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WITH HIP-HOP?

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AND FINDS FANS

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360 DEGREES OF BILLBOARD

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LATIN MUSIC
Join Billboard April 20-23 in Miami for panel sessions, networking receptions and the Billboard Bash, with performances by Flex, Marala, Luz Rios, Los Felinos and Los Pikadientes. More details at billboard-latinconference.com.

MOBILE ENTERTAINMENT LIVE
The mobile entertainment event of CTIA convenes top wireless, entertainment and advertising executives and includes a keynote interview with Rob Thomas. For more, go to billboardevents.com.

MUSIC & ADVERTISING
Join Billboard and Adweek at this inaugural event to explore how the worlds of music and advertising are intertwined, with keynotes, case studies and panel discussions. For details, go to billboardevents.com.

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BLOGGING SXSW
With extensive blogging, interviews, photo galleries, video and more, billboard.com/sxsw features Billboard's team coverage of all the music washing over Austin during the annual conference.

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The Royal Treatment

Can Record Labels Agree With Radio Stations?

BY DOUG PERLSON

Battered by the growth of file-sharing technology, the music industry has set its eyes on radio performance royalties as a source of desperately needed revenue.

Theoretically the music industry has a good argument. After all, musicians should be entitled to compensation for the use of their performances. However, because such royalties are regulated by Congress—and because the record labels are backed into a corner—the radio and music businesses are set against each other.

The radio performance royalty debate involves two separate issues: online streaming audio and terrestrial stations. So far, Congress has been debating performance royalties for digital audio—terrestrial radio doesn't make such payments because of a longstanding "agreement" that radio offers promotion. With the labels suffering from illegal file-sharing, this break was not extended to online radio: If digital music got the labels into a mess, perhaps it could also help get them out of it.

Ironically, online radio may now be a better vehicle for music discovery than traditional stations, yet royalty payments are putting its viability in jeopardy. And though digital technology is causing many of the industry's problems, it's not the same kind: Have you ever heard of anyone stealing music from online radio?

At the same time, there has been a small but growing movement to lift the performance royalty exemption on terrestrial radio. Although that business is also now under financial pressure, changing the rules would blunt the argument that the online performance royalty puts digital businesses at a disadvantage.

It would be ideal if the market could work it out. Both sides could reach a compromise on a small royalty (say, \$.0003 cents per play) that would recognize radio's promotional impact while compensating musicians and labels. Then, if labels and artists wanted to allow online or traditional stations to play their music without paying this fee, they could negotiate such deals directly.

Since radio and the recorded-music business are mature industries that represent hundreds of thousands of jobs and billions of dollars of investor capital in them, the public has an interest in keeping them stable. At the same time, both sides have a strong incentive to fight the issue out in Congress.



like terrestrial radio, with more ads and more royalty-free content. Personalized and niche programming will remain, but it will be supported with four to five minutes of audio ads per hour—less than half the ads heard on terrestrial stations, but a far cry from the commercial-free experience now found on Pandora and imeem.

3 Online radio will get serious about targeting ads. In order to generate the most money from the ads they run, online radio companies will tap into every online targeting tool available to create more valuable ways to reach consumers. If they run about half the amount of ads, they'll need to create twice as much value to make the same amount of money. Given the sophistication of Internet advertising, this is feasible.

4 Terrestrial radio will win its royalty bat-

tle with labels because of politics. Big Radio is still more powerful than Big Music. Not only does the radio industry employ more people, it has more political savvy. The radio companies have always had to navigate government—think FCC regulations, political ads and talk shows—so they know players in Washington. And the government won't let the labels drag down radio—especially in an economy teetering on the brink of collapse. The music business has already imploded, but radio, despite the decline in ad spending, is still a profitable business.

Radio companies will continue to fight this royalty tooth and nail, but they should also prepare for the demise of their royalty exemption. Eventually the music industry will win that battle. At some point, the growth of streaming radio—which is becoming a critical part of music discovery—will give labels a way to circumvent terrestrial radio and still get to consumers. The labels may never get the performance royalty they want from terrestrial radio, but the same technology that they blame for the decline in their profit margins may give them the means to go around it. ♦♦♦

Doug Perlson is CEO of TargetSpot, an end-to-end advertising marketplace designed for streaming audio.

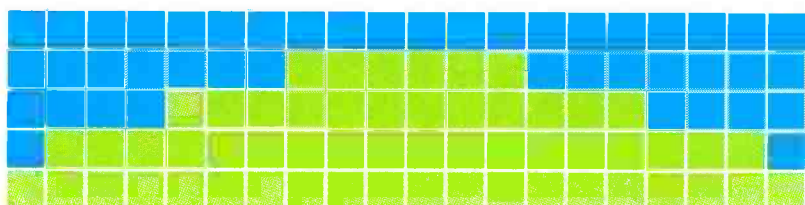
FEEDBACK

biz BILLBOARD.BIZ POLL

Should the U.S. Congress pass legislation that would require terrestrial radio stations to pay performance royalties for the use of sound recordings?

TOTAL VOTES: 265

44% YES Nearly every other industrialized country in the world requires the payment of such royalties.



56% NO Exposure on terrestrial radio can drive music sales and enacting a new performance royalty would hurt the radio industry at a time when it's grappling with severe financial challenges.

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WHAT WILL PROBABLY HAPPEN

- 1 Online radio will suffer by paying a relatively high performance royalty rate.
- 2 Online radio will start to sound a bit more



PURPLE PUBLISHING
Universal strikes deal
on Hendrix catalog



SECONDARY MODERN
Primary vendors' tax
resale draws scrutiny



GETTING A FEST GIG
Superfly Productions'
Mayers shares five tips



PLUCK AND PATIENCE
Record stores open in
tough economy



HIP-HOP MONOLOGUE
Damon Dash on Jim
Jones and what's next

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**>>>NBC
TUNING UP
SINGING
COMPETITION**

NBC is launching a singing competition series destined to draw comparisons to Fox's "American Idol." The project, "The Sing Off," is billed as the first a cappella singing-style reality series. It's unknown when the eight-week series will launch, though presumably it will bow in either summer or fall, during the "Idol" off-season. The winner will receive a Sony Music recording contract. The judges and host talent have yet to be announced.

**>>>NEW
ROLE FOR
TERRA FIRMA
CHIEF**

Guy Hands is stepping out of his day-to-day management role as chairman/CEO of Terra Firma, which owns EMI Music, for a new role at the private equity firm. Hands will become group chairman/ chief investment officer, according to the Terra Firma Web site, and Tim Pryce will become CEO. Pryce was a founding member of Terra Firma and was also general counsel.

**>>>BARNES &
NOBLE NEW
INCOME DIPS**

While Barnes & Noble suffered a 6.2% decline in sales to \$1.6 billion for the quarter ended Jan. 31, the chain was still able to generate \$81.2 million in net income, which translates into \$1.46 per diluted share. That compares with the \$115 million, or \$1.79 per diluted share, the company posted in the corresponding quarter last year when sales were \$1.74 billion.

UPPER FRONT

BRANDING BY MARIEL CONCEPCION

ONE MORE DRINK

Liqueur Nuvo Is A Hit With Hip-Hop Artists

Anyone who watches hip-hop videos may have noticed regular appearances by a slender, elegant-looking bottle filled with pink liquid.

It shows up in the clip for "One More Drink" by Ludacris featuring T-Pain. It appears in the video for "Go Hard" by DJ Khaled, Kanye West and T-Pain. It's there in DJ Khaled's "We the Best," Jadakiss' "Can't Stop Me," Slim Thug's "I Run," Jadakiss' "Who Run This" with Jay-Z and more than a dozen other videos.

Is it a new fragrance? Fancy bottled water? A household cleaner?

It's Nuvo, a liqueur launched two years ago by Raphael Yakoby, president/owner of the London Group and the entrepreneur behind Hpnotiq, the cognac/vodka/fruit juice libation that proved to be a big hit in celebrity circles before he sold it 18 months after its launch to Heaven Hill Distillery of Bardstown, Ky.

Nuvo, Yakoby's first product launch since the Hpnotiq sale, is mostly sparkling French vodka, with a splash of sparkling wine and peach, raspberry and passion-fruit flavors.

The fruity flavor, pink tint and slinky bottle shape were all aimed at appealing to a predominantly female customer base. But somewhere along the line, hip-hop artists began latching onto the liquor brand, much as they did Hpnotiq earlier in the decade. And the liqueur brand's popularity as a video prop has largely come free of charge.

"I remember tasting it at a club a few months back and liking it," rapper T-Pain says. "I knew they were a new company so I wanted to see how we could build a relationship. And now here we are today. So far you've seen me with bottles of Nuvo in videos as well as in the studio, the clubs, my tour bus, my hotel rooms, backstage of my shows—it's even in my performance rider."



Nuvo rich: LUDACRIS

money changes hands in this relationship; it's more of a family thing."

The organic support that Nuvo has generated among rap artists is a reflection of the genre's embrace of premium brands, according to Josh Rabinowitz, senior VP/director of music at Grey Worldwide in New York.

"Hip-hop is a culture unto itself and brands are part and parcel of that cultural experience—not a means of selling out or a shill to make some extra bread, but a way of expressing that culture," Rabinowitz says. "Such seems to be the case with Nuvo. It has reached a tipping point within the culture, and it's clicking."

London Group executive VP John Vasquez says part of Nuvo's appeal for artists is that "they are able to recognize and put their stamp on a drink before anyone else does."

During its first year, Nuvo was rolled out in New York and Miami, before expanding last summer to 20 other U.S. markets.

Vasquez estimates the London Group sold about 125,000 cases of Nuvo in 2008 and about 60,000 so far this year. Those numbers dovetail with data collected by the market research firm GuestMetrics, which says year-to-date U.S. sales of Nuvo at bars and restaurants are equal to about half of its sales total for last year.

"Hip-hop has come a tremendous way, in terms of where it began and where it will go as a culture and a lifestyle," Yakoby says. "We don't feel like we're targeting hip-hop as much as we're just targeting those who love our products. If it happens to be hip-hop, then, we think that's a fantastic thing." ...

T-Pain's manager Stanley Marseille says it'd be wrong to describe the rapper's endorsement of Nuvo as a partnership "as it makes people think this is a business transaction, when it isn't." Instead, Marseille says, it's a more casual arrangement where "Pain goes to their events and they come to his—no

>>> McBRIDE DENIES NETTWERK IS FOR SALE

Nettwerk Music Group CEO Terry McBride tells *billboard.biz* that there isn't any truth to rumors that Nettwerk is for sale, although he says he's always looking for partners that can help it expand. As for recent speculation that he might quit to devote more time to yoga—a major interest of his—McBride says he's invested in six yoga studios and will release albums of music for yoga, but that's where the interest ends.

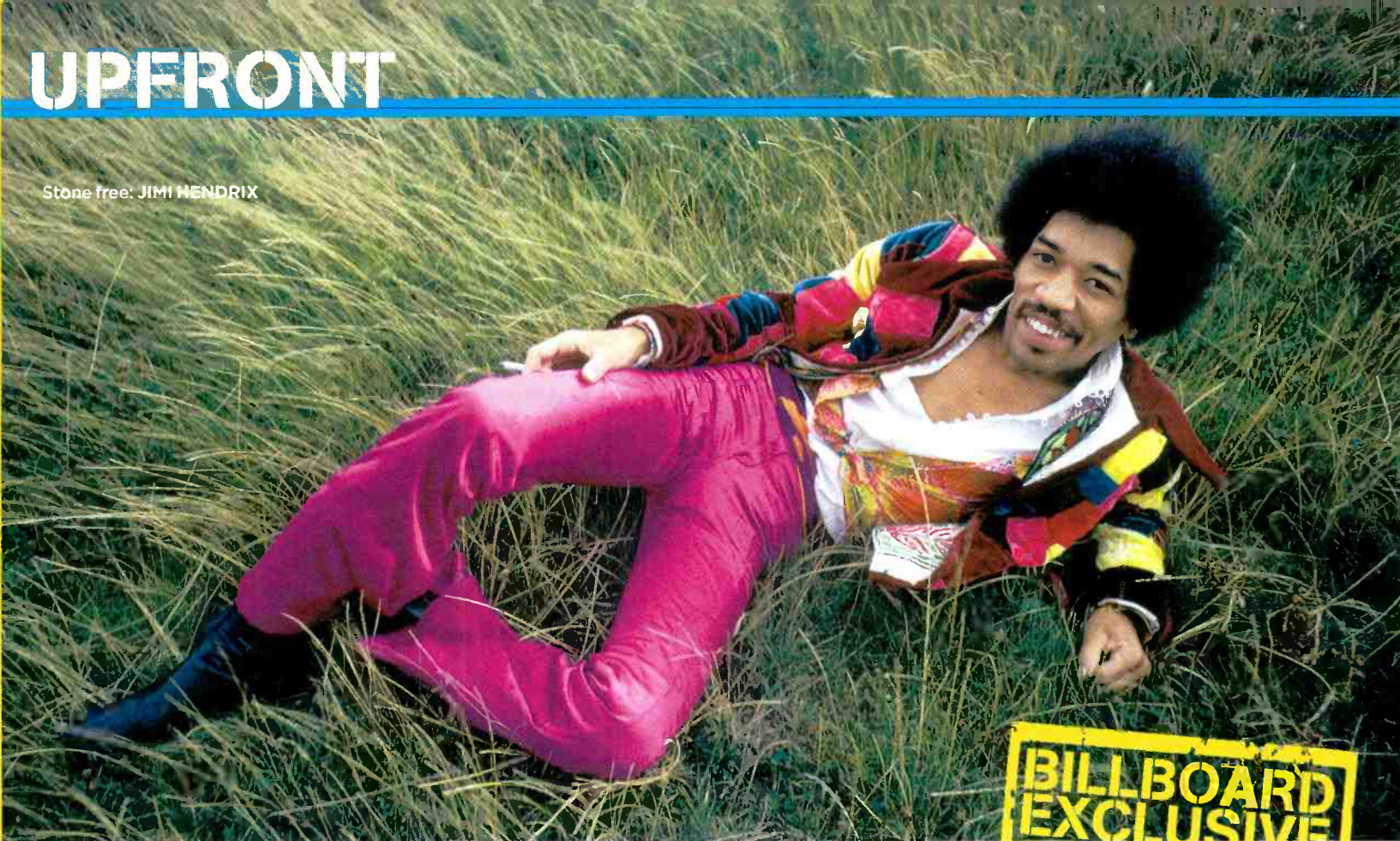
>>> SHERIDAN SQUARE ASSETS SOLD FOR \$5M

D.B. Zwirn, the secured lender for Sheridan Square, bought the record label's assets for \$5 million in an auction conducted at the law firm Loeb & Loeb. Zwirn was the sole bidder at the auction, according to sources familiar with the proceedings. While Zwirn didn't return calls for comment, sources suggest that Zwirn's next step will be to put the company up for sale. The Sheridan Square catalog contains music from V2 North America and Artemis, among others.

>>> CRÛE FEST LINEUP UNVEILED

Mötley Crüe will be joined by Godsmack, Theory of a Deadman, Drowning Pool and Charm City Devils on the Crüe Fest 2: The White Trash Circus tour. Mötley Crüe will celebrate the 20th anniversary of "Dr. Feelgood," its first No. 1 album on the *Billboard* 200, by performing it in its entirety on the tour, which kicks off July 19 in Camden, N.J., and runs through Sept. 5 in Darien Lake, N.Y. Last year's inaugural Crüe Fest played for nearly half a million fans in 40 cities across North America and featured Mötley Crüe, Buckcherry, Papa Roach, Sixx:A.M. and Trapt.

Stone free: JIMI HENDRIX



PUBLISHING BY ED CHRISTMAN

CROSTOWN TRAFFIC

Universal Music Publishing To Administer Jimi Hendrix Catalog Outside U.S.

Universal Music Publishing Group has landed a big one: It has become the exclusive administrator of the Jimi Hendrix catalog throughout the world outside the United States. The five-year agreement covers all commercial opportunities, including synch licensing for motion pictures, TV, advertising and other mediums.

Universal Music Publishing replaces Sony/ATV Music Publishing, which had administered the Hendrix catalog outside the United States since 1998 (*Billboard*, May 30, 1998). The U.S. publishing rights will continue to be handled by Experience Hendrix, the Seattle company formed in 1995 by the guitarist's late father James "Al" Hendrix and now headed by Jimi Hendrix's sister Janie Hendrix, who is president/CEO.

"Janie has done an amazing job of keeping the music and Hendrix's legacy alive," says Universal Music Publishing

chairman/CEO David Renzer. "They have a great reissue program in place and they are doing a great job of protecting his legacy."

The deal puts Hendrix's publishing and most of his recording masters under the same Universal umbrella outside the United States. Since 1997, Universal Music Group has licensed the Hendrix recording catalog worldwide from Experience Hendrix, with the exception of the 1970 live album "Band of Gypsies," which is distributed by EMI Music.

Renzer says his group will "strategize with the label" to maximize licensing opportunities.

"Overall, it was a wonderful deal they offered us," Hendrix says. "Everything has to come through me for approval." She adds that she will ensure that any new opportunities "uphold the standard of the music."

The Hendrix catalog remains a perennial strong seller; mechanical royalties

continue to flow unabated, Renzer adds. In the United States, the catalog sells about a half-million copies annually, putting the worldwide sales at 1.2 million, *Billboard* estimates. Meanwhile, song downloads of the artist's music grew from 800,000 in the United States in 2007 to 915,000 last year, according to Nielsen SoundScan.

Another attractive element of the deal is that Hendrix wrote almost all of the songs himself, including classics like "Foxy Lady," "Purple Haze" and "Voodoo Child," Renzer notes.

"Artists gravitate to his songs," he says. "He has been covered by everyone from Eric Clapton to John Mayer."

Under the deal, Universal's film and TV licensing divisions will look to exploit the rights in local markets. In addition, through the company's digital licensing initiative and its Pan-European licensing agreement with the Society of Authors, Composers

and Publishers of Music, "we think the Hendrix catalog presents all kinds of opportunities."

Meanwhile, the artist's recording catalog appears poised to continue expanding, with Hendrix noting that Experience Hendrix has "10 more years of Hendrix music" in the vaults.

"Currently, I am in the studio transferring tapes of Band of Gypsies performances that have never been released before," she says.

Experience Hendrix expects to release two albums later this year, including one on its Dagger "bootleg" imprint, which is only sold through its Web site. Hendrix also expects to have front-line CD and DVD releases out this fall, consisting of live performances by the Jimi Hendrix Experience at London's Royal Albert Hall, as well as behind-the-scenes footage.

When Hendrix performed Feb. 18 and Feb. 24, 1969, at Royal Albert Hall, a camera crew followed him for a month, yielding candid footage of him at home, about town and hanging out backstage. The result, Hendrix says, will be a "reality TV" glimpse of the legendary guitarist.

HOME FRONT

360 DEGREES OF BILLBOARD

STOUTE TO KEYNOTE BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

Translation founder/chief creative officer Steve Stoute will be one of the keynotes at the *Billboard/Adweek Music & Advertising* conference, set for June 4-5 at the W New York.

Stoute's Translation agency

is a leader in the music branding industry. His campaigns include matching Justin Timberlake with McDonald's, Beyoncé with Samsung Electronics and Jay-Z with Reebok and Hewlett-Packard. He has since partnered with Jay-Z to form Translation Advertising, which focuses on multicultural marketing.

Before entering the ad in-

dustry, Stoute was executive VP/president of urban music at Interscope Geffen A&M Records.

Another keynote speaker at the conference will be Euro RSCG Worldwide CEO David Jones, who will discuss the advertising agency's recent music branding initiatives, including its acquisition last year of the independent label and content production platform the:Hours.

Also speaking at the con-fab will be Mike Tunnicliffe, a



STOUTE

partner at Tuna Music, Filament Entertainment and branded entertainment company the Sheppard; Geoff Cottrill, chief marketing officer at Converse; Josh Rabinowitz, senior VP/director of music at Grey Worldwide; and Mike Boris, senior VP/executive music producer at McCann Erickson.

The early-bird registration price of \$349 ends March 27. More information on the conference can be found at billboardevents.com.

DIGITAL BY ALEXANDRA CAHILL

Pocket Streams

New Mobile Apps Extend Internet Radio Audience

The emergence of new applications for the iPhone, BlackBerry and other mobile devices is extending the reach of online radio to listeners on the go.

After launching its iPhone app last summer, the music recommendation/online radio service Pandora has been adding about 20,000 registered listeners per day through the free app, according to Pandora founder/chief strategy officer Tim Westergren.

"It's a substantial piece of our new listenership," Westergren says. He estimates that between 10% and 20% of Pandora's daily audience accesses the service through the iPhone or iPod Touch.

Terrestrial radio companies have been jumping into apps, too. In October, Clear Channel Radio launched a free iPhone app called iHeartRadio, which enables users to access the company's terrestrial and Internet radio streams. Since then, the company says the app has been downloaded about 1 million times. Clear Channel also re-

cently launched a beta version of an iHeartRadio app for BlackBerry devices.

Evan Harrison, executive VP of Clear Channel Radio and president of the company's online music and radio division, estimates iHeartRadio is adding between 5% and 10% to digital time spent listening,

says. "Radio has always been ubiquitous in terms of distribution. Clearly, it's a natural evolution in terms of distribution for radio to be integrated into mobile devices because it's fundamentally been based there for the last 50 years."

The Internet radio ad agency TargetSpot expects mobile plat-

formations for the Android Google operating system and the Palm operating system," he says. "It's not just going to be about the iPhone. It's going to be about several different mobile platforms and that's going to dramatically increase the penetration."

Perlson predicts that it's only a matter of time before a third-party measurement service comes along that tracks unique

visitors to mobile devices. hasn't yet emerged. Bill Rose, senior VP of business and marketing development at Arbitron, says he believes it's coming.

The current environment, with audience statistics and metrics from different companies, is typical of early-stage media, Rose says. As the measurement methods mature, "they tend to coalesce under a common form of measurement that makes it easier to make comparisons," he says.

Rose adds that "mobile devices are without question the next frontier" for Internet radio, followed by in-car mobile Web access.

Pandora's Westergren also considers automobiles an area for pure-play Internet broadcasters to grow.

"We see cars as a wide-open space that we want to go after," he says. "We've wanted access to it for a long time."

The success of mobile streaming music applications has demonstrated to broadcasters that they have to be platform-agnostic so they can distribute their programming wherever listeners are.

"There's a lot of iPhone envy right now," Clear Channel's Harrison says. "And we're poised to go, when the time is right, on each of these devices."

'There's a lot of iPhone envy right now and we're poised to go, when the time is right, on each of these devices.'

—EVAN HARRISON, CLEAR CHANNEL RADIO

which he finds encouraging given that it was only launched several months ago.

"I believe now there's going to be a new audience that is experiencing our content because of the ease of getting it on devices like the iPhone," Harrison says.

David Goodman, president of digital media and integrated marketing at CBS Radio, says mobile devices that stream audio are the obvious next step for Internet radio.

"It's in its DNA," Goodman

forms to become "a bigger part of the listening experience with some of our partners, as high as 10%" of total listenership, according to co-founder/CEO Doug Perlson.

Perlson says he's particularly impressed by the BlackBerry app developed by the Internet radio service Slacker, which can cache a radio stream to provide an uninterrupted listening experience even when a Web connection is momentarily unavailable.

"We're starting to see developers create Internet radio ap-

visitors to mobile devices. "Typically an audience will need to reach some sort of critical mass before there's interest in tracking it independently," he says. "At this point, we're not selling the mobile audience independently because it's still growing and I would say that it's probably not big enough to sell independently. But I think we're definitely getting close to seeing that happen."

Although a standard method to measure the size of the mobile Internet radio audience

GLOBAL BY LOUIS HAU

K-Pop Branches Out

Content Aggregator Brings Korean Artists To iTunes

In a bid to extend the global reach of South Korean recording artists, the Seoul creative agency DFSB Kollektive has signed worldwide digital distribution deals with about 50 of the country's leading alternative rock, hip-hop and electronic acts.

As part of these deals, DFSB will supply these artists' works to Apple's iTunes store, which doesn't yet sell music downloads in South Korea. The distribution deals come at the same time a pending regulatory change that will make it easier for foreign smartphone makers to sell handsets in the Korean market has spurred speculation that Apple could be preparing to launch the iPhone. And that, in turn, could facilitate the arrival of iTunes music downloads in Korea.

Apple representatives declined to comment on their plans for the Korean market.

"Although K-pop availability on iTunes will attract the large overseas

Korean populations in North America, Japan and Australia," DFSB president Bernie Cho says, "our main aim is to deliver a dynamic, diverse lineup of Korean artists from a wide range of music genres that will appeal to music fans around the world."

DFSB will distribute new albums by such artists as Epik High, South Korea's best-selling hip-hop act last year; R&B singer Tasha; and the alternative rock trio Seoul Electric Band, as well as 2008 Korean Music Award winners Drunken Tiger (hip-hop), House Rulez (electronic) and No Brain (modern rock).

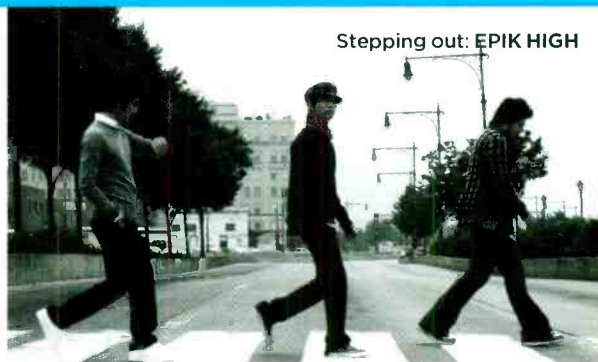
During the past decade, more commercially oriented Korean teen idols and urban/dance acts have succeeded in building burgeoning regional fan bases, particularly in Hong Kong, Taiwan, southeast Asia and Japan. But outside of regional stars like Rain, Se7en and BoA, few Korean artists have been able to secure overseas label deals or distribution.

"In the past, trying to sell K-pop music abroad involved jumping through many hoops and hurdles," Cho says, adding that by getting DFSB client artists on iTunes, they will have "a more efficient, effective way to boost their success beyond Korea."

A fresh supply of more independent-minded music from South Korea raises anew the question of when iTunes will finally enter the Korean music download market, which has been dominated by such local telecom companies as SK Telecom and KTF. iTunes' retail presence in Korea is limited to its App Store, which local consumers have been using to download applications for the popular iPod Touch.

A development that could potentially hasten iTunes' entry into the Korean music market is the South Korean government's plans to repeal April 1 a requirement that all Internet-enabled

Stepping out: EPIK HIGH



mobile handsets use the local WIPI (wireless Internet platform for interoperability) application platform, which could clear the way for Apple to launch the iPhone in Korea.

The WIPI requirement was aimed at providing mobile content providers with interoperability across all mobile handsets and, critics claim, protecting domestic companies from foreign competition. Because it's unique to South Korea, WIPI effectively blocked the market entry of the iPhone and foreign-made smart phones, according to Stan Jung, a telecom industry analyst at Woori Investment & Securities in Seoul.

Jung says there is pent-up demand for the iPhone among gadget-crazy Korean consumers, adding that "an iPhone launch in Korea will have a huge impact for iTunes and the iPod."

>>> CHRIS CORNELL ADDED TO DOWNLOAD FEST

Chris Cornell will make his solo debut at the United Kingdom's Download Festival, having previously performed at the event with Audioslave. The rock festival, staged by Live Nation and set for June 12-14 at Donington Park, is headlined by Faith No More, Slipknot and Def Leppard. Cornell is one of 12 additions to the bill, along with Down, Papa Roach, Skin, Journey, Tesla, Lacuna Coil, Black Stone Cherry, Clutch, Architects, Karma to Burn and Parkway Drive.

Compiled by Chris M. Walsh. Reporting by Gavin J. Blair, Ed Christman, James Hibberd, Andre Paine, Patrea Patterson, Robert Thompson and Chris M. Walsh.

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DIGITAL BY ANTONY BRUNO

Penalty For Early Withdrawal?

Pulling Music From An Online Service Can Be Costly But Worthwhile

In the often contentious negotiations between the music industry and digital music services, there's no action more severe than pulling music from a site that was previously allowed to use it.

Seeing music that a service once had suddenly disappear is on par with a jilted lover throwing her ex's clothes out into the street—a public and embarrassing sign of a damaged relationship that hurts all sides. Labels miss out on revenue and promotional opportunities. The affected services lose some of their appeal and relevance. And music fans bear the brunt of it all.

Given these ramifications, the fact that Warner Music

Group (WMG) pulled its music from YouTube speaks volumes about just how fragile the nascent digital entertainment landscape is. It's a product of the ongoing power struggle between owners of the content that consumers want and the developers of the technologies they use to enjoy it. That music occasionally becomes a casualty of these negotiations shouldn't come as a surprise. In fact, it's a wonder that it doesn't happen more often.

While critics say the music industry should put music on every platform at any price they can get, labels and

publishers are wary of such an approach for fear that it could turn music into a commodity. Instead, their strategy has been to maintain a hard line on pricing when the consequences of withholding music are still relatively minor and before the revenue stream becomes too vital. After all, you don't see any labels pulling their music from iTunes.

"Sacrificing pennies now to make dollars later is the thinking," one label source says. "We're looking at this three to five years out."

And why not? At this still relatively early stage in the evolution of digital music, there's no platform other than iTunes that labels absolutely must work with. When one relationship ends, another always seems poised to take its place.

Take YouTube. Its rival Hulu has emerged as a viable second choice with a potentially more lucrative business model that appeals to premium content owners. Labels like WMG's Atlantic Records are already planning exclusive video packages on Hulu with upcoming releases. MySpace Music is also planning a strong music video push in the coming months, developing a hub for

all labels similar to what YouTube has offered for the last couple of years.

Music-oriented videogames provide another example of dueling platforms. WMG and "Rock Band" publisher MTV Games are in a standoff over licensing rates. But the major is cooperating with "Rock Band" rival "Guitar Hero" on artist-specific versions of the game, such as the pending "Guitar Hero: Metallica" and perhaps on a rumored Van Halen title.

But there are two sides to this battle. When dealing with startup music-centric services that are counting on a full catalog from all four majors to generate traffic, the strategy of withholding music has a good chance of success. But services like YouTube and games like "Rock Band" have other options. YouTube is a video-sharing service, of which music is only one element. "Rock Band" only makes a few hundred songs per year available for download, and covers sometimes sell as well as master recordings.

From their perspective, there's no point in paying what they call "ridiculous" prices for music from one source when they can just as easily—and more cheaply—work with other labels or content providers to accomplish the same goal. By digging in their heels and not capitulating to demands for higher fees, these companies are saying that their services are just as important to the digital music ecosystem as the content itself.

"It's not surprising that occasionally we're going to have disagreements with folks over economics," says Chris Maxcy, partner development director at YouTube. "Everybody is trying to find the right equilibrium."

