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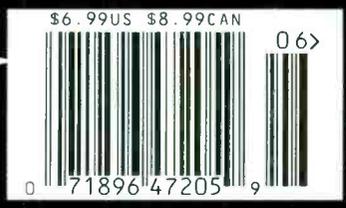
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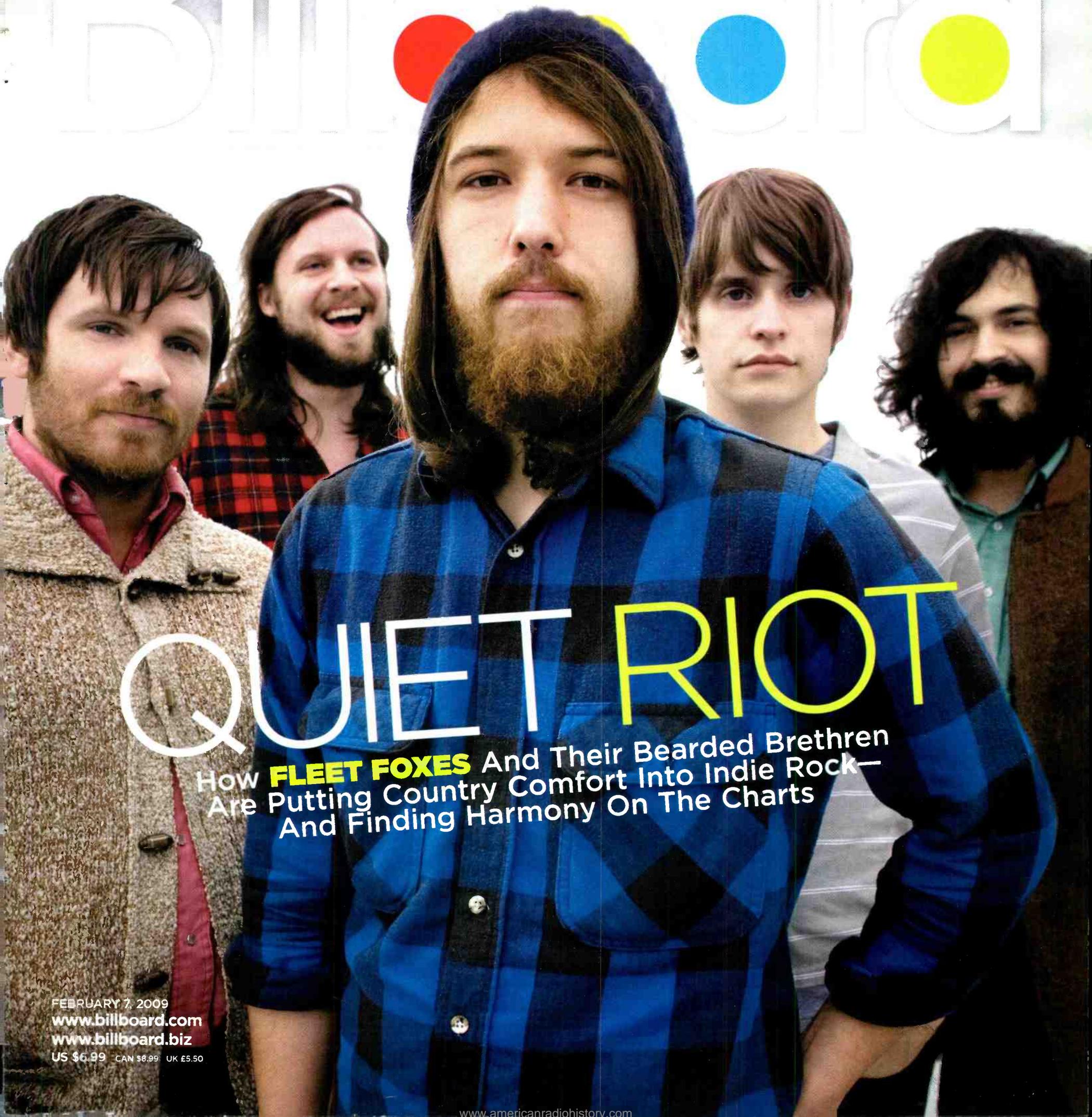
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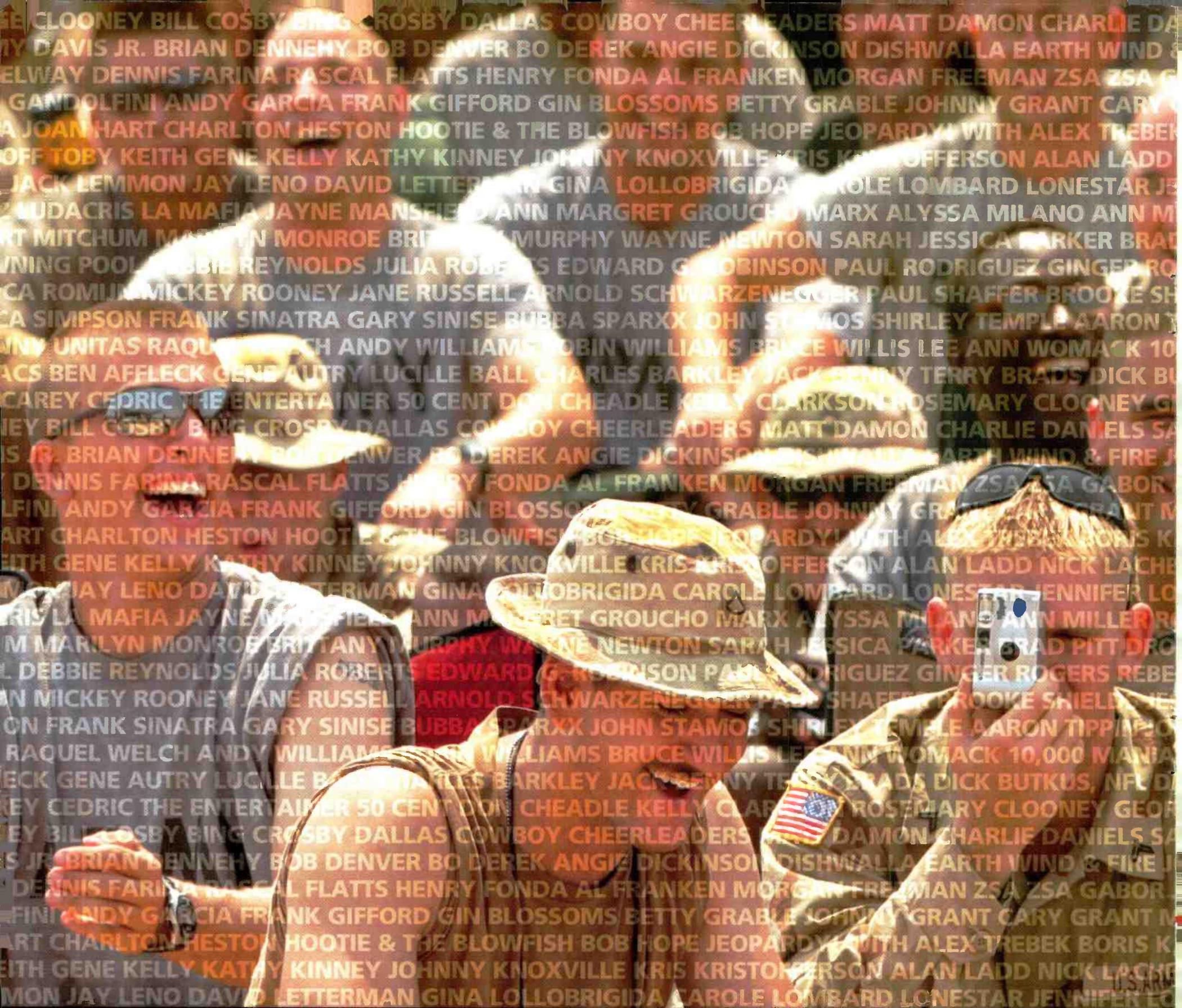
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ON THE CHARTS

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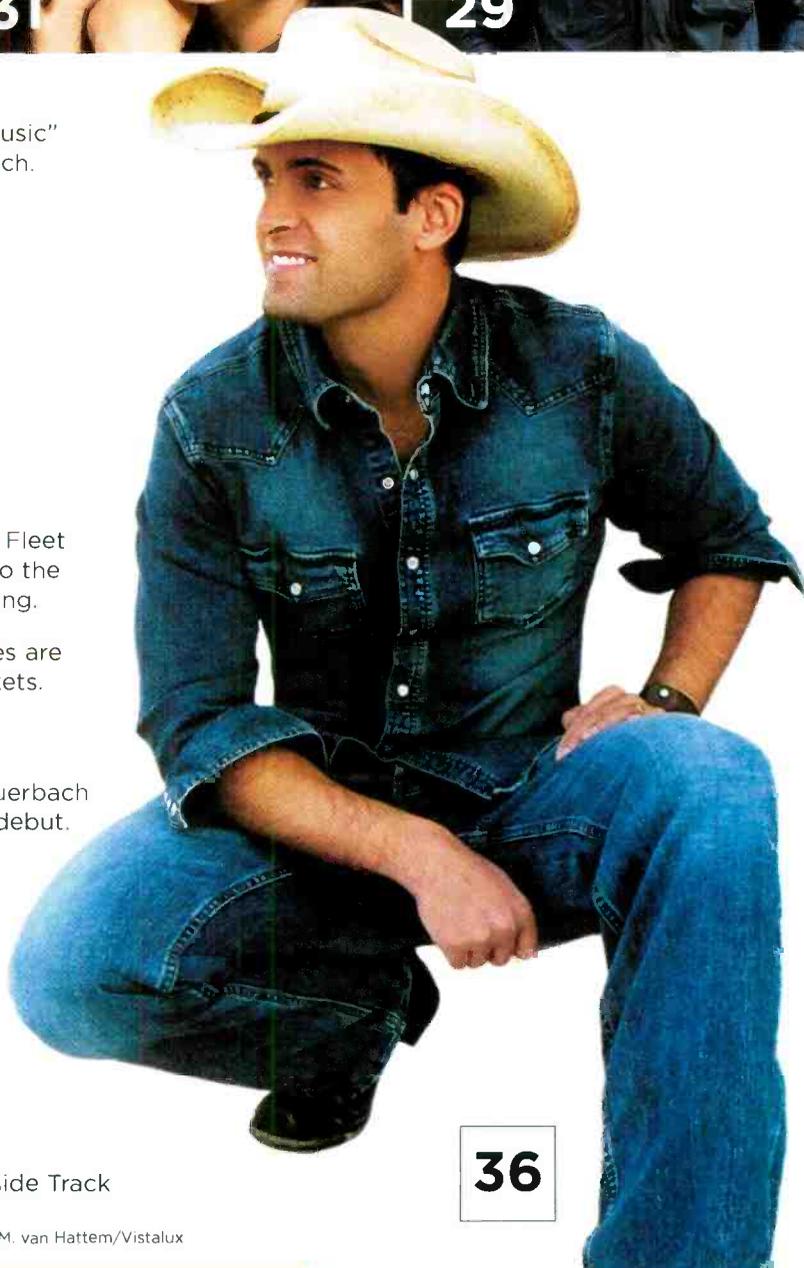
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ON THE COVER: Fleet Foxes photograph © Pieter M. van Hattem/Vistalux



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OPINION

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Copyright D-Day

An Obscure Provision In A 1976 Law Could Let Artists Take Back Their Work

BY WALLACE COLLINS

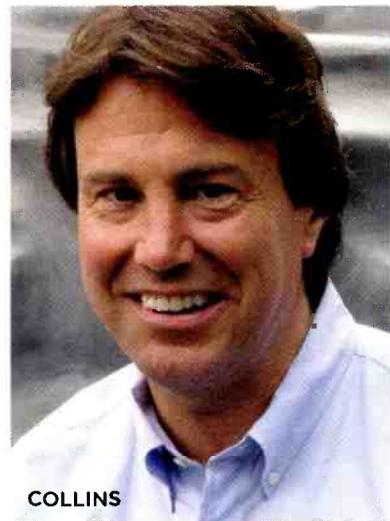
While the recorded-music business is left reeling from file sharing, further trouble may lurk around the corner. In a few years recording artists and songwriters will be entitled to terminate their contractual transfers and demand back their copyrights.

An often overlooked provision of the 1976 Copyright Act provides for the termination of copyright transfers. Even if an artist or a songwriter signed a contract with a record company or music publisher that purports to transfer all rights to a work in perpetuity, the Copyright Act would allow authors to terminate that grant and demand that the rights revert to them sooner.

Generally speaking, for copyright grants made on or after Jan. 1, 1978 (the effective date of the 1976 Copyright Act), the termination period is 35 years under Section 203 of the act. For pre-1978 works the termination period of 56 years after copyright was originally secured under Section 304 (c)-(d). For grants on or after 1978, termination may be exercised anytime during a five-year period starting 35 years from the execution of the grant; if the grant concerns the right of publication of the work, then the period begins on whichever comes first, 35 years after publication or 40 years after execution of the grant. Although there are certain formalities that must be complied with effect to the transfer, this essentially means that recording artists and songwriters can start exercising their right of termination as soon as 2013—which could effectively decimate record companies and publishers.

When the 1976 Copyright Act was drafted, few of us could envision a world in which artists wouldn't need record com-

panies to finance, manufacture, promote and distribute their records. The expectation was that the label and artist would simply have to renegotiate a deal to continue working together. In the digital age, this is no longer true. Any artist could take back his masters and then offer them on his



COLLINS

own Web site or license the rights to an online aggregator. High-profile acts with established fan bases and large catalogs—Bruce Springsteen, Billy Joel, Blondie—don't need much advertising or marketing.

Anyone familiar with record company contracts knows that recordings are created as work for hire. (Music publishing contracts generally provide for the assignment and transfer of a copyright.) Under the 1976 Copyright Act the termination provision is not applicable to a genuine work for hire grant. But this would not preclude artists from exercising their rights of termination. Just a few years ago I litigated a case where the court held that a

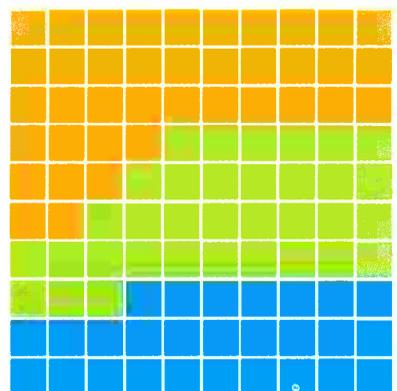
sound recording does not qualify as a work for hire. Basically, a great deal of case law on work for hire holds that whether or not a work created by an employee is a work for hire depends on various factors other than the language of the contract. This area of law appears to be ripe for litigation by recording artists who want to exercise their termination rights. From cases I've litigated and the case law I've researched, artists are likely to prevail over record companies on this issue.

