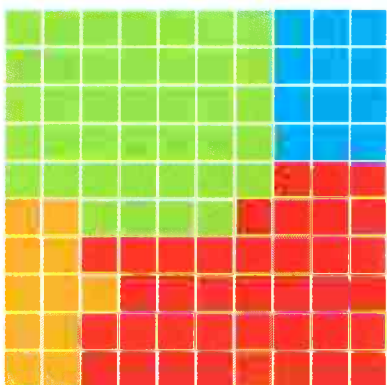
## FEEDBACK

### .biz BILLBOARD.BIZ POLL

Will Live Nation and Ticketmaster get government approval to move forward with their proposed merger?

**39%** YES: But the merger will be to the detriment of the industry and fans.

**11%** YES: The merger would be healthy for the industry.



**12%** YES: But only after both companies sell parts of their business.

**38%** NO: I'd be shocked if the merger were permitted to proceed.

#### FOR THE RECORD

For the story "Deal or No Deal?" in the Feb. 21 issue, an accompanying photo misidentified Ben Turner, co-founder of the Assn. of Independent Festivals. The photo was of Graham Burns, chairman of the Assn. of Secondary Ticketing Agents.

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**RISING SUN**  
Universal tops '08 Japan market share



**LISTEN LIKE THIEVES**  
INXS renews pact with Warner/Chappell



**VIRGIN NO MORE**  
Retailer says it will close its U.S. stores



**ROAD WARRIOR**  
Fonseca prepares for U.S. theater tour



**DIGITAL MARKETEER**  
IODA's Kevin Arnold talks shop

6

8

9

11

15

**>>> JACKSON ANNOUNCES 'CURTAIN CALL'**

Michael Jackson confirmed a July residency at London's O2 Arena, describing it as the "final curtain call." The first date is July 8 and tickets go on sale March 13. Tickets are priced £50-£75 (\$70-\$106). Posters advertising 10 shows appeared on the London Underground before the announcement. AEG president/CEO Tim Leiweke told the audience at Billboard's Music & Money Symposium March 5 in New York that Jackson is likely to perform 20-25 shows at the O2.

**>>> BEATLES TO GO DIGITAL WITH 'ROCK BAND'**

The Beatles will finally go digital Sept. 9 with the release of "The Beatles: Rock Band." The game, first announced last October, will be released worldwide for the Xbox 360, Playstation 3 and Nintendo Wii, according to a statement. The game will mark the first time that the Beatles' music will be available in the digital realm.

**>>> TERRA FIRMA WRITES OFF EMI**

Terra Firma, the private equity firm that owns EMI, has written off €1.4 billion (\$1.7 billion) in its investments. The lion's share of that impairment charge is reportedly due to EMI, which it acquired in August 2007 for £2.4 billion (\$4.9 billion at August 2007 rates). The impairment figure was revealed in Terra Firma's annual report. Terra Firma also is handing back €80 million (\$100.7 million) in performance fees as a result of the write-down.

# UP FRONT

**RADIO** BY JEFFREY YORKE

## FADING SIGNAL

### Beleaguered Radio Industry Faces Rocky Path Ahead

The U.S. radio industry is grappling with severe financial challenges as it contends with cratering ad spending and a locked-up credit market.

Radio ad revenue growth posted double-digit percentage gains in the late '90s. But in the middle part of this decade, revenue growth slowed sharply before flattening, pressured by a shift in ad dollars to online platforms and advertisers waiting until the last minute to buy ad spots, which led to lower rates to fill inventory, the media research firm SNL Kagan observed in a recent report.

Now revenue is in decline, with no quick recovery in sight. After slipping 2% in 2007 to \$21.3 billion, total U.S. radio ad revenue dropped 9% in 2008 to \$19.5 billion, according to data released by the Radio Advertising Bureau.

Local revenue dropped 10% to \$13.6 billion; national was down 12%, or \$2.9 billion. Network revenue for 2008 was flat at \$1.2 billion, as off-air jumped 7% to \$2 billion.

Automotive, the industry's top ad category with 15% of total revenue, plunged 22% in 2008 to \$2.5 billion. Radio's second-largest ad category—comprising communications, cellular and public utilities companies—was down about 10% at \$1.7 billion.

In the fourth quarter, local advertising revenue was off by 13% to \$3.2 billion while national revenue fell 14% to \$735 million. Network revenue fell 4% for the quarter, to \$298 million, and off-air revenue—which has been the new, fast-growing category—gained only 1%, to \$444 million in the last quarter. In total, fourth-quarter radio revenue was down 11% to \$4.6 billion.



Based on ad spending trends during the first several weeks of the year, Mark Fratrick, VP at Chantilly, Va., media research firm BIA Financial Network, estimates that revenue will decline another 10% in 2009.

"There is no denying that the economy is in really tough shape," he says.

Beyond the recession-wracked economy, radio has another problem: debt.

During the wave of consolidation that began in the '90s, companies took advantage of freely available debt financing to grow. As a result, the average pure-play radio business is now almost wholly capitalized with debt, SNL Kagan observed in a report published in February.

"That is not a sustainable long-term situation," the report said, adding that the industry "is now suffering from an acute leverage hangover."

While the firm is optimistic that radio companies will eventually emerge leaner and better equipped for the long term, it expects the current financial downturn to last for up to another 18 months, noting, "There are almost certain to be some restructurings, mergers, significant asset sales and market reconfigurations along the way."

Similarly, Wachovia Capital Markets analyst Marci Ryvicker expects further short-term pain in the industry, where shares of publicly traded companies have been in free fall.

"With virtually no equity value in radio, we anticipate the quarterly conference calls will be focused on deleveraging events, whether it be debt paydown or outright buybacks," Ry-

vicker observed in a recent research note. However, she added, "While the possibilities of bankruptcies and delistings continue to pressure the stocks, neither appears likely, as banks would rather refinance than own the assets, and the New York Stock Exchange and Nasdaq continue to relax listing requirements—at least for now."

In the most recent in a long line of dismal earnings releases, Cox Radio said in a March 4 report that it posted a fourth-quarter loss of \$357.3 million, widening sharply from a loss of \$52.1 million during the same period a year earlier, due to noncash impairment charges to write down the value of Federal Communications Commission licenses and goodwill on its books. The company's executives also warned that business was pacing 20% less than the same time last year and that when business is being booked it's happening "very late."

And on March 2, CC Media, the parent of industry giant Clear Channel, reported a staggering fourth-quarter loss of \$5 billion, swinging from a profit of \$321 million during the year-earlier period, due to impairment and goodwill write-downs partly related to its outdoor advertising business.

In a sign of the times, Clear Channel appointed veteran hotel industry executive John Kaufman to the newly created position of senior VP of revenue management. In an effort to improve the company's ability to support its sellers and advertisers, Kaufman will be hiring a team of up to 40 revenue managers deployed across 150 markets.

*Additional reporting by Alexandra Cahill.*

GLOBAL BY ANDRE PAINE

## UNIVERSAL TOPS IN JAPAN

The Major Beats Avex, Sony For Most Market Share

Reflecting a continued shift in the competitive landscape of the Japanese music business, Universal Music Japan captured the largest share of physical music production in 2008, inching past the previous market leader Avex Group Holdings, according to Recording Industry Assn. of Japan (RIAJ) data obtained by Billboard.

Universal accounted for 16.8% of the total production value of physical music products, the primary measure of recorded-music market share in Japan. That exceeded Avex's second-place share of 15.9%, while Sony Music Entertainment Japan, historically the market leader in its home country, came in third place in 2008 with a 14.2% market share.

The figures mark a sharp change from 2005, when Sony was tops with 18.9% of market share, Avex was second with 12.9% and Universal was third with 12.5%.

"Four years ago when I assumed responsibility for southeast Asia and Japan, it seemed almost impossible—Sony I think had been No. 1 for 30 years," says Max Hole, Universal Music Asia Pacific Region president and executive VP of Universal Music Group International. "It's great because it's something that we've done organically,

not through acquisition, which makes it even better."

Universal Music Group is now the market leader in the world's top five territories for recorded music—the United States, Japan, the United Kingdom, Germany and France, respectively.

Major domestic artists for Universal in Japan include pop acts Greeen and Thelma Aoyama. The latter's "Sobaniirune" (Universal J) and Greeen's "Kiseki" (Nayutawave) both scored huge sales, each selling between 7 million and 8 million downloads, according to Universal. The sales figures include full-track downloads, master ring-tones and ringback tones in a market where mobile dominates download sales. Digital sales weren't included in the RIAJ's market-share data.

"Our Japanese company had two of the top 10 top-selling digital tracks of 2008 in the world," Hole says. "Thelma and Greeen have had these huge, huge hit singles."

Greeen is also a million-selling album act, along with Hideaki Tokunaga, who released his "Vocalist 3" (Universal Sigma) album of covers in 2008. The 47-year-old singer has experienced a career revival with the "Vocalist" se-



Let's get physical: ISHIZAKA (top) and KOIKE



ries, which is aimed at older listeners.

Universal Music Japan had five primary labels in 2008—Universal J, Universal Sigma, Nayutawave and the smaller Far Eastern Tribe and Milestone Crowds. In November, it announced the launch of a sixth imprint, Delicious Deli Records.

"When you have six labels run by motivated people who all want to do better than their colleagues, you get a lot of action," Hole says.

The executive also credits the work of Universal Music Japan chairman/CEO Kei Ishizaka and president/COO Kazuo Koike in transforming the company.

"We used to have a very monolithic A&R setup, very typical of Japan, and they were open to my suggestion that we should actually grow to what we now have, which is six labels, three large ones and three small ones, that compete with each other as A&R sources," Hole says. "It's what we do in the U.K. and France, but in Japan it was quite unusual. It's really paid off."

Staffing at the company has also seen a change in recent years. "Four years ago we had a company that was quite old-fashioned and most of the A&R people were in their 50s," Hole says. "The revolution that we've undertaken is a move to six labels and a Western-style product management setup and empowering younger people in A&R."

However, he notes that "experience counts for a great deal in Japan" and the major will continue to have a "blend of senior staff with younger staff."

Additional reporting by Mitchell Peters.



## SUCCESS IN NIHONGO

Universal Asia Pacific Chief Max Hole Discusses Three Factors Behind The Label's Climb In Japan

### INCREASED INVESTMENT IN DOMESTIC A&R

"We have for a long time been No. 1 in international repertoire, selling American and British music," Hole says. "But we were very poor in domestic. If you want to do well in Japan, you have to do well in domestic."

Since 2005, Universal Music Japan has beefed up its commitment to local artist releases with new imprints and signings.

"The whole strategy was to get different A&R teams with different tastes competing with each other within the organization," Hole says. "In the past, Japanese record companies used to work as a large team, and you didn't get enough variation in tastes."

With more A&R reps looking for talent, Universal generated more signings and a greater variety of acts, he says.

"The main point is that we increased gradually," he says. "Obviously, it didn't happen overnight."

### EXPLOITING TV, WEB

"Radio is not tremendously impactful in Japan," Hole says. "If you want to get across to a mass audience, you need to connect on television and Japan is one of the few countries that still has a lot of TV shows that are music-oriented."

An artist can connect with a Japanese TV audience in four ways: performing on shows like TV Asahi's "Music Station" or Fuji TV's "Hey! Hey! Hey! Music Champ"; getting a song picked up as a theme in a dramatic series; striking a synch deal for an ad; or buying ad time. "But that's very expensive," Hole says of the last option.

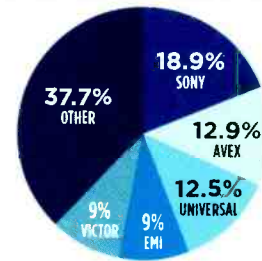
He notes that synch deals and TV theme songs in dramas are the most popular means of reaching Japanese music fans through TV. "It's like anything—if you put the wrong song in a TV advertisement, nothing happens," he says. "But if you put the right song in, it really connects."

The Internet is also a key promotional vehicle

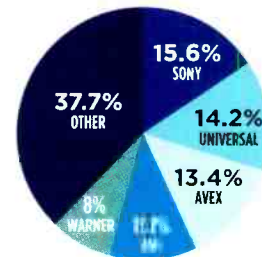
## BIGGER SLICE

The annual share of total production value of physical music products in Japan, based on Recording Industry Assn. of Japan data obtained by Billboard.

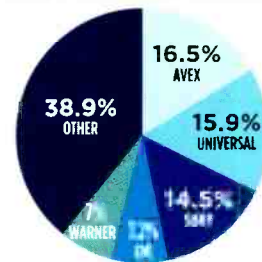
### 2005 MARKET SHARE



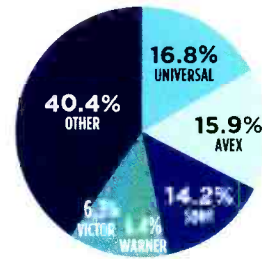
### 2006 MARKET SHARE



### 2007 MARKET SHARE



### 2008 MARKET SHARE



in Japan, particularly on wireless platforms.

"Kids in Japan are almost born with a mobile phone attached to their hand," Hole says. "We communicate with fans directly via mobile by e-mail and there are certain sites they like—Japanese versions of MySpace and Facebook."

### PROMOTION OF YOUNGER EXECS

"In the past, our organization tended to be controlled by people in their 50s," Hole says, noting that the label now has senior executives, including label heads, in their 30s.

"In simple terms, it's to bring people into the company and promote from within people who are in touch with the music that kids are buying." Hole says that "some of the older people weren't in touch, and I don't think they were incentivized enough to get out there and see what young people wanted."

So the label turned inward to find budding A&R talent. "We had a lot of good people from within who weren't being encouraged enough," he says. "The majority of it would be promoting talented young people within the organization and then a sprinkling of other people from the outside who have a different view."

—Mitchell Peters

**MADCON WITH THE SMASH-HIT BEGGIN' OUT NOW!**

A promotional photograph of the duo Madcon. One member is in the foreground, wearing sunglasses and a black leather jacket, with his hands clasped in front of his mouth. The other member is behind him, wearing a black leather jacket and a beanie, with his hands raised in a 'V' sign. The background is plain white.

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## INUNDATED INBOX

Paper Filings Backlogged At U.S. Copyright Office

A potential headache for independent songwriters has emerged at the U.S. Copyright Office, which is contending with a backlog of about half a million paper filings that could require up to 16 months to process.

The number of applications in arrears is believed to include other creative works in addition to songs. The delay isn't likely to have a significant impact on music publishing companies, most of which file electronically. But the backlog could create problems for indie songwriters, many of whom still register for copyrights with paper filings.

The backlog was acknowledged by Marybeth Peters, U.S. register of copyrights, when she appeared at a Feb. 18 copyright symposium in Los Angeles sponsored by the State Bar of California, according to publishing executives who attended the event. Representatives for the Copy-

right Office didn't respond to requests for comment.

"If it takes 16 months to get a copyright filed and an album is already released, that is a problem," says Songwriters Guild of Amer-

Peter Raleigh. For about 90% of its electronic filings, he says, "we are seeing six to eight weeks turnaround, which is excellent."

However, Raleigh adds that Cherry Lane is "still wait-

ing for the paper registration we filed in January of 2008" before switching to electronic filing. Ironically, the electronic filing system is partly to blame for the delays in processing paper filings. Although electronic filing was opened to all copyright applicants in July 2008, the Copyright Office,

an arm of the Library of Congress in charge of maintaining copyright registration records, spent the last few years testing electronic filing, which shifted manpower from paper filings. Further delays were caused by post-9-11 security precautions requiring that all U.S. government mail be screened by security before being forwarded to the proper agencies, according to those familiar with the process.

The backlog could create problems for songwriters who want to seek legal redress when they feel that someone else's song infringes on their copyright. If a lawsuit is filed, "it's a stronger case if you have a registration in hand than a statement that you have filed for registration," says Jay Rosenthal, senior VP/general counsel at the National Music Publishers' Assn.

Regardless of how long it takes for the Copyright Office to issue an actual copyright certificate, as long as it receives a filing within three months of its publication date, a songwriter secures additional rights beyond the ability to seek compensatory damages in the event of infringement. Such rights include the ability to obtain statutory damages and legal fees, Rosenthal says.

As the Copyright Office works through its paper filing backlog, electronic filing provides songwriters and other authors of creative works a work-around solution for \$10 less than the \$45 cost of a paper filing. Another tactic often employed by record labels for upcoming releases is to preregister a yet-to-be completed work for \$225. And in the event that a songwriter wants to file an infringement claim on a song that's been caught in the backlog, a rush filing can be completed within two weeks for \$685.

**'The smart way is to file electronically. If you are too stupid to file electronically, how are you going to write a hit song?'**

—RICK CARNES,  
SONGWRITERS GUILD OF AMERICA

ica president Rick Carnes. "But the smart way is to file electronically. If you are too stupid to file electronically, how are you going to write a hit song?"

Cherry Lane Music Publishing switched to electronic filing in February 2008, according to the company's director of administration

ing for the paper registrations we filed in January of 2008" before switching to electronic filing.

Ironically, the electronic filing system is partly to blame for the delays in processing paper filings. Although electronic filing was opened to all copyright applicants in July 2008, the Copyright Office,

### >>> OASIS, KILLERS HEADLINE V FEST

Oasis and the Killers will headline the United Kingdom's V Festival this summer. The event, sponsored by Virgin Media, will be held Aug. 22-23 in Hylands Park, Chelmsford, and Weston Park, Staffordshire. Other acts on the bill include Razorlight, Snow Patrol, Fatboy Slim, Keane, the Specials, Elbow, Pendulum, the Ting Tings, MGMT, Lady Gaga and Pete Doherty. The V Festival is operated by promoters SJM Concerts, Metropolis Music and MCD.

### >>> SNOWSIDE FESTIVAL CANCELED

The inaugural Austrian alpine festival Snowside 2009, set for March 23-29 in Nassfeld, has been canceled. In a statement posted on the fest's official Web site, organizers blamed slow ticket sales on "unforeseen factors including the current economic climate [and] the pound-euro exchange rate resulting in rising costs." Ticketholders can get a full refund plus £10 (\$14) compensation per person booked.

### >>> BEBO PARTNERS WITH SLICETHEPIE

The social networking platform Bebo has partnered with Slicethepie, the online financing platform for recording artists. The deal will allow Bebo's community to take part in the A&R process, spotting new talent and earning money by reviewing music for Slicethepie. Fans will also be able to directly invest in artists in return for a personalized copy of the completed album and a share in album and single sales.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Ann Donahue, Gary Graff, Andre Paine and Jen Wilson.

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What you need: INXS

**PUBLISHING** BY PAUL SEXTON

## New Synch-sations

INXS Target Ads With New Warner/Chappell Deal

LONDON—The Australian rock band INXS is seeking to remonetize its catalog through an innovative direct licensing deal with its longtime publisher.

The band has renewed its worldwide contract with Warner/Chappell, which includes for the first time a "one-stop" synch master agreement for all territories outside the United States.

Chris Murphy, who managed INXS during its rise to multiplatinum prominence in the '80s and resumed working with the band last year, says the pact is aimed at putting potential licensees in direct contact with the writers of such enduring hits as "Need You Tonight," "New Sensation" and "Suicide Blonde."

"This is still one of the greatest brands in the

world," says Murphy, who spent six months researching the catalog's worldwide potential. "It didn't matter what country I went to: INXS is still played on radio, and not just one hit, but different tracks all the time. There's a big business here."

INXS had 18 hits on the Billboard Hot 100 between 1983 and 2005 and has sold 4.7 million albums in the United States since Nielsen SoundScan launched in 1991. The band sold 356,000 downloads in 2008, according to SoundScan.

Richard Manners, managing director of Warner/Chappell Music U.K., says both parties are "looking at some very major brands" for synchs after Murphy and INXS keyboard player Andrew Farriss—who co-

wrote INXS' signature songs with the band's late frontman Michael Hutchence—spent a day-and-a-half with the Warner/Chappell synch team discussing the brands they wanted to pursue in different territories.

"We're tailoring this on a country-by-country basis," Manners says.

Farriss notes that the process helped him "better understand the people that are trying to help you," adding that "the artist often gets removed from the business end, so I found this incredibly enlightening."

The band controls its recording masters, with the exception of the 1982-85 albums "Shabooh Shabooh," "The Swing" and "Listen Like Thieves," which are owned in perpetuity by Universal Music Group. Murphy says INXS—currently without a lead singer after the departure of J.D. Fortune (billboard.biz, March 6)—is working on "reimaginings" of some core material. In the meantime, he says, synch placements for the existing catalog are imminent.

"Business has already picked up," Murphy says. "The reactions are quick. Where something used to take three weeks, now we do it in hours."

Additional reporting by Mark Sutherland in London.



# How To Bear The Bear Market

Indie Distributors Find Diversification Key To Withstanding Tough Times

When the Chicago indie Touch and Go closed its distribution business, laid off 20 employees and announced it was no longer signing new bands, shockwaves rippled through the indie music world. While most people know Touch and Go as the label responsible for breaking TV on the Radio and Yeah Yeah Yeahs, the death of its distribution business leaves 23 small indies scrambling to find new partners. While Touch and Go is the first indie operation to fall stateside in the current recession, overseas, the indie distributor Pinnacle has gone into administration, and some observers expect others to follow in the wake of the demise of the retail outlets Zavvi and Woolworths.

Was Touch and Go an aberration, a well-run business that simply fell on hard times during a brutal recession? Or is its demise the first of many, as indie distributors sail into a perfect storm of declining sales and a falling economy?

"We really looked at Touch and Go as a model when we started, and them closing down was a huge shock for us," says Nick Blandford, managing director of Secretly Canadian Distribution. "But we're in good shape generally; we're watching the books and being very cautious about any expansions. We've also had some hot records in the last few years, and that has had an impact."

Likewise, Revolver Distribution GM Mike Toppe says business is strong. "I'm as surprised as anyone that we're doing well, but we've been able to find the right records at the right times," he says.

But not everyone is doing as well. "We've seen a drastic drop in the last two years and been in free fall for the last year especially," says Johnny Phillips, owner of Select-O-Hits. "It started when Musicland went under, and it's been downhill ever since, as more stores cut back their inventories."

Phillips' situation also proves that the downturn cuts across all genres. "I wasn't that familiar with Touch and Go," he says. "We do rap and gospel and Latin mostly; we've increased our digital business in the last four years, but we're not making enough from it to offset what we lose from stores closing or cutting back. The biggest problem we face is bootlegging, not digital piracy; you go to any urban market and you'll see booths selling burned copies of our albums."

Burnside Distribution VP/GM Bill McNally also says that times are tough. "We've seen revenue from a lot of sources disappear," he says. "Indies aren't buying as much, and they're using one-stops more.

My business partner owns an independent record store, and he's had to close a location and lay people off. We've had some layoffs of our own, although all the key people are still here."

McNally says he's trying to diversify Burnside's offerings by building its digital distribution and international platforms.

"I believe diversification will get us through," says Chris Scofield,

label manager of NAIL Distribution. "We're a division of a larger company, Allegro, which has doubled in size in the last few years and will redouble again soon. We're not tied to the typical record stores; we have businesses like distributing DVDs to truck stops as well.

The diversity of the business also helps me connect bands to nontraditional retail outlets; for instance, I got [the Cambodian-American band] Dengue Fever stocked at some museums."

Reaching out beyond the usual outlets is

## The Indies

CORTNEY HARDING



● ● ● ● ●  
'What I'm seeing is a growth in stores that are like little lifestyle markets, stocking clothes and crafts and a curated selection of music.'

—TOR HANSEN, REDEYE DISTRIBUTION

also helping Redeye Distribution survive the recession. "Chains are still the lion's share of the business, but we've seen our indie store business grow significantly in comparison to the chains," president Tor Hansen says. "I recently hired someone to search out new indie outlets full time. What I'm seeing is a growth in stores that are like little lifestyle markets, stocking clothes and crafts and a curated selection of music. We are definitely trying to reach them."

Of all the people I spoke to, only McNally mentioned the possibility of forming a relationship with a major-owned indie distributor as a possible solution. "Nothing is pending, but we do need to look at those deals," he says. "I think more smaller distributors will try to create those relationships in the future. Major indies will be the top rung down the line, and we've had labels leave us for deals with them. But I'm also not counting on them to save us; we have a lot of niche styles and we can still do well with them at Amazon and indie stores."

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



Miles of aisles: The Virgin Megastore in New York's Union Square. Inset: SIMON WRIGHT, CEO of Virgin Entertainment Group North America

## Beat The Retreat

Virgin Megastore Closings Mark British Exit From U.S.

The planned U.S. closures of the Virgin Megastore chain by mid-June will mark the end of the British music retail invasion.

HMV was the first to land in November 1990, followed soon by Virgin and W.H. Smith. Tony Hirsch led HMV's East Coast incursion, while Ian Duffell brought the Virgin Megastore in through the West Coast and Peter Bamford decided W.H. Smith should attack the country's heartland by opening up in malls.

The three chains came in thinking they could teach the Americans a thing or two about merchandising music. But their high-handed attitude wasn't directed at their competitors, like Tower Records, Camelot Music, Record World and other long-dead music chains. Rather, it was targeted at the record labels.

"They were arrogant," a label sales executive told Retail Track about the British chains before Virgin confirmed its U.S. closings. "They thought they knew everything. They thought they were going to take the U.S. by storm. But I grew to love them. They were all good music guys and their stores were great."

The British merchants were especially known for championing certain kinds of artists and genres. But their fatal flaw was a failure to understand the U.S. real estate market. HMV and Virgin had a history of overpaying for locations, which meant both chains usually had more unprofitable stores than profitable ones.

At its peak, the Virgin Megastore chain had 23 stores and revenue of \$280 million annually, but at least 12 of those stores weren't profitable. After a four-year store-closing spree, the chain was down to six stores by January, all of them profitable, and combined were doing a very respectable \$180 million in annual sales. The chain's New York Times Square location generated \$55 million, with \$6 million in profit, while its Union Square store downtown had \$40 million in sales and a few million dollars in profit, according to sources.

With CD sales sliding, "I tried my hardest to come up with a new model, and we were making a lot of headway with it before the holidays," says Virgin Entertainment Group North America CEO Simon Wright.

Virgin outlasted HMV and W.H. Smith, with the former pulling out in 2004 and the

latter selling out to Camelot Music in 1998. But Virgin couldn't withstand the combined blows of big-box loss leaders, exclusives and digital cannibalization.

"We have made a great contribution to music retailing, but it's time to move on," Wright says.

In August 2007, Virgin Entertainment Group North America was bought by two real estate companies, the Related Cos. and Vornado Realty Trust, which hold stakes of 51% and 49%, respectively. In June 2008, a Vornado executive told Reuters that the Times Square store would shut down in first-quarter 2009 because it could

make more money on the real estate. He said Virgin was paying only \$54 per square foot. Vornado bought the 152,000-square-foot retail space at the bottom of the Bertelsmann building for \$260 million in May 2006. So with the 70,000-square-foot Virgin Megastore there reaping \$6 million in profit, that meant Vornado was only reaping about \$97

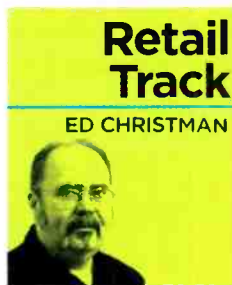
per square foot in a neighborhood where retail rents average about \$400-\$500 per square foot, according to Faith Hope Consolo, chairman of Prudential Douglas Elliman Real Estate.

While Virgin was destined to lose its Times Square space, it might have been given a shot next door in the much smaller Vornado-owned space formerly occupied by the Bar Code bar and gaming arcade, sources say.

"But the holidays were what they were and the economy is what it is since then," Wright says. "The economy is so bad, it's all about batten down the hatches."

The Related Cos. owns the Union Square property that houses New York's other remaining Virgin Megastore. Just as Tower Records once helped transform Broadway from a warehouse district into a top-notch retail street, the Virgin Megastore was key in revitalizing the Union Square area, which 10 years ago was filled with bargain stores and pot dealers.

"We changed the face of Union Square," Wright says. "Related owned that block and built the condos on top and brought in the cinema, Circuit City and us. What will happen there now with both us and Circuit City leaving at the same time?"



ED CHRISTMAN

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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,005,837 (€2,774,337) \$108.29/\$72.19	<b>ANDRÉ RIEU</b> Gelredome, Arnhem, The Netherlands, Dec. 19-20	43,098 45,000 two shows one sellout	André Rieu Productions
2	\$3,331,455 \$250/\$175/\$140/ \$95	<b>CHER</b> The Colosseum at Caesars Palace, Las Vegas, Feb. 21-22, 24-25, 28, March 1	22,134 23,819 six shows four sellouts	Concerts West/AEG Live
3	\$1,541,259 (€1,097,544) \$102.51/\$44.94	<b>ANDRÉ RIEU</b> Lanxess Arena, Köln, Germany, Jan. 1-2	17,489 22,952 two shows	Roland Temme Konzertveranstaltungen
4	\$1,380,618 (€991,980) \$90.47/\$55.67	<b>ANDRÉ RIEU</b> Ethias Arena, Hasselt, Belgium, Dec. 22-23	19,073 20,404 two shows one sellout	André Rieu Productions
5	\$1,285,759 (€934,065) \$45.43	<b>THE PUSSYCAT DOLLS</b> O2 Arena, London, Jan. 27-28	28,305 two sellouts	Live Nation-U.K.
6	\$1,028,931 (1,195,500 francs) \$103.28/\$51.64	<b>ANDRÉ RIEU</b> Hallenstadion, Zürich, Feb. 6-7	12,460 20,280 two shows	Roland Temme Konzertveranstaltungen
7	\$932,731 (€709,123) \$105.23/\$52.61	<b>ANDRÉ RIEU</b> O2 World, Berlin, Jan. 16	10,864 sellout	Roland Temme Konzertveranstaltungen
8	\$917,165 (€636,960) \$57.60	<b>RUSSELL PETERS</b> O2 Arena, London, Feb. 14	15,924 sellout	Live Nation-U.K.
9	\$773,844 (€612,596) \$63.16/\$58.11	<b>THE KILLERS</b> O2, Dublin, Feb. 20	12,802 sellout	MCD
10	\$763,235 \$95/\$50	<b>ROBIN WILLIAMS</b> Dodge Theatre, Phoenix, Feb. 13-14	9,749 two sellouts	Live Nation
11	\$751,286 (€586,164) \$64.09/\$58.06	<b>THE PUSSYCAT DOLLS</b> O2, Dublin, Feb. 1	12,417 sellout	MCD
12	\$684,047 (€479,895) \$46.33	<b>THE PUSSYCAT DOLLS</b> Manchester Evening News Arena, Manchester, England, Jan. 29	14,766 sellout	Live Nation-U.K.
13	\$626,978 (€489,177) \$85.87/\$53.83	<b>ANDRÉ RIEU</b> Olympiahalle, Munich, Feb. 1	8,539 9,004	Roland Temme Konzertveranstaltungen
14	\$616,958 (\$774,519 Canadian) \$59.34/\$39.43	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Rexall Place, Edmonton, Alberta, Feb. 20	11,245 11,952	Live Nation
15	\$603,178 (€473,255) \$93.04/\$47.16	<b>ANDRÉ RIEU</b> Schleyerhalle, Stuttgart, Germany, Feb. 27	8,625 sellout	Roland Temme Konzertveranstaltungen
16	\$601,331 \$48.75/\$38.75	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Tacoma Dome, Tacoma, Wash., Feb. 28	12,847 sellout	Live Nation
17	\$586,068 (\$729,013 Canadian) \$59.89/\$39.79	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Copp's Coliseum, Hamilton, Ontario, Feb. 13	11,175 sellout	Live Nation
18	\$584,065 (\$734,600 Canadian) \$59.23/\$39.36	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Pengrowth Saddledome, Calgary, Alberta, Feb. 21	10,601 11,260	Live Nation
19	\$576,596 (\$719,864 Canadian) \$59.67/\$39.65	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> General Motors Place, Vancouver, Feb. 24	10,955 11,448	Live Nation
20	\$573,894 (€446,117) \$108.06/\$43.74	<b>ANDRÉ RIEU</b> Stadthalle, Vienna, Feb. 16	7,694 8,289	Roland Temme Konzertveranstaltungen
21	\$560,322 (\$1,093,739 New Zealand) \$76.33/\$45.59	<b>IRON MAIDEN, TAINTED, LAUREN HARRIS</b> Westpac Arena, Christchurch, New Zealand, Feb. 22	8,806 8,888	Dainty Consolidated Entertainment, Vbase
22	\$554,218 (\$686,619 Canadian) \$60.94/\$40.76	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> Scotiabank Place, Ottawa, Feb. 14	10,188 sellout	Live Nation
23	\$537,618 (€406,200) \$92.65/\$56.91	<b>ANDRÉ RIEU</b> König-Pilsener Arena, Oberhausen, Germany, Jan. 29	6,343 9,606	Roland Temme Konzertveranstaltungen
24	\$536,500 (€359,664) \$44	<b>STEREOPHONICS</b> National Indoor Arena, Birmingham, England, Dec. 15	12,192 sellout	Live Nation-U.K.
25	\$530,261 \$95/\$29.50	<b>MÖTLEY CRÜE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS</b> Xcel Energy Center, St. Paul, Minn., Feb. 18	9,155 13,824	Live Nation, Rose Presents
26	\$521,718 (€365,088) \$53.59/\$50.02	<b>THE KILLERS</b> Odyssey Arena, Belfast, Northern Ireland, Feb. 21	10,009 sellout	MCD
27	\$517,217 (€373,555) \$45	<b>THE PUSSYCAT DOLLS</b> National Indoor Arena, Birmingham, England, Jan. 22	11,494 sellout	Live Nation-U.K.
28	\$490,769 (€371,721) \$92.42/\$56.77	<b>ANDRÉ RIEU</b> Westfalenhalle, Dortmund, Germany, Jan. 28	5,638 8,611	Roland Temme Konzertveranstaltungen
29	\$455,231 (€352,562) \$90.38/\$55.52	<b>ANDRÉ RIEU</b> Festhalle, Frankfurt, Jan. 24	5,352 6,862	Roland Temme Konzertveranstaltungen
30	\$447,891 (\$572,729 Canadian) \$59.88/\$39.78	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> John Labatt Centre, London, Ontario, Feb. 12	7,942 sellout	Live Nation
31	\$447,309 (€328,355) \$95.36/\$58.58	<b>ANDRÉ RIEU</b> ISS Dome, Düsseldorf, Germany, Jan. 10	4,897 8,301	Roland Temme Konzertveranstaltungen
32	\$446,262 (\$554,714 Canadian) \$59.93/\$39.82	<b>BRAD PAISLEY, DIERKS BENTLEY, CRYSTAL SHAWANDA</b> MTS Centre, Winnipeg, Manitoba, Feb. 17	7,970 8,502	Live Nation
33	\$441,314 (€332,495) \$88.93/\$42.47	<b>ANDRÉ RIEU</b> TUI Arena, Hannover, Germany, Jan. 18	5,521 9,266	Roland Temme Konzertveranstaltungen
34	\$436,100 (€308,750) \$45.91	<b>THE PUSSYCAT DOLLS</b> Metro Radio Arena, Newcastle, England, Jan. 21	9,500 sellout	Live Nation-U.K.
35	\$434,768 (€301,230) \$43.30	<b>THE PUSSYCAT DOLLS</b> Sheffield Arena, Sheffield, England, Feb. 5	10,041 sellout	Live Nation-U.K.

# UPFRONT

## At The End Of The World

U2's Upcoming Stadium Tour Will Boast A Unique And Ambitious Set Design

U2's Kiss the Future tour will rumble across the world like Patton's army for the next couple of years, with 100 trucks transporting what promises to be Rock Production 3.0, a stadium concert experience that will move beyond the video backdrops U2 pioneered 20 years ago into uncharted, 360-degree territory.

"This is, without a doubt, the largest production that has ever existed," says veteran U2 set designer Willie Williams. "The only parallel is [the Rolling Stones'] A Bigger Bang, but with this there were so many unknowns doing 360. There's been nothing like it before, but in a way it builds on all of the experience of U2's quarter-century of touring."

Williams says he first started talking to the band about what's next during the 2005-07 Vertigo tour. After the band had expressed an interest in a worldwide stadium tour, he drew up the early schematics of the staging.

"I fully expected at some point when we were researching this... that we would reach a point where it would just become impossible—either financially impossible or the engineering wouldn't be possible," Williams says. "It was only six or nine months ago when I began to realize that we were actually going to be able to do this, and I've never been more excited in my life."

the stage at one end of the hall," Williams says. "The band have now gotten incredibly adept at playing in all directions. That worked wonderfully well in ice hockey arenas, but outdoors there's this problem because there's no roof and nothing to hang the equipment from."

Williams says his goal was "to build a structure which would have those architectural aesthetics but would also serve to hang all of the enormous amount of equipment needed to do a U2 show," he explains. "For a long time I was concerned about the practicalities of how to hold the roof up, how to not cause sightline obstructions and all this sort of thing. The breakthrough was when I realized instead of trying to make it smaller,

what if it were so big that it essentially just became part of the building?"

The answer was found in Paris at the bottom half of the Eiffel Tower, which is how Williams describes the staging. "We're building a kind of a giant, four-legged table which completely straddles the pitch," he says. "Everything hangs from that."

Everything? "At last count we were up to about 200 tons hanging from this thing," Williams says. "Because they're playing in all directions, there are four entire sound systems, four times the amount of weight of an arena show."