The root problem here is that both sides tend to overvalue their contribution to the digital music market. The music industry is too in love with its content, while the Internet companies are too enamored with their technology. If withholding music is what it takes to get the two to come to their senses, then the sacrifice will be worth it in the long run.

BITS & BRIEFS

NOKIA SMARTPHONE LEAD NARROWS

Nokia remained the dominant global smart-phone manufacturer in 2008, but its lead shrank in the face of increased competition from Apple's iPhone and RIM's BlackBerry, according to a study by Gartner. Nokia moved 60.9 million smart-phones last year to capture 43.7% of the global market, down from 49.4% in 2007, Gartner said. RIM saw its share surge to 16.6% from 9.6% in 2007, while Apple jumped to 8.2% from 2.7%.

MERLIN CATCHES A CLOUD

The independent rights aggregator Merlin hasn't yet managed to secure big-ticket deals with such digital services as MySpace Music, but it's finding greater success with smaller services. Merlin has finalized a deal with Catch Media for the

"cloud"-based Play Anywhere service, which allows users to store their music collection online and access it from any registered Internet-connected device. Merlin is the third rights holder onboard, after Universal Music Group and Warner Music Group.

ACTIVISION TRADEMARKS 'SING HERO'

"Guitar Hero" publisher Activision has trademarked the name "Sing Hero," hinting at a possible expansion of the music game franchise. The company remains mum about its intentions, but the title suggests it might offer a karaoke version of "Guitar Hero." Activision has already confirmed the development of a spinoff series called "DJ Hero" expected to be released later this year. There's also a rumored "Band Hero" in the mix but few details are available.

HOT RINGMASTERS™ MAR 28 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	12	#1 KISS ME THRU THE PHONE	SOULJA BOY TELLEEM FEATURING SAMMIE
2	2	4	RIGHT ROUND	FLO RIDA
3	3	11	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
4	4	8	BLAME IT	JAMIE FOXX FEATURING T-PAIN
5	5	5	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT
6	6	15	HEARTLESS	KANYE WEST
7	8	5	POKER FACE	LADY GAGA
8	9	6	ROCKIN' THAT THANG	THE-DREAM
9	7	12	TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
10	10	13	GIVES YOU HELL	THE ALL-AMERICAN JECKS
11	26	7	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON
12	24	3	I LOVE COLLEGE	ASHER ROTH
13	25	3	DAY N NITE	KID CUDI
14	12	13	MAD	NE-YO
15	11	12	ALL SUMMER LONG	KID ROCK
16	13	10	YOU COMPLETE ME	KEYSHIA COLE
17	16	20	CHICKEN FRIED	ZAC BROWN BAND
18	17	7	STANKY LEGG	GS BOYZ
19	14	10	DIVA	BEYONCE
20	18	7	AIN'T I	YUNG L.A. FEATURING YOUNG DRD & T.I.

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

LISTEN, TYPE, CALL

Nokia has sold more than 425 million mobile phones containing some kind of digital music player. Add one more model to the mix. The 5730 XpressMusic phone is the company's first device that's not only a full-fledged MP3 player but also features a slide-out Qwerty keyboard for easier text entry. The Comes With Music phone includes a year's worth of free music, in addition to access to N-Gage games, online applications like Facebook and the company's Ovi entertainment portal.

It's expected to ship in Europe by the third quarter for about \$350. —AB



Caught In The Headlights

Can NARM Lift The Industry's Malaise?

Remember when President Jimmy Carter declared that the country was going through a "malaise"? Many historians cite that remark as one of his mistakes.

Some industry executives describe to me what could be called a malaise in the U.S. music industry, above and beyond the pain of decreasing CD sales. According to Nielsen SoundScan, CD sales are down 18.2% year to date; album sales are down 11.4%—and album sales, including track-equivalent albums, are down 4.9%.

With the U.S. economic troubles piled on top of our own industry's problems, the music business seems transformed from one fighting to get out of a trap to one that's caught in the headlights.

"Everyone is acting like a squirrel right now," says the head of sales at a major-label-distributed label. "It's like, if

you don't move, they can't see you. It's a big game of chicken, and meanwhile we are circling the drain."

That executive believes that "somebody needs to step up. I was hoping one of the majors would stand up with some new pricing model to get the business back on its feet, but that doesn't seem to be happening."

Or, instead of one of the majors, he adds, maybe one of the retailers. "I think Best Buy lost faith in the music category. They are so quiet. I would love to see them take more of a leadership position. If they stood up, they could help the entire business. Somebody needs to step up."

Another senior distribution executive at a different major complains that "everybody is

playing to lose. You can't win like that. You have to go out and do something. I don't know where the industry ends up in 18 months, but you have to stop playing defensively."

Both executives are involved in digital and physical, but they clearly are addressing the brick-and-mortar side of the business. Digital may not be

important than ever, in Retail Track's view. Although it's always capable of staging a great event, it's been awhile since NARM provided a catalyst to jump-start a new initiative. The music industry needs that to happen with this convention.

There are always skeptics who question whether the NARM confab is worth the trip,

ing strides to reach out to the previously disenfranchised indie retail community, which often felt that NARM was big-box-dominated.

For example, NARM sponsored the upcoming Record Store Day. That made a big difference to the Music Monitor Network. It showed that NARM wanted to help indie-oriented stores and chains, which led to a dialogue about how NARM

could be more meaningful to such stores, according to MMN executive director Michael Kurtz. "First off, let's make this clear: I am not trying to present ourselves as the voice of the indie community," Kurtz says. But speaking for MMN, he adds, "If NARM wants to help us, we want to come back in."

And by coming back in, MMN has agreed to hold its annual convention, Noise in the Basement, at NARM this year, marking the first time all 13 member companies will attend a NARM confab.

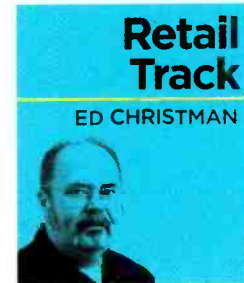
The agenda for Noise in the

Basement is still coming together but one session will have Newbury Comics CEO Mike Dreese discussing trend and lifestyle merchandise. Another session will be headed by Oren Teicher, president of the Amer-

ican Booksellers Assn., who will explain his concept of how independently owned stores—from bike shops to booksellers—should start working together and grow indie

store communities throughout the United States. Another session will focus on video, with the wholesaler VPD helping to organize an event that will be attended by many of the video labels, another rarity for NARM.

"We want to partner with other groups and have one event that ties it all together," NARM president Jim Donio says. "We believe that people have to come together; no one has all the answers."



Retail Track

ED CHRISTMAN

'Everyone is acting like a squirrel right now. If you don't move, they can't see you.'

—UNNAMED HEAD OF SALES AT A MAJOR-LABEL-DISTRIBUTED LABEL

growing as fast as the industry would like, but after a head-in-the-sand period, the labels have taken aggressive and experimental action to boost sales.

On the physical side, I thought that as the situation became more desperate, labels would act—but the worse things get, the less anyone seems to do. That's why this year's NARM convention June 7-10 in San Diego will be more

but I would wager those doubting Thomases are the ones most solidly caught in the headlights right now. This year's NARM will have many compelling components—I'll give you more on that at a later date when we get closer to the convention. For now, it's enough to know that NARM is stepping up to the plate. For one, it slashed registration by 25% for early registration. It's also mak-

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Hank Locklin
1918 - 2009
Beloved

RCA
SONY MUSIC
© 2009 Sony Music Entertainment



When bots attack: A sign advertises tickets for upcoming shows by Michael Jackson at London's O2 Arena; two fans with Jackson tickets (inset).

Live Mixes

Interplay Of Primary-Secondary Ticketing In The Spotlight

Once the underbelly of the music industry, the live business is now feeling the heat of the public spotlight as the proposed merger between Live Nation and Ticketmaster Entertainment comes under scrutiny.

That means plenty of people are learning how the ticket business really works. And just as you might be alarmed to hear what goes into your breakfast sausage, some of the inner workings of the concert business are surprising people outside the industry.

Given public frustration with the sky-high prices of ticket resellers, many music fans are wondering where they get their tickets. And some are especially curious about how many of them come from the primary market—and whether they were ever available for face value.

Trent Reznor of Nine Inch Nails recently felt compelled to address the issue in a blog post on his Web site ahead of the on-sale dates for his upcoming tour. Reznor noted that venues, promoters, ticketing agencies and even artists feed tickets to resellers.

"Nobody in the NIN camp supplies or supports the practice of supplying tickets to these resellers," he wrote, "because it's not something we morally feel is the right thing to do."

Right or wrong, this practice has been going on for years. But even Reznor acknowledged in his post that the economics of ticketing leave something to be desired.

"The true market value of some tickets for some concerts is much higher than what the act wants to be perceived as charging," Reznor wrote. "For example, there are some people who would be willing to pay \$1,000 and up to be in the best seats for various shows, but most acts in the rock/pop world don't want to come off as greedy pricks asking that much, even though the market says its value is that high."

Perhaps the biggest question of all is how cozy is the relationship between primary ticket sellers and brokers. Are the brokers doing some dirty work for the primary market? Of course. But probably not as much.

Scalped seats come from everywhere. There are plenty of people who can hold back tickets: the artist, manager, promoter, agent, venue,

suite and season ticket holders, sponsors, sports teams, label, promoter, press or the PR guy. Brokers often get these tickets, with or without the aid of the primary handler.

When the primary market dips into the resale market, does this revenue count toward the tour grosses reported to Billboard Boxscore? If not, should it?

"It depends on the tour, whether [those sales] are in the settlement or outside the settlement," AEG Live CEO Randy Phillips says. "Every tour is different. If you want to ascertain what the real

economy is on shows, of course they should be in the gross."

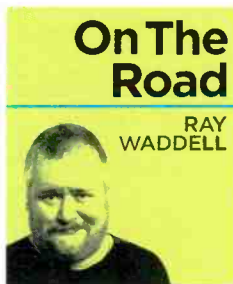
Other promoters say that, by and large, incremental revenue from auctions and secondary sales, whether or not they're handled by the primary business, aren't reported as part of the gross, though they're accounted for internally.

What about reporting to the higher authority of Uncle Sam? Business managers and tour accountants would tell you that it's all carefully audited touring income from the promoter that's paid to the band.

"We account for and pay taxes on the actual gross, which includes this upsell," such as VIP tickets, ticket auctions or anything placed on ticket resale sites like Ticketmaster's TicketsNow or TicketExchange, one business manager says, adding that he doesn't know any managers that make use of independent brokers directly.

Another challenge: automated bots that tie up the system at on-sales and purchase tickets for brokers. To my knowledge, it hasn't been proved that bots buy up thousands of tickets. But it does seem clear that they gum up the works.

Phillips says the bots were definitely on the attack for the Web site set up to take registrations for the upcoming Michael Jackson shows. "We had to filter our registrations. We found over a million hits from computer bots owned by brokers to try to get tickets," he says. "It took us 48 hours working nonstop for our tech people to filter out and get down to the real preregistration number."



On The Road

RAY WADDELL



BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,913,847 \$175/\$49.50	ELTON JOHN & BILLY JOEL Time Warner Cable Arena, Charlotte, N.C., March 7	17,908 sellout	Live Nation
2	\$1,912,403 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, March 10-11, 14-15	13,124 15,069 four shows	Concerts West/AEG Live
3	\$1,844,510 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, March 3-4, 7-8	12,606 14,909 four shows	Concerts West/AEG Live
4	\$1,476,642 \$149.50/\$49.50	FLEETWOOD MAC Allstate Arena, Rosemont, Ill., March 5	13,712 13,990	Live Nation
5	\$1,241,491 \$149.50/\$49.50	FLEETWOOD MAC Xcel Energy Center, St. Paul, Minn., March 3	12,046 18,341	Live Nation
6	\$1,148,633 \$149.50/\$49.50	FLEETWOOD MAC Mellon Arena, Pittsburgh, March 1	11,854 13,075	Live Nation
7	\$886,510 \$125/\$85/\$50/\$40	ANITA BAKER Radio City Music Hall, New York, Feb. 13-14	10,460 11,870 two shows	MSG Entertainment, The Bowery Presents
8	\$843,310 \$260/\$185/\$160/ \$75	PAUL SIMON Beacon Theatre, New York, Feb. 13-14	5,570 two sellouts	MSG Entertainment
9	\$545,566 \$73.50/\$68.50/ \$53.50/\$43.50	CELTIC WOMAN Radio City Music Hall, New York, March 13-14	9,625 11,870 two shows	MSG Entertainment, Madstone Productions
10	\$511,746 \$49.75/\$34.75	BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER Sommet Center, Nashville, March 14	13,526 sellout	Live Nation
11	\$377,960 \$125/\$75/\$55/\$35	SIMPLY RED, MARTHA WAINWRIGHT Radio City Music Hall, New York, March 15	5,961 sellout	MSG Entertainment, Live Nation
12	\$364,780 \$75/\$65/\$45/\$35	GIPSY KINGS Radio City Music Hall, New York, Feb. 17	5,905 sellout	MSG Entertainment
13	\$359,508 \$88.50/\$24.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS New Orleans Arena, New Orleans, Feb. 28	8,115 9,434	Live Nation, In-house
14	\$333,033 (\$424/\$52 Canadian) \$54.53/\$38.84	BRYAN ADAMS John Labatt Centre, London, Ontario, March 14	6,566 7,703	Live Nation
15	\$330,820 \$200/\$30	TRUC TIEP THU HINH V61: QUOC KHANH, ANH MINH & OTHERS Terrace Theatre, Long Beach, Calif., Feb. 28	4,854 two sellouts	Asia Music Group
16	\$329,974 \$95/\$22.25	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Bi-Lo Center, Greenville, S.C., Feb. 25	8,116 10,001	Live Nation, in-house
17	\$329,085 \$95/\$29.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Wells Fargo Arena, Des Moines, Iowa, Feb. 17	6,872 10,602	Live Nation
18	\$328,457 (\$255,259) \$108.09/\$42.46	ANDRÉ RIEU Stadthalle, Graz, Austria, Feb. 15	4,960 sellout	Roland Temme Konzertveranstaltungen
19	\$322,202 \$41.75/\$38.75	AVENGED SEVENFOLD, BUCKCHERRY, PAPA ROACH, SAVING ABEL Tacoma Dome, Tacoma, Wash., Feb. 7	8,711 sellout	Frank Productions, Knitting Factory Entertainment
20	\$318,786 \$89.50/\$25	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS BJCC Arena, Birmingham, Ala., Feb. 22	7,356 12,204	Live Nation
21	\$317,879 (\$228,286) \$94.69/\$59.88	ANDRÉ RIEU Sparkassen-Arena-Kiel, Kiel, Germany, Jan. 4	3,890 6,632	Roland Temme Konzertveranstaltungen
22	\$317,686 (\$244,445) \$88.37/\$67.58	ANDRÉ RIEU Arena Trier, Trier, Germany, Jan. 27	4,001 sellout	Roland Temme Konzertveranstaltungen
23	\$314,655 \$55	WILLIE NELSON, LUKAS NELSON & THE PROMISE OF THE REAL The Fillmore, San Francisco, Jan. 16-20	6,367 6,396 five shows four sellouts	Live Nation
24	\$313,120 \$260/\$65	LEONARD COHEN Beacon Theatre, New York, Feb. 19	2,475 sellout	AEG Live
25	\$313,066 \$45/\$37.50	GARY ALLAN, BLUE EDMONDSON, ROGER CREAGER, ELI YOUNG BAND Texas State Fairgrounds, Dallas, Feb. 21	7,960 sellout	Texas Size Events
26	\$312,866 \$70.50/\$40.50	JOHN LEGEND, ESTELLE Radio City Music Hall, New York, Feb. 5	5,953 sellout	Live Nation
27	\$310,169 \$93.50/\$48	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Rockford MetroCentre, Rockford, Ill., Feb. 15	6,128 6,585	Live Nation, in-house
28	\$308,655 \$75/\$45	ALAN JACKSON, ZAC BROWN BAND UCF Arena, Orlando, Fla., Jan. 24	5,553 6,608	In-house
29	\$307,533 \$49.75/\$39.75	BRAD PAISLEY, DIERKS BENTLEY, DARIUS RUCKER Pensacola Civic Center, Pensacola, Fla., Jan. 18	7,381 sellout	Live Nation
30	\$305,578 (\$239,213) \$108.58/\$45.99	ANDRÉ RIEU Intersportthalle, Linz, Austria, Feb. 17	3,756 4,947	Roland Temme Konzertveranstaltungen
31	\$305,170 \$135/\$45	ANA GABRIEL Rosemont Theatre, Rosemont, Ill., Feb. 8	4,061 sellout	Cardenas Marketing Network, VIVA Entertainment
32	\$303,348 (\$239,746) \$106.28/\$50.61	ANDRÉ RIEU Salzburgarena, Salzburg, Austria, Feb. 18	4,030 4,626	Roland Temme Konzertveranstaltungen
33	\$301,113 \$45/\$39.50	SLIPKNOT, COHEED AND CAMBRIA, TRIVIUM Rupp Arena, Lexington, Ky., Feb. 14	7,369 8,049	Outback Concerts, Frank Productions
34	\$299,841 (\$217,976) \$89.41/\$61.90	ANDRÉ RIEU Arena Leipzig, Leipzig, Germany, Jan. 6	3,930 6,135	Roland Temme Konzertveranstaltungen
35	\$295,030 \$205/\$65	PEPE AGUILAR Gibson Amphitheatre, Universal City, Calif., Dec. 31	3,979 5,979	Live Nation

HOW TO:

GET BOOKED AT A MUSIC FESTIVAL

by JONATHAN MAYERS, PARTNER, SUPERFLY PRODUCTIONS



Summer festivals can be an invaluable way of exposing up-and-coming acts to new fans and industry insiders searching for fresh talent. But before bands and managers see a festival slot as their ticket to fame and fortune, they need to know how to get noticed and how not to blow it once they're booked.

One of the tentpole events on North America's crowded summer festival calendar is the Bonnaroo Music and Arts Festival in Manchester, Tenn. Although this year's edition boasts headliners like Phish and Bruce Springsteen, the festival will also feature dozens of emerging artists.

The New York-based Superfly Productions produces and promotes Bonnaroo, as well as the Outside Lands Festival in San Francisco and other events throughout the year. Superfly partner Jonathan Mayers offers the following tips on how to get a gig at a festival.

1 START SMALL

Playing a festival isn't the same as playing a bar or club. Audiences are larger and more mobile, they may have more diverse musical tastes, and the environment is different. There are hundreds of local summer festivals across the country that may not offer the exposure of something like Bonnaroo but can build your band's festival experience and local buzz.

2 BE PATIENT

For Bonnaroo, we receive so much material from bands every day that we could never listen to everything, and it seldom happens that a band is booked straight from a demo. We book from the top down, starting with our core tier one and tier two artists, and that starts filling out the schedule. It's like a puzzle that we have to put together. For the rest, it's a balance of submissions that people have put forth. This means talking to people, sometimes for more than a year, sometimes during many years; usually managers, agents, attorneys or others that we work with on a day-to-day basis. Your band may be brilliant, but know that each promoter will have a network of colleagues whose experience and judgment they trust about acts that are making waves and a direct submission may not be effective.

3 ATTRACT ATTENTION THE RIGHT WAY

With all the competition to play Bonnaroo, many bands think they just need to get our attention. But calling our offices every day isn't the way to do it. Spend that energy on building your own buzz and fan base, not on

contacting promoters. Tour as much as you can, play local clubs, get on the radar of the agents with whom we work.

4 THINK STRATEGICALLY

We're trying to do a show that will sell tickets and that works creatively. We tend to look at each stage and the flow of each stage so it makes sense and has a certain feel to it. So we ask, "OK, who would be good to play before this person? What would be a good transition?" For example, we have bands for this next round that we haven't announced yet for Bonnaroo that don't even have much touring history, but they have a new record that is great that's about to come out, and it works with the aesthetic that we're trying to go for on a given stage. So if your touring history is thin or you don't have an album, build your buzz and pitch promoters around your strengths.

5 POLISH YOUR PRESENTATION

If I have a big presentation to give for work, I'll spend a lot of time preparing because it's my one shot to make a case. A festival like Bonnaroo can be a great platform, but it's not the final prize. Work on your act so that if you do get on a stage, you make the impression you want to and are able to follow through. We rarely ever book repeat acts from year to year, so this might be your only chance for four or five years to get in front of our crowd. Make it count, and make sure you have a plan for how to keep the momentum going when it's over.

—Interview by Evie Nagy

Bonnaroo will be held June 11-14. For more information, go to bonnaroo.com or superflypresents.com.



'Playing a festival isn't the same as playing a bar or club. Audiences are larger and more mobile, they may have more diverse musical tastes.'

—JONATHAN MAYERS, SUPERFLY PRODUCTIONS

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Open for business: Cosmic Dave's

Grand Openings

Who Starts A Record Store Nowadays? Meet An Intrepid Few Who Have

The imminent closing of Etherea Records in Manhattan's East Village isn't shocking. It's an indie store, we're immersed in the Great Recession, and so it goes.

But a recent post on the store's blog revealing that an Etherea employee is in talks with the landlord to take over the space and open another record store certainly raised my eyebrows.

With the broader economy and the market for physical music product tanking, opening a record store now would seem to make about as much sense as moving to Detroit to look for work at General Motors.

But after speaking with a crop of new record store owners, I changed my mind. All focus on selling vinyl and most are young, have other jobs to support their stores and sell other products in addition to music.

Atlanta's Beatlab, which opened in August 2008, specializes in records for DJs and also carries Apple computer products, mixers and software. "We're a one-stop shop for the DJ community," co-founder **Steven Incrocci** says. "We also get tons of walk-in business. People come to pick up headphones and leave with a stack of drum'n'bass records."

Incrocci and his partners are all longtime members of the DJ community in Atlanta, and much of the store's original stock came from their own collections. "We started with about 10,000 records, and I have to say I was shocked by how much of a market still exists for collectibles," he says. "I have a lot of exclusive stuff that people are still seeking out."

Paul Tilghmon opened his Atlanta store, Reactionary Records, in a similar fashion Feb. 28, with most of the store's initial stock coming from his own collection of old punk, dub, reggae and '70s soul albums.

"It's totally risky," he says. "But I found a space I wanted and I just had to go for it."

Tilghmon hopes to expand his inventory to

encompass other merchandise. But instead of selling musical accessories, he plans to stock bike parts. "I hate cars," he says—ironic, considering that he's paying the rent by managing a parking lot.

Along with second jobs, low rents are also usually a must for would-be retailers to open a store. Both of the Atlanta stores are located in hip, inexpensive parts of town. For Townhouse Records co-owner **Andrew Harrington**, moving back to his hometown of Jamestown, N.Y., was the only way he was able to open a music store.

"Jamestown isn't very expensive, and even with our super-low rent, we got some help from the local downtown development committee,"

Harrington says. "I opened up last April because I saw the local scene starting to grow and knew that people would want an alternative to all the big-box stores."

Harrington says the store is moving in a "positive direction" and he hopes to be profitable soon. He also describes his client base as "mostly older dudes" but adds that more young people are

starting to come in.

By contrast, Cosmic Dave's in Sudbury, Ontario, was designed to bring in young people. "We opened in June and we're just vinyl, but we're different from a lot of the other new stores," owner **Mark Browning** says. "We have all new stuff and we stock a lot of hip, indie rock music. I wanted the store to look like a gallery—I hate used record stores that are dusty and crowded and full of old guys. I have tons of college students, and my clientele is about 50% female."

Even in this dire economic environment, all of these stores reflect continued confidence in the tried-and-true business model for established, successful indie stores—niche specialization, a focus on local music and vinyl, and providing a smaller, more intimate alternative to the big boxes.



.biz For 24/7 indie news and analysis, see billboard.biz/indies.

GLOBAL BY DIANE COETZER

Blitzkrieg Bop

South Africa Draws Punk Rock Tours

Never mind the bollocks: 2009 is the year punk goes African.

At least that's the goal of a small but growing number of South African-based promoters, bands and international underground acts. "The slump of the major music industry has brought about a resurgence in activity on the 'underground' scene and we are making sure Africa is part of that," says Bill Botes, owner of Flag Music Management and Touring in Johannesburg.

Taking its cue from what Botes describes

Africa's attraction as a tourist destination contributes to its appeal for touring acts. The Johannesburg booking agency Authentic Ideas is bringing the U.S. pop-punk band the Ataris to South Africa in May and the Australian hardcore act Parkway Drive in September to headline the Lucky Fish Music Festival in Jagsfontein. Nancy Hillary, Authentic's director of management and marketing, says tourism helps "sweeten the deal" with overseas acts.

Drummer John Bowes of CDC, whose

members hail from the suburbs of Philadelphia, says playing places off the usual circuit is part of the attraction. "Africa is so different from anywhere else I've ever been," he says. "Different climate, different culture, different history."

Washington, D.C., act Drunken Banshees approach southern Africa from a different perspective, having been formed in 2007 by three Ameri-



Punks abroad: CDC's JOHN BOWES; inset: DRUNKEN BANSHES



as the "D.I.Y. approach of the late-'70s to mid-'80s punk and hardcore bands," Flag is the key player in putting South Africa on the international punk circuit. Botes estimates he gets more than 40 requests per year from international acts, up from the five to 10 just a few years ago.

This year alone, Flag and the local offices of the European promoter Roadshock are staging multicity tours by the U.S. punk acts CDC, Drunken Banshees, Terror, Shipwreck AD and Misery Signals, as well as the Netherlands' No Turning Back and Slovenia's Red Five Point Star. The tours take in all major South African cities, with No Turning Back stopping off May 29 in Gaborone, Botswana, and Drunken Banshees planning dates in Zambia.

"Southern African countries like Botswana, Mozambique and Kenya have emerging scenes and are eager to benefit from these tours," Botes says. Touring revenue for these acts ranges from 100,000 rand (\$10,000) to 200,000 rand (\$20,000) before costs, Botes says. "A significant portion of income comes from merchandise—and CD sales [at shows], because most bands touring here don't have labels or have small labels with no distribution here," he says.

Flag recently started a new label and distribution company called Pirate Music. "The name reflects the fact that we don't care if fans steal our music," Botes says. "We just want them to come to the shows if they like the music and, oh, buy the T-shirt."

can expatriates in Lusaka, Zambia. "Sometimes people seem to appreciate the shows more in smaller scenes," guitarist Alex Reimer says. "South Africa is a true community and it's great to see it grow and be part of it in some way."

Punk isn't new to South Africa. The country's punk scene in the late '70s to mid-'80s played a role in the anti-apartheid resistance and will be the subject of a documentary titled "Punk in Africa," which will be released later this year by Meerkat Media, Bohemian Lion Productions and Peligroso Productions of Prague.

Domestic acts have been benefiting from the revived punk scene. The Johannesburg hardcore band Bloodline Ltd. has secured a deal through Flag with Pennsylvania-based Stand Not Surrend Records, which is scheduled to release the group's debut album in the United States at midyear.

Ashley De Beer, vocalist for the Johannesburg band Truth and Its Burden, says the tour circuit offers valuable networking opportunities. "Seeing Shipwreck AD's DIY approach when we toured with them last year was inspirational," De Beer says. "We made lots of contacts, hopefully for ongoing tour exchanges."

THE TIPPING POINT?

Spotify Sparks Optimism For European Streaming Services



Islands in the stream: From left, Universal Music Group's ROB WELLS, PIAS' ADRIAN POPE and Last.fm's MARTIN STIKSEL

The successful U.K. launch of the streaming service Spotify has raised hopes that advertising-supported music will become a viable business model in Europe.

The Stockholm-based Spotify—which allows users to stream music for free on demand, supported by audio and banner advertising—says it has attracted more than 1 million registered users across Europe since its launch as an invitation-only service Oct. 7, 2008, in the United Kingdom, Sweden, Spain, France, Finland and Norway. Spotify opened its U.K. service to the general public Feb. 10 and has since attracted unprecedented mainstream media coverage for a digital music service.

“Music fans want to have everything at their fingertips instantly,” Spotify co-founder/CEO Daniel Ek says. “The best way to compete with [illegal downloads] is to come up with a better product, which gives fans everything music piracy can offer and much more, while also compensating labels and artists.”

Permanent paid-for downloads continue to generate the most revenue for Europe's digital-rights holders. But illegal file sharing remains a problem, accounting for 95% of digital downloads worldwide in 2008, according to the IFPI.

Spotify has deals with all four majors plus most indies. It is adding around 10,000 new tracks per day and recently featured U2's “No Line on the Horizon” (Vertigo) one week before its official U.K. release.

“The promotion was good for both fans and music buyers,” says Rob Wells, Universal Music Group International senior VP of digital, who brokered the deal. “It showcased a great new legitimate music service that we believe goes a long way to competing with the illegal services.”

Ek acknowledges the impact of the global recession on advertising budgets but says

brands including Ford, Vodafone, Sony Pictures and Nike have already used the service. He expects the future introduction of targeted advertising options based on music genre, age, sex, geography and social demographic to boost revenue—and predicts Spotify will be “profitable in the next 12 months.”

“Unlike old radio advertising, we can tell brands we are reaching, say, 35,000 males in London between the ages of 25 and 35, and right now they're listening to cheerful music,” he says. “If you're a brand that wants to be upbeat, you can associate yourself with that audience.”

Steve Purdham, co-founder/CEO of rival U.K. service We7, also believes the model remains viable. We7 launched in November after a lengthy beta phase and claims 500,000 registered users.

“We're having to work very hard for our money,” Purdham says. “If we can continue to build a quality audience, the natural reaction will be for brands to follow that audience.”

We7, which also has deals with all four majors and most indies, plans to introduce subscription and a la carte models and diversify into ticketing and merchandise. But the com-

pany expects its core revenue to continue to come from advertising.

Spotify also offers an ad-free premium subscription service at €9.99 (\$12.70) per month and is developing a mobile version.

Ek declines to divulge precisely how revenue is shared with rights owners, but he says it is based on the number of times each song is streamed. Andrew Shaw, managing director for broadcast and online at the U.K. collecting society PRS for Music, says it has seen revenue from ad-funded streaming services rise in the last few months. PRS charges 8% of gross ad revenue with a minimum rate of £0.0022 (\$0.003) per stream.

With MySpace Music also expected to launch in Europe in the next few months, some fear the impact of such services on download sales. Others feel it's a risk worth taking.

“We don't know whether ad-funded services will cannibalize download sales, but they offer the possibility of growing the overall digital music market,” says Adrian Pope, director of digital and business development at the European indie group PIAS.

“With CDs and downloads, stakeholders are paid only once even if the consumer listens to the recordings 10,000 times,” says Martin Stiksel, London-based co-founder of the ad-funded Web radio platform Last.fm. “With streamed services, the music is monetized each time the song gets played.”

In addition, We7 provides links to iTunes for listeners who want to buy songs, while the U.K. download store 7digital is working with Spotify to develop technology designed to improve the listening-to-purchase conversion rate.

“We see streaming as helping drive downloads,” 7digital managing director Ben Drury says. “It can encourage people to listen to more music.”