The termination rights of artists and songwriters are generally subject to a five-year window, after which the right to terminate the grant is forfeited. To be effective, the artist or songwriter must serve a written notice of termination to the original record company or publisher—or its successor—no more than 10 and no less than two years prior to the effective date stated in the termination notice. That notice must state the effective date of termination, and a copy must also be filed with the U.S. Copyright Office prior to the effective date of termination. Although the termination rights of an artist under the 1976 Copyright Act would only be effective in U.S. territory, the size of the U.S. market still makes these rights valuable.

In this case, what's good for artists might further erode the influence of major record labels. It could even jeopardize their future. Labels would be well advised to start planning for 2013 now.

Wallace Collins is a New York lawyer specializing in entertainment, copyright, trademark and Internet law who is "of counsel" to the law firm of Serling Rooks & Ferrara. He was an Epic Records artist before attending Fordham Law School.

FEEDBACK



39% UNCERTAIN. It's not clear whether 30 cents more or less will really make that much of a difference on consumer purchasing decisions.

34% NONE. It's too late to make much of a difference. The industry should focus on subscription revenue and ad-based models instead of a la carte sales.

27% HUGE. This is what the music industry needs to finally profit from digital single-track sales.

billboard.biz POLL

What impact will iTunes' new variable-pricing system have on digital music revenue?

TOTAL VOTES: 293

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POWER TRIO
Digital fuels Billboard
200 bows in January



ACROSS THE AISLE
New EMI unit lands
synch deal for the BPA



SODA POP
PepsiCo CMO talks
about music marketing



TEE PARTY
Tips on how to maximize
merch revenue



TICKETS PLEASE
A chat with Live Nation's
Nathan Hubbard

8

10

13

14

21

>>>U2, KID ROCK, PLANT ADDED TO GRAMMYS

U2, Kid Rock, Rihanna and Robert Plant & Alison Krauss have joined the performance lineup for the 51st Grammy Awards, to be held Feb. 8 in Los Angeles. They join previously announced performers Kenny Chesney, Coldplay, Jennifer Hudson, Lil Wayne, Paul McCartney (with Dave Grohl on drums), Radiohead, T.I. and Justin Timberlake, Carrie Underwood, and Jay-Z, among many others.

>>>FIFTEEN ZAVVI STORES CLOSE

The administrators of U.K. retailer Zavvi have closed 15 stores, resulting in a loss of 295 jobs. There are now 48 U.K. stores still open. Zavvi went into administration—roughly equivalent to Chapter 11 bankruptcy—Dec. 24. A month ago there were 114 U.K. Zavvi stores and 11 in Ireland. On Jan. 14, rival entertainment retailer HMV acquired nine of the U.K. Zavvi stores and five locations in Ireland.

>>>SONY MUSIC SALES DROP 22%

During the period ended Dec. 31, Sony Music Entertainment generated 105.2 billion yen (\$1.2 billion), a 22% decrease on a dollar basis compared with the same quarter of the previous fiscal year. Operating income increased 10% year on year primarily due to the consolidation of SME in the current quarter. On a pro forma basis, SME operating income of 14.4 billion yen (\$158 million) represents a 41% decline from the prior year when its results were not consolidated with Sony Corp.'s results.

UP FRONT

TV BY KAMAU HIGH

HEY 19

'Now That's What I Call Music!' Teams With Simon Fuller On TV Pitch

"Now That's What I Call Music!," the long-running series of hit-single compilations, is being shopped as a TV show by Simon Fuller and his 19 Entertainment company.

While still in its early stages—the show doesn't have an official title yet, although it's likely to incorporate some variation of the "Now" brand name—details are beginning to emerge.

Fuller, the mastermind behind "American Idol" and "So You Think You Can Dance," has the exclusive global rights to negotiate a TV deal based on the property. "This show will be nothing like 'American Idol' and definitely won't be a spinoff," he says. "It will be a new take on music programming."

At the center of the show will be the hits themselves, by such acts as Britney Spears, U2 and Jay-Z (see chart, below).

"The TV show is designed to take the brand 'Now' and bring it to a broader level," says Bob Mercer, CEO of Now That's What I Call Music, a partnership involving Sony Music Entertainment, Universal Music Group and EMI Music. (Warner Music Group has a competing product called "Only Hits.")

"A lot of people are buying 'Now' as their guide to what is happening in the music world over the last few months," Mercer says. "The intent is

to take that brand and that trust in that brand and establish it as a TV show with the same elements."

That, he suggests, could mean featuring performances by artists from the compilations, whether through concert footage or in-studio appearances. "We'll probably form our own pop chart so the public can be involved," Mercer adds.

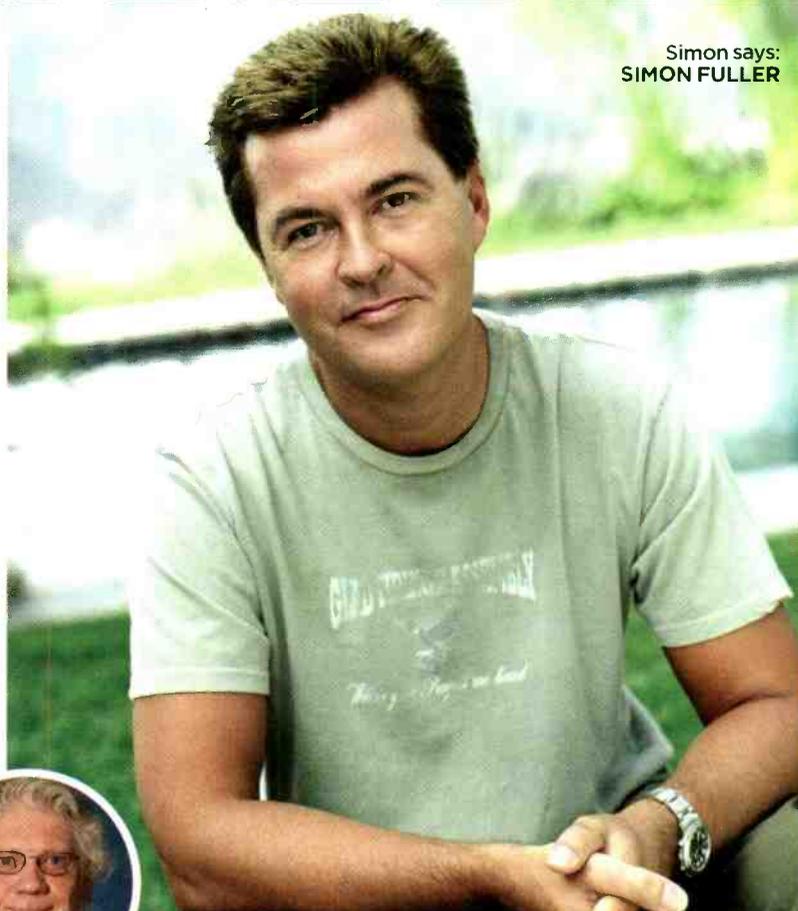
Another element of the show would involve appearances by such veteran acts as the Rolling Stones or Madonna, possibly through interviews, performance footage or in-studio appearances, he says.

The program's final aspect would involve finding the next "Now" artists, Mercer says. "That would be new up-and-coming talent that's either already signed or just as likely not already signed."

The show's Web site will play a critical role in its development, Mercer says, adding that a section of it will be devoted to videos that people upload of themselves trying out for the show.

The overall setup is reminiscent of "Soul Train," "American Bandstand" and the United Kingdom's "Top of the Pops"—hit shows from earlier decades that had music at their center with live performances and interviews.

Mercer has been working on the idea of a TV show for about a year, with Fuller



Simon says: SIMON FULLER



MERCER

coming onboard a few months ago. "Managing a partnership of Sony, Universal and EMI is akin to herding cats," he says.

He adds that these efforts are unrelated to the TV special that aired in November on ITV1 marking the "Now" series' 25th anniversary in the United Kingdom.

Should the show become a reality, expect changes in everything from the packaging of "Now" albums to how often they're released, including the possibility of releasing CDs more frequently with fewer tracks, Mercer says.

Could that lead to price drops and digital-only distribution? "The vast part of my business is still physical," he says. "I'm not going to go down the path of the baby and the bathwater until we have a better lock on what our TV property will be. If we have a weekly presence on a national network, I would be an idiot if I didn't re-evaluate my business model."

The franchise, which got its start in the United Kingdom in 1983, has remained remarkably durable. Since its

U.S. launch in 1998, the series has spawned 42 albums that have charted on the Billboard 200. All 29 of the regular "Now" albums (excluding holiday and genre-specific sets) have reached the top 10, while a dozen of them have hit No. 1.

Although it isn't yet clear which network would air the show, 19 already has a longstanding relationship with Fox, thanks to "Idol"—still TV's top-rated show, with 25 million viewers watching the Jan. 27 episode—and strong performer "Dance," which generally attracts about 10 million viewers per episode, according to Nielsen Media Research.

"'Now' is a good, existing example of the music industry working together," Fuller says. "This show will unite the whole music industry and give it one voice."

Additional reporting by Keith Caulfield and Ann Donahue.

NOW HEAR THIS

U.S. Unit Sales Of The Five Best-Selling 'Now' Compilations

TITLE	FEATURING	YEAR	UNITS
"Now 5"	'N Sync, Britney Spears, Backstreet Boys	2000	4.8M
"Now 6"	Jennifer Lopez, Destiny's Child, Coldplay	2001	3.4M
"Now 8"	Jessica Simpson, Mandy Moore, Gorillaz	2001	3.4M
"Now Christmas"	Bing Crosby, Ella Fitzgerald, Frank Sinatra	2001	3.3M
"Now 7"	Nelly, Janet Jackson, Mystikal	2001	3.3M

SOURCE: Nielsen SoundScan

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DIGITAL BY MITCHELL PETERS

DIGITAL DEBUTANTES

iTunes Sales Lift Three Acts To The Billboard 200

>>> CAPITOL READIES I.R.S. CATALOG FOR DIGITAL RELEASE

Capitol Records is bringing its entire I.R.S. Records catalog to digital formats for the first time. From Feb. 10 to March 17, the label will add more than 100 albums and tracks from the roster, including material from the Fleshtones, Wall of Voodoo, Concrete Blonde, Oingo Boingo, Stewart Copeland and Robbie Krieger. The release will be supported by a digital campaign highlighting each new addition as it becomes available.

>>> NATIONAL GEOGRAPHIC LAUNCHES LABEL

The National Geographic Society has launched a record label, Nat Geo Music, through its music division of the same name. The label will record, release and promote modern music from around the globe in a variety of genres by multiple artists. It will be headed by Nat Geo Music GM Mat Whittington, who will report to National Geographic Entertainment president David Beal. The label will be distributed through INgrooves in the United States; Shock Records in Australia and New Zealand; ADA Global in Europe, Japan, the Middle East and other Asian and African territories; and Napadogan Music in Canada.

>>> BMI TO HONOR GLORIA ESTEFAN

Gloria Estefan will be honored as this year's BMI Icon during BMI's annual Latin Awards. The event will take place March 12 at the Breakers Hotel in Palm Beach, Fla. The invitation-only gala will recognize the songwriters and publishers of the past year's top BMI Latin songs that have played on American radio and TV. Past BMI Icon winners include Gustavo Santaolalla, Los Tigres del Norte, Juan Luis Guerra and Carlos Santana.

The first three sales weeks of January yielded a striking trend on the Billboard 200: Each week, an emerging act's new album charted based solely on digital sales.

Thanks to favorable home-page exposure at the iTunes Music Store, free downloads, attractive pricing and a traditionally slow sales period, up-and-coming acts Erin McCarley, Company of Thieves and the Boxer Rebellion each debuted on the big chart.

Singer/songwriter McCarley released her debut album, "Love, Save the Empty" (Universal Republic), Dec. 30 exclusively at iTunes and bowed at No. 86 on the Jan. 17 Billboard 200. Wind-up Records rock act Company of Thieves released its first album, "Ordinary Riches," through iTunes Jan. 6 and debuted at No. 162 on the Jan. 24 tally. And unsigned British rock band the Boxer Rebellion released its new album "Union" exclusively at iTunes Jan. 13 and debuted at No. 82 on the Jan. 31 chart.

While none of the three albums remains on the Billboard 200 this week, their strong initial showings were a reminder of the market's continued transition to digital sales, as well as the formidable leverage that iTunes retains with consumers.

"It was just a matter of time before this type of thing happened for the first time and starts happening more often," McCarley's manager Michael McDonald says. "It speaks to shifts in the business, and it's certainly not the last we're going to see of it."

Along with their auspicious debuts, the three acts had another thing in common: Each of their albums was priced

at \$7.99 or less in its debut week and had a single that was available for free through iTunes. (McCarley and the Boxer Rebellion were featured as the Single of the Week with "Pony (It's OK)" and "Evacuate," respectively, while Company of Thieves' "Oscar Wilde" was listed as a Discovery Download.)

An Apple spokesman declined to comment on the sales.

Dorothy Hui, Wind-Up senior director of partnership marketing and digital strategy, says Company of Thieves' charting success wouldn't have been possible without iTunes' assistance.

"It was definitely driven by the visibility in the store and the fact that we were actually putting the [free download] into the hands of consumers," she says.

About 250,000 iTunes customers downloaded "Oscar Wilde" during a two-week promotion, according to Wind-up senior VP of sales Derek Graham. The timing of the release in January also "probably helped a little bit, especially this January, which is pretty dead," he says. "There was promotional room available then, which is good timing."

"Ordinary Riches," which gets a physical release Feb. 24, has sold 6,000 downloads, according to Nielsen SoundScan.

In the last week of December, approximately 600,000 iTunes users downloaded McCarley's free single, according to Pat Monaco, Universal Records executive VP



Company of future stars? ERIN MCCARLEY and COMPANY OF THIEVES (inset)

of sales and field marketing. "Certainly, there is no physical campaign that you can do now that would have an impact like iTunes did in its first week," Monaco says, noting that McCarley's music was featured in several TV shows and that she had toured leading up to the release.

"People were somewhat familiar with her name and had heard her music in one of any number of locations," McDonald adds. "And iTunes helped connect the dots."