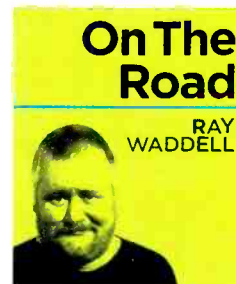
Drummer Larry Mullen Jr. will be based on a relatively small center stage, while singer Bono, guitarist the Edge and bassist Adam Clayton will be free to wander out on a walkway around the perimeter.

Video will still be part of the set, on a cylindrical screen that will hang over the stage and show live footage shot by Tom Krueger, one of the cinematographers who worked on the "U2 3D" concert film.

The design team is international. "Mark Fisher, the English architect who has worked on U2 tours many times before, is back," Williams says. "And we're also working with Chuck Hoberman, a kinetic engineer in New York famous for toys. He's got a fantastic mind for a more lateral approach to creating engineering structures."

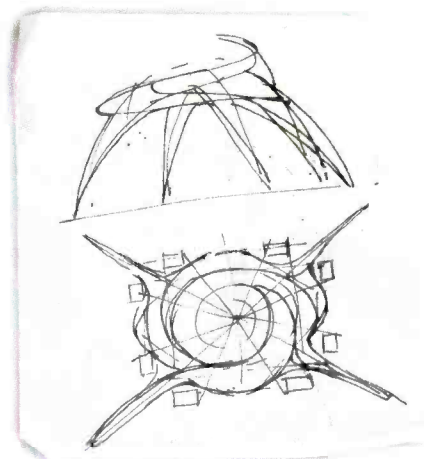
The video screen manufacturer is Frederic Opsomer at Architaainment in Belgium, another veteran of previous U2 tours. Tait Towers of Lititz, Pa., is building the main stage; StageCo in Tildonk, Belgium, is building the overhang structure; and Brilliant Stages in Hitchin, England, is building some of the other larger pieces.

"Because this is being engineered between the U.K., Belgium and America, this is the production that never sleeps," Williams says. "There's always somebody up somewhere working on it."



On The Road

RAY WADDELL



Back of the napkin: Mark Fisher's sketch for U2's stage set, inspired by the Eiffel Tower.

The big question was where to go after video, which U2 had taken to a new level years ago, first during the Zoo TV tour in 1993 and most impressively during the PopMart shows in 1997-98, the band's last international stadium tour. "It has lost any sense of originality now," Williams says. "For U2, it is very important to find new territory and new ways of presenting themselves."

The answer, he concluded, was a 360 set design, which fit his mandate of bringing the band and the audience as close to each other as possible.

"The configuration indoors we discovered 20 years ago, which is a perfect configuration for U2, is to play in a 360 configuration with

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# Road Less Traveled

Fonseca Challenges Conventional Wisdom With Upcoming Theater Tour



Touring in the United States has always been a challenge for developing Latin pop acts, who suffer from a scarcity of Latin pop radio stations in many cities and a lack of tour support from their labels.

This makes the recently announced tour by Colombian tropical/pop singer/songwriter **Fonseca** all the more remarkable.

Fonseca will take his *Gratitour* (derived from the title of his 2008 album, "Gratitud") to 12 U.S. cities, expanding from his 2007 tour, when he played eight shows and grossed \$230,000, according to Billboard Boxscore, with total attendance of more than 9,000.

But back then, Fonseca was riding high on the success of his international hit "Te Mando Flores," which spent 22 weeks on Billboard's Hot Latin Songs chart, peaking at No. 8. His 2006 debut album, "Corazón" (EMI Latin), has sold 44,000 copies in the United States, according to Nielsen SoundScan.

By contrast, his follow-up, "Grati-

tud," has received radio support (the single "Arroyito" spent 20 weeks on the chart, peaking at No. 22), but the album has sold only 12,000 copies stateside.

However, **Jeremy Norkin**, a talent agent for the William Morris Agency, which booked the tour, is banking on Fonseca's reputation as a strong performer, coupled with low touring costs and an aggressive management team that invests in its artist.

"You don't need record sales to be a successful touring artist," Norkin says. "The promotion and marketing of a new artist is no longer following the format it did when records were selling."

Fonseca, a star in his native Colombia, plays arenas there and in neighboring countries. He averages 100 shows per year.

"We've built Fonseca's career around selling concert tickets," manager **Felipe Jaramillo** says. "The live portion of his career is fundamental. We've al-

ways invested in promotion and in touring; we've been profitable."

Fonseca's first U.S. "tour" consisted of four dates in 2006, including two outdoor festivals and a 300-seat club show in Los Angeles. Then in 2007, Roptus Entertainment booked and produced his eight-stop stint.

This time, "we were conservative in not aiming for larger venues," Jaramillo says. "But we're proud that we can take the artist to 12 different markets in the United States."

Fonseca kicks off his tour April 16 at the Gusman Center for the Performing Arts in Miami, which seats 1,567. He'll then move on to venues like the Fillmore in New York and the El Rey Theatre in Los Angeles, as well as some clubs, mostly in new markets like Charlotte, N.C., and Dallas.

Two key factors make the tour possible: low costs and management investment.

"What are we supposed to do—say, 'The economy is off, so we won't tour?'" Jaramillo asks, noting that he doesn't receive tour support from EMI

and is still negotiating tour sponsors.

Ticket prices for *Gratitour* range from \$22 to \$57 and the shows have different promoters, from Live Nation and AEG Live to local promoters who are working various markets. Jaramillo hired a national publicist to coordinate promotional efforts.

*Gratitour* is a ground tour, divided into two legs that have been strategically laid out for the cost-effective routing. It's an anomaly for a theater tour, Norkin says, particularly a Latin theater tour where the venue and city possibilities are limited. But it also eases logistics and lowers travel costs.

The easygoing Fonseca sees his U.S. tour bus adventure—in between arena tours in Ecuador and Central America—as another way to present his music.

"The U.S. market is like the entire world in a single country," he says, "and the tour reflects that."

## Latin Notas

LEILA COBO



# Pitbull Barks Back

Rapper Scores Again With The Help Of European Dance Track

"Label flopped, but Pit won't stop." That's what the ever-resourceful Pitbull raps in "I Know You Want Me," his remix of "75, Brazil Street," the latest European dance track to find new life at Latin radio.

Pitbull's label, TVT Records, filed for bankruptcy a year ago, just as his single "The Anthem" from his last album, "The Boatlift," was peaking on Billboard's Hot Latin Songs chart. "The Anthem" sampled a cover of the dance track "Calabria" by Danish DJ/producer Enur. Both "Calabria" and "The Anthem" became hits on Latin radio and other formats.

"Calabria" came out in the United States on the New York dance label Ultra Records. Pitbull "didn't have to clear 'Calabria' with us because there was a cover he could jump on," Ultra Records promoter Phil Nieves says.

After Ultra's latest multiformat

dance hit, "75, Brazil Street," ran its course last fall, the label sought Pitbull for a remix, Nieves says.

"We thought, 'He did it once without us, so why not kind of embrace it?'" he says. "He's also the perfect artist for it. He has commercial appeal and familiarity at rhythm radio and has also done a lot of English and Spanish bilingual vocals."

"I Know You Want Me" debuted on Hot Latin Songs last week at No. 44 and climbs five notches this week to No. 39. Meanwhile, Pat-Rich and Nicola Fasano's original version of "75, Brazil Street," with spare vocals in Portuguese celebrating "samba, café, Carnaval," comes in this week at No. 34.

Ultra paid for the "I Know You Want Me" video, according to Pitbull's manager Robert Fernandez. "We didn't want to just

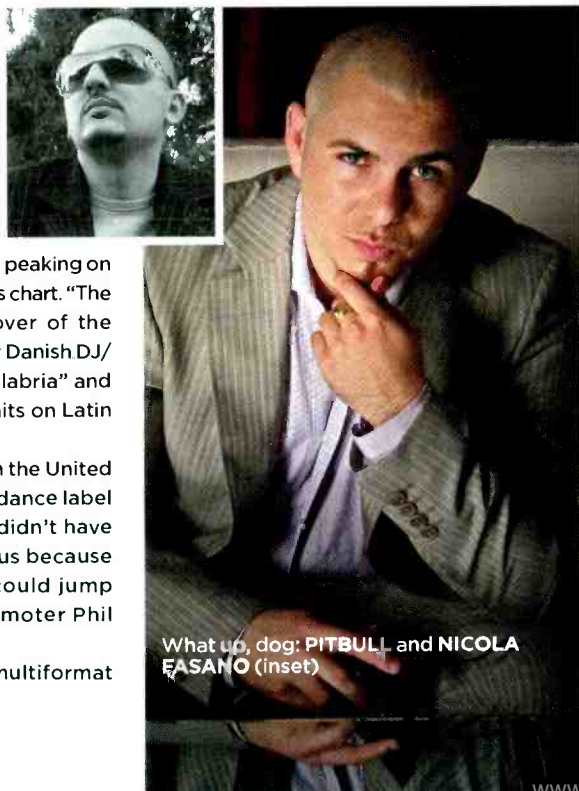
throw the record out there. We wanted some marketing and promotion behind it."

After TVT's assets were purchased by the Orchard last summer, the digital distributor put out a new Pitbull single, "Krazy," at the end of September. With advertising on music and social networks and targeted online video promotion, The song has sold more than 680,000 downloads, according to Nielsen SoundScan.

Fernandez says versions of "Krazy" and "I Know You Want Me" will appear on what will likely be a primarily Spanish album by Pitbull this summer, with distribution by Sony. Meanwhile, the rapper has gigs booked in Europe and the United States until April 7.

"Even when we were with TVT, we continued to fund and leak records out on the street, and to some extent that's been the most important thing... so he stays relevant in people's heads," Fernandez says. "You'll always hear him or see him, somewhere."

—Ayala Ben-Yehuda



What up, dog: PITBULL and NICOLA FASANO (inset)

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## EN BRIEVE

TIME WARNER CABLE PICKS UP MUN2 IN L.A.

Mun2, the bilingual entertainment channel geared toward Latino youth, has reached a major distribution goal: it is now seen in its home market of Los Angeles on Time Warner Cable. The cable operator will now carry the NBC-Universal channel as part of its variety tier on channel 144, making it available in 1.9 million homes in the nation's top Hispanic media market. L.A. cable carriage had long been a goal of mun2, which moved from Miami in 2005 and opened its own studios on Universal CityWalk in 2007. Among the top-rated original programs on the channel are the regional Mexican video shows "Reventon Countdown" and "Reventon"; the latter also airs interviews. With the addition of L.A. cable, mun2 is now distributed in more than 28 million homes.

—Ayala Ben-Yehuda

WRIGLEY LAUNCHES LATIN BAND CONTEST

Wrigley has launched an Internet music competition to promote its "5" brand of gum. The "Vive Tu Música" campaign will have five bands compete in a televised finale where they'll perform for Mexican pop group Camila. The winning act will receive a recording session with an established Latin music producer. Through March 12, bands can upload audition videos at [vivetumusica5.com](http://vivetumusica5.com). Fans will be able to vote online to choose the finalists, which will play at an April 30 show in Santa Monica, Calif. LATV will cover the competition and air promo spots with Camila. The campaign also includes TV, radio and online advertising.

—Leila Cobo

WARNER MEXICO PREPS DEBUT RELEASES

At a time when the major labels haven't been signing many new Latin artists, Warner Music Mexico is preparing three debut releases: Venezuelan singer/songwriter Mariana Vega, Italian-born singer/songwriter Marco di Mauro and Mario Sandoval, previously one-half of the Mexican pop duo LU, who will debut his band Sandoval. All three albums are scheduled to be released in the second and third quarters.

—ABY

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## GLOBAL NEWSLINE

### >>> CD SALES DROP IN NETHERLANDS

The retail value of CD album sales in the Netherlands fell to €223.9 million (\$284.5 million) in 2008, a 6% drop from 2007, according to national IFPI affiliate NVPI. The value of music downloads rose 17.5% year on year to €14.1 million (\$17.9 million). NVPI, which also represents video and games manufacturers, says total sales of CDs, DVDs and games rose 2.8% to €940.8 million (\$1.2 billion) during the year. The rise was largely fueled by a 29.5% jump in sales of console games. —T.J. Lammers

### >>> AUSTRALIA GOES WITH NOKIA

Nokia's all-you-can-eat mobile music service Comes With Music debuts March 20 in Australia. It will be available with the Nokia 5800 XpressMusic touch-screen cell phone, at a suggested price of \$979 Australian (\$640.36), including a 12-month Comes With Music subscription. The music plan will be available through numerous retailers. Australian subscribers will have access to 4 million titles licensed from all four majors and many indies. Downloads will have digital rights management restrictions but can be kept after the subscription expires. The service debuted last October in the United Kingdom. Nokia recently confirmed Singapore would be in the next wave of its international rollout but hasn't yet committed to a start date there. —Lars Brandle

### >>> SPAIN'S VETUSTA MORLA WINS

Pop-rock band Vetusta Morla was a triple winner at Spain's 13th Premios de la Musica music awards, announced Feb. 26 in Madrid. The Sonobox/PIAS act won awards for best new songwriter (for its track "Copenhagen"), best new artist and best alternative pop album. The new songwriter category saw the awards' first

tie, with flamenco-soul singer Pitingo becoming a joint winner for "Soulería" (Universal). The pop group Amaral's "Gato Negro Dragón Rojo" (EMI) was named best album. The 28-category awards are organized by the Academy of Arts and Sciences of Music, jointly run by the Spanish collecting society SGAE and artists association AiE. Voting is by those bodies' members. The awards will be presented at a televised gala March 12 in Badajoz. —Howell Llewellyn

### >>> MATERIAL GIRL STRIKES GOLD

Madonna was among the winners at the 23rd annual Recording Industry Assn. of Japan Gold Disc Awards, held March 2 at Tokyo International Forum. At the 28-category, sales-based awards, Madonna was named international artist of the year. She also collected the mastertone and PC download of the year awards for her single "Miles Away" (Warner Bros.). Coldplay's "Viva La Vida or Death and All His Friends" (EMI) was named international album of the year. Avex Group's 14-member boy band Exile was a double winner, snaring awards for (domestic) artist and album of the year for its collection "Ballad Best." —Rob Schwartz

### >>> MYVIDEO SIGNS DEAL WITH WARNER

Warner Music Central Europe has signed an agreement with MyVideo to offer its users in Germany, Austria and Switzerland access to videos and other content by the major's domestic and international artists at the Web site MyVideo.de. Registration is free for the advertising-supported service. Warner Music Central Europe plans to use the platform as a digital marketing tool, with video premieres, exclusives, artist pages and embedded links to online retailers. MyVideo claims to be the largest video portal based in Germany with 7.4 million unique monthly users. —Jen Wilson

GLOBAL BY WOLFGANG SPAHR

# IN THE LINE OF FIRE

German Touring Biz Challenges GEMA Royalty Hike

HAMBURG—Furious German concert promoters have pledged to fight the collecting society GEMA's plans to increase its income from live performances.

At the heart of the controversy is GEMA's announcement Feb. 2 of streamlined rates for performance right royalties from concerts. GEMA's previous rate varied between 3.9% and 8% of gross ticket revenue, but sources say a series of unofficial but routinely granted discounts and allowances meant the actual rates paid typically ranged from 1.5% to 3.6%.

Under the collecting society's new rates, GEMA would collect 2.4% of ticket revenue

for concerts with an audi-

ence of up to 15,000

and 5% for concerts

of more than 15,000.

However, those rates

would apply not

only to ticket sales

but to sponsorship and

advertising revenue at

concerts as well.

GEMA has also scrapped discounts, including an allowance for promoters' production costs, although members of concert promoters' associations who stage at least 15 concerts per year will still receive a discount of about 20%. In addition, the society said it will raise the royalty rate annually until it reaches 10% for concerts of all sizes by 2014.

GEMA's proposal was unanimously re-

jected Feb. 26 in a resolution voted on at a joint meeting of the German Federal Live Entertainment Assn. and the Assn. of German Concert Directors. The two groups say a concert with an audience of 5,000 and a ticket price of €45 (\$58) would have to pay royalties of €18,000 (\$23,000) in 2014, up more than fivefold from €3,370 (\$4,308) in 2008. The organizations say they intend to explore all legal avenues to challenge the increases, which have already been referred to the government's Arbitration Office.

"The rate is out of all proportion to what is provided for the money paid," says Jens Michow, president of the live

entertainment associa-

tion. "We consider it

to be immoral as it is

a clear case of profi-

teering and there-

fore void."

GEMA hadn't re-

sponded to the resolution

by press time. But its members said the in-

crease was justified in light of the recent

growth of the German concert business. Ac-

ording to a survey by the market research

company GfK on behalf of the Live Entertain-

ment Assn., the German live entertainment

industry generated sales of €3.9 billion (\$4.9

billion) in 2007, more than double the €1.6

billion (\$2 billion) generated by the German

recorded music industry.



SCHWENKOW



MICHOW

GLOBAL BY MARK WORDEN

# Sanremo Revived

Revamped Song Contest Proves Ratings Hit

MILAN—The Sanremo Festival, Italy's flagship televised music event, seems to be back on track after the 59th annual show scored its best ratings since 2003.

In recent years, declining ratings, rows with the music industry and a series of scandals have tarnished the event's once unrivaled reputation as a platform for launching hit records. But this year, label executives lauded Sanremo artistic director/host Paolo Bonolis for transforming the event's fortunes.

Enzo Mazza, president of the major-labels body FIMI and a leading critic of Sanremo in the past, credits Bonolis with being receptive to the labels' ideas, such as teaming contestants in the new artists section with veterans like rock singer Zucchero and Burt Bacharach. Warner Music Italy chairman/CEO Massimo Giuliano and

Claudio Ferrante, managing director of the indie label Carosello, both praise the host as "a great showman" who helped improve the program.

"Bonolis produced a new format that was far more appealing to younger viewers, unlike last year's slow-moving event," Mazza says.

The song contest, which aired Feb. 17-21 on the state-owned broadcaster Rai Uno, scored an average audience of 10.3 million for a 49.7% audience share, according to the research company Auditel. That marked a sharp improvement from the average audience of 6.6 million and audience share of 35.4% that Sanremo captured in 2008, when TV personality Pippo Baudo hosted the event.

The final night of this year's festival drew 13.8 million viewers during the first half of the telecast, for a 49.7% audience share, and 11.3 million viewers in the second half, for a 64.1% share,



MAZZA



Aging well: The Sanremo Festival is still an attractive prospect for labels. Opposite page: Sanremo artistic director PAOLO BONOLIS (left) with co-host/comedian LUCA LAURENTI

improving from 9.6 million (39.5%) and 6.9 million (52.9%), respectively, last year.

Executives also credit high-profile international guests (including Annie Lennox, Katy Perry and celebrities like Kevin Spacey and Hugh Hefner) and greater investment in the

sets and choreography with holding the attention of viewers.

The winners were Marco Carta in the main competition with the song "La Mia Forza" and Arisa in the new artists competition with "Sincerità." Sanremo musical director Giancarlo

Tower of song: GEMA's offices in Munich



**\$3.9B**

The sales generated by the German live entertainment business in 2007.

"We cannot afford to accept any longer that cloakrooms make more money at a concert than the inventors/owners of the music performed," songwriter and GEMA member Frank Dostal says. "The sooner performers, their agents and the promoters remember whose songs they are singing, the sooner we will all have fairer shares in concerts."

After nine months of behind-the-scenes negotiations ended in deadlock, it now falls to the Arbitration Office to try and broker an agreement. It's expected to report back within 12 months, during which the difference between the old and new rates will be held in escrow. But the Arbitration Office's decision

won't be binding, raising the prospect of a court battle.

Privately, touring sources say GEMA was offered a 2014 rate of 6% during the negotiations. But the live industry seems to be in no mood to compromise, with Michael Russ, chairman of the concert directors association, accusing GEMA of "aggressive behavior" that "threatens to wreck an industry mostly composed of small and midsize operators."

Peter Schwenkow, CEO of the Berlin-based promoter DEAG, accuses GEMA of raising performance royalties from live entertainment to make up for declining sales of recorded music.

"GEMA will receive more than the local concert organizer would normally earn, even though he bears most of the risk," Schwenkow says. "That's simply absurd."

But GEMA CEO Harald Heker insists the rate is in line with other international markets.

"In the interests of the authors, we hope that a reasonable agreement can be reached," he says.



Mazzi credits Carta, who rose to prominence on Canale 5's TV talent show "Amici," with helping the festival attract a new audience.

"We tried to work with the labels, both indie and major," he says. "In 2008, exciting new acts emerged through talent shows like 'The X Factor' and 'Amici,' and we wanted them for Sanremo."

Executives are still waiting to see whether improved ratings translate into improved sales. Warner's Giuliano, whose label released "La Mia Forza" and "Sincerità," says initial signs are encouraging.

The event wasn't without controversy. Mario Limongelli, president of the indies group PMI, was unhappy that guest comic Roberto Benigni poked fun at one entry, Iva Zanicchi's

"Ti Voglio Senza Amore" (Lead/Halidon) and also at some of the scheduling decisions.

"If you perform at 9:30 in the evening, you're obviously going to get more viewers and votes than if you go on at midnight," he says. "The competition rules must guarantee equal opportunity and dignity for all participants."

Unlike previous Sanremo shows, organizers managed to ensure that such issues didn't overshadow the contest, with even the initial outrage over Bonolis' reported €1 million (\$782,000) fee fading away.

"After the show," Ferrante says, "it's fair to say that Bonolis deserved his money."

Bonolis has already hinted he won't return in 2010. Mazzi says he "probably" won't be there either, noting that "Sanremo is a big commitment and you need to take a mental and physical break afterward."

Still, Ferrante remains optimistic about the event's future.

"I hope whoever succeeds Bonolis will make good use of his new format," he says. "I believe in Sanremo but if you'd asked me a year ago, I might not have been so positive."

GLOBAL BY LARS BRANDLE

# Australia United

Biz Rallies For Bushfire Relief Concerts

BRISBANE, Australia—Australia is fighting bushfires with music.

The country's music industry has planned two fund-raising concerts that promise to dwarf all other benefit shows seen on the continent.

The March 14 Sound Relief concerts at the Sydney Cricket Ground and Melbourne Cricket Ground will feature top international acts Coldplay, Kings of Leon and Jack Johnson, while several local legends—including Midnight Oil, Hunters & Collectors and New Zealand's Split Enz—will bring a touch of magic by re-forming for the event. Gabriella Cilmi, Jet, Wolfmother and the Presets head a long list of home-grown contemporary performers joining the bill.

"It's been a joy but it's been a real sweat trying to make a deadline," says Frontier Touring managing director Michael Gudinski, who is helming the Melbourne event.

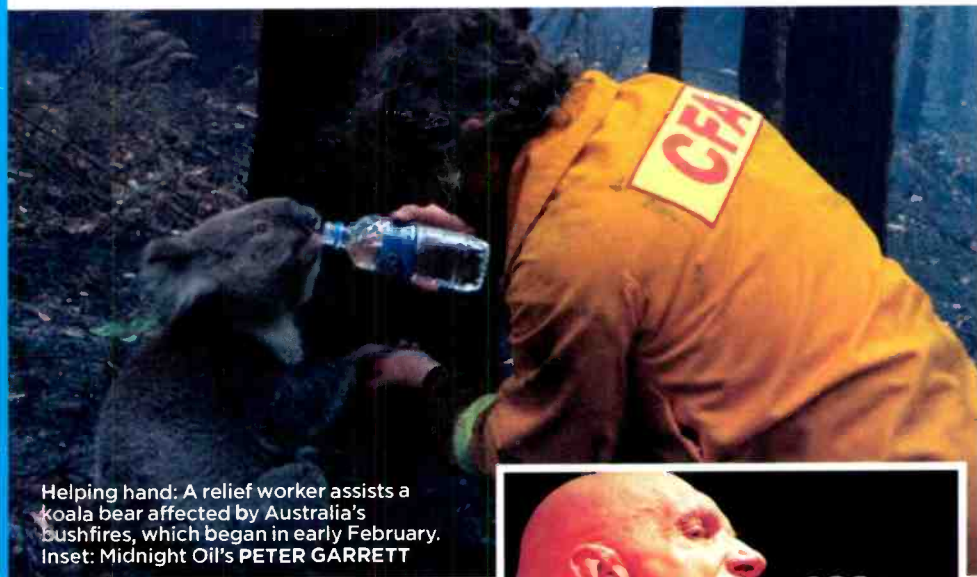
ing, raising the capacity to 60,000, while the Sydney Cricket Ground will cater to 50,000-plus ticketholders.

Tickets cost \$75 Australian (\$48), a modest price compared with a \$100 Australian (\$64) ticket for the nationwide Big Day Out festival, with organizers determined to keep costs down.

"A lot of Melbourne Cricket Ground staff, gate people [and] my staff are doing everything for free," Gudinski says. "All the acts are doing this for nothing."

Australian broadcasters and media outlets have stepped up to support the concerts with free TV, radio and print advertising.

Midnight Oil, one of the most popular Australian rock bands of its generation, brought the house down when it re-formed for WaveAid. Led by its frontman-turned-politician Peter Garrett, it will repeat the ef-



Helping hand: A relief worker assists a koala bear affected by Australia's bushfires, which began in early February. Inset: Midnight Oil's PETER GARRETT



The concerts were announced Feb. 24, having been put together in less than two weeks. Proceeds from the Melbourne show will go to the Red Cross Victorian Bushfire Appeal, while donations from the Sydney show will be split equally to benefit the bushfire appeal and the Premier's Disaster Relief Fund Appeal in support of victims of the Queensland floods.

Organizing the Sydney concert is a consortium led by veteran promoter Michael Chugg, Australian Recording Industry Assn. Awards producer Mark Pope and Joe Segreto, a director of Sydney's International Music Concepts, promoter of the annual Homebake festival.

The triumvirate has a track record with concerts of this nature. Chugg and his associates produced the Live Earth concert in July 2007 and the WaveAid tsunami benefit in January 2005, just weeks after the tragedy struck.

Even so, the bushfire relief concerts will be "unprecedented in terms of scale," Pope says.

More than 100,000 tickets were snapped up on the first day of sale (March 4) for a total cost of \$7.5 million Australian (\$4.8 million). In comparison, the one-off WaveAid concert in 2005 generated \$2.3 million Australian (\$1.7 million) in gate receipts.

An area of the Melbourne Cricket Ground's hallowed grass pitch will be opened for seat-

fort for the bushfire cause.

"I have hardly sung a note since the Oils last played at WaveAid," says Garrett, now minister for the environment, heritage and the arts. "But this event is so unique and important that it will be terrific to catch up with my mates and put on a performance that gives all those people affected by the terrible events what they dearly need."

The rampant fires in the southeastern state of Victoria have been described as the worst natural disaster in the country's history. At press time, the death toll had reached 210, while hundreds of homes had been destroyed since the flames started flaring Feb. 7.

"The fires have gathered a lot of international interest," Gudinski says. "Hopefully, we're sending out a strong message. It's not just about money—it's about camaraderie, it's about fellow Australians. And the fact that the internationals have jumped in means it will be something truly special."

DIGITAL BY ANTONY BRUNO

## Man Over Machine

Technologies That Assist A&R Efforts Can Only Go So Far

A key factor behind any record label's survival is its ability to discover new acts that will strike a chord with music fans.

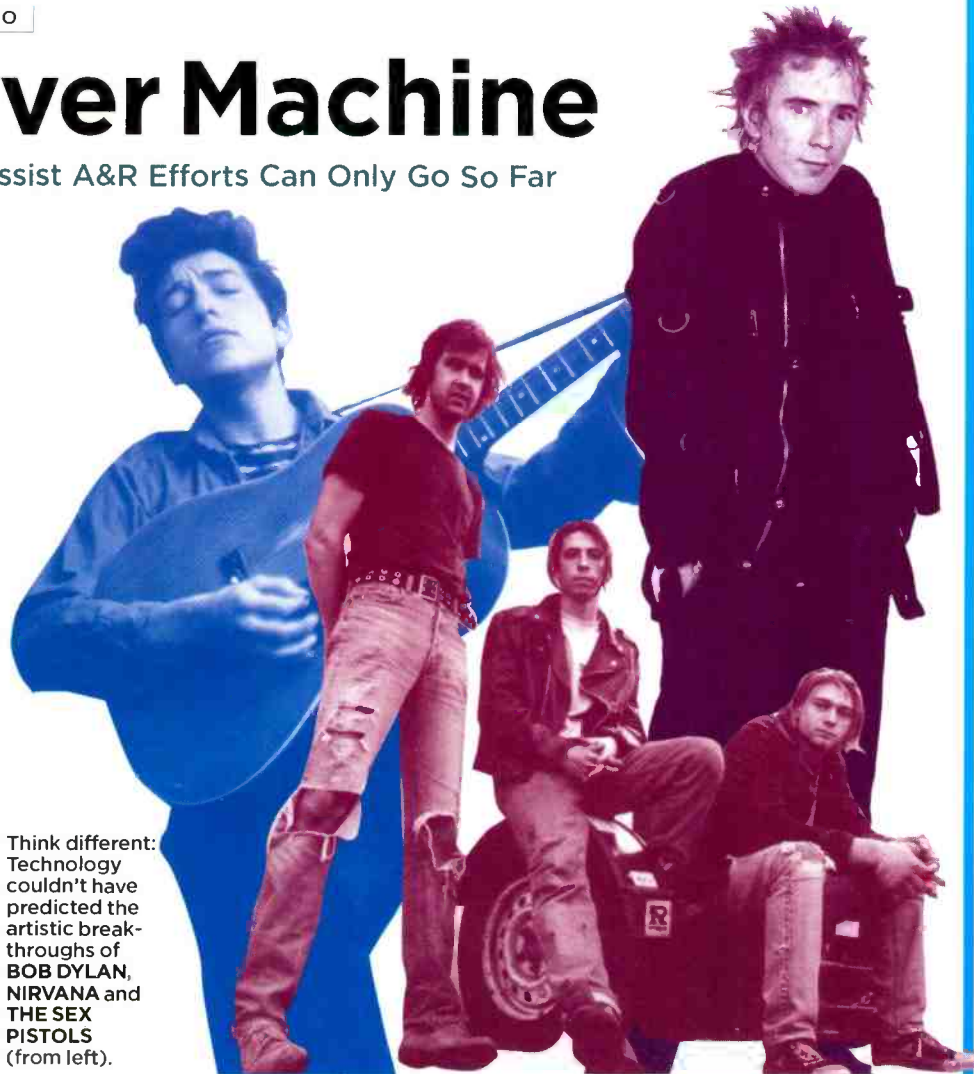
But just as the Internet has thrown the labels' distribution model into disarray, so has it affected A&R.

In many cases, new technologies can assist with the process of finding new talent. The trick is to prevent it from becoming a crutch to replace the one thing it can never replicate—the human ear.

On the plus side, digital platforms that artists use to distribute and promote their music make it easy for others to track their progress. The simple practice of monitoring an artist's tally of MySpace friends has evolved into richer statistical analysis.

Veteran A&R strategy consultant Paula Moore, founder/CEO of Treadstone Music Intelligence, says the key is to use a mix of new-media measurement with old-school scouting. Treadstone reviews digital metrics like social network friends, profile page visits, music streams and peer-to-peer (P2P) downloads and measures them against Nielsen SoundScan data, concert attendance and merch sales. What's more, she compares the two, looking to see if a band's MySpace hits are growing at the same pace and ratio as its ticket sales.

"As soon as the Internet exploded as a platform for artist exposure, it was really



Think different: Technology couldn't have predicted the artistic breakthroughs of BOB DYLAN, NIRVANA and THE SEX PISTOLS (from left).

great for the artists that embraced it first," Moore says. "Now it's such a black hole of information, it's hard to cull meaningful artists out of online A&R research alone because there's so much of it."

Fortunately, there are also new analytics tools out there, such as one developed by professor Yuval Shavitt of Tel Aviv University's School of Electrical Engineering. He created an algorithm that analyzes data from the Gnutella P2P network and identifies potential breakout artists based on who has the most search requests in their

local market.

The software generated quite a bit of press among tech and consumer news circles late last year for its potential to replace an A&R scout's gut reaction with real science. Of course, the idea that A&R execs sign acts based purely on instinct is a bit of a myth, given that they take into account an act's fan base, turnout at local shows and other quantifiable factors.

Shavitt's software only automates some of that process, and for that reason it and others like it could prove a valuable tool. But it certainly won't replace the traditional A&R process.

There are also formulas designed to test whether a song will be a hit based on a recording's attributes. They analyze different elements of a song—melody, tempo, pitch, beat and harmony—then predict whether they'll be hits by comparing them to past chart-toppers.

Such data already forms the backbone of the recommendation engines used by digital music services. But even though they do help predict a song's hit poten-

tial, this is precisely the kind of technology that the music industry should avoid. Such programs reward formula over innovation, and that's not a recipe for success in any business.

Today's successful A&R exec will find music that stands out from the crowd, not blend in with it. The industry desperately needs hits that redefine genres, not copy them. It's unlikely these programs would have predicted the impact of Bob Dylan's "Like a Rolling Stone," Nirvana's "Smells Like Teen Spirit" or the Sex Pistols' "Anarchy in the U.K." Finding artists who create music like that is what A&R should be about.

Technology will play an expanding role in finding talent, just as it will in helping artists reach fans. But it can't replace the need for actual people to play a curating role. Be it a record label searching for the next great act or a digital music service hoping to offer fans a better discovery experience, technology can only take them so far.

## BITS & BRIEFS

### AT&T, MICROSOFT UNITE FOR SONG CONTEST

AT&T and Microsoft are teaming up on a singing and songwriting contest to promote the Xbox karaoke game "Lips." The competition invites contestants to perform an original song they've composed. A panel of judges will pick the five finalists and post their songs on the Zune Marketplace service and on the Xbox Live Web site, where others can download and perform the song just like any other title on the soundtrack. The winner will get a free trip to Los Angeles to see the Vans Warped tour, a flat-screen TV, an Xbox 360, a Zune and other prizes.

### TUNECORE DEBUTS SALES AWARD

Tunecore has started a sales award program for artists who use its service to distribute music to the various digital music retailers. Artists whose sales top 100,000, 250,000 and 500,000 paid track downloads from one album will

be eligible for the sales award. So far, only Nine Inch Nails qualifies for the top award, with the band's album "Ghosts I-IV." Josh Kelley, Jay-Z, Jason Mraz and Ziggy Marley sold enough songs to qualify for the second tier, while 16 other acts and two multi-artist compilations made the lowest cut. The company says artists that use TuneCore have collectively earned more than \$22 million.

### MOBILE MUSIC SALES TO HIT \$14.6B IN 2013

A new report from Juniper Research predicts worldwide mobile music revenue will reach \$14.6 billion by 2013, up from \$11 billion in 2008. Juniper says growth in full-song downloads will make up for declining ringtone sales, noting that such hurdles to the over-the-air download market as device constraints and data costs have been resolved in recent years. The report also pointed to the iPhone as a template for resolving these issues.

## HOT RINGMASTERS™ MAR 7 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	9	#1 KISS ME THRU THE PHONE	SOULJA BOY TELLEEM FEATURING SAMMIE
2	2	1	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
3	10	1	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT
4	5	5	BLAME IT	JAMIE FOXX FEATURING T-PAIN
5	3	12	HEARTLESS	KANYE WEST
6	4	9	TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
7	7	1	RIGHT ROUND	FLO RIDA FEATURING KESHA
8	7	1	YOU COMPLETE ME	KEYSHIA COLE
9	6	1	ALL SUMMER LONG	KID ROCK
10	8	7	DIVA	BEYONCÉ
11	15	10	GIVES YOU HELL	THE ALL-AMERICAN REJECTS
12	11	10	MAD	NE-YO
13	9	29	WHATEVER YOU LIKE	T.I.
14	12	17	CHICKEN FRIED	ZAC BROWN BAND
15	13	16	JUST DANCE	LADY GAGA FEATURING COLBY O'DONIS
16	14	20	LOVE STORY	TAYLOR SWIFT
17	16	5	WANT IT, NEED IT	PLIES FEATURING ASHANTI
18	19	4	AIN'T I	YUNG L.A. FEATURING YOUNG DRO & T.I.
19	27	3	ROCKIN' THAT THANG	THE-DREAM
20	33	2	NEVER EVER	CIARA FEATURING YOUNG JEEZY

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



## BABY GRAND

Ever wanted to tickle the ivories of a grand piano but just don't have the space? Yamaha's new AvantGrand is a hybrid piano that can digitally simulate the sound and "physical experience" of the instrument, at a fraction of the size. The stringless piano combines state-of-the-art sound-sampling technology, an integrated speaker system, resonators that reproduce the sound buildup of traditional pianos and other features.

The AvantGrand, which costs \$19,000, is available now. —AB



INDEPENDENT  
ONLINE  
DISTRIBUTION  
ALLIANCE  
FOUNDER/  
CEO

# Kevin Arnold

The IODA chief chats about unlikely sales successes, trying to do business in China and why statutory royalty rates will help grow the digital market.



Kevin Arnold, founder and CEO of the Independent Online Distribution Alliance (IODA), has plenty to celebrate these days.

His company, which provides digital distribution for indie labels, is making inroads into new genres and markets. And he just wrapped the 16th annual Noise Pop Festival in San Francisco with stellar ticket sales and glowing reviews.

Arnold founded Noise Pop in 1993 and has watched it grow from a one-night event to a multiday, multivenue indie rock extravaganza. After jobs at Oracle Corp. and Listen.com, he formed IODA in 2003. The company provides digital distribution and marketing services to indie labels and bands and has even had success with more mainstream fare, such as "American Idol" runner-up Melinda Doolittle's debut album "Coming Back to You."