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 “We don't know whether ad-funded services will cannibalize download sales, but they offer the possibility of growing the overall digital-music market.”
 —ADRIAN POPE, PIAS

MAKING ‘FREE’ PAY French Market Highlights Difficulties For Ad-Supported Businesses

PARIS—As Spotify spurs talk about the potential for ad-supported streaming services in Europe, the experience of similar companies in the more developed French streaming market highlights the challenges facing such businesses.

Deezer, France's leading ad-financed streamed music service, launched in August 2007 and says it has 5 million monthly unique users. It has deals with all the majors except EMI and most leading indies, and has advertising deals with such big brands as Coca-Cola, Nissan and Apple. But Deezer recently announced plans to embrace other business models following criticism from rights holders that it wasn't generating enough revenue.

Laurent Petitgirard, chairman of the French collecting society Sacem, complained at this year's MIDEM that a song streamed 240,000 times on Deezer had

generated an income of just €147 (\$187) for Sacem, under an agreement that ended in December.

“The free model cannot work,” says Denis Ladegaillerie, CEO of the French digital distributor Believe, who notes that online advertising rates allow a stream to generate as little as €0.0005 (\$0.00065) for labels. “On-demand streaming services will all come to a paid model.”

Deezer now plans to also offer paid-for premium editions on mobile handsets, and Deezer co-founder Jonathan Benassaya expects premium services to account for 20% of revenue in 2009 and to overtake advertising revenue within three years.

Meanwhile, rival service Jiwa says it uses its on-demand streaming service to drive listeners to its online radio stations, which are cheaper to license. Another service, MusicMe—originally an on-demand streaming subscription service that switched to free

in 2008 after Deezer's success—says it uses the offering to drive consumers to its temporary download service that costs €9.90 (\$12.91) per month.

“We had to go free, considering the model had been legitimized by the music industry,” MusicMe co-founder Ludovic Leu says, “but we don't believe in free.”

The French wireless giant Orange is scheduled to unveil its ad-funded Wormee service for mobile and PC in April.

Benassaya, who is renegotiating his company's deal with Sacem, says rights holders must be patient.

“It takes time to build a media venture,” he says. “But we're starting to generate revenue for the music industry.”

Labels are keen to work with the services but are also eager to boost revenue.

“These services are luring pirates into legal content,” says Pascal Nègre, president

of Universal Music France. “But they are also leading some users to buy less music, which is why we want to get paid.”

Mark Mulligan, the U.K.-based VP/research director at Forrester Research, believes ad-funded services across Europe will need to go truly wireless to survive.

“A service no longer needs to be only downloadable to be portable,” Mulligan says. “Mobile will enable streamed services to have a stronger role in music consumption.”

Once that happens, many believe streaming services will come of age.

“These sites are highly popular and attracting an increasingly large number of users,” IFPI president/CEO John Kennedy says. “Most people in the industry believe they will be a central part of record companies' business models and revenue streams in the future.”



NÈGRE



KENNEDY

—Aymeric Pichevin

Declaring Independence More Latin Acts Go D.I.Y.

As major labels continue to trim their rosters of Latin artists, more acts are starting to go their own way.

This isn't new, especially in smaller Latin American countries, where it's easier for indies to market and promote releases (Billboard, Feb. 7). But in the United States, which has a more diverse Latin audience, marketing music can be a more difficult and expensive proposition. That hasn't stopped artists, and the entrepreneurs who love them, from taking up the challenge.

Last year the Colombian singer **Manú** (né **Manuel Alejandro Correa**), a former member of the pop group **Los Tri-O**, got a loan to launch Aleco Records, his own label, and released "Otra Parte de Mi," his first solo project. In early March, Manú partnered with Colombian indie Café Records to release and distribute in the United States its albums by vallenato star **Lisandro Meza** and his son, **Juan Jose Meza**.

When Manú started shopping for a label deal in the United States, he found a very different music business from the one he remembered as a member of Los Tri-O, whose album "Nuestro Amor" sold 260,000 copies, according to Nielsen SoundScan. Advances were no longer forthcoming, he says, "and even then, I felt their commitment wasn't there."

So Manú put together a

team—a publicist, radio promotions executives in the United States and Puerto Rico, and marketing specialist **Fernando Fazzari**—and arranged for distribution through Select-O-Hits, which is growing its Latin roster. "We've realized that if we could do it, other people in the same boat would come to us, the people who don't find a solution with a multinational," he says. "There are many ways of working an album in the U.S.—maybe not with the same glamour as before, but as if it were any other business."

Other artists don't even bother to look for a label deal. "I tell my clients to look for investors and get together a team," says **Monica Escobar**, a partner in PR/marketing company the 3 Collective, "the same kind of team you'd have inside a record label."

The Cuban group **3 de La Habana** found a "sponsor" in music lovers **Rafael** and **Camerina Campillo**, who last year launched RafCa Records, specifically to release albums by the group and by legendary Cuban percussionist **Orestes Vilato**.

"We went into it not thinking we were going to make millions of dollars," says Camerina Campillo, an attorney who had taken

time off to raise her son and saw 3 de La Habana performing during a trip to Cuba. "We went into it for the love of music and the love of Cuban music."

The Campillos didn't have any music industry experience but had long known Vilato. The artist had recorded with many prominent musicians, from **Celia Cruz** to **Aretha Franklin**, but had never released a solo album. They were toying with the notion of a label when, in December 2007, 3 de La Habana defected from Cuba and went to see them in their Los Angeles home.

"Three months later, we said, 'Let's give it a try, let's produce their albums,' and here we are now, trying to learn a very complicated business," says Campillo, who released Vilato's album "It's About Time" in February and 3 de la Habana's "Llego el Momento" March 10.

Along the way, Campillo has gathered the team that make up her mini-enterprise. She and her husband entirely shouldered the cost of the album production, art and video. She's hired a public relations company, a radio promotion firm, an Internet team and a marketing specialist. Distribution is through indie Select-O-Hits, which also does pressing and point-of-sale marketing. Vilato and 3 de La Habana have also signed their publishing to RafCa and will eventually share in the touring, but, Campillo says, it's been "a substantial amount of money." ■■■



Latin Notas
LEILA COBO



D.I.Y. acts: 3 DE LA HABANA and MANÚ (inset)



For 24/7 Latin news and analysis, see billboard.biz/latin.

Rebound Over

Argentine Music Sales Fall In '08

Physical music sales in Argentina fell 12% in 2008, ending a five-year rebound from the country's financial crisis earlier in the decade, according to the recording industry trade group CAPIF.

The organization's annual report reveals that physical sales, which make up an overwhelming 95.7% of Argentina's recorded-music market, slid last year to 16 million units, slightly more than their levels in 2000, when the country's economy was sliding into crisis. The subsequent collapse of the Argentine peso brought unit sales down to 6.2 million

in 2002. But sales soon began to rebound and had climbed every year since 2003, thanks to Argentina's economic recovery and an increase in local production.

One bright spot in 2008 was the 18.5% jump in unit sales of music DVDs, which make up about 10% of the physical market. Top-selling music DVDs included titles related to the hit TV show "Patito Feo," as well as Soda Stereo's Me Verás Volver tour and Madonna's Confessions trek. CAPIF executive director Javier Delupí attributed the format's growth to a

larger offering of high-quality tour footage and the relative difficulty in downloading it online for free.

Meanwhile, digital sales re-



DELUPÍ

mained a relatively small portion of the overall Argentine market, accounting for only 4.3% of net sales value in 2008, little changed from 4.1% in 2007. Mobile platforms account for more than 97% of digital music sales. Ringtones and mastertones make up 57% of mobile music sales, with ringbacks, full-track downloads and other artist content each accounting for 11%, albums comprising 8% and videos 1.5%.

Delupí says the failure to develop online sales has prevented overall digital sales from compensating for the decline in CD sales. CAPIF blames this failure on a lack

of commitment by Internet service providers to work with labels and composers to combat illegal file sharing.

Today, unlike in the heyday of physical product, "use of both legal and illegal digital services form part of the array of services for getting music to the public," Delupí says.

CAPIF is also working to secure for the music industry some of the same tax breaks and subsidies that the Argentine government grants to book publishers and theater owners. For example, the organization is pressing for a halving of the 21% value-added tax applied to music sales. —Ayala Ben-Yehuda

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

EN BREVE

FLEX, LOS PIKADIENTES CONFIRMED FOR BILLBOARD BASH

Flex, Los Pikadientes de Caborca, Luz Rios, Marala and Los Felinos de la Noche have been confirmed as performers for the seventh annual Billboard Bash. The acts will take the stage April 22 at Miami's Karu & Y nightclub, beginning at 9:30 p.m.

The Bash is part of the 20th annual Billboard Latin Music Conference, which will be presented by State Farm in association with Verizon. This year's Bash will be hosted by Mary Gamarra and Jorge Bernal of Telemundo's "Al Rojo Vivo" and will be covered by various Telemundo programs. The event will serve as a prelude to the 2009 Billboard Latin Music Awards, which will air live on Telemundo April 23 from Miami's Bank United Center.

The Bash honors industry finalists in such categories as label, songwriter, publisher and producer of the year. Guests at the Bash will include conference attendees, sponsors, press and VIP guests. Past performers have included Wisin & Yandel, Ivy Queen, La Arrolladora Banda el Limón and Luis Fonsi.

Flex is a finalist in more than a dozen categories, including hot Latin song, Latin album and Latin ringmaster of the year, for his hit song and album "Te Quiero." Los Pikadientes de Caborca are finalists for hot Latin song of the year by a duo or group and for new hot Latin song, new Latin album, Latin ringmaster and regional Mexican airplay song and album of the year by a duo or group for their song "La Cumbia del Río" and album "Vamonos Pa'l Río."

Newcomer Marala is up for tropical airplay song of the year by a female for "Quiero Tenerte," while Luz Rios' duet with Joan Sebastian, "Aire," made her a finalist for regional Mexican airplay song of the year by a female and hot Latin song of the year, vocal event.

—Ayala Ben-Yehuda

MUSIC
MOGUL/FILM
PRODUCER

Damon Dash

The Roc-a-Fella co-founder sounds off on his new business ventures and why he's going multiplatform to push the new Jim Jones album.



Damon "Dame" Dash co-founded Roc-a-Fella Records, helped launch the career of Jay-Z and discovered Kanye West. He's produced or executive-produced about a dozen films, including the well-received 2002 urban flick "Paid in Full" and the 2004 movie "The Woodsman," starring Kevin Bacon. And he started lucrative apparel lines like Rocawear and Rachel Roy, of which he is still part owner with his wife, the company's namesake.

But the 37-year-old Dash still says he gets snubbed by the music industry. Media reports last year about his alleged financial difficulties and legal problems probably didn't help. "My mistake was watching everyone else's careers and not watching mine," he says.

More important was his acrimonious split a few years ago with his old friend and business partner Jay-Z. "It was like, either you are on his side or on mine," he says. "And because of all that, there's resistance on every level with me and the shit just bugs me out."

That hasn't stopped Dash from diving into new projects. He's spearheading an ambitious multiplatform promotional drive for Jim Jones' new album "Pray IV Reign," slated for a March 24 release on Columbia. The rollout includes a play ("Hip Hop Monologues: Inside the Life & Mind of Jim Jones"), a documentary ("This Is Jim Jones") and a movie project that's still in development. In an interview with *Billboard*, Dash talks about building the Jones brand and the difference between the music business and the fashion industry.

What have you been up to since selling part of Rachel Roy to Jones New York last year?

After being able to settle my wife's company, I was able to start doing other things. My first approach was the music business and getting with Jim Jones.

Why Jones?

At first I wanted to help him because I've known him since he was young and me listening to the album and thinking it was really good. I thought it deserved to be heard outside of the urban market. So I spent the last six months doing research, trying to figure out how to use all my resources to blow this out. Plus, he just likes to work. He shows up and he respects time.

What's the marketing plan to promote Jones' upcoming album?

There's ["Red Apples Falling"], the Byrd Gang [Jones' crew] movie. He's also doing some performances with a live band, and he has a play, plus webisodes online and a movie in the works. We did a test run a few months back with the play, and now we're bringing it back and hoping to go on the road with it soon.

It's all about building his brand. I think it's important to sell albums, but what's important is making

enough off album sales to cover your costs all around so you can invest in the other things that make an artist money these days, like touring. And then branching out into these other things, like the documentary, is a way to gain exposure in other circles.

What do you think of Jones becoming VP of urban A&R at El Music, formerly Koch?

He had a purpose for taking it. Now he has a plan to be able to showcase all his artists. He can sign any one of his artists anytime he feels like it. If it doesn't work out, he's gone. And he still has a record deal on Sony.

You had other apparel lines before Rachel Roy. What happened to them?

The reason I sold half of [Rachel Roy] was because it was costing a lot to build as a brand and I wanted to get with some partners who could take some of that pressure off me. Fashion is so hard and the retail game right now is in such a bad place. I had Pro-Keds but that didn't really work out. It was a sucker deal considering I was building a brand that I didn't even own. Then I was doing CEO but I found that it was hard for me to make urban clothing just because the quality of it is a little different.

The younger dudes from ages 15 to 25 don't really wear urban clothes anymore. So now I only make underclothes under the CEO brand. You know, there are some other things I'm thinking about doing but the time's not right to start anything, especially in retail—the numbers are down. As much as people in urban fashion claim it's all right, it's not all right.

In all the businesses that I'm in, it feels the music business has the least amount of respect because the people who run it are more creative than business and there's no respect for time. In the fashion world, there is a calendar, you have to get these deliveries every month. You have to be able to design the clothes, develop your clothes, make samples, then you have to pay to get it made so they can be in the store. If you miss a day, you miss millions of dollars. There is no time for BS.

You ask someone in the music business, they act like they're the best on the planet. They don't want to talk, strategize. The more you want to work, the more resistance you get. I embrace people that want to work.

How will Jones' album do?

I have no idea. I'm not out there like that. I'm in my house taking care of my kids. I meet Jimmy in

If you can't do it on your own, and you need the record company to do it for you, then you have to give up a piece. Get a record company only when you need it.

the studio and I go to rehearsal, that's it. But I'm not in the community like I used to be. I just know that good records sell. But I also know I don't depend so much on record sales; I depend on the brand.

What do you think of 360 deals?

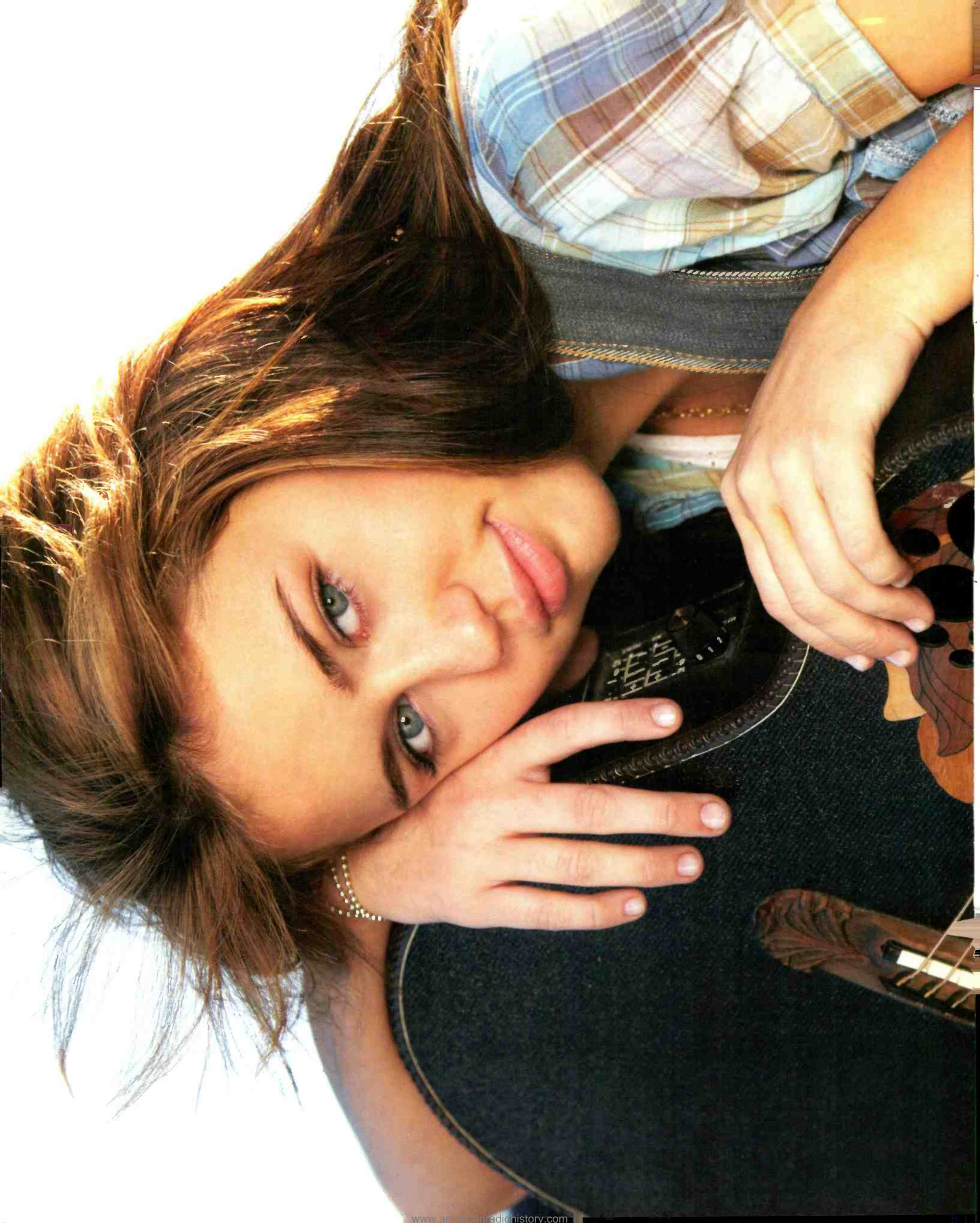
The 360 deals are smart for those who don't have a brand set up yet. If you don't have anything and you have someone that's going to put \$1 million or \$2 million into building your brand, then they deserve a piece of it. But if you already have your following, then I wouldn't do a 360 deal. It's like the Cool Kids—they don't need the record company. An artist has to look at it like this: If you can't do it on your own, and you need the record company to do it for you, then you have to give up a piece. Get a record company only when you need it.

How has the recession affected your business strategy?

At this time, you have to generate a lot of things and make it within an affordable price point and you have to be better than everybody. I do see brands on every level that still do well. But everything just seems oversaturated and everyone is trying to make a buck. Everyone was trying to do the same thing, so the minute urban fashion got good, everyone had a clothing line. And the minute music got good, everyone started a label.

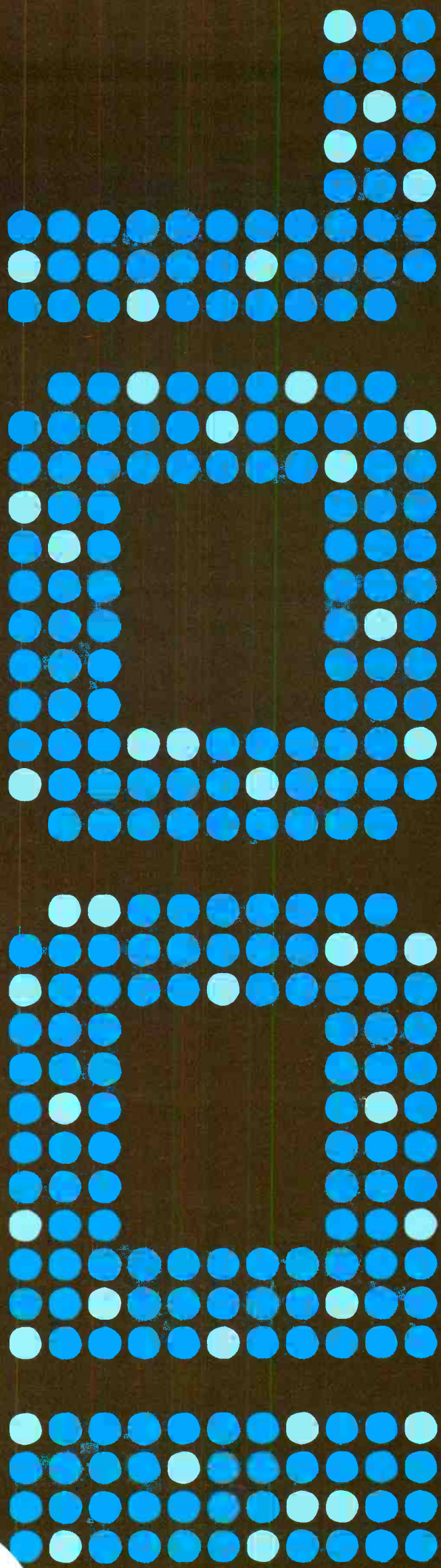
You talk about affordable price points, but some of the price tags on the Rachel Roy line are like \$2,000.

When you build a brand, you have to understand that you have to develop a lifestyle which you have to buy into. If you start at a \$2 price point, nobody wants to buy into that. So now that Rachel Roy's pants cost \$2,000, the minute someone can get Rachel Roy for \$200, they're going to buy it because they're getting a little piece of a lifestyle that they can't really afford. You establish the lifestyle first.

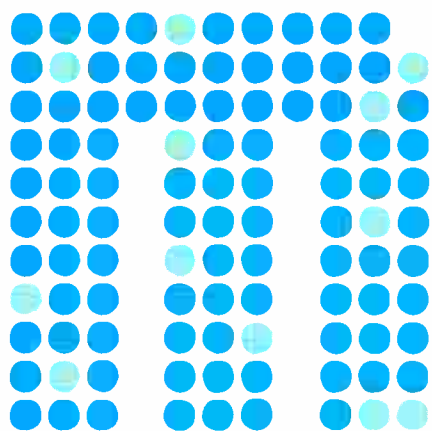




Tween



After Almost Five Years Building 'Hannah Montana' On TV, In Record Stores And On Tour, MILEY CYRUS Makes A Movie—And Maybe A Dance Craze



ILEY CYRUS IS

attempting to teach an adult the Hoedown Throwdown, the big dance number from “Hannah Montana: The Movie,” and it’s not going well. • “We did it in one day!” she gasps, as I tell her how I’ve flailed through the

YouTube instructional video. “We just all kind of made it up as we went along.” • It doesn’t help that Cyrus offers this consolation and advice over the phone while I’m trying to follow along on YouTube—and untangle myself from my phone cord.

“Well,” she patiently explains, “you have to be semi-coordinated to do it.”

Then it dawns on me that this is exactly how Cyrus’ legion of preteen female fans is learning the dance: YouTube onscreen, phone to ear, someone on phone offering encouragement amid occasional peals of laughter.

Such is Cyrus’ Everygirl power. For the better part of five years, the 16-year-old has had a direct dial into the cerebral fun cortex of the brains of millions of 10-year-old girls. Under the stewardship of the Walt Disney Co., Cyrus has starred in “Hannah Montana,” which remains one of the top-rated kids’ TV shows on cable; sold more than 7 million albums; starred in “Miley Cyrus/Hannah Montana: Best of Both Worlds Concert Tour 3-D,” which opened at No. 1 and earned more than \$65 million at the

box office, making it the top-grossing concert film; and helped sell a clothing factory’s worth of merchandise at Wal-Mart. That all adds up. According to Billboard’s Money Makers chart (Feb. 21), Cyrus was the 15th-biggest earner of 2008, taking in \$48.9 million from sales of music, ringtones and concert tickets.

On April 10, the franchise about the schoolgirl-by-day-pop-star-at-night will get a narrative take on the big screen and an accompanying soundtrack. In “Hannah Montana: The Movie,” Cyrus’ character from the show, Miley Stewart, gets a little too embroiled in some divalicious antics while in her Montana guise and winds up brawling with Tyra Banks in a posh boutique. Stewart’s father—played by Cyrus’ real-life dad, Billy Ray—sends her back home to Tennessee to

bring her down to earth. After getting in a little Henry David Thoreau time communing with nature (and, in an age-appropriate fashion, with a cute local farm fellow played by Lucas Till), Stewart weighs the benefits of a life less glam.

The two early standouts from the movie’s soundtrack are “Hoedown Throwdown” and the current single “The Climb”; this week “Climb” is No. 9 on the Billboard Hot 100 and “Hoedown” is No. 56. The soundtrack will be released March 24 and features 18 tracks: seven are performed by Cyrus in her Montana persona, four by Cyrus herself, one by Billy Ray and one by her and him together. Newcomer Steve Rushton, who just signed to Hollywood Records, contributes two tracks (see story, page 20); Taylor Swift adds a new song, “Crazier”; and Rascal Flatts supplies an acoustic version

‘A lot of people put the future of “Hannah Montana” in my hands—and it’s not up to me. It’s up to Disney if they want more episodes, and I hope they do.’
—MILEY CYRUS



of “Bless the Broken Road.”

“For us, it’s really unique because we can promote ‘Hannah Montana’ to more than Disney fans,” says Damon Whiteside, senior VP of marketing for Walt Disney Records. “The other country artists provide a whole new world for us.”

Some of the singles besides “The Climb” have already made a chart impact—and the gone-country tone of the soundtrack appears to be working. Billy Ray’s solo track is already No. 54 on Billboard’s Hot Country Songs chart; it also serves as the title track to his next album, which

will be released April 7, not coincidentally, the week the movie comes out. (In early test screenings of the “Hannah Montana” movie, the father-daughter bonding moment where the Cyruces perform “Butterfly” consistently ranked at the top.)

“We wanted to honor the Disney Channel show without totally emulating it,” says Mitchell Leib, president of music and soundtracks for Walt Disney Studios. “Billy Ray is such a force of the show and such a complement to Miley, and we wanted to establish music being a part of their lives.”

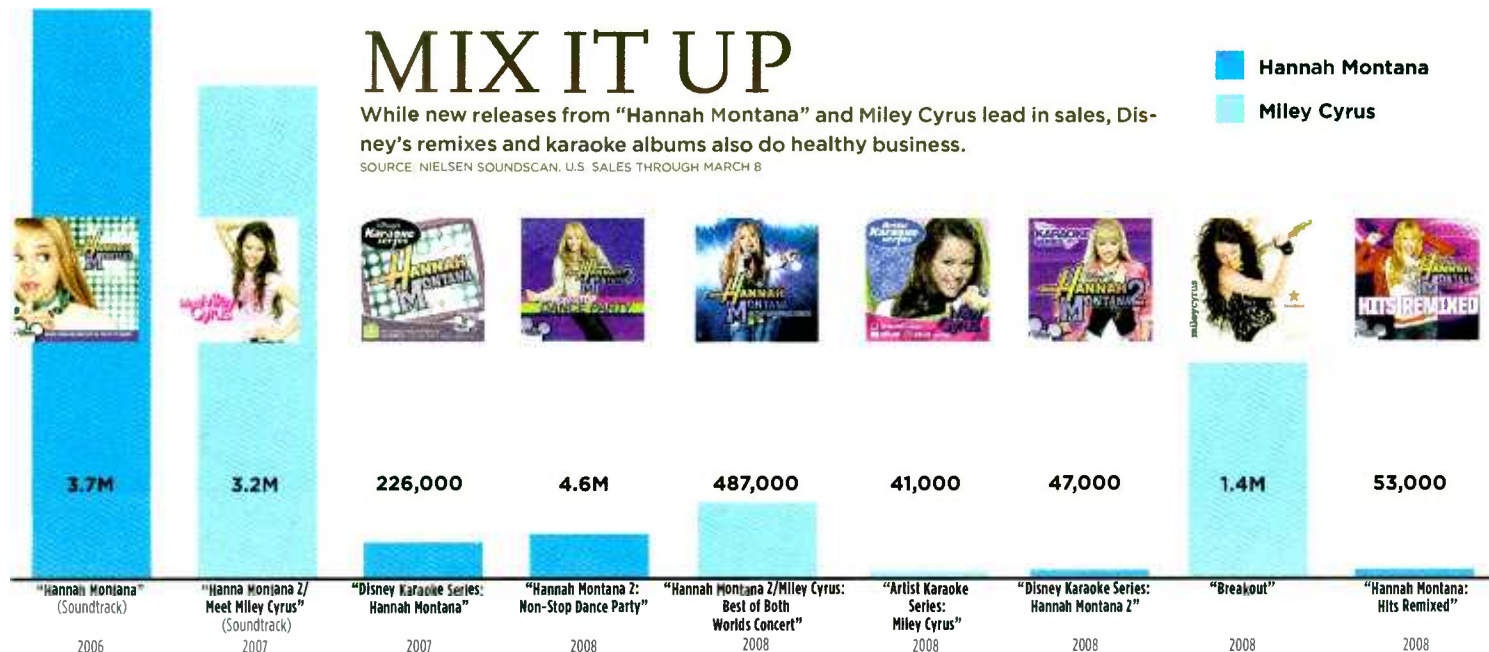
While “Hannah Montana” the TV show certainly features its fair share of music, the movie takes it one step further. In the film, the music is presented as an indelible part of the characters’ lives—Rascal Flatts performs at a neighborhood party like it’s an everyday occurrence. It’s a narrative strategy that has reaped soundtrack sales for other recent movies, in particular 2007’s “Juno” and last year’s “Twilight.”

Of course, the movie has some good old-fashioned will-she-or-won’t-she drama to get fans into the theater. The trailer for “Hannah Montana: The Movie” flashes in giant protagonist-facing-a-turning-point capital letters that Stew-

MIX IT UP

While new releases from “Hannah Montana” and Miley Cyrus lead in sales, Disney’s remixes and karaoke albums also do healthy business.

SOURCE: NIELSEN SOUNDSCAN, U.S. SALES THROUGH MARCH 8





'Hannah' hijinks: MILEY CYRUS and VANESSA WILLIAMS (seated)

'We feel the country music market is a great place to reach out to the moms who have kids in the "Hannah" demographic.'

—DAMON WHITESIDE, WALT DISNEY RECORDS

art has had "the best of both worlds . . . now, she has to choose just one." In the real world, once Cyrus sold 1.4 million of 2008's "Breakout," her first album without an implicit "Hannah" connection, it seemed inevitable that she'd shed her blond bewigged alter ego for a career under her own name.

Not so fast, Cyrus says. This is Disney, after all, and—Bambi's mom notwithstanding—they're not in the habit of killing off major (and profitable) characters. Cyrus has eight more episodes of the third season of "Hannah Montana" yet to film.

"This movie was never meant to be the end of Hannah Montana," she says. "The thing is, a lot of people put where the show's future lays in my hands—and it's not up to me. It's up to Disney and whether they want more episodes, and we hope that they do." (A Disney Channel representative says it's retaining the option to renew the show for a fourth season; a soundtrack with the music from the show's third season is expected in July.)

Nonetheless, even the hint of putting Montana out to pasture is a tease that will pack tweens into theaters. By the life span of teen trends, "Hannah Montana" should practically be ready for the

old folks' home after close to five years—but Disney's marketing and promotional smarts have ensured that some new twist is always just around the corner. In this case, it's using the movie to show fans that Cyrus is taking another step toward establishing herself as more than just a Disney artist.