A physical version of "Love, Save the Empty" streeted Jan. 6 and has sold 3,000 copies, according to Nielsen SoundScan; total sales are at 20,000.

NPD Group analyst Russ Crupnick says that many labels are seeking less expensive options for marketing developing artists. "Some of the labels I talk to are making an ever-increasing

effort to do programs on iTunes," Crupnick says. "The younger audience is increasingly listening to music online and using all kinds of online vehicles for discovery."

Boxer Rebellion manager Sumit Bothra agrees, saying that offering free downloads and getting attractive placement on the iTunes store's home page almost instantly gives an act global awareness.

"Prior to iTunes there would've been no way of creating that profile without having to go to each individual territory and do promotion and marketing in those territories to raise awareness on this level," he says. But "it's the ability of the band and the team around that band to harness all of that potential."

Additional reporting by Ed Christman and Alex Vitoulis.

UNBOXED REBELLION With iTunes' Help, Unsigned U.K. Band Crashes The Charts

London-based rock act the Boxer Rebellion has found a powerful friend in iTunes and can partly thank the digital music giant for the resurgence of its career, which was brought to a halt in 2005 following the financial collapse of its former record label, Poptones.

Without help from a label, the Boxer Rebellion released its sophomore album, "Union," exclusively through iTunes and landed at No. 82 on the Jan. 31 Billboard 200. "Union"—the follow-up to its 2005 debut, "Exits"—has sold 8,000 copies, according to Nielsen SoundScan.

Prior to the Jan. 13 digital-only release, the Boxer Rebellion didn't have any radio play or press awareness in the United Kingdom and had only played occasional gigs to showcase new material, according to band manager Sumit Bothra. Things changed when a member of the iTunes music team discovered the band's

MySpace page and expressed interest in featuring the group's "Evacuate" as a free single on the iTunes store's home page.

"We simply had a fan base, a Single of the Week and a great record," Bothra says. "And we sold between 2,000-3,000 albums in the U.K. in the second week of January." The Official Charts Co. could not confirm that number, and "Union" was ineligible for the main U.K. album chart because it wasn't released physically.

But an OCC spokesperson said had it been eligible, sales would not have been high enough for it to crack the top 100. The group plans to release a

physical copy of "Union" after it raises enough money to do so, Bothra adds.

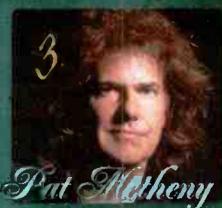
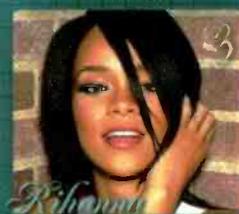
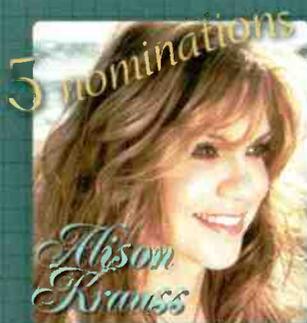
Since the iTunes exposure, Bothra says a number of labels have expressed interest in the band. "We're just exploring all of our options and hearing every-one out," he says. "A label would help us get to where we need to go quicker, and it would certainly be a catalyst for us."

The band has concert dates booked throughout Europe beginning in March, but one of Bothra's main focuses is breaking the act in the United States. If funding permits, the Boxer Rebellion will book shows in major stateside markets following South by Southwest. The group has already received airplay from influential noncommercial KCRW Los Angeles.

Meanwhile, the Boxer Rebellion plans to record a live album in front of 300 contest winners March 9 at the Apple Store in London. —MP



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2 nominations

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- Michael Bishop
- Chris Brown
- T Bone Burnett
- Gary Burton
- Steven Curtis Chapman
- Daft Punk (SACEW)
- Death Cab for Cutie
- Michael Doucet
- Jerry Douglas
- Brian Eno (PRS)
- Estelle (PRS)

- Béla Fleck
- Kirk Franklin
- Peter Gabriel (PRS)
- Jim Jonsin
- Kid Rock
- Lady Antebellum
- Patty Loveless
- Maroon 5
- Lee Thomas Miller
- Nas
- James Otto
- Al Schmitt
- Snoop Dogg
- Sugarland
- Eg White
- Jack White
- John Williams
- Cece Winans

For photos, stories and awards citations for all of our nominees, go to:
www.BMI.com/GRAMMY

**>>> SPRINGSTEEN
TOUR STARTS IN
APRIL**

As expected, Bruce Springsteen & the E Street Band will tour North America this spring in support of their new album, "Working on a Dream" (Columbia). The trek begins April 1 in San Jose, Calif. North American dates run through May 23 in East Rutherford, N.J.; a European tour then begins a week later at Holland's Pink Pop festival and concludes June 10 in Bergen, Norway. After a break, the European leg resumes July 2 in Munich.

**>>> ESSENCE
FESTIVAL ADDS
MAXWELL, AL
GREEN, NE-YO**

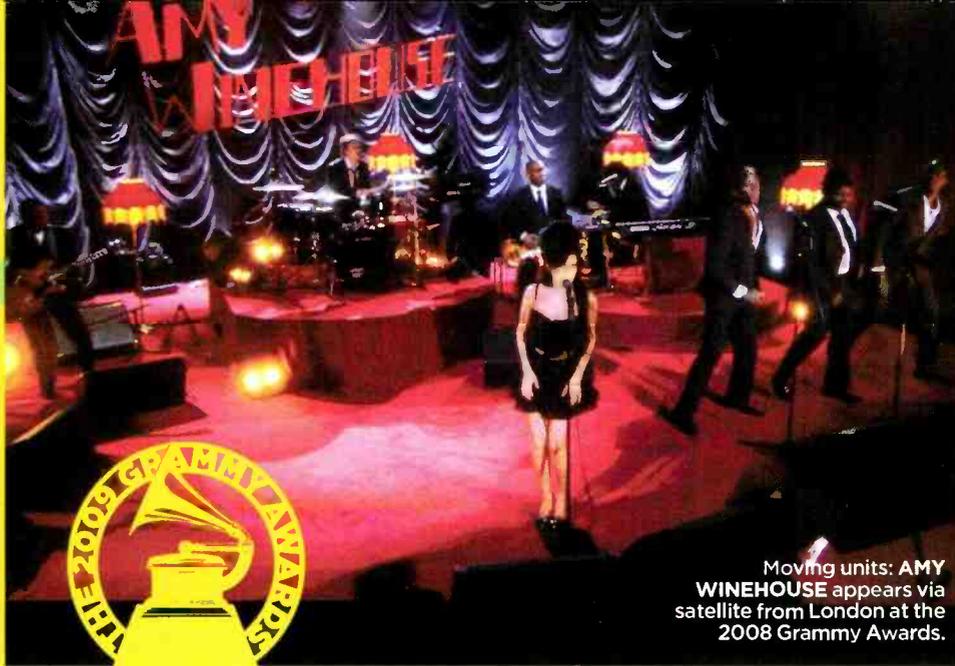
Maxwell, Anita Baker, Al Green, John Legend, Robin Thicke, Salt-N-Pepa, Ne-Yo and En Vogue will join previously announced headliner Beyoncé at the 15th annual Essence Music Festival. The event will be held July 3-5 at the New Orleans Superdome. The festival also is known for its empowerment seminars, which are free and open to ticket-holders on a first-come, first-served basis. Tickets for the event are available from Ticketmaster.

**>>> GILLESPIE
CATALOG TO
STAY WITH EMI
MUSIC**

EMI Music Publishing has reached a long-term deal to extend its representation of songs from the catalog of legendary American jazz trumpeter/composer Dizzy Gillespie. The company has handled songs in Gillespie's catalog since 1999. Works written by Gillespie, including "Tour de Force," "Kush," "Con Alma" and "Lorraine," will be managed by EMI on a global basis.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Leila Cobo, Jonathan Cohen, Cortney Harding and Andre Paine.

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Moving units: **AMY WINEHOUSE** appears via satellite from London at the 2008 Grammy Awards.

AWARDS BY AYALA BEN-YEHUDA

The Real Prize

Awards Shows Drive Sales Despite Waning Ratings

The Grammy Awards represent a professional honor and a coveted performance spot, because the telecast has historically boosted sales for nominees, winners and performers. Just in time for the 51st annual Grammy Awards ceremony Feb. 8, Billboard parent the Nielsen Co. has completed a study demonstrating that awards shows are still a boon to commerce, even as their TV

viewership declines.

"Despite waning viewership numbers, and a male audience that has gone MIA, award shows remain popular with advertisers, and even more so with artists who can see record sales climb as much as 700% one week after the show airs," according to Nielsen Entertainment's Valentina Nucete and Nielsen Monitor-Plus' Virginia Harvey.

Ratings for the Grammys averaged 18.2 million viewers on CBS last year, compared with 20 million in 2007 (billboard.biz, May 21, 2008). The Grammys weren't the only awards show that experienced audience desertion: Ratings for the 2008 Academy Awards telecast on ABC dropped 24% among adults 18-49 compared with its 2007 telecast, according to the Nielsen report.

In the past three years, the report found that nine out of 10 artists who won or performed saw an increase in album sales. Three-quarters of those also had spikes in digital song sales.

Artists at various stages of their careers have benefited from Grammy buzz. Amy Winehouse, a superstar in the United Kingdom but an up-and-comer in the United States, nearly quintupled the weekly sales of her Universal Republic album "Back to Black" after performing on last year's show and winning five awards, jumping from 25,000 to 115,000 copies, according to Nielsen SoundScan. Herbie Hancock's "River: The Joni Letters" on Verve/Universal sold 54,000 copies the week after it won album of the year in 2008, a whopping 967% increase. Robert Plant and Alison Krauss, nominated for album of the year (and four other categories) this year for their Rounder collaboration "Raising Sand," had a jump of 88% for the album in its post-nominations week.

After the 2007 Grammys, "half of musical participants enjoyed a sales push of 50% or more during the seven-day

post-show period," according to the Nielsen study.

On Grammy night, songs performed during the ceremony inspire viewers to jump online and download digital versions. But the Grammys aren't the only awards show with music. The Oscar winners for best original song have all experienced a bounce. Glen Hansard & Marketa Irglova's "Falling Slowly" from the movie "Once" leapt 207% in digital downloads, from 14,000 to 42,000. Other Academy Award music winners, such as Melissa Etheridge's "I Need to Wake Up" and Three 6 Mafia's "It's Hard Out Here for a Pimp," and their soundtracks posted double- and triple-digit percentage gains.

Still, there are times when awards shows have a less-than-stellar impact on sales. Though several winners and performers on Univision's Latin Grammys telecast Nov. 13 experienced large percentage increases relative to their sales, only Juanes saw an album gain of more than 1,000 copies.

Additional reporting by Leila Cobo and Ann Donahue.

BRANDING BY ED CHRISTMAN

SYNCH POP

EMI Locks Up Ad Deal For Norman Cook Side Project

EMI has secured a synch deal for a track from the debut album of the Brighton Port Authority, a side project of Fatboy Slim mastermind Norman Cook.

While the deal itself isn't unusual, how it came about is. It's the first such transaction handled by EMI Group's newly formed EMI Music Services division, which aims to provide artists on EMI labels and unaffiliated imprints with retail marketing, distribution, branding, licensing and merchandising services.

The idea of serving artists and labels beyond EMI's own portfolio came about because the major's private equity owner, Terra Firma, "allowed us to look at the whole marketplace to see where we have the best fit," says Cynthia Sexton, EMI's executive VP for brand partnerships, licensing and synchronization.

EMI executives concluded that "a music services company makes the most sense," Sexton says. "We are trying to expand our revenue streams and set up service companies that others can tap into."

In the case of Cook, EMI placed the Brighton Port Authority's cover of the Monochrome Set's "He's Frank" in a Ford Motor TV ad campaign. EMI represents the Brighton Port Authority (for master use) and ASongs, Cook's publishing company, although ASongs doesn't own the publishing for "He's Frank." The Ford deal earned EMI a cut of the synch fee.

"He's Frank" appears on the Brighton Port Authority's album "I Think We're Gonna Need a Bigger Boat," which is available exclusively at Amazon on Cook's

own Southern Fried Records and is scheduled for wider release Feb. 3 in the United States through Redeye Distribution. The album features a long list of musical guests, including Pete York, British DJ Ashley Beedle, David Byrne, Dizzie Rascal and Iggy Pop, who sings "He's Frank." The album is built around the cheeky conceit that the tracks come from "lost" session tapes that were recorded in the '70s.

Cook, who was previously signed to EMI's Astralwerks imprint as Fatboy Slim, co-owns Southern Fried with his manager Garry Blackburn of Anglo Management. Blackburn says the Ford deal came about after former Astralwerks GM Errol Kolosine, who manages the Brighton Port Authority in the States, asked EMI's Sexton about synch opportunities.

"Cynthia explained this radical development at EMI, where they could do synch licensing for artists where they don't have the recording rights," Blackburn says. "She delivered the Ford commercial to us."

Cook has enjoyed considerable success placing his work in ad campaigns and movies, such as "Praise You" with Mercedes-Benz, "Right Here Right Now" and "Soul Surfing" with Adidas and "Ya Mama" on the soundtrack to the 2000 film "Charlie's Angels."

EMI's synch deal for the Brighton Port Authority follows its agreement to handle physical and digital



Right about now: **NORMAN COOK** (center) is on an indie, but EMI handles synch rights.

distribution in the United States and the United Kingdom for Lady Sovereign's new Midget Records imprint, which will release her next album, "Jigsaw," April 7. Lady Sovereign will retain control over A&R and marketing and promotion for Midget, while EMI will handle distribution, licensing and other services.

Veteran EMI marketing executive Ronn Werre was appointed president of EMI Music Services in November. Additional executive appointments followed in January, including that of Peter Palmer, most recently head of retail and licensing at music merchandising company Bravado, to the new post of senior VP of global merchandising (billboard.biz, Jan. 22).

"We now have the industry's only one-stop shop for accessing a global marketplace of traditional and nontraditional commercial partners," Werre said in a statement at the time.

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FREQUENCY MODULATION

Radio Biz Takes Stock Of The PPM As Arbitron Moves To Calm Critics

The static over Arbitron's Portable People Meter is beginning to clear up.

After being dogged by controversy regarding its audience measurement methodology, recent settlements with the attorneys general in New York and New Jersey have begun to shift the radio industry's focus to the changes that the PPM is bringing to programming and promotion strategies.