Arnold has also taken the company global. While IODA has distribution agreements in established markets like Japan, Germany and Spain, Arnold hasn't been afraid to take risks and gamble in emerging markets like China, a place many in the music industry had given up on as being lost to piracy. In addition, he's served on the advisory board of the Future of Music Coalition and has presented at numerous events about the intersections between music and technology.

Arnold managed to overcome a post-Noise Pop hangover to talk to Billboard about recent developments in digital music, opportunities in new markets and why Noise Pop had its best year ever.

**IODA has been distributing Alison Krauss and Robert Plant's album "Raising Sand" and the Willie Nelson/Asleep at the Wheel project. These aren't acts that have traditionally had big digital sales. Yet the latter's sales are 75% digital. How do you account for this?**

With "Willie and the Wheel," their success is something that definitely did come from the band for taking control of their own career. I think that's the type of situation where they've been around forever, have a strong and loyal fan base and to them, I think it makes more sense for them to work through an independent. They tour all the time, they're really productive with putting out records and those are the types of folks that are sort of taking their careers into their own hands.

That said, I don't think you push them from one-third digital sales over to two-thirds overnight. They look for certain services and they hit the companies that are going to be appropriate. They're concerned with focusing outside of the more mainstream digital services like iTunes and finding places where you're going to connect with that type of user a little bit more directly.

**Did you see a big boost in digital sales in the wake of Plant and Krauss' Grammy Award victories?**

Yeah, absolutely. That record has had an incredibly long shelf life, and it definitely shot back up the charts after the Grammys. It's a record that's sort of crept around and had legs for the longest time; it essentially just won't go away, and the whole goal there is to get more and more people to discover it, so it's good that digital can play a role in all of that.

**IODA recently partnered with the Chinese site Wawawa, which is attempting to offer a legal alternative to rampant piracy. Is it having any luck?**

It's up and running and I think that there's growth, but I wouldn't say that it's anything mind-blowing. We approached it very experimentally. The service itself has gone through a little bit of evolution and we both sort of rushed to get that thing out and alive to the market and in front of the Olympics last year. They recently launched an integration with Windows Media Player, which might sound odd to us over here, but there it's absolutely dominant thing, because it's bundled with all the pirated copies of Windows.

They're working on a number of different initiatives to partner with illegal MP3 search engines, to put banner ads along the top of the results page. I think they really want

to give people a legal alternative, and the site is very inexpensive, so they think they can get people to part with a few yuan.

**Do you have any other international deals on the horizon?**

We really are looking toward developing areas of the world. Lots of people are focused on territories like South America or Africa or the Middle East or India, the BRIC countries [Brazil, Russia, India and China]. We have a bunch of good partnerships in these areas, but they're definitely [underdeveloped] from a digital perspective, so we're looking for people to find the right solutions there. It goes back to what people have been talking about for a number of years, which is that these areas are largely mobile, and we need to try to put the music on the devices that people already have, like their cell phones.

**Last fall, the Copyright Royalty Board (CRB) set mechanical royalty rates for digital downloads. What impact will these rates have on the digital market?**

By setting fixed mechanical rates for digital downloads—at least for the next five years—you give labels the ability to function with more predictability. So that's a very good thing for the development of the industry. There's nothing here that

Through the efforts of IODA and many others, payment rates have improved dramatically for independent labels. However, there is still inequity in the market.

will be noticed or absorbed by consumers but it will provide more transparency and clarity for the industry as a whole. The CRB ruling also set rates for streams, something that was definitely muddled in the past. These services have been unable to forecast revenue and make their deals as transparent and intelligent as possible because they didn't have a clear formula to compute what they'd be paying for streams. Now they do. This clarity trickles down throughout the industry, which is a very good thing. Companies like IODA can now more effectively negotiate with these services to get the best rate for our clients.

**Indie labels have had to battle digital retailers and other online services to be paid the same as their major-label counterparts. Where do things stand on that front?**

Over the last several years, through the efforts of IODA and many others, rates have improved dramatically for independent labels. However there is still inequity in the market and we will continue to address it. That said, it is misleading to suggest that there is one set rate for all major-label artists and a lesser one for independent artists. Everyone—majors included—is out there fighting to get the best rate for their artists.

**You've been involved with the Noise Pop Festival in San Francisco since it started 16 years ago and the most recent edition just wrapped up. Did the recession affect ticket sales at all?**

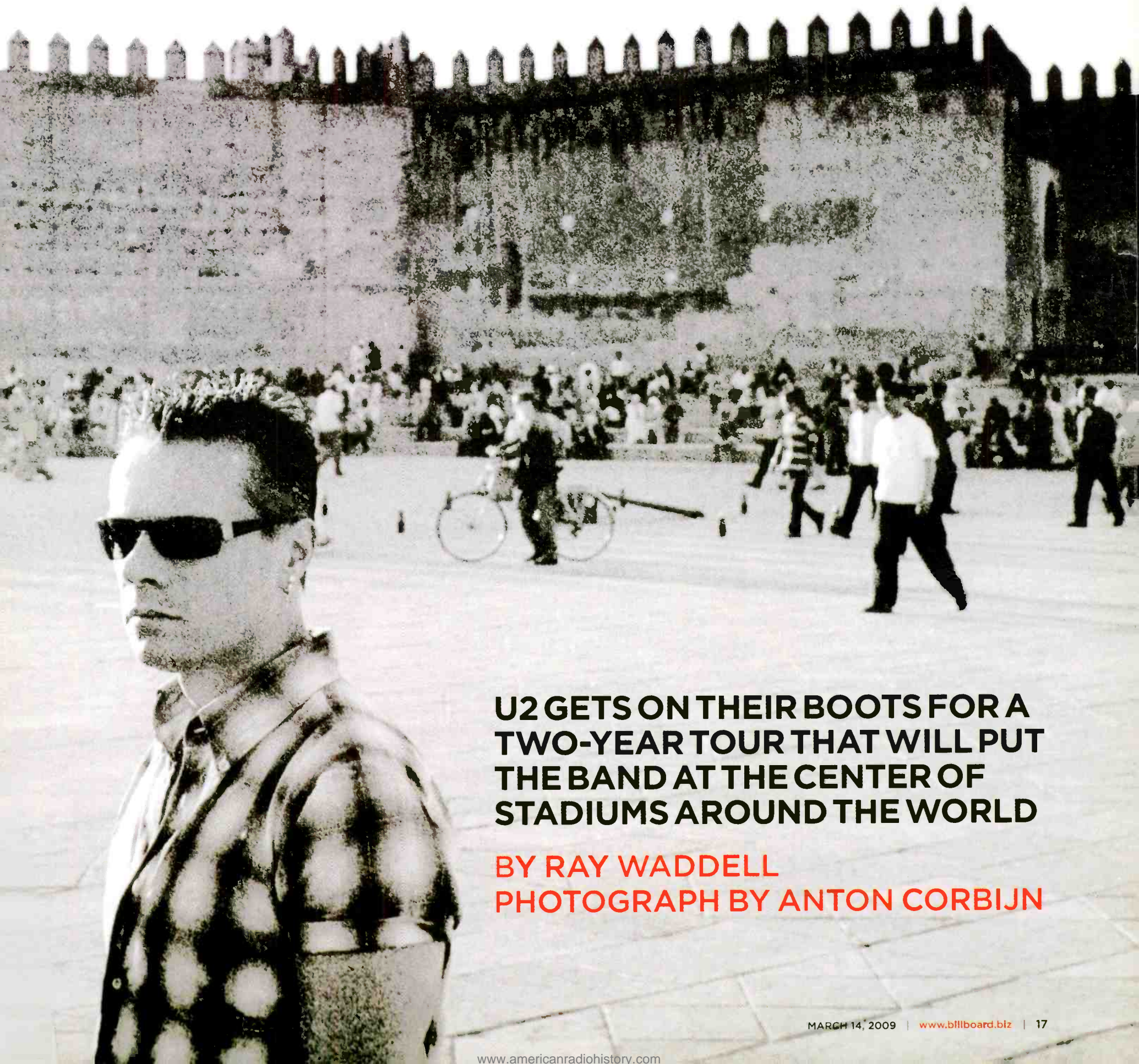
Not to be hyperbolic, but I do think this was the best year ever. I spent the last day or two going, "Why? What is it? What did we do differently this year?" We have a great team of people that have been working on this for a number of years now. So, we've been able to tweak stuff in a little bit of the right way to make it a little bit tighter and overall more compelling. We were 95% sold-out across the board. ...

# KISSING THE





# THE FUTURE



**U2 GETS ON THEIR BOOTS FOR A TWO-YEAR TOUR THAT WILL PUT THE BAND AT THE CENTER OF STADIUMS AROUND THE WORLD**

**BY RAY WADDELL  
PHOTOGRAPH BY ANTON CORBIJN**



**THE CALLER ID READS “UNKNOWN CALLER”—not only the title of the fourth track from U2’s new album but a sign that the Edge is on the phone. ¶ “It’s all go in Berlin,” U2’s guitarist says. He and the band are in Germany to play the ECHO Awards, the third in a string of performances that included the Grammy Awards and the BRITs. ¶ The band is making the rounds to set up “No Line on the Horizon,” its 12th studio album and its first in five years. And while the album represents a creative peak of sonic texture and musical detail, it’s not nearly so ambitious as the two-year world tour of stadiums the band will launch June 30 in Barcelona. Billed as the Kiss the Future tour, it will feature 360-degree in-the-round staging that’s never been seen before in venues of this size. (Further tour details will be announced March 9.)**

“We’re very excited about the idea of going on the road with this album,” the Edge says. “I think it’s going to translate so well to the live context. The songs we’ve tried in rehearsal are sounding fantastic, so that’s got everyone really fired up.”

At a time when singles are emerging as the dominant way of consuming music, “No Line on the Horizon” is a fully realized album, one that could even revive the format, according to Interscope Geffen A&M chairman Jimmy Iovine—or at least send the current incarnation into history with a bang.

“We have to change the form of the album in order to satisfy the consumer and to get their attention on it again,” says Iovine, who first worked with U2 decades ago. “I believe that’s happening as we speak with this U2 record, and I believe this will be remembered as one of the last great albums in this form.”

For “No Line on the Horizon,” the band turned to producers Brian Eno, Daniel Lanois and Steve Lillywhite, who were also part of the songwriting process. “We went to Fez in Morocco for two weeks to just work on music,” the Edge says. “It was like a sort of musical composition workshop, and we all sat in a room together. Most of the ideas would have been generated there and then.”

Two songs on the album that came from that woodshedding emerged as two of the album’s biggest: “Unknown Caller” and the epic “Moment of Surrender.”

“Those were songs that pretty much came together in the space of a couple of hours, and therefore probably were played in the final incarnation maybe once or twice,” the Edge says. “The

biggest difference this time I suppose was the starting out point for this record. We really didn’t have a clear agenda as far as a release date or a particular feel for what this album would be.”

U2 doesn’t have a formula for making albums, the Edge says. “We can go for a while not really seeming to make much progress, then suddenly a song will really take a huge leap forward for one reason or another, particularly toward the end of the album. I use the analogy of the Tibetan monks who do the calligraphy; it’s all about mixing the paints first, and that process takes a long time.”

Even the album’s promotional campaign is ambitious. U2 appeared on “Late Show With David Letterman” for five consecutive nights beginning March 2, a rarity for the band and a first for the show.

“Very early on we did a residency in our hometown of Dublin. We played at the Baggot Inn on Baggot Street on a regular Thursday night, when we were making our first album and first few singles,” the Edge says. “We also did a string of shows in the month of July one year, might have been 1979. We called them the ‘jingle balls’ because we decked out the entire club in Christmas decorations in the middle of summer. That was at a club called McGonagles, which is no longer there. Since then we’ve not done anything like this, so it will be not a totally new experience, but something we haven’t done in many, many years.”

U2 has always approached its concerts as epics, according to longtime manager Paul McGuinness. “I don’t think U2 have ever rested on their laurels as either a touring act or a recording act,” he says. “We have an in-house proverb: Every time we

make a record we intend to break the band again, and that really is the discipline. If we released a record and didn’t gain new fans, we’d be very disappointed. Naming no names, there are big touring acts whose new records are not successful or very interesting, and it has to be both for U2.”

U2 will tour Europe through Aug. 22, then hit America starting Sept. 12 with a show at Soldier Field in Chicago; the band will play North America until Oct. 28 and work the globe until the fall of 2010.

In addition to its production firsts (see *On the Road*, page 10), *Kiss the Future* will almost certainly become one of the highest-grossing tours ever. At \$389 million, the band’s 2005-07 *Vertigo* tour is second only to the Rolling Stones’ *A Bigger Bang*.

After playing arenas in North America and stadiums elsewhere on its last few tours, U2 will play stadiums everywhere this time out.

“This is going to be completely different, and that’s what makes it exciting—finding something new to bring to the touring culture,” the Edge says. “It’s hard to come up with something that’s fundamentally different, but we have, I think, on this tour. Where we’re taking our production will never have been seen before by anybody, and that’s an amazing thing to be able to say.”

While the Edge doesn’t seem on edge as he and his bandmates hover on the brink of yet another world tour, McGuinness admits that launching a new album and a major tour comes with a certain amount of anxiety. “The industry and the world are changing very, very fast at the moment, and we’re all hoping that we can do something that’s appropriate, that works and succeeds and continues the careers of the artists we represent,” he says. “Anyone who says they’re not nervous when they put out an album is a liar. And anyone who put tickets on sale in this economic climate and doesn’t wait with bated breath is a liar, too.”

Live Nation global music chairman Arthur Fogel and his team will produce and promote U2 worldwide, as they have for more than a decade. Right now, committing to a global stadium tour is “obviously a major undertaking on a bunch of different levels,” Fogel says. “On the last tour it basically broke down indoors in America and stadiums outside of America. Both shows were pretty different and they were both incredible, but I think the general feeling, and certainly mine, was the experience of U2 in a stadium is special and unique, and it would be great



**Night music: U2 performs (left) and shovels snow (inset) during the March 2 taping of 'Late Show With David Letterman.' Above: Playing at London's Hammersmith Palais in 1981.**

for North America to experience that the way the rest of the world did the last time around."

What the band will do live on the Kiss the Future tour has never been done on this scale. By performing at the center of stadiums on a stage that can be seen from 360 degrees, the band will increase the capacity of venues by 15%-20%. There won't be any "behind the stage" seating, since there really won't be a behind the stage area.

The configuration opens up myriad opportunities for scaling ticket prices, an important consideration for Fogel and the band. "I felt very strongly that we needed to maintain and maybe even expand on our pricing philosophy," he says. "I've never been a proponent of one or even two prices. There's a logical way to price an arena or a stadium."

The top ticket price will be slightly higher than U2's last tour but the bottom price will be lower. Field-level tickets will be \$55; in addition, there will be 10,000 tickets to every show for \$30. Besides that, the price points are \$250 and \$90 or \$95, depending on the market, Fogel says.

"Playing larger-capacity venues allows for more conservative pricing overall," he says. "The interesting way to look at this is that 85% of the entire capacity will be \$95 or less, 40% of the entire capacity will be \$55 or less and 10,000 will be at \$30. Usually when somebody wants to go after the top price, they talk about the best seats being too expensive. The reality is at a U2 show this time, and last time in the arenas, the best place is \$55."

The premium-priced seats will be on the sides in the grandstands and will constitute about 15% of the house. "There are always people who want to pay the higher price to be in a well-located seat," Fogel says. "But the reality is there are so many different ways to come at this seating in terms of a \$30 or \$50 ticket. In a funny way the top-priced tickets are subsidizing the lower-priced tickets, which is as it should be."

McGuinness says the band recognizes the economic climate, even though he understands that they'll probably take some shots for the prices of the most expensive tickets. But those top prices will fund jaw-dropping production, as well as allow the group to keep some tickets very cheap.

It's also about demand. "Obviously, no one wants to be misunderstood, but on the last few U2 tours we underplayed markets—there wasn't an unsold seat," McGuinness says. "Selling

out is important to us, but we're going a lot further in supplying what we anticipate will be demand, and finding a way to do that logistically and in engineering terms was the real challenge."

The basic layout of the tour is Europe in July and August; America in September and October, with a total of 40-45 shows in 2009. In 2010, the band will play more stadiums in America in June and July; Europe in August and September; and, tenta-

## ROAD RULES

Demand for Kiss the Future tickets will be great—the last time a U2 show didn't sell out was in 1998, during the PopMart tour.

### UNFORGETTABLE FIRE TOUR

December 1984–  
May 1985  
**GROSS:** \$4,492,167  
**ATTENDANCE:** 343,621

### JOSHUA TREE TOUR

April–December 1987  
**GROSS:** \$32,965,426  
**ATTENDANCE:** 1,926,530

### ZOO TV TOUR

February 1992–  
August 1993  
**GROSS:** \$72,427,148  
**ATTENDANCE:** 2,482,802

### POPMART TOUR

April 1997–March 1998  
**GROSS:** \$173,610,864  
**ATTENDANCE:** 3,982,657

### ELEVATION TOUR

March–December 2001  
**GROSS:** \$143,472,379  
**ATTENDANCE:** 2,179,642

### VERTIGO TOUR

March 2005–  
December 2006  
**GROSS:** \$389,047,816  
**ATTENDANCE:** 4,619,021

SOURCE: Billboard Boxscore



**Rattle and hum: U2 performing in 1987 in support of 'The Joshua Tree.'**

tively, South America that fall. Potentially the group could play 90-100 shows in the next two years.

The band will begin selling tickets in Europe in mid-March, and North American on-sales will probably start later that month. There will be some VIP packages available, Fogel says. "There are a couple of areas on the floor by the runway that map out logically to auction," he says.

U2 will also bring back its random upgrade program first seen on the 2001 Elevation tour. "There's the stage, then a runway that goes on the outside of the stage that allows for people to be inside that circle between the stage and the runway—and with a ticket you buy for the field, the people who get inside that circle will be selected randomly by computer," Fogel says. "If you actually ticketed that, you'd get secondary-marketed to death on those tickets."

With respect to secondary-market tickets, "whatever arrangements we're making or are participating in will be completely transparent," McGuinness says. "We're not going to ignore the reality, which is that secondary ticketing exists."

This will be the first tour under U2's 12-year multirights deal with Live Nation, although the band's relationship with Fogel dates back to a 1979 show at the El Mocambo in Toronto. "Arthur and I are great friends and I've been very interested in the Live Nation project for years now, and we've been very supportive of it," McGuinness says. "We obviously intend to go on performing for a long time to come and that's what the deal reflects."

And mega-production productions don't come cheap. "When we did the Zoo TV tour in the early '90s, that had a huge production," McGuinness says. "But we were booking that tour using agents and individual promoters around the world, so we had to finance it ourselves, which was pretty terrifying. So working with a global promoter like Live Nation is really the only way to do it in terms of the investment and the startup."

Fogel now works with U2 in the context of his role at Live Nation, but he still looks out for the band himself. "On this and on Madonna [which he also produces], there's definitely the expectation that those two clients aren't looking for a bureaucracy to deal with," he says. "They expect—and rightfully so, given their stature—that on a day-to-day basis I'm directing traffic. At this level it's really the only way to do it because the cost factors on both the production side and the promotion side are absolutely linked. And it's the most intelligent and efficient way to manage the economics of a tour this size."

For the Edge and U2, this tour is about doing what they do: blowing audiences away. "There's such a special thing that goes on between the band and the audience at a U2 show, and we never get tired of that. It's like a kind of semireligious experience for the band, and I think for the audience, too," the Edge says. "For a lot of people it's the soundtrack of their lives. It's not just the band they're applauding, it's themselves and their own history and connection with the music. It's a very personal thing."

Asked for the secret to the band's longevity and continued passion, the Edge says there's no simple answer. "I think good luck in many regards, and I suppose we just figured out how the idea of a band ego being bigger than all other egos," he says. "We've got egos, but we lay them to one side when we're working together. All our agendas always align to the same idea: to make some great music together and put on some great performances, and whatever makes for a great album or live show is everyone's priority."

It helps that the members remain close friends. "We've held onto our friendships. We're still the friends we were when we started way back in the late '70s," the Edge says. "We know it's sort of unique, but we're also trying to keep it going, because not only is it fun but it also produces, we think, some great results in terms of music and live concerts. We all instinctively know we would really regret the end of it, should that come. So we're all anxious to try and keep it going and to maintain our commitment to the band and what we can achieve for as long as possible."

Irvine says the band's fearlessness ensures its longevity as the members continue to reinvent themselves. "This band has many crossroads. I don't know how they do it. They figure out a new challenge and a new way to overcome it," he says. "Once you get on in your career it's easy to not want to go to that dark place and make a record—that is painful. They could easily sit on their sound, and they just don't. These guys fearlessly run toward that dark place; they're first in line."

# SKU'ing



**PEARL JAM,**  
**'Ten'**  
**\$199.98**  
The definitive grunge  
record gets the deluxe  
treatment.

# Up

## How The Art Book Is Becoming The New Boxed Set—And Giving Labels A High-Ticket Item To Sell By Cortney Harding



**RADIOHEAD, 'In Rainbows'**  
**\$81**

Though the album was given away for free, the band still sold plenty of packages.

**NINE INCH NAILS, 'Ghosts I-IV'**  
**\$300**

Trent Reznor pushed the envelope and priced his set high—and sold out in a weekend.



During the past two years, one 29-year-old Bay Area music fan reckons she's spent about \$200 on music. She gets most of her music for free from blogs and BitTorrent trackers, but one recent release struck her as cool enough to get her to lay down her credit card. That album, a deluxe reissue of the Beastie Boys album "Paul's Boutique," cost more than she spends on music in most years.

This freeloading fan isn't alone: As of the end of February, the \$129.99 deluxe edition of "Paul's Boutique" had almost sold out its run of "a few hundred" copies. Released by EMI and the online music marketing company Topspin, and sold only on the Beastie Boys Web site, the package includes a 180-gram vinyl copy of the album, a poster and a T-shirt in addition to a CD copy and a high-quality digital download. So far, it has sold as many copies as the lowest-priced reissue of the album, an \$11.99 download, according to Topspin founder Ian Rogers. (The album is also available on CD, vinyl and high-quality digital download.)

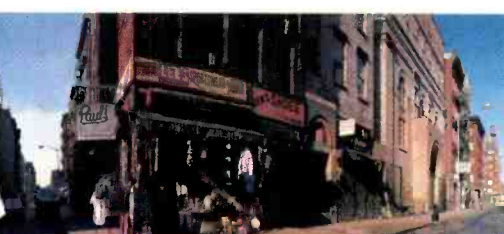
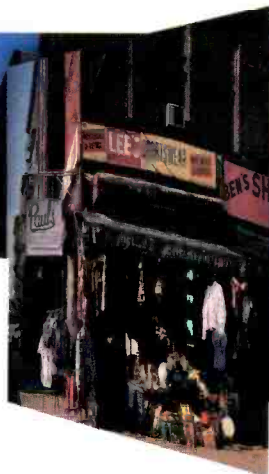
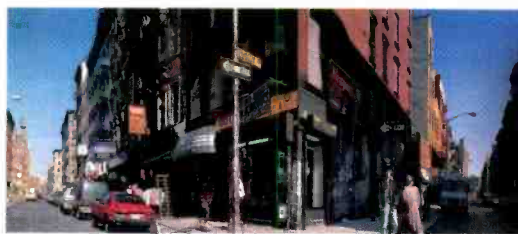
In an era when labels have to beg or sue most fans to get them to pay \$10 or \$15 for a plain-old CD, some bands are getting a few to lay out more than \$100. During the past few years, a number of bands have released deluxe SKUs of their new albums, including Radiohead, Nine Inch Nails and U2 (the group just released a high-ticket version of "No Line on the Horizon.") In the next few months, this trickle will become a flood of albums that will sell for more than \$50: an edition of Depeche Mode's "Sounds of the Universe" will include two hard-bound books of photos; a set of unreleased Jane's Addiction tracks will come in a wooden box; and a reissue of Pearl Jam's "Ten" will come with an extra CD, a DVD and four vinyl records in a linen-covered, slipcased box with a replica of a demo cassette made by Eddie Vedder.

### OF RALPH LAUREN AND RADIOHEAD

At first there's something almost absurd about the idea that fans who can get music for free would spend so much money on albums. The decline in CD sales shows no sign of reversing, and a generation of listeners have come to see music as something that resides only on a hard drive.

Then again, this is the same generation that has come to see coffee as something that costs \$4. And the

ALL PRICES QUOTED ARE SUGGESTED RETAIL PRICES.



**BEASTIE BOYS,  
'Paul's Boutique'  
\$129.99**  
The album flopped when it was released; now fans spend big bucks for the reissue.

**DEPECHE MODE,  
'Sounds of the  
Universe'  
\$99**  
Enjoy the silence with two art books.



a wide range of goods, so the deluxe edition seemed logical." Both U2, whose album was released March 3, and Pearl Jam, whose reissue is out March 24, have taken that philosophy to the logical extreme. Sony Legacy will sell Pearl Jam's "Ten" as a \$19.98 two-CD set; a \$24.98 double-LP set; a \$40.98 package that includes two CDs and a DVD; and a \$199.98 package that includes—deep breath—two CDs, four LPs, a DVD of Pearl Jam's previously unreleased "MTV Unplugged" performance, a cassette of demos, replicas of mementos from the collections of Eddie Vedder and Jeff Ament, a vellum envelope with more ephemera and a print commemorating a concert from the time. U2 will also sell "No Line on the Horizon" in several editions, from a \$13.99 CD to a \$95.98 deluxe set.

Although the idea of selling different versions of similar goods is new to the music business, it's a well-established practice in the auto industry and the fashion world, where designers will create a high-end version of an item of clothing and then license their name to companies that make simpler versions. And instead of turning off consumers, high-priced items often lead them to see basic versions as bargains. "A \$50 edition with some cool stuff looks really cheap in com-

parison to a \$100 set with more cool stuff," says Craig Pepe, the senior manager for music at Amazon. "If there is a version that is slightly more deluxe than the cheapest version, we'll see consumers gravitate toward that."

### THE BANDS IN THE BOX

The idea of selling a pricey package of music certainly isn't a new idea: boxed sets have been around since the '70s. But those products were all about the amount of music—the number of CDs or individual tracks they included. These deluxe editions are selling packaging as much as music, making albums something to save at a time when music is often seen as disposable. It still isn't possible to download an art book.

Like boxed sets, deluxe editions can offer higher profit margins. Although it can be expensive to manufacture deluxe cases in small amounts, CDs and DVDs don't cost much, of course, and decent-looking art books can be printed for about \$10. And the same DVD or book can sometimes be used in more than one edition of an album. But even though labels can earn more money on deluxe editions than on ordinary CDs, consumers seem to perceive them as a better buy—perhaps because the movie business has habituated them to the idea of deluxe releases. "DVDs usually have multiple SKUs and different editions and I think the music industry took a look at what the DVD industry was doing and decided to try to copy that," says Carl Mello, the senior buyer at the Boston-based indie chain Newbury Comics. One edition of "Reservoir Dogs" came packaged as a gas can, and "collectible" editions of the "Lord of the Rings" movies contained statuettes.

Although the profit margins on deluxe editions are high, the revenue might not ever amount to much at the retail level. "The Nine Inch Nails sellout looks impressive, but if you have something limited to 2,500 copies that's spread out over a number of stores, they're not going to get much out of it," Mello says. "I can see it working for a retailer if it were an exclusive, but it wouldn't have an impact on stores." (It's hard to measure any impact, since Nielsen SoundScan doesn't measure the sales of most of these products because it sorts releases by title and not by SKU.)

That's one reason why many of these releases are sold only on Web sites. Another is that sites can take pre-orders to avoid making more packages than they can sell.

Even so, very few artists can sell a deluxe edition. After Portishead asked fans for suggestions on how to sell its music, bloggers at Creative Commons suggested that the group follow the lead of Nine Inch Nails. The group released a \$60 set, but its own copy arrived in the mail damaged and Mello says it didn't sell well.

Perhaps Portishead fans aren't dedicated enough. Or, maybe the group's fans are too young to have forged an attachment to the idea of physical product, as listeners of Nine Inch Nails and Jane's Addiction have.

"Theoretically, you could build a package for pretty much any band," says John Ingrassia, who put together the deal for the "Ten" reissue as president of Sony BMG Music Entertainment's commercial music group and has since left the company. "But only a select group of bands have the fan base to make these worthwhile."

fact that water comes out of the tap for free hasn't prevented the growth of a large business based on selling it in bottles.

As with bottled water, the right packaging and presentation can create a perception of value in the minds of consumers. Albums, like art books, can have a value apart from the content they hold—especially if they look good on a coffee table. Which most CDs, in their cheap plastic packages, definitely do not.

"It's a human response—if you're really fanatical about something, you want something physical," says Chris Hufford, who co-manages Radiohead with Bryce Edge. "It gives you an additional level of ownership. And if you're going to get something, you might as well get something good."

High-end packages also give fans the kind of bragging rights that reinforce their sense of being involved with a particular artist. "Even though some bands are everywhere, you get a sense that you're not connected to them in any meaningful way," says Jeff Anderson, the founder of Artists in Residence, who sold a high-end edition of Nine Inch Nails' "Ghosts I-IV," that sold 2,500 \$300 copies in a single weekend. "What I try to do is create a collectible. People don't want to pay a ton of money for something that feels like a repackaged good. They want a new piece, and they want something that signifies their identity as a fan."

And these packages—as different from old-fashioned boxed sets as CDs are from record albums—look more like collectibles than mere discs of music. In some cases, the high prices they sell for may even help convince consumers that they're worth buying. "It's the Ralph Lauren effect: If you charge more for it, people will think it's really good," Pearson CEO Marjorie Scardino said in a keynote address at the SIIA Industry Summit, a gathering of information industry leaders. "With newspapers, we've been able to price it too low for too long. I mean, a newspaper costs less than the price of a latte. We pushed the price up at the Financial Times and we found that our readership went up."

Deluxe editions also represent a way for an artist's most dedicated followers to spend an amount of money that reflects the intensity of their devotion without making an album unaffordable to everyone else. "It's really just the concert paradigm," Nine Inch Nails manager Jim Guerinot says. "First-row seats are a premium; if you're only a casual fan, you'll buy the cheap seats. We were doing this with our merch, in terms of selling

## Extreme Editions

### Some Artists Are Selling Downloads, Discs And Their Own Kitchen Sinks

Nine Inch Nails' \$300 edition of "Ghosts I-IV" might be the gold standard for deluxe editions so far. But the group's former drummer, Josh Freese, might give Trent Reznor a run for his money. Freese, a session drummer widely regarded as one of the best in the business, is releasing his new album, "Since 1972," at price points ranging from \$7 to \$75,000.

Freese is offering a personal phone call with the \$50 package; a chance to cut his hair and dinner at Sizzler for \$500; and a drug-fueled ride through Hollywood in a sports car as part of the \$75,000 package.

The singer/songwriter John Wesley Harding is also offering some unusual extras to fans who buy his new album, "Who Was Changed and Who Was Dead." The least expensive edition includes a CD, a digital download and a bonus live disc for \$15.98; the "superfancy" package contains the CD, download and bonus live disc, plus a DVD, T-shirt and signed art for \$79.98. And one fan willing to shell out \$5,000 will get this "superfancy" package, plus a private concert at the venue of his choosing—even if that's a living room. —CH

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Co-founder & CEO  
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of Production  
Leo Burnett USA



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# EXPERIENCE THE BUZZ



NICKELBACK had Canada's top domestic album of 2008 after selling only 216,000 units of 'Dark Horse.'

## CANADA'S QUANDARY

Searching For New Digital Models As Physical Sales Continue To Fall

BY ROBERT THOMPSON

The decline in physical sales and delays in new business models are the key issues facing the music business in Canada. • As industry leaders convene March 11-14 in Toronto for Canadian Music Week, Billboard asked executives to weigh in on the challenges facing the world's sixth-largest music market.

"Trying to figure out what the revenue model is going forward is the No. 1 issue facing the industry in this country," says Grant Dexter, president of MapleMusic, one of the country's more successful distributors and labels.

"You look at the declines we saw last year and you think, 'Holy crap, when is this going to stop?'"

According to Nielsen SoundScanCanada, album sales fell by 8.5% in 2008. And though digital sales increased by 69% to climb to 3.4 million, it wasn't nearly enough to offset declines.

Dexter feels the industry is heading into a period of contraction that is necessitated by the credit crisis and economic slowdown, and aided by the rapid fall

of catalog sales, which dropped 26% in 2008, according to SoundScan. Last year Quebec-based Fusion 3, the largest indie distributor in the country, fell into bankruptcy, and Dexter says indie labels are likely next to feel the crunch.

Part of the distribution problem comes down to retail. HMV Canada dominates the market with 123 stores, and the retailer continues to push games and DVDs to its front displays.

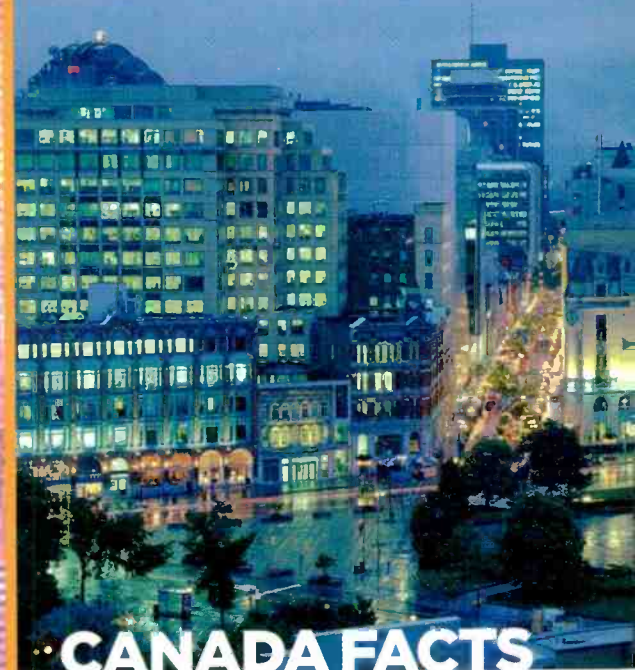
In other cases, retailers like A&B Sound and Music World didn't survive 2008: Both filed for bankruptcy.

"In some places in Canada it is not easy for a willing buyer with cash in hand to find a place to purchase music," says Graham Henderson, president of the Canadian Recording Industry Assn., which represents Canada's major labels. "Music has been moved from the front right of stores, to the left and finally to the back."

With retail struggling, the digital market, despite still not rivaling the United States as a percentage of overall sales, still presents plenty of opportunities for artists and labels, says music attorney Chris Taylor, who also runs the record label Last Gang.

"The digital market oppor- **continued on >>p26**

OTTAWA



## CANADA FACTS

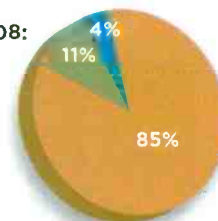
POPULATION: 33,441,277  
 AVERAGE EARNINGS: \$78,400 Canadian (\$61,160) (two or more people in household)  
 CAPITAL: Ottawa (population 774,072)  
 OFFICIAL LANGUAGES: English and French  
 BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 27.9

## MUSIC FACTS

SALES AWARDS FOR ALBUMS:  
 Platinum: 80,000 units  
 Gold: 40,000 units  
 PHYSICAL SALES, JANUARY-NOVEMBER 2008: 32.97 million  
 PHYSICAL SALES REVENUE, JANUARY-NOVEMBER 2008: \$328,649 Canadian (\$256,248)

SALES BY SECTOR 2008:

Physical sales  
 Digital sales  
 Performance rights



TOP THREE BEST-SELLING DOMESTIC ALBUMS OF 2008:  
**1** Nickelback, "Dark Horse" (EMI)  
**2** Lost Fingers, "Lost in the '80s" (Select)  
**3** Celine Dion, "My Love: Essential Collection" (Sony)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2008:  
**1** AC/DC, "Black Ice" (Columbia)  
**2** Coldplay, "Viva La Vida or Death and All His Friends" (EMI)  
**3** Metallica, "Death Magnetic" (Elektra)

## MEDIA FACTS

KEY NATIONWIDE RADIO STATIONS:  
 CHUM FM (Toronto), adult top 40  
 Listenership: 1.2 million

## RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS:  
 HMV Canada, Wal-Mart, Best Buy Canada, Future Shop

KEY LEGITIMATE ONLINE RETAILERS:  
 HMV.ca, Amazon.ca, Chapters.ca, Archambaultzik.ca

SOURCES: Canadian Recording Industry Assn., Organization for Economic Co-operation and Development, Canadian Wireless Telecommunications Assn.

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from >>p25 tunities are phenomenal," he says. "As a label we tend to work with artists that are lifestyle leaders and culturally dynamic, which magnetizes an audience. As a result, we hope it inspires purchase of the entire album—not just singles. With no packaging costs, no shipping costs, no returns, I'm bullish [on the segment]."

Henderson says the digital market needs to be supported by stronger copyright laws. In early 2008 the Canadian government introduced legislation designed to update the country's Copyright Act, but the bill wasn't passed before an election was called. There is renewed discussion about the introduction of the bill once again this year, but those in the industry have grown frustrated with the constant delays during the past decade.

"This isn't even a music issue—it is a content issue," Henderson says. "This is an issue that faces content across Canada, from books to film, and I think we'll continue to see these groups push forward for stronger protections."

Dexter and Taylor are concerned about the lack of new domestic stars and sales of Canadian artists. Last year Nickelback led all domestic acts with only 216,000 albums sold, a far cry from

a decade previous when an established Canadian act like the Tragically Hip would regularly sell more than 500,000 albums in the country.

There is an upside though, Taylor says.