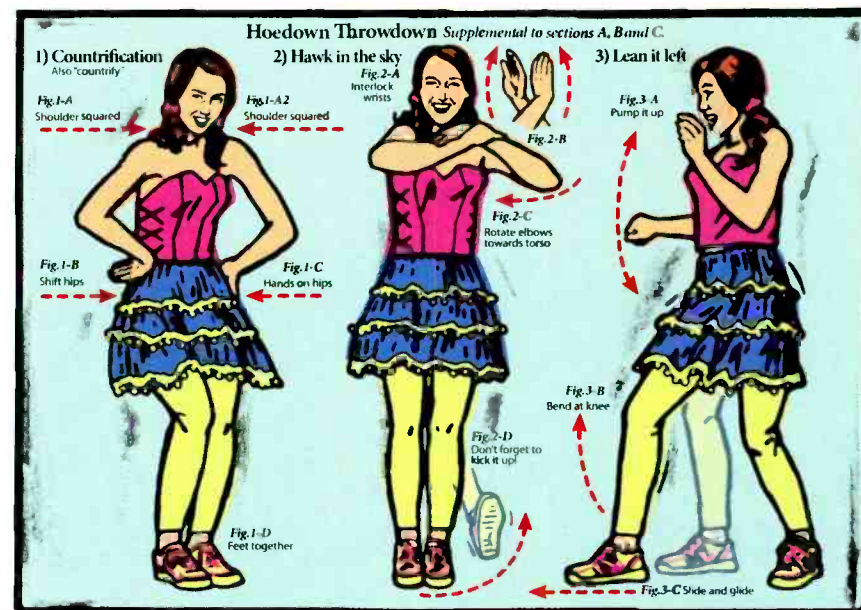
"Certainly Disney and Miley have enjoyed an enormous success together—and there's additional trust that goes along with the massive success," Leib says. "We wanted to do something that was concurrent with Miley's interest to be able to wear multiple hats in the film, the music and the record business. We were sensitive to Miley's own career direction."

The Cyrus sheen helped secure multiple musician cameos for the film. The members of Rascal Flatts appear as themselves, Swift sings at an open-mic night, and Vanessa Williams plays a pushy record label publicist. "There's a lot of prototypes for that," Williams says with a laugh. "My daughter is 8 years old and she's the reason I did the movie. They called with the offer, and I said, 'Sure. Yes. You don't have to show me the script.'"

Disney plans that kind of character awareness with almost military precision, and

the same marketing machinery that promoted Cyrus can boost the soundtrack—or even individual tracks. Take, for example, the evolution of the "Hoedown Throwdown."

Leib approached songwriters with a dire-sounding task: Write a song that could be



KIDS TODAY

How To Do The Hoedown Throwdown

If you're of a certain age, you probably remember the country line-dancing craze inspired by Billy Ray Cyrus' "Achy Breaky Heart." Consisting of a couple of steps and an occasional 90-degree

turn, it was a dance that was easy enough to be performed by the uncoordinated masses at high school dances, bat mitzvahs and senior centers.

Such simplicity is apparently horribly outré, since the Hoedown Throwdown consists of 19 steps. (Yes, we counted them. Don't you want to be a Billboard intern?)

The difficulty is ameliorated only in

part by the fact that the lyrics of the song spell out exactly what step you're supposed to take next. Unfortunately, this means that you have to remember if "polka dot it" comes before or after you put your "hawk in the sky."

Above, we illustrated three of the song's steps, so you'll be cool enough to do more than "clap three times." That's a gimme. —AD

"Miley's 'Macarena' meets 'Achy Breaky Heart.'" Songwriters Nikki Hassman and Adam Anders stepped up to the challenge and worked with choreographer Jamal Sims and movie director Peter Chelsom to create the sequence that becomes a centerpiece of the film. "There's humor in it, and it's very, very true to the spirit of the movie, and that's why I think it's striking a nerve," Leib says.

When it came to actually cashing in on the song, Disney teased "Hoedown Throwdown" on the "Hannah Montana" TV show, played the song in heavy rotation on Radio Disney—for the week ending March 15, it was the No. 10 most-played song on the station, according to Nielsen BDS—and uploaded the instructional video to YouTube, where it was viewed 1.2 million times in two weeks.

The song can be purchased on Radio Disney's special section of iTunes, and the instructional video will be one of the four clips included in a deluxe digital

edition of the soundtrack.

Thanks to the soundtrack's country tinge, Disney is working the "Hannah Montana" film and album beyond their in-house properties. The cable country music channel GAC will debut a Billy Ray Cyrus-hosted, behind-the-scenes look at making of the music of the film, which will run repeatedly before the movie comes out.

"In addition to our teen marketing, we feel the country music market is a great place to reach out to the moms who have kids in the 'Hannah' demographic," Walt Disney Records' Whiteside says.

Along with GAC and the country music channel CMT, Disney teamed with country radio stations and the Nashville tourism board on a sweepstakes that will fly winners to Nashville for an early screening of the movie hosted by Miley and Billy Ray Cyrus.

There is also the impact of the perpetual hum of interest in Cyrus, be it tattle from the tabloids, shots from the paparazzi or blogs and YouTube videos

from the star herself.

Amid the buildup to the film's premiere and the release of the soundtrack, Cyrus released an autobiography, the aptly titled "Miles to Go." "It's just an honor for people to be able to relate to me and my music—and not so much the character anymore," she says. "I can't be Hannah Montana forever. I have to have something after this. I can't do this when I'm 30."

And while she may not be footloose and "Hannah"-free just yet, Cyrus is back adjusting to life in Los Angeles. Her boyfriend, 20-year-old country singer/model Justin Gaston, drops her off at her Pilates lessons that double as credit for her physical education requirements. (Cyrus still needs to take PE—remember, she's

still in high school.) She cackles with glee as she points out to Gaston an orange passer-by, the victim of a particularly unfortunate spray tan—"It's freaking me out! Everyone else is totally normal-colored around here. She has a *huge* splotch!"—and she's excited about the birthday party she's throwing that evening for "Hannah Montana" co-star Emily Osment.

"This is, like, the first time I've seen all my friends in seven months," Cyrus says. "It's hard, man. With all the stuff that goes on with this business, I only want to do something if I absolutely love it."

And the scene that she loves the most in the "Hannah Montana" movie? The Hoedown Throwdown.

Of course. ◆◆◆

MILEY'S MULTICULTURAL MAGIC

Disney's Musicals Score
With Latin Tweens BY LEILA COBO

When TV producer Peter Murrieta first came to the Disney Channel, executives there asked him if he wanted to write "The Amazing O'Malleys," a weekly comedy series about a family of magicians.

Murrieta, who is half-Mexican and half-Irish, liked the premise but proposed bringing it closer to his own personal experience. "I said, 'How about a multicultural family?'" he recalls. "How about a half-Latino family?"

The resulting hit, "Wizards of Waverly Place," tells the story of the Russos, an ordinary family that just happens to come from a long line of wizards. The Italian-American father and his Mexican wife try to lead a normal life while keeping an eye on their

three teenage children and their blossoming magical powers.

Unlike so many other TV programs, the Latin-ness of the show's characters isn't often remarked upon but rather simply taken for granted. "My life has been about being like this, without the need of hitting you over the head [with the concept]," Murrieta says.

This attitude is at the core of Disney's success in reaching a young Latin audience, in both the United States and Latin America. Among the 1.4 million people who watch the Disney Channel daily, 242,000, or 17% are Hispanic, according to Nielsen. Among the Disney Channel's core demographic of 6- to 11-year-olds, 20% are of Hispanic origin.

Some of this success comes from how the channel purposefully casts for diversity. "We felt very strongly that we needed to reflect diversity in the United States," says Rich Ross, president of Disney Channels Worldwide. "It was so obvious from knowing and seeing that we live in a diverse world and all kinds of families need to see themselves on television."

Although Census numbers show that Latinos represented 15.1% of the U.S. population in 2007, this is still the exception rather than the rule. This year's Emmy Awards featured only one Latin actor—America Ferrera of "Ugly Betty."

Most of Disney's music-based films feature Latin actors in leading roles. "High School Musical" stars Vanessa Hudgens, whose mother is Filipino, as the presumably Latin Gabriella Montez (whose ethnicity is never discussed); "Camp Rock" features Demi Lovato, whose father is of Hispanic descent; and three out of the four Cheetah Girls are Hispanic.

It's hard to know exactly how much this inclusiveness boosts soundtrack sales among Hispanics, as there isn't any data on the ethnicity of music buyers. But Disney's soundtrack sales in Latin America have

been extremely strong. In Mexico, "High School Musical" has shipped more than 400,000 copies, according to Amprofon, Mexico's association of record producers, and the most recent album in the franchise, "High School Musical 3: Senior Year," has shipped 200,000. In Argentina the "Camp Rock" soundtrack was the 10th-best-selling CD of 2008, according to Argentina's association of record producers, CAPIF.

"The world is changing before our eyes," Murrieta says. "Especially with a young demographic, which sees people who look and act like them."

Once Disney casts Latin actors, the company handles their characters as it would any other. That's a big contract with even the hipper youth-driven, bilingual channels, which drive home their Latin-ness with the subtlety of a tractor trailer.

"It's organic to the storytelling and it's consistent across the network," Ross says. "When people ask us if we do specials, like Latin History Month or Black History Month, we already have all that. We don't have to order up a special to be able to salute Hispanics or Asians or anybody else."

Indeed, Disney doesn't often make a fuss about its Latin cast members, on or off the set. "You don't have to write quote-unquote 'Latino,'" says Cuban American actress Maria Canals-Barrera, who plays Theresa Russo in "Wizards." Although the series has featured Latin-themed episodes (like the one in which Theresa pressures her daughter Alex—played by Selena Gomez—to have a quinceañera party), they're not the norm.

"I didn't think anything of it," says Gomez, whose father is Mexican, of playing someone half-Latin. "For me it's normal. When I was nominated to the ALMA Awards"—which honor Latinos in film, TV and music—"that's when I stepped back and said, 'Wow, this is a big deal.'" ◆◆◆

RUSHTON



DISNEY'S NEW NEW THING

The Disney system is simple: The popularity of one star builds the reputation of the next. The Jonas Brothers, for example, made their Disney Channel debut on the episode of "Hannah Montana" that followed the premiere of "High School Musical 2"—which was watched by 17.2 million viewers, according to Nielsen Media Research. Voila, you're a household name.

In "Hannah Montana: The Movie," the designated up-and-comer is Steve Rushton. Mitchell Leib, president of music and soundtracks at Walt Disney Pictures, was looking for a band to appear in a crucial opening scene of the movie, in which Miley Stewart, chased by the paparazzi, can't change out of her Hannah Montana identity before going to her best friend's birthday party.

After hearing Rushton's demo and seeing photos of him, Leib and director Peter Chelsom cast him in the film to be in the band and play his song "Game Over" in the scene. Then they put another one of his songs on the soundtrack, signed him to Disney's Hollywood Records and put him to work on his own album—a track from which can be heard in Disney's "Race to Witch Mountain."

"We're very good at synergy here," Leib says. "It really is gospel." —AD



Girl power: VANESSA HUDGENS (left) and SELENA GOMEZ



Universal appeal: from left, Depeche Mode's ANDY FLETCHER, DAVE GAHAN and MARTIN GORE

SOME GREAT REWARD

THINK U2 IS EUROPE'S BIGGEST LIVE BAND? IT MIGHT BE DEPECHE MODE—AND THEY'RE TOURING THE UNIVERSE

BY KERRI MASON
PHOTOGRAPH BY ANTON CORBIJN



Sweater fest :
DEPECHE MODE,
 circa 1982

In a room in New York's Greenwich Hotel, Dave Gahan is sitting erect in a straight-backed chair, immune to the wind outside that's blowing garbage cans down the street. ¶ Gahan, the lead singer for Depeche Mode, is a rock star and he dresses the part, in all black. He folds one ringed hand gently over the other and speaks in thoughtful, measured, complete sentences. Onstage, Gahan can be a shirtless, sweaty beast. Right now, though—months before the April 21 release of his group's new album, "Sounds of the Universe"—he's as composed as bandmate Martin Gore's lyrics.

"We're all very individual, but I've always loved a good melancholy song," Gahan says. "Not necessarily in tempo, but some sort of cynical, lyrical content matched with a beautiful melody can really do it for me. Because I identify with that sentiment, wanting to lift yourself from this place."

That contrast between melody and melancholy is perhaps why, after 30 years, Depeche Mode is still a force to be reckoned with. Together, Gahan, Gore and bassist/collaborator Andy "Fletch" Fletcher—have almost broken up, almost died and almost been declared obsolete. Along the way, they've sold more than 100 million records worldwide, according to record label estimates. And they remain one of the world's biggest live acts, reaching 2.8 million people in 31 countries on their last tour alone.

"Sounds of the Universe" (Mute/EMI), due April 21, is the band's 12th album and arguably one of its best,

reminiscent of the group's "Violator" heyday of catchy dance beats with a hint of darkness. The accompanying world tour, titled with a certain dark glee *Tour of the Universe*, is already selling out stadiums in difficult markets like Eastern Europe (see story, page 23).

"Even at the very beginning, they seemed to connect to the audience much better than other bands," says Mute chairman Daniel Miller. "It was never an 'us and them,' it was very much a one to one."

The four-month, 57-date *Tour of the Universe* kicks off May 10 in Tel Aviv and closes Sept. 5 in Fort Lauderdale, Fla. The band's first all-arena trek includes eight dates in Germany and two at Los Angeles' Hollywood Bowl, plus unusual stops like Hungary, Bulgaria, Croatia and Latvia, all of which are nearly sold out. "I feel like I'm gloating, but I'm just stupefied by how quickly they've sold, in general and then with the economy," manager Jonathan Kessler says.

MIKE LAYE/CORBIS

The nostalgia factor certainly seems to help the band's touring returns in North America. According to Billboard Boxscore, total attendance at Depeche Mode concerts has increased during the past 10 years. 1998's Singles '86-'98 tour saw an attendance of 270,000; 2001's Exciter tour attracted 350,000, and 2005-06's Touring the Angel tour had 410,000 attendees. (The band has sold 8.3 million albums in the Nielsen SoundScan era, which started in 1991 and therefore excludes peak post-release sales for 1990's "Violator," 1987's "Music for the Masses," 1986's "Black Celebration" and 1984's "Some Great Reward.")

Overseas, the touring numbers expand into the millions—it's that kind of attendance that rivals U2, the kings of the stadium tour. The 37 shows of the European leg of the Universe tour are expected to attract 1.4 million concertgoers. Even so, the Universe concerts should be a walk in the park compared with the Devotional tour, which took 14 months in 1993 and 1994. "And we didn't come to see the sites," Fletcher says. "It was just a whole rock'n'roll sort of excess."

For Miller, the consistency of the band's artistic output is a big factor in its continued popularity. "The mainstream pop kids tend to jump from one thing to another, from one artist to another," he says. "Then they get married and they give up. They might buy two albums a year. I think Depeche fans are very different than that. There are those in their 40s who've grown up with the band—but there are a lot of people who have joined along the way and have become very loyal. The band makes great records, and they keep progressing, they keep moving on, and they never let the fans down."

When its U.S. contract with Warner Brothers expired after 2005's "Playing the Angel," the band surveyed its options, including the trendy ones: a Live Nation deal and a DIY path like that of Radiohead.

"It's hard enough for us to make an album and go on tour, let alone start hiring this person, that person," Fletcher says. "I think it's something we may have done in our younger days."

In the end, Depeche Mode decided to stay with Mute/EMI worldwide thanks to its longtime relationship with Miller, a trusted advisor and friend since the beginning—albeit for only a one-album deal.

"Daniel really made a strong appeal to us," Kessler says. "EMI seems to be getting its house in order. Let's see how it goes, let's see what they can do, let's not commit ourselves for too long, because the landscape is changing so rapidly. And about the time we're ready for another record in three years, it will have changed again."

The benefits of unified international representation also factored into the group's decision. "I think that one of the problems we always have—one of the things that has always annoyed me—is the disjointedness of not being on a worldwide label," Kessler says. "There were things that the Americans wanted that the English didn't. That's nothing against Warner Brothers: We had 25 great years there. It just made a lot of sense to go with a single entity."

The EMI deal yielded other benefits too. For one, the band got its masters back faster. "We always had them coming back but we managed to accelerate the process in this deal," Kessler says, without going into specifics of the timing.

Authenticity is vital—and delicate—for a band that's made a career on mainstreaming an outsider's perspective. "We take care of our fans, and we never make decisions based on money," Kessler says. "We're tasteful and cautious about what we do and how we do it. We don't cross the line to overexposure, even if the marketing has to suffer. So be it."

That's meant forgoing sponsorships deemed "too commercial," he says, but the group has allowed synchs in appropriate outlets. Leather-clad models sang along

to "Just Can't Get Enough" a 1999 Gap ad. In 2006, Gahan sang "Suffer Well" in Simlish, the official language of "The Sims 2" videogame.

"Licensing is very positive and can be very good, and I have actually tried to expand on it recently," Kessler says. "Usually the band comes to the studio and does about five or six demos and then continues to write. But this time they came in with an overabundance of demos, so I was able to give music out to people earlier, which is always very positive."

That's not the only good news for potential partners: Despite a video that features victims of violent crime—see the disturbing clip for "Wrong"—Gore says the band is brightening up a bit. Recorded very democratically in New York (home to Gahan) and Santa Barbara, Calif. (Gore), "Sounds of the Universe" marks the first time the band has had too much material for an album, and that artistic abundance shines through its 13 tracks.

"There are periods during the making of a record sometimes when you've got five or six songs recorded and you really need something else to stimulate the feel of it," Gahan says. "It's not there yet, and you have to wait until it comes, and it has to be worked at sometimes."

Not so on "Universe": The sessions yielded more than 20 finished tracks, some of which the group used for extras on a deluxe boxed set of the album (see story, lower right). The ones that made the cut range from the soulful yearning of opener "In Chains" to the melodic swell of "In Sympathy."

"I've always had this big argument with Martin's wanting to put these sort of amazing tracks at the end [of albums]," Fletcher says. "I've said, 'Well no, you can't, you can't.' But with this album, there's no choice really. The songs that were going to be last and second from last were going to be good too."

Case in point: "Corrupt," a sadistic declaration of dominance, which closes the album. "I could corrupt you/It would be easy," Gahan croons over a gurgling analog synth, before a massive guitar riff punctuates his victim's doom.

Even though Gore wrote "Corrupt" first, he says that the core tracks of "Universe" are "Peace" and "Little Soul," both of which concern liberation, light and freedom. "I wrote them back to back and the flow of the album started to make more sense. I really felt they had a spirituality to them. That somehow set a cornerstone for the rest of the writing."

Any 30-year relationship is bound to have its rough patches, and the band has argued about roles and responsibilities. "It's really hard for us to gauge how dark anything is," Gore says, every bit as earnest and awkward as Gahan is cool and collected. "With every record, I think we get less dark. Sometimes Andy tries to keep me in check, he tries to put me in perspective. He says, 'But we're not mainstream, we're still really left-field.' Even if we think we've gone a lot lighter, it's probably not going to be noticed by most people."

For now, though, Depeche Mode is at peace with themselves and, increasingly, with one other. "I think Dave's songwriting is giving him the feeling of being a part of more, and more secure," says Kessler. (Gahan wrote two strong tracks on "Universe," "Hole to Feed" and "Come Back.") "There's definitely a maturity, like, 'Hey, we've done this enough. It's better that all of us get along than not.'"

And though Kessler characterizes that harmony as "fragile," perhaps the band's personal dissonance helps make it what it is. "Fletch has a bit more of a pop head on him, Martin's a bit more left field, Dave's a bit more rock, and it all fits together," Miller says. "You can't completely reinvent yourselves; you're the same people. But with all Depeche Mode records, there's always great songs, that unmistakable voice and then some experimentations. Those cards can fall in lots of different ways. But they're always moving forward." ♦♦♦



Dance party: DEPECHE MODE at the 2009 ECHO Music Awards in Berlin.

MUSIC FOR THE MASSES

A major veteran act will spend the summer touring European stadiums, playing to hundreds of thousands of fans—besides U2.

Nearly 30 years into Depeche Mode's career, the group is going on its first stadium tour of Europe, playing markets that U2 passed up—including the Middle East and Eastern Europe. The band will play 37 shows in 35 cities in 23 of the 27 European countries (sorry, Cyprus, no Depeche Mode for you), before finishing July 12 at the Olympic Stadium in Seville, Spain.

Depeche Mode has never been nearly as popular in the United States as it is in Europe, but it will start its North American tour July 24 in Toronto and play arenas and amphitheaters until Sept. 5—22 shows in all.

Depeche Mode is booked in the States by Carole Kinzel at Creative Artists Agency; Andrew Zweck at Sensible Events, a division of Live Nation, is the band's international agent. Live Nation is promoting most of its concerts worldwide.

Depeche Mode last performed extensively on the 2005-06 Touring the Angel outing, which grossed nearly \$18 million from 28 North American shows that drew nearly 300,000 people, according to Billboard Boxscore. Even then, it scored better outside the United States: Its three shows in Mexico drew 116,746 and grossed more than \$5 million. —Ray Waddell



Fandom planet: 'Sounds of the Universe' boxed set

RETAIL THERAPY

At a time when many fans will illegally download Depeche Mode's new album, "Sounds of the Universe," the group is also selling a \$100 boxed set.

The four-CD collection includes the new album, bonus tracks from the "Universe" sessions, demos (including hits like "Walking in My Shoes" and "I Feel You"), two books and a DVD directed by Anton Corbijn that chronicles the making of the new project.

Fans who want to get some extras without spending so much cash can buy the album from the iTunes store, where Depeche Mode became the first act to use the iTunes Pass, which delivers additional music, videos and other exclusive content directly to users during the course of three months. Priced at \$18.99, including the album itself, the iPass version of "Universe" will spotlight the band far beyond release week.

"Often with Depeche, we have a sales explosion right at the beginning and then it tapers off," manager Jonathan Kessler says. "This is a nice way for us to keep the music, the videos and the tour stuff going—a dialogue with the fans, basically—for three months." —KM



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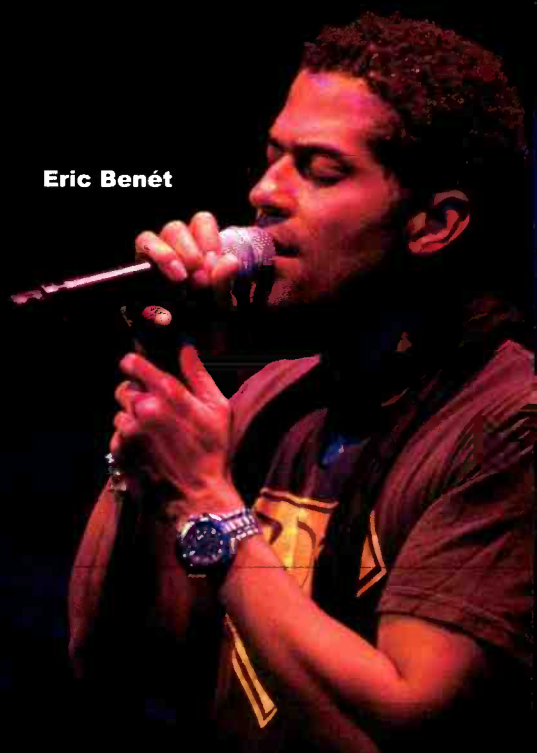
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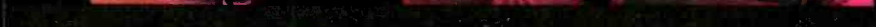
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AVANT



TAKE 6

April-May 2009 Show Schedule

	Tokyo	Osaka	Fukuoka
Jason Champion	Apr.24-25	Apr.21	-
Al McKay Allsters plays music of Earth, Wind & Fire	Apr.28-29	Apr.27	May.1
Diana King	May.3-4	May.5	May.7
Eddie Levert of THE O'JAYS	May.6-9	May.11-12	-
Karla Bonoff	May.11-12	May.14	May.9
Meshell Ndegeocello	May.15-16	May.18	-
Wouter Hamel	May.19-20	May.22-23	-
K-Ci&SISQO	May.22-24	May.26-27	-
BRANDY	May.25-27	May.29-30	-
Allen Toussaint	May.29-30	May.28	-



Jason Champion



Eddie Levert of THE O'JAYS



Wouter Hamel



BRANDY



Booking Contact
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Tel:323-525-2212 fax:323-525-2273
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URL:www.billboard-live.com



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Venerable jazz label celebrates 70 years



GOLAN HEIGHTS
Rosi Golan drifts toward TV success



REDEFINING R&B
The-Dream sidesteps sophomore slump



CLASSICAL CROSSOVER
Faryl takes aim as the new Charlotte Church



ON HER OWN
Nickel Creek's Sara Watkins goes solo

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MUSIC

HIP-HOP BY MARIEL CONCEPCION

Life After Death

Bun B Memorializes Pimp C With Final UGK Album

When his musical partner Pimp C passed away 15 months ago, rapper Bun B vowed to make sure the public would be able to hear the final songs they'd written together. "We weren't trying to take a new direction with this album; we just wanted to solidify the legacy we've set up," Bun says about "UGK 4 Life," the act's last studio album, slated for a March 31 release. "Pimp would always come up with raunchy, strip club music that would make you wonder, 'How did he come up with this stuff?,' but we always had to hold back some. On '4 Life,' we decided to go full blown with the type of music that UGK is known for but also that he really, truly loved. This album is the meat of what fans have come to love about us as a group."

The first single, "Da Game Been Good to Me," which has a sound that mixes country twang and dirty South, is No. 1 on Billboard's Bubbling Under R&B/Hip-Hop Songs chart. According to Bun B, it was a good way to reinforce the reflective thread throughout the album. "I thought the titled summed up everything I wanted to get across to people," he says. "UGK had a very long, successful career, with lots of ups and downs, but at the end of the day, we're still here, still viable, still making music. The game's definitely been good to us." The highlight of the duo's victorious musical run is its last album, 2007's "Underground Kingz," which has sold 458,000 copies, according to Nielsen SoundScan.

Another track that supports the sentimental tone is "Used to Be," which features 8 Ball, MJG, E-40 and B Legit, who Bun B considers "members of the UGK family," he says.

But fans shouldn't think the duo has gone soft. There are still plenty of sex-filled tracks, like the frisky "Harry Asshole," and "She Luv It," which features a woman moaning throughout.

"Feeling You" and "The Pimp & the Bun," which features Ronald Isley, are both being considered as the second single, while the guitar-laden "Everybody Wanna Ball" and the drum-based "Still on the Grind," featuring Raheem DeVaughn, also appear on the album.

While other releases by groups that have had a member die haven't proved as profitable as their previous work (such as TLC's 2002 "3D" and Wu Tang Clan's 2007 "8 Diagrams"), Jive VP of marketing Lisa Cambridge doesn't anticipate any promotional challenges. "UGK has a strong, core fan base," she says. "We plan to focus on documenting the legacy of the group."

In order to do so, the label chose detailed packaging for the



The game's been good to them: UGK'S PIMP C (left) and BUN B

album, using a gold and black UGK logo for the cover and personal photos for the booklet. "We wanted to make it very biographical, so we didn't do any new photo shoots. We're just using personal footage for this one," Cambridge says.

The campaign includes digital efforts, with Bun B video blogging through a widget that will live on UGK's official Web site, along with snippets of most of the songs and information like the duo's discography and track listings. The idea, according to Cambridge, is to make Bun B as visible as possible and ensure he connects with his fans, while giving them enough of the album to entice them to purchase it.

Bun B is currently on a promotional tour, which includes

stops in his hometown, and is featured on numerous upcoming albums including Red Man and Method Man's "Blackout 2," Raekwon's "Built 4 Cuban Linx: Pt. 2" and producers Play N Skillz' debut. Bun also is working on a solo album slated for a summer release, while Pimp C's widow, who has the rights to his estate, is planning to release a Pimp C solo album a few weeks after "4 Life" debuts.

"I'm trying to make myself as visible as possible, but not trying to take advantage of the situation or the people," Bun B says. "I'm not interested in blood money—just trying to memorialize a dead friend through our music. It's still hard every day, but I really want fans to understand it still is UGK for life."

LATEST BUZZ

>>>BACK AT THE RANCH

The Dead, Bob Dylan, the String Cheese Incident, Willie Nelson & Family and the Black Crowes are among the top acts set for the second annual Rothbury, a weekend-long festival produced by Madison House Presents and AEG Live. The event will be held July 2-5 at the Double JJ Ranch in Rothbury, Mich., about three hours northwest of Detroit. Other acts confirmed to appear include Damian "Jr. Gong" Marley & Nas, STS9, G. Love & Special Sauce, Gov't Mule, Broken Social Scene, Cold War Kids, Matisyahu, Guster, Les Claypool, Chromeo, Girl Talk, the Hold Steady, Ani DiFranco, MSTRKRFT, Femi Kuti and King Sunny Ade.

>>>ROOTS ROCK

TV on the Radio, Public Enemy, the Black Keys and Santigold are among the acts handpicked by the Roots to play the band's second annual hometown Roots Picnic June 6 at Festival Pier in Philadelphia. Public Enemy will perform the classic album "It Takes a Nation of Millions to Hold Us Back" in its entirety backed by the Roots and the Brooklyn-based Afrobeat band Antibalas. The Roots will also play two sets, opening and closing the festivities.

>>>A MOMENT IN TIME

Incubus will take stock of its career so far with a greatest-hits set, "Moments and Melodies" (due June 16), and a seven-week tour kicking off July 9 in San Diego. "Moments and Melodies" will be formatted in two-CD and four-LP vinyl configurations. The album is available for pre sale at the band's Web site, where Incubus will also offer early access to tour tickets. The 31-city trek concludes Aug. 25 in Phoenix and will play mostly amphitheaters, with a two-night stand Aug. 4-5 at Radio City Music Hall in New York.

Reporting by Gary Graff and David J. Prince.

JAZZ BY LARRY BLUMENFELD

Blue Note: Still Spry At 70

A Classic Jazz Label Looks Back, And Ahead

Standing at a podium before a packed house at Dizzy's Club Coca-Cola, dapper as usual in a blue pinstriped suit, Bruce Lundvall spoke of his "love affair with jazz, a lifelong obsession."

For the past 25 years, Lundvall has translated his passion into running Blue Note Records. At the label's 70th-anniversary party, the faces of the label's history dotted the room: saxophonist Joe Lovano, whose forthcoming album, "Us Five," will be his 21st for the label; singer Norah Jones, whose 2002 multiplatinum debut, "Come Away With Me," elevated Blue Note's recent fortunes; bassist Ron Carter, who has played on scores of Blue Note releases; and saxophonist Lou Donaldson, who, later that evening, performed his 1967 Blue Note hit, "Alligator Bugaloo."

"Blue Note stands for a body of music that is like a collective memory," Lundvall says. But this anniversary is as much about extending that legacy forward as applauding its past.