The PPM is a pocket-sized sensor worn by survey panelists, which provides far more detailed listening data than traditional paper diaries. But the electronic measurement system, which began rolling out in 2007 and has now replaced the diary system in 14 markets, quickly came under criticism, mostly from broadcasters that cater to urban and Hispanic audiences, who charged that the PPM system undercounts their listeners.

Those complaints helped trigger the New York and New Jersey lawsuits, which accused Arbitron of deceptively claiming that the PPM system provided an accurate measurement of diverse radio markets. Arbitron and the attorneys general settled the suits in early January, which included a provision addressing a key criticism of the PPM: that its smaller survey sample size would undercount minority listeners.

Arbitron agreed to double the sample target for households only using cell phones. With the latest U.S. government figures showing that 18.5% of blacks and 18% of Hispanics rely exclusively on mobile phones, adequate representation of cell phone-only households had been a major concern.

Arbitron agreed to increase cell phone-only sampling in stages—from its current 7.5% target to 15% by July 1, 2010, in New York and by Dec. 31, 2010, in Philadelphia—along with providing data on the composition of the cell-only survey sample by race, ethnicity and age to subscribing broadcasters and the attorneys general. Arbitron then said Jan. 22 that it would double cell-phone survey sample targets in all PPM markets to 15% by the end of 2010.

"Anytime Arbitron makes the extra effort to increase the sample size and get an accurate measurement of the audiences that sample radio is always a good thing," says Kevin Brown, PD/morning show host of Inner City urban AC KBLX San Francisco. "This is just a start of many other improvements that Ar-



●●●●
'We have a device that will give us feedback a lot more quickly than before.'
 —RON HARRELL, WDVD DETROIT

bitron needs to incorporate to make sure that ethnic audiences are properly measured."

Service Broadcasting/Dallas OM Gary Saunders, who oversees urban KKDA (K-104) and urban AC KRNB, says the increase in cell phone-only household sampling will also help with other mobile-oriented marketing efforts.

"We have to get clever on the way we attack those cell phone users now and be more aggressive with contests and sending around text messages," Saunders says. "Now your Internet [efforts] and your viral videos and stuff that you send out to people's cell phones become even more important."

Despite concerns among some minority-focused broadcasters about the PPM's impact, many urban and Hispanic stations in PPM markets posted listenership gains in December. With the exception of Detroit, where only one urban station improved its ratings share, all 14 PPM markets had multiple urban and Hispanic stations trend up in December. It isn't clear whether the rise was due to survey sample improvements or programming adjustments by stations.

Skip Dillard, OM at Inner City urban AC WBLS New York, believes it's a combination of the two. "But I also think it's too early

to tell because so much has had to change from the way we had been programming under the diary system," he says. "Obviously, Arbitron has had to make tons of adjustments to their system. So right now we're all just feeling our way forward."

Station programmers who have had access to PPM data say it's a better reflection of how people listen to the radio than the diary. Because PPM data is based on actual listening, the "phantom" audience of those who used to listen to a station but failed to list it in their Arbitron diary can now be measured.

"Anyone who has been in this business for a long time knows that phantom come is real, but now we can just attribute it better than we used to be able to," says Ron Harrell, PD of Citadel hot AC WDVD Detroit, which converted to electronic measurement in December 2008.

This contributes to a bigger chunk of "light" or casual listening, which brings down time spent listening dramatically for all formats but also causes large cumulative audience increases across the board, according to Dave "Chachi" Denes, who was PD of hot AC KBIG (104.3 MYfm) Los Angeles until Jan. 20 when he was laid off as part of Clear Channel's recent cutbacks.

With the advent of the PPM, PDs are finding that long-held programming rules and beliefs are going out the window. For example, the first and third quarter-hours actually don't require more emphasis than the second or fourth since listeners are tuning in equally across the entire hour. And tactics to keep the audience listening all day long are unrealistic, as people aren't tuned in to their radios for eight-hour stretches.

"It's more about appointment listening and creating a specific time for them to tune in," Denes says. "We find that people aren't listening as long, so we have to make it easier for them by generating those listening occasions. We do a lot of very good promos to generate the listening occasions."

Harrell says that despite the fact that programmers are finally able to quantify the importance of appointment listening, it's just a matter of playing the hits, no matter what format they program.

"You have to be in the playing-hits business, and the more you concentrate on that, the better chance you have with any listener," he says.

While the PPM can show when people punch out down to the minute, it may have had nothing to do with anything that aired on the station. "If someone has to be at work or at a doctor's appointment at 8:30 in the morning, they need to get out of their car at 8:25, and it doesn't matter how great the content is or how good the song is," Denes says.

The PPM can reflect format, on-air personality or programming changes within weeks of putting them on the air, but Harrell warns that PDs should be patient with the data and not make knee-jerk reactions based on initial feedback.

"Over time, you can see trends," he says. "You get a sense of whether a show or format concept is working. Now, we have a device that will give us feedback a lot more quickly than before."

RADIO GA GA

On-Air Hosts Need To Adapt Their Approach Under The PPM

Radio consultant Bob Michaels of Bob Michaels' MediaSense in Dallas says on-air talent seeking to maximize ratings with Arbitron's Portable People Meter (PPM) must learn to stop jabbering and start teasing.

"I've been saying it for years: Radio is going to be more like television," Michaels says. "One of the ways we can learn from TV is the late local news. When they are going to a commercial break the first thing they do is tease what's coming up to keep you there. And if you do leave, the tease is strong enough to bring you back in two to three minutes."

In a switch from the traditional paper diary measurement system,

stations in PPM markets are credited with a quarter-hour for five minutes of listening within that quarter of an hour, even if those five minutes are non-continuous. That means DJs need to make every minute count, which sometimes means they need to shut up.

Michaels says, "One of the things we found going through all of the PPM data on music and talk stations is that once a personality starts jabbering... the audience starts going away."

Charlie Sisen, partner at Research

Director in Annapolis, Md., says big-name radio hosts have always had an emotional relationship with listeners, something that doesn't benefit them as much under the PPM system.



MICHAELS

"The trick in the diary world was to get people to believe they were listening so they would write it down," Sisen says. "In a PPM world, you have got to get real exposure, and if you are not crisp, concise and compelling, people will turn you off and the meter knows it."
 —MB

6 QUESTIONS

with DAVE BURWICK
by KAMAU HIGH

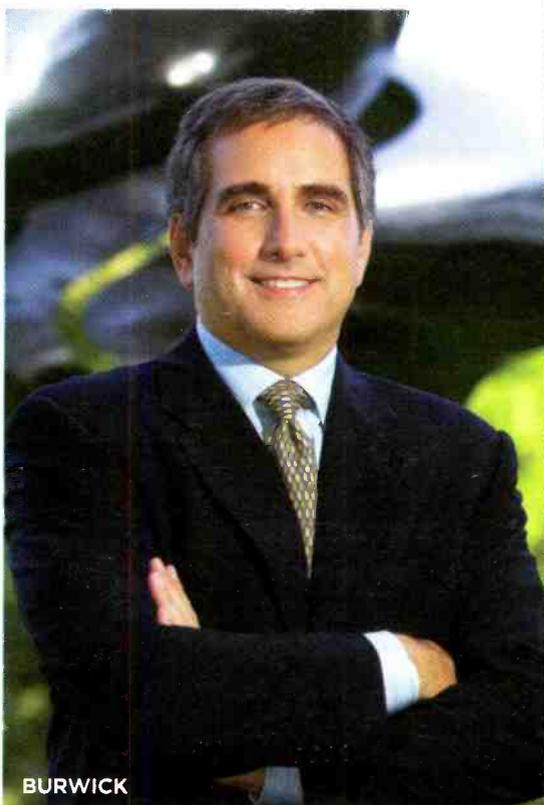
From Ray Charles to the Cool Kids, PepsiCo has long made extensive use of music in its advertising and marketing campaigns. Mariah Carey, Britney Spears, Shakira and Justin Timberlake are among the artists who've starred in Pepsi-Cola TV spots. And although its plans hadn't been finalized at press time, the company was considering airing ads during this year's Super Bowl featuring Lil Wayne and Will.i.am for Gatorade and Pepsi, respectively.

But PepsiCo's use of music has also extended to more unusual initiatives, such as Mountain Dew's digital singles label Green Label Sound and Pepsi's free music promotions at Apple's iTunes Store in 2004 and Amazon's MP3 store last year.

Dave Burwick, chief marketing officer of PepsiCo North America Beverages, spoke with Billboard about the importance of music in the company's marketing efforts.

1 Pepsi recently shifted its advertising account from longtime home BBDO to TBWA. Will Pepsi and its affiliated brands continue to use high-profile musicians in its advertising?

Music has always been a part of our DNA and played an integral role in connecting consumers. Going forward, there's a good chance it will continue. How we work artists will continue to evolve. It starts with what we're trying to communicate as a brand. In the past we've said, "I like artist A and I want to associate with this artist," like how Budweiser and Jay-Z did it. That's not the path we're on. We're about communicating how Pepsi is a catalyst for positive change in the culture. Clearly, musical artists play a big role in that. There is no long-term plan other than Pepsi and music go well together.



BURWICK

2 Mountain Dew has its own record label, Green Label Sound, which gives singles away for free. How do you measure the success of such a label?

Buzz and Internet chatter. We also track the success of the artists and how their careers are going. We ask, "Are we getting a reaction from our consumers and are consumers aware?"

3 Will other Pepsi brands launch their own labels?

It's unlikely. We want to make sure our brands don't overlap or get into each other's territory. A brand like Pepsi is likely to work with more established artists, whereas a brand like Mountain Dew is likely to work with up-and-coming artists.

4 Coca-Cola recently unveiled a campaign that features such acts as Fall Out Boy and Gnarls Barkley. Do you feel Coke is taking a page from the Pepsi playbook?

They've used music in the past, they're just not as known for it as we are. They really hit it out of the park with Sprite and KRS-One [in a 1995 TV ad campaign]. The Coke brand probably hasn't used music quite as much as we have. It doesn't mean it's good or bad; it's all how everything comes together.

5 The company's Pepsi Stuff promotion with Amazon's MP3 store ended Dec. 31. How did the campaign go?

The results were good. We measure results on whether the business moves and what the redemption rates are. We saw upward movements in both. These types of programs can be very complicated to manage so it's unlikely we'll do it again. iTunes was easier, because it was "Buy a Pepsi and get a free download." Those are simpler than asking people to collect points, hold on to them and manage them.

6 Pepsi and VH1 are once again sponsoring the VH1 Pepsi Smash Super Bowl Bash concert. Given the tough economic environment, will Pepsi be cutting back on such high-profile endeavors?

No. Our point of view is that now is the best time to invest in our brand and put our brand in the spotlight. One, because no one else is really investing, so it's quiet out there. Two, media is a better value than it's ever been. Three, we feel we have a lot of great creative. It's the perfect confluence of events. I'm a big proponent of music as a way to build and sell brands. Music is just too important in the culture to ignore. I don't see marketers shying away from working with the music industry. The big question is, "Will people cut back on their spending?" I don't think people will.

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Dig Me Out

Numero Imprint Unearths Amateur Obscurities

When I first heard about the Numero Group's plan to launch Local Customs, an imprint to release small-town recording-studio basement tapes, the first thing that popped in my mind was the **Langley Schools Music Project**.

The Project, which was recorded in 1977 and released on Bar/None in 2001, featured a student choir covering '70s hits. It was meant to be a school fund-raiser and was not meant for wider release to the general public. But once it was uncovered and rereleased nearly a quarter-century later on CD, the record became a minor hit, selling 47,000 copies, according to Nielsen SoundScan.

Of course, for every Langley Schools, there are dozens of other albums found by crate diggers and rereleased to absolutely no fanfare in more modern formats. Do we really need to hear every song that someone's neighbor wrote as a birthday present for his daughter? Or the cacophonous racket created by countless teenage bands that never made it out of the garage? According to Numero minister of information **Ken Shipley**, who helped launch Local Customs, yes, in fact, we do.

"On the DVD that accompanies the first Local Customs release, you have the option of listen-

ing to all the tapes we found in the studio," he says. "We have an audience that likes that type of completeness."

Indeed, Numero's audience shows such trust in the label that several of them will pay \$100 per year in advance for whatever Numero decides to release that year, without knowing in advance what they'll receive. They could get music from the Bahamas, early-'70s sides by **Jackson 5** wannabes or an eclectic selection of tracks from a studio in Ecorse, Mich.

That studio belonged to **Felton Williams**, who ran a custom label from 1967 to 1981. Custom labels were the Pro Tools of their day—anyone could write a song, buy some time in a studio to record the track and then pay for copies to be pressed. "Every little town had one," Shipley says. "These people operated so far outside of the loop of the music business."

In mid-January, Numero released "Downriver Revival," a collection of tracks produced by Williams that delves into gospel, soul, garage-punk, jazz and funk. "Felton had these incredibly detailed notes," Shipley says. "We found a two-year diary where he literally recorded everything. He also had good records of the publishing and

copyright deals, which made things much easier for us."

Unlike some other reissue labels, which release music and then offer royalties if the copyright holder contacts them, Shipley says Numero Group's goal is to find people and pay them. "It involves an incredible amount of detective work," he says. "We released an album of music from Belize, and my partner went down there and found the guy who ran the original label and just worked with him. It's amazing what you can accomplish if you do the groundwork in advance and are really focused."

He also says that Numero has created new deals for artists that might have signed unfair agreements back in the day. "We get them a fair rate in 2009 terms," he says. "We have been able to go back and rewrite history."

Of course, rewriting history can be more complicated than just signing a new contract. In the spring, Numero will launch a vinyl-only imprint, Numerophon, with an inaugural release by folk musician **Niela Miller**. Although her album has been sitting on a shelf for 40 years, listeners might recognize one track immediately. Called "Baby Don't Go to Town,"

Miller claims she wrote the song in 1955 but didn't copyright it until 1962. That was after her former boyfriend **Billy Roberts** had reworked it as "Hey Joe," which became a hit for **the Leaves** in 1966, although a better-known version of the song was recorded later that year by **the Jimi Hendrix Experience**.

"It will be interesting to see whether Billy's people come after me," the 74-year-old Miller says. "The songs have the same chord progression and the same question-and-answer format, but there was always an issue of whether Joe had a gun or money in his hand. I always thought it didn't make sense for him to have a gun when he was going to buy a gun, but we'll see what happens."



Land of the lost: **FELTON WILLIAMS** and **NIELA MILLER**

HOW TO: MAXIMIZE MERCH SALES

by RAY WADDELL

Whether it puts gas in the van or pushes a multimillion-dollar mega-tour into the black, merchandise revenue is critical to the financial success of any tour. But smart merchandising involves a lot more than taking boxes of T-shirts on the road.