"There are a lot more artists that can cobble together a decent career by connecting global markets via online outreach," he says. "More

**The Canadian music industry has grown frustrated with delayed plans to strengthen copyright laws.**

and more niches and small ponds develop. They may not own four houses around the world or fly private anywhere, but they are living respectably and playing by their own rules."

Perhaps the biggest concern is this: If there's a bright light at the end of the dark tunnel of declining sales, industry experts are having a tough time seeing it.

"This is pretty challenging right now," Dexter says. "We're losing our star system, and cash flow for a lot of businesses is a real problem. I also don't think we know where the bottom of this cycle is."

In order to survive, labels will have to become even more savvy about how they generate income, he adds.

"You've got to stop thinking about record companies and think about entertainment companies," Dexter says. "That might be 360 deals, or song placements or whatever. But that's what we need to do."

... ..

## THE DIGITAL DEBATE

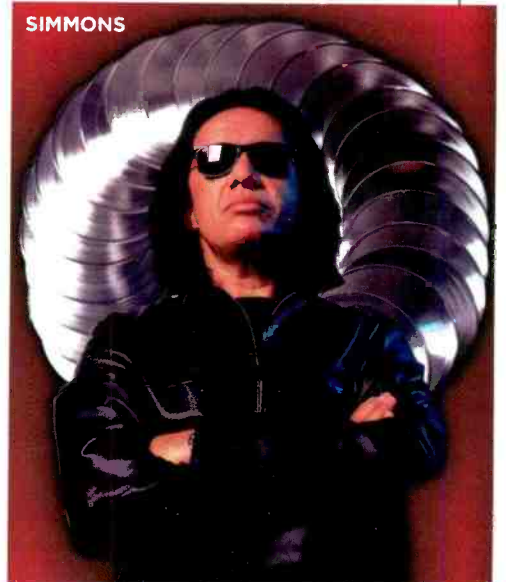
With overall album sales dropping 8.5% last year, Canadian Music Week president Neill Dixon is well aware that the country's celebration of its music must reflect changing trends.

That means there will be a significant focus on the interaction between the music business and Internet service providers at this year's CMW conference, which is attended by more than 2,500 people from throughout Canada and the world. CMW takes place March 11-14 in Toronto.

"There's a huge issue with music sales, and the question is, Who is responsible?" he says. "No one is volunteering here. Should we legalize file sharing and put a tariff in place? What needs to be done? That's something that we need to focus on."

To do so, Dixon has assembled a panel for the "View From the Top" session that includes broadcasters, recording executives, music publishers and Internet representatives to debate the way forward.

Among those speaking at the conference is Gene Simmons. The Kiss bassist and entrepreneur reconnected with Canada this year by relaunching his Simmons Records backed by Universal Music and entrepreneur Belinda Stronach. Other speakers include MP3.com founder Michael Robertson and producer/musi-



Simmons

cian Nile Rodgers. Another major focus of CMW will be the continued interest in China. The conference kicks off with him giving an address about the opportunities and pitfalls in dealing with China, a country that is often viewed with trepidation despite its potentially huge upside. Dixon says 26 companies involved in the music industry in China will attend the conference. —RT



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# BORDER CROSSINGS

Canadian Live Business Is Cautiously Optimistic

BY RAY WADDELL

Canada has been productive territory for touring artists of all stripes for several years running, propelled by the country's strong dollar and huge demand for live music.

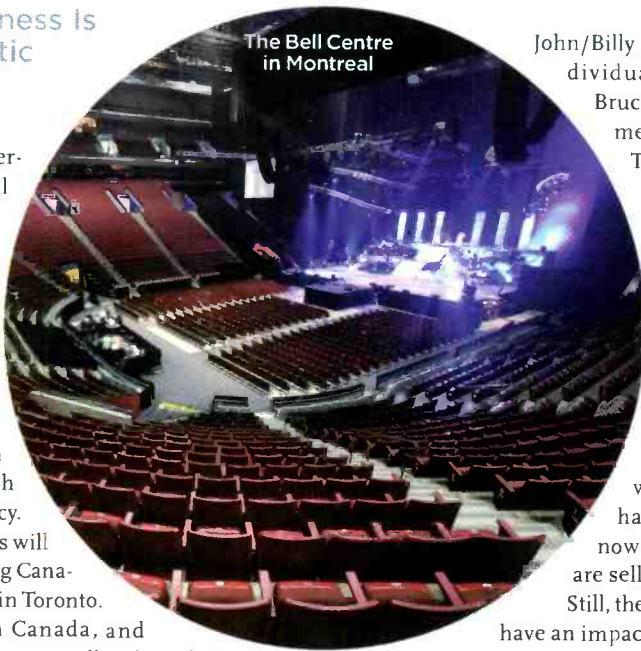
While a decline in the Canadian dollar may spur a cooling-off period, so far business is holding up. While the dollar up north was on par with the U.S. dollar, it is now worth about 80 cents in U.S. currency.

The state of the live business will be among the key topics during Canadian Music Week March 11-14 in Toronto.

"The touring business in Canada, and specifically Toronto, is holding up well, relatively speaking," says Patti-Anne Tarlton, VP of live entertainment for Maple Leaf Sports & Entertainment, which manages the Air Canada Centre in Toronto.

So far, business has been good, Tarlton says. "At Air Canada Centre, we had the strongest last half of the calendar year on record," she says. "Looking into 2009, I see the industry treading with caution; however, the headliners are still selling."

Currently, the center is set to host double dates from Elton



The Bell Centre in Montreal

John/Billy Joel and Britney Spears, and individual shows by Fleetwood Mac, Bruce Springsteen and Canadian comedian Russell Peters "blew out," Tarlton says.

Across the provincial border into Montreal, Jacques Aubé—VP/GM at Gillett Entertainment Group, which promotes the Bell Centre—says the live business in Quebec is "very steady."

"We had some uncertainty in October and November, but things have picked up in a big way in 2009," Aubé says. "We have more shows on sale right now than we did last year and they are selling really well."

Still, the declining currency value could have an impact, particularly for those caught off guard.

"The dive of the Canadian dollar hurt late last year, as the event deals were cut well before the dollar dropped off," Tarlton says, adding that once adjustments are made, the fallout is nothing new for deal makers.

"We have coped with currency exchange line items in the past and will in the future," Tarlton says. "The dollar at par was sure great while it lasted."

Live Nation Canada chairman Riley O'Connor says tours

just need to adapt.

"Business on touring is consistent," O'Connor says. "The impact of the dollar is the same as it has always been. [Just] make sure you build in the variance in fluctuating currency exchange."

Aubé says, "The [Canadian] dollar going down obviously impacts how much we can pay international artists, but so far it has not really affected our business. The main issue is volatility; large drops in a short period of time make our job much more difficult. As long as the dollar remains relatively stable, we can offer accordingly."

Certainly the overall Canadian economy is faring better than the recession-hammered United States, so tours might do well to look north if for no better reason than to tap into a healthier discretionary spending pattern. Still, consumer anxiety knows no borders.

"Canada is holding up well, all things considered," Tarlton says. "We may be in better shape than our neighbors south of the border, but we are still living through the impact of cautionary consumer spending."

And economic challenges can serve to make the business work smarter, Aubé believes.

"The global economic slowdown seems to have forced agents, managers [and] promoters to have a more realistic view of ticket prices and guarantees," he says. "So that seems to be negating some of the possible impact."



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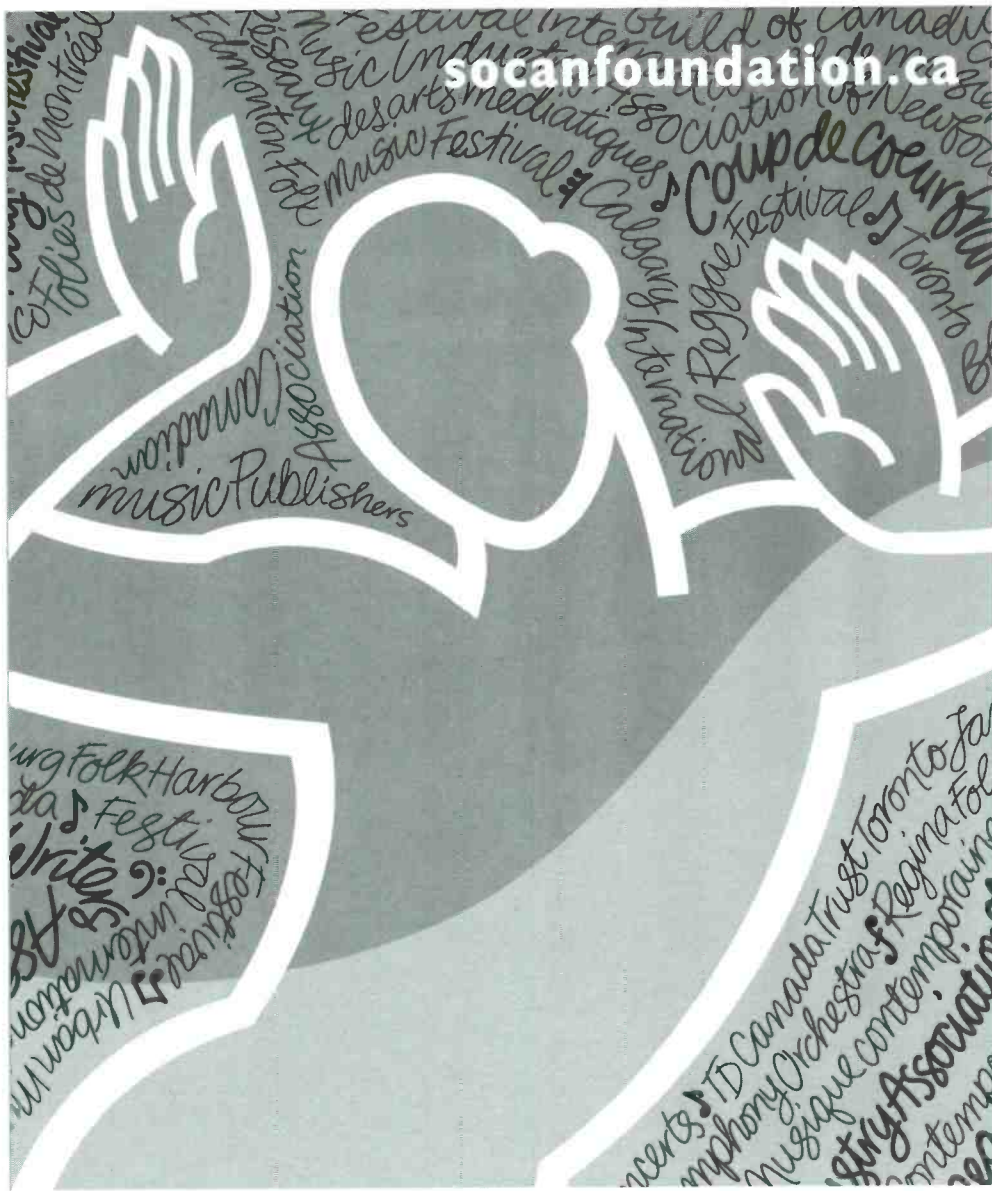
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# NORTH STARS

Five Canadian Acts Burning Their Way To International Acclaim BY ROBERT THOMPSON

In its annual special report on the music scene in Canada, Billboard has tipped off readers early to the best acts emerging from north of the border, from Arcade Fire to Tokyo Police Club. As Canadian Music Week takes place March 11-14 in Toronto, Billboard continues its tradition of talent-scouting with profiles of five Canadian acts to watch this year.

## HEY ROSETTA

**Album:** "Into Your Lungs"

**Label:** Sonic

**Manager:** Jason Burns

The gang-size lineup of Newfoundland's Hey Rosetta has led some to compare the band to Montreal's Arcade Fire. Both bands have numerous members and offer engaging frontmen, and both work the grand side of rock music. Hey Rosetta offers songs that run the gamut from intimate and quiet to loud and fast, but always epic, similar to Arcade Fire's style. The act's debut album, "Into Your Lungs," produced by Hawkley Workman, is full of memorable tracks, leading many critics to name the group as the next Canadian breakthrough on the international scene. For the album track "Red Heart," the band filmed a video with director Gabriel Allard-Gagnon. Hey Rosetta is based in relatively remote St. John's, Newfoundland, which means the group doesn't tour as often as it should. But a New York performance in early March should boost the band's profile.

## BEAST

**Album:** "Beast"

**Label:** Pheromone Recordings/Universal Music Canada

**Management:** Sebastien Nasra, Avalanche Productions

Montreal's Beast has captured the imagination of Canadians (and fans abroad through several European record licensing deals) with music that one critic called "Portishead meets Rage Against the Machine." The band is the creation of composer/drummer Jean-Phi Goncalves and vocalist Beatrice Bonifassi, best-known for her work with DJ Champion and on the soundtrack to "The Triplets of Belleville." Featuring a heavy disco stomp, Beast's self-titled debut has come out of nowhere to become a surprise success. Combining everything from rap to soul, and jazz to funk, Beast's eclectic nature forces listeners to approach the band's sound with an open mind. Beast also will play a South by Southwest showcase March 18 in Austin.



HEY ROSETTA: JULE MALET-VELE; BEAST: MARIANNE LAROCHELLE, JENN GRANT, IVAN OTIS, CRYSTAL CASTLES, RICHMOND LAM; RUBY JEAN & THE THOUGHTFUL BEES: AARON MCKENZIE FRASER



GRANT

**JENN GRANT****Album:** "Echoes"**Label:** Six Shooter**Management:** Shauna de Cartier

Halifax, Nova Scotia's Jenn Grant comes across like a jazzier version of Aimee Mann. Initially part of the orchestral-pop band the Heavy Blinkers, Grant released her first solo EP in 2005. She followed it two years later with "Orchestra for the Moon," for which she filmed a video of the track "Dreamer." Her latest, "Echoes," hit stores in February and features Grant's smoky vocals over well-constructed, carefully crafted songs. Characterized as a breakup album, the dark overtones of Grant's voice are matched by an often minimal approach to the arrangements. Strings and brass instruments slide in and out, always finding their place in support of Grant's often understated delivery. Given the multiplatinum success of Feist, it isn't hard to envision music fans embracing Grant's own tastefully created songs.



CRYSTAL CASTLES

**CRYSTAL CASTLES****Album:** "Crystal Castles"**Label:** Last Gang**Management:** James Sandom, SuperVision

With gigs including the NME Awards show at London's O2 Arena last month, Crystal Castles have caused a stir in the United Kingdom before anyone in Canada paid too much attention, but the act now is gaining momentum like a runaway train. The band is signed to Last Gang Records by label founder Chris Taylor, who achieved success with the similarly noisy Death From Above 1979. Much of the buzz around the band has focused on dynamic frontman Alice Glass. The group's debut, which focuses on merging minimalist electronic tendencies with blips and beats, is a polarizing affair. But judging by their reception while opening gigs for the likes of the Cure, Crystal Castles have some powerful supporters. They'll likely gain more with a booking this June at the Bonnaroo Festival.

**.biz** For video clips of these acts, go to [billboard.com/canada](http://billboard.com/canada).



RUBY JEAN &amp; THE THOUGHTFUL BEES

**RUBY JEAN & THE THOUGHTFUL BEES****Album:** "Ruby Jean and the Thoughtful Bees"**Label:** Youth Club**Management:** self-managed

Take a group of Halifax musicians intent on making dance music with a rock influence. Add singer/songwriter Rebekah Higgs, and the result is a kind of pulsing, intelligent and danceable music that makes the floor move and puts a swing in the step of indie kids as well. Thought Higgs' vocals are put through an array of effects designed to modulate and distort her singing, she comes off as the star here, a diva in the making. Top it off with the fact that the band seems to be taking great enjoyment in the show—dressing up, instead of just wearing the indie-kid uniform of jeans and shirts—and you have an act that could blast its way out of the clubs. Also worth watching is Higgs, who put out a guitar-heavy solo album in 2007 and is working on the follow-up. Higgs is also playing a showcase during Canadian Music Week.

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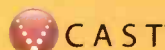
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**BIG MIDGET**  
Lady Sovereign returns with grown-up record

34



**GOSPEL TRUTH**  
Houghton spreads the word on the iPhone

35



**MIDNIGHT MASSES**  
Trail of Dead leads to heaven

36



**'HUMANE' RAP**  
K'Naan raises his voice for change

39



**GOING MAINSTREAM**  
All-American Rejects score top 40 No. 1

40

# MUSIC

COUNTRY BY KEN TUCKER

## Never A McBridesmaid

Veteran Country Artist Martina McBride Refines Her Classic Sound With A New Producer

**D**uring the course of 17 years, Martina McBride has gone from country singer to country queen. She's produced two of her 10 albums; she owns Blackbird Studio, one of Nashville's premiere recording facilities; and she's sold 13.2 million albums, according to Nielsen SoundScan.

But in this era of declining music sales, even being royalty isn't enough. For her March 24 album "Shine" (RCA Nashville), McBride teamed with Dann Huff, who produces Rascal Flatts and Keith Urban, for a fresh perspective on her sound—and is partnering with everything from Wal-Mart to A&E to promote the set.

McBride seems reinvigorated as she prepares to show off some tracks from the new project at Blackbird. Her husband, John, who co-owns the studio, cues up songs and throws in commentary before leaving to pick up the couple's oldest daughter from school.

"One thing I hoped for when I started out was longevity," McBride says. "Seventeen years is pretty amazing and I still feel like we have room to grow and we're still viable. We're making new, fresh music and I still have things to express and I still have people that want to be with me on this journey and want to hear what I have to say. It's really great."

Huff played guitar on McBride's records for years, and at a surprise birthday party for him, McBride made her intentions of him producing known to all. "She said, 'Happy Birthday and all, but it's about time you produced my record,'" Huff recalls. "How can I say no to that? I've been waiting for that call for a long time."

After a long association with Paul Worley and two self-produced albums, including 2007's "Waking Up Laughing," McBride decided it was time for a change. "I wanted to move forward, which isn't always easy," she says. "It was time to find somebody with a different, fresh perspective on my music. The hardest part for me was letting go of the reins after being so heavily involved in the production side." Huff credits McBride with stepping out of her comfort zone. "She was very will-

ing to expose herself. That takes a lot of guts, because she's built up a body of work and has created quite a legacy."

In the studio, "it was like two freight trains hitting each other, but in a great way," Huff says of the recording process. "The record shows a lot of growth for her. It was lovely and intense and all the things that go into a great record."

The results of the Huff/McBride collaboration come through loud and clear. The first single, "Ride," which is No. 16 on Billboard's Hot Country Songs chart, "is full of life and energy," says Tony Thomas, music director at KMPS Seattle. "It jumps out of the speakers," he says. "From early in her career she's found songs that fit who she is. Martina's material has always been elevated by her performance of it."

The emotional "Walk Away" is a perfect example of the blend of new vs. old McBride that the album offers. "It sound like something that's familiar, like my older records, but there's still an element about it, both lyrically and from a production standpoint, that is very fresh," McBride says. "It's the best of both worlds."

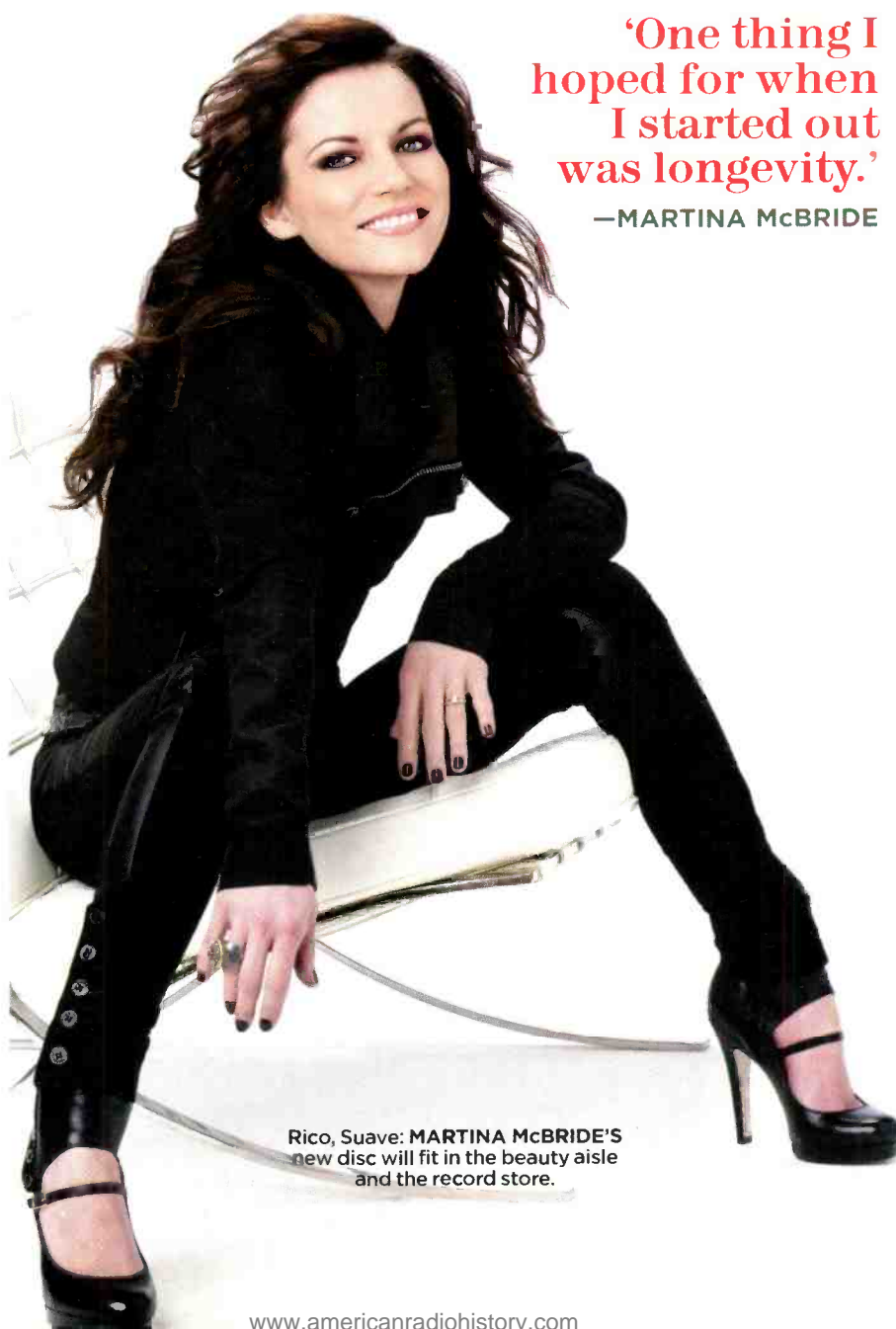
McBride will hit the road this fall for a headlining tour, as well as perform on NBC's "Today" on street date and on the syndicated "Live With Regis and Kelly" March 25. She also taped an episode of A&E's "Private Sessions," which will first air April 5 and will repeat throughout the month.

"Shine" is part of Wal-Mart's Soundcheck program, which will feature videos of her performing tracks from the album on the chain's Web site and in stores—and since it also will be part of a promotion by Suave, the album will be sold in the health and beauty section as part of display featuring McBride's image amid the brand's hair care products.

"Anytime we can be in other places in the store besides the music section, it's great," says Tom Baldrice, VP of marketing for Sony Music Nashville. "It's a good deal all the way around. It's a great brand association for Martina and a great opportunity for us to be in a highly trafficked area."

**'One thing I hoped for when I started out was longevity.'**

—MARTINA McBRIDE



Rico, Suave: MARTINA McBRIDE'S new disc will fit in the beauty aisle and the record store.

KRISTIN BARLOWE

## LATEST BUZZ

### >>>DON'T STOP THE ROCK

Classic rock fans will be able to tap into a recession-priced concert with the 2009 Can't Stop Rockin' tour, featuring REO Speedwagon, Styx and .38 Special. Tickets will be available for as low as \$13.50 in most markets. Presented by VH1 Classic and "Rock Band," the tour begins May 13 in Albuquerque, N.M. In acknowledgement of the tour, Styx and REO Speedwagon teamed up to record a new single, "Can't Stop Rockin'," co-written by REO Speedwagon's Kevin Cronin and Styx's Tommy Shaw. The trek has also teamed with I Love All Access, a division of Front Line Management, to offer a variety of VIP packages.

### >>>TWIST AGAIN

After parting ways with Atlantic Records in 2007, Twista has signed a joint venture with EMI Global Music Services for his Get Money Gang Entertainment. The first project under the new partnership is the rapper's own sixth studio album, "Category F5," scheduled for a June 16 release. The first single, "Wetter," was recently made available for download on iTunes. Twista's last album, "Adrenaline Rush 2007," has sold 123,000 U.S. copies, according to Nielsen SoundScan.

### >>>SKYE CRIES MASTODON

Mastodon has a strange story to tell on its new seven-song, 50-minute heavy metal opus, "Crack the Skye." And the best way to hear the tale will be live and direct: The band plans to perform the album, due March 24, in its entirety on its North American tour that kicks off April 10 in Birmingham, Ala. The trek runs through mid-May, after which Mastodon heads to Europe to support Metallica. Hometown Mastodon fans got a preview Feb. 28 when the band headlined a free, 40-band metal festival at Atlanta's Masquerade nightclub, produced by the car company Scion.

Reporting by Jonathan Cohen, Mariel Concepcion, Gary Graff and Ray Waddell.



Stummin', sinnin', lovin': ERIC CHURCH

COUNTRY BY KEN TUCKER

## Preacher Man

Eric Church Values Quality Over Quantity

Eric Church, whose second album, "Carolina" (Capitol Nashville), is due March 24, creates atypical, old-school country music and he doesn't care who knows it. A conversation with Church is as much an evangelization about the ways things ought to be as it is a look at a 31-year-old man who doesn't necessarily view the world in the same way as his reality-show-winning peers.

First off, Church has built his audience the old-fashioned way. He tours. A lot. During the last two years Church has done upwards of 240 dates, opening for Brad Paisley and Dierks Bentley, and he's also toured with Bob Seger. "He definitely won over that crowd and converted some of them to Eric Church fans," says Jay Williams, Church's agent at the William Morris Agency.

For the first time this year, he'll headline a tour, with the Young & Wild trek kicking off March 12 and running until June. The 40-city outing will hit clubs and theaters and includes newcomers Jonathan Singleton & the Grove and Ashley Ray. "It's the first time that I've been the ticket guy," Church says, noting that 80% of the shows are in markets he has played before. "These are markets that we've built over time. The first time you go in you play for 200, then 600, next time a thousand."

"For someone at the club level to have

this intense a fan base is rare," Williams says. "He comes across as honest and true and his fans identify with that."

Church envisions only releasing an album every three or four years. "I'm a fan of great records and in order to do great records, and be a writer on them, it can't be done in two weeks or sometimes even a year," he says. "It takes time to get the quality I want. If I make five records and it takes up 15 years, I'll call it a day and be happy with it."

Church is a self-described "fan of records" and doesn't feel the same affinity toward singles-oriented digital delivery. "I refuse to believe you can learn everything about an artist in one song," he says. "You've got to paint the whole picture. That's one color of the picture, but it takes the entire picture to see who that artist is."

His debut album, "Sinners Like Me," sold 287,000 copies, according to Nielsen SoundScan. While some view a sophomore release as difficult to make because of the pressure of a successful first record, Church says his second set was actually easier. "I know the fan base, I know who they are, I've seen them at shows, I've seen them throwing their beer around, I know what songs push their buttons," he explains.

The first single from the new album, "Love Your Love the Most," is No. 44 on Billboard's Hot Country Songs chart after three weeks on the list and still climbing. "It's been a slow build, but we're building true Eric Church fans," Williams says. "Imagine what we can do once we have the radio hit. Once you have that it's going to take this thing further." ...

HIP-HOP BY MICHAEL D. AYERS

## GAME THEORY

Lady Sovereign Revamps, Returns With 'Jigsaw'

In the fall of 2006, the U.K. rapper Lady Sovereign was riding high. She'd signed with Def Jam, secured an opening slot on Gwen Stefani's tour and had a hit with "Love Me or Hate Me."

And as quickly as all that happened, it collapsed just as fast. She returned to the United Kingdom from touring, moved back in with her father and spent a long time decompressing. "All I was mainly doing was promo, press and shows," she says. "The shows were fun some of the times, but they didn't give me a chance to make any new music; they were just working me. They were just working me, and I got tired of it."

Now 23, Lady Sovereign is re-emerging with a whole new outlook, both musically and as a budding label owner. Her label, Midget Records,

has secured a distribution deal with EMI for the United States and the United Kingdom. Her next album, "Jigsaw," is due April 7 and is a much more diverse, poppy collection of songs.

While she still considers herself a rapper, her delivery has slowed down, and at times she even sings. There's a playfulness that recalls Lily Allen, but the album's material digs deep into her tumultuous career path. Where her previous release "Public Warning" had moments of arrogance, the new lead single, "So Human," demonstrates a newfound humility.

For an American hip-hop audience, "Public Warning" wasn't a "normal" sounding record by any means. "I know people were having trouble understanding me," she says. "It was fast and quite heavy."

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>FRENCH CONNECTION

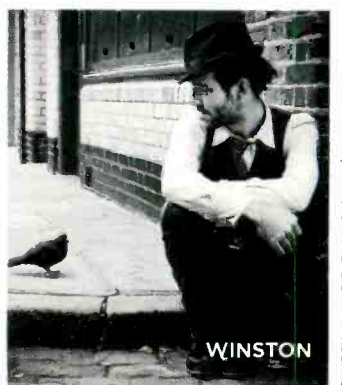
British singer/songwriter Charlie Winston is breaking through in France with "Hobo," which was released digitally Jan. 16 and physically Jan. 26. Real World Productions licensed the album to the Paris-based indie Atmospheriques, and the label says it has shipped 80,000 units in France, peaking at No. 2.

"Hobo" is a collection of blues, soul and pop songs written by Winston and published by Real World Works. "France was a likely place to launch his career, because people are less influenced by trends there," says manager Adham Hunt of London- and Los Angeles-based Instinct Artist Management.

"The response from media has been instantaneous," says Atmospheriques managing director Marc Thonon, who also handled A&R for "Hobo." Five of the tracks are rerecorded versions of songs

from Winston's 2007 debut album of demos, "Make Way," which was issued by Real World without physical distribution to retail and mainly sold at concerts.

As well as supporting Real World founder Peter Gabriel in Europe, Winston toured as the opening act of his brother Tom Baxter in the United Kingdom and Ireland in 2007 and 2008. Eighteen headline shows are scheduled between March and June in France, Belgium and Switzerland, booked by Paris-based Chris-



WINSTON

CHURCH: JIM WRIGHT; WINSTON: STEPHANIE DRAY

The "Jigsaw" track "Let's Be Mates" relishes in club-oriented dance grooves, and "Student Union" riffs on a more '80s synth-driven sound. The title track is a string-enhanced rock song, with a hint of balladry in the chorus.

World's Fair is managing Midget in the United States, as

Lady Sovereign is lining up TV synchs, as well as exclusive deals with the forthcoming Electronic Arts videogames "Fight Night Round 4" and "Need for Speed Shift." She also partnered with Hot Topic, with the popular retail chain carrying her merchandise and accessories, as well as serving as a venue for in-store

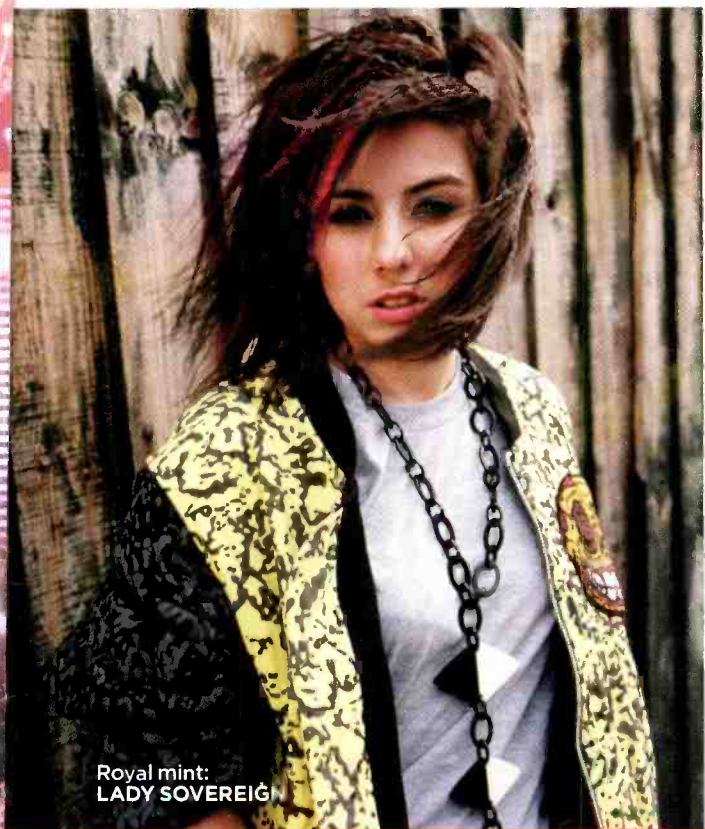
promotional tours.

"We have managed to make a small budget go a long way," says her manager and label co-owner Zak Biddu. "The label will be judged on her success, so we don't want to bite off more than we can chew. But if her new album is successful, it will open more doors for the label."

Eventually, the label sees Lady Sovereign moving into a producer role for the acts that emerge on Midget. "We expect the audience, both in size and variety, to grow," Biddu says. "But it will be a natural process."

As she describes her relationship with Def Jam, and the potential it could have had to expand beyond a one-album deal, she doesn't sound bitter or jaded. Lady Sovereign emerged from the U.K. grime scene, a hip-hop style that is characterized by lightning-quick rhymes and beats borrowed from electronica acts and island influences. "Jigsaw" seems to be the ideal next step in that evolution.

"I'm really compulsive in music—I listen to everything—with my music, I can't make anything sound similar," she says. "It makes me sick. I can't do it."



Royal mint:  
LADY SOVEREIGN

tel Martinet at Corida and co-produced by Atmospheriques. Hunt says an international release is being discussed, with the United States, the United Kingdom, Canada and Germany targeted first.

—Aymeric Pichevin

### >>>'EVERYBODY,' EVERYWHERE

Muscovite DJ/producer Leonid Rudenko is set to follow the European success of Russian acts PPK and Tatu. Rudenko's "Everybody" (Data/Ministry of Sound) entered the U.K. singles chart at No. 24 Feb. 22 with sales of 10,500 copies, according to the Official Charts Co.

The buzz around the R&B dance tune began at the Amsterdam Dance Event last October, and "Everybody" received airplay on the national top 40 station Radio 1.

Rudenko's Netherlands-based manager Dick de Groot confirms that Ministry of Sound will also release the single in the United States and Mexico, with a date to be confirmed. The management company's label Be Yourself Music has

licensed the track worldwide and there are also releases planned across Europe, as well as Russia, South Africa, Australia and New Zealand. "I expect to see this track in the charts' top slots. I think it deserves it," Rudenko says.

The expectation is that the 23-year-old can build his career on this song. "Rudenko has just remixed a new single by [Danish songwriter] Ida Corr and is working on new single material and an album," de Groot says.

The booking agent is London-based Jay Pidgeon Management, and "Everybody" is published by Bucks Music Group/Copyright Control.

—Vladimir Kozlov

### >>>NEW DIRECTION

Pop singer/songwriter Nek reached the Italian albums chart summit with his 10th album, "Un'altra Direzione," hitting No. 1 two weeks after its Jan. 30 release. Warner Music Italy reports sales of 70,000 and company president/CEO Massimo Giuliano

is confident "that figure should grow considerably, as we plan to work this one for a year."

Its success has been driven by the single "La Voglia Che Non Vorrei," which reached the top five on Italy's Music Control radio airplay chart.

Giuliano describes Nek as "a consolidated platinum and double-platinum artist who isn't feeling the recession." He adds that the 37-year-old, who also has recorded in Spanish, "has always had a fan base abroad." The latest album was given a simultaneous release in Switzerland, "with Germany, Spain and Latin America to follow, while this time the French also seem very interested."

Nek (real name Filippo Neviani) is primarily published by his own Neviani Publishing company, along with Music Shape and Don't Worry; some songs on the album are shared with Warner/Chappell Music and Sony/ATV Publishing. The manager is Alfredo Cerruti of Milan-based Music Shape. Roberto de Luca of Live Nation handles Nek's live schedule. —Mark Worden

Preaching with the choir: ISRAEL HOUGHTON



CHRISTIAN BY DEBORAH EVANS PRICE

## Power Play

With iTunes And A World Tour, Israel Houghton Takes His Music To The Masses

Few artists cover diverse musical territory as effortlessly as Israel Houghton—a feat he attributes to "being a black kid who grew up in a white family in a Hispanic neighborhood." Those varied social and musical influences simmer on his forthcoming solo album, "The Power of One," which will be released March 24 on Integrity Music/Columbia Records.

The album's marketing plan is equally diverse. On March 10, Houghton will become the first gospel/Christian artist to have an iPhone app, which will be available for free at the iPhone App Store. The app will give users iTunes links to purchase "The Power of One," as well as Houghton's entire discography. iPhone users will also be able to listen to 30-second previews of every song on his previous six albums and have access to news from his Web site and blogs, YouTube videos, Facebook, MySpace, Twitter and other content.

Houghton also is previewing his new album on the Hello Love tour with Chris Tomlin. "What we are really focused on now is actually a presale campaign on the road and through iTunes," says John Coleman, VP/GM of Integrity Label Group. "On the road, if you purchase a 'Power of One' T-shirt, you get an album download card, which allows you to download the 'Power of One' single immediately and then the album on street date."