The most visible sign of that is the Blue Note 7, an all-star band of current label acts, on tour in support of "Mosaic: A Celebration of Blue Note Records," which reworks classic tunes. The band's 50-city national tour ends with a weeklong engagement at New York's Birdland Theater beginning April 14. In February, in a campaign dubbed "Blue Note Takes New York," more than a dozen Blue Note artists fanned out across Manhattan. And festivals throughout the United States and abroad have organized focused label tributes.

Releasing music on formats old and new is also part of the campaign. Blue Note's long-running RVG Series of remasters by the legendary engineer Rudy Van Gelder continues apace, with some core titles in this series offered as vinyl/CD sets. On March 10, a 70-track bundle called "A History of Blue Note" was released on iTunes and other digital retail outlets. A disc-on-demand program at Amazon, "Back From the Vault," offers more than 200 out-of-print titles, including some that were recently deleted.

Howard Handler, executive VP of marketing at EMI, thinks Blue Note's parent company is especially well-equipped to add force to catalog and new-release sales.

"There aren't too many label brands that carry the kind of consumer equity Blue Note does," he says. "We've built a company that knows how to embrace this brand and maybe, if we're lucky, create a new generation of fans. We've

created a functional model where there is a marketing team that cuts across all the different labels and repertoire. And this is an opportunity we put at the top of the priority cue."

That's a welcome relief to those who worried that the boutique-label spirit, long the hallmark of Blue Note's identity, might get lost. Blue Note's history began modestly, on Jan. 6, 1939, when a German émigré, Alfred Lion, took boogie-woogie piano masters Albert Ammons and Meade Lux Lewis into a New York studio. Lion's childhood friend, Francis Wolff, a photographer with a similarly attuned ear, caught the last boat out of Nazi-controlled Germany bound for the United States and became a partner. Jazz's progression



Living legends: THE BLUE NOTE 7

through the '50s and '60s can be fairly well indicated with just a succession of distinctive Blue Note album covers designed by designer Reid Miles, often featuring iconic black-and-white photographs taken by Wolff.

After Lion's retirement in 1967 and Wolff's death in 1971, Blue Note survived through a program of reissues and previously unreleased material that executive Charlie Lourie and producer Michael Cuscuna started in 1975. In 1982, Lourie and Cuscuna started Mosaic Records, a reissue imprint.

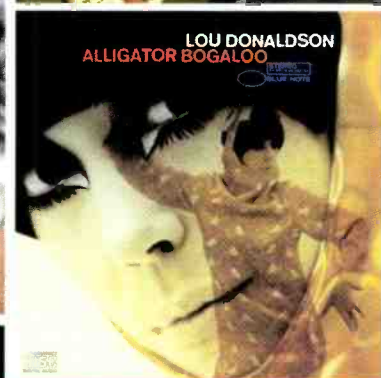
In 1984, EMI hired Bruce Lundvall—who had more than two decades' experience at CBS Records and had done a stint as president of Elektra—to resurrect Blue Note in the United States. The label was relaunched with "One Night With Blue Note," a concert at New York's Town Hall (which



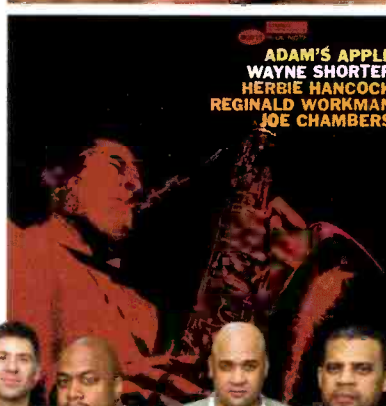
Soul woman: NORAH JONES



Sax man: JOE LOVANO



LOU DONALDSON ALLIGATOR BOGALOO



ADAM'S APPLE WAYNE SHORTER HERBIE HANCOCK REGINALD WORKMAN JOE CHAMBERS



Not feeling blue: AL GREEN

ranging from present-day jazz standard-bearers Cassandra Wilson and Dianne Reeves (the longest-running member of the roster) to such pop-oriented vocalists as Al Green, whose 2008 CD "Lay It Down" sold nearly 200,000 copies, according to Nielsen SoundScan. While some purists have bristled at broadened horizons, Lundvall recalls the question Lion himself asked when he took over: "What are you going to do to be commercial?"

At 73, with 49 years in the record business, he claims that "he'd like to make it an even 50"—which raises questions about the label's future. If last year is any measure, it looks solid. Blue Note had 15 charting titles on Billboard's 2008 Jazz Albums tally, the most of any label. And the Blue Note 7 makes a good case: According to Danny Melnick, whose Absolutely Live Entertainment produced the band's tour, the trek will gross more than \$1 million. EMI's Handler says, "We're in a position to turn all those fans into an extremely valuable resource."

Among Blue Note's fans are, inevitably, some of its artists. "When I was a kid, I was happy just to make a collection of Blue Note albums," says guitarist Lionel Loueke, who was born in Benin, and whose Blue Note debut, "Karibu," was released last year. "But, a world away, I never imagined I'd be part of the collection one day." ...



THE LEE BOYS

No one can accuse the Lee Boys of committing the cardinal sin of sloth. In the last year, the family band performed about 110 dates, 50 of them at roots, folk, jazz, blues, jam band and Christian festivals.

According to manager Barney Kilpatrick, the six-piece group expects to achieve even greater exposure this year; he says its goal is to get in front of 500,000 concertgoers between April and October. The feat may not be too hard to achieve, considering the Lee Boys have jammed at Mountain Stage, Bonnaroo, New Orleans Jazz & Heritage Festival, Austin City Limits Festival, Cornerstone and dozens of other major summer entertainment destinations in the past.

The band's dexterity with multiple genres is its strongest point; it combines folk, soul, funk, blues, country and gospel into upbeat, steel guitar-led performances that can't help but inspire secular and sacred revelry. The three brothers—Alvin, Derrick and Keith—play with their three nephews—Roosevelt Collier, Alvin Cordy Jr. and Earl Walker—which adds a familial chemistry to their live sets.

"We're the Sunday morning band that wakes everybody up," guitarist Alvin says. "We're still a gospel-based band. That's one element we'll never lose. But we're like

messengers, not preachers. We're not trying to teach religion. Spirituality happens because the music, the instruments, is spiritual."

It's that sort of music that landed the act on "Late Night With Conan O'Brien" in December and has put it on the road, onstage and on record with acts like the Grateful Dead, the Allman Brothers Band and the Black Crowes ever since the band played its first show in 2002.

The Lee Boys have self-released a pair of albums and a DVD, plus a one-off album with Arhoolie Records for 2005's "Say Yes," but a permanent record and distribution deal is high on their list. Help may come this summer, as they plan to collaborate on a set with the bluegrass giant the Del McCoury Band for release later this year.

Kilpatrick, a Warner Bros. pop radio promotion vet, also plans to schedule performance arts concerts and educational programs at symphony and performing arts centers, a sphere in which some of his other clients, including the Vonn Trapp Children and the pianist/conductor Peter Nero, thrive.

"When I first saw them play, I felt like whoever discovered Muddy Waters or Howlin' Wolf," Kilpatrick says. "I just said, 'This is so raw and real, they could do anything.'"

Contact: Barney Kilpatrick, manager, barney@rattlesby.net

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ROSI GOLAN

Rosi Golan may have just completed her debut album, but after performing for eight years, she's far from a newcomer to the music scene. "I'm a bit of a perfectionist," says the Israeli-born singer/songwriter, who decided to never release any of her early demos. "I didn't want to misrepresent what I wanted out there, so I chose to wait."

"The Drifter & the Gypsy," Golan's proper introduction, was released through iTunes Nov. 18 and is a collection of gentle, country-tinged pop songs that reflects the singer's patience. While a single has yet to be chosen, multiple songs off the album have already been featured on various TV shows, from the quiet "Lullaby" ("Private Practice") to the piano-driven "Come Around" ("The Ghost Whisperer").

Golan spent her childhood moving around Europe and learning to speak four languages before settling down in Los Angeles when she was 9. Her abilities as a songwriter eventually led her to New York, where she found a home in an "up-and-coming singer/songwriter scene." Golan has spent the last six years polishing her own tunes while penning numerous songs



for other artists, including the 2007 single "Let Me Out" for the U.K. band Ben's Brother.

Recorded in five weeks, "Drifter" and its title are a tribute to Golan's father, a Romanian gypsy who moved around his entire life. "We weren't very close," Golan says, "but I wanted to honor him with what I did here."

Produced by Marshall Altman (Matt Nathanson, Marc Broussard), the album has a physical release slated for April 14. Meanwhile, Golan will support the record on the road this spring, kicking off a U.S. trek March 29 in San Diego. —Jason Lipshutz
Contact: David Margolis, manager, zendali@aol.com

VIDEO: For an exclusive performance and interview with Rosi Golan, go to billboard.com/rosigolan.

CATCHING UP WITH UNDERGROUND ALUMNI

Latch Key Kid's "Good Times" features in the film "I Love You Man" and is the first song on the movie's soundtrack . . . Locksley licensed its song "She Does" to the remake of "Friday the 13th."

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> IVA DOUBLES UP IN SWEDEN

The Stockholm-based vocalist Emily Samson Tepe has had several busy months, juggling the demands of a pop career with those of an opera singer. The Delaware-born former Juilliard student was prepping her second pop album under the name IVA while simultaneously preparing for a role in composer David Sandström's new opera "Batseba," which premiered Dec. 13 in Stockholm and closed March 5.

"I started singing classically when I was 9," the 31-year-old says, "but I always had a pop-style voice." While in the early stages of a classical career in the United States, a chance meeting with the casting director of NBC's "Late Night With Conan O'Brien" led to her performing opera on the show in 2002. After

Re-valuation: IVA wants to bring an operatic style to pop music.



several additional appearances, Tepe moved to her family's homeland of Sweden to study classical music while developing her pop career as IVA.

The U.S./French production house Vurse issued the digital-only debut album "IVA" in 2006, but despite press comparisons to Madonna and Enya, Tepe was dissatisfied with the results on what she now refers to as "a demo." Her new album "IVALution" is, she says, "how I want to be felt and seen. I wanted to bring an operatic voice to pop music." It will be released April 22 in Scandinavia on IVA Records; international deals are being finalized.

Booked by Enma Music, Tepe is self-managed and handles her own publishing—and if a double career wasn't enough, she's also currently featured in a Swedish TV commercial for Bon Aqua mineral water. —Hazel Davis

>>> DOME HEADS

J-Storm Records' Japanese boy band KAT-TUN is anticipating a record-breaking spring. The act will perform for seven consecutive nights (May 15-21) at Japan's premier stadium venue, the Tokyo Dome, with the aim of breaking the attendance record at the 55,000-capacity building that the six-piece band set last year.

"In 2008, KAT-TUN sold out concerts for four straight days in the Tokyo Dome," says J-Storm Records A&R manager Jun Inoue, "and the tickets sold in less than no time. They've been looking to take it to the next level since then."

Inoue expects all 385,000 tickets to sell out for the shows at the home of the Tokyo Giants baseball team. "We offered the Tokyo Dome this basic plan more than two years ago," he recalls, "but it seemed impractical because the baseball season is in May. However, last December we received an offer from the Tokyo Dome and it perfectly matched KAT-TUN's tight schedule."

KAT-TUN—an acronym of its members' initials—has released three chart-topping studio albums and recently hit No. 1 on the Billboard Japan Hot 100 with its Feb. 11 release "One Drop."

Kat-Tun is booked and managed by the Tokyo-based Johnny's Jimusho; its publishing is handled by Music Mind.

—Rob Schwartz

>>> RADIO ON

The Sydney alt-rock band Howling Bells has been ringing the changes by relocating to London, where a media buzz is building around its sophomore album, "Radio Wars" (Independiente/PIAS).

The set enjoyed solid support from the BBC ahead of its March 2 U.K. release, notably on modern rock digital station 6Music. The BBC's top 40 station Radio 1 and AC-styled Radio 2 have also spun tracks.

"Radio Wars" was released March 7 in Australia on Liberation/Mushroom Records; a summer U.S. release is planned through Nettwerk Records.

The move north has helped the British media coverage eclipse that garnered by Howling Bells' 2006 self-titled debut, says the band's London-based manager James Sandom. "Having them here has meant we're able to jump at short notice and have more flexibility with media commitments," he says. "Much more is happening face to face and the press find [singer] Juanita [Stein] quite an enchanting character."

Howling Bells' publishing is with Chrysalis Music worldwide, excluding Australia and New Zealand, where it is signed to Mushroom Music. The band is booked by ITB for Europe, the William Morris Agency for North America and the Harbour Agency for Australasia. Following a sellout U.K. headline tour March 3-16, the act plays all four Australian V Festival shows March 28-29 and April 4-5. —Lars Brandle

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THE BILLBOARD REVIEWS

ALBUMS

POP

INDIGO GIRLS

Poseidon and the Bitter Bug

Producer: Mitchell Froom
IG Recordings/Vanguard

Release Date: March 24

It's been 22 years and 10 major-label albums since the Indigo Girls' independently released debut, and their return to self-governance is a sweet relief. This set contains two discs, one of full-band recordings of the album's 10 tracks and one of acoustic versions, plus a bonus song—a decision that's as good a "because we can" statement as any. Musically, Amy Ray and Emily Saliers apply their familiar close harmony and nimble songwriting to a bit of experimentation beyond their folk-rock trade. In "Digging for Your Dream," Saliers' guitar somersaults in decidedly R&B fashion, while Ray's "Driver Education" dabbles in the synth and chimes of '80s teen pop. Though audibly relaxed in their freedom from the label system, the duo delivers a few real emotional stunners. Saliers' "Fleet of Hope" is a breathtaking chantey of fear and acceptance, and Ray shines on the raw devotional "True Romantic," bringing Janis Joplin (along with an unexpected dose of Morrissey) to mind.—*EN*

MARIANNE FAITHFULL

Easy Come, Easy Go

Producer: Hal Willner
Decca

Release Date: March 17

"Easy Come, Easy Go" is a sequel of sorts to the 1987 covers album "Strange Weather" from Marianne Faithfull and producer Hal Willner. This new recording is richer and more daring in its arrangements and choice of material. Faithfull's limited vocal range may require a leap of faith to embrace, but her gift is a kind of musical character acting that allows her to imbue Neko Case's "Hold On, Hold On" with appealing desperation and capture the near-hopelessness of Morrissey's "Dear God Please Help Me." Duets with Nick Cave (on Colin Meloy of the Decemberists' "The Crane Wife 3") and Keith Richards (on Merle Haggard's "Sing Me Back Home") are subtle and cagey. Willner's ambitious musical backdrops (using four arrangers and ever-fluid instrumentation) provide dramatic cover for Faithfull in challenging tunes like "Down From Dover," Dolly Parton's once-controversial tale of an unwed teen, while audacious orchestration adds layers of pleasure to

YANNI

Voices

Producers: Yanni, Ric Wake
Disney Pearl

Release Date: March 24

Yanni's orchestral compositions had the "popera" crowd eating from his hand long before the genre had a name, so his first album of vocal-driven pop songs would make bank even if the project wasn't as good as it is. But "Voices" is one of the better adult records around. Its exotic flourishes are authentic, given the musician's Greek heritage and seasoned world view: The desert dance numbers "Our Days" and "Ritual De Amor (Desire)" get the blood pumping, and the bright chimes of "Orchid" salute the Far East. Titles like "Kill Me With Your Love" and "Set Me Free" may sound trite, but that's overridden by their seductive singing and fresh pop appeal. The album only falters when the singer's voices are overdubbed to previously released orchestra tracks like "Omaggio (Tribute)" and "Amare Di Nuovo (Adagio C Minor)," where bold strokes weren't intended for lead vocals. (No disrespect to singer Nathan Pacheco, whose appeal to Josh Groban lovers is apparent.) Those flaws aren't enough to mar the album's enjoyment, and other such attempts, like "Mi Todo Eres Tu (Until the Last Moment)," fare better.—*CLT*



such unexpected delights as Brian Eno's "How Many Worlds."—*WR*

ROCK

THE DECEMBERISTS

The Hazards of Love

Producer: Tucker Martine
Capitol

Release Date: March 24

Of the two types of musical journeys an artist can take—caravans and solo voyages—Decemberists' mastermind Colin Meloy takes more of the latter. He leads melodic expeditions farther out to sea and into the past than many listeners are prepared to follow. But despite Meloy's lofty vocabulary and penchant for themes of antiquity, Decemberists' albums are consistently generous with great tunes and charm, and "The Hazards of Love" is no different. Like their 2006 breakthrough "The Crane Wife," based on a Japanese folk tale, "The Hazards of Love" takes its inspiration from a '60s recording of the same name and plumbs the narrative depths of American folk. Personified by vocals from Jim James, Robin Hitchcock, Lavender Diamond's Becky Stark and My Brightest Diamond's Shara Worden, characters come to

life on tracks like "Won't Want for Love (Margaret in the Taiga)" and "Isn't It a Lovely Night," bringing vivacity and added dimension to an expansive and ambitious undertaking.—*LJW*

THIS PROVIDENCE

Who Are You Now?

Producer: Matt Squire
Fueled by Ramen/Atlantic

Release Date: March 17

This young Seattle outfit isn't especially adventurous. This Providence's sophomore disc—with its fuzzy guitars, "whoa oh oh" choruses and lyrics about hearts and holy ghosts—can conjure an air of emo-by-numbers. But thanks to a clutch of memorable melodic hooks and Australian singer Dan Young's believably lovelorn vocals, familiarity doesn't necessarily breed contempt: The breezy summer-radio pop of tunes like "Squeaking Wheels and White Light," "This Is the Real Thing" and "Sand in Your Shoes" conjures pleasant teenage memories with the efficiency of a minor John Hughes flick.—*MW*

RÖYKSOPP

Junior

Producers: Svein Berge,

*Torbjørn Brundtland
Astralwerks/EMI*

Release Date: March 24

After the atmospheric of 2001's "Melody A.M." and the energy of 2006's "The Understanding," "Junior" is exactly the album you hoped that the Norwegian duo Röyksopp would make. It's an icy blast of electro-pop that channels the genre's most quirkily beautiful moments and ups the ante with the unmistakable influence of the duo's film-scoring heroes, Vangelis and Angelo Badalamenti. The Knife singer Karin Dreijer Andersson speaks her best Björk-ian on "Tricky Tricky" and "This Must Be It," warbling about "flow-ers" and "glittering gold." Anneli Drecker floats like Cocteau Twin Liz Fraser on the unforgettable "You Don't Have a Clue." And Swedish pop diva Robyn plays the girlfriend to Depeche Mode's usual protagonist on "The Girl and the Robot," with grooves and chants just like "Enjoy the Silence." It all teeters between dark and light, warm and menthol.—*KM*

LITTLE BRAZIL

Son

Producers: A.J. Mogis,
Little Brazil
Anodyne

Release Date: March 24

For years Landon Hedges was a name most widely recognized in Nebraska music circles, where he played with the likes of Conor Oberst's Desaparecidos and Tim Kasher's the Good Life. Now, Hedges, with his band Little Brazil, wisely teams up with another high-profile Omaha-area name, producer A.J. Mogis (Cursive, Bright Eyes, the Faint), for the group's third full-length and Anodyne debut, "Son." Hedges' songwriting skills have grown since the band's early days, and he chronicles the fallout of a relationship, from young love through having children and separation, while Mogis' hand elevates the production to new heights, with majestic-sounding guitars that carry the standout tracks "Nicholas" and "Gold." While Hedges might not yet hold the stature of his Omaha brethren, with "Son," he at least gets one step closer.—*JM*

COUNTRY

JOHN RICH

Son of a Preacher Man

Producer: John Rich
Warner Bros. Nashville

Release Date: March 24

Despite his haute-hillbilly couture—think fur coats and plenty of bling—John Rich is a working man at heart. He's the country side

WYNTON MARSALIS

He and She

Producer: Jeff Jones
Blue Note

Release Date: March 24

Jazz veteran Wynton Marsalis has delved into a multitude of genres, from mainstream swing to ballet scores to epic narratives to last year's Willie Nelson duo. For his fifth Blue Note album, Marsalis turns to poetry, reciting short patches of spoken word complemented by longer instrumental improvisations with his quintet. The theme: impassioned, and oftentimes elusive, love. While Marsalis' verse falters, the music beams stellar with lyrical rhapsodies and compelling arrangements imbued with multifarious colors and orchestral textures. The collection, which unfolds largely in waltz time, includes the swirling "The Sun and the Moon," where Marsalis dances on muted trumpet with tenor saxophonist Walter Blanding. Noteworthy numbers include the four-part "First" suite (youthful crush, slow dance, kiss and the tango), the playfully skipping "School Boy" shuffle with soft-shoe bounce and the romantic muse "Girls!"—*DO*



LEELA JAMES

Let's Do It Again

Producer: Leela James
Shanachie Entertainment

Release Date: March 24

Leela James' outsized, soul-steeped

voice was first harnessed on the 2005 Warner Bros. set "A Change Is Gonna Come." James has lost none of that mesmerizing talent as listeners revisit a time when both singers and songs overflowed with substance. Covering songs ranging from the Rolling Stones and Bootsy Collins to James Brown and Phyllis Hyman, James delivers a fresh take on R&B/pop old-school heritage. A keen example: her version of the 1984 Womack & Womack nugget, "Baby I'm Scared of You"—enlivened by a "steppers" dance groove. She switches gears to fiery passion on Angela Bofill's "I Try" and dives into hip-hopped funk on Betty Wright's "Clean Up Woman." Recorded live in the studio, the album deliciously captures James' multifaceted musical aura. At the same time, it also sparks a desire to hear her cut loose the next time on an album of original material.—*GM*



THE BILLBOARD REVIEWS

SINGLES

of the genre-bending duo Big & Rich and this fine solo debut proves it. The single "Shuttin' Detroit Down," which tackles corporate greed ("In the real world, they're shuttin' Detroit down/While the boss man takes his bonus pay and jets on out of town"), is an anthem for middle America. "Son of a Preacher Man" is Rich's true life story ("All-nighters with cheaters and liars can sometimes test your faith"), and "Everybody Wants to Be Me" is an in-your-face look at his ascent to stardom. Rich, who wrote or co-wrote every song and produced the album, offers not just a closer look at who he is, but who we all are.—KT

FOLK

IAN TYSON

Yellowhead to Yellowstone and Other Love Stories

Producer: Harry Stinson
Stony Plain Records

Release Date: March 24

Since his last album, 2005's "Songs From the Gravel Road," 75-year-old Canadian legend Ian Tyson has suffered a divorce, another romantic breakup and permanent voice damage. Despite that, "Yellowhead to Yellowstone and Other Love Stories" is one of his most eclectic and affecting song collections. More western than country, it rolls from the epic title track, about a pack of wolves' relocation from Tyson's native Canada to Yellowstone National Park in the United States, to a heart string-tugging elegy for the hockey commentator Don Cherry's late wife ("My Cherry Colored Rose").

LEGEND & CREDITS

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

CONTRIBUTORS: Gary Graff, Kerri Mason, Michael Menachem, Jill Menze, Gail Mitchell, Evie Nagy, Dan Ouellette, Deborah Evans Price, Shad Reed, Wayne Robins, Christa L. Titus, Ken Tucker, Philip Van Vleck, Chris Williams, Mikael Wood, Lavinia Jones Wright

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

There are nicely drawn ballads about "Bill Kane" and "Ross Knox" and the shuffling, Dylan-esque "Blaino's Song." Part of his voice may be gone, replaced by a weathered but forceful rasp, but Tyson hasn't lost a step as a masterful songsmith.—GG

WORLD

AMADOU & MARIAM

Welcome to Mali

Producers: Marc-Antoine Moreau, Lauren Jais, Damon Albarn
Nonesuch

Release Date: March 24

The Malian duo of singer Mariam Doumbia and guitarist/vocalist Amadou Bagayoko have, with the aid of producer Damon Albarn, created an intriguing follow-up to their previous Nonesuch release, "Dimanche a Bamako" (2005). With "Welcome to Mali," Amadou & Mariam depart a bit further from their traditional, acoustic roots. Most noticeable on this new album is an electronica infusion courtesy of Albarn. "Sekebe" is a busy mix of western influences—electronic enhancements plugged into blues riffs, flying by at a rock-music tempo. "I Follow You"—sung in English—is, for all practical purposes, an orchestrated ballad largely beholden to Euro-pop. And the traditional anchor is still in place for Amadou & Mariam, as clearly heard on "Bozos." "Welcome to Mali" showcases the duo at some distance from its original, more elemental sound, but the overall feel is that of musical progress.—PVV

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.

POP

KID CUDI

Day 'N' Nite (3:43)

Producers: Dot Da Genius, Kid Cudi

Writers: S. Mescudi, O. Omishore

Publishers: Elsie's Baby Boy, Owo Olorun (ASCAP), Fool's Gold/G.O.O.D.

Kanye West's newly signed G.O.O.D. Music artist Kid Cudi (born Scott Mescudi) is electrifying dancefloors with the inescapable "Day 'N' Nite," which aired on HBO in the fall, scoring the "Entourage" seal of approval. Prior to the G.O.O.D. signing, Fool's Gold licensed the remix by Italian DJ duo the Crookers to Ministry of Sound/Data Records in Europe, peaking at No. 2 on the combined U.K. singles sales chart. "Day 'N' Nite" is a particularly special track because of its broad appeal among dance music DJs as well as pop and urban radio. Now based in Brooklyn, the Cleveland rapper is finalizing material for his summer album, "Man on the Moon: The Guardians." In the meantime, "Day 'N' Nite" is headed to break the top 10 and the Kid Cudi Vs. Crookers version has the kind of electro ammo that made Flo Rida's "Right Round," Lady GaGa's "Just Dance" and Rihanna's "Disturbia" all No. 1s.—MM

R&B/HIP-HOP

GINUWINE

Last Chance (4:06)

Producer: Bryan-Michael Cox

Writers: A. Shropshire, B. Cox

Publisher: not listed
Notifi/Warner/Asylum

Ginuwine is an R&B artist whose material has matured with him. The young man who became a star in the '90s with the sexually charged smash "Pony" has clearly changed his tune. On "Last Chance," Ginuwine sings about trying to save a relationship. And with Bryan-Michael Cox's music there to assist him, Ginuwine sounds incredibly passionate as he expresses how much he loves the woman. This song seems like an indication of the direction that Ginuwine's upcoming album, "A Man's Thoughts," will take. And perhaps moving forward in his

music will restore him to his past glory.—SR

COUNTRY

SUGARLAND

It Happens (3:01)

Producers: Byron Gallimore, Kristian Bush, Jennifer Nettles

Writers: J. Nettles, K. Bush, B. Pinson

Publishers: various
Mercury Nashville

Sugarland doesn't take itself too seriously on "It Happens," the third single from the album "Love on the Inside." The song is a refreshing turn following perhaps the most rousing vocal performance at this year's Grammy Awards for the ballad "Stay" from Sugarland's 2006 album "Enjoy the Ride." It marked the duo's critical and mass appeal, winning song and single of the year at the 2008 Academy of Country Music Awards as well as best country song and best country performance by a duo or group at the 2009 Grammys. On "It Happens," a textured guitar riff sets the tone and rhythm for this upbeat ditty, with Nettles' signature attitude—you can almost hear her winking at you. In what could very well be the country theme song for the times, the G-rated track gets a little clever if you listen carefully to the end of the chorus "pshhhh, it happens." Sugarland finds itself on the rise once again with another possible chart-topper after two No. 1 singles.—MM

THE BLACK EYED PEAS

Boom Boom Pow (4:15)

Producer: Will.i.am

Writer: not listed

Publisher: not listed

A&M/Interscope

The Black Eyed Peas achieved international success with their last two releases ("Elephunk" and "Monkey Business"), scoring multiple chart hits globally ("Don't Phunk With My Heart," "My Humps") and selling millions of copies as a result. In the interim, Fergie stepped out as a solo artist in 2006 with "The Dutchess" and matched the Black Eyed Peas' success, notching five top five hits on the Billboard Hot 100. "Boom Boom Pow," the first single from the group's new album "The E.N.D.," due in June, shows the act in fine form. Over an electro-techno beat, Will.i.am acts like a hype man to the music, intent on getting some bodies moving in the club. Meanwhile, Fergie whets the appetite of those waiting for her return with a brief but potent vocal and rap. Score "Boom Pow" a knockout.—CW



CIARA & JUSTIN TIMBERLAKE

Love Sex Magic (3:40)

Producers: The Y's, Justin Timberlake

Writers: J. Timberlake, C. Harris

Publisher: not listed

Jive

Ciara has had a hard time igniting her often-delayed "Fantasy Ride" project (May 5): Now comes duet partner-of-the-moment Justin Timberlake to the rescue. While "Love Sex Magic" sounds like it could have come from Timberlake's "FutureSex/LoveSounds" album, that's not a bad thing. The pair definitely has chemistry, trading off heated vocals that add fire to an already spicy lyric: "I ain't gonna stop you if you wanna crowd my neck/Talk sexy to me like that." A subtle retro funk groove generates enough sparks of its own to entice the pop crowd onto the dancefloor. With a sure-to-be-steamy video starring the two photogenic singers, "Love Sex Magic" may be just the fuel needed for Ciara's "Fantasy Ride" to take off.—CW



LADY ANTEBELLUM

I Run to You (3:51)

Producers: Victoria Shaw, Paul Worley

Writers: D. Haywood, C. Kelley, H. Scott, T. Douglas

Publishers: various
Capitol Nashville

The third single from Lady Antebellum's chart-topping debut album further illustrates why this talented young trio earned the Country Music Assn.'s best new artist award as well as a Grammy Award nomination, among other accolades. Written by Lady A's Hillary Scott, Dave Haywood and Charles Kelley

along with veteran tunesmith Tom Douglas, the lyrics speak of finding sanctuary with someone you love no matter how crazy the world gets around you. The song's gorgeous melody and the trio's shimmering harmonies make this a sonic feast.—DEP

ROCK

QUEENSRÛCHE

If I Were King (3:47)

Producers: J. Slater, K. Gray

Writers: J. Slater, G. Tate

Publisher: Queensrÿche

Publishing (BMI)

Rhino/Atco

Soldiers who endure combat are often left with a crippling case of survivor's guilt. Queensrÿche explores the gratitude and regret veterans feel in "If I Were King," a preview of the upcoming album "American Soldier." The lyrics talk of what a soldier would do for his fallen brothers if he could change the world: "We would both be back home/Living the rest of our lives." The song wavers between a reflective, contemplative tempo that conjures sunny skies and blazing classic rock chords that signal the anger at fate for deciding who lives and dies. From Michael Wilton's versatile guitars to Scott Rockenfield's always dexterous drums, every element is spot-on.—CLT

R&B BY MARIEL CONCEPCION

The-Dream Come True

Singer/Songwriter Debuts At No. 2 With Sophomore Album

Originally expected before the end of last year, singer/songwriter the-Dream's sophomore album, "Love Vs. Money," debuts this week at No. 2 on the Billboard 200.