Don't lose your shirt: Concert merchandise by Cut Merch for Big Bad Voodoo Daddy

1 UNDERSTAND THE AUDIENCE

Find out all there is to know about your fans, starting with what they can afford and what styles they favor.

Then delve into other characteristics. Where do they live? Suburban audiences who drive to work might appreciate bumper stickers and license-plate frames, while big-city fans could be tempted by messenger bags.

Do they have kids? Consider printing your band logo on some onesies and toddler-sized caps.

Are your fans into brew? (Beer mugs.) The hard stuff? (Shot glasses.) Their waistlines matter too. The average classic rock fan tends to run a little larger than the typical emo fan, which should be reflected in the ratio of "S" to "XXL" sizes on offer.

"Pricing, sizing, product mix are all affected greatly by the audience," says veteran merchandiser Steve Gerstman, president of Cut Merch of Emeryville, Calif.

2 MATCH PRODUCT SELECTION TO VENUES

It makes no sense to offer 10 shirt designs if you only have one table set up at a club gig. Having just two items for sale at a stadium show is equally ill-conceived. Base the selection on the physical attributes of the room that you're playing.

Product lines are too often set for entire tours without regard to the venue,

Gerstman says. If a tour takes place outside or during the winter, sell outer garments. If it's raining, throw in some branded ponchos.

Consider consulting with your merch fulfillment company, which may be able to offer advice on what works best where. And be sure to order product wisely based on past sales history. Your van or tour bus is already loaded down enough without adding boxes of unsold merch to the cargo.

3 OFFER EVENT-SPECIFIC MERCH

If a regular band T-shirt is a badge of honor, the tour-specific tee is a Purple Heart. Band merch is everywhere at the retail level and online these days, so make the tour T-shirt special.

"Itineraries on the backs or specific tour names, dates, venues or cities all add to the 'I was really there and you weren't' factor that helps sell goods," Gerstman says.

Truly special dates rate a truly special souvenir, even if a stand-alone product runs costs up. Residencies or multi-show runs at a specific venue may be worth commemorating with their own product.

4 DON'T SKIMP ON DESIGN

If the shirt ain't cool, the kids ain't wearing it. But what's cool to a tween surely isn't cool to a headbanger. "If Miley Cyrus is onstage, maybe go small, frilly and pink, and if Leonard Cohen, dark and vintage," Gerstman says. Headbangers? Black.

And don't forget the obvious. Tie in new album art or resurrect a retro design for classic acts—anything to stoke your fans' imaginations. "Sometimes artists come up with weird ideas for design," Gerstman says. "It's best to relax and not fight them because they probably know what their fans want best. With that said, balance the design choices to try to get different sensibilities."

5 BE VALUE CONSCIOUS

When it comes to merchandise sales, live audiences can be divided into two camps—savvy fans who know what merch costs and can tell when they're being gouged, and inexperienced concertgoers who faint at the sight of every price tag they see.

"People who go to shows frequently understand that a T-shirt they could buy at the store may be [about] twice the price of what they pay at the shows and have learned to deal with it," Gerstman says. "Price theory dictates that the higher the price, the less volume sold, so if artists and their merchandisers see their sales falling, they might try lowering prices."

While merch pricing should be conservative in this economy, "high profits from merch is something that artists and their business people have gotten used to," Gerstman says, "and this is something that is probably not going away now that everyone is telling them that's where they're going to make their money rather than from CDs."

Trans Europe Express

Collecting Societies Move Toward Cross-Continental Licensing

Music publishing was very much front and center at this year's MIDEM, as the global music confab hosted its first International Publishing Summit.

Some of the big issues under discussion included how to monetize song lyrics and whether the global economic downturn will result in more publishing assets going up for sale.

But the most pressing topic of all was how the European Union's (EU) attempt to create a single digital marketplace on the continent is playing out.

Appropriately, Pan-European licensing deals were announced during the conference. U.K. collecting society PRS for Music (formerly the MCPS-PRS Alliance) said it signed a deal with Qtrax, providing the ad-supported peer-to-peer music downloading service with access to the Anglo-American repertoire of peermusic and a variety of independent U.K. publishers. In another transaction, Buma/Stemra of the Netherlands became the latest collecting society to gain nonexclusive rights to Warner/Chappell Music's Anglo-American repertoire, following similar deals that the music publisher had previously signed with PRS, Germany's GEMA, Sweden's STIM, France's SACEM and Spain's SGAE. Digital services will have their choice of licensing repertoire through any one of the participating collecting societies.

Meanwhile, Universal Music Publishing Group and SACEM, which have a year-old Pan-European licensing agreement, said they signed agreements with Amazon, Nokia's Comes With Music and streaming service Spotify.

This spate of Pan-European deals has emerged amid a profound shift in how digital licensing deals are handled on the continent. The EU is trying to create a market where digital service providers can do one-stop shopping to take care of their music licensing needs instead of trying to set up licenses in each country, as was required under traditional music licensing. As for songwriters, they can choose which collecting society will manage their copyrights, based on quality of service and efficiencies in collecting and distributing royalty revenue.

While publishers and other right holders look forward to the enhanced competition and transparency that they expect Pan-European licensing will bring, the societies themselves privately are having a hard time digesting how things are playing out, expressing fears that competition could somehow impair their economic model.

In its move to establish one market for Europe, the EU "didn't care about tradition," a senior executive of a European collecting

society grumbled on the sidelines of MIDEM.

While the EU is hoping Pan-European licensing will help fuel growth in the digital music market, an executive with another collecting society claimed that the changes have created confusion in digital licensing and could result instead in an oligarchy where power is concentrated in the hands of a very small number of collecting societies.

Publishers Place

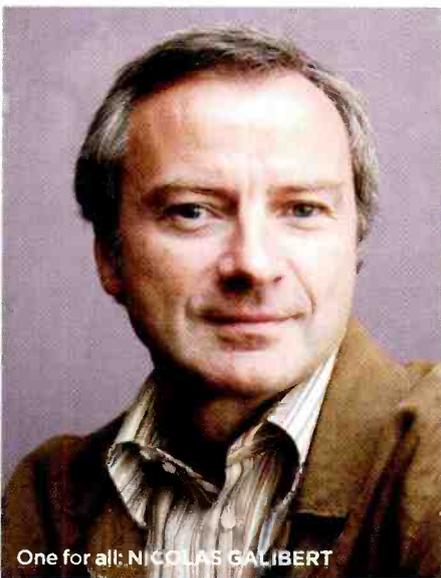
ED CHRISTMAN



Pan-European licensing is a key part of broader efforts to boost digital music sales. IFPI chairman/CEO John Kennedy said during a MIDEM panel discussion that his organization hopes to build a global song database, which would also help facilitate the development of a single digital marketplace in

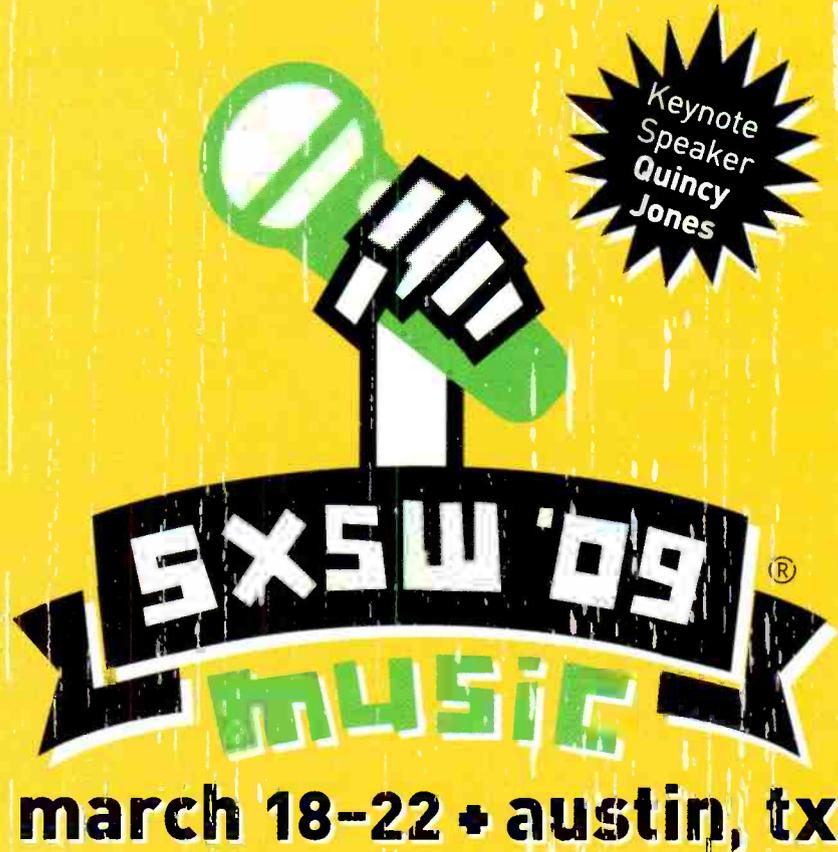
Europe.

And on another panel, Nicolas Galibert, president of Sony/ATV Music Publishing France and of the International Confederation of Music Publishers, says ICMP is undertaking an ambitious gambit to build a complete French lyric database for a business-to-business Web site that would make it easier to license song lyrics. The site would also offer, when available, translations of lyrics from French into other languages. Such a site would give digital service providers one-stop shopping to license song lyrics while offsetting the hundreds of thousands of sites that have unlicensed lyrics.



One for all: NICOLAS GALIBERT

Finally, what's a convention without rumors about who's on the block? Amid speculation about whether this is a buyer's or seller's market, two music publishers told Billboard at MIDEM that they are each on the verge of making a big acquisition, but declined to say who they were targeting. Other publishers like Chrysalis and Evergreen Copyrights had been up for sale, but their principals say they no longer are. Both are back in growth mode, executives for both companies told Billboard.



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,756,622 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Jan. 20-21, 24-25	14,748 16,206 4 shows 2 sellouts	Concerts West/AEG Live
2	\$1,596,425 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Jan. 13-14, 17-18	13,837 14,844 4 shows 1 sellout	Concerts West/AEG Live
3	\$1,107,681 (\$1406,686 Canadian) \$75.20/\$38.98	METALLICA, LAMB OF GOD, THE SWORD Rexall Place, Edmonton, Alberta, Dec. 7	17,926 sellout	Live Nation
4	\$990,694 \$122/\$87/\$55	NEIL DIAMOND EnergySolutions Arena, Salt Lake City, Dec. 19	13,130 sellout	Concerts West/AEG Live
5	\$885,348 \$124/\$89/\$55	NEIL DIAMOND Pepsi Center, Denver, Dec. 17	11,655 sellout	Concerts West/AEG Live
6	\$885,022 \$56/\$36	TRANS-SIBERIAN ORCHESTRA AT&T Center, San Antonio, Jan. 2	18,619 21,000 two shows	Stone City Attractions
7	\$881,504 \$51/\$31	TRANS-SIBERIAN ORCHESTRA Arltel Arena, North Little Rock, Ark., Dec. 26	20,774 23,000 two shows	Stone City Attractions
8	\$846,050 (\$1034,063 Canadian) \$123.34/\$40.70	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Bell Centre, Montreal, Jan. 14	13,427 14,000	Gillett Entertainment Group, Live Nation
9	\$815,950 \$120/\$85/\$55	NEIL DIAMOND Sprint Center, Kansas City, Mo., Dec. 15	11,199 sellout	Concerts West/AEG Live
10	\$728,427 (\$884,905 Canadian) \$51.45/\$35.81	TRANS-SIBERIAN ORCHESTRA Air Canada Centre, Toronto, Dec. 26	19,814 two sellouts	Live Nation
11	\$704,602 \$55/\$23.25	TRANS-SIBERIAN ORCHESTRA FedExForum, Memphis, Dec. 23	17,980 18,000 two shows	Stone City Attractions
12	\$624,504 (\$760,885 Canadian) \$123.11/\$65.66	RESOLUTION 2009: TIESTO Bell Centre, Montreal, Jan. 1	7,170 8,000	Gillett Entertainment Group, Track Live, Bal en Blanc
13	\$586,676 \$51/\$36	TRANS-SIBERIAN ORCHESTRA Pepsi Center, Denver, Dec. 3	12,671 sellout	Live Nation
14	\$584,892 \$57.50/\$32.50	LIVE 105 NOT SO SILENT NIGHT: THE KILLERS & OTHERS Oracle Arena, Oakland, Calif., Dec. 11	13,906 14,736	Live Nation
15	\$581,166 (\$456,780) \$76.34	KANYE WEST, SANTOGOLD, MR. HUDSON RDS Simonscourt Pavilion, Dublin, Nov. 9	7,613 sellout	Alken Promotions
16	\$580,472 \$79/\$39	OASIS, RYAN ADAMS, MATT COSTA Staples Center, Los Angeles, Dec. 4	9,298 11,160	Goldenvoice/AEG Live
17	\$572,161 (1,258,755 reales) \$237/\$23	RBD, PEE WEE HSBC Arena, Rio De Janeiro, Brazil, Nov. 28	9,672 10,000	Roptus, Evenpro/Water Brother, Mondo Entretenimento
18	\$565,552 \$250/\$49.50	SARAH BRIGHTMAN HP Pavilion, San Jose, Calif., Dec. 17	7,492 7,792	Live Nation
19	\$554,697 \$49.50	MY MORNING JACKET Madison Square Garden, New York, Dec. 31	11,206 sellout	The Bowery Presents
20	\$552,776 \$75.50/\$35.50	ALAN JACKSON, TRACE ADKINS, JAMES OTTO ARCO Arena, Sacramento, Calif., Nov. 22	8,041 9,500	Another Planet Entertainment
21	\$548,333 \$89.50/\$39.50	SMASHING PUMPKINS Gibson Amphitheatre, Universal City, Calif., Dec. 2-3	11,550 12,152 two shows	Live Nation
22	\$542,225 \$250/\$25	SARAH BRIGHTMAN Honda Center, Anaheim, Calif., Dec. 19	5,234 sellout	Goldenvoice/AEG Live
23	\$542,109 (\$368,662) \$43.38	SLIPKNOT, CHILDREN OF BODOM, MACHINE HEAD National Indoor Arena, Birmingham, England, Dec. 7	12,497 14,028	Killmanjaro Live
24	\$539,371 (\$668,142 Canadian) \$100.91/\$44.80	SARAH BRIGHTMAN Air Canada Centre, Toronto, Nov. 30	7,973 8,200	Live Nation
25	\$537,337 (\$650,632 Canadian) \$65.66/\$49.14	ALAN JACKSON, TRACE ADKINS, JAMES OTTO John Labatt Centre, London, Ontario, Nov. 13	8,735 sellout	Live Nation
26	\$517,148 \$46/\$22.50	TRANS-SIBERIAN ORCHESTRA CartyTel Center, Bossier City, La., Dec. 27	13,395 16,500 two shows	Stone City Attractions
27	\$502,976 \$57.50/\$47.50/ \$37.50	TRANS-SIBERIAN ORCHESTRA Kofl Center, Madison, Wis., Dec. 11	11,248 sellout	Frank Productions
28	\$498,548 (\$752,280 Australian) \$79/\$54.31	ALICIA KEYS, JORDIN SPARKS Brisbane Entertainment Centre, Brisbane, Australia, Dec. 10	7,403 10,000	Frontier Touring
29	\$495,575 \$46/\$36	TRANS-SIBERIAN ORCHESTRA Corseco Fieldhouse, Indianapolis, Dec. 22	12,221 sellout	Live Nation
30	\$488,370 \$250/\$50	NEIL YOUNG, DR. JOHN, EVEREST A Istate Arena, Rosemont, Ill., Dec. 9	6,743 7,310	Live Nation Global Touring
31	\$486,830 (\$310,130) \$54.94/\$47.09	KANYE WEST, SANTOGOLD, MR. HUDSON Odyssey Arena, Belfast, Northern Ireland, Nov. 8	9,444 sellout	Aiken Promotions
32	\$485,993 \$240/\$40	SARAH BRIGHTMAN Jebbing.com Arena, Glendale, Ariz., Dec. 21	5,683 sellout	Goldenvoice/AEG Live
33	\$477,215 \$57/\$24.62	TRANS-SIBERIAN ORCHESTRA Quicken Loans Arena, Cleveland, Dec. 29	11,002 15,053	Live Nation, in-house
34	\$472,860 \$50/\$20	TRANS-SIBERIAN ORCHESTRA Atlantic City Boardwalk Hall, Atlantic City, N.J., Nov. 28	11,450 sellout	Live Nation, in-house
35	\$470,901 (\$317,370) \$44.51/\$22.26	PAUL WELLER, THE RIFLES Manchester Evening News Arena, Manchester, England, Nov. 18	10,879 11,000	3A Entertainment