Best-known for recording Grammy Award-winning live albums with his group

New Breed, Houghton's new effort is a solo studio project, but he certainly didn't do it alone. In addition to an acclaimed group of session musicians, Houghton also recruited such special guests as tobyMac, who lent his vocals to the rocking "You Found Me." Mary Mary joins Houghton on the soulful ballad "Every Prayer"; reggae vocalist Chevelle Franklin sings on "Surely Goodness" and joins Houghton and Delirious frontman Martin Smith on "Sing (Redemption's Song)."

Because of the album's musical diversity, Integrity plans to target multiple radio formats. "My Tribute" will be serviced to Christian AC radio and "Just Wanna Say" is climbing the Gospel Songs chart, where it is No. 27 this issue. "If it continues to track well at gospel, we'll be looking to see if it could be moved over to urban AC," Coleman says.

Houghton tours extensively and leads worship at Joel Osteen's Lakewood Church in Houston, attended by 42,000 people each weekend. "I'm still at Lakewood at least twice a month and traveling

the rest of the time," he says.

And there will be no rest for the non-wicked. Houghton will finish the Tomlin tour in April and plans to embark on the Power of One tour later this year. He also has plans to tour abroad with dates already booked in Asia and South America. "We go to Africa probably four times a year and this year is going to be no exception," Houghton says.

For his part, Houghton always has his mind on how a song will sound live. "What I want to come across is the passion and the desire that we have to get this message out," he says. "That was definitely our goal." ...

**'We go to Africa probably four times a year—and this year is no exception.'**

—ISRAEL HOUGHTON



## TIM MYERS

By the time he was 21, former OneRepublic bassist/songwriter Tim Myers had helped the band sell out the Avalon in Los Angeles, signed with Columbia and was one of the co-writers on "Stop and Stare," which peaked at No. 12 on the Billboard Hot 100.

After all this success, he departed the band to try music on his own.

"That was definitely the best time in my life to have lived through that whole 'I'm in a signed band,' fake ID, nonstop party period. I've been there, done that, and now it's out of my system," says Myers, now 23. "Now it's hard for anybody to get me out of my work. I just love it."

It's safe to say this Californian singer/songwriter's work is paying off. Due to a fruitful deal with Zync Music, Myers' songs have been heard by millions of households, if only from his impressive licenses to Target commercials alone. His track "A Beautiful World" was part of the retailer's campaign for eight months last year, and "Brand New Day" featuring Original Signal's Lindsey Ray, which came after, is instantly recognizable.

Myers' songs also have been heard in shows like "Grey's Anatomy," "Private Practice," "Life of Ryan" and "One Tree Hill"; in ads for Canon, Nike and JCPenney; and in the films "The Water Horse" and "Hotel for Dogs."

Last month, Myers announced a deal with Republic Project, a new interactive music marketing platform that will sell some of his songs online exclusively for less than six months. Fans who pre-order or purchase the music through the site will be treated to exclusive bonus features, like behind-the-scenes videos, unreleased songs and live chats. "There's so many ways of getting heard and a lot of ways people can interact online . . . [Republic Project] takes care of that for me so I don't have to hire someone else to do it," Myers says.

Myers' last effort, "The Good Life," is only sold at shows, but about 23,000 tracks from that set have been downloaded, according to Nielsen SoundScan. He is hard at work on his first solo full-length and has plenty of material to work with: He wrote and recorded 140 songs last year and keeps up with a schedule of writing around four songs per week.

While his own music keeps Myers working hard, he's penned tracks for other acclaimed acts, such as Tyronne Wells, Mozella and Days Difference.

"I'm taking a position that I want to be around for 30 more years, so I want people to love my songs, just my songs," Myers says. "They don't need to love me, as a personality, so whether it's for me or somebody else, I'm just happy the music's out there."

Contact: Julie Shama, manager, julieshama@aol.com

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## MIDNIGHT MASSES

Seven years ago in Atlanta, Autry Rene Fulbright witnessed "one of the most explosive moments in my life. I still remember what clothes I was wearing." He refers to when he first saw . . . And You Will Know Us by the Trail of Dead perform. He bonded with Trail of Dead drummer Jason Reece after the show.

Fast forward, and in March 2008, that friendship blossomed into Midnight Masses, a collaboration between the two musicians. Reuniting at South by Southwest (SXSW) in Austin, Reece and Fulbright found some recording equipment and managed to lay down two songs in 45 minutes.

To build on that chemistry, the pair filled out Midnight Masses by roping in friends Destiny Montague from Fulbright's other band, Shock Cinema; Santigold's touring guitarist Eric Rodgers; Roger Sisters' Miyuki Furtago; and singer Giselle Reiber.

TV on the Radio's Gerard Smith and Trail of Dead frontman Conrad Keely will co-produce Midnight Masses' debut full-length, due later this year, and helped on the band's first 7-inch, "Heaven," due digitally March 10. ("Heaven" is also sold on tour as the Brooklyn-based band supports Trail of Dead on its national stint.)

"Heaven" is an appropriate title for such an enlightening, beautifully lush set, with washy guitars and dozens of vocals, recalling acts like Spiritualized. Fulbright attests that this, and Midnight Masses on the whole, is the result of tragedy turned inspiration. His father—a minister and fanatical music fan—passed away just prior to last year's SXSW, and from that emotional outpouring came lyrical passion and cathartic performances.

"I liken it to sticking your hand in a thorny bush to get to a treasure. It literally hurts to explore his death and to direct that onto a stage," Fulbright says. "But singing all together has made it a much more unifying and moving experience."

Contact: Robbie Mackey, manager, robbie@onesevensesix.com



## BLACK VIOLIN

Neither Kev Marcus nor Will-B fit the profile of a typical violinist. Marcus was pushed to play the instrument by a mother worried he'd get into trouble.

As for Will-B, a security guard in high school suggested he pick up an instrument after he was caught beating on lunchroom tables. "He said, 'Stop doing that. Sign up for band or something.' So I signed up for band, but instead I ended up in orchestra playing the violin," Will-B says.

While in college in their home state of Florida, the two decided to officially join forces and start performing as a duo, backed by their DJ TK. Playing anything from Mozart to Jay-Z over mainly hip-hop beats, they performed in their local scene. In the meantime they'd sent a performance tape to the Apollo Theater for consideration, and a year-and-a-half later, the venue rang. "We flew in and won the Apollo Legendary Award," Marcus says. "Apollo was like a validation for us."

Work quickly began to come in afterward. Black Violin performed with Alicia Keys at the 2004 Billboard Music Awards, opened for Lloyd Banks and Lil Wayne on tour and backed Linkin Park's Mike Shinoda on a world tour.

Recently Black Violin returned from overseas, where it performed on a military tour in Germany, stopping in Amsterdam with Common, Prague with Wu Tang Clan and Switzerland with Jay-Z. Starting March 13, it will perform a brief residency at the New Victory Theater in New York's Time Square. The act is also prepping the release of its currently untitled sophomore album.

"We're trying to conquer the world, whether it's 20,000 people in Dubai or a bunch of kids at a college cafeteria," Marcus says. "We want to affect change in people. We're just blessed to be able to perform."

—Mariel Concepcion

Contact: Jeremiah "Ice" Younossi, manager, ice@a-listagency.com

VIDEO: For an exclusive performance and interview with Black Violin, go to [billboard.com/blackviolin](http://billboard.com/blackviolin).

## CATCHING UP WITH UNDERGROUND ALUMNI

Lay Low has been signed by Nettwerk Music Group, which will release her album "Farewell Good Night's Sleep" May 26 . . . Luz Rios has earned two nominations for the 2009 Latin Billboard Music Awards.

# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### NEW FOUND GLORY

##### Not Without a Fight

Producer: Mark Hoppus

Epitaph

Release Date: March 10

★ New Found Glory goes into its eighth studio album, "Not Without a Fight," with its dukes understandably up. The Florida quintet parted with Geffen Records after 2006's "Coming Home" and spent the intervening years revisiting its favorite film soundtrack songs ("From the Screen to Your Stereo Part II") and having some fun with its alter ego International Superheroes of Hardcore ("Tip of the Iceberg/Takin' It Ova!"). So the stakes are high as the group's Epitaph debut seeks to re-establish it as the band that reeled off three consecutive gold albums earlier in the decade. With Blink-182/+44 bassist Mark Hoppus producing, "Fight" does pack a wallop, enveloping frontman Jordan Pundik's angsty relationship paeans on a dozen compact, dynamic and hooky tracks in a mere 35 minutes. The full-on "This Isn't You" and the ringing, tuneful "Tangled Up" are the standouts, but NFG also scores with the gallop-

ing "Listen to Your Friends," the rhythmic punch of "Don't Let Her Pull You Down," the twisting guitar signature in "I'll Never Love Again" and the rich acoustic-electric mix of "Reasons."—GG

### CURSIVE

#### Mama, I'm Swollen

Producers: Cursive, AJ Mogis

Saddle Creek

Release Date: March 10

Cursive has never been a band to rest on its laurels, opting to shake things up effort to effort from 2000's painstakingly raw "Domes-tica," to the conceptual masterpiece "The Ugly Organ" and 2006's wildly bombastic "Happy Hollow." On "Mama, I'm Swollen," the band revisits the darker, aggressive rock of its early career, matched with the bigger production values of later albums. Bright horns and organ liven up the rousing chorus of "I Couldn't Love You Anymore," sax bursts carry along the jaunty tune of "Caveman," while the pun-ishing "In the Now" and drum-heavy title track find Cursive rocking out at its best. Lyrically, frontman Tim Kasher never misses a step (see the men-as-animals

### KELLY CLARKSON

#### All I Ever Wanted

Producers: various

RCA

Release Date: March 10

If the lollipop-licking sleeve didn't make it clear, the tense opening strums of the first single, "My Life Would Suck Without You," should do it: Kelly Clarkson is back in the pop fold, which is right where she belongs. "All I Ever Wanted" shows a lighter-hearted, but more vocally mature Clarkson than her last outing, 2006's dour "My December." Tracks like "Suck" and "Don't Let Me Stop You" provide the high-power guitars and belt-able kiss-offs for which she's best-known, only with even more wit and strength. She enunciates the heck out of two tunes co-written by Katy Perry, "I Do Not Hook Up" and "Long Shot," giving unexpected paths to lines like "My heartbeat beats me senselessly." The ballads are more memorable too, like "Cry" and the kick drum-driven "Already Gone," which she delivers with a ghostliness reminiscent of Sinéad O'Connor. Clarkson's always had the best throaty yell in the business. But now she's becoming a masterful interpreter too.—KM



"From the Hips" and "Donkeys), proving once again why he's among indie rock's greats.—JM

### POP

#### CORBIN BLEU

##### Speed of Light

Producers: Brian Kennedy, Eric Hudson, Terry "Madd-scientist" Thomas, Matthew Gerrard

Hollywood

Release Date: March 10

"Don't let the nice guy image fool ya," Corbin Bleu cautions us toward the middle of his second solo album. And, initially, it seems that the "High School Musical" star does indeed want to put at least a little P in front of his G-rated Disney persona. "Speed of Light" opens with club beats and swirling synthesizers and lyrics about sweaty bodies, wanting hearts and implied libidos. But fear not; the nice guy wins out in the end, and when Bleu does "Rock 2 It" he does so gently. The result is a set of tuneful and spirited by-the-numbers pop—from the hands of such hitmakers as Brian Kennedy, Eric Hudson and Maddscientist—that allows Bleu to grow as a singer amid a retro flavor recalling '80s dance pop and '90s boy bands. "Whatever It Takes"

sounds like Michael Sembello's great, lost second hit, while "Willing to Go" would have fit comfortably on Backstreet Boys' first album. "Moments That Matter," one of two songs Bleu co-wrote, wouldn't be a bad grab for a fourth "High School Musical" project, and it's not hard to see why Disney has adopted the closing bonus track, "Celebrate You," as an official song at its theme parks.—GG

### WORLD

#### BÉLA FLECK

##### Throw Down Your Heart: Tales From the Acoustic Planet, Vol. 3—Africa Sessions

Producer: Béla Fleck

Rounder

Release Date: March 3

★ Béla Fleck could probably make a fine living doing his thing as the world's foremost banjo virtuoso in jazz and bluegrass circles forever—which is only one reason his modest journey to discover his instrument's African roots is so satisfying. As the album component of Sascha Paladino's 2008 documentary of the same name, "Throw Down Your Heart" pairs Fleck with musicians from Uganda, Tanzania, Gambia and Mali, reuniting this supposedly most American

of instruments with its true heritage in beautifully complementary collaborations. From the call and response of "Tulinesangala" with the Nakisenyi Women's Group, to the multigenerational energy of "Zawose" with the Zawose Family, to the closing banjo/kalimba "duel" between Fleck and Anania Ngoglia, Fleck's celebrated skill melts into each song with humility. "Throw Down Your Heart" is a rare and refreshing demonstration that music's ability to bridge language and cultures is genuinely something more than a cliché.—EN

### BLUEGRASS

#### PAM GADD

##### Benefit of Doubt

Producers: Pam Gadd, Nancy Gardener

Home Sweet Highway Productions

Release Date: March 10

▶ Pam Gadd is an accomplished musician and vocalist whose history includes time spent with the New Coon Creek Girls as well as the Grammy Award-nominated female band Wild Rose. Her latest solo set is sure to engage a broad audience from bluegrass aficionados to country music lovers. Her clear, pretty voice oozes warmth and charm, especially on such heart-tugging tracks as "Until She Makes It Home," which also showcases Gadd's gifts as a songwriter. "Farewell Wagon Master" is a poignant

tribute to the late Porter Wagoner, with whom Gadd often performed and recorded. Marty Raybon joins Gadd for a compelling cover of the Conway Twitty/Loretta Lynn hillbilly classic "After the Fire is Gone" and gets spirited assistance on Dolly Parton's beloved "Applejack" from Parton herself. The special guests—including bluegrass diva Dale Ann Bradley—are enjoyable, but Gadd needs no help in delivering a totally entertaining album.—DEP

### CHRISTIAN

#### MELISSA GREENE

##### Next Step

Producer: Bernie Herms

Koch Records

Release Date: March 10

▶ Until now Melissa Greene has been known for her work with the award-winning vocal group Avalon, but this impressive solo set should change that. The title track is an uptempo, dance-ready anthem with an uplifting message. "Long Road to Forgiveness" is a poignant ballad about the power of grace and redemption. "Too Far" is a rockin' number with crunchy guitars and a cool lyric that lets Greene show her sassy side. The most memorable song is the ballad "To Trust You (Jody's Song)," about trusting God even in the midst of painful struggles. Her immensely moving vocals reveal a singer of considerable depth and emotional integrity.—DEP

#### MADELEINE PEYROUX

##### Bare Bones

Producer: Larry Klein

Rounder

Release Date: March 10

"Bare Bones" could do double duty as both title and business plan for Madeleine Peyroux's third set of dusky, darkly cool music. It's a cover-free collection co-written by Peyroux and cut mostly live and with a minimum of background fussiness. The title track, for instance, features an organ line that sounds like it's almost apologizing for its presence. Peyroux's charms remain well-tailored to devotees of coffee-shop comfiness—the kickoff track "Instead" even promotes a want-who-you-got message ("Instead of feeling low, remember, you're never on your own") that goes down with surprising smoothness. "Bones" contains plenty of her late-night song-choice wanderings as well, including delicately dirty piano-bar shuffles (the jaunty "You Can't Do Me," co-written with Steely Dan's Walter Becker), the finely crafted narrative "River of Tears" ("He could sit and drink the way a monk could pray") and the strictly gorgeous "Our Lady of Pigalle." All sound pretty wonderful in the hands of Peyroux's stealthy, silk-draped vocals, delivered with a winning air of slightly detached mystery.—JV



#### THE-DREAM

##### Love Vs. Money

Producers: Christopher "Tricky" Stewart, Los Da Maestro

Radio Killa/Def Jam

Release Date: March 10

The-Dream has definitely bypassed the sophomore slump with "Love Vs. Money." The songwriter-cum-singer pushes the envelope production-wise (incorporating more of his Prince influences, among others) as well as lyrically: Check out "Sweat It Out," which finds him crooning over a thumping bassline about a woman sweating out her hair after steamy sex. While sex is a recurring theme throughout the album ("Put It Down," "Let Me See That Booty," "Kelly's 12 Play"), the-Dream also taps into raw emotions on tracks like "Love Vs. Money" and "Love Vs. Money Pt. 2," which are this album's collective version of "Nikki." On them, he scornfully belts lyrics like, "I should've known money couldn't match love" over pulsating beats.—MC



# THE BILLBOARD REVIEWS

## SINGLES

### JAZZ

#### TERRENCE BREWER Groovin' Wes

**Producer:** Terrence Brewer  
*Strong Brew*

**Release Date:** March 3  
Bay Area guitarist Terrence Brewer works a fine tribute to jazz icon Wes Montgomery on his latest disc. Brewer takes the trio approach, and it's a particularly sweet configuration: The guitarist is joined by Wil Blades on Hammond B3 and Micah McClain on drums. An early highlight is Brewer's take on "Bumpin' on Sunset." His guitar work is fluent and his feel for the groove is unerring. "Here's That Rainy Day" evinces a romantic sensibility, enhanced by Blades' moody B3 solo. "Bumpin'" is soulful, more downtempo than "Bumpin' on Sunset," and as such is really an ideal vehicle for Brewer. He unwinds an extended, multicolored solo that's particularly engaging.—PVV

#### TIERNEY SUTTON BAND

**Desire**  
**Producer:** Elaine Martone  
*Telarc*

**Release Date:** March 3  
This is one of vocalist Tierney Sutton's best albums, a success on a number of levels: Sutton's vocal work is splendid, her band is in the pocket, and the arrangements are challenging. On the opener "It's Only a Paper Moon," Sutton's vocal is ethereal, more insinuated than sung, and the arrangement is equally elusive. "Long Daddy Green," a famed vehicle for Blossom Dearie, highlights Sutton vamping on the vaguely ominous arrangement, thriving on the tension

between the clarity of her voice and the paradoxical lyrics. Sutton's cover of "Fever" embodies the album title. The arrangement is deliciously minimal—just drummer Ray Brinker, bassist Trey Henry and Sutton's smoldering vocal. "Cry Me a River" is animated by a dark arrangement that embraces the bitter quality of the tale. Sutton's singing sounds very much alive to the irony of the lyric.—PVV

### R&B

#### J. HOLIDAY Round 2

**Producers:** various  
*Capitol Records*  
**Release Date:** March 10  
While certain R&B bigwigs attempt to get their personal lives in order in hopes of reclaiming their musical territory, R&B newcomer J. Holiday is quietly filling the void for baby-making music with his sophomore set. On "Lights Go Out," the Washington, D.C., crooner belts lyrics like, "There's no more talking/no more teasing/nothing but pleasing," over a pulsating beat. "Sing 2 You," the ode to the '90s R&B quartet Jodeci, finds Holiday enamoring a lady over buzzing guitar riffs. "Turn up the radio/so you can yell as loud as you want," he proposes on the piano-based "Make That Sound," while boasting about pleasing a woman on the Rick-Ross-assisted "Wrong Lover." While ballads like "Forever Ain't Enough," as well as the poverty-driven "Homeless," round out the set, it's clear that the steamier songs are what make the album a must-have.—MC

### POP

#### SHONTELLE FEATURING AKON Stuck With Each Other (3:20)

**Producers:** Rodney Jerkins, Evan Rogers, Carl Sturken  
**Writer:** D. Warren  
**Publisher:** Realsongs, ASCAP  
*Universal Motown*

▶ Shontelle was studying to be an attorney until management allies of pal Rihanna in Barbados convinced her to pursue songs instead of subpoenas. Score, considering her clever, fashion-conscious debut single "T-Shirt," which reached top 40's top 15, No. 1 at R&B and No. 2 at dance. The follow-up "Stuck With You" reveals the singer as a formidable talent who's on top of her innate glamour, as the song walks a neat line between contemporary R&B and pop, written by Diane Warren. Akon accompanies—but oddly sounds more like a nasal, overtly processed Anastacia than himself. Lyrically, the pair acknowledges its enduring alliance: "Nothing I'd rather do than sit with you forever/Can't think of nothing better than to be stuck with you." Less gimmicky than "T-Shirt," the track is a better bid for career longevity. Shontelle should wear well across multiple formats.—CT

### ROCK LIVE

#### Forever (3:54)

**Producer:** CJ Eriksson  
**Writer:** E. Kowalczyk  
**Publishers:** Loco de Amor/*Universal/MGB, PRS; Fifth Veda, BMI*  
*Action Front/Vanguard*

▶ Long-lived Live has been missing in action at U.S. radio for the past six years, since "Heaven" soared from the album "Birds of Prey." Still, it'd be naive to call the act's new single "Forever"—from "Live at the Paradiso: Amsterdam"—a return to form, since the quartet never lost its mojo. This package, featuring its first career-spanning live performance DVD and CD and two new tracks (with "Purifier"), is an event amid the band's 18-year history and includes classics "The Dolphin's Cry," "I Alone" and "Lightning Crashes." "Forever" is vintage Live, with lead

singer/songwriter Ed Kowalczyk shouting to the moon and promising, "I'll stay with you til the end of the storm," amid a hooky "ooh-ooh," crunchy guitars and percussion. As ever, an ace.—CT

### AC

#### JIM BRICKMAN FEATURING RUSH OF FOOLS

**Never Far Away (3:46)**  
**Producers:** Rusty Vrekamp, Jason Ingram, David Grow  
**Writers:** K. Hughley, J. Ingram, W. Willis  
**Publisher:** not listed  
*Time Life*

▶ For 15 years, Jim Brickman has been one of AC's most consistent hitmakers—quietly—because the composer/pianist calls upon a who's who of vocalists to lead the call, such as Martina McBride, Donny Osmond, Olivia Newton-John, Lady Antebellum and Richie McDonald. But make no mistake: This guy is in charge of the enduring melodies that long ago propelled him past his "new age" persona. "Never Far Away" engages Rush of Fools, whose "Undo" was Christian AC's most-played song in 2007, and appears on the act's cur-

#### MILEY CYRUS

**The Climb (3:58)**  
**Producer:** John Shanks  
**Writers:** J. Alexander, J. Mabe  
**Publishers:** Vistaville/Hopeless Rose, ASCAP; Music of Stage Three/Mabe It Big, BMI  
*Walt Disney/Hollywood*

After building an empire on Disney's "Hannah Montana," Miley Cyrus is putting kid stuff aside. "The Climb" is her bid for vocal credibility, with a mature ballad (though ironically, the song is featured in the new "Hannah Montana" movie). Produced with grandeur by John Shanks, it features an inspiring lyric about life's struggles: "Always gonna be another mountain, sometimes I'm gonna lose/Ain't about how fast I get there/It's the climb." The track is also Cyrus' first push for country acceptance, following the 2008 pop hits "7 Things" and "See You Again"—much like cross-format pal Taylor Swift. Among previous bids to be taken seriously—really, on any front—Cyrus successfully transitions here from lunchbox icon to lauded artist.—CT



rent CD "Wonder of the World." This version anchors the career-spanning "Ultimate Love Songs: The Very Best of Jim Brickman," issued by Time Life, which includes four new tracks. With the maestro on piano, the midtempo pop/rocker lyrically honors the Fools' wives as lead singer Wes Willis and the band persistently tour. AC needed no convincing to indulge; in

two months "Never" is dashing up the playlist. Brickman scores another coup, as his understated fortitude promises another 15 years' command of the airwaves.—CT

### TRIPLE A

#### CHRIS ISAAK

**We Let Her Down (3:21)**  
**Producer:** Eric Ivan Rosse  
**Writer:** C. Isaak  
**Publisher:** C. Isaak, ASCAP  
*Reprise/Warner Bros.*

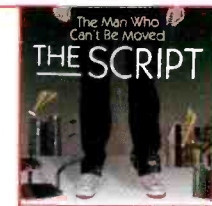
▶ Chris Isaak must be con-founded. After a recording career on the verge of 25 years, he has but a single top 40 calling card: 1991's "Wicked Game." The persistently photogenic singer/songwriter is now starring in his own Biography Channel series, "The Chris Isaak Hour," a music interview and performance show branded as "Inside the Actors Studio" for acts, including the likes of Trisha Yearwood, Stevie Nicks, Chicago, Glen Campbell and Michael Bubl . Accompanying "Mr. Lucky," Isaak's first studio album since 2002, is "We Let Her Down," which, melodically and harmonically, is an engaging romp, but lyrically it's a disturbing story about a woman whose fate is in question: "I told her I'd love her/Now that it's too late, I see I let her down." What in the world will it take to convince radio that Isaak is relevant? Oh, that's right, TV is the new radio. Never mind then, FM.—CT

#### THE SCRIPT

#### The Man Who Can't Be Moved (4:00)

**Producers:** Danny O'Donoghue, Mark Sheehan, Steve Kipner, Andrew Frampton  
**Writers:** M. Sheehan, D. O'Donoghue  
**Publisher:** not listed  
*Epic*

U.S. radio is fickle when it comes to other countries' shining stars: Indulge another paint-by-numbers rapper or chance innovation that requires some sweat to break? Rest easy. First, trio the Script arrives in the States with a sure-fire success story as the best-selling new band of 2008 in the United Kingdom and Ireland, a No. 1 album and a World Music Award. But more so, launch single "The Man Who Can't Be Moved," which is already a smash in a dozen nations, possesses an easy, breezy vibe, a driving melody packed with one monster hook after another and a clever lyric about a dude patiently waiting for redemption from his lady: "If you're missing me, thinking you'll come back to the place we'd met/Gonna camp in my sleeping bag, I'm not gonna move." Lead singer Danny O'Donoghue is awfully dapper, destined to charm the pants off of top 40's female demo. The Script's self-titled album is due March 17—from the same label that ably broke Adele. Programmers, if you're not moved by the Script, kindly turn in your FCC license. You're simply not serving the public interest.—CT



## LEGEND & CREDITS

EDITED BY WAYNE ROBINS (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Mariel Concepcion, Gary Graff, Kerri Mason, Jill Menze, Evie Nagy, Deborah Evans Price, Chuck Taylor, Philip Van Vleck, Jeff Vrabel

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

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

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



From philosopher to troubadour: K'NAAN

**HIP-HOP** BY MARIEL CONCEPCION

# Being Human

Somalian MC K'Naan Turns His Personal Struggles Into Revealing Rhyme

Some rappers rhyme about their hard-knock lives to get street cred. But for 31-year-old Somali-born Kanaa Warsame, who performs as K'Naan, writing about his war-stricken childhood was therapeutic.

"I was diagnosed with post-traumatic stress disorder, and my mother decided not to put me on medication because we didn't trust Western medicine," says the MC, who was raised in Toronto. "So I spent a lot of time in my room alone, writing, focused on trying to get out internal issues I was dealing with, including having survived war, leaving my people behind, the discontent of having a new scenario and being a black African immigrant in North America, among other things."

These are just some of the topics K'Naan dealt with on his 2005 independent, Juno Award-winning album, "The Dusty Foot Philosopher." And he does so again on his sophomore set, the reggae/hip-hop/world music-inspired "Troubadour," which debuted Feb. 24 on A&M/Octone, the label he signed to in 2007. This week, the album bows at No. 32 on the Billboard 200 with 15,000 copies sold, according to Nielsen SoundScan, and at No. 3 on Top Digital Albums. The track "Wavin' Flag" enters Hot Digital Songs at No. 68.

Recorded at Bob Marley's Tuff Gong Studio after a personal invitation from his sons Damian and Stephen, other titles on the set include the singles "ABC" and "If Rap Gets Jealous"; "Bang Bang," featuring Maroon 5's Adam Levine; and "Dreamer," for which a viral video was released recently. Damian Marley, Metallica's Kirk Hammett, Mos Def and Chali Zua also appear on the album. Producers Track & Field helmed the project.

Growing up in a musically inclined family—his aunt, Magool, was a Somali singer and his grandfather was a poet—it's little surprise that K'Naan would use music to assist with his personal struggles. "There was always a playwright and poets around the house," he says. "There was also 'anti' music—songs of hidden political criticisms

and messages about the dictatorship and the war."

It was his family's discord with the Somali government that prompted K'Naan's mother to petition the U.S. embassy for visas. In 1991, on the final day the embassy remained open, the visas were approved and they boarded the last commercial flight out of the country.

K'Naan and his family relocated to Harlem, joining his father who had emigrated years before and worked as a cab driver. Due to "immigration difficulties for those seeking asylum as refugees," K'Naan says, they eventually settled in Toronto—but not before he discovered the power of rap.

"There were many stages of discovery for me, but one was when I heard 'New York State of Mind' by Nas," he says. "It showed me it was possible to be real descriptive and that not all music was just get-by music. I figured if he could do it with his Queensbridge [housing project] childhood, I could be visual about the African slum experience."

And that's just what K'Naan did on "Troubadour," which he describes as "humane music. It's about the conditions of humanity rather than politics."

A&M/Octone president/CEO James Diener says the staff was hooked by K'Naan's "three-in-one package. He has an authentic point of view, a real voice and is a great MC."

K'Naan is promoting "Troubadour" through touring. He's currently on a stateside headlining trek that includes radio station visits, and he has a Coachella performance and a forthcoming European outing on tap. A viral campaign has already been implemented, which will include videos for most, if not all songs on the album that will be available through iTunes and K'Naan's official Web site.

"I didn't think this year I'd have an album out and that people would be talking about it, or that I'd be on the Billboard chart, but people are finally hearing," K'Naan says. "I just want to be there when things happen so that I can appreciate it. I just want to be able to continue to say what I feel and to continue to reach people." ...

# METAL GEAR SOLID

While it has been touring Japan this week, thrash-metal group Lamb of God has been quite active stateside, securing a No. 2 slot on the Billboard 200. The Richmond, Va., five-piece's fifth album, "Wrath," moved 68,000 copies its first week, according to Nielsen SoundScan—an impressive feat for any group these days, much less a heavy metal act.

This marks the Epic band's highest debut. In 2006, its Grammy Award-nominated "Sacrament" reached No. 8 and has sold 292,000 copies, landing atop the Top Rock Albums chart in the process.

To offset "Wrath" leaking in early February, Epic bolstered the physical options with album stems—which can be used for do-it-yourself remixes—and a deluxe option that featured a USB stick containing digital files, album stems and bonus tracks. Also included within the first 100,000 copies is a redemption code that listeners can enter online; prizes for 100 winners include trips to see Lamb of God in the United Kingdom, singing with the group at a sound check and guitar lessons.

The new album's marketing campaign launched in December when Lamb of God supported Metallica for two weeks.



Coming in like lions: LAMB OF GOD

Twenty USB sticks containing a track were randomly distributed to fans who were asked to "spread the plague," a theme that weaves throughout "Wrath." Fans marked their presence on a "wrath world map" at the band's Web site and passed the track along to their friends, who in turn marked themselves on the map.

In keeping with metal's reputation as—by and large—an underdog genre, "Wrath" hasn't received any airplay from radio or MTV.

"Metal fans have great pride and want a band like Lamb of God to win," says Epic VP of marketing Scott Greer. "Judging from the reaction and calls I'm getting from people around the metal community, that's certainly the case. Especially in this economic climate, this debut is a big statement by the band, a huge week for the metal genre and a huge win for Epic."

Lamb of God will return stateside for touring duty starting April 2, playing midsize theaters and clubs in North America.

—Michael D. Ayers

K'NAAN: JAMES MINCHIN; LAMB OF GOD: TRAVIS SHIN



Raising the roof: ALL-AMERICAN REJECTS

ROCK BY JILL MENZE

# 'Hell' Boys

## The All-American Rejects Rock To No. 1 On Mainstream Top 40

The All-American Rejects are really raising hell at radio, as the group notches its first No. 1 at Mainstream Top 40 with "Gives You Hell."

With its ascension to No. 1, the band becomes one of only eight pop/rock outfits to reach that summit in the past five years; it also marks the first time a group leads the solo artist-dominated chart since Jan. 5, 2008, when "Apologize," by Timbaland featuring OneRepublic, spent its last week at No. 1.

Now in its 15th week on the chart after debuting at No. 40 on the Dec. 6 list, "Hell" is the band's fourth hit to enter the top 20 after "Swing Swing"

(No. 17) and three top 10s: "Dirty Little Secret" (No. 4), "Move Along" (No. 9) and "It Ends Tonight" (No. 8). That makes AAR the fifth rock act to score at least four straight top 10s; the others are Hootie & the Blowfish, Santana, Creed and Nickelback.

Noting that Mainstream Top 40 embraces what's popular regardless of genre, KKHH Houston PD Mark Adams says AAR's large fan base boded well for "Hell." And given that the song is a catchy, Queen-like foot-stomper, Adams says "Hell" was strong enough to win across-the-board demo appeal.

"It immediately generated huge phones from the first time we played it," he says. KKHH first added the song into its rotation Feb. 4.

"Hell" has made strides at Adult Top 40 and

Modern Rock, where it peaks at No. 10 and No. 30 this week, respectively. Last week, the track hit No. 9 on Hot 100 Airplay, the group's best showing on that chart.

"Hell" also has a commanding presence in the digital world. So far in 2009 it has shifted 1.4 million copies, according to Nielsen SoundScan, making it the third-biggest download of the year behind Lady GaGa's "Just Dance" (1.5 million) and Flo Rida's "Right Round" (1.4 million). Since last year, "Hell" digital downloads total 1.9 million.

The song appears on AAR's third album, the December release "When the World Comes Down" (Interscope), which has sold 304,000, according to SoundScan. The group's 2005 sophomore set, "Move Along," sold 2 million. ...

## SWEET DREAMS

Jesse McCartney's latest single poses the question, "How Do You Sleep?" Given the singer/songwriter's busy schedule, it would seem he isn't getting much of that these days.

Having recently filmed a five-episode arc on ABC Family's "Greek," the Hollywood Records artist is crisscrossing the country on a major-market club tour. On April 7, Hollywood will release the bonus edition of McCartney's 2008 album "Departure."

Sporting a new cover and different artwork, "Departure: Recharged" also includes four new tracks co-written by McCartney: "Body Language," "Oxygen," "In My Veins" and "Crash and Burn." Listing for the same \$18.98 price tag as its predecessor, the 16-track bonus edition is racking up strong pre-release buzz thanks to the "How Do You Sleep?" remix featuring Ludacris. The track advances this week 22-21 on the Mainstream Top 40 chart and 39-37 on the Billboard Hot 100.

Marking McCartney's first foray into contemporary R&B, the original "Departure" sported production by such R&B/pop hit heavyweights as Christopher "Tricky" Stewart, Terius "the-Dream" Nash and Sean Garrett. Although the album spun off McCartney's first top 10 hit, "Leavin'" (which has sold 1.6 million downloads, according to Nielsen SoundScan), the album didn't fare as well. To date, it has sold only 175,000 units.

"Despite the single's success, the album hasn't sold the way it should," says Ken Bunt, senior VP of marketing at Hollywood. "But in finding his groove with this album, Jesse has continued writing and recording new songs. So we thought it would be a good time to reissue the album, especially since the remix is rolling the way we'd hoped."

The label is working two versions of the video for "Sleep"—one is a live version culled from McCartney radio performances dating back to last December. The second world-premiered March 3 on MySpace for a three-day exclusive.

Adding more promotional fuel to the fire is McCartney's role on "Greek"—his arc debuts March 30 and ends in April. Show promos are already up and running, using the live version of the "Sleep" video.

Teamed with Concord/Hear Music pop/soul newcomer Anjulie, McCartney kicked off his club tour Feb. 13 in Dallas. While on the road, he has been providing fans with short travelogue clips on Kyte.tv. The singer wraps the tour March 9 at Los Angeles' House of Blues.

—Gail Mitchell

## SELF DISCOVERY



Growth spurt: CHRISSETTE MICHELE

"Ne-Yo tricked me into having an epiphany in public."

That's how Chrisette Michele describes her collaboration with fellow singer/songwriter Ne-Yo while recording her sophomore Def Jam album. The aptly titled "Epiphany" is slated for release May 19.

Recalling that she and Ne-Yo would sit for hours at a time, Michele found herself telling him things "I thought I'd be afraid to sing about. But the way he put it down on paper with a little beat behind it, they didn't sound as horrible and I started thinking, 'This might be a cool record.'"

What's cool at this point is the hot response the title track is generating. After only three weeks, the single climbs 64-55 on Billboard's Hot R&B/Hip-Hop Songs chart. The radio-friendly, bass-heavy groove was penned by Ne-Yo and produced by Chuck Harmony

(a member of Ne-Yo's camp). They did six songs with the singer.

While Michele's self-written debut, "I Am," exudes a jazzy feel, "Epiphany" is more upbeat and youthful. "It's definitely got more of an urban twang to it," Michele says with a laugh. "Some of the songs will make your head bob all the way back and then forward again."

Also working with Michele were producers Rodney Jerkins (Beyoncé) and Claude Kelly (Britney Spears).

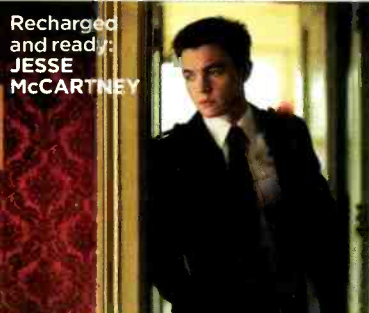
"I used to think, 'If I don't write the song, how can I express it?'" Michele says. "But it's so weird. Working with others freed me up more. It's a growth spurt; a chance to show a different side but still explore me."