The Radio Killa/Def Jam release sold 151,000 copies, according to Nielsen SoundScan, more than double what his debut album, "Love Hate," sold in its first week (59,000) slightly more than a year ago. To date, "Love/Hate" has sold 544,000 copies.

The lead single, "Rockin That Thang," reaches No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart, while the second, "My Love" featuring Mariah Carey, climbs 62-50. A remix of "Rockin," featuring the Def Jam All Stars (Ludacris, Rick Ross, Juelz Santana and Fabolous), was recently released.

"The plan with this album was to connect the dots between Dream the artist and Dream the person. We wanted to get people to know who he is and what he's done

on a more personal level," says Def Jam VP of marketing Ashaunna Ayars. So the label targeted the Internet more than before, releasing viral videos, extra tracks and content based on "lifestyle and music."

"We also made it a point to highlight not so much what he's done for others throughout his career, but more so the successes he's garnered for himself," Ayars adds. "A lot of people don't know he won the BET artist of the year award in 2008, has had two singles go No. 1 on radio and all other singles go top three on urban radio, was nominated for a Billboard Award and so on."

To carry the more personal thread are tracks like "Love Vs. Money" and "Love Vs. Money Pt. 2," which collectively are the new album's version of "Nikki." The-Dream pulls no punches as he belts lyrics like "He took my shorty/he took my girl... He took my soul/I should've known money couldn't match love" on "Love Vs. Money" and "She'll run from man to man/making plans to plan/no secret y'all know

who we talking 'bout," on "Pt. 2" over pulsating beats.

Sex is also a recurring theme on the album, with tracks like the Los Da Mystro-produced "Put It Down" and "Sweat It Out," which finds him crooning over a thumping bassline about a woman sweating out her hair after steamy sex.

"This album appeals not only to Dream's core fan base but also expands beyond that," Los Da Mystro says. "They recognized he made a great album last time and trusted he was going to make another great album this time. It was like a word-of-mouth type of thing. And then releasing four or five unofficial singles on the Net that people heard and pretty much liked broadened that fan base, especially with tracks like 'My Love' and 'Walking on the Moon.'"

To promote the set, Ayars says the-Dream will tour this summer, though details are scant. "We're also looking to put out a lot more singles off this album than we did last time around," she says. "This album has a lot of depth and we want to expose that." ◆◆◆



'Money' man:
THE-DREAM

THE-DREAM: PAMELA LITTKY; CAREY: LUCAS JACKSON/FEUTERS

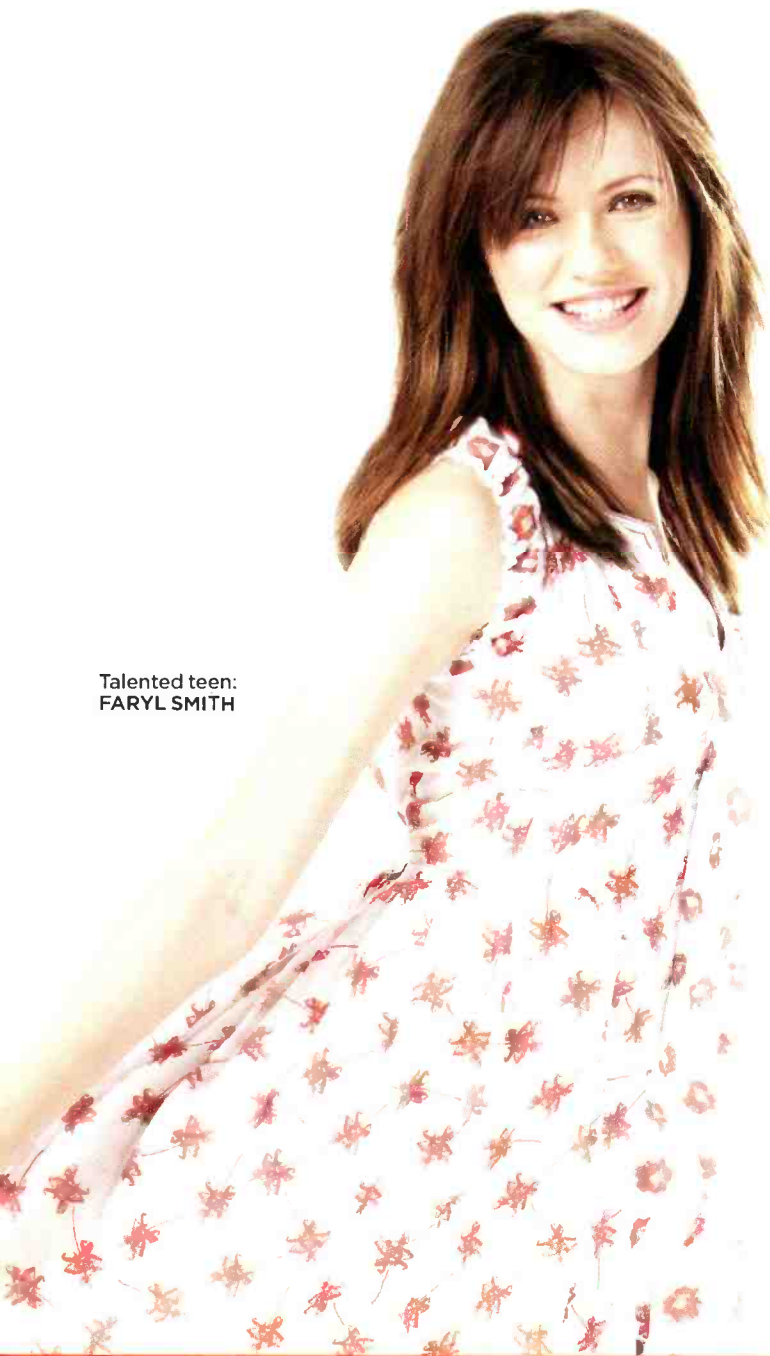
RHYTHMIC POWER

Mariah Carey continues to chart more accolades. Thanks to her guest appearance on the-Dream's "My Love"—debuting this week at No. 37 on Billboard's Rhythmic chart—Carey extends her lead as the female artist with the most charted titles (34) in the 16-year history of the Nielsen BDS-based list. Her closest female rival is Janet Jackson, with 28. Following in the pair's high-heeled footsteps are Mary J. Blige (22), Missy Elliott (18), Ashanti and Beyoncé (tied at 17) and Brandy (16). The song's debut also puts Carey in a third-place tie for most Rhythmic chart appearances among all artists. —Gail Mitchell

HIGH FREQUENCY

Chart Entries	Artist(s)
40	R. Kelly
35	Ludacris
34	MARIAH CAREY
	Jay-Z
	Snoop Dogg
30	Lil Wayne
28	50 Cent
	Diddy
	Janet Jackson





Talented teen:
FARYL SMITH

CLASSICAL BY HAZEL DAVIS

Whiz Kid

Is Faryl Smith The New Charlotte Church?

She may have finished fourth on the show, but 13-year-old classical star Faryl Smith could prove to be the real winner of "Britain's Got Talent."

Smith's powerful voice starred on the 2008 season of the ITV1 talent program, which peaked at 11.2 million viewers, according to the U.K. channel. She released her debut Decca album, "Faryl," March 9 in the United Kingdom. It debuted on the albums chart at No. 6 a week later, selling 29,000 copies, according to the Official Charts Co. That showing made Smith the youngest female solo artist to post a top 10 album since fellow talent-show star Lena Zavaroni in 1974.

After the conclusion of "Britain's Got Talent," Smith signed a £2.3 million (\$3.3 million) contract with Universal. The label clinched the deal despite the fact that Simon Cowell's Syco TV produces the show. Paul Potts, the program's 2007 winner, is signed to Syco, as is the 2008 champ, dancer George Sampson.

"It was a long and hard decision," Smith says of the pitches she received from all the majors. "But I chose Universal because it's a classical label and [mezzo soprano] Katherine Jenkins, who has always been my idol, was signed to it."

Aside from Jenkins, who has since moved on to Warner Classics, Smith's precocious talent also has drawn comparisons to Charlotte Church, a global teen opera sensation in the late '90s.

Church has logged U.S. album sales of more than 6 million, according to Nielsen SoundScan.

"Faryl" includes Smith's version of "Ave Maria"—previously sung by Church—as well as "Amazing Grace" and John Denver's "Annie's Song."

"It was important to have something a bit different on the disc," says Universal Classics & Jazz managing director Dickon Stainer. "But it's principally a classical recording. Sometimes it's tempting to take a classical voice in development and make it sing pop songs. But Faryl's voice is so extraordinary that we want to show it properly."

"Faryl" is already certified gold by the BPI, having shipped 100,000 copies. Sales were boosted by a series of appearances on popular U.K. daytime TV shows including "The Paul O'Grady Show," "Loose Women," "GMTV" and "This Morning."

Smith will perform April 16 at the Classic FM Live concert at London's Royal Albert Hall and May 14 at the same venue for the Classical BRIT Awards—where she'll be the youngest person to perform at the ceremony since Church a decade ago.

"Demand for Faryl is red hot at the moment," Stainer says. "Promoters are queuing up for her."

An international and U.S. rollout of the album will follow, Stainer says, with label meetings under way in the United States.



Home girl:
SARA
WATKINS

BACK IN STRIDE

With Nickel Creek on sabbatical, mandolinist Chris Thile formed the Punch Brothers, an experimental bluegrass group, while guitarist Sean Watkins teamed with Switchfoot's Jon Foreman to create the roots rock-leaning Fiction Family. Come April 7, fiddler/vocalist Sara Watkins will complete the trio's re-emergence with the release of her first, self-titled album from Warner Music Group's Nonesuch label.

While her bandmates are creating music outside the Nickel Creek vein, Watkins continues to mine the group's bluegrass traditions. "I just wanted to make a record I'd be happy supporting for a long time," Watkins says.

For Nickel Creek fans, Watkins' statement comes as no surprise. The members were long recognized as road warriors, having spent most of their 18-year run on tour. One of those moments a couple of years back led to Watkins securing an early commitment for her first album. Backstage at the Cambridge Folk Festival, she met Led Zeppelin's John Paul Jones, who offered to produce. "I didn't even tell him I was making one," Watkins says.

The resulting effort is 14 tracks of originals and covers with such veterans as Jon Brion, Gillian Welch and Tim O'Brien lending a hand. But Watkins' voice shines throughout. On Tom Waits' "Pony," she turns his ballad into a minimal, yet exquisite song of optimism. Classic bluegrass fans will relish the instrumental "Freiderick."

Nonesuch wants to reconnect Watkins with Nickel Creek's fan base. Though there isn't an actual single, the label will work the album at Americana, country, triple A and college radio. Nonesuch is tapping Warner affiliate Word Records for distribution to Christian bookstores.

Advertising is also targeting what Nonesuch VP of marketing Peter Clancy describes as the "NPR-oriented/new acoustic music" audience.

"I see no reason why the audience for [Robert Plant and Alison Krauss'] 'Raising Sand' wouldn't embrace Sara's record," he says.

Watkins is booked for "Late Night With Jimmy Fallon" April 13 with Jones. She is also opening shows this spring for John Prine and Old Crow Medicine Show. As she plots a headlining tour, Watkins is excited about her return. "I don't want to pretend to be something that I can't stand behind," she says. "These songs and instrumentation feel like home." —Michael D. Ayers

LEAK BUILDS 'BLITZ!'

Yeah Yeah Yeahs drummer Brian Chase likens the recent leak of the rock act's third full-length album, "It's Blitz!," to a kid finding and opening his or her gifts a couple of weeks before Christmas.

"There's almost a loss in value in that kind of situation," he says. "But at the same time, we were prepared for something like this and were excited for the music to be out in the world."

In response to the late-February leak, Interscope executives released "It's Blitz!" digitally March 10, approximately one month ahead of its originally scheduled April 14 debut. The set bows this week at No. 32 on the Billboard 200, with 13,000 digital copies sold in the United States, according to Nielsen

SoundScan. It also debuts at No. 4 on Top Digital Albums.

The leak "forced us to scramble," says Interscope/Geffen/A&M executive VP of marketing and publicity Dennis Dennehy. He notes that Interscope quickly spread word about the album's new digital release date by connecting with fans using the Yeah Yeah Yeahs' Web site and through an interview with lead singer Karen O on the music site Pitchfork.com.

Karen O says that despite whatever panic the leak caused, it also added to the buzz the album was receiving from the electro-tinged single "Zero." It was released to the blogosphere in mid-February. "There's a buzz around the record, and that's a great



Rockin' out:
YEAH YEAH YEAHS

tool for a band—these days especially," the singer says.

Along with performances on "Late Show With David Letterman" (April 14) and "Late Night With Jimmy Fallon" (April 15), the band

plans to promote "It's Blitz!" through a series of high-profile U.S. festival gigs, including Coachella, Sasquatch and Bonnaroo. Between those gigs, the act will play about 20 larger club shows

stateside before embarking on a European tour. The group also has a scheduled date in Israel, where it's opening for Depeche Mode in Ramat Gan stadium.

For "It's Blitz!," the band worked with producers Dave Sitek of TV on the Radio and Nick Launay, both of whom have collaborated on the act's past records. Guests include TVOTR's Tunde Adebimpe and Kyp Malone, Antibalas saxophonist Stuart Bogie and Yeah Yeah Yeahs touring band member Imaad Wasif.

The album will be released physically March 31 and in a vinyl version April 14, according to Dennehy. "Blitz!" follows the act's 2006 set "Show Your Bones," which debuted and peaked at No. 11 on the Billboard 200. It has sold 269,000 U.S. copies, according to SoundScan.

—Mitchell Peters

THE HOT BOX



INAUGURAL RUN

>>President Barack Obama makes his Billboard chart debut as he arrives at No. 6 on the Top TV DVD Sales chart with the ABC News documentary "A Moment in History: The Inauguration of Barack Obama" (viewable at billboard.biz/charts).

REMIX KING

>>Nat "King" Cole visits the Top Contemporary Jazz Albums chart for the first time as the remix effort "Re:Generations" bows at No. 3. The set boasts reworkings of his material by such acts as Cee-Lo, Will.i.am, Brazilian Girls and TV on the Radio.



HIGHER GROUND

>>Stevie Wonder's first live concert release on DVD, "Live at Last," debuts at No. 1 on Top Music Video. It's the first time an R&B artist has ruled the chart since Mariah Carey's "The Adventures of Mimi" spent two weeks at No. 1 last May.

CHART BEAT

>>Effective this week, Chart Beat now offers a sneak peek at chart action with a first-look edition on Wednesdays. On Thursdays, when all of Billboard's online charts are refreshed with the week's current data, Chart Beat will appear as always in its full form, spotlighting feats from the entire menu of charts.

>>Motown makes a comeback this week as Stevie Wonder expands his span of Billboard chart-toppers to more than 45 years with a No. 1 bow on Top Music Video. Concurrently, a \$1.99 deal of the day at Amazon's MP3 store for Diana Ross & the Supremes' "The Definitive Collection" brings the 2008 album onto the Billboard 200 for the first time. Entering at No. 142, the album is the iconic group's 37th charted set.

Read Chart Beat every week at billboard.com/chartbeat.

OBAMA: PETE SOUZA; WONDER: MOTOWN ARCHIVES

CHARTS

Clarkson's Most 'Wanted'; U2's Expanded Sales

Spring has sprung on the Billboard 200 as the chart welcomes 24 debuts this week.

Leading the charge is **Kelly Clarkson**, who nets her second No. 1 album as her fourth release, "All I Ever Wanted," sells 255,000 copies, according to Nielsen SoundScan.

Her first No. 1 was her debut set, "Thankful," which began with 297,000 in 2003. The first "American Idol" winner followed up with "Breakaway" in 2004 (a No. 3 debut with 250,000) and 2007's "My December" (No. 2 with 291,000).

"December" had a good start but fell off the chart after just 18 weeks. It has sold 789,000, according to SoundScan. That pales in comparison to "Breakaway," which has sold 6.1 million.

"December" was likely hobbled by bad buzz and its lead single, "Never Again." It tanked on the radio, peaking at No. 47 on the Hot 100 Airplay chart. It was the only track to chart from that album.

In contrast, the new album's first single, "My Life Would Suck Without You," is off to an applause-worthy start. It bullets at No. 13 on Hot 100 Airplay this week and has already hit No. 1 on the Billboard Hot 100 thanks to its strong out-of-the-

gate digital download sales in January. The track so far has sold 1.3 million.

During the new album's release week, Clarkson sang on ABC's "Good Morning America" and "Live With Regis and Kelly," Fox's "American Idol" and NBC's "Saturday Night Live." TV no doubt played a huge part in pumping up the album's big week.

Over The Counter



KEITH CAULFIELD

Her performance on the March 11 edition of "Idol" was most likely the catalyst for juicing the sales of "Wanted." On

Nielsen SoundScan's Building chart released March 13, the album's unweighted sales had doubled to 144,000 compared with what it rung up on its first day of release.

Clarkson's TV blitz recalls **Mariah Carey** snagging coveted appearances on "American Idol" and "The Oprah Winfrey Show" the same week her 2008 album "E=MC2" was released.

After visiting "Oprah" on that Monday, she mentored "Idol" contestants on Tuesday (the album's release date) and then performed on the show on Wednesday. What was the "Idol" theme that week? Carey's catalog, of course.

In the glow of "Idol," the Building chart number for "E=MC2" almost doubled

from Wednesday (154,000) to Friday (295,000). The album ultimately bowed at No. 1 on the Billboard 200 with 463,000.

ACHTUNG! U2's "No Line on the Horizon" has the distinction of having the biggest second-week percentage decline for a No. 1 debut in a year, as it drops to No. 3 with 132,000 (down 72.6%). It bowed with 484,000.

The last album to lose more in its second frame was **Day26's** self-titled set, which was released March 25, 2008. It started at No. 1 with 190,000 but fell to No. 4 with 51,000 in its second week (down 73.1%).

I wonder how many die-hard U2 fans bought not just the regular-priced standard CD (or digital download) during release week, but also snapped up one or more of the album's elaborately packaged deluxe versions.

While we don't have data on how many consumers bought multiple copies, we do have a breakdown on how each premium configuration sold, as an estimated percentage of the set's overall first-week sales.

Three out of the four higher-priced packages (the box, magazine and Digipak) all came with an **Anton Corbijn**-directed film. Notably, none of the sets came with any additional audio tracks. The \$35.98 Digipak was tops among the pre-

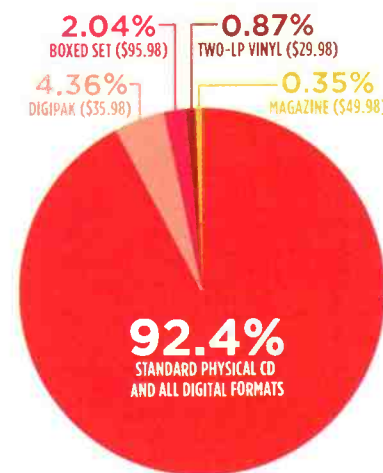
mium versions, garnering an estimated 4.4% of the album's first-week sales.

Nielsen SoundScan special projects manager **Deborah Schwartz** provided Billboard with this data. For further information about SoundScan's research abilities, contact her at debby.schwartz@nielsen.com or 914-684-5503.

DELUXE DEBUT

How each higher-priced configuration of U2's "No Line on the Horizon" sold as reflected by an estimated percentage of the album's first-week sales.

SOURCE: Nielsen SoundScan



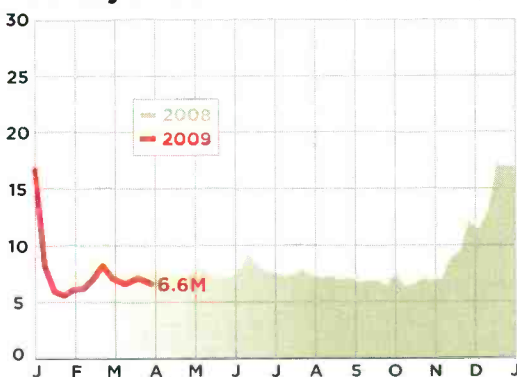
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,626,000	1,428,000	23,077,000
Last Week	7,061,000	1,446,000	22,724,000
Change	-6.2%	-1.2%	1.6%
This Week Last Year	7,944,000	1,106,000	19,316,000
Change	-16.6%	29.1%	19.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	87,977,000	77,504,000	-11.9%
Digital Tracks	239,834,000	284,282,000	19.0%
Store Singles	311,000	310,000	-0.3%
Total	327,122,000	362,096,000	10.7%
Albums w/TEA*	111,860,400	105,932,200	-5.3%

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

ALBUM SALES

'08	88.0 million
'09	77.5 million

SALES BY ALBUM FORMAT

CD	74,309,000	60,381,000	-18.7%
Digital	13,325,000	16,617,000	24.7%
Cassette	28,000	10,000	-64.3%
Other	315,000	496,000	57.5%

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



	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	48,864,000	41,607,000	-14.9%
Catalog	39,114,000	35,898,000	-8.2%
Deep Catalog	27,828,000	26,070,000	-6.3%

CURRENT ALBUM SALES

'08	48.9 million
'09	41.6 million

CATALOG ALBUM SALES

'08	39.1 million
'09	35.9 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Kelly Clarkson, The-Dream, U2, J. Holiday, Taylor Swift, Lady Gaga, Nickelback, Beyonce, Jamie Foxx, Chris Cornell, The Fray, New Found Glory, T.I., Soundtrack, Various Artists, Kanye West, Neko Case, Kings of Leon, Britney Spears, Pink, Jason Mraz, Keyshia Cole, Soundtrack, Various Artists, India Arie, Zac Brown Band, Darius Rucker, Ne-Yo, Coldplay, Soundtrack, Akon, Yeah Yeah Yeahs, Charlie Wilson, Lamb of God, Bruce Springsteen, Taylor Swift, Jonas Brothers, Adele, Katy Perry, Kid Rock, Lil Wayne, Carrie Underwood, Robert Plant / Alison Krauss, The All-American Rejects, Jennifer Hudson, Hollywood Undead, Theory of a Deadman, Sugarland, Van Morrison, and Soundtrack.



This album could have been yours for only \$2.99 (for a limited time) last week in Amazon's MP3 store. Of its 26,000 debut sales, 35% are downloads.



The band's first studio album since 2006's No. 19-peaking "Coming Home" was available in no less than six colored-vinyl editions in the United States.



A Day to Remember (pictured) covers the Fray's "Over My Head" on this set, joining such acts as Mayday Parade and Static Lullaby in interpreting pop gems.



Fittingly, as the first "American Idol" champ crowns the list this week, the fifth-season winner, Taylor Hicks, starts up with his second studio set (9,000).



Mark Ballas and Derek Hough—two of the professional dancers on ABC's "Dancing With the Stars"—front this five-piece band, which starts with 6,000 copies.

Continuation of the Billboard 200 chart table, including entries for Tony Okungbowa, David Cook, Rihanna, Lily Allen, Bobby V, Shinedown, Jamey Johnson, Taylor Hicks, Kidz Bop Kids, Il Divo, Rascal Flatts, Soundtrack, Jazmine Sullivan, The Lonely Island, Anthony Hamilton, Soulja Boy Tell'em, Metallica, Seal, Musiq Soulchild, Ryan Leslie, Madeleine Peyroux, Various Artists, Lady Antebellum, Plies, Leona Lewis, Dierks Bentley, Alan Jackson, Jake Owen, Ludacris, Various Artists, Red, Various Artists, The Killers, AC/DC, Saving Abel, John Legend, Young Jeezy, Dope, Slipknot, Disturbed, David Foster, Ray Lamontagne, MGMT, Chris Isaak, Hinder, Various Artists, Mary Mary, Ballas Hough Band, Various Artists, and Miranda Lambert.

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.

Main Billboard 200 chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION.

105 The young piano-playing funnyman's first full-length album also debuts on Top Comedy Albums at No. 2. His first Comedy Central TV special airs later this month.



With an album inspired by the poems of Pope John Paul II, Domingo returns to the Billboard 200 for the first time since Jan. 5, 2002.



A March 13 performance on NBC's 'Today' lifts the set with a 51% sales jump. The group's U.S. tour, which kicked off last month, continues through July.



The DVD launch of the film March 10 spurs a 73% increase in sales for the album, which returns to the top 10 on Top Soundtrack Albums.



It's her third 'Symphony'-related title to chart in slightly more than a year. The studio set 'Symphony' bowed Feb. 16, 2008, while the holiday effort 'A Winter Symphony' debuted Nov. 22, 2008.

Continuation of the Billboard 200 chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION.

Small chart section listing various artists and their chart positions.

Small chart section listing various artists and their chart positions.

TOP POP CATALOG

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, BB 200 RANKING, CERT. Includes entries like Michael Jackson's 'The Essential Michael Jackson' and ABBA's 'Gold - Greatest Hits'.

Mary J. Blige's Circuit City exclusive "Mary J. Blige & Friends" goes from No. 1 on Top Catalog Albums to off the chart after the retailer shuttered March 8. Meanwhile, after a Michael Jackson-themed week on "American Idol," his "The Essential Michael Jackson" re-enters at No. 1 with 11,000 copies.



TOP DIGITAL

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, BB 200 RANKING, CERT. Includes entries like Kelly Clarkson's 'All I Ever Wanted' and U2's 'No Line On The Horizon'.

TOP INTERNET

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, BB 200 RANKING, CERT. Includes entries like U2's 'No Line On The Horizon' and Kelly Clarkson's 'All I Ever Wanted'.

TOP ALTERNATIVE ALBUMS FROM: .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Includes entries like 'No Line On The Horizon' by U2 and 'Dark Horse' by Nickelback.

TOP MUSIC VIDEO FROM: .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER). Includes entries like 'Live At Last' by Stevie Wonder and 'Live At Sturgis 2006' by Nickelback.

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

BETWEEN THE BULLETS 'SOUL' PROVIDER



The veteran country star Ronnie Milsap opens at No. 6 on Top Internet Albums with his first set of religious songs, "Then Sings My Soul: 24 Favorite Hymns & Gospel Songs." Not only is this Milsap's first ink on the Internet scorecard, the new double-disc is also his first appearance on Top Christian Albums (viewable at billboard.biz/charts), where it bows at No. 8 with total sales of more than 4,000 copies.

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 12, DEAD AND GONE, TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 26, 21, 16, SWEET THING, KEITH URBAN (CAPITOL NASHVILLE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51, 51, 13, SECOND CHANCE, SHINEDOWN (ATLANTIC).

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™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 1, 1, 5, RIGHT ROUND, FLO RIDA (POE BOY/ATLANTIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 26, 23, 16, I HATE THIS PART, THE PUSSYCAT DOLLS (INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 51, 57, 6, SHE'S COUNTRY, JASON ALDEAN (BROKEN BOW).

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.

Albms with the greatest sales gains this week. GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase. PAGE 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.

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.

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.

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.

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).

SINGLES CHARTS RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum).

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.

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.

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. See Charts Legend for additional rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 RIGHT ROUND by Flo Rida (A&M).

"Poker Face" deals 11-9 on Mainstream Top 40, adding Lady Gaga to the list of women in the past year to start their careers with two top 10s.



The band with the most Modern Rock chart titles in the '90s and '00s takes over the tally's summit. Pearl Jam earns its fourth No. 1 with "Brother," its 33rd entry dating to its 1992 arrival.



MAINSTREAM TOP 40

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

ADULT TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 YOU FOUND ME by The Fray (Epic).

ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 I'M YOURS by Jason Mraz (Atlantic).

MODERN ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 BROTHER by Pearl Jam (Epic).

POP 100: The most popular songs, according to mainstream top 40 radio audience impressions, measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. *ADULT CONTEMPORARY TOP 40, **ADULT CONTEMPORARY TOP 40, ***ADULT CONTEMPORARY TOP 40. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	22	#1 IT WON'T BE LIKE THIS FOR LONG <small>FROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)</small>	Darius Rucker CAPITOL NASHVILLE	1	1
2	3	25	COWGIRLS DON'T CRY <small>T. BROWN, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)</small>	Brooks & Dunn Featuring Reba McEntire ARISTA NASHVILLE	2	2
3	1	19	SWEET THING <small>D. HUFF, M. POWELL (K. URBAN, M. POWELL)</small>	Keith Urban CAPITOL NASHVILLE	3	1
4	5	19	RIVER OF LOVE <small>T. BROWN, G. STRAIT (S. CAMPB, BURNETTE, D. MORGAN)</small>	George Strait MCA NASHVILLE	4	4
5	6	18	WHITE HORSE <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)</small>	Taylor Swift BIG MACHINE	5	5
6	8	31	DON'T THINK I CAN'T LOVE YOU <small>J. RITCHIE (J. OWEN, K. MARVEL, J. RITCHIE)</small>	Jake Owen RCA	6	6
7	4	21	GOD LOVE HER <small>T. KEITH (T. KEITH, V. MCGEHE)</small>	Toby Keith SHOW DOG NASHVILLE	7	1
8	9	11	IT'S AMERICA <small>T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)</small>	Rodney Atkins CURB	8	8
9	10	13	NOTHIN' TO DIE FOR <small>B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. J. MILLER)</small>	Tim McGraw CURB	9	9
10	11	12	HERE COMES GOODBYE <small>D. HUFF, PASCAL FLATTS (C. LAGERBERG, C. SLIGH)</small>	Rascal Flatts LYRIC STREET	10	10
11	13	17	SHE'S COUNTRY <small>M. KNOX (D. MYRICK, B. TATUM)</small>	Jason Aldean BROKEN BOW	11	11
12	12	13	I TOLD YOU SO <small>M. BRIGHT (R. TRAVIS)</small>	Carrie Underwood Featuring Randy Travis ARISTA NASHVILLE	12	12
13	14	17	SHUTTIN' DETROIT DOWN <small>J. RICH (J. RICH, J. D. ANDERSON)</small>	John Rich WARNER BROS. WRN	13	13
14	16	16	RIDE <small>D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)</small>	Martina McBride RCA	14	14
15	15	16	LAST CALL <small>T. BROWN (S. MCANALLY, E. ENDERLIN)</small>	Lee Ann Womack RCA	15	15
16	19	23	AIR POWER IT HAPPENS <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland MERCURY	16	16
17	17	19	MARRY FOR MONEY <small>F. ROGERS (D. TURNBULL, J. MELTON)</small>	Trace Adkins CAPITOL NASHVILLE	17	17
18	22	8	AIR POWER ONE IN EVERY CROWD <small>B. CHANCEY (E. MONTGOMERY, J. DEAN, K. TRIBBLE)</small>	Montgomery Gentry COLUMBIA	18	18
19	20	22	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. DUCAS)</small>	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	19	19
20	21	23	AIR POWER I WILL <small>J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)</small>	Jimmy Wayne VALORY	20	20
21	24	26	WHERE I'M FROM <small>D. GEHMAN (P. DAVIS, J. LEATHERS)</small>	Jason Michael Carroll ARISTA NASHVILLE	21	21
22	23	25	HOW 'BOUT YOU DON'T <small>B. BEAVERS (S. NIELSON, V. MCGEHE, J. STOVER)</small>	The Lost Trailers BNA	22	22
23	25	28	I RUN TO YOU <small>V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)</small>	Lady Antebellum CAPITOL NASHVILLE	23	23
24	26	33	SISSY'S SONG <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE	24	24
25	32	38	SIDEWAYS <small>B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE	25	25



Underwood's cover of the Randy Travis chestnut gains 600,000 impressions as the label sends programmers a duet mix featuring the country legend. His original spent two weeks at No. 1 in 1988.