They love a parade: From left, C3's CHARLIE WALKER and CHARLIE JONES; President BARACK OBAMA; C3's CHARLES ATTAL, CHRIS SORLEY and DIRK STALNECKER; first lady MICHELLE OBAMA; and C3's JOHN LIPPERT

D.C. Circuit

Obama Inauguration Left Promoters Exhausted But Proud

The nation's capital was grooving to the sound of live music as President Barack Obama took office Jan. 20. And C3 Presents partner Charlie Jones says he was thrilled to be a part of it. "It was much bigger than just an event," Jones says.

C3 was extensively involved in the staging of Obama's inauguration and inaugural parade and provided production services for the Jan. 18 HBO telecast of the "We Are One" concert at the Lincoln Memorial, which featured Beyoncé, Mary J. Blige, U2 and many other performers (Billboard, Jan. 31).

C3, the producer of Chicago's Lollapalooza and the Austin City Limits Festival, began its relationship with the Obama campaign when it produced a handful of outdoor rallies in Texas for the then-candidate before that state's Democratic Party primary.

"I think we were selected because of our skill set and our work ethic, and I would put our team up against anybody, anywhere," Jones says, admitting the inauguration job was tough on the C3 staff. "We had a couple of guys that we physically broke and had to put them on a plane and send them home," he says only partly in jest.

Many political candidates, particularly Democrats, have inspired acts to campaign and perform, but playing the Obama inauguration was clearly a coveted gig. The festivities included musical events highlighting special causes or themes including the Kids Inaugural (featuring Demi Lovato, Miley Cyrus, Jonas Brothers), the Live Earth Green Inaugural Ball (Melissa Etheridge, John Legend, Maroon 5), the Hip Hop Inaugural Ball (LL Cool J, Young Jeezy, T.I., Mario), the Huffington Post Pre-Inaugural Ball (Herbie Hancock, Josh Groban, Sting), the Feeding America and RIAA Inauguration Charity Ball (Rihanna) and MoveOn.org's Manifest Hope Inaugural Party (De La Soul, Moby, Santogold).

Most events were booked and organized relatively quickly. In fact, the excitement over Obama's victory in the Nov. 4 election also turned Washington into a prime destination for live performers well before the inauguration.

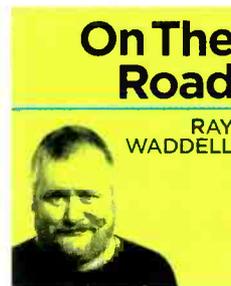
"After Obama was elected, there was this mad scramble [by acts] to hold dates, counting on other official events to play," I.M.P. Productions

president Seth Hurwitz says. "Once bands realized they wouldn't get the royal invitation to the ball, they started to bail. People had some grand ambitions but forgot the part about promoting and selling tickets."

Hurwitz's 9:30 Club in Washington hosted two Rock the Vote events—the Jan. 19 Inaugural Celebration headlined by the Beastie Boys and Sheryl Crow, and the Jan. 20 Inauguration Party featuring Michael Franti & Spearhead, Talib Kweli and others.

Now that Obama has rolled up his sleeves to get down to business, Hurwitz says he is looking forward to having life in Washington return to normal.

"It was great having D.C. as the center of attention for a while," he says. "Now could they please all go home so we can drive downtown again?"



On The Road

RAY WADDELL

WHICH ONE'S PINK? In my Jan. 17 column comparing the top-grossing tours of all time with the top ticket sellers of all time, I unintentionally left out one of the top-drawing tours: Pink Floyd's 1994 Division Bell stadium tour. While Billboard Boxscore numbers for this tour are incomplete, a source who would know says it drew 3.2 million in North America and 2.4 million in Europe, which would rank Floyd second between tours by the Rolling Stones and Garth Brooks on this unofficial list.

YA THINK? In an illuminating example of how quickly Wall Street is catching on to this live business thing, analyst Mark Wienkes of Goldman Sachs reached a staggering conclusion in his Jan. 21 update on Live Nation: Lower ticket prices can improve attendance, thereby boosting ancillary revenue. Of course, this has always been the case, but it certainly becomes even more important in this economy (Billboard, Nov. 22, 2008). Regardless, Wienkes gives Live Nation a "buy" rating, while citing such potential risks as "execution, artist relationships, irrational competition and protracted recession."

Now, who would be irrational in this business? Same as it ever was.

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

Drink Responsibly

Whiskey Brand Stages Intimate Superstar Concerts For Charity

In Latin America, Buchanan's red-capped green bottle is as instantly synonymous with whiskey as the shape of an Absolut bottle is with vodka or the blue Bombay Sapphire bottle is with gin.

But Buchanan's is also hoping to make its name synonymous in the region with social consciousness. With that goal in mind, the company launched a music-centric branding initiative last year called "Buchanan's Forever," which stages premium-priced concerts by global superstars and then contributes all the proceeds to charitable programs throughout Latin America.

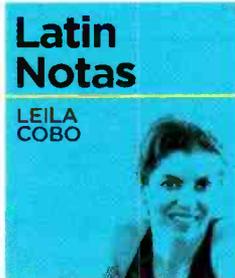
Just how big are these superstars? In 2008, "Buchanan's Forever" featured three concerts by Jon Bon Jovi, with Latin stars Franco De Vita, Fito Paez and Aleks Syntek as his opening acts.

This year, the marquee artist is Elton John, who was scheduled to perform Jan. 25 in Caracas, Venezuela; Jan. 29 in Bogota, Colombia; and Jan. 31 in Mexico City. Colombian star Fonseca was slated to open for John, with James Blunt also opening in Mexico City. Tickets range from \$350 to a hefty \$900 and include a gourmet dinner and open bar. Last year's event raised \$750,000, while this

year's goal is \$1 million.

"Buchanan's Forever" is the whiskey brand's first music-focused marketing campaign. It's bankrolled by Buchanan's global parent company Diageo, which owns Johnny Walker, Smirnoff, Baileys and other famous liquor brands. Diageo also runs a community service program, Learning for Life, which supports various charities in different countries.

The "Buchanan's Forever" program was designed to go hand in hand with specific charities. In Colombia, it works with the Antonio Restrepo Barco Foundation to support a program that helps disadvantaged families and in-



Latin Notas
LEILA COBO



Left: JOHN; Above: FONSECA (center) in Pasacaballos, Colombia, where small businesses get support from Buchanan's fund-raising.

dividuals start small businesses. It also cooperates with Fundacion UMA in Venezuela and Fundacion Televisa in Mexico on other charitable programs.

The "Buchanan's Forever" concerts stand out for their headliners and their venues. Artists like Bon Jovi or John rarely tour Latin America (John's last tour there was 13 years ago), and when they do, they play large arenas. But the brand has deliberately steered clear of such sites by staging the concerts at smaller, more unusual locations, including farms and historic buildings. Bon Jovi performed at places holding only 800-900 people. The success of those shows prompted Buchanan's to book slightly larger venues for John, who will play for audiences of 1,500-1,600.

"The whole program is about bringing together legacy artists with local artists," says Suresh Kumar, project director for London-based Edge Global Events, which puts together "Buchanan's Forever." "The strategy is to create a very exclusive, intimate event."

Buchanan's promotes the shows with billboard, print, radio and TV advertising that begins five months before each concert. The brand then follows up by publicizing its contributions to local charities.

Kumar says he'd like to continue "Buchanan's Forever" beyond the three years of concerts originally planned. He'd also like to expand it to other countries and encompass more artists, including emerging acts.

"It's very important nowadays that more companies and brands take responsibility both socially and through the experiences they create," he says.

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

EN BREVE

LATIN AWARDS GET NEW SPONSOR

State Farm Insurance has signed on as the new title sponsor for the Billboard Latin Music Conference & Awards. The awards, which Telemundo will air live April 23, are the culmination of the Billboard Latin Music Conference April 19-23 at the Eden Roc in Miami Beach. Confirmed speakers include Gibson Guitar chairman/CEO Henry Juszkiewicz, Latin Recording Academy president Gabriel Abaroa and AEG Live/GoldenVoice VP of Latin talent Rebeca León. The conference will also feature a day devoted to Latin urban music on April 20, including a superstar Q&A and a panel of top executives. Finalists for the Billboard Latin Music Awards will be announced Feb. 12. For more information, go to billboardlatinconference.com.

SALSA STARS GO ON TOUR

Contemporary salsa stars Gilberto Santa Rosa and Victor Manuelle are going on tour together. The trek, titled La Historia Continua, will be produced by Sony Music Latin's Day 1 Entertainment. La Historia Continua begins Feb. 12 at the ND's Fuego club at Las Vegas' Rio Hotel & Casino. Its route includes San Diego; Miami; Los Angeles; San Francisco; Dallas; New York; Atlantic City, N.J.; Washington, D.C.; Houston; San Juan, Puerto Rico; and Santo Domingo, Dominican Republic.

—Ayala Ben-Yehuda

LABELS JOIN HANDS IN MARKETING

Lost Highway and Nacional Records will help market each other's respective releases by Morrissey and Manu Chao. Nashville-based Lost Highway, which will release Morrissey's album "Years of Refusal" on Feb. 17, will help market Manu Chao's "La Radiolina," an album released by Nacional in 2007. In exchange, Los Angeles-based Nacional will help market Morrissey's album to Latin audiences, which are among the British singer's most loyal fans.

—ABY

LATIN BY AYALA BEN-YEHUDA

Looney Tunes

Regional Mexican Novelty Songs Strike A Chord

Tune in to regional Mexican radio these days, and you'll hear more than the usual love songs and corridos. Upbeat, danceable songs with an irreverent sense of humor are breaking nationally.

Los Pikadientes del Cabor-

ca's wacky "La Cumbia del Rio" has been on Billboard's Regional Mexican Songs chart for 30 weeks.

In the wake of its success has come a parade of other novelty songs, including the nearly lyric-free "El Sonidito,"

which sounds like someone sitting on a toy keyboard, in versions by Fonovisa's Hechizeros Band and Sony's Banda Machos. A rendition of the classic "El Mechón," the first stateside hit by ASL/Disa's Banda MS, is No.

6 on the chart.

"Maybe people are tired of corridos, which are so serious, or songs about, 'I love you' or 'You don't love me,'" says Pepe Garza, PD of KBUE/KBUA Los Angeles and KRQB Riverside, Calif.

Garza expressed interest in "Arremangala Arrempujala" by Los Karkis, whose lead singer's lightning-fast delivery recalls an auctioneer or a market vendor hawking his wares. Fonovisa's Los Potrancos de Sinaloa released an album Jan. 20 with their own version of the song, as well as "La Jaiba," a repetitive entreaty to keep your bottoms on in the ocean because a crab may bite you.

Danceable novelty songs are nothing new to Latin music, particularly in nightclubs. "But now [radio stations] are programming this, and I think it'll open doors for these groups," Disa A&R director Humberto Gomez says.

In forming Banda MS, manager/producer Fernando Camacho says he wanted a

group that would play down-home party music, including corridos. But the danceable material, besides being easier to promote at some corrido-shy stations in Mexico, is especially popular on morning radio shows. "They use them to wake people up," Camacho says.

Camacho also produced the jaunty "Jambalaya," performed by German Lizarraga y Su Banda Estrellas de Sinaloa, which he hopes will break in this fashion. Entravision Radio's recent launch of an upbeat regional Mexican format, "El Gato," should provide yet another outlet.

But Garza warns that "you have to be really careful with this, because sometimes there are simple things that have a magic—and there are dumb things." Not all so-called underground hits are genuine, he says, adding that before rushing to add a song, "I like observing what happens in the street and basing myself on that."



Mellow yellow: BANDA MS

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GLOBAL BY HAZEL DAVIS

Bach Over The Beach

European Classical Holidays Take Off

MANCHESTER, England—Dedicated rock fans have long made vacations out of following their favorite bands on the road. Now European classical fans are booking entire holidays around their chosen genre.

Travel industry executives say that growing numbers of classical fans are exchanging beaches for Berlioz and Bizet, with classical music festival organizers and venues benefiting from increased bookings.

John Whibley, who organizes classical music tours through his U.K.-based John Whibley "Holidays With Music" agency, says such trips are becoming increasingly popular among members of his target demographic—"comfortably off" tourists over the age of 50.