Fans first became acquainted with Michele in 2007. "I Am" debuted and peaked at No. 5 on Top R&B/Hip-Hop Albums, spending 73 weeks on the chart. De-

buting and peaking at No. 41 on the Billboard 200, the album has sold 421,000 copies, according to Nielsen SoundScan. The single "Be OK," featuring Will.i.am, won the 2009 Grammy Award for best urban/alternative performance.

Having sued her former manager, Douglas "Biggs" Ellison, for embezzlement and harassment last year (the lawsuit is still in motion), Michele is now managed by her mother. She's also teaming with Nuvo, the maker of a pink-hued sparkling liqueur. The company will sponsor the singer's after-parties when she goes on tour.

In the meantime, Michele hopes to eventually team up musically with contemporaries Jennifer Hudson and Fantasia. "Before it was like, 'Where do I fit in?' Like it was the first day of school," Michele says. "But this time I have so much more love around me." —Gail Mitchell



Recharged and ready: JESSE MCCARTNEY

ALL-AMERICAN REJECTS: MEENO; MICHELE: JEFF RIEDEL; MCCARTNEY: JOSEPH CULTICE



# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### KING OF POP

>> Justin Timberlake ties the record for the most top 10 hits by a male artist on the Mainstream Top 40 chart as T.I.'s "Dead and Gone," on which he's featured, climbs 11-10. It's Timberlake's 12th top 10, matching Nelly's haul. Timberlake also earned nine top 10s as part of 'N Sync.

### LUCKY SEVEN

>> U2 is on track to claim its seventh No. 1 on the Billboard 200 as the band's new album "No Line on the Horizon" led Nielsen SoundScan's March 4 Building chart. The group's last studio set, 2004's "How to Dismantle an Atomic Bomb," bowed at No. 1 with 840,000.



### YO JOE!

>> Joe Bonamassa's "The Ballad of John Henry" debuts at No. 1 on Top Blues Albums and Top Heatseekers with 6,000 units, his best sales week. It's his fourth straight No. 1 bow on the Blues chart in the past four years, and fifth topper overall.

## JoBros' Altered Expectations; 'Slumdog' Barks

Oh, JoBros, where art thou?

A week ago, we thought the **Jonas Brothers'** soundtrack to its "3D Concert Experience" film was all but a lock for a No. 1 debut on the Billboard 200.

Color us surprised that the trio's set misses the top slot and it's not even the chart's top debut this week.

That distinction goes to the metal band **Lamb of God**, which bows at No. 2 with "Wrath" (68,000). It's the act's best sales week as well as a new chart peak. "3D" debuts at No. 3 with 50,000.

On the Nielsen SoundScan Building chart released Feb. 25, the soundtrack was No. 3 with nearly 16,000 in unweighted sales through the close of business Feb. 24. At that point, Lamb of God was ahead of the group at No. 2, with slightly more than 23,000.

So why didn't we conclude that "3D" wouldn't debut at No. 1?

Billboard estimates that the seven merchants that report to Nielsen SoundScan's Building chart—Trans World Entertainment, Best Buy, iTunes, Starbucks, Borders, Target and Anderson Merchandisers—comprise about 60% of all U.S. album sales.

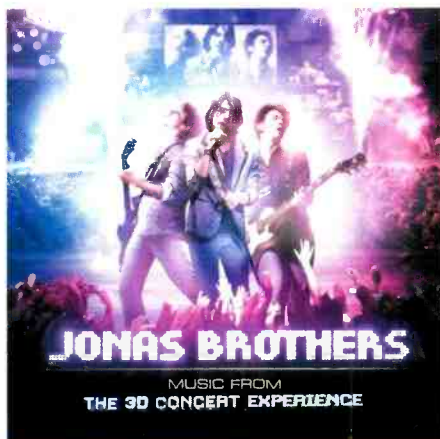
So while the Building chart gives a good reflection of what's happening in the overall marketplace, you

can't always call a winner just by glancing at the early returns.

On Feb. 25, informed industry types thought that the album's sales would grow over the weekend—thanks to what was shaping up to be a blockbuster film debut—and eventually sell enough to start at No. 1, perhaps with as much as 90,000. Two days later, that sales projection was revised downward.

What took most observers by surprise—and perhaps affected soundtrack sales—was the relative softness of the film's opening weekend.

The much-hyped movie bowed Feb. 27 on 1,500 screens at 1,271 venues in the United States and Canada and earned a respectable, but not spectacular, \$12.5 million.



Had the movie opened to bigger numbers, it's likely the album's sales would have increased over the weekend as originally expected, thus resulting in a bigger first week. And, well, most folks assumed that the movie was bound to rake in big dough.

Why? Everyone had been comparing the flick to last year's "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert" film, which earned an opening weekend of \$31.1 million from just 683 theaters.

It's a natural enough comparison. Both **Miley Cyrus** and the Jonas Brothers mingle in the same tween territory and come from the World of Disney.

But clearly, there was something about Cyrus' film that was more alluring to audiences.

Perhaps it was how her concert movie came on the heels of a crazily-in-demand sold-out concert tour? It gave fans shut out of the live show a chance to see Cyrus in another setting.

On the other hand, of the 43 Jonas Brothers concerts reported to Billboard Boxscore since July 2008, only 29 were sellouts. Though

the word "only" isn't entirely accurate, since the group sold 95% of the available tickets (697,572 out of 733,723).

Speaking of Cyrus, it was nearly a year ago when the companion album to her concert film debuted on the Billboard 200. The set—released a month after the film premiered—began its life as a Wal-Mart exclusive and bowed at No. 10 with 34,000 on the March 29, 2008, chart, eventually peaking at No. 3.

**'MILLIONAIRE' MOVES:** At least one thing we projected last week comes true: The "Slumdog Millionaire" soundtrack flies up the Billboard 200, reaching a new peak at No. 4 (44,000; up 109%). The album's move comes as a result of feeling the full impact of the film's eight Academy Award wins Feb. 22.

This week, digital downloads accounted for 22,000 of its overall haul, or slightly more than 50% of its weekly sum. So far, 57% of the album's cumulative sales are from downloads.

"Slumdog" is also the second-best-selling digital album of the year so far, with 96,000 copies. Only **the Fray's** self-titled sophomore set is ahead, with 128,000.

### Over The Counter

KEITH CAULFIELD



## CHART BEAT

>> Within 24 hours of performing "Hold Up Your Heart" live on "American Idol" last week, **Brooke White** was in the top 10 of the iTunes chart. Although the song didn't have any airplay to speak of, those digital sales were enough to propel the single onto the Billboard Hot 100 at No. 47, making it the highest new entry of the week. White is the 40th "Idol" contestant to chart and the fifth from season seven.

>> With separate bows on Hot Country Songs, **Miley Cyrus** and **Billy Ray Cyrus** are the first daughter and father to have new entries on this chart in the same week since March 3, 1990, when **Johnny Cash** and **Rosanne Cash** had simultaneous debuts.

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

TIMBERLAKE: TERRY RICHARDSON/IVE RECORDS

## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,912,000	1,387,000	23,593,000
Last Week	7,413,000	1,451,000	25,143,000
Change	-6.8%	-4.4%	-6.2%
This Week Last Year	7,955,000	1,184,000	20,193,000
Change	-13.1%	17.1%	16.8%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	72,354,000	63,817,000	-11.8%
Digital Tracks	199,397,000	238,481,000	19.6%
Store Singles	258,000	258,000	0.0%
<b>Total</b>	<b>272,009,000</b>	<b>302,556,000</b>	<b>11.2%</b>
Albums w/TEA*	92,293,700	87,665,100	-5.0%

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

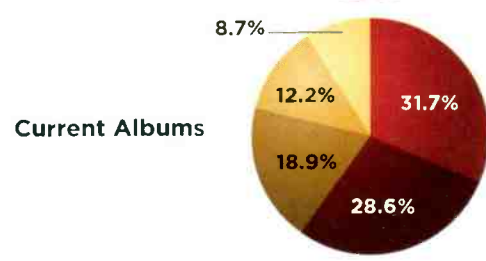
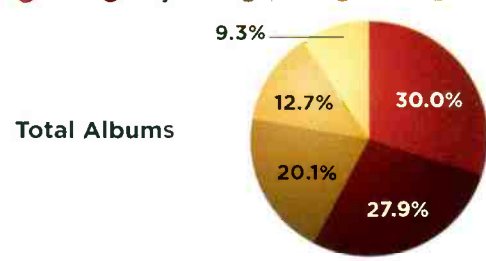
	2008	2009	CHANGE
CD	61,027,000	49,663,000	-18.6%
Digital	11,046,000	13,743,000	24.4%
Cassette	24,000	8,000	-66.7%
Other	257,000	403,000	56.8%

For week ending March 1, 2009. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen SoundScan

### Distributors' Market Share: 02/02/09-03/01/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI



Main Billboard 200 chart table with columns for Rank, Artist, Title, Cert., and Peak Position. Includes entries for Taylor Swift (#1), Lamb of God (#2), Jonas Brothers (#3), Soundtrack (#4), and Nickleback (#5).

Only seven albums by solo female artists—including this one—have spent 11 weeks or more atop the list in the history of the Billboard 200.



Related kudos are owed to Beyoncé, whose cumulative solo album sales in the United States topped 10 million two weeks ago, according to Nielsen SoundScan.



The release of this live set helps spark a debut on Top Pop Catalog for the original "Astral Weeks" studio album at No. 13 with 5,000.



This album has now sold 326,000, nearly double that of his last effort, 2007's "System" (167,000). Meanwhile, his cover of "If You Don't Know Me by Now" bullets at No. 19 on the Adult Contemporary chart.



The Target-exclusive release benefits from placement in the retailer's circular last week with a sale price of just \$10. The album zips up the tally with a 149% gain.

Continuation of the Billboard 200 chart table, including entries for Sugarland (#51), Soundtrack (#52), Dierks Bentley (#53), and Christina Aguilera (#66).

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

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

SALES DATA  
COMPILED BYnielsen  
SoundScan

## THE Billboard 200

MAR  
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2009

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	93	103	THE PUSSYCAT DOLLS	Do!l Domination		4	151	157	130	JEREMY CAMP	Speaking Louder Than Before		38
102	95	85	A DAY TO REMEMBER	Homesick		21	182	137	137	THE GAME	LAX		
103	NEW	1	JOE BONAMASSA	The Ballad Of John Henry		103	153	121	89	BRUCE SPRINGSTEEN & THE E STREET BAND	Greatest Hits		43
104	86	74	JONAS BROTHERS	A Little Bit Longer		1	154	132	-	MARIAH CAREY	E=MC2		1
105	94	73	KENNY CHESNEY	Lucky Old Sun		20	155	174	157	TRACE ADKINS	X: Ten		32
106	107	57	GEORGE STRAIT	Troubadour		1	156	114	100	SOUNDTRACK	Voices: WWE The Music Vol. 9		11
107	NEW	1	VARIOUS ARTISTS	War Child Presents: Heroes		107	157	150	173	MARVIN SAPP	Thirsty		28
108	110	109	GARTH BROOKS	The Ultimate Hits		5	158	139	140	FLEET FOXES	Fleet Foxes		36
109	98	114	ANIMAL COLLECTIVE	Merriweather Post Pavilion		13	159	153	155	RAY LAMONTAGNE	Gossip In The Grain		3
110	NEW	1	GOD FORBID	Earth's Blood		110	160	164	149	FRANK SINATRA	Nothing But The Best		2
111	111	112	3 DOORS DOWN	3 Doors Down		1	161	145	136	BRANDY	Human		15
112	103	107	MILEY CYRUS	Breakout		1	162	56	-	THURSDAY	Common Existence		56
113	NEW	1	JJ CALE	Roll On		113	163	119	82	SOUNDTRACK	NCIS: The Official TV Soundtrack		82
114	79	61	MARIAH CAREY	The Ballads		10	164	179	187	HEZEKIAH WALKER & LFC	Souled Out		55
115	120	159	THE VERONICAS	Hook Me Up		107	165	134	69	FRANK SINATRA	Seduction: Sinatra Sings Of Love		23
116	66	-	PATRULLA B1	Quiereme Mas		66	166	RE-ENTRY	9	NELLY	Brass Knuckles		3
117	NEW	1	THE PRODIGY	Invaders Must Die		117	167	156	151	VARIOUS ARTISTS	The Best Of NOW That's What I Call Music! 10th Anniversary		32
118	105	93	VARIOUS ARTISTS	NOW That's What I Call Motown		13	168	115	81	THE RED JUMPSUIT APPARATUS	Lonely Road		14
119	116	134	SEETHER	Finding Beauty In Negative Spaces		1	169	186	167	DAVID FOSTER	Hit Man: David Foster & Friends		46
120	87	-	BEIRUT	March Of The Zapotec And Realpeople Holland		87	170	167	161	VICENTE FERNANDEZ	Para Siempre		38
121	102	92	MELINDA DOOLITTLE	Coming Back To You		58	171	RE-ENTRY	15	JANET	Discipline		1
122	104	94	TOBY KEITH	That Don't Make Me A Bad Guy		1	172	188	148	TIM MCGRAW	Greatest Hits: Limited Edition		10
123	160	180	BON IVER	Blood Bank (EP)		16	173	172	122	PAT GREEN	What I'm For		18
124	121	105	CELINE DION	My Love: Essential Collection		8	174	133	139	SOUNDTRACK	Nick & Norah's Infinite Playlist		44
125	NEW	1	BLUETREE	God Of This City		125	175	138	120	BONEY JAMES	Send One Your Love		77
126	125	133	LED ZEPPELIN	Mothership		2	176	154	172	BON IVER	For Emma, Forever Ago		64
127	101	102	ANDREW BIRD	Noble Beast		1	177	129	128	SOUNDTRACK	He's Just Not That Into You		121
128	108	126	HEATHER HEADLEY	Audience Of One		27	178	183	188	STAINED	The Illusion Of Progress		28
129	118	72	ANDREA BOCELLI	Incanto		17	179	200	190	SARAH MCLACHLAN	Closer: The Best Of Sarah McLachlan		11
130	113	98	ROBIN THICKE	Something Else		1	180	177	144	VARIOUS ARTISTS	NOW That's What I Call Country		27
131	124	124	DONALD LAWRENCE & CO.	The Law Of Confession, Part I		72	181	149	111	ENYA	And Winter Came...		8
132	147	115	MICHAEL W. SMITH	A New Hallelujah		19	182	NEW	1	FRANCESCA BATTISTELLI	My Paper Heart		8
133	136	183	3OH!3	Want		89	183	156	153	COMMON	Universal Mind Control		12
134	130	150	THRIVING IVORY	Thriving Ivory		102	184	175	152	THE DEREK TRUCKS BAND	Already Free		19
135	142	43	TOBY KEITH	35 Biggest Hits		2	185	184	138	EAGLES	Long Road Out Of Eden		7
136	117	119	DJ SKRIBBLE	Total Club Hits 2		16	186	RE-ENTRY	21	BRANDON HEATH	What If We		73
137	109	123	GUNS N' ROSES	Chinese Democracy		1	187	102	-	LIL WAYNE & DJ DRAMA	Gangsta Grillz: Dedication 3		111
138	NEW	1	EL TIGRILLO PALMA	Al Cien Por Millon		138	188	152	132	DEMI LOVATO	Don't Forget		2
139	126	118	DAUGHTRY	Daughtry		4	189	143	101	DAN AUERBACH	Keep It Hid		101
140	99	83	SOUNDTRACK	Notorious		1	190	181	184	APOCALYPTICA	Worlds Collide		59
141	128	142	THE TING TINGS	We Started Nothing		78	191	RE-ENTRY	16	BROOKS & DUNN	Cowboy Town		13
142	140	116	THIRD DAY	Revelation		6	192	193	147	SOUNDTRACK	Juno		1
143	155	175	AVENGED SEVENFOLD	Avenged Sevenfold		1	193	RE-ENTRY	4	FRAMING HANLEY	The Moment		170
144	146	166	RISE AGAINST	Appeal To Reason		1	194	191	-	VAMPIRE WEEKEND	Vampire Weekend		17
145	161	121	RAPHAEL SAADIO	The Way I See It		19	195	168	162	SOUNDTRACK	Cadillac Records		66
146	123	141	USHER	Here I Stand		1	196	135	-	SOUNDTRACK	Confessions Of A Shopaholic		135
147	112	70	RADIOHEAD	In Rainbows		1	197	RE-ENTRY	26	JOHN MAYER	Where The Light Is: John Mayer Live In Los Angeles		5
148	NEW	1	B-REAL	Smoke N Mirrors		148	198	RE-ENTRY	20	JESSE MCCARTNEY	Departure		14
149	148	145	MUDVAYNE	The New Game		15	199	57	3	KARI JOBE	Kari Jobe		67
150	144	129	BLAKE SHELTON	Startin' Fires		34	200	166	170	KEITH URBAN	Greatest Hits		11

104

The act notches its third straight top five bow at No. 3, following its self-titled 2007 effort (No. 5) and last year's "A Little Bit Longer" (No. 1).



Bob Dylan and Stevie Wonder were among the icons who selected such artists as Beck and Estelle (pictured) to cover one of their tunes for this charity set, which also begins at No. 8 on Top Compilation Albums.



The act's first studio set since 2004 lands with almost 5,000 and a No. 3 debut on Top Electronic Albums. The act's biggest chart hit remains 1997's No. 1 "The Fat of the Land."



The EP got selected as a 99 cent "daily deal" in Amazon's MP3 store last week, pushing the set's 22% increase overall and 50% jump in digital sales.



Circuit City's liquidation sale likely helps this set return to the list for the first time since last June, while Nelly also profits at No. 166, coming back after a four-month hiatus.

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MORRISSEY . . . . . 68	NICKELBACK . . . . . 5	THE PRODIGY . . . . . 117	DARIUS RUCKER . . . . . 30	MICHAEL W. SMITH . . . . . 132	SOUNDTRACK . . . . . 163	NICK & NORAH'S INFINITE PLAYLIST . . . . . 174	THIRD DAY . . . . . 142	MASTERPIECES . . . . . 34	NOW THAT'S WHAT I CALL MOTOWN . . . . . 118	CHRISTIAN ARTISTS AND HITS . . . . . 81
VAN MORRISON . . . . . 33	JAKE OWEN . . . . . 13	PROJECT PAT . . . . . 70	THE PUSSYCAT DOLLS . . . . . 101	SOUNDTRACK . . . . . 195	CADILLAC RECORDS . . . . . 196	NOTORIOUS . . . . . 140	THRIVING IVORY . . . . . 134	THE BEST OF NOW THAT'S WHAT I CALL MUSIC! 10TH ANNIVERSARY . . . . . 167	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11 . . . . . 99	HEZEKIAH WALKER & LFC . . . . . 164
JASON MRAZ . . . . . 22	PATRULLA B1 . . . . . 116	THE PUSSYCAT DOLLS . . . . . 101	RAPHAEL SAADIO . . . . . 145	SOUNDTRACK . . . . . 196	CONFESIONS OF A SHOPAHOLIC . . . . . 196	SLIMDOG MILLIONAIRE . . . . . 4	THURSDAY . . . . . 162	WHAT I CALL MUSIC! 10TH ANNIVERSARY . . . . . 167	PRESENTS: RADIO DISNEY JAMS 11 . . . . . 99	M. WARD . . . . . 59
MUDVAYNE . . . . . 149	KATY PERRY . . . . . 39	THE PUSSYCAT DOLLS . . . . . 101	MARVIN SAPP . . . . . 157	SOUNDTRACK . . . . . 197	CONFESSIONS OF A SHOPAHOLIC . . . . . 196	BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	T. . . . . 111	WAR CHILD PRESENTS: DISNEY JAMS 11 . . . . . 99	HEROES . . . . . 107	KANYE WEST . . . . . 10
MUSIQ SOULCHILD . . . . . 75	ROBERT PLANT / ALISON KRAUSS . . . . . 64	THE PUSSYCAT DOLLS . . . . . 101	SAVING ABEL . . . . . 93	SOUNDTRACK . . . . . 198	HE'S JUST NOT THAT INTO YOU . . . . . 177	BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	EL TIGRILLO PALMA . . . . . 141	THE YEAR'S TOP GOSPEL ARTISTS AND SONGS . . . . . 72	THE VERONICAS . . . . . 115	CHARLIE WILSON . . . . . 20
NELLY . . . . . 166	ALISON KRAUSS . . . . . 64	THE PUSSYCAT DOLLS . . . . . 101	SEAL . . . . . 60	SOUNDTRACK . . . . . 199	THE TING TINGS . . . . . 141	BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	A RED HOT COMPILATION . . . . . 78	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS . . . . . 72	THE VERONICAS . . . . . 115	YOUNG JEEZY . . . . . 78
WILLE NELSON AND ASLEEP AT THE WHEEL . . . . . 100	PLIES . . . . . 16	THE PUSSYCAT DOLLS . . . . . 101	SEETHER . . . . . 119	SOUNDTRACK . . . . . 200	TWILIGHT VOICES: WWE THE MUSIC VOL. 9 . . . . . 156	BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	VAMPIRE WEEKEND . . . . . 194	WOW HITS 2009: 30 OF THE YEAR'S TOP . . . . . 180	THE VERONICAS . . . . . 115	
NE-YO . . . . . 25	RIHANNA . . . . . 44	THE PUSSYCAT DOLLS . . . . . 101	SHINEDOWN . . . . . 74	SOUNDTRACK . . . . . 201	THE DEREK TRUCKS BAND . . . . . 184	BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	GRAMMY NOMINEES 2009 . . . . . 35		THE VERONICAS . . . . . 115	
	RISE AGAINST . . . . . 144	THE PUSSYCAT DOLLS . . . . . 101	SUGARLAND . . . . . 51	SOUNDTRACK . . . . . 202		BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	THE VERONICAS . . . . . 115		THE VERONICAS . . . . . 115	
		THE PUSSYCAT DOLLS . . . . . 101	TAYLOR SWIFT . . . . . 1, 41	SOUNDTRACK . . . . . 203		BRUCE SPRINGSTEEN & THE E STREET BAND . . . . . 153	THE VERONICAS . . . . . 115		THE VERONICAS . . . . . 115	

## TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	3	4	<b>MARY J. BLIGE</b>	MARY J. BLIGE & FRIENDS MARIARCH/GEFFEN 871315 EX/GA (12.98)	
2	1	475	<b>ABBA</b>	GOLD — GREATEST HITS POLAR/POLYDOR 517007/UME (18.98/12.98)	6
3	4	356	<b>GUNS N' ROSES</b>	GREATEST HITS GEFFEN 001714/GA (16.98)	4
4	2	796	<b>JOURNEY</b>	JOURNEY'S GREATEST HITS COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) ⊕	
5	6	176	<b>NICKELBACK</b>	ALL THE RIGHT REASONS ROADRUNNER 618300 (18.98) ⊕	7
6	27	180	<b>CREED</b>	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕	2
7	5	993	<b>BOB MARLEY AND THE WAILERS</b>	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONGS/ISLAND 548904/UME (13.98/9.98) ⊕	
8	10	824	<b>CREEDENCE CLEARWATER REVIVAL</b>	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
9	HOT SHOT DEBUT		<b>LINKIN PARK</b>	MINUTES TO MIDNIGHT MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	2
10	11	99	<b>MICHAEL JACKSON</b>	NUMBER ONE'S M.J./EPIC 89898/SONY MUSIC (18.98/12.98)	
11	8	868	<b>AC/DC</b>	BACK IN BLACK EPIC/LEGACY 80207*/SONY MUSIC (17.98) ⊕	
12	9	120	<b>SUGARLAND</b>	ENJOY THE RIDE MERCURY NASHVILLE 007411/UMGN (13.98)	2
13	NEW		<b>VAN MORRISON</b>	ASTRAL WEEKS WARNER BROS. 1768 (11.98)	
14	12	90	<b>PARAMORE</b>	RIOT! FUELED BY RAMEN 159612*/AG (13.98)	
15	14	172	<b>CARRIE UNDERWOOD</b>	SOME HEARTS 19/ARISTA NASHVILLE 71197/SMN (18.98)	7
16	17	198	<b>STEVIE WONDER</b>	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	
17	16	1644	<b>PINK FLOYD</b>	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	
18	13	25	<b>TOM PETTY AND THE HEARTBREAKERS</b>	GREATEST HITS GEFFEN 010327/UME (13.98)	
19	20	103	<b>ORIGINAL BROADWAY CAST RECORDING</b>	Jersey Boys Rhino 73271 (18.98)	
20	15	260	<b>EVANESCENCE</b>	FALLEN WIND-UP 13063 (18.98)	7
21	22	742	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	GREATEST HITS CAPITOL 30334 (16.98)	8
22	35	64	<b>VARIOUS ARTISTS</b>	I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	
23	NEW		<b>M.I.A.</b>	KALA XL/INTERSCOPE 009659*/JGA (9.98)	
24	7	4	<b>DEAN MARTIN</b>	AMORE! EMI SPECIAL MARKETS 793 EX/HEAR (12.98)	
25	23	124	<b>JOHN MAYER</b>	CONTINUUM AWARE/COLUMBIA 27976*/SONY MUSIC (18.98)	
26	NEW		<b>CASTING CROWNS</b>	THE ALTAR AND THE DOOR BEACH STREET 10117/REUNION (17.98)	
27	24	87	<b>METALLICA</b>	METALLICA ELEKTRA 61113*/AG (18.98)	
28	19	85	<b>COLBIE CAILLAT</b>	COCO UNIVERSAL REPUBLIC 009219/UMRG (10.98)	
29	29	283	<b>JIMI HENDRIX</b>	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2
30	28	17	<b>QUEEN</b>	GREATEST HITS: WE WILL ROCK YOU HOLLYWOOD 162465 (18.98)	
31	31	200	<b>ORIGINAL BROADWAY CAST RECORDING</b>	WICKED DECCA BROADWAY 001682/DECCA (18.98)	
32	34	211	<b>MICHAEL BUBLE</b>	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	
33	32	345	<b>LINKIN PARK</b>	HYBRID THEORY WARNER BROS. 47755 (18.98/12.98)	
34	42	30	<b>KEITH SWEAT</b>	THE BEST OF KEITH SWEAT: MAKE YOU SWEAT ELEKTRA 73954/RHINO (18.98)	
35	NEW		<b>FIVE FINGER DEATH PUNCH</b>	THE WAY OF THE FIST FIRM 70116 (12.98)	
36	44	240	<b>DISTURBED</b>	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	4
37	NEW		<b>MICHAEL BUBLE</b>	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	
38	21	167	<b>MILES DAVIS</b>	KIND OF BLUE COLUMBIA/LEGACY 27105/SONY MUSIC (19.98) ⊕	
39	RE-ENTRY		<b>JACK JOHNSON</b>	IN BETWEEN DREAMS JACK JOHNSON/BRUSH#RE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	
40	33	105	<b>USHER</b>	CONFESSIONS LAFACE 63982/JLG (18.98/12.98)	
41	40	96	<b>MICHAEL BUBLE</b>	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS. (18.98)	
42	39	80	<b>LIL WAYNE</b>	THE CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	
43	45	111	<b>DISTURBED</b>	TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) ⊕	
44	37	81	<b>JONAS BROTHERS</b>	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	
45	46	51	<b>KORN</b>	GREATEST HITS VOL. 1 IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	
46	50	134	<b>THREE DAYS GRACE</b>	ONE - X JIVE 83504/JLG (18.98)	
47	47	34	<b>LUTHER VANDROSS</b>	THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	
48	RE-ENTRY		<b>MICHAEL JACKSON</b>	THE ESSENTIAL MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	
49	RE-ENTRY		<b>THE BABY EINSTEIN MUSIC BOX ORCHESTRA</b>	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	
50	NEW		<b>JASON ALDEAN</b>	RELENTLESS BROKEN BOW 7047 (17.98)	

## TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB RANKING	CERT.
1	3	8	<b>SOUNDTRACK</b>	Slumdog Millionaire	4	
2	NEW		<b>VARIOUS ARTISTS</b>	The 99 Most Essential Mozart Masterpieces	34	
3	NEW		<b>K'NAAN</b>	Troubadour	32	
4	NEW		<b>LAMB OF GOD</b>	Wrath	2	
5	1	4	<b>THE FRAY</b>	The Fray	6	
6	NEW		<b>JONAS BROTHERS</b>	The 3D Concert Experience (Soundtrack)	3	
7	5	3	<b>THE LONELY ISLAND</b>	Incredibad	40	
8	10	14	<b>LADY GAGA</b>	The Fame	7	
9	11	20	<b>KINGS OF LEON</b>	Only By The Night	23	
10	7	35	<b>COLDPLAY</b>	Viva La Vida or Death And All His Friends	14	2
11	2	3	<b>LILY ALLEN</b>	It's Not Me, It's You	27	
12	NEW		<b>JOE BUDDEN</b>	Padded Room	42	
13	8	16	<b>TAYLOR SWIFT</b>	Fearless	1	
14	6	2	<b>M. WARD</b>	Hold Time	59	
15	NEW		<b>THE PRODIGY</b>	Invaders Must Die	117	
16	NEW		<b>CHRIS ISAAK</b>	Mr. Lucky	29	
17	18	17	<b>SOUNDTRACK</b>	Twilight	17	
18	NEW		<b>VAN MORRISON</b>	Astral Weeks	-	
19	12	21	<b>ADELE</b>	19	28	
20	NEW		<b>VARIOUS ARTISTS</b>	War Child Presents: Heroes	107	
21	9	2	<b>VARIOUS ARTISTS</b>	Dark Was The Night: A Red Hot Compilation	76	
22	NEW		<b>BON IVER</b>	Blood Bank (EP)	123	
23	17	38	<b>JASON MRAZ</b>	We Sing. We Dance. We Steal Things.	22	
24	16	14	<b>T.I.</b>	Paper Trail	11	
25	20	15	<b>NICKELBACK</b>	Roadrunner	5	

## TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB RANKING	CERT.
1	NEW		<b>VAN MORRISON</b>	Astral Weeks: Live At The Hollywood Bowl	33	
2	1	28	<b>ROBERT PLANT / ALISON KRAUSS</b>	Raising Sand	16	
3	NEW		<b>SOUNDTRACK</b>	Slumdog Millionaire	4	
4	NEW		<b>LAMB OF GOD</b>	Wrath	2	
5	NEW		<b>CHRIS ISAAK</b>	Mr. Lucky	29	
6	3	5	<b>BRUCE SPRINGSTEEN</b>	Working On A Dream	18	
7	NEW		<b>JOE BONAMASSA</b>	The Ballad Of John Henry	103	
8	2	28	<b>COLDPLAY</b>	Viva La Vida or Death And All His Friends	14	2
9	7	20	<b>JASON MRAZ</b>	We Sing. We Dance. We Steal Things.	22	
10	NEW		<b>TAYLOR SWIFT</b>	Fearless	1	
11	10	4	<b>WILLIE NELSON AND ASLEEP AT THE WHEEL</b>	Willie & The Wheel	100	
12	NEW		<b>B-REAL</b>	Smoke N Mirrors	148	
13	12	2	<b>VARIOUS ARTISTS</b>	Dark Was The Night: A Red Hot Compilation	76	
14	5	7	<b>ADELE</b>	19	28	
15	4	2	<b>MORRISSEY</b>	Years Of Refusal	68	
16	14	4	<b>THE FRAY</b>	The Fray	8	
17	6	2	<b>ANNIE LENNOX</b>	The Annie Lennox Collection	46	
18	15	2	<b>M. WARD</b>	Hold Time	59	
19	22	18	<b>PINK</b>	Funhouse	19	
20	NEW		<b>JJ CALE</b>	Roll On	113	
21	21	13	<b>SEAL</b>	Soul	60	
22	NEW		<b>JONAS BROTHERS</b>	The 3D Concert Experience (Soundtrack)	3	
23	13	3	<b>LILY ALLEN</b>	It's Not Me, It's You	27	
24	NEW		<b>VARIOUS ARTISTS</b>	Bellini: La Sonnambula	-	
25	16	4	<b>STEVE MARTIN</b>	The Crow: New Songs For The 5-String Banjo	-	

## TOP BLUES ALBUMS™ FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	<b>THE BALLAD OF JOHN HENRY</b>	JOE BONAMASSA (J & R ADVENTURES)
2	2	7	<b>ALREADY FREE</b>	THE DEREK TRUCKS BAND (VICTOR/SONY MUSIC)
3	1	13	<b>CADILLAC RECORDS</b>	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)
4	NEW		<b>NEVER GOING BACK</b>	SHEMOKIA COPELAND (TELARC BLUES/TELARC)
5	3	18	<b>BACK TO THE RIVER</b>	SUSAN TEDESCHI (VERVE FORECAST/VG)
6	8	4	<b>THE TRUTH ACCORDING TO RUTHIE FOSTER</b>	RUTHIE FOSTER (BLUE CORN)
7	6	32	<b>SKIN DEEP</b>	BUDDY GUY (SILVERTONE/JLG)
8	4	27	<b>ONE KIND FAVOR</b>	B.B. KING (GEFFEN/GA)
9	5	22	<b>MAESTRO</b>	TAJ MAHAL (HEADS UP)
10	7	2	<b>LOW EXPECTATIONS</b>	ERNIE AND THE AUTOMATICS (OPEN E)
11	14	40	<b>FROM THE REACH</b>	SONNY LANDRETH (LANDFALL)
12	9	6	<b>DO IT LIKE WE USED TO DO: LIVE '96-'08</b>	NORTH MISSISSIPPI ALLSTARS (SONGS OF THE SOUTH)
13	NEW		<b>THE WHOLE FAM DAMNILY</b>	THE REVEREND PEYTON'S BIG DAM BAND (SIDEONEUMMY)
14	15	30	<b>THE HARD WAY</b>	JAMES HUNTER (GO/HEAR/CONCORD)
15	NEW		<b>LIVE: FROM NOWHERE IN PARTICULAR</b>	JOE BONAMASSA (J & R ADVENTURES)

## TOP COMPILATION ALBUMS™ FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	16	<b>NOW 29</b>	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/JLG/UME)
2	NEW		<b>THE 99 MOST ESSENTIAL MOZART MASTERPIECES</b>	VARIOUS ARTISTS (X5)
3	1	5	<b>GRAMMY NOMINEES 2009</b>	VARIOUS ARTISTS (GRAMMY/RHINO)
4	4	5	<b>WOW GOSPEL 2009: 30 OF THE YEARS TOP GOSPEL ARTISTS AND SONGS</b>	VARIOUS ARTISTS (WORD-CURB/EMI CMG/VERITY/JLG)
5	NEW		<b>DARK WAS THE NIGHT: A RED HOT COMPILATION</b>	VARIOUS ARTISTS (RED HOT/4AD/BEGGARS GROUP)
6	NEW		<b>WOW HITS 2009: 30 OF THE YEARS TOP CHRISTIAN ARTISTS AND HITS</b>	VARIOUS ARTISTS (EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB)
7	NEW		<b>WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11</b>	VARIOUS ARTISTS (WALT DISNEY)
8	NEW		<b>WAR CHILD PRESENTS: HEROES</b>	VARIOUS ARTISTS (WAR CHILD/ASTRALWERKS)
9	NEW		<b>NOW THAT'S WHAT I CALL MOTOWN</b>	VARIOUS ARTISTS (UNIVERSAL MOTOWN/EMI/SONY MUSIC/UME)
10	NEW		<b>I CAN ONLY IMAGINE: PLATINUM EDITION</b>	VARIOUS ARTISTS (INO/TIME LIFE)
11	8	16	<b>THE BEST OF NOW THAT'S WHAT I CALL MUSIC! 10TH ANNIVERSARY</b>	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/ZOMBA/UME)
12	9	27	<b>NOW THAT'S WHAT I CALL COUNTRY</b>	VARIOUS ARTISTS (CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL/UMGN)
13	12	4	<b>SWEETHEART: OUR FAVORITE ARTISTS SING THEIR FAVORITE LOVE SONGS</b>	VARIOUS ARTISTS (STARBUCKS)
14	16	11	<b>THE 50 MOST ESSENTIAL PIECES OF CLASSICAL MUSIC</b>	VARIOUS ARTISTS (X5)
15	14	39	<b>NOW 28</b>	VARIOUS ARTISTS (EMI/SONY MUSIC/UNIVERSAL/ZOMBA/CAPITOL)

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

At No. 2 on Top Digital Albums the various artists compilation "The 99 Most Essential Mozart Masterpieces," exclusive to Amazon's MP3 store, debuts with nearly 15,000 downloads. It also starts at No. 34 on the Billboard 200. The set, which carries a list price of \$7.99, went for only \$2.99 during a daily special last week. It follows a similar scheme employed earlier this year when "The 99 Most Essential Beethoven Masterpieces" also debuted at No. 2 on Digital Albums with 21,000.



## BETWEEN THE BULLETS DEPECHE DEBUTS



Depeche Mode's new single "Wrong" debuts at No. 27 on the Modern Rock chart, giving the band its 17th entry on the tally. It's the lead track from the act's new album "Sounds of the Universe," due April 21. The project is the group's first release under a new global deal with EMI.

"Wrong" is the band's highest debut on the list since 1997's "Barrel of a Gun" started at No. 22. The act has earned six top 10 hits, with four of those reaching No. 1.

While the Modern Rock list only dates back to 1988, the band's Billboard chart history stretches to April 4, 1981, when "Dreaming of Me" entered the Hot Dance Club Play chart.