The second track from the upcoming "Defying Gravity" album opens with 4.8 million impressions and is Urban's second-best start. "Once in a Lifetime" opened at No. 17 in 2006.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	27	BROTHERS <small>M. ROVEY (D. BRODY)</small>	Dean Brody BROKEN BOW	26	26
27	28	32	WHATEVER IT IS <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE	27	27
28	31	31	BEST DAYS OF YOUR LIFE <small>C. LINDSEY (K. PICKLER, T. SWIFT)</small>	Kellie Pickler 19 BNA	28	28
29	HOT SHOT DEBUT	1	GREATEST GAINER KISS A GIRL <small>D. HUFF, K. URBAN (M. POWELL, K. URBAN)</small>	Keith Urban CAPITOL NASHVILLE	29	29
30	29	29	FOREVER <small>J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)</small>	John Michael Montgomery STRINGTOWN	30	28
31	30	30	CRY CRY ('TIL THE SUN SHINES) <small>T. BROWN (H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN)</small>	Heidi Newfield CURB	31	30
32	35	42	BOOTS ON <small>M. WRIGHT, C. AUDDRETT (R. HOUSER, B. KINNEY)</small>	Randy Houser UNIVERSAL SOUTH	32	32
33	33	34	GOD MUST REALLY LOVE ME <small>P. O'DONNELL, C. MORGAN (J. COLLINS, T. YERGES)</small>	Craig Morgan BNA	33	33
34	36	41	WILD AT HEART <small>M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)</small>	Gloriana EMBLEM/NEW REVOLUTION	34	34
35	34	36	THAT'S HOW IT STILL OUGHTA BE <small>L. REYNOLDS (T. TOMLINSON, T. TOMLINSON, J. COLLINS, T. SHAPIRO)</small>	Trent Tomlinson CAROLWOOD	35	34
36	37	39	MAN OF THE HOUSE <small>D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)</small>	Chuck Wicks RCA	36	36
37	48	-	PEOPLE ARE CRAZY <small>C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)</small>	Billy Currington MERCURY	37	37
38	39	40	WHAT IT TAKES <small>K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)</small>	Adam Gregory MIDAS BIG MACHINE	38	38
39	51	55	COUNTRY STAR <small>D. HUFF (P. GREEN, B. JAMES)</small>	Pat Green BNA	39	39
40	41	45	I'LL JUST HOLD ON <small>S. HENDRICKS (B. HAYS, L. P. OLSEN, B. SIMPSON)</small>	Blake Shelton WARNER BROS. WRN	40	40
41	40	43	HIGH COST OF LIVING <small>THE KENT HAROLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)</small>	Jamey Johnson MERCURY	41	40
42	44	46	SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O'DONNELL)</small>	Darryl Worley STROUD/VAIRIOUS	42	42
43	57	-	LOST YOU ANYWAY <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith SHOW DOG NASHVILLE	43	43
44	42	44	LOVE YOUR LOVE THE MOST <small>J. JOYCE (F. CHURCH, M. FOLEY)</small>	Eric Church CAPITOL NASHVILLE	44	42
45	43	54	GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young RCA	45	43
46	46	47	THE MORE BOYS I MEET <small>M. BRIGHT (S. MCEWAN, G. KENNEDY)</small>	Carrie Underwood ARISTA NASHVILLE	46	46
47	49	60	RUNAWAY <small>J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)</small>	Love And Theft CAROLWOOD	47	47
48	47	48	THE CLIMB <small>J. SHANKS (J. ALEXANDER, J. MABE)</small>	Miley Cyrus WALT DISNEY/HOLLYWOOD LYRIC STREET	48	47
49	45	51	SMALL TOWN USA <small>J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)</small>	Justin Moore VALORY	49	45
50	50	49	LIKE A WOMAN <small>R. GOOD (J. O'NEAL, S. BENTLEY, J. FEMINO)</small>	Jamie O'Neal 1720	50	43

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	18	#1 TAYLOR SWIFT <small>ZAC MACHINERY 0200 (18.98) ⊕</small>	Fearless	1	1
2	4	5	ZAC BROWN BAND <small>ROAR/BIG PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)</small>	The Foundation	2	2
3	3	4	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live	3	1
4	5	6	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98) ⊕</small>	Taylor Swift	4	1
5	7	10	GREATEST GAINER CARRIE UNDERWOOD <small>ARISTA NASHVILLE 11221/SMN (18.98)</small>	Carnival Ride	5	2
6	2	3	ROBERT PLANT / ALISON KRAUSS <small>MERCURY 619075 (18.98)</small>	Raising Sand	6	2
7	6	7	SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside	7	1
8	9	9	JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song	8	6
9	11	11	RASCAL FLATTS <small>LYRIC STREET 002763 (13.98)</small>	Greatest Hits Volume 1	9	2
10	12	12	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum	10	1
11	8	8	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire	11	1
12	13	14	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (18.98)</small>	Good Time	12	1
13	10	2	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It	13	2
14	14	13	MIRANDA LAMBERT <small>COLUMBIA 78932/SMN (18.98)</small>	Crazy Ex-Girlfriend	14	1
15	15	15	JOEY + RORY <small>VANGUARD/SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song	15	10
16	18	19	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD) ⊕</small>	The Ultimate Hits	16	5
17	17	17	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun	17	1
18	16	18	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour	18	1
19	HOT SHOT DEBUT	1	RONNIE MILSAP <small>STAR SONG 42255 (18.98)</small>	Then Sings My Soul: 24 Favorite Hymns & Gospel Songs	19	19
20	27	28	FACE SETTER BROOKS & DUNN <small>ARISTA NASHVILLE 11163/SMN (18.98)</small>	Cowboy Town	20	4
21	21	21	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits	21	1
22	19	20	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy	22	1
23	23	22	BLAKE SHELTON <small>WARNER BROS 512911/WRN (18.98)</small>	Startin' Fires	23	7
24	25	27	EAGLES <small>EHC 4500 EX (14.98)</small>	Long Road Out Of Eden	24	1
25	24	24	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition	25	1

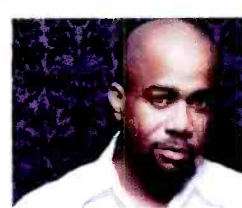
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	26	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)</small>	NOW That's What I Call Country	26	1
27	22	23	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten	27	7
28	20	16	WILLIE NELSON AND ASLEEP AT THE WHEEL <small>BISMAUX 1237 (15.98)</small>	Willie & The Wheel	28	13
29	29	29	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98) ⊕</small>	Greatest Hits	29	4
30	28	31	TRACE ADKINS <small>CAPITOL NASHVILLE 76927 (18.98)</small>	American Man: Greatest Hits Volume II	30	3
31	30	34	RASCAL FLATTS <small>LYRIC STREET 000384 (18.98)</small>	Still Feels Good	31	1
32	34	37	KELLIE PICKLER <small>19 BNA 2281 (18.98) ⊕</small>	Kellie Pickler	32	7
33	39	33	BRAD PAISLEY <small>ARISTA NASHVILLE 26908/SMN (18.98)</small>	Play	33	1
34	36	36	JIMMY WAYNE <small>VALORY JW 0100 (17.98)</small>	Do You Believe Me Now	34	4
35	32	40	ELI YOUNG BAND <small>REPUBLIC 011794 UNIVERSAL SOUTH (10.93)</small>	Jet Black & Jealous	35	5
36	35	25	PAT GREEN <small>BNA 26909/SMN (12.98)</small>	What I'm For	36	2
37	33	35	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything	37	2
38	31	32	LEE ANN WOMACK <small>MCA NASHVILLE 006025/UMGN (13.98)</small>	Call Me Crazy	38	4
39	38	38	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits // Every Mile A Memory 2003-2008	39	2
40	NEW	1	DAVISSON BROTHERS BAND <small>YELL 40 (16.98)</small>	Davissón Brothers Band	40	40
41	40	41	MCHA TURNER <small>MCA NASHVILLE 008904/UMGN (13.98)</small>	Everything Is Fine	41	3
42	41	39	TIM MCGRAW <small>CURB 79118 (11.98)</small>	Greatest Hits 3	42	1
43	37	30	WYONNA <small>CURB 79133 (18.98)</small>	Sing: Chapter 1	43	5
44	43	44	CRAIG MORGAN <small>BROKEN BOW 7737 (12.98)</small>	Greatest Hits	44	16
45	48	47	MONTGOMERY GENTRY <small>COLUMBIA 22817/SMN (18.98)</small>	Back When I Knew It All	45	3
46	47	43	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes	46	21
47	42	42	JAMES OTTO <small>RAYBOW WARNER BROS 49907/WRN (13.98)</small>	Sunset Man	47	2
48	53	65	COLT FORD <small>AVERAGE JOE'S 1001 (16.98)</small>	Ride Through The Country	48	48
49	46	46	LITTLE BIG TOWN <small>CAPITOL NASHVILLE 27864 (18.98)</small>	A Place To Land	49	10
50	51	60	HANK WILLIAMS III <small>CURB 79027 (18.98)</small>	Damn Right Rebel Proud	50	2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	7	#1 STEVE MARTIN <small>40 PRODUCTIONS 98213 EX</small>	The Crow: New Songs For The 5-String Banjo	1	1
2	4	30	BILL & GLORIA GAITHER WITH THE HOME COMING FRIENDS <small>GAITHER MUSIC GROUP 42736</small>	Country Bluegrass Homecoming Volume One	2	2
3	3	25	OLD CROW MEDICINE SHOW <small>NETTWERK 30812</small>	Tennessee Pusher	3	3
4	6	30	BILL & GLORIA GAITHER WITH THE HOME COMING FRIENDS <small>GAITHER MUSIC GROUP 42737</small>	Country Bluegrass Homecoming Volume Two	4	2
5	7	11	STEVE IVEY <small>MADACY SPECIAL PRODUCTS 53894/MADACY</small>	Celtic Hymns	5	6
6	5	20	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53859/MADACY</small>	Ultimate Bluegrass	6	1
7	10	16	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 54103/MADACY</small>	Best Of Bluegrass	7	1
8	RE-ENTRY	1	DAN TYMINSKI <small>ROUNDER 610586</small>	W*H*E*L*S	8	1
9	14	21	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53985/MADACY</small>	Best Of Bluegrass	9	1
10	11	19	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53944/MADACY</small>	25 Best: Bluegrass Favorites	10	1

BETWEEN THE BULLETS

RUCKER RULES



Darius Rucker shifts 2-1 on Hot Country Songs with "It Won't Be Like This for Long." He's the first male artist to log No. 1s with his first pair of format singles since Clay Walker did it 15 years ago. He previously led with "Don't Think I

Don't Think About It" for two weeks in October. In the past 20 years, the only other acts to accomplish the feat are Clint Black, Brooks & Dunn, Deana Carter, Faith Hill, Jamie O'Neal and Wynonna. Rucker and Wynonna are distinguished on the list as part of previously established acts Hootie & the Blowfish and the Judds, respectively. —Wade Jensen

HOT COUNTRY SONGS: 1-25; COUNTRY ALBUMS: 1-25; BLUEGRASS ALBUMS: 1-10. AIRPLAY: MONITORED BY NIelsen BDS. SALES DATA: COMPILED BY NIelsen SoundScan. CHARTS: COUNTRY ALBUMS: SEE CHARTS LEGEND FOR RULES AND EXPLANATIONS. ALL CHARTS © 2008, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	THE-DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love VS Money		1
2	NEW	1	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)	Round 2		2
	1	13	JAMIE FOXX J 41294/RMG (18.98)	Intuition		1
	2	13	KEYSHIA COLE IMANI/GEFFEN 012395/GA (13.98)	A Different Me		1
	3	2	CHARLIE WILSON P MUSIC GROUP/JIVE 23389/JLG (18.98)	Uncle Charlie		1
6	7	5	GREATEST GAINER INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98)	Testimony: Vol. 2, Love & Politics		2
7	6	8	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98)	Paper Trail		1
	4	6	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		1
9		5	BOBBY V BLU KOLLA DREAMS 66070 (18.98)	The Rebirth		1
10		17	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak		1
11		25	JENNIFER HUDSON ARISTA 06303/RMG (18.98)	Jennifer Hudson		1
15		26	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		1
13	16	15	RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie		1
14	14	13	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
15		13	ANTHONY HAMILTON MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All		3
	13	14	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		1
17	9	10	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98)	Da REAList		1
18		41	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		1
19	20	15	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		1
20	22	22	SEAL 143 515868/WARNER BROS. (18.98)	Soul		1
21	21	18	LUDACRIS DTP/DEF JAM 012020*/DJMG (13.98)	Theater Of The Mind		1
22	24	27	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/GA (13.98)	iSouljaBoyTellem		1
	23	24	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession		1
24	32	34	JAMES FORTUNE & FIYA BLACKSMOKE 3045/WORLDWIDE (16.98)	The Transformation		1
25	26	20	JOHN LEGEND G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98)	Evolver		1



With Holiday's (pictured) debut at No. 2 and the-Dream's entry at No. 1, this week signals the first time male artists have opened in the top two slots in more than six months.

29

The album sees its second-best improvement (up 29%) since it bowed in October. The singer appeared March 3 on MTV's "Dogg After Dark."



The San Francisco-based rapper has recorded more than 20 albums since 1994, but this is his first to appear in the top 40.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
29	28	18	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98)	Thr33 Ringz		1
27	25	12	PROJECT PAT HYPNOTIZE MINDS 517396/ASYLUM (18.98)	Real Recognize Real		1
28	27	21	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98)	The Sound		2
29	40	35	GREATEST GAINER ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98)	Something Else		3
30	30	29	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		3
	46	42	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One		1
32	47	56	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		1
33	42	37	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty		1
34	33	9	SOUNDTRACK FOX/BAD BOY 517001*/AG (18.98)	Notorious		1
35		48	OJ DA JUICEMAN 32/MIZAY 517265/ASYLUM (15.98 CD/DVD)	The Otha Side Of The Trap		1
36		57	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		1
37	41	21	JOE BUDDEN AMALGAM DIGITAL 08002/AMALGAM (13.98)	Padded Room		11
38	NEW	1	JIM JONES COLUMBIA 45549 EX/SONY MUSIC (5.98)	Pray IV Reign: The Mixtape		38
39	NEW	1	MESSY MARV SICNESS.NET 59 (17.98)	Cake & Ice Cream: MixTape Volume 2		39
40	35	43	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3		28
41	48	36	USHER LAFACE 23388/JLG (18.98)	Here I Stand		1
42	NEW	1	GUCCI MANE SICNESS.NET 58 (17.98)	Your Favorite Rappers, Favorite Trappers.		42
43	37	46	AVANT CAPITOL 07582 (18.98)	Avant		1
44	45	44	PRYSLEZZ KING APE 54857/LIGHTYEAR (12.98)	Death Of A Man Rebirth Of A King		1
45	36	38	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus		1
46		40	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records		1
47	51	6	BONEY JAMES CONCORD 30815 (18.98)	Send One Your Love		1
48		51	E-40 SICK W/O IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal		1
49	57	53	COMMON G.O.O.D./GEFFEN 011986*/IGA (13.98)	Universal Mind Control		1
	77	67	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		1

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT.
1	1	9	#1 BLAME IT 4 WKS	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
2	2	14	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	
3	3	14	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)		
4	8	8	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	
5			YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		
6	4	13	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)		
7	9	9	GREATEST GAINER DEAD AND GONE 3 WKS	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
8	5	21	BEEP	BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)		
9	7	18	MAD	NE-YO (DEF JAM/DJMG)		
10	10	14	AIN'T I	YUNG L.A. FEAT. YOUNG DRO & T.I.	(GRAND HUSTLE/INTERSCOPE)	
11	12	17	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS	(DEF JAM/DJMG)	
12	13	10	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)		
	16	7	WANT IT, NEED IT	PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		
14		18	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		
15	15	9	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)		
16	14	18	JUST LIKE ME	JAMIE FOXX FEAT. T.I. (J/RMG)		
17	13	13	IT'S YOURS	J. HOLIDAY (MUSIC LINE/CAPITOL)		
	21	5	BOYFRIEND #2	PLEASURE P (ATLANTIC)		
19	24	3	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)		
20		6	MAKE THA TRAP SAY AYE	OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)		
21	25	7	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)		
22		7	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)		
23		6	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)		
24	29	5	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)		
25	27	6	I GET IT IN	50 CENT (SHADY/AFTERMATH/INTERSCOPE)		

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT.
1	1	22	#1 THERE GOES MY BABY 4 WKS	CHARLIE WILSON (P. MUSIC GROUP/JIVE/JLG)		
2	2	30	HERE I STAND	USHER (LAFACE/JLG)		
3		27	COOL	ANTHONY HAMILTON (MISTER'S MUSIC/SO SO DEF/JLG)		
		27	WHEN IT HURTS	AVANT (CAPITOL)		
		24	IFULEASE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)		
6	8	16	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)		
		16	CHOCOLATE HIGH	INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)		
8		10	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)		
		26	THE SWEETEST LOVE	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		
	12	35	NOTHING LEFT TO SAY	MINT CONDITION (CAGED BIRD/IMAGE)		
11	10	40	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)		
		11	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		
13	13	16	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARIL/IMANI/GEFFEN/INTERSCOPE)		
		14	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		
15	19	5	GREATEST GAINER CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)			
16	16	22	FROM MY HEART TO YOURS	LAURA IZIBOR (ATLANTIC)		
17	15		LIONS, TIGERS & BEARS	JAZMINE SULLIVAN (J/RMG)		
18	20	4	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & C.J. HILTON (COLUMBIA)		
19	17	5	EPIPHANY	CHRISTINE MICHELE (DEF JAM/DJMG)		
20	21	12	LOVELY	CASE (INDIGO BLUE)		
21	24	12	I TRUST YOU	JAMES FORTUNE & FIYA (BLACKSMOKE/WORLDWIDE)		
22	26	4	ON THE OCEAN	KJON (UP&UP/DEF TIME/UNIVERSAL REPUBLIC)		
		18	WE NEED TO ROLL	JOE (563/KEDAR)		
24	22	7	JESUS IS LOVE	HEATHER HEADLEY FEAT. SMOKE NORFUL (EMI GOSPEL)		
25		7	SAILING	AVANT (CAPITOL)		

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT.
1	1	14	#1 DEAD AND GONE 3 WKS	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
2	2	7	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	
3		6	RIGHT ROUND	FLO RIDA (P.O.E. BOY/ATLANTIC)		
4	5	7	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)		
5		14	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)		
6		17	MAD	NE-YO (DEF JAM/DJMG)		
7		11	DAY 'N' NITE	KID CUDDI (FOOL'S GOLD)		
		19	SOBEAUTIFUL	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		
9	8	11	BEAUTIFUL	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)		
10	12	13	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)		
		23	JUST DANCE	LADY GAGA (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)		
12	9	10	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		
13		5	POKER FACE	LADY GAGA (STREAMLINE/CONLIVE/CHERRYTREE/INTERSCOPE)		
14		10	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHHOUSE/ASYLUM)		
15		9	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)		
16	14	25	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)		
17	17	13	MOVE (IF YOU 'WANNA)	MIMS (AMERICAN KING/CAPITOL)		
		6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)		
19	19	5	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/LOU/SONY MUSIC)		
20	34	2	GREATEST GAINER BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)			
21		3	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)		
22	25	3	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)		
		10	THAT'S HOW I GO	BOBBY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)		
24		10	FEEL IT	J.FELLI FEEL FEAT. T-PAIN, SEAN PAUL, FLO RIDA & PITBULL (DEF JAM/DJMG)		
25	24	9	CIRCUS	BRITNEY SPEARS (JIVE/JLG)		

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT.
1	1	14	#1 DEAD AND GONE 3 WKS	T.I. FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
2	2	8	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	
		18	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		
4		8	RIGHT ROUND	FLO RIDA (P.O.E. BOY/ATLANTIC)		
		14	AIN'T I	YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)		
		26	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)		
		10	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)		
		10	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)		
9	16		MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)		
10	12	9	MOVE (IF YOU 'WANNA)	MIMS (AMERICAN KING/CAPITOL)		
		10	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)		
		24	POP CHAMPAGNE	JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/ROCK)		
13		7	WANT IT, NEED IT	PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		
14		14	MOVE (IF YOU 'WANNA)	MIMS (AMERICAN KING/CAPITOL)		
15			YOU CAN GET IT ALL	BOW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)		
16						

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	2	6	#1 DIVA	BEYONCE	MUSIC WORLD/COLUMBIA	
2	3	7	THE FEAR	LILY ALLEN	CAPITOL	
3	5	9	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR	SLIGHTLY DANGEROUS/EPIC	
4	6	8	NOT FALLING APART	MAROON 5 A&M	OCTONE/INTERSCOPE	
5	7	8	IN THE NIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX	J MUSIC	
6	8	5	GOD IN ME	MARY MARY	MY BLOCK/COLUMBIA	
7	11	6	LOVE STORY	NADIA ALI	SMILE IN BED	
8	10	8	SUPERLOVER	LABELLE	VERVE	
9	1	7	LONG DISTANCE	BRANDY	E1/EPIC	
10	16	4	LOVE IS THE LOOK	KRISTINE W	FLY AGAIN	
11	17	4	T.O.N.Y.	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE	
12	4	11	BRING THE LOVE	NICKI RICHARDS	NICKIRICHARDS.COM	
13	9	10	CIRCUS	BRITNEY SPEARS	JIVE/JLG	
14	15	9	WANNA BE A DJ	AMBEROSE	MARIE CATZ	
15	14	14	T-SHIRT	SHONTELLE	SRP/SRC/UNIVERSAL MOTOWN	
16	19	7	BOOM	ANJULIE	HEAR/CONCORD	
17	12	14	AWAY	ENRIQUE IGLESIAS	FEATURING SEAN GARHETT	INTERSCOPE
18	18	8	OYE PARTY	ROD CARROLL	PRESSENTS BODEGA CHARLIE	UNIVERSAL
19	20	14	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA	FEATURING VAPA JOE KULT	
20	31	4	FAXING BERLIN	DEADMAU5	PLAY	
21	32	3	I WANT YOUR SEX	JIPSTA	PROVOCATIVE	
22	22	13	PROMISE YOU	DEEP STEP	UP IN THE AIR	
23	27	5	ECSTASY	DIANNE WESLEY	GDS/SP	
24	23	7	I SEEN BEYONCE...	CAZWELL	PEACE BISQUIT	
25	33	4	BOUNCE	MSTRKRFT	FEATURING N.O.R.E. DIM MAK/DOWNTOWN	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
26	30	5	CHASE	MAIYSHA	EUSONIA	
27	24	9	DUST OFF AND DANCE	HYDRA PRODUCTIONS	FEATURING TIFFANY HYDRA	
28	29	5	OLD SKOOL NEW	HYBRID HEIGHTS	SEA TO SUN	
29	35	4	MIND BOUNCE	SPEAKERBOX	FEATURING FREEDOM WILLIAMS	SEA TO SUN
30	21	13	POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
31	38	3	LOVE SETS YOU FREE	CHARLIE	FEATURING PABLITO DRUM	GLOBAL MEDIA
32	34	5	SENSUALITY	LEEZE	JOHN CANDID	
33	46	2	POWER PICK MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG	
34	42	3	SO GOOD TO BE WRONG	YENN	ADRENALINE	
35	13	17	WHAT I CANNOT CHANGE	LEANA	RIMES CLUB	
36	36	5	I'M ALIVE 2009	CELINE DION	COLUMBIA/SONY MUSIC	
37	41	8	TELL U Y	ATFC	FEATURING YASMEEN	STRICTLY RHYTHM
38	37	9	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	
39	46	2	BOTTLE POP	THE PUSSYCAT DOLLS	FEAT. SNOOP DOGG	INTERSCOPE/UNIVERSAL
40	47	2	HAPPY PEOPLE	INCOGNITO	HEADS UP	
41	25	11	NEVER ENOUGH	CRYSTAL WATERS	STRICTLY RHYTHM	
42	43	3	DAY 'N' NITE	KID CUDI	FOOL'S GOLD	
43	HOT SHOT DEBUT		COME BACK TO ME	UTADA	ISLAND/IDJMG	
44	NEW		BEAUTIFUL U R	DEBORAH COX	DECO/IMAGE	
45	40	10	I SEE FIRE	CYBERSUTRA	FEATURING JACINTA KULT	
46	NEW		5 REASONS	SYLVIA TOSUN & LOVERUSH	UK LOVERUSH/SEA TO SUN	
47	NEW		NOT THE ONE	ANDREA CARNELL	CURVY	
48	26	14	EVERYBODY RISE	MURIEL FOWLER	J PHONIC	
49	44	7	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA	
50	39	14	I STAY IN LOVE	MARIAH CAREY	ISLAND/IDJMG	

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	20	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	01862/HGA
2	2	16	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE	012502/GA
3	3	2	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE	90807/THRIVE
4	5	36	3OH!3	WANT PHOTO FINISH	511181	
5	4	9	THE PRODIGY	WADERS MUST DIE TAKE ME TO THE HOSPITAL	90146*/COOKING VINYL	
6	10	10	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE	90799/THRIVE
7	8	10	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA	1895
8	9	78	METRO STATION	METRO STATION RED INK	10521/COLUMBIA	
9	7	7	RIHANNA	GOOD GIRL GONE BAD: THE REMIXES	SRP/DEF JAM	012803*/IDJMG
10	NEW		JULIEN-K	DEATH TO ANALOG	METROPOLIS	579
11	10	46	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOWNTOWN	
12	12	40	DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE	90784/THRIVE
13	13	60	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA	1636
14	15	9	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS	LAKE SHORE	34055
15	17	25	THIEVERY CORPORATION	RADIO RETALIATION	ESL	140
16	20	62	DAFT PUNK	ALIVE 2007	VIRGIN	09841/CAPITOL
17	16	32	STRYKER	TOTAL DANCE 2008: VOL. 2	THRIVEDANCE	90789/THRIVE
18	23	31	CUT /// COPY	IN GHOST COLOURS	MODULAR	050*
19	18	21	THE RIDDLER & CATO K	ULTRA 2009	ULTRA	1842
20	22	30	M83	SATURDAYS=YOUTH MUTE	9384*	
21	14	4	WILLIAM CONTROL	HATE CULTURE	VICTORY	472
22	NEW		ARMIN VAN BUUREN	IMAGINE: THE REMIXES	ARMADA	2002/ULTRA
23	25	9	VARIOUS ARTISTS	TOTAL WOKOUT	THRIVEDANCE	90781 EX/THRIVE
24	RE-ENTRY		CRYSTAL CASTLES	CRYSTAL CASTLES LIES	200962/LAST GANG	
25	19	52	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC	450236*/AG

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	11	#1 POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
2	3	20	IMAGINATION	JES	ULTRA	
3	4	25	FEEL YOUR LOVE	KIM SOZZI	ULTRA	
4	2	7	THE FEAR	LILY ALLEN	CAPITOL	
5	20	2	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG	
6	9	15	ONLY ONE	CHRIS LAKE	NERVOUS	
7	5	40	EVERY WORD	EIGOLA	FEATURING DANIELLA NERVOUS	
8	7	8	CIRCUS	BRITNEY SPEARS	JIVE/JLG	
9	6	8	I HATE THIS PART	THE PUSSYCAT DOLLS	INTERSCOPE	
10	8	10	DAY 'N' NITE	KID CUDI	FOOL'S GOLD	
11	17	9	SOBER	PINK	LAFACE/JLG	
12	10	13	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA	
13	21	3	UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN	
14	13	22	MEDICINE	KIM LEONI	ROBBINS	
15	12	9	EVERYTIME WE TOUCH	DAVID GUETTA & CHRIS WILLS	WITH STEVE ANGELLO & SEBASTIAN WERSCSO	QUINPERFECT/ULTRA
16	16	16	MILES AWAY	MADONNA	WARNER BROS.	
17	NEW		STEP ONE TWO	KASKADE	ULTRA	
18	14	3	TIME AFTER TIME	SOUL CENTRAL	FEAT. ABIGAIL BAILEY	STRICTLY RHYTHM
19	NEW		BEGGIN'	MADON	GONNIE AMIGO/NEXT PLATEAU/UNIVERSAL REPUBLIC	
20	22	5	PERFECT DAY	CASCADA	ROBBINS	
21	15	9	UNDERNEATH	DJ ANTOINE	SESSION	
22	24	3	WEEKEND LOVE	ELECTRIC ALLSTARS	FEATURING MIA J NERVOUS	
23	23	3	RIGHT ROUND	FLO RIDA	POE BOY/ATLANTIC	
24	NEW		SEVENTEEN FOREVER	METRO STATION	COLUMBIA	
25	25	6	WHITE HORSE	SARAH MCLEOD	NEXT PLATEAU	

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	NEW		#1 MADELEINE PEYROUX	BARE BONAS	ROUNDER	613272
2	1	8	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE: THE FRANK SINATRA COLLECTION	51660/REPRISE	
3	3	77	CHRIS BOTTI	ITALIA	COLUMBIA	07606/SONY MUSIC
4	4	7	RENEE OLSTEAD	SKYLARK	143/REPRISE	44247/WARNER BROS.
5	5	76	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE	009412/VG
6	7	8	JANE MONHEIT	THE LOVERS, THE DREAMERS AND ME	CONCORD	31197
7	17		KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	YESTERDAYS	ECM	012451/UNIVERSAL CLASSICS GROUP
8	13	6	THE BAD PLUS JOINED BY WENDY LEWIS	FOR ALL I CARE	DO THE MATH	3148*/HEADS UP
9	11	36	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE	04454*/BLG
10	15	9	ELIANE ELIAS	BOSSA NOVA STORIES	BLUE NOTE	28103/BLG
11	22	6	VARIOUS ARTISTS	BEST OF BIG BAND MADACY SPECIAL PRODUCTS	54101/MADACY	
12	14	26	NATALIE COLE	STILL UNFORGETTABLE	DM/ATCO	512320*/RHINO
13	21	20	BOZ SCAGGS	SPEAK LOW	DECCA	012026
14	20	2	TIERNEY SUTTON BAND	DESIRE	TELARC	JAZZ 83685/TELARC
15	23	53	MELODY GARDOT	WORRISOME HEART	VERVE	010468/VG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	6	#1 BONEY JAMES	SEND ONE YOUR LOVE	CONCORD	30815
2	NEW		THE RIPPINGTONS FEAT. RUSS FREEMAN	MODERN ART	PEAK	30683/CONCORD
3	NEW		NAT KING COLE	REGENERATIONS	CAPITOL	08414*
4	3	44	ESPERANZA SPALDING	ESPERANZA	HEADS UP	3140
5	6	58	KENNY G	RHYTHM & ROMANCE	STARBUCKS	30670/CONCORD
6	21	3	PIECES OF A DREAM	SOUL INTENT	HEADS UP	3136
7	RE-ENTRY		NORMAN CONNORS	STAR POWER	SHANACHIE	5171
8	19	77	HERBIE HANCOCK	RIVER: THE JONI LETTERS	VERVE	009791/VG
9	RE-ENTRY		FOURPLAY	ENERGY	HEADS UP	3146
10	RE-ENTRY		DAVE KOZ	GREATEST HITS	CAPITOL	34163
11	RE-ENTRY		WALTER BEASLEY	FREE YOUR MIND	HEADS UP	3147
12	RE-ENTRY		PETER CINCOTTI	EAST OF ANGEL TOWN	143	402108/WARNER BROS.
13	RE-ENTRY		KENNY G	PLAYLIST: THE VERY BEST OF KENNY G	ARISTA/LEGACY	27460/SONY MUSIC
14	RE-ENTRY		TAKE 6	THE STANDARD	HEADS UP	3142
15	24	20	KIM WATERS	I WANT YOU: LOVE IN THE SPIRIT OF MARVIN SHANACHIE	5166	