"People like spending time with those who share a common interest," Whibley says. "Friendships are made on holiday and clients return to see their friends."

In the last 10 years, more than half of Whibley's 1,200-strong client base has taken more than one tour with his firm, with 140 people booking seven or more trips, he says. Whibley runs about 25 high-end tours per year to classical music festivals or events. They range from £775 (\$1,086) for a four-night trip to the United Kingdom's Buxton Festival (including four operas, meals and sight-seeing) to £1,875 (\$2,564) for a six-night trip to the Haydn Festival in Eisenstadt, Germany, which includes four-star hotel accommodations and nightly concerts by the Amsterdam Baroque Orchestra.

Concert venues welcome the guaranteed ticket sales that such tours bring.

"We work together with more than 300 travel agencies and have a very close marketing relationship with [tourist organization] Berlin Tourismus Marketing," says Berlin State Opera head of marketing Sabine Turner. "A third of our audience comes from outside of the city and this is seeing an upward trend."

Most classical music tour operators don't have formal business relationships with venues or festival promoters, preferring to book tickets on an ad-hoc basis.

"Not many [travel operators] want to meet our 15% deposit conditions on tickets. Most prefer to reserve them and pay nearer the time," says Kim Gaynor, managing director of Switzerland's Verbier Festival, one of Whibley's touring destinations.

Gaynor suggests that the Verbier fest itself could soon compete for some of the same tour business.

"Running bespoke packages is something the festival would like to do in the future," she says. "It's a great way of increasing attendance."

But despite their relatively high prices, classical music tours are often less profitable than mainstream tours, according to Nigel Hosking, senior product manager at the U.K. tour operator Cox & Kings.

"You have to pay [for] an expert, musicians and excursions," he says. "We accept that we don't make much profit on them."

Still, Australian classical musician Vivienne Pittendrigh, who founded Chamber Music Holidays and Festivals in 1982, says classical music tour operators like herself are proving to be a growing niche. Her agency, which has offices on the Greek island of Corfu and in Bournemouth, Eng-



Classical gas: THE KOCIAN QUARTET with VIVIENNE PITTENDRIGH (center) in front of the Esterhazy Palace in Fertod, Hungary

land, averages about 78 bookings per year, up from an initial annual average of 20 customers.

Tour operators also cut deals directly with individual artists and chamber groups. Pittendrigh books musicians for her own events, such as the Divertimenti in Corfu, while Whibley also hires musicians for some of his tours.

Organist/singer Peter Medhurst works with Cox & Kings as a specialist tour guide and musical performer. He leads tours to Vienna and Salzburg, Austria, performing organ and vocal recitals for tour groups.

"It creates good will all 'round," Medhurst says. "If you're taking a party of 35 to a venue, that's a chunk of seats filled immediately, and these audiences are also likely to get to know the artist and follow them."

GLOBAL BY ROBERT THOMPSON

COLD FUSION

Bankruptcy Triggers Canadian Distribution Jitters



Distro woes: Distribution Fusion III's JIM WEST (left) and MapleMusic's GRANT DEXTER

TORONTO—A key independent distributor's bankruptcy has raised fears among Canadian labels that financial difficulties could bring down other distribution companies.

Montreal-based Distribution Fusion III, Canada's largest independent distributor by volume, filed for bankruptcy protection in December (billboard.biz, Dec. 9, 2008). Fusion founder/president Jim West says the company is unlikely to survive in any form, and local execs fear slumping catalog sales and difficult credit conditions mean it won't be the last to go under.

"I don't think there's any doubt we're seeing the consolidation of the distribution sector," says Grant Dexter, co-founder of MapleMusic, which owns Toronto-based Fontana North Distribution. "There are others that are having cash-flow problems."

Universal Music Group has a minority stake in MapleMusic. Dexter says Fontana North, which generates annual revenue of more than \$10 million Canadian (\$7.9 million), is in talks to pick up several labels formerly handled by Distribution Fusion.

GLOBAL NEWSLINE

>>>NEW BBC RADIO 2 CONTROLLER ANNOUNCED

Bob Shennan has been appointed the new controller for national U.K. AC station BBC Radio 2. He succeeds Lesley Douglas, who left the BBC in October amid the scandal over radio hosts Jonathan Ross' and Russell Brand's prank calls to actor Andrew Sachs. Shennan will start at Radio 2 in February and report to Tim Davie, the BBC's director of audio and music. The station has the largest audience of any U.K. station, with an average weekly reach of 13.1 million listeners in third-quarter 2008, according to audience measurement body RAJAR. Shennan also takes responsibility for digital modern rock station BBC 6 Music. —Jen Wilson

>>>WERRE CONFIRMS GLOBAL TEAM AT EMI MUSIC SERVICES

Ronn Werre, president of the newly formed music services division at EMI, has recruited senior industry figures for new appointments in merchandising, brand partnerships, licensing and synchronization. Former Bravado head of retail and licensing Peter Palmer has been named senior VP of global merchandising, a new post at EMI. Violet Gonzalez, formerly director of sales for corporate alliances at Live Nation, joins the

brand partnerships, licensing and synch arm as senior director of sponsorship for North America. Raf McDonnell, VP of brand partnerships, licensing and synch, expands his responsibility from the United Kingdom to all of Europe, while Lynne Leger, senior VP of brand partnerships for North America, will now include Mexico in her role. New appointments were also announced in label services and sales and commercial development. —JW

>>>COLLECTIVE LICENSING BREAKTHROUGH FOR AUSSIE INDIES

Independent labels Down Under are celebrating a decision by the Australian Competition and Consumer Commission to allow indies to offer joint licenses to broadcasters that air their artists' music videos. The decision clears the way for members of the Australian Independent Record Labels Assn. to collectively negotiate licensing deals with broadcast and pay TV networks. ACCC chairman Graeme Samuel acknowledged in a statement that transaction costs made individual licensing pacts "uneconomical" for many labels, particularly small indies. Joint licensing will help "in maintaining the viability of the Australian independent music sector," Samuel said. —Lars Brandle

Digital Down Under

Music Biz Awaits Australia's Launch Of Digital Radio

BRISBANE, Australia—Australia's radio industry insists it's in good shape for the launch of digital radio, despite the format's problems in the United Kingdom.

United under the trade body Commercial Radio Australia, all of the major commercial networks will join national public broadcasters ABC and SBS in the May 1 launch of digital services in Sydney, Melbourne, Brisbane, Adelaide and Perth. Existing FM services will simulcast digitally while—more importantly for the music industry—insiders predict several new music services will also be available.

"It's going to be a much more effective launch because the whole industry will go together," says Commercial Radio Australia CEO Joan Warner. "We'll all be giving the same message and creating awareness on the air at the same time."

That awareness campaign will kick in at the start of March, and most radio groups are playing their cards close to their chest. But Austereo Group of Melbourne, which operates the Today and Triple M national networks, says its new online-only station Radar Radio will be part of the May rollout. It focuses on music from undiscovered artists, primarily Australian ones.

"Digital radio provides us with the opportunity to provide more niche formats," says Austereo head of digital strategy Jeremy Macvean. "There's a desire from a consumer point of view. Early adopters with new technology tend to be the kind of people who seek out new music. They'll be the people drawn to digital radio at the beginning."

The United Kingdom's Digital Audio Broadcasting service began amid similar optimism. But it has struggled to make an impact with listeners and commercial broadcasters have struggled to make money from the format, leading TV broadcaster Channel 4 to drop its plans to move into the sector (billboard.biz, Oct. 10, 2008).

"DAB radio has to carry such strong content to persuade the consumer that it is worth the receiver upgrade," says Mike

Walsh, the London-based head of music at modern rock network Xfm.

Not to worry, insists Commercial Radio Australia's Warner. "We've learned from their mistakes," she says.

One difference that could be crucial is Australia's preference for the enhanced DAB+ system, which promises higher-quality sound, greater station capacity and wider use of visual features and click-through services as more sophisticated radio sets hit the market. Startup costs for the DAB+ launch to date come to \$55 million Australian (\$39 million), according to Commercial Radio Australia.

"DAB+ has the potential to open broader formats and more new music focus," says Sony Music Australia chairman/CEO Denis Handlin. "We can see the opportunity for channels to play more Australian artists, particularly at the discovery stage."

David Vodicka, managing director of Melbourne-based indie Rubber Records, isn't convinced.

"This is going to have no real benefit to the independent sector," he says. "Radio just doesn't engage the indies."

"Advertisers will not flock to it until there is a critical mass of listeners," Warner says. "Depending on the content, that may be three or five years away. Everybody has always been aware that this will be a cost center."

The Australian appetite for radio is undeniable: According to Commercial Radio Australia, 98% of Australians listen to the radio each day and there are an estimated 45 million radio sets in Australian households, more than two for each person.

But radio's very ubiquity may be DAB+'s problem, according to Stu Watters, CEO of Aussie indie labels association AIR.

"I am unconvinced there will be a huge immediate migration from [analog] radio to digital channels," he says. "People, particularly Australians, will not simply dump their old tried-and-tested hardware to adopt a new one."

"Distributing physical goods to stores is getting tougher and tougher, and the space in stores is getting smaller," says West, who is the largest creditor in the Fusion bankruptcy, owed approximately \$500,000 Canadian (\$395,000).

West says the company was carrying 48,000 SKUs for more than 600 labels—including SPV, Comedy Central and Secret City—when it ran into difficulties. Distribution Fusion specialized in catalog sales, which slumped by 26% in 2008 in Canada, according to Nielsen SoundScan.

The collapse has also hit the majors. In July, Fusion and EMI Music Canada formed a strategic alliance under which the label agreed to warehouse, distribute and carry out invoice collections for Distribution Fusion, which in turn agreed to distribute EMI's French-language product in Quebec.

EMI Canada president Deane Cameron says Distribution Fusion's failure caught him by surprise. "We saw their numbers before the deal and everyone is surprised that it came to this," he says.

EMI has now returned to handling its own distribution in Quebec, with Cameron predicting other distributors will face problems as margins tighten and retailers continue to marginalize catalog sales in favor of DVD and videogames.

"Even the greatest of [distributors] are going to have a tough time weathering this storm," he says.

The demise of Distribution Fusion leaves

only a handful of independent distributors in Canada, including Outside Music Distribution of Toronto, which handles the Sub Pop and Barsuk labels; Distribution Select of Montreal, which distributes primarily French-language material; and E1 Entertainment Distribution Canada in Toronto, which distributes numerous labels including Artemis Records, as part of music and film conglomerate E1 Entertainment.

Outside founder/president Lloyd Nishimura didn't return phone calls for comment, while Distribution Select couldn't be reached for comment. E1 Entertainment Distribution Canada has expanded in recent years, if only by branching out into other areas, such as DVDs and fitness accessories, which now account for up to 70% of its business, according to Dominique Zgarka, president of sibling music label E1 Music Canada. Zgarka predicts that distributors without strong financial resources or the ability to diversify won't last.

"Indie music distributors that have not embraced the DVD configuration and digital will be gone by the end of the year," he says.

Dexter says Fontana's objective is to work with labels that release albums capable of generating unit sales of at least 5,000 each in the Canadian market.

"This isn't about pulling albums out of a warehouse," he says. "The goal is to really focus your attention and vision on the labels you work with. There are opportunities there, but you have to cherry-pick the best."

>>>BPI ANGRY AT U.K. MINISTER'S FILE-SHARING STANCE

British recorded-music body the BPI has reacted angrily to reported comments from a U.K. minister in the Times of London about the government's efforts to involve Internet service providers in the prevention of music piracy. "We can't have a system where we're talking about arresting teenagers in their bedrooms," the government's intellectual property minister David Lammy was quoted as saying. "People can rent a room in a hotel and leave with a bar of soap—there's a big difference between leaving with a bar of soap and leaving with the television." British music creators are "sure to be insulted at the analogy between British music and complimentary soap from hotels," said BPI director of public affairs Richard Mollet. "It shows an incredible lack of understanding [of the relationship] between music and illegal file-sharing from the minister in charge of intellectual property. We are appalled to see him falsely raising the prospect of arresting people in their bedrooms and fail to see what place this has in the discussion." —JW

>>>BERGER UPPED AT SONY MUSIC

Edgar Berger has been named CEO of Sony Music Entertainment for Germany, Switzerland and Austria. It is a newly created position that will extend his management oversight to also cover the company's operations in Switzerland and Austria. He was



formerly CEO of Sony Music Entertainment Germany. Berger will remain based in Munich and report to Richard Sanders, president of international for Sony Music Entertainment. —Chris M. Walsh

>>>OASIS HEADS FOR CHINA

Brit pop band Oasis will tread on Chinese soil for the first time as part of the band's Dig Out Your Soul world tour. The U.K. act, which is currently on tour in Europe, has announced shows at Beijing Capital Gym (April 3) and Shanghai Grand Stage (April 5) alongside the previously announced April 7 date at AsiaWorld Arena in Hong Kong. China's leading entertainment company, Emma Entertainment—majority-owned by Ticketmaster—will promote the dates. Primary Talent International books the band globally. —JW

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Radio players: Commercial Radio's JOAN WARNER and Austereo's JEREMY MACVEAN

DIGITAL BY ANTONY BRUNO

Safe From Harm?

Labels Test DMCA Protections Of Alleged Copyright Abuses

Just how much does the “safe harbor” exemption of the Digital Millennium Copyright Act (DMCA) protect online entertainment services from copyright infringement claims?

The question lies at the heart of several lawsuits between record labels and digital entertainment services being argued this year as the music industry continues to probe for a weakness in what has proved to be an effective shield against copyright infringement suits.

The DMCA safe harbor clause states that online services can't be held liable for the copyright infringing activities of their users so long as the services comply with copyright holders' requests to take down offending content. But the entertainment industry feels these services should be more proactive in filtering copyrighted material, given that they're profiting from their users' ability to access content that neither the users nor the services are paying for.

“There tends to be a level of willful blindness on behalf of the service providers,” says Barry Slotnick, a partner at the law firm of Loeb & Loeb in New York. “Clearly, the job of sending takedown notices or filtering is enormous. The ability to do that accurately is going to be a significant task. The fact, however, is that the vast majority of the material that is being made available is copyrighted and you can't send notices fast enough to



stop it all.”

But so far there hasn't been a single successful legal challenge to the DMCA. The latest victory for DMCA advocates was a Dec. 29 ruling against Universal Music Group in its suit against online video service Veoh. The label had argued that Veoh's DMCA-based defense was invalid because the service doesn't simply host user-generated files but also converts the files into the Flash format, deconstructs files into smaller packets and optimizes them for streaming and downloading.