—Keith Caulfield

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Digital Albums. TOP BLUES ALBUMS: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Blues Albums. TOP COMPILATION ALBUMS: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Compilation Albums. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to [billboard.biz](http://billboard.biz). All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	10	<b>#1</b> <b>DEAD AND GONE</b> T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
2	1	16	<b>HEARTLESS</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
3	5	12	<b>MAD</b> NE-YO (DEF JAM/DJMG)
4	2	24	<b>LOVE STORY</b> TAYLOR SWIFT (BIG MACHINE)
5	4	18	<b>JUST DANCE</b> LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	7	6	<b>BLAME IT</b> JAMIE FOXX FEAT. T-PAIN (J/RMG)
7	11	6	<b>RIGHT ROUND</b> FLO RIDA FEATURING KESHA (POE BOY/ATLANTIC)
8	8	12	<b>CIRCUS</b> BRITNEY SPEARS (JIVE/JLG)
9	10	11	<b>TURNIN ME ON</b> KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
10	17	5	<b>KISS ME THRU THE PHONE</b> SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
11	9	8	<b>GIVES YOU HELL</b> THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
12	6	21	<b>SINGLE LADIES (PUT A RING ON IT)</b> BEYONCE (MUSIC WORLD/COLUMBIA)
13	14	7	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON (RCA/RMG)
14	12	11	<b>SOBER</b> PINK (LAFACE/JLG)
15	15	13	<b>YOU FOUND ME</b> THE FRAY (EPIC)
16	16	10	<b>DIVA</b> BEYONCE (MUSIC WORLD/COLUMBIA)
17	13	23	<b>LIVE YOUR LIFE</b> T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)
18	18	26	<b>I'M YOURS</b> JASON MRAZ (ATLANTIC/RRP)
19	19	10	<b>ROCKIN' THAT THANG</b> THE DREAM (RADIO KILLA/DEF JAM/DJMG)
20	20	7	<b>BEAUTIFUL</b> AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	24	14	<b>SWEET THING</b> KEITH URBAN (CAPITOL NASHVILLE)
22	34	4	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	21	14	<b>GOD LOVE HER</b> TOBY KEITH (SHOW DOG NASHVILLE)
24	26	7	<b>CRACK A BOTTLE</b> EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	28	11	<b>I HATE THIS PART</b> THE PUSSYCAT DOLLS (INTERSCOPE)

1,293 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	3	<b>#1</b> <b>RIGHT ROUND</b> FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)
2	4	10	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	2	9	<b>DEAD AND GONE</b> T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
4	6	9	<b>KISS ME THRU THE PHONE</b> SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
5	3	4	<b>CRACK A BOTTLE</b> EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
6	5	17	<b>GIVES YOU HELL</b> THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
7	1	1	<b>JAI HO! (YOU ARE MY DESTINY)</b> A.R. RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
8	1	1	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON (RCA/RMG)
9	2	1	<b>JUST DANCE</b> LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
10	2	1	<b>HEARTLESS</b> KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
11	1	1	<b>LOVE COLLEGE</b> MER ROTH (SCHOLDBOY/LOUD/SRC/UNIVERSAL MOTOWN)
12	10	1	<b>LOVE STORY</b> TAYLOR SWIFT (BIG MACHINE)
13	1	1	<b>CIRCUS</b> BRITNEY SPEARS (JIVE/JLG)
14	1	1	<b>YOU FOUND ME</b> THE FRAY (EPIC)
15	1	1	<b>BLAME IT</b> JAMIE FOXX FEAT. T-PAIN (J/RMG)
16	1	1	<b>MAD</b> NE-YO (DEF JAM/DJMG)
17	1	1	<b>RIGHT ROUND</b> FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)
18	1	1	<b>LOVE COLLEGE</b> MER ROTH (SCHOLDBOY/LOUD/SRC/UNIVERSAL MOTOWN)
19	1	1	<b>LOVE STORY</b> TAYLOR SWIFT (BIG MACHINE)
20	1	1	<b>CIRCUS</b> BRITNEY SPEARS (JIVE/JLG)
21	1	1	<b>YOU FOUND ME</b> THE FRAY (EPIC)
22	1	1	<b>BLAME IT</b> JAMIE FOXX FEAT. T-PAIN (J/RMG)
23	1	1	<b>MAD</b> NE-YO (DEF JAM/DJMG)
24	1	1	<b>RIGHT ROUND</b> FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)
25	1	1	<b>LOVE COLLEGE</b> MER ROTH (SCHOLDBOY/LOUD/SRC/UNIVERSAL MOTOWN)

**ALBUM CHARTS**

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

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

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

**SINGLES CHARTS**

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

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

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

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

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

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

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

**AWARD CERT. LEVELS**

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

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

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

**DVD SALES/VHS SALES/VIDEO RENTALS**  
● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA 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.

AIRPLAY MONITORED BY  
nielsen BDS

SALES DATA COMPILED BY  
nielsen SoundScan

### POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	<b>#1</b> <b>GG AIRPLAY</b> <b>RIGHT ROUND</b>	FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)
2	2	22	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DCG/INTERSCOPE)
3	3	22	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
4	7	14	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
5	4	17	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
6	6	38	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
7	9	10	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
8	8	7	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
9	5	25	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	11	18	SOBER	PINK (LAFACE/JLG)
11	12	15	YOU FOUND ME	THE FRAY (EPIC)
12	19	7	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
13	17	17	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
14	14	20	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
15	15	16	MAD	NE-YO (DEF JAM/IDJMG)
16	13	8	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	16	31	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	18	23	UNTOUCHED	THE VERONICAS (ENGINEER ROOM/SIRE/WARNER BROS.)
19	17	22	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
20	<b>HOT SHOT DEBUT</b>		<b>JAI HOI (YOU ARE MY DESTINY)</b>	A.R. HAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHIZZINGER (INTERSCOPE)
21	24	13	BEAUTIFUL	AKON FEAT. COLBY ODOMS & MARON O'NEILL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
22	21	48	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
23	23	12	THINKING OF YOU	KATY PERRY (CAPITOL)
24	22	32	HOT N COLD	KATY PERRY (CAPITOL)
25	20	23	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
26	26	9	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
27	37	5	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY LOUD/SRC/UNIVERSAL MOTOWN)
28	25	28	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
29	27	30	SO WHAT	PINK (LAFACE/JLG)
30	34	13	TURNI'N ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
31	35		HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
32	28	21	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
33	29	22	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
34	43	7	<b>GREATEST GAINER/DIGITAL</b> <b>BLAME IT</b>	RIHANNA (SRP/DEF JAM/IDJMG)
35	32	39	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
36	36	43	VIVA LA VIDA	COLDPLAY (CAPITOL)
37	30	24	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
38	33	9	I WILL BE	LEONA LEWIS (SYCO/J/RMG)
39	31	23	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
40	38	27	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
41	45	16	DAY 'N' NITE	KID CUDI (FOOL'S GOLD)
42	39	8	DIVA	BEYONCÉ (MUSIC WORLD/COLUMBIA)
43	44	46	CLOSER	NE-YO (DEF JAM/IDJMG)
44	52	13	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
45	47	20	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
46	42	43	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
47	40	22	LIGHT ON	DAVID COOK (19/RCA/RMG)
48	50	9	SECOND CHANCE	SHINEDOWN (ATLANTIC)
49	46	35	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
50	41	21	IF I WERE A BOY	BEYONCÉ (MUSIC WORLD/COLUMBIA)

Two tracks shine on the Pop 100 solely from early airplay: Ciara rockets 100-60 with "Love Sex Magic," while the Black Eyed Peas (pictured) burst in at No. 69. KIIS Los Angeles accounts for more than half of the latter's first-week audience of 4.4 million.



### MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	55	4	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
52	57	8	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
53	49	12	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
54	51	8	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
55	60	17	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)
56	54	10	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
57	53	16	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
58	59	8	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
59	63	4	TONIGHT	JONAS BROTHERS (HOLLYWOOD)
60	100	2	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
61	64		STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
62	58	19	I'M SO PAID	AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
63	1		I KNOW YOU WANT ME (CALLE OCHO)	PHIBULL (ULTRA)
64	30	5	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
65	62	18	FREEZE	T-PAIN FEAT. CHRIS BROWN (KONVICT/NAPPY BOY/JIVE/JLG)
66	68	6	18 DAYS	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
67	69		MOVE (IF YOU 'W'ANNA)	MIMS (AMERICAN KING/CAPITOL)
68	67	5	THE FEAR	LILY ALLEN (CAPITOL)
69	1		BOOM BOOM POW	THE BLACK EYED PEAS (HOPE BOY/INTERSCOPE)
70	70	19	LOLLOPOP	FRAMING HANLEY (SILENT MAJORITY/ILG/WARNER BROS.)
71	66	17	POP CHAMPAGNE	JIM JONES & RON BROWZ FEAT. JELIZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/1/COLUMBIA)
72	61	12	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)
73	84	6	I'M IN MIAMI TRICK	LIL FAD (PARTY ROCK/INTERSCOPE/GA)
74	75	15	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
75	74		A LITTLE TOO NOT OVER YOU	DAVID ARCHULETA (19/JIVE/JLG)
76	93	6	GET ON YOUR BOOTS	UZ (ISLAND/INTERSCOPE)
77	78	5	AMERICA'S SUITEHEARTS	FALL OUT BOY (DEGAYDANCE/FUELED BY RAMEN/ISLAND/IDJMG)
78	81	14	SECRET VALENTINE	WE THE KINGS (S-CURVE)
79	82	5	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)
80	80	5	BEEP	BOBBY V FEAT. YUNG JOC (BLU KÖLLA DREAMS/CAPITOL)
81	90	2	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)
82	77	17	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)
83	79	20	BROKEN	LIFEHOUSE (Geffen/INTERSCOPE)
84	73	17	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
85	93	14	LOVERS IN JAPAN	COLDPLAY (CAPITOL)
86	91	3	WELCOME TO THE WORLD	KEVIN RUDDOLF FEAT. ROCK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
87	76	18	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
88	71	3	I GET IT	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
89	72	3	FIFTEEN	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
90	1		MY LOVE	THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG)
91	92	3	NEXT TO YOU	MIKE JONES FEAT. NAE NAE (ICE AGE/ASYLUM)
92	86	5	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)
93	65	16	LOST!	COLDPLAY WITH JAY-Z (CAPITOL)
94	96	4	THAT'S HOW I GO	BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)
95	1		INSOMNIA	CRAIG DAVID (WARNER BROS.)
96	94	2	STUCK WITH EACH OTHER	SHONTELE FEAT. AKON (SRP/SRC/UNIVERSAL MOTOWN)
97	89	13	ARAB MONEY	BUSTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)
98	88	7	ABOUT A GIRL	THE ACADEMY IS... (DEGAYDANCE/FUELED BY RAMEN/RRP)
99	87	16	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)
100	98	3	FEEL IT	DJ FELLI FEAT. T-PAIN, SEAN PAUL, FLO RIDA & PITBULL (DEF JAM/IDJMG)

On the Triple A tally at billboard.biz/charts, Chris Isaak extends his streak of top 10 hits to nine—his entire chart output—as "We Let Her Down" lifts 11-10. The singer/actor's new album, "Mr. Lucky," opens on the Billboard 200 at No. 29 with 16,000 copies sold.



### ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	<b>#1</b> <b>GIVES YOU HELL</b>	THE ALL-AMERICAN JECKS (DOGHOUSE/DCG/INTERSCOPE)
2	1	12	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
3	3	13	SOBER	PINK (LAFACE/JLG)
4	6	13	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
5	3	17	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	7	7	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
7	4	18	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
8	10	7	<b>GREATEST GAINER</b> <b>RIGHT ROUND</b>	FLO RIDA FEAT. KESHA (POE BOY/ATLANTIC)
9	9	12	YOU FOUND ME	THE FRAY (EPIC)
10	11	8	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
11	8	15	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
12	12	15	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
13	1		MAD	NE-YO (DEF JAM/IDJMG)
14	16	6	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
15	13		UNTOUCHED	THE VERONICAS (ENGINEER ROOM/SIRE/WARNER BROS.)
16	15	20	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
17	19	9	THINKING OF YOU	KATY PERRY (CAPITOL)
18	17	28	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
19	20	25	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
20	23	7	BEAUTIFUL	AKON FEAT. COLBY ODOMS & MARON O'NEILL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	22	5	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
22	21	10	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
23	24	3	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
24	25	5	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	24	7	I WILL BE	LEONA LEWIS (SYCO/J/RMG)

### ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> <b>YOU FOUND ME</b>	THE FRAY (EPIC)
2	2	22	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
3	3	15	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	5	20	LIGHT ON	DAVID COOK (19/RCA/RMG)
5	6	23	HOT N COLD	KATY PERRY (CAPITOL)
6	8	11	SOBER	PINK (LAFACE/JLG)
7	7	7	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
8	7	49	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
9	9	36	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
10	11	16	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DCG/INTERSCOPE)
11	10	36	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
12	13	23	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	12	28	SO WHAT	PINK (LAFACE/JLG)
14	16	13	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
15	18	19	<b>GREATEST GAINER</b> <b>1, 2, 3, 4</b>	PLAIN WHITE T'S (HOLLYWOOD)
16	20	11	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
17	22		LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
18	17	19	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
19	21	22	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)
20	23	15	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
21	19	18	HUMAN	THE KILLERS (ISLAND/IDJMG)
22	24	17	ROCK & ROLL	ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
23	25	7	THINKING OF YOU	KATY PERRY (CAPITOL)
24	26	19	ANGELS ON THE MOON	THRIVING IVORY (WIND-UP)
25	30	7	UNTOUCHED	THE VERONICAS (ENGINEER ROOM/SIRE/WARNER BROS.)

### MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	20	<b>#1</b> <b>LOVE HURTS</b>	INCUBUS (IMMORTAL/EPIC)
2	1	24	SECOND CHANCE	SHINEDOWN (ATLANTIC)
3	3	28	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
4	5	30	SOMETIME AROUND MIDNIGHT	THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY)
5	7	7	LIFELINE	PAPA RDACH (EL TONAL/DCG/INTERSCOPE)
6	4	24	BREAKDOWN	SEETHER (WIND-UP)
7	18	2	BROTHER	PEARL JAM (EPIC)
8	12		SPACEMAN	THE KILLERS (ISLAND/IDJMG)
9	11		USE SOMEBODY	KINGS OF LEON (RCA/RMG)
10	13	22	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)
11	16		KIDS	MGMT (COLUMBIA)
12	6	6	GET ON YOUR BOOTS	UZ (ISLAND/INTERSCOPE)
13	9	13	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)
14	9		AUDIENCE OF ONE	RISE AGAINST (DCG/INTERSCOPE)
15	11	35	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
16	16	9	DIRT ROOM	BLUE OCTOBER (UNIVERSAL MOTOWN)
17	12	32	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)
18	15	21	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)
19	19	21	INDESTRUCTIBLE	DISTURBED (REPRISE)
20	21	12	CYANIDE	METALLICA (WARNER BROS.)
21	22	11	ALL I WANT	STAINED (FLIP/ATLANTIC)
22	23	19	LOLLOPOP	FRAMING HANLEY (SILENT MAJORITY/ILG/WARNER BROS.)
23	25	5	DESOLATION ROW	MY CHEMICAL ROMANCE (WARNER SUNSET/REPRISE)
24	24	15	DEAD MEMORIES	SLIPKNOT (ROADRUNNER/RRP)
25	27	13	SOMETHING IN YOUR MOUTH	NICKELBACK (ROADRUNNER/RRP)

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

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	17	<b>#1 SWEET THING</b> D. HUFF, M. POWELL (K. URBAN, M. POWELL)	Keith Urban	1
2	1	2	19	<b>GOD LOVE HER</b> T. KEITH (T. KEITH, V. MCGEHE)	Toby Keith	1
3	6	8	20	<b>IT WON'T BE LIKE THIS FOR LONG</b> F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)	Darius Rucker	3
4	2	1	18	<b>DOWN THE ROAD</b> B. CANNON, K. CHEENEY (M. MCANALLY)	Kenny Chesney With Mac McAnally	1
5	4	5	21	<b>COWGIRLS DON'T CRY</b> T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn Featuring Reba McEntire	4
6	7	7	17	<b>RIVER OF LOVE</b> T. BROWN, G. STRAIT (S. CAMPB, B. BURNETTE, D. MORGAN)	George Strait	6
7	8	9	14	<b>WHITE HORSE</b> N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift	7
8	5	4	24	<b>FEEL THAT FIRE</b> B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	5
9	10	10	29	<b>DON'T THINK I CAN'T LOVE YOU</b> J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen	9
10	11	11	11	<b>NOTHIN' TO DIE FOR</b> B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)	Tim McGraw	10
11	12	12	16	<b>IT'S AMERICA</b> T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins	11
12	14	13	6	<b>HERE COMES GOODBYE</b> D. HUFF, RASCAL FLATTS (C. LAGERBERG, C. SLIGH)	Rascal Flatts	12
13	13	14	7	<b>I TOLD YOU SO</b> M. BRIGHT (R. TRAVIS)	Carrie Underwood	13
14	16	17	15	<b>SHE'S COUNTRY</b> M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean	14
15	15	15	34	<b>LAST CALL</b> T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack	14
16	17	16	18	<b>RIDE</b> D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. OAVEY)	Martina McBride	16
17	18	21	5	<b>SHUTTIN' DETROIT DOWN</b> J. RICH (J. RICH, J. D. ANDERSON)	John Rich	15
18	19	18	22	<b>THAT'S A MAN</b> J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram	18
19	21	22	9	<b>AIR POWER MARRY FOR MONEY</b> F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins	19
20	20	19	18	<b>MORE LIKE HER</b> F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	17
21	23	23	21	<b>I WILL</b> J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne	21
22	24	24	26	<b>ALWAYS THE LOVE SONGS</b> M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band	22
23	29	40	3	<b>GREATEST GAINER IT HAPPENS</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland	23
24	27	27	6	<b>ONE IN EVERY CROWD</b> B. CHANCEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)	Montgomery Gentry	24
25	25	25	21	<b>HOW 'BOUT YOU DON'T</b> B. BEAVERS (S. NIELSON, V. MCGEHE, J. STOVER)	The Lost Trailers	25



The singer's 10th chart-topper is his first solo No. 1 since "You Look Good in My Shirt" last August. He led in January with Brad Paisley on the duet "Start a Band."



The Hot Shot Debut is the singer's highest bow, topping his No. 42 start with "Long Trip Alone" in December '06.

The teen star bows with airplay from 34 monitored stations as dad Billy Ray checks in at No. 59 with "Back to Tennessee" (viewable at billboard.biz/charts). The pair charted last year on the No. 4 hit "Ready, Set, Don't Go."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	26	15	<b>WHERE I'M FROM</b> D. GEHMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll	26
27	30	29	19	<b>BROTHERS</b> M. ROVEY (D. BRODY)	Dean Brody	27
28	28	31	7	<b>I RUN TO YOU</b> V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DODDGLAS)	Lady Antebellum	28
29	32	28	22	<b>FOREVER</b> J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)	John Michael Montgomery	28
30	33	32	17	<b>CRY CRY ('TIL THE SUN SHINES)</b> T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)	Heidi Newfield	30
31	31	30	18	<b>BEST DAYS OF YOUR LIFE</b> C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler	30
32	34	35	5	<b>WHATEVER IT IS</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURREITE)	Zac Brown Band	32
33	39	45	3	<b>SISSY'S SONG</b> K. STEGALL (A. JACKSON)	Alan Jackson	33
34	37	37	9	<b>GOD MUST REALLY LOVE ME</b> P. DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan	34
35	36	34	11	<b>TELLURIDE</b> B. JAMES (B. JAMES, T. VERGES)	Josh Gracin	34
36	42	39	9	<b>THAT'S HOW IT STILL OUGHTA BE</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)	Trent Tomlinson	36
37	38	36	19	<b>THESE ARE THE GOOD OLD DAYS</b> J. OTTO, J. RICH (J. OTTO, S. LAWSON)	James Otto	36
38	HOT SHOT DEBUT	1		<b>SIDEWAYS</b> B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley	38
39	40	41	7	<b>MAN OF THE HOUSE</b> D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks	39
40	41	38	16	<b>WHAT IT TAKES</b> K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)	Adam Gregory	38
41	47	51	6	<b>WILD AT HEART</b> M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana	41
42	59	-	2	<b>BOOTS ON</b> M. WRIGHT, C. AUDRETTCH, III (R. HOUSER, B. KINNEY)	Randy Houser	42
43	43	46	4	<b>HIGH COST OF LIVING</b> THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson	43
44	55	59	3	<b>LOVE YOUR LOVE THE MOST</b> J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church	44
45	60	-	2	<b>I'LL JUST HOLD ON</b> S. HENDRICKS (B. HAYS, J. P. OLSEN, B. SIMPSON)	Blake Shelton	45
46	44	42	5	<b>SOUNDS LIKE LIFE TO ME</b> J. BROWN, K. GRANTT (D. WORLEY, V. VARBLE, P. DONNELL)	Darryl Worley	42
47	48	47	7	<b>THE MORE BOYS I MEET</b> M. BRIGHT (S. MCEWAN, G. KENNEDY)	Carrie Underwood	47
48	NEW	1		<b>THE CLIMB</b> J. SHANKS (J. ALEXANDER, J. MABE)	Wiley Cyrus	48
49	46	43	14	<b>LIKE A WOMAN</b> R. GODD (J. O'NEAL, S. BENTLEY, J. FEMINO)	Jamie O'Neal	43
50	54	50	6	<b>BLUE JEANS AND A ROSARY</b> KID ROCK, R. CAVALLO (R. J. RITCHEY, M. YOUNG)	Kid Rock	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	16	<b>#1 GREATEST GAINER TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) Ⓢ	Fearless	1
2	HOT SHOT DEBUT	1		<b>JAKE OWEN</b> RCA 31287/SMN (12.98)	Easy Does It	2
3	2	2	71	<b>ROBERT PLANT/ALISON KRAUSS</b> ROUNDER 619075* (18.98)	Raising Sand	2
4	3	6	24	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1
5	5	7	16	<b>ZAC BROWN BAND</b> ROAD/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	3
6	4	5	12	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) Ⓢ	Taylor Swift	3
7	6	4	13	<b>SUGARLAND</b> MERCURY 011273*/UMGN (13.98)	Love On The Inside	1
8	7	3	4	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1
9	8	8	30	<b>JAMEY JOHNSON</b> MERCURY 011237*/UMGN (13.98)	That Lonesome Song	6
10	9	11	71	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2
11	11	12	18	<b>RASCAL FLATTS</b> LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2
12	10	9	46	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03205 (12.98)	Lady Antebellum	1
13	12	14	96	<b>MIRANDA LAMBERT</b> COLUMBIA 78932/SMN (18.98)	Crazy Ex-Girlfriend	1
14	16	15	52	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1
15	15	17	18	<b>JOEY + RORY</b> VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10
16	13	19	4	<b>WILLIE NELSON AND ASLEEP AT THE WHEEL</b> BISMAUX 1287* (15.98)	Willie & The Wheel	13
17	14	13	20	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1
18	18	10	46	<b>GEORGE STRAIT</b> MCA NASHVILLE 010026/UMGN (13.98)	Troubadour	1
19	19	18	89	<b>GARTH BROOKS</b> PEARL 213 (25.98 CD/DVD) Ⓢ	The Ultimate Hits	5
20	17	16	18	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1
21	20	24	43	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1
22	21	22	15	<b>BLAKE SHELTON</b> WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7
23	25	28	14	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7
24	28	27	44	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition	1
25	23	21	5	<b>PAT GREEN</b> BNA 26909/SMN (12.98)	What I'm For	1



The singer's collected album sales this year (791,000) make up a whopping 12% of the overall country album market (6.5 million).



The singer's sophomore album starts with 23,000 copies, matching his biggest one-week sum, set when "Startin' With Me" bowed at No. 8 in August 2006. The new entry starts at No. 13 on the Billboard 200.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, RT, PEAK POSITION. Top entries include Jamie Foxx (Intuition), Charlie Wilson (Uncle Charlie), Keyshia Cole (A Different Me), Kanye West (808s & Heartbreak), India.Arie (Testimony: Vol. 2, Love & Politics), Beyonce (I Am...Sasha Fierce), Bobby V (The Rebirth), T.I. (Paper Trail), Anthony Hamilton (The Point Of It All), Plies (Da REAList), Ne-Yo (Year Of The Gentleman), Project Pat (Real Recognize Real), Jazmine Sullivan (Fearless), Musiq Soulchild (onmyradio), Ryan Leslie (Ryan Leslie), Lil Wayne (Tha Carter III), Jennifer Hudson (Jennifer Hudson), Ludacris (Theater Of The Mind), Greatest Janet Gainer (Discipline), Akon (Freedom), Joe Budden (Padded Room), Seal (Soul), John Legend (Evolver), Young Jeezy (The Recession), Nelly (Brass Knuckles).



The set also opens at No. 3 on Top Rap Albums to equal his best debut on that list.



Albums with a decline of less than 10% in sales earn a bullet this week—like this title, which has the smallest dip in the top 50 (down 3%).



The rapper bows at No. 2 on Top Independent Albums with 14,000 copies. Nearly half of that sum comes from digital sales.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT, PEAK POSITION. Top entries include Mary Mary (The Sound), Soulja Boy Tell'em (SouljaBoyTellem), T-Pain (Thr33 Ringz), Rihanna (Good Girl Gone Bad), Mariah Carey (E=MC2), LL Cool J (Exit 13), Soundtrack (Notorious), K'naan (Troubadour), James Fortune & Fiya (The Transformation), Robin Thicke (Something Else), Usher (Here I Stand), Marvin Sapp (Thirsty), Scarface (Emeritus), G Unit (Terminate On Sight), Soundtrack (Cadillac Records), Donna Summer (Crayons), Heather Headley (Audience Of One), Lil Wayne & DJ Drama (Grillz: Dedication 3), Prylez (In, Rebirth Of A King), The Game (LAX), Avant (Avant), Brian McKnight (Home For Christmas), OJ Da Juicem (Otha Side Of The Trap), Bow Wow & T.U.G. (Face Off), Mariah Carey (The Ballads).

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREFERENCE. Top entries include Blame It (Blame It), Turnin Me On (Turnin Me On), Diva (Diva), Rockin' That Thing (Rockin' That Thing), BEEP (BEEP), Mad (Mad), You Complete Me (You Complete Me), Kiss Me Thru The Phone (Kiss Me Thru The Phone), Ain't I (Ain't I), Dead And Gone (Dead And Gone), She Got Her Own (She Got Her Own), Heartless (Heartless), Stanky Legg (Stanky Legg), Just Like Me (Just Like Me), Lions, Tigers & Bears (Lions, Tigers & Bears), Pop Champagne (Pop Champagne), Single Ladies (Put A Ring On It) (Single Ladies), Lost (Lost), Want It, Need It (Want It, Need It), It's Yours (It's Yours), Make Tha Trap Say Aye (Make Tha Trap Say Aye), Move (If You 'Wanna) (Move (If You 'Wanna)), If This Isn't Love (If This Isn't Love), So Beautiful (So Beautiful), I Get It In (I Get It In).

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include Ifuleave (Ifuleave), There Goes My Baby (There Goes My Baby), Here I Stand (Here I Stand), When It Hurts (When It Hurts), The Sweetest Love (The Sweetest Love), Cool (Cool), Chocolate High (Chocolate High), Greatest If This Isn't Love (Greatest If This Isn't Love), So Beautiful (So Beautiful), Spotlight (Spotlight), Heaven Sent (Heaven Sent), Nothing Left To Say (Nothing Left To Say), Playaz Cardz Right (Playaz Cardz Right), You're The Only One (You're The Only One), Miss Independent (Miss Independent), I Need A Love Song (I Need A Love Song), From My Heart To Yours (From My Heart To Yours), Lions, Tigers & Bears (Lions, Tigers & Bears), We Need To Roll (We Need To Roll), Long Distance (Long Distance), Chocolate Legs (Chocolate Legs), I Trust You (I Trust You), Epiphany (Epiphany), Jesus Is Love (Jesus Is Love), Lovely (Lovely).

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include Dead And Gone (Dead And Gone), Heartless (Heartless), Mad (Mad), Beautiful (Beautiful), Turnin Me On (Turnin Me On), Kiss Me Thru The Phone (Kiss Me Thru The Phone), Right Round (Right Round), Greatest Blame It (Greatest Blame It), Just Dance (Just Dance), Crack A Bottle (Crack A Bottle), Day 'N' Nite (Day 'N' Nite), Diva (Diva), Rockin' That Thing (Rockin' That Thing), Live Your Life (Live Your Life), Single Ladies (Single Ladies), Next To You (Next To You), Move (If You 'Wanna) (Move (If You 'Wanna)), That's How Baby Bash Feat. (That's How Baby Bash Feat.), Whatever (Whatever), One More Drink (One More Drink), Pop Champagne (Pop Champagne), Poker Face (Poker Face), I Love You (I Love You), Lost (Lost), I Know You (I Know You).

RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entries include Dead And Gone (Dead And Gone), Heartless (Heartless), Kiss Me Thru The Phone (Kiss Me Thru The Phone), Crack A Bottle (Crack A Bottle), Right Round (Right Round), Ain't I (Ain't I), Live Your Life (Live Your Life), Pop Champagne (Pop Champagne), Whatever You Like (Whatever You Like), Stanky Legg (Stanky Legg), Lost (Lost), One More Drink (One More Drink), Move (If You 'Wanna) (Move (If You 'Wanna)), Mrs. Officer (Mrs. Officer), Want It, Need It (Want It, Need It), I Get It In (I Get It In), Next To You (Next To You), Make Tha Trap Say Aye (Make Tha Trap Say Aye), That's How I Go (That's How I Go), I Run (I Run), Put It On Ya (Put It On Ya), Magnificent (Magnificent), I Love College (I Love College), Nasty Girl (Nasty Girl), You Can Get It All (You Can Get It All).

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 82 MAINSTREAM R&B/HIP-HOP, 70 ADULT R&B, 75 RHYTHMIC stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top 100 rap songs on the Hot Rap Songs chart. All rights reserved. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



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# Billboard DANCE

AIRPLAY MONITORED BY  
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## HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	12	<b>#1</b> AWAY	ENRIQUE IGLESIAS	FEATURING SEAN GARRETT INTERSCOPE
2	5	5	LONG DISTANCE	BRANDY E1/EPIC	
3	4	9	BRING THE LOVE	NICKI RICHARDS	NICKI RICHARDS
4	3	8	CIRCUS	BRITNEY SPEARS	JIVE/JLG
5	9	4	DIVA	BEYONCE MUSIC	WORLD/COLUMBIA
6	10	5	THE FEAR	LILY ALLEN	CAPITOL
7	8	7	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR	SLIGHTLY DANGEROUS/EPIC
8	13	6	NOT FALLING APART	MARON 5	A&M/OCTONE/INTERSCOPE
9	7	11	POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	14	11	PROMISE YOU	DEEP STEP	UP IN THE AIR
11	16	6	IN THE NIGHT	JIMMY D. ROBINSON	PRESENTS CEEVOX J MUSIC
12	1	12	T-SHIRT	SHONTELLE	SRP/SRC/UNIVERSAL MOTOWN
13	18	6	SUPERLOVER	LABELLE	VERVE
14	11	15	WHAT I CANNOT CHANGE	LEANN RIMES	CURB
15	6	12	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA	FEATURING PAPA JOE KULT
16	22	3	GOD IN ME	MARY MARY	MY BLOCK/COLUMBIA
17	21	4	LOVE STORY	NADIA ALI	SMILE IN BED
18	20	7	WANNA BE A DJ	AMBEROSE	MARIE CATZ
			DUST OFF AND DANCE	HYDRA PRODUCTIONS	FEATURING TIFFANY HYDRA
			I STAY IN LOVE	MARIAH CAREY	ISLAND/DMJM
21	28	6	OYE PARTY	ROD CARLLO	PRESENTS BOHEGA CHARLIE DANCE/MUSIC/LABEL.COM/CARRILLO
22	29	5	BOOM	ANJULIE	HEAR/CONCORD
23	31	2	LOVE IS THE LOOK	KRISTINE W	FLY AGAIN
24	37	2	<b>POWER PICK</b> T.O.N.Y.	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
25	23	9	NEVER ENOUGH	CRYSTAL WATERS	STRICTLY RHYTHM

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	24	12	EVERYBODY RISE	MURIEL FOWLER	U-PHONIC
27	34	5	I SEEN BEYONCE...	CAZELLE	PEACE BISQUIT
28	26	11	IN A SONG	BOBBYBLUE Y PATRICIO	HADÉS
29	15	12	IF I WERE A BOY	BEYONCE	MUSIC WORLD/COLUMBIA
30	17	14	THAT'S NOT MY NAME	THE TING TINGS	COLUMBIA
31	27	7	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/DMJM
32	39	3	CHASE	MAIYSHA	EUSONIA
33	38	3	ECSTASY	DIANNE WESLEY	GOSSIP
34	40	3	OLD SKOOL NEW	HYBRID HEIGHTS	SEA TO SUN
35	35	3	I'M ALIVE 2009	CELINE DION	COLUMBIA/SONY MUSIC
36	30		I SEE FIRE	CYBERSUTRA	FEATURING JACINTA KULT
37	43	3	SENSUALITY	LEE JOHN	CANDID
38	45	2	BOUNCE	MSTRKRFT	FEATURING N.D.R.E. DIM MAK/DOWNTOWN
39	46	2	MIND BOUNCE	SPEAKERS	FEATURING FREEDOM WILLIAMS SEA TO SUN
40	50	2	FAXING BERLIN	DEADMAU5	PLAY
41	41	6	TELL U Y	AFFC	FEATURING YASMEEN STRICTLY RHYTHM
42	25	15	OOH YEAH	MOBY	MUTE
43			<b>HOT SHOT DEBUT</b> I WANT YOUR SEX	JIPSTA	PROVOCATIVE
44	42	5	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA
45	33	13	STILL ALIVE	LISA MISOVSKY	E.A.R.S./NETTWERK
46	36	16	EAT YOU UP	BOA	SM
47			<b>NEW</b> DAY 'N' NITE	KID CUDI	FOOL'S GOLD/DOWNTOWN
48	47	6	HELL NO	JUDY TORRES	CONTAGIOUS
49			<b>NEW</b> LOVE SETS YOU FREE	CHARLIE	FEATURING PABLITO DRUM GLOBAL
50			<b>NEW</b> SO GOOD TO BE WRONG	YENN	ADRENALINE

## TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	6	<b>#1</b> FRANK SINATRA	SELECTOR	SINATRA SINGLE OF LOVE/FRANK SINATRA COLLECTIONS/INTERSCOPE	
2	2	4	VARIOUS ARTISTS	SWING SWING SWING	SONY MUSIC CUSTOM MARKETING GROUP/00942/STARBUCKS	
3	1	5	RENEE OLSTEAD	SKYLARK	143/REPRISE 44247/WARNER BROS.	
4	5	76	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412/VG	
5	7		QUEEN LATIFAH	TRAVLIN'	LIGHT FLAVOR UNIT/VERVE 009203/VG	
6	4	75	CHRIS BOTTI	ITALIA	COLUMBIA 07606/SONY MUSIC	
7	6	24	NATALIE COLE	STILL UNFORGETTABLE	DMJ/ATCO 512320*/RHINO	
8	9	6	JANE MONHEIT	THE LOVERS, THE DREAMERS AND ME	CONCORD 31197	
9	16	10	TONY BENNETT FEAT. THE COLUMBIA BIG BAND	A SHINNY CHRISTMAS	1974/COLUMBIA 32255/SONY MUSIC	
10	13	13	HARRY CONNICK, JR.	WHAT A NIGHT! A CHRISTMAS ALBUM	COLUMBIA 37020/SONY MUSIC	
11	10	34	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04454*/BLG	
12	7		ELIANE ELIAS	BOSSA NOVA STORIES	BLUE NOTE 28103/BLG	
13	11	17	STANLEY JORDAN	STATE OF NATURE	MACK AVENUE 1040	
14	20		VARIOUS ARTISTS	THE WINTER HAVEL PRESENTS WINTER WONDERLAND	CONCORD 20119 EX	
15	8		THE BAD PLUS JOINED BY WENDY LEWIS	FOR ALL I CARE	DD THE MATH 3148*/HEADS UP	