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	1	11	#1 STOP, LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES	CONCORD/CMG	
2	2	29	YOU AND I	MICHAEL LINGTON	NUGROOVE	
3	3	29	RELIGIFY	EDGE GROOVE	NARADA JAZZ/CAPITOL	
4	6	17	LET'S GET ON IT	KIM WATERS	SHANACHIE	
5	4	37	LA DOLCE VITA	WARREN HILL	EVOLUTION/E1	
6	5	21	CHILL OR BE CHILLED	OLI SILK	TRIPPIN' 'N' RHYTHM	
7	29		FORTUNE TELLER	FOURPLAY	HEADS UP	
8	9	36	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' 'N' RHYTHM	
9	8	15	A CHANGE IS GONNA COME	SEAL	143/WARNER BROS.	
10	13	4	I'M WAITING FOR YOU	JACKIEEM JOYNER	ARTISTRY	
11	11	30	ORDINARY	WAYNE BRADY	PEAK/CMG	
12	10	11	AND I LOVE HER	KENNY LATTIMORE	VERVE	
13	12	19	AT LAST	BEYONCE	MUSIC WORLD/COLUMBIA	
14	14	8	BADA BING	DAVE KOZ	FEAT. JEFF GOLUB	CAPITOL
15	15	5	RITMO Y ROMANCE (RHYTHM & ROMANCE)	KENNY G	STARBUCKS/CONCORD/CMG	

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.	
1	NEW		#1 PLACIDO DOMINGO	AMORE	IMMORTO	0101250/UNIVERSAL CLASSICS GROUP	
2	1	17	THE PRIESTS	THE PRIESTS RCA VICTOR	33969/SONY MUSIC		
3	2	2	ARVO PART	IN PRINCIPIO	ECM	NEW SERIES/ECM	012599/UNIVERSAL CLASSICS GROUP
4	4	40	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA	011488/UNIVERSAL CLASSICS GROUP	
5	5	6	ANNE-SOPHIE MUTTER	MEMBER	SHONTELLE	FEAT. CLASSICADG	012533/UNIVERSAL CLASSICS GROUP
6	10	2	ANDRE RIEU	GREATEST HITS	DENON	17764/SLG	
7	NEW		ANGELA GHEORGHIU	PUCCHINI: MADAMA BUTTERFLY	EMI CLASSICS	84187/BLG	
8	7	18	LUCIANO PAVAROTTI	THE DUETS	DECCA	012245/UNIVERSAL CLASSICS GROUP	
9	6	28	JOSHUA BELL ACADEMY OF ST MARTIN IN THE FIELDS	VERALDI: THE FOUR SEASONS	SONY CLASSICAL	11013/SONY MASTERWORKS	
10	5	5	HELENE GRIMAUD	DIETSCHE KAMMERPHILHARMONIE BREMEN	BACH	012504/UNIVERSAL CLASSICS GROUP	
11	8	9	JULIA FISCHER ACADEMY OF ST MARTIN IN THE FIELDS	BACH: CONCERTOS	DECCA	012490/UNIVERSAL CLASSICS GROUP	
12	3	3	VARIOUS ARTISTS	BELLINI: LA SONAMBULA	DECCA	012383/UNIVERSAL CLASSICS GROUP	
13	15	24	ANDRE RIEU	LIVE IN VIENNA	DENON	17695/SLG	
14	21	2	YUJA WANG	SHOSTAKOVICH: SYMPHONY NO. 1	DECCA	012504/UNIVERSAL CLASSICS GROUP	
15	NEW		CHICAGO SYMPHONY ORCHESTRA (HAITINK)	MAHLER 1	CSO	RESONAND	901902

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.		
1	1	18	#1 IL DIVO	THE PROMISE	SYGMA/COLUMBIA	39968/SONY MUSIC		
2	2	19	ANDREA BOCELLI	INCANTO	SUGAR	012161/DECCA		
3	NEW		SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN	21681/BLG		
4	4	72	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI	SYGMA/DECCA	08888/UNIVERSAL CLASSICS GROUP		
5	5	12	MORMON TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PHASE TO THE MAN: SINGS HOORING THE PROPHET	JOSEPH MORMON TABERNACLE CHORUS	501223		
6	7	59	ANDREA BOCELLI	WHERE LIVE IN TUSCANY	SUGAR/DECCA	011935/UNIVERSAL CLASSICS GROUP		
7	6	22	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE	SONY CLASSICAL	340450/SONY MASTERWORKS		
8	12	45	JOSH GROBAN	AWAKE LIVE	143/REPRISE	412668/WARNER BROS.		
9	9	60	SARAH BRIGHTMAN	SYMPHONY MANHATTAN	46078/BLG			
10	10	71	ANDREA BOCELLI	LA MIAUR	DECCA	012383/UNIVERSAL CLASSICS GROUP		
11	NEW		VARIOUS ARTISTS	ALLEGRO	RECORDS & PHARMACIA	MASTERWORKS	SEAPLAY	407309/SONY MASTERWORKS
12	15	31	SOUNDTRACK	STAR WARS: THE CLONE WARS	SONY CLASSICAL	35616/SONY MASTERWORKS		
13	8	78	PAUL POTTS	ONE CHANCE	SYGMA/COLUMBIA	15		

JAPAN

BILLBOARD JAPAN HOT 100

THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MARCH 18, 2009
1	79	RESCUE KAT-TUN J-STORM
2	55	HIMAWARI YUSUKE SONY
3	38	COME BACK TO ME UTADA UNIVERSAL
4	64	SETSUNA GREENEEN NAYUTAWAVE
5	1	BELIEVE ARASHI J-STORM
6	6	DOIN' IT WAGNER LOVE EMI
7	5	MY SUNSHINE ROCK'A'TRENCH WARNER
8	11	MORNING SUN RYUJIN KIYOSHI EMI
9	11	SAKURA REIMIDORUM AVEV
10	12	HARU HARU PENGIN EPIC

UNITED KINGDOM

SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MARCH 15, 2009
1	NEW	ISLANDS IN THE STREAM JENKINS/WEST/JONES/GIBB MERCURY
2	1	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC
3	2	JUST CAN'T GET ENOUGH THE SATURDAYS POLYDOR
4	3	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
5	5	LOVE STORY TAYLOR SWIFT BIG MACHINE
6	7	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
7	6	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
8	11	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA
9	13	BEAUTIFUL AKON FT. COLBY DODDINS & KARONAL D. KOVACI SP/CA/UM/GRSAL/MOTOWN
10	NEW	FALLING DOWN OASIS BIG BROTHER

GERMANY

SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) MARCH 17, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
2	2	IRGENDWAS BLEIBT SILBERMOND COLUMBIA
3	4	WIRE TO WIRE RAZORLIGHT VERTIGO
4	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	5	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
6	7	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
7	8	SCHWARZ ZU BLAU PETER FOX WARNER
8	9	HAUS AM SEE PETER FOX DOWNBEAT
9	10	HOT N COLD KATY PERRY CAPITOL
10	12	EISBLUMEN EISBLUME B1RECORDI

EUROPEAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 18, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
2	4	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC
3	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
4	2	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
5	55	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
6	5	LIBERTA PEP'S AZ
7	NEW	ISLANDS IN THE STREAM JENKINS/WEST/JONES/GIBB MERCURY
8	7	JUST DANCE LADY GAGA FT. COLBY DODDINS & KARONAL D. KOVACI STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
9	9	IRGENDWAS BLEIBT SILBERMOND COLUMBIA
10	6	HOT N COLD KATY PERRY CAPITOL
11	10	JUST CAN'T GET ENOUGH THE SATURDAYS POLYDOR
12	13	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA
13	14	WIRE TO WIRE RAZORLIGHT VERTIGO
14	15	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
15	12	THE FEAR LILY ALLEN REGAL/PARLOPHONE
16	8	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
17	17	LOVE STORY TAYLOR SWIFT BIG MACHINE
18	19	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
19	16	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
20	11	TATOUÉ MOI MIKELANGELO LOCONTE WARNER

EURO DIGITAL SONGS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 28, 2009
1	2	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
2	1	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC
3	3	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
4	4	JUST CAN'T GET ENOUGH THE SATURDAYS FASCINATION POLYDOR
5	5	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
6	6	LOVE STORY TAYLOR SWIFT BIG MACHINE
7	9	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
8	10	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA
9	8	JUST DANCE LADY GAGA FT. COLBY DODDINS & KARONAL D. KOVACI STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
10	7	THE FEAR LILY ALLEN REGAL/PARLOPHONE
11	NEW	ISLANDS IN THE STREAM JENKINS/WEST/JONES/GIBB MERCURY
12	15	BEAUTIFUL AKON FT. COLBY DODDINS & KARONAL D. KOVACI SP/CA/UM/GRSAL/MOTOWN
13	NEW	HALO BEYONCE MUSIC WORLD/COLUMBIA
14	14	HOT N COLD KATY PERRY CAPITOL
15	NEW	CAN'T GET OVER SEPTEMBER HARD2BEAT

FRANCE

SINGLES

THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) MARCH 17, 2009
1	1	LIBERTA PEP'S AZ
2	NEW	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
3	2	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
4	1	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
5	3	TATOUÉ MOI MIKELANGELO LOCONTE WARNER
6	1	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
7	7	ADDICTIONS SUPERBUS MERCURY
8	10	SOME PEOPLE (TON DESIR) OCEAN DRIVE DJ ORISKA STRATEGIC MARKETING
9	6	CE QU'ILS AIMENT SHERYFA LUNA ULM
10	14	MEME PAS PEUR BEBE LILLY HEBEN

CANADA

BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) MARCH 28, 2009
1	1	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC/WARNER
2	2	AFRICA KARL WOLF FT. CULTURE LW/EMI
3	12	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA/SONY MUSIC
4	1	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC/WARNER
5	4	LOVE STORY TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL
6	9	LOVEGAME LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE/UNIVERSAL
7	6	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE/UNIVERSAL
8	10	SOBER PINK LAFACE/SONY MUSIC
9	14	HEARTLESS KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
10	8	CIRCUS BRITNEY SPEARS JIVE/SONY MUSIC

AUSTRALIA

SINGLES

THIS WEEK	LAST WEEK	(ARIA) MARCH 15, 2009
1	1	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC
2	2	LOVE STORY TAYLOR SWIFT BIG MACHINE
3	4	THE FEAR LILY ALLEN CAPITOL
4	3	HALO BEYONCE MUSIC WORLD/COLUMBIA
5	5	GIVES YOU HELL THE ALL-AMERICAN REJECTS DOGHOUSE/DCG/INTERSCOPE
6	1	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
7	6	YOU FOUND ME THE FRAY SONY
8	13	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE ATLANTIC
9	10	ROCK & ROLL ERIC HUTCHINSON WARNER BROS
10	9	GET SHAKY IAN CAREY VICTORY

ITALY

DIGITAL SONGS

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) MARCH 16, 2009
1	1	SINCERITA ARISA WARNER BROS
2	2	LA FORZA MIA MARCO CARTA ATLANTIC
3	3	LUCA ERA GAY Povia PIRAMES INTERNATIONAL/SOUNDS OF LIFE
4	12	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	10	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
6	9	IL REGALO PIU' GRANDE TIZIANO FERRO CAPITOL
7	4	COME IN OGNI ORA KARIMA FT. MARIO BIONDI DLGI/SONY
8	1	IL MIO AMORE UNICO DOLCENERA SONY
9	11	HOT N COLD KATY PERRY CAPITOL
10	16	MERAVIGLIOSO NEGRAMARO SUGAR

SPAIN

SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) MARCH 18, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO
2	1	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
3	6	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	5	JUST DANCE LADY GAGA FT. COLBY DODDINS & KARONAL D. KOVACI STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
5	3	CAPRICHIO DE MUJER NINA PASTORI SONY
6	2	QUE TE QUERIA LA QUINTA ESTACION SONY
7	7	QUIERO SER AMAIA MONTERO SONY
8	9	TENIA TANTO QUE DARTE NENA DACONTE UNIVERSAL
9	17	MIRANDO PA TI EL ARREBATO EMI
10	13	DISTURBIA RIHANNA SRP/DEF JAM

GREECE

ALBUMS

THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) MARCH 13, 2009
1	2	AC/DC BLACK ICE COLUMBIA
2	4	PHILIP GLASS GLASS WORLD SONY
3	3	GIUSY FERRERI GAETANA RICORDI
4	6	MORRISSEY YEARS OF REFUSAL DECCA/POLYDOR
5	18	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE
6	1	BRITNEY SPEARS AMAIA MONTERO SONY
7	8	GRACE JONES HURRICANE WALL OF SOUND
8	10	KATY PERRY ONE OF THE BOYS CAPITOL
9	NEW	HAMMERFALL NO SACRIFICE, NO VICTORY NUCLEAR BLAST
10	7	GORAN BREGOVIC ALKOHOL MERCURY

AUSTRIA

SINGLES

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) MARCH 16, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
2	1	IRGENDWAS BLEIBT SILBERMOND COLUMBIA
3	3	WIRE TO WIRE RAZORLIGHT VERTIGO
4	4	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
5	6	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC

ALBUMS

1	1	U2 NO LINE ON THE HORIZON MERCURY
2	2	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
3	3	PETER FOX STADTFAFF DOWNBEAT
4	NEW	KELLY CLARKSON ALL I EVER WANTED S/19/RCA
5	1	MANDO DIAO GIVE ME FIRE! MUSICA DELA SANTA

NORWAY

SINGLES

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) MARCH 17, 2009
1	1	FAIRYTALE ALEXANDER RYBAK ALEXANDER RYBAK
2	4	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC
3	2	BUTTERFLIES TONE DAMLI ABERGJE UNIVERSAL
4	3	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
5	6	TAXA BEYONCE MUSIC WORLD/COLUMBIA

ALBUMS

NEW	1	BIGBANG EDENDALE GRANOSP/RT/WARNER
2	1	U2 NO LINE ON THE HORIZON MERCURY
3	3	VARIOUS ARTISTS MELODY GRAND PRIZ 2009 USM/SLAGERFABRIKKEN
4	5	FJELD JONAS & CHATTAM COUNTY LINE BROTHER OF SONG SONY
5	1	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA

DENMARK

SINGLES

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) MARCH 17, 2009
1	1	KUN FOR MIG MEDINA AT-TACK/MBD
2	2	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
3	3	RIGHT ROUND FLO RIDA FT. KESHA PDE BOY/ATLANTIC
4	5	HVOR SOM HELST - NAR SOM HELST SUKKERCHOK UNIVERSAL
5	15	TAXA SANNE SALOMONSEN MERMAID/SONY

ALBUMS

NEW	1	SANNE SALOMONSEN UNICO MERMAID/SONY
2	1	U2 NO LINE ON THE HORIZON MERCURY
NEW	3	MIKAEL SIMPSON SLAAR SKAAR A LARM/MBD
4	2	KANDIS KANDIS LIVE 2 MY WAY
5	1	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT

PORTUGAL

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 28, 2009
1	1	PORQUE E QUE VENS? TONY CARREIRA FAROL
2	8	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
3	2	KALEMBA (WEGUE WEGUE) BURAKA SOM SISTEMA ENCHUFADA/SONY MUSIC
4	6	HOT N COLD KATY PERRY CAPITOL
5	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
6	5	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
7	NEW	SE ME VAIS DEIXAR TONY CARREIRA FAROL
8	7	VIVA LA VIDA COLDFLAY PARLOPHONE
9	RE	I KISSED A GIRL KATY PERRY CAPITOL
10	1	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR

The Comic Relief charity turns heads on the U.K. Singles chart as benefit tunes take Nos. 1 and 3, with Tom Jones helping out on "Islands in the Stream."



EUROPEAN ALBUMS

THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) MARCH 18, 2009
1	1	U2 NO LINE ON THE HORIZON MERCURY
2	3	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
3	NEW	KELLY CLARKSON ALL I EVER WANTED S/19/RCA
NEW	NEW	ANNIE LENNOX THE ANNIE LENNOX COLLECTION RCA
5	2	THE PRODIGY INVADERS MUST DIE TAKE ME TO THE HOSPITAL
6	5	KINGS OF LEON ONLY BY THE NIGHT RCA
7	7	PETER FOX STADTFAFF DOWNBEAT
8	4	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
9	8	COLDFLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
10	6	DUFFY ROCKFERRY A&M
11	10	PINK HOUSE LAFACE/JLG
12	12	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
13	NEW	INDOCHINE LA REPUBLIQUE DES METEORS JIVE
14	9	MANDO DIAO GIVE ME FIRE! MUSICA DELA SANTA
15	15	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

EUROPEAN AIRPLAY

THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) MARCH 18, 2009
1	1	SOBER PINK LAFACE/JLG
2	2	HOT N COLD KATY PERRY CAPITOL
3	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
4	4	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHEERYTREE/INTERSCOPE
5	4	THE FEAR LILY ALLEN REGAL/PARLOPHONE
6	5	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
7	7	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
8	8	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON RCA
9	9	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
10	11	LIBERTA PEP'S UNIVERSAL
11	12	HUMAN THE KILLERS ISLAND
12	13	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
13	10	CIRCUS BRITNEY SPEARS JIVE/JLG
14	18	TATOUÉ MOI MIKELANGELO LOCONTE WARNER
15	15	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO

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PUBLISHING: Peermusic names **Mary Megan** VP of business development. She was VP in the New York-based media and telecom group of Piper Jaffray.

The BMI Foundation elects **Gary Cannizzo** director/treasurer. He also serves as VP/controller at BMI.

DISTRIBUTION: Redeye Distribution appoints **Jim Chambers** director of A&R. He was GM at Warcon Records.

TOURING: The Palms Casino Resort in Las Vegas taps **Michael Greco** as VP of entertainment. He held the same title at Pure Management Group.



CHAMBERS

GRECO

DRESSLER

KELLOGG

DIGITAL/MOBILE: The global trade association Mobile Entertainment Forum taps **Mike Navarre** as GM of MEF Americas. He was director of sales at ContentNext Media.

Dada Entertainment appoints **Christopher Lam** GM in Canada. He was product manager at Rogers Wireless.

MEDIA: MTV Networks International ups **Pierluigi Gazzolo** to COO. He was president of MTV Networks Latin America.

RELATED FIELDS: Shout Factory and its imprint Majordomo promote **Derek Dressler** to VP of A&R and comedy. He was senior director of A&R.

Music industry veteran **Paul Compton** opens Music Highway Writer Services, a songwriting and music catalog representation company. He was senior VP at Murrah Music.

Independent A&R company Taxi names **Andrea Torchia-Alford** VP of A&R. She was senior director of creative affairs at Universal Music Publishing.

The Music and Entertainment Industry Educators Assn. elects **John Kellogg** president. He also serves as assistant chairman of music business/management at the Berklee College of Music.

Shore Fire Media promotes **Nick Loss-Eaton** to senior account executive. He was account executive.

—Edited by Mitchell Peters

GOODWORKS

MIRANDA LAMBERT LOOKS OUT FOR ANIMALS

Country singer Miranda Lambert has always been an animal lover. But it was a trip several years ago to the Humane Society of East Texas in Tyler where she found her "best buddy," her pet dog Delilah, and discovered a passion for helping abandoned, abused and neglected animals.

"When I visited that facility, I was really blown away by all that they were doing and I felt like I was at a place in my life where I could really help them make a difference," says Lambert, who also owns chickens, donkeys, horses, pigs, goats and cats. "They mean so much to me and are a huge part of my life."

Since that experience, Lambert has held a number of charity events for animals, including a Feb. 12 concert with country artist Blake Shelton at Murray State College in Oklahoma. The show helped raise \$70,000 that will go toward building an animal shelter in Tishomingo, Okla. "When you walk into the shelter and see 200 dogs and cats being cared for, well fed, played with and loved you actually see your money at work," Lambert says.

Lambert, who's working on a new album for release this fall, will host her second annual Cause for the Paws charity event May 17 at the Villa Di Felicita in Tyler. —Mitchell Peters

DURITZ: DANNY CLINCH

BACKBEAT



2009 ASCAP LATIN MUSIC AWARDS

The 17th annual ASCAP Latin Music Awards honored three icons of Latin music—Luis Fonsi, Ricardo Montaner and Omar Alfanno—with the Voice of Music, Latin Heritage and Golden Note awards, respectively. El Premio ASCAP was held March 3 at the Ritz Carlton in San Juan, Puerto Rico. Marco Antonio Solis and Joan Sebastian shared the songwriter of the year award while Sony/ATV Music was named publisher of the year. The ASCAP Latin Music Awards honor the songwriters and publishers of ASCAP's most-performed Latin songs of 2008. PHOTOS: COURTESY OF MARTIZA TRINIDAD

1 From left: ASCAP CEO **John LoFrumento**; event performer **Giovanni Hidalgo**; ASCAP board member/writer and event performer **Paul Williams**; ASCAP senior VP of Latin membership **Alexandra Lioutikoff** and senior VP of domestic membership **Randy Grimmer**.

2 From left: **Omar Alfanno**, **Luis Fonsi**, award winner **Alejandra Guzman** and **Ricardo Montaner**.

3 From left: El Premio ASCAP host **Luis Raul**, **Omar Alfanno**, rapper/reggaeton artist **Vico C** and event performer **Luis Enrique**

4 From left: ASCAP board member/writer and event performer **Paul Williams**; award winner **Alejandra Guzman**; ASCAP senior VP of Latin membership **Alexandra Lioutikoff** and CEO **John LoFrumento**.

5 From left: Sony/ATV senior director of creative **Claribel Cuevas**; ASCAP senior VP of domestic membership **Randy Grimmer**; Colombia managing director **Gisela Forero**; Sony/ATV A&R manager **Eddy Perdomo** and VP of U.S. Latin and Latin America **Jorge Mejia**; ASCAP senior VP of Latin membership **Alexandra Lioutikoff**; Sony/ATV administration manager **Aireen Hevia**, finance and administration director **Luis Bravo** and new business coordinator **Yohana Rodriguez**.



INSIDE TRACK

AS THE CROW FLIES

Adam Duritz, who recently announced that Counting Crows has ended its long-standing relationship with Geffen Records, isn't slowing down even after 18 years in the music business.

"I spent all of January and February doing 17-hour days on a movie set in Los Angeles, came home for a week and then came here to tour with the Who," Duritz tells Track during a late-night phone call from Sydney. The movie, "Freeloaders," a comedy produced by Duritz and the Broken Lizard comedy troupe, revolves around a rock star's entourage who are about to get the boot from their luxurious, rent-free mansion. "We re-created the 'Hanging Around' video for the closing credits. It's the whole cast and the

band in my living room."

Counting Crows is headed to London in May for a "Live From Abbey Road" session and a crack at the Beatles' legacy. "Everyone who does the show this year is recording a track from 'Abbey Road,'" Duritz says. "We're going to do part two of the medley—we'll start with 'Golden Slumbers' or 'She Came in Through the Bathroom Window' and go all the way through 'The End.'" The band is also going to record two Undertones songs, including "Teenage Kicks," for a documentary about that group's 30th anniversary.

"I don't know what else Counting Crows will do. We'll start recording stuff when we want to. We're an album band. We're going to make albums."



DURITZ



2009 BMI LATIN AWARDS

BMI's 16th annual Latin Music Awards took place at the Breakers in Palm Beach, Fla., and honored Espinoza Paz as songwriter of the year, Editora Arpa Musical as publisher of the year and Gloria Estefan as its Latin Icon. A parade of artists, including Elvis Crespo, Jon Secada, Arthur Hanlon, Jorge Villamizar and Fanny Lu, performed Estefan's greatest hits before a packed house. The BMI Latin Music Awards celebrate writers and publishers of the past year's 50 most-performed songs on U.S. radio and TV. PHOTOS: COURTESY OF LESTER COHEN

- 1 BMI publisher **Pepe Garza** of Editora Arpa Musical (left), **Gloria Estefan** and **Espinoza Paz**.
- 2 BMI president/CEO **Del Bryant** (left) and assistant VP of Latin music **Delia Orjuela** with **Juanes**.

- 3 From left: BMI assistant VP of Latin music **Delia Orjuela**, peermusic VP of Miami operations **Ramon Arias**, peermusic Latin scholarship winner **José Luis Rodríguez Enchautegui**, peermusic president/COO of the Anglo American region **Kathy Spanberger**; BMI president/CEO **Del Bryant** and senior director of Latin music **Porfirio Pina**.

- 4 From left: BMI president/CEO **Del Bryant**; BMI songwriter **Javier Sanroman**, who wrote "A Ti Si Puedo Decirte," BMI's Latin song of the year; music publishers **Salvador** and **Manuel Prieto** of Siempre Music; and BMI assistant VP of Latin music **Delia Orjuela**.

- 5 From left: BMI president/CEO **Del Bryant**, **Gloria Estefan**, BMI executive VP/COO **John Cody**, Universal Music Publishing chairman/CEO **David Renzer**, musician/producer **Emilio Estefan Jr.** and BMI assistant VP of Latin music **Delia Orjuela**.



PADRES national spokeswoman **Eva Longoria Parker** was on hand to accept a \$200,000 donation from AT&T in Burbank, Calif., to benefit PADRES Contra El Cáncer. The nonprofit organization is committed to improving the quality of life for Latino children with cancer and their families. Pictured with Longoria Parker is Grammy Award-winning musician and PADRES ambassador **Beto Cuevas**.



Billboard sponsored Provident Financial Management's second annual Golf Classic benefiting the Bogart Pediatric Cancer Research Program and Nordoff-Robbins Music Therapy in Los Angeles. From left: Century West BMW principal **Dennis Lin**; Billboard director of special features and West Coast sales **Aki Kaneko**; Iron Mountain Film & Sound Archives VP **Jeff Anthony**; Provident Financial Management managing director **Barbara Karrol** and COO **Ivan L. Axelrod**; Iron Mountain Film & Sound Archives senior media consultant **Guy Abrahams**; and Playboy Entertainment Group VP of business and legal affairs **Carl C. Nicolaou**. PHOTO: COURTESY OF ANNA-MARIA DISANTO ON BEHALF OF THE BOGART FOUNDATION

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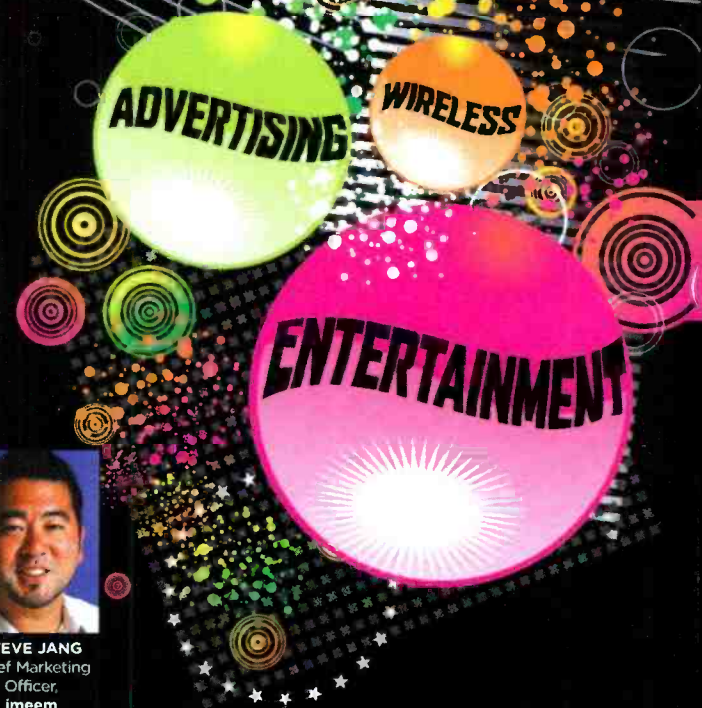
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PROGRAM HIGHLIGHTS

KEYNOTE Q&A WITH ROB THOMAS



TOPICS INCLUDE:

- Teen Panel Focus Group
- Case Study: Mobile Music & Ads
- The Profits & Pitfalls of Mobile Advertising
- Building the Premium Mobile Content Experience
- What Advertisers Want from Mobile Entertainment

KEYNOTE SPEAKERS



GREG CLAYMAN
EVP Digital Distribution,
MTV Networks



MICHAEL SPRAGUE
VP of Marketing for North America,
Kia



STEVE JANG
Chief Marketing Officer,
imeem

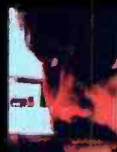
SPEAKERS INCLUDE



FRANK BARBIERI
Founder/CEO,
Transpera



BRIAN BOS
Sr VP, Convergence Director,
Mindshare



TAYLOR CASCINO
Strategic Partner Development Associate,
YouTube



KRISTIN DYKSTRA
Research Associate,
Frank N. Magid Associates



STEVE GLAGOW
VP Marketing Operations,
Orange



DEREK HANDLEY
CEO/Founder,
The Hyperfactory



JILL HILL
Senior Vice President,
Frank N. Magid Associates



CHRISTIAN JORG
SVP New Media & Commerce, Island Def Jam Music Group



PETER KOO
VP, Multimedia Portfolio Management,
Ericsson



GEORGE LINARDOS
VP Product Development,
Nokia



ERIC LITMAN
CEO,
MediaLabs



CHERYL LUCANEGRO
VP of Advertising,
Pandora



MAX MEAD
VP Business Strategy & Development,
PointRoll



PAUL PALMIERI
CEO,
Millennial Media



JERRY ROCHA
Director of Mobile Media & Advertising,
Nielsen



MIKE WEHRS
Executive Director,
Mobile Marketing Association

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Thomas Carroll is Senior Vice President, SunTrust Investment Services, Inc., and Managing Director of SunTrust's Sports and Entertainment Specialty Group.

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