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	15	<b>#1</b> THE PRIESTS	THE PRIESTS	RCA VICTOR 33966/SONY MUSIC	
2			<b>NEW</b> VARIOUS ARTISTS	BELLINI LA SONAMBULA	DECCA 012283/UNIVERSAL CLASSICS GROUP	
3	2	7	JULIA FISCHER	ACADEMY OF ST. MARTIN IN THE FIELDS	BACH: CONCERTOS DECCA 012460/UNIVERSAL CLASSICS GROUP	
4	5	26	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	VALDH. THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS	
5	7	3	HELENE GRIMAUD	DEUTSCHE KAMMERPHILHARMONIE BREMEN	BACH DG 012504/UNIVERSAL CLASSICS GROUP	
6	3	4	A MUTTERIG	LEIPZIG A. PREVINK MASURL HARRELL	MENDELSSOHN UNTEL CLASSICA DG 012553/UNIVERSAL CLASSICS GROUP	
7	16	16	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP	
8	16	25	LANG LANG	VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS DG 011654/UNIVERSAL CLASSICS GROUP	
9	6	38	THE CISTERCIAN MONKS OF STIFT HELIGENKREUZ	CHANT MUSIC FOR THE SOUL	DECCA 011489/UNIVERSAL CLASSICS GROUP	
10	9	38	HILARY HANNSWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHOENBERG: VIOLIN CONCERTOS	DG 010656/UNIVERSAL CLASSICS GROUP	
11	12	43	JOSHUA BELL	CORNBAND: THE RED WILLOW CONCERTO	SONY CLASSICAL 88050/SONY MASTERWORKS	
12			<b>RE-ENTRY</b> GABRIELA MONTERO	BARDOUX	EMI CLASSICS 00234/BLG	
13			<b>NEW</b> JASON VIEAUX	BACH: VOL. 1: WORKS FOR LUTE	AZICA 71250	
14	8	24	RENEE FLEMING	MUNICHNER PHILHARMONIKER ORCHESTRA (THELEMAN)	FOUR LAST SONGS STRAUSS: HENKS & ARAS DECCA 01185/UNIVERSAL CLASSICS GROUP	
15	22		ANDRE RIEU	LIVE IN VIENNA	DENON 17695/SLG	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	4	<b>#1</b> BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	
2	11	42	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140	
3	2	5	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD	
4	3	75	HERBIE HANCOCK	RIVER: THE JOHN LETTERS	VERVE 009791/VG	
5			<b>NEW</b> PIECES OF A DREAM	SOUL INTENT	HEADS UP 3136	
6	4	5	PETER CINCOTTI	EAST OF ANGEL TOWN	143 402108/WARNER BROS.	
7	22	10	SPYRO GYRA	A NIGHT BEFORE	CHRISTMAS HEADS UP 3145	
8	5	39	WAYMAN TISDALE	REBOUND	RENEZVOUS 5139	
9			<b>NEW</b> NORMAN CONNORS	STAR POWER	SHANACHIE 5171	
10	9	37	SERGIO MENDES	ENCANTO WILL I.A.M./STARBUCKS 30278/CONCORD		
11	16	3	VARIOUS ARTISTS	MARLOS	JOHN M. PRESENTS... FOR THE LOVE OF STANDARDS THREE REYS 208 DL	
12	6	23	FOURPLAY	ENERGY	HEADS UP 3146	
13	7	44	BRIAN CULBERTSON	BRINGING BACK THE FUNK	GRP 010927/VG	
14	15	44	MARCUS MILLER	MARCUS 3	DEVICES/CONCORD JAZZ 30264/CONCORD	
15	8	76	GERALD ALBRIGHT	SAX FOR STAX	PEAK 30604/CONCORD	

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	16	<b>#1</b> IL DIVO	THE PROMISE	SYCO/COLUMBIA 30668/SONY MUSIC	
2	2	17	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA	
3	3	70	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI	VERVE 30888/UNIVERSAL CLASSICS GROUP	
4	4	20	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE	SONY CLASSICAL 2444/SONY MASTERWORKS	
5	5	10	MORNING TABERNAACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (MILBERG)	PRAY TO THE MAN MORNING TABERNAACLE CHORUS	5012323	
6	1	41	SOUNDTRACK	INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL	CONCORD 30825	
7	10	3	VARIOUS ARTISTS	ALLEGRI: THE MOUNTAIN OF MORNINGS	DECCA 012283/SONY MUSIC	
8	6	57	ANDREA BOCELLI	WHERE LIVE IN TUSCANY	SUGAR/DECCA 010656/UNIVERSAL CLASSICS GROUP	
9	8	58	SARAH BRIGHTMAN	SYMPHONY MANHATTAN	46078/BLG	
10	9	69	ANDREA BOCELLI	LOVE	DECCA 012283/SONY MUSIC	
11	7	43	JOSH GROBAN	AWAKE	LIVE 143/REPRISE 412668/WARNER BROS.	
12	17		SARAH BRIGHTMAN	A WINTER SYMPHONY	MANHATTAN 34123/BLG	
13	12	76	PAUL POTTS	ONE CHANCE	SYCO/COLUMBIA 15517/SONY MUSIC	
14	14	29	SOUNDTRACK	STAR WARS: THE CLONE WARS	SONY CLASSICAL 35616/SONY MASTERWORKS	
15	15	25	LEE RITENOUR & DAVE GRUSIN	AMPARO	DECCA 011005	

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	<b>#1</b> STOP, LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES	CONCORD/CMG
2	2	27	YOU AND I	MICHAEL LINGTON	NUGROOVE
3	3		RELIGIFY	EUGE GROOVE	NARADA JAZZ/CAPITOL
4	4	35	LA DOLCE VITA	WARREN HILL	EVOLUTION/E1
5	9	27	FORTUNE TELLER	FOURPLAY	HEADS UP
6	6	15	LET'S GET ON IT	KIM WATERS	SHANACHIE
7	7	19	CHILL OR BE CHILLED	OLI SILK	TRIPPIN' 'N' RHYTHM
8	5	34	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' 'N' RHYTHM
9	6	13	A CHANGE IS GONNA COME	SEAL	143/WARNER BROS.
10	10	28	ORDINARY	WAYNE BRADY	PEAK/CMG
11	1	6	BADA BING	DAVE KOZ	FEAT. JEFF GOLUB CAPITOL
12	16	9	AND I LOVE HER	KENNY LATTIMORE	VERVE
13	13	17	AT LAST	BEYONCE	MUSIC WORLD/COLUMBIA
14	14	34	TANGO	KENNY G	STARBUCKS/CONCORD/CMG
15	15	37	MARIMBA	PAUL HARDCASTLE	TRIPPIN' 'N' RHYTHM

## TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	2	18	<b>#1</b> CELTIC WOMAN	THE GREATEST CELTIC ESSENTIAL COLLECTION	MANHATTAN 34123/BLG	
2	1	4	VARIOUS ARTISTS	PARIS MAGNIFIQUE	EMI SPECIAL MARKETS 00161 EX/STARBUCKS	
3	3	24	CELTIC THUNDER	ACT TWO	CELTIC THUNDER 011606/DECCA	
4	4	52	CELTIC THUNDER	CELTIC THUNDER	CELTIC THUNDER 001/DECCA	
5	5	5	MARIZA	TERRA FOUR QUARTERS/TIMES SQUARE	1814/SILVA AMERICA	
6	10	7	ROKIA TRAORE	TCHAMANTCHE	NONESUCH 465532/WARNER BROS.	
7	8	49	SOUNDTRACK	THE DARJEELING LIMITED	FOX 9240/ABC/CO	
8	9	3	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN	WORLD MUSIC LIVE DISNEY 003161	
9	7	18	RODRIGO Y GABRIELA	LIVE IN JAPAN	ATO 21638	
10	6	5	ASA	ASA	NAIVE/MERCER STREET 70050/DOWNTOWN	
11			<b>RE-ENTRY</b> RUDRESH MAHANTHAPPA	KINSMEN	P1 28	
12			<b>NEW</b> A.R. RAHMAN	THE BEST OF AR RAHMAN	SELECTOR DIGITAL EX	
13			<b>NEW</b> VARIOUS ARTISTS	PUTUMAYO PRESENTS: INDIA	PUTUMAYO 288	
14	11	20	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB	AT JAZZ	
15			<b>NEW</b> VARIOUS ARTISTS	IRISH & CELTIC FAVORITES	MADACY SPECIAL PRODUCTS 5410/WADACY	

See Charts for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 7 dance stations electronically monitored 24 hours a day, 7 days a week. See Charts for TOP JAZZ ALBUMS, TOP CONTEMPORARY JAZZ ALBUMS, TOP CLASSICAL ALBUMS, TOP CLASSICAL CROSSOVER ALBUMS and TOP WORLD ALBUMS rules and explanations. SMOOTH JAZZ SONGS: 19 stations are electronically monitored 24 hours a day, 7 days a week. See Charts for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

BILLBOARD JAPAN HOT 100		MARCH 4, 2009	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	
1	NEW	<b>RULE</b> AYUMI HAMASAKI AVEX	
10		<b>GET ON YOUR BOOTS</b> U2 ISLAND	
3	51	<b>HOSHI NI NEGAI WO</b> FLUMPOOL A-SKETCH	
41		<b>GOOD BYE MY SCHOOL DAYS</b> DREAMS COME TRUE NAYUTAWAVE	
5	1	<b>MILK</b> AIKO PDNY CANYON	
42		<b>PIECE</b> YUI ARAGAKI WARNER	
7	7	<b>MY SUNSHINE</b> ROCK'A'TRENCH WARNER	
8	20	<b>STAIRS</b> RIP SLYME WARNER	
9	NEW	<b>SOTSUGYO</b> TSUYOSHI NAGABUCHI NAYUTAWAVE	
10	2	<b>CHANGE THE WORLD</b> MICH SONOY	

SINGLES		MARCH 1, 2009	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	
1	NEW	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON RCA	
22		<b>LOVE STORY</b> TAYLOR SWIFT BIG MACHINE	
3	15	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
		<b>DEAD AND GONE</b> TI FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC	
5	1	<b>THE FEAR</b> LILY ALLEN REGAL/PARLOPHONE	
		<b>JUST DANCE</b> LADY GAGA FT. COLBY ODOMS STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
7	3	<b>USE SOMEBODY</b> KINGS OF LEON RCA	
8	1	<b>T-SHIRT</b> SHONTELLE SRP/SRC/UNIVERSAL MOTOWN	
9	10	<b>WHATCHA THINK ABOUT THAT</b> THE PUSSYCAT DOLLS FT. MISSY ELLIOTT INTERSCOPE	
10	5	<b>BREATHE SLOW</b> ALESHA DIXON ASYLUM	

SINGLES		MARCH 3, 2009	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	
1	NEW	<b>IRGENDWAS BLEIBT</b> SILBERMOND COLUMBIA	
	NEW	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/INTERSCOPE/UNIVERSAL	
3	4	<b>WIRE TO WIRE</b> RAZORLIGHT VERTIGO	
		<b>BROKEN STRINGS</b> JAMES MORRISON FT. NELLY FURTADO POLYDOR	
5	2	<b>DANCE WITH SOMEBODY</b> MANDO DIAO MUSICA DELA SANTA	
6	12	<b>SO EIN SCHOENER TAG</b> TIM TOUPET CAPITOL	
7	3	<b>SCHWARZ ZU BLAU</b> PETER FOX WARNER	
8	9	<b>HAUS AM SEE</b> PETER FOX DOWNBEAT	
9	NEW	<b>ALLES WAS WAR</b> DIE TOTER HOSEN WARNER	
10	8	<b>HOT N COLD</b> KATY PERRY CAPITOL	

EURO DIGITAL SONGS		MARCH 14, 2009	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	
1	1	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
	NEW	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON RCA	
3	19	<b>DEAD AND GONE</b> TI FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC	
	3	<b>JUST DANCE</b> LADY GAGA FT. COLBY ODOMS STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
5	18	<b>LOVE STORY</b> TAYLOR SWIFT BIG MACHINE	
2		<b>THE FEAR</b> LILY ALLEN REGAL/PARLOPHONE	
7	5	<b>BROKEN STRINGS</b> JAMES MORRISON FT. NELLY FURTADO POLYDOR	
	4	<b>USE SOMEBODY</b> KINGS OF LEON RCA	
9	7	<b>CRACK A BOTTLE</b> EMMENA DR. DRE & 50 CENT SHADY/AFTERMATH/INTERSCOPE	
10	10	<b>T-SHIRT</b> SHONTELLE SRP/SRC/UNIVERSAL MOTOWN	
11	NEW	<b>WRONG</b> DEPECHE MODE MUTE	
12	12	<b>WHATCHA THINK ABOUT THAT</b> THE PUSSYCAT DOLLS FT. MISSY ELLIOTT INTERSCOPE	
13	8	<b>SINGLE LADIES (PUT A RING ON IT)</b> BEYONCE MUSIC WORLD/COLUMBIA	
	17	<b>IRGENDWAS BLEIBT</b> SILBERMOND COLUMBIA	
15	11	<b>HOT N COLD</b> KATY PERRY CAPITOL	
18		<b>OMEN</b> THE PRODIGY TAKE ME TO THE HOSPITAL	
17	9	<b>BREATHE SLOW</b> ALESHA DIXON ASYLUM	
18	13	<b>HUMAN</b> THE KILLERS VERTIGO	
19	RE	<b>WIRE TO WIRE</b> RAZORLIGHT VERTIGO	
20		<b>CIRCUS</b> BRITNEY SPEARS JIVE/JLG	

EURO SINGLES SALES		MARCH 4, 2009	
THIS WEEK	LAST WEEK		
1	1	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
		<b>BROKEN STRINGS</b> JAMES MORRISON FT. NELLY FURTADO POLYDOR	
3	NEW	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON RCA	
		<b>HOT N COLD</b> KATY PERRY CAPITOL	
5	7	<b>I HATE THIS PART</b> THE PUSSYCAT DOLLS INTERSCOPE	
6	23	<b>GET ON YOUR BOOTS</b> U2 MERCURY	
7	NEW	<b>IRGENDWAS BLEIBT</b> SILBERMOND COLUMBIA	
	4	<b>JUST DANCE</b> LADY GAGA FT. COLBY ODOMS STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
9	3	<b>THE FEAR</b> LILY ALLEN REGAL/PARLOPHONE	
10	58	<b>LOVE STORY</b> TAYLOR SWIFT BIG MACHINE	
11	10	<b>TATOUÉ MOI</b> MIKELANGELO LOCANTE WARNER	
12	17	<b>WIRE TO WIRE</b> RAZORLIGHT VERTIGO	
13	19	<b>TAKIN' BACK MY LOVE</b> ENRIQUE IGLESIAS FT. CIARA INTERSCOPE	
	55	<b>DEAD AND GONE</b> TI FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC	
15	14	<b>INFINITY 2008</b> GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	

SINGLES		MARCH 3, 2009	
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE)	
1	2	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
		<b>TATOUÉ MOI</b> MIKELANGELO LOCANTE WARNER	
3	4	<b>I HATE THIS PART</b> THE PUSSYCAT DOLLS INTERSCOPE	
		<b>TAKIN' BACK MY LOVE</b> ENRIQUE IGLESIAS FT. CIARA INTERSCOPE	
5	1	<b>SI J'AVAIS AU MONS</b> MYLENE FARMER STUFFED MONKEY	
	NEW	<b>GET ON YOUR BOOTS</b> U2 MERCURY	
7	NEW	<b>L'ACCORD</b> CLEOPATRE MERCURY	
	6	<b>LA DEBACLE DES SENTIMENTS</b> STANISLAS/CALOGERO POLYDOR	
9	8	<b>HELLO WORLD</b> GRAND GALOP POLYDOR	
10	10	<b>SOME PEOPLE (TON DESIR)</b> OCEAN DRIVE/DJ DRASKA STRATEGIC MARKETING	

SINGLES		MARCH 14, 2009	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	
1	1	<b>RIGHT ROUND</b> FLO RIDA FT. KESHA POE BOY/ATLANTIC/WARNER	
2	32	<b>AFRICA</b> KARL WOLF FT. CULTURE LW/EMI	
3	3	<b>DEAD AND GONE</b> TI FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC/WARNER	
4	1	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE/UNIVERSAL	
5	6	<b>I HATE THIS PART</b> THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL	
6	10	<b>LOVE STORY</b> TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL	
7	4	<b>I'M YOURS</b> JASON MRAZ ATLANTIC/WARNER	
8	5	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON RCA/SONY MUSIC	
9	9	<b>CIRCUS</b> BRITNEY SPEARS JIVE/SONY MUSIC	
		<b>SOBER</b> PINK LAFACE/SONY MUSIC	

SINGLES		MARCH 1, 2009	
THIS WEEK	LAST WEEK	(ARIA)	
1	1	<b>RIGHT ROUND</b> FLO RIDA FT. KESHA ATLANTIC	
2		<b>LOVE STORY</b> TAYLOR SWIFT BIG MACHINE	
3	4	<b>GIVES YOU HELL</b> THE ALL-AMERICAN JECKS DOGHOUSE/OGC/INTERSCOPE	
	3	<b>YOU FOUND ME</b> THE FRAY EPIC	
5	13	<b>HALO</b> BEYONCE MUSIC WORLD/COLUMBIA	
6		<b>THE FEAR</b> LILY ALLEN CAPITOL	
7	8	<b>SOMEDAY SOON</b> NATALIE BASSINGTHWAIGHTE SONY	
		<b>GET SHAKY</b> IAN CAREY VICTORY	
9	7	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON 19	
10		<b>JIZZ IN MY PANTS</b> THE LONELY ISLAND UNIVERSAL	

EURO DIGITAL SONGS SPOTLIGHT		MARCH 14, 2009	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	
1	3	<b>MIRACLE</b> ILSE DELANGE POLYDOR	
		<b>RAP DAS ARMAS</b> CIGINHO & OCGA VIDISCO/SPINNIN'	
3	1	<b>THINKING ABOUT YOU</b> B-YENTL MARISTA/BETER	
	5	<b>MAKE YOU FEEL MY LOVE</b> ADELE XL	
5	NEW	<b>SWEET GOODBYES</b> KREZIP SONY MUSIC	
		<b>JUST DANCE</b> LADY GAGA FT. COLBY ODOMS STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
7	6	<b>AYO TECHNOLOGY</b> MILOW HOMERUN/MUNCH	
	NEW	<b>JE NAAM IN DE STERREN</b> JAN SMIT ARTIST & COMPANY	
9	RE	<b>USE SOMEBODY</b> KINGS OF LEON RCA	
10	NEW	<b>LET IT ROCK</b> KEVIN RODDY FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC	

EURO ALBUMS		MARCH 4, 2009	
THIS WEEK	LAST WEEK		
1	NEW	<b>THE PRODIGY</b> INVADERS MUST DIE TAKE ME TO THE HOSPITAL	
		<b>BRUCE SPRINGSTEEN</b> WORKING ON A DREAM COLUMBIA	
3	7	<b>LADY GAGA</b> THE FAME STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
		<b>KINGS OF LEON</b> ONLY BY THE NIGHT RCA	
5	8	<b>DUFFY</b> ROCKFERRY A&M	
6	10	<b>PETER FOX</b> STADTAFFE DOWNBEAT	
7	5	<b>LILY ALLEN</b> IT'S NOT ME, ITS YOU REGAL/PARLOPHONE	
	4	<b>MANDO DIAO</b> GIVE ME FIRE! MUSICA DELA SANTA	
9	9	<b>COLDPLAY</b> VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE	
10	6	<b>SEAL</b> SOUL WARNER BROS.	
11	12	<b>PINK</b> FUNHOUSE LAFACE/JLG	
12	15	<b>AMY MACDONALD</b> THIS IS THE LIFE MELODRAMATIC/VERTIGO	
13	2	<b>MORRISSEY</b> YEARS OF REFUSAL DECCA/POLYDOR	
	14	<b>BEYONCE</b> I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA	
15	NEW	<b>U2</b> NO LINE ON THE HORIZON MERCURY	

DIGITAL SONGS		MARCH 2, 2009	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	
1	NEW	<b>SINCERITA'</b> ARISA WARNER BROS	
	NEW	<b>LA FORZA MIA</b> MARCO CARTA ATLANTIC	
3	NEW	<b>LUCA ERA GAY</b> POVA PIRAMES INTERNATIONAL/SOUNDS OF LIFE	
	NEW	<b>COME FOGLEI</b> MALIKA AYANE SUGAR	
5	NEW	<b>IL MIO AMORE UNICO</b> DOLCENERA SONY	
	2	<b>THIS IS THE LIFE</b> AMY MACDONALD MELODRAMATIC/VERTIGO	
7	NEW	<b>COME IN OGNI ORA</b> KARIMA FT. MARIO BIONDI SONY	
	1	<b>MERAVIGLIOSO</b> NEGRAMARO SUGAR	
9	6	<b>HOT N COLD</b> KATY PERRY CAPITOL	
10	NEW	<b>UOMO SENZA ETA'</b> RENGA FRANCESCO UNIVERSAL	

SINGLES		FEBRUARY 25, 2009	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	
1	1	<b>COLGANDO EN TUS MANOS</b> VIDA PADRE FABIO DE MELO SOM LIVRE	
2	4	<b>INFINITY 2008</b> GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	
3	2	<b>CAPRICHIO DE MUJER</b> NINA PASTORI SONY	
	5	<b>BEGGIN</b> MADCON BONNIER/BONNIER AMIGO	
5	3	<b>QUIERO SER</b> AMAMIA MONTERO SONY	
	6	<b>TENIA TANTO QUE DARTE</b> NENA OACONTE UNIVERSAL	
7	8	<b>PETER PAN</b> EL CANTO DEL LOCO SONY	
	11	<b>JUST DANCE</b> LADY GAGA FT. COLBY ODOMS STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
9	7	<b>QUE TE QUERIA</b> LA QUINTA ESTACION SONY	
10		<b>IF I WERE A BOY</b> BEYONCE MUSIC WORLD/COLUMBIA	

ALBUMS		MARCH 4, 2009	
THIS WEEK	LAST WEEK	(APBD/NIELSEN)	
1	2	<b>PADRE FABIO DE MELO</b> VIDA PADRE FABIO DE MELO SOM LIVRE	
		<b>VICTOR E LEO</b> BORBOLETAS SONY	
3	4	<b>ROBERTO CARLOS/CAETANO VELOSO</b> ROBERTO CARLOS & CAETANO VELOSO E A... SONY	
	6	<b>VARIOUS ARTISTS</b> SUMMER ELETRONITS 5 TVZ SOM LIVRE	
5	5	<b>SEU JORGE</b> AMERICA BRASIL O DISCO EMI	
		<b>AMY WINEHOUSE</b> MSP BACK TO BLACK UNIVERSAL	
7	9	<b>RIHANNA</b> SP 6000 GIRL GONE BAD SRP/DEF. JAM	
8	NEW	<b>VARIOUS ARTISTS</b> AXE BAHIA 2009 UNIVERSAL	
9	18	<b>MAYSA</b> MAYSA DUANDO FALA O CORACAO SOM LIVRE	
10	NEW	<b>ANA CAROLINA</b> MULTISHOW AO VIVO ANA CAROLINA - DOIS... SONY	

The rock band Silbermond tops the Germany and Austria Singles charts with the first single from its forthcoming studio album, "Nichts passiert."



EURO RADIO AIRPLAY		MARCH 4, 2009	
THIS WEEK	LAST WEEK		
1	2	<b>SOBER</b> PINK LAFACE/JLG	
2		<b>HOT N COLD</b> KATY PERRY CAPITOL	
3	4	<b>BROKEN STRINGS</b> JAMES MORRISON FT. NELLY FURTADO POLYDOR	
		<b>THE FEAR</b> LILY ALLEN REGAL/PARLOPHONE	
5	7	<b>I HATE THIS PART</b> THE PUSSYCAT DOLLS INTERSCOPE	
		<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
7	3	<b>IF I WERE A BOY</b> BEYONCE MUSIC WORLD/COLUMBIA	
		<b>CIRCUS</b> BRITNEY SPEARS JIVE/JLG	
9	9	<b>THE BOY DOES NOTHING</b> ALESHA DIXON ASYLUM	
10		<b>HUMAN</b> THE KILLERS ISLAND	
11	13	<b>SINGLE LADIES (PUT A RING ON IT)</b> BEYONCE MUSIC WORLD/COLUMBIA	
12	16	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON RCA	
13	12	<b>LIBERTA</b> PEPIS UNIVERSAL	
	11	<b>JUST DANCE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
15	15	<b>INFINITY 2008</b> GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC	

SINGLES		FEBRUARY 27, 2009	
THIS WEEK	LAST WEEK	(GLF)	
1	1	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
	6	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON 19	
25		<b>MED HJARTAT FYLLT AV LJUS</b> SHIRLEY CLAMP M&L	
		<b>HOT N COLD</b> KATY PERRY CAPITOL	
5	7	<b>BROKEN STRINGS</b> JAMES MORRISON FT. NELLY FURTADO POLYDOR	
		<b>LARZ KRISTERZ</b> HEM TILL DIG COLUMBIA	
2	NEW	<b>HAMMERFALL</b> NO SACRIFICE, NO VICTORY NUCLEAR BLAST	
		<b>BRUCE SPRINGSTEEN</b> WORKING ON A DREAM COLUMBIA	
4	NEW	<b>PERSSENS PÅCK</b> OSTER OM HEDEN HI FIDELITY	
5	6	<b>MORRISSEY</b> YEARS OF REFUSAL DECCA	

SINGLES		FEBRUARY 27, 2009	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)	
1	2	<b>POKER FACE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
2	1	<b>GET ON YOUR BOOTS</b> U2 MERCURY	
3	3	<b>JUST DANCE</b> LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
	5	<b>THE GREAT DEFECTOR</b> BELL X I BELLY UP	
5	4	<b>RIGHT ROUND</b> FLO RIDA FT. KESHA WARNER	
		<b>BELL X1</b> BLUE LIGHTS ON THE RUNWAY BELLY UP	
2	1	<b>LADY GAGA</b> THE FAME STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE	
3	NEW	<b>THE PRODIGY</b> INVADERS MUST DIE TAKE ME TO THE HOSPITAL	
4	6	<b>KINGS OF LEON</b> ONLY BY THE NIGHT RCA	
	8	<b>TOMMY FLEMING</b> THE BEST IS YET TO COME UNIVERSAL	

SINGLES</	
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# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Sony Music Entertainment Asia names **Daniel DiCicco** president, effective April 1. He was president/representative director at BMG Japan.

EMI Music North America appoints **Gary Beech** senior VP of urban marketing. He held the same role at Sony Music Entertainment.

**PUBLISHING:** Warner/Chappell Music names **Tracy Gershon** senior VP/head of A&R in Nashville. She was VP of A&R at Warner Bros. Records Nashville.



**TOURING:** Live Nation appoints four executives across its global music division: **Brian Yost** becomes president of on-site products, **John Rostas** becomes president of global venues, **Seth Matlins** becomes global chief marketing officer, and **Robert Peters** becomes chief strategic officer. Yost was VP of development/corporate officer at Harrah's Entertainment, Rostas was a principal at Touch Worldwide, Matlins worked in a similar role at Creative Artists Agency, and Peters served in the same capacity under the company's corporate division.

APA taps four new booking agents: **Tom Hoppa** (Los Angeles), **Nicholas Trusty** (New York), **Steve Hoiberg** and **Clint Whiley** (both in Nashville). Hoppa was an agent at TKO, Trusty worked in the office of APA agent Christine Barkley, and Hoiberg and Whiley were agents at Third Coast Artist Agency.

Facility management firm Global Spectrum names **Shashank Galrola** GM of the Northwest Georgia Trade and Convention Center in Dalton, Ga. He was assistant GM of the Colonial Life Arena in Columbia, S.C.

**TV/FILM:** BET Networks names **Essie Chambers** senior VP of original programming. She was VP of Nickelodeon Original Movies.

**RELATED FIELDS:** Walt Disney names **Diego Lerner** president of Europe, the Middle East and Africa. He was president of Disney's Latin America division.

SESAC appoints **Ashley Miller** VP of West Coast operations. She was the executive in charge of music/music supervisor at independent film production company Millennium Films/New Image Pictures.

—Edited by Mitchell Peters

## GOODWORKS

### HARMONIX DONATES GAMES TO SICK KIDS

A number of children with serious medical conditions will soon have something to help ease their pain thanks to a new partnership between the videogame development company Harmonix Music Systems and the Starlight Children's Foundation.

Along with a minimum \$50,000 donation to Starlight, Harmonix, the creator of "Rock Band," is giving away more than 650 bundles of the popular game to hospitals across the United States. The company will absorb all shipping costs, says Jenny Isaacson, VP of brand marketing and communications at Starlight.

"Their support of us is very robust," Isaacson says of Harmonix. "They, like us, firmly believe in the powerful therapeutic effect of music and that it can provide distractive entertainment therapy for seriously ill children, teens and their families, both in the hospital and on an outpatient basis."

The foundation was founded in 1984 and is dedicated to "helping seriously ill children and their families cope with the pain, fear and isolation of serious illness through entertainment, education and family activities," Isaacson says. —Mitchell Peters

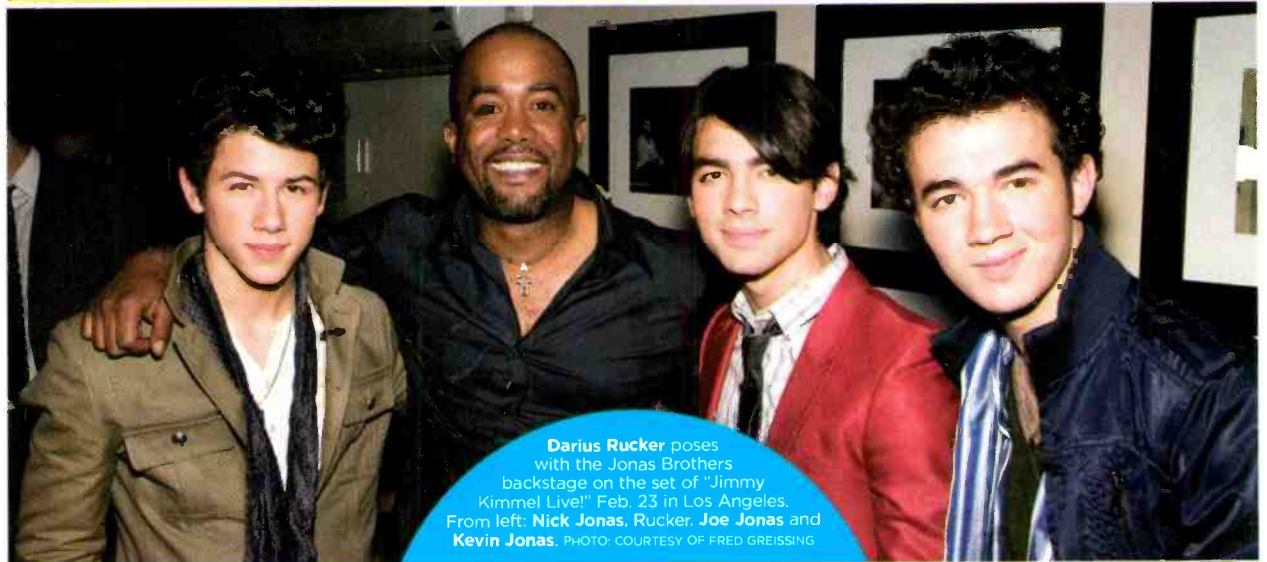
# BACKBEAT



The Hard Rock Cafe in New York's Times Square hosted a performance Feb. 24 by **James Taylor** as part of the fifth annual Musicians On Call Benefit Concert and Auction. The event, which featured guest hosts the Bacon Brothers, kicked off the Hard Rock's monthlong March On Stage program, a series of international live music events benefiting various charities. From left: **Kevin Bacon**, Taylor and **Michael Bacon**. PHOTO: COURTESY OF DIANE BONDAREFF and HARD ROCK



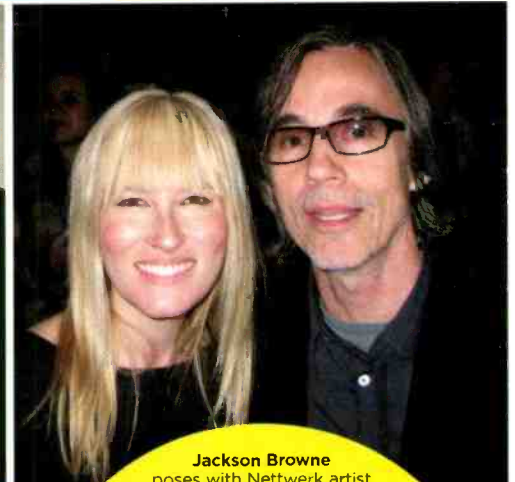
**Jordin Sparks'** self-titled debut album—which spawned three top five hits on Billboard's Pop 100 singles chart including "Tattoo," the Grammy Award-nominated "No Air" and "One Step at a Time"—was certified platinum by the RIAA. Sparks is currently in the studio working on her sophomore album and collaborating with producers Stargate, Dr. Luke and Toby Gad. From left: RCA/Jive Label Group chairman/CEO **Barry Weiss**, Sparks, 19 Entertainment's **Stirling McIlwaine** and Jive Label Group executive VP/GM **Tom Carrabba**. PHOTO: COURTESY OF LARRY BUSACCA



**Darius Rucker** poses with the Jonas Brothers backstage on the set of "Jimmy Kimmel Live!" Feb. 23 in Los Angeles. From left: **Nick Jonas**, Rucker, **Joe Jonas** and **Kevin Jonas**. PHOTO: COURTESY OF FRED GREISING



The members of S-Curve duo Care Bears On Fire hang backstage with labelmates We the Kings at New York's Roseland Ballroom, where the 13-year-old Brooklyn punk rockers joined the Florida band onstage to perform We the Kings' "Check Yes, Juliet." From left: We the Kings' **Drew Thomson**, **Danny Duncan** and **Travis Clark**; S-Curve CEO **Steve Greenberg**; Care Bears On Fire's **Izzy** and **Sophie**; and We the Kings' **Hunter Thomson**.



**Jackson Browne** poses with Nettwerk artist **Molly Jensen** following Jensen's set on the Fiction Family tour stop at Largo in Los Angeles. Jensen's debut album "Maybe Tomorrow" on Bully! Pulpit Records/Netwerk dropped March 3.



**Hinder** and **Chief Music Management** recently announced a partnership with Maloof Music & Entertainment in support of the band's current release, "Take It to the Limit." Maloof Music & Entertainment will focus on creating brand, marketing and revenue-generating opportunities for the band. From left: Maloof Entertainment Group co-founders/managing partners **Tony Guanci** and **Phil Maloof**, Hinder's **Joe "Blower" Garvey**, Maloof Entertainment Group co-founder/managing partner **Steve Glazer**, Hinder's **Cody Hanson**, Chief Music Management president/founder **Kevin "Chief" Zarak**, Hinder's **Austin Winkler**, Maloof Entertainment Group co-founder/managing partner **Steve Ferraro**, and Hinder's **Mark King** and **Mike Rodden**.



Marc Broussard recently shot a video for his latest single, "When It's Good," featuring LeAnn Rimes. Broussard's new album "Keep Coming Back" dropped last fall and featured Rimes in addition to Sara Bareilles on the track "Why Should She Wait." From left: video director Christopher Sims, Atlantic Video commissioner/Refused TV owner Cathy Pellow, Broussard and Rimes. PHOTO: COURTESY OF RICK DIAMOND



Dolly Parton talked to CMT about her current album, "Backwoods Barbie," as well as "9 to 5: The Musical," which opens on Broadway April 5. As part of her visit, Parton sat down with CMT's Lance Smith for a new episode of "CMT Top 20 Countdown." PHOTO: COURTESY OF BEN WILDER



Live artist Charlie Wilson (center, with mic) celebrates the release of his CD "Uncle Charlie" with American troops in Iraq. The album debuted at No. 2 last week on the Billboard 200 and No. 1 on the R&B/Hip-Hop Albums chart.



From left: Billboard director of charts Silvio Pietroluongo, Hollywood Records VP of promotion Tony Smith, pianist/composer Yanni and WPLJ New York music director Tony Mascaro following a showcase for Yanni's new album, "Voices," at the Time Warner Building in New York's Lincoln Center. PHOTO: COURTESY OF GARY GERSHOFF/GETTY IMAGES

## INSIDE TRACK

### BACK ON 'POINT'

For 21-year-old R&B singer Teairra Mari, a new label and a new album go a long way toward soothing hard feelings. As she preps the release of her sophomore release, "At That Point," Mari says she feels no ill will toward her former home, Roc-a-fella Records, or her ex-boyfriend, Jay-Z.

"It was business. They put a lot of money into the first album and it didn't do as well as they anticipated,

so they had to let me go," Mari tells Track. "But those are my dreams. I don't dream of working a 9-5 [job]. I've always had big aspirations, I always think big."

That first album, 2005's "Roc-a-fella Presents Teairra Mari," sold 69,000 units in the United States its first week and has totaled 249,000 according to Nielsen SoundScan, but she was dropped before recording a second album. Mari admits that while she's excited about the prospects of her reinvigorated music career, being released from the label made her question

whether she'd return to the industry. "I just didn't want to deal with the music business. It was cold, and I was young and didn't understand," she says.

"Point," due April 7 on Fo Reel Entertainment/Interscope Records, is proof that the young singer can put those big ideas into action. All the songs were co-written by Mari and feature production by Nephew, Tha Movement, Jackpot Music, the Runnerz and Rico Love, among others. Songs include "Cause a Scene," featuring Flo Rida, a club track about a flirtatious boyfriend, and "Built for This," which Mari says is "close to my heart."

"Even though my back is up against the wall, I'm still up and running and you can't tell me I'm not built for this," she says.



ASCAP celebrated the success of country music artist Billy Currington's song "Don't"—which peaked in February at No. 2 on Billboard's Hot Country Songs chart—with a party Feb. 24 at ASCAP's Nashville office. Songwriters Jonathan Singleton and Jim Beavers, Crosstown Songs Publishing execs and other industry VIPs were in attendance. From left: ASCAP Nashville director of member relations Mike Sistas; Crosstown Songs Publishing president Dann Huff, senior VP of creative Darrell Franklin and VP of creative Megan Galbraith; Singleton; Currington; and Beavers. PHOTO: COURTESY OF KAY WILLIAMS



SESAC has signed Tommy Lee for representation, and when the rocker made a stop in Nashville while on tour with Mötley Crüe, he took time to visit with SESAC executives. From left: SESAC associate VP of writer/publisher relations Tim Fink, Lee, SESAC director of writer/publisher relations John Mullins, SESAC associate director of business affairs J.D. Connel, SESAC VP of writer/publisher relations Trevor Gale and Sanctuary Artist Management's director of strategic marketing Nick Lawson. PHOTO: COURTESY OF ED RODE

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### KEYNOTE Q&As



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