Although a U.S. District Court judge in California ruled in Veoh's favor, the case is far from over. The UMG request was based on a rather narrow set of technical param-

eters, and Veoh still needs to show that it meets other requirements of the safe harbor provision. Still, the ruling strengthens the DMCA defense by stating that even activities beyond file hosting are protected under the law.

“The message being sent in the Veoh case is that the DMCA safe harbors mean what they say,” says Fred von Lohmann, senior intellectual property attorney at the Electronic Frontier Foundation in San Francisco. “The entertainment companies can't strip you of the safe harbor by arguing under a technicality. It's real armor.”

Yet that's not stopping the entertainment industry from seeking a gap in that armor because these protections are being applied to other music services that they find far more dangerous. Sites like Veoh and YouTube (which is also the subject of a \$1 billion lawsuit brought by Viacom) simply host content that their users upload.

But others, including SeeqPod, MP3Tunes and Project Playlist, host nothing. Instead, they link to sources of music hosted by others—in many cases illegally. Not surprisingly, all three find themselves defendants in other lawsuits. And labels and other copyright holders don't want these services to use the DMCA to escape paying the licensing fees that their author-

ized competitors do.

“The heart of their complaint is that these kinds of sites shouldn't be allowed to exist, period,” von Lohmann says. “Basically, they're offering an on-demand listening solution without paying anybody a penny.”

The music industry is attacking from all sides. In some cases, the industry claims that temporarily downloading part of a song so that it streams effectively is tantamount to making a copy of that song. In others, labels argue that any technical manipulation of streams or hosted files makes the service culpable for the transmission of unauthorized work.

It only takes one of these efforts to be successful to set a precedent that could finally weaken the DMCA and allow the music industry to forge ahead with its concerns.

“Should a copyright owner be successful in one of these cases, the safety of the DMCA will be a little more problematic,” Slotnick says. “A victory in one of these cases will create an opening for a real discussion among the parties.”

Getting there soon will be difficult, considering that most copyright suits filed by labels have resulted in settlements, rather than potentially precedent-setting judgments.

Even the possibility of a settlement appears slim in at least two of the ongoing suits. Veoh is riding a wave of success, having prevailed against a previous lawsuit brought by the adult entertainment company Io Group. And MP3Tunes founder Michael Robertson is showing no signs of backing down in the face of litigation from EMI.

“When you are forced into a settlement at gunpoint, you're not going to get a reasonable business deal,” Robertson says. “Someone's going to win and someone's going to lose.”

And like it or not, that's what it takes to draw the boundaries in today's digital music world.

BITS & BRIEFS

CONTINENTAL SHIFT

A new report from Forrester Research says labels doing business in Europe should focus on licensing music to digital music services that offer music free to consumers. Such licensing is expected to generate €1.2 billion (\$1.6 billion) in Europe alone by 2013. The study points to social networks as a key driver. “The music industry is not dying, but the way in which it does business is changing irrevocably,” lead analyst Mark Mulligan said in a statement detailing the report. “Every industry stakeholder—the record companies, consumer electronics manufacturers, telcos, [Internet service providers] and retailers—must get out of their comfort zone and change their strategy in order to grab a piece of a smaller, yet more complex, European music industry.”

EMBRACING ISPs

A survey conducted by European analyst firm Music Ally in the United Kingdom,

the United States and France suggests that Internet service providers top the list of preferred providers of music services. When asked to choose from a variety of possible music providers, 46% of respondents picked ISPs as their first choice, compared with 10% who chose cable/satellite TV providers and 5% who chose wireless carriers. Another 64% of those surveyed said they would stop using peer-to-peer file-sharing services if they received a warning letter from their ISP. That number rose to 76% if more serious sanctions like the prospect of losing Internet access were threatened.

ONLINE LOCKER

RoyaltyShare introduced a new service aimed at helping independent labels organize, store and manage such digital assets as metadata, music files and images. The Web-based service, called Digital Asset Storage and Management, costs 10 cents per track, per month.

HOT RINGMASTERS™ FEB 7 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ORIGINAL ARTIST
1	1	8	#1 HEARTLESS KANYE WEST
2	2	25	WHATEVER YOU LIKE TI
3	3	12	JUST DANCE LADY GAGA FEATURING COLBY O'DONIS
4	9	5	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEATURING SAMMIE
5	4	5	ALL SUMMER LONG KID ROCK
6	5	16	LOVE STORY TAYLOR SWIFT
7	7	13	CHICKEN FRIED ZAC BROWN BAND
8	11	5	TURNIN ME ON KERI HILSON FEATURING LIL WAYNE
9	13	4	DEAD AND GONE TI FEATURING JUSTIN TIMBERLAKE
10	8	8	SHE GOT HER OWN NE-YO FEATURING JAMIE FOXX & FABOLOUS
11	6	18	LIVE YOUR LIFE TI FEATURING RIHANNA
12	20	3	DIVA BEYONCE
13	10	24	I'M YOURS JASON MRAZ
14	26	3	YOU COMPLETE ME KEYSHIA COLE
15	16	6	MAD NE-YO
16	12	17	RIGHT NOW (NA NA NA) AKON
17	15	14	SINGLE LADIES (PUT A RING ON IT) BEYONCE
18	-	6	MY PRESIDENT YOUNG JEEZY FEATURING NAS
19	14	12	POP CHAMPAGNE JIM JONES & RON BROWZ FEATURING JUELZ SANTANA
20	21	33	ADDICTED SAVING ABEL

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



KEY TO THE HIGHWAY

Blaupunkt and miRoamer are teaming up to put Internet radio in your car. The Blaupunkt-developed in-dash device will receive not only traditional AM/FM radio broadcasts but also thousands of online channels aggregated through miRoamer's service. It will also save such data as favorite stations, navigation information and contact info.

Neither company is talking yet about how the device will stay connected to the Internet while on the road. But they did show off a concept device at the recent International Consumer Electronics Show in Las Vegas this January.

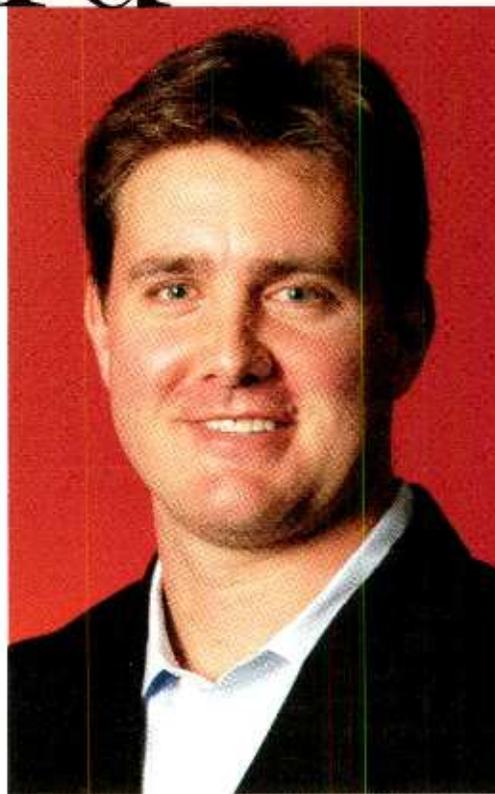
Availability is expected in the second half of this year. Pricing hasn't been disclosed. —AB



LIVE NATION
CEO OF
TICKETING

Nathan Hubbard

As the concert promotion giant makes its move into ticketing, the executive leading the effort discusses the opportunities ahead.



Nathan Hubbard has spent the past year gearing up for what may be the biggest challenge of his career.

Actually, make that two challenges: 1) launch what will soon become the world's second-largest ticketing company; and 2) begin the process of transferring the inventory of the world's largest live-event promoter to the new ticketing platform. So far, so good.

As CEO of Live Nation's ticketing unit, Hubbard oversees the company's ticketing and e-commerce. He's been with Live Nation since 2006 when it acquired Musictoday, where he had been tapped by founder Coran Capshaw to run the company's primary ticketing system.

Hubbard's experience supervising that business as well as Musictoday's direct-to-fan e-commerce operations have come in handy as he oversees the launch of Live Nation's ticketing division following the promotion giant's much-publicized split last year from Ticketmaster. Not only will Live Nation Ticketing service the company's own clubs and amphitheaters, it will also provide ticketing services for third-party venues and has entered a ticketing partnership with leading venue management firm SMG.

Given the narrow margins of the concert promotion business, Live Nation wants to develop new revenue streams through its ticketing business. As the company's ticketing platform evolves, Hubbard and Live Nation Ticketing are charting a course that will alter the company's future and possibly even change the way fans buy tickets.

How's the ticketing business?

It's holding up. We just underwent the largest ticketing migration in the history of the business and we're still standing. We're not taking any victory laps yet, but we feel really good about the system we have in place and we feel really good about the sales. We've put some big shows on the system and it has held up very well. Our objective was to try to replace what we had and get to par, and then from there we could really start to innovate and use this platform to change the industry.

What have you learned in the ramp-up of Live Nation Ticketing?

You really get underneath and understand what a complex e-commerce challenge e-ticketing is. It's not like selling something on eBay or an airline or hotel ticket. You've got 500,000 people who want 5,000 pieces of inventory that are all unique and that all go on sale at the same time at 10 a.m. on a Saturday morning. That is a very difficult, complicated challenge. The last year

for us has been about not yet reinventing the wheel but building a wheel that looks about the same so we can figure out how to take it apart and put it back together again.

Is the Saturday morning on-sale model going to be relevant for the future?

I don't think so. I think Saturday at 10 a.m. is not the best time to put tickets on sale. It's a legacy of a time when people were working and couldn't go to their retail outlets or pick up the phone and call. One of the things we're going to do is attack the notion of a 10 a.m. Saturday on-sale and that first-come, first-served approach to getting tickets, only because that isn't always the most equitable way to get the right ticket at the right price in the hands of the right fan.

Where are you now in terms of converting to your own ticketing system?

We have 80 venues converted now. All of our amphitheaters are flipped over. We sold out the Dead at Shore-

line [Amphitheatre in Mountain View, Calif.], we've put Dave Matthews shows on sale, we've put some big Killers shows on sale. We've sold thousands and thousands of tickets, with heavy pressure on-sales.

Are you progressing in terms of third-party venues?

We are. We see a lot of opportunity out there. Right now we're focused on our biggest client, Live Nation, but we have Roseland Ballroom [in New York] and Musictoday services John Paul Jones Arena [in Charlottesville, Va.], and we have some SMG venues in the not-too-distant future that we're working with.

How is the Live Nation Ticketing model similar to existing models in terms of rebates to venues, service fees, etc.?

The good news is we have complete flexibility. You'll see us test a variety of different fee presentations and customer experiences and the like on our own venues. From a third-party venue standpoint, if

what they want is a traditional ticketing system and the same way it's always been done, we can work that way. If they want to work in a licensing or different way, we can work that way.

In a best-case scenario, would you prefer an all-in pricing model?

All the data we have tells us that is what the fan would like us to do. The fan wants transparency, he wants to know upfront what the value of that ticket is.

Arenas have come to be dependent on ticket rebate revenue received from their ticketing company.

You can't look at each fee or ticket price in a vacuum. The right conversation to have is: What's the total pie and what is each party in the value chain entitled to? We're trying to bring some transparency to what the fan is paying overall and how that money should be divided by the artist, the promoter, the venue and the ticketer and all the other parties in the value chain.

In general, when you talk to these third-party venues, are they cautious as to whether you guys can pull it off?

I don't really think so anymore, and that's a testament to two things. One is our partner, CTS. They sell 60 million tickets in Europe, they did the World Cup. There's not really a lot of debate over whether the system works. The other thing is, we are the world's largest guinea pig and we put our money where our mouth is by putting our entire amphitheater and club business on this system. The fact that we're doing that—and we've done that so far with good results—I think is all the reassurance that those venues need. The last point is the SMG [deal] sent a good signal to the rest of the industry.

Talk about harnessing the secondary market.

We are determined not to make the same mistakes that the recorded-music industry made when it came to file sharing and [digital rights management]. Right now there is a massive industry that is building itself on the backs of artists and their partners without taking risk. The secondary market isn't just about making more money than face, it's about pricing the inventory properly and optimizing the way you do that.

We're not going to put our heads in the ground and pretend it will go away, we're not going to try and legislate it to death, we're not going to try to rest all of our fortunes on the hope that we can invent a technology that can keep them from exploiting the arbitrage opportunity. We are tackling the secondary market in a variety of ways through technology and process. There's a bunch of value being created that the artist isn't participating in and we want to help them participate in that. ...

The fan wants transparency, he wants to know upfront what the value of that ticket is.

AMERICAN PASTORAL

FLEET FOXES ARE TAKING INDIE ROCK
BACK TO THE COUNTRY—AND THE COUNTRY
IS LISTENING BY JONATHAN COHEN
AND CORTNEY HARDING PHOTOGRAPH
BY JÖRG GRUNEBERG

FLUSH WITH THE success of a debut album, many bands favor bigger budgets or slicker studios for their next project. Fleet Foxes think differently. The Seattle-based group plans to record the follow-up to its 2008 self-titled Sub Pop debut in a rented farmhouse on five acres of cleared land in Port Townsend, Wash., a quaint peninsula across the Puget Sound from Seattle. To expand their sonic palette, Fleet Foxes may also roll tape in a chapel, a theater and a 200-foot-deep water-supply chamber (with 45 seconds of natural reverb) on an old military base nearby.

It's a fitting setting for a band whose debut is rife with pastoral imagery (soothing hummingbirds, the Blue Ridge Mountains and white snow turning "as red as strawberries"), intricate harmonies and plaintive acoustic storytelling.

The album put Fleet Foxes at the head of a new school of folk-rock bands inspired by the organic approach to songcraft made famous by the Band and Crosby, Stills, Nash & Young. And the group hopes that its Port Townsend house will provide a place

to harness its creativity away from the distractions of the city in the same way Big Pink in upstate New York did for the Band.

Several other artists have joined Fleet Foxes out in the woods, writing and recording in the kind of country settings their songs conjure. Among them are Bon Iver, whose slavishly praised 2008 Jagjaguwar debut, "For Emma, Forever Ago," was recorded in a tiny cabin in rural Wisconsin; Ray LaMontagne, whose spartan sound echoes his reclusive life in Maine; and Iron & Wine, whose sincere songwriting has connected with listeners to the tune of 885,000 albums sold in the past six years, according to Nielsen SoundScan.

Even Crosby, Stills & Nash are getting back into the act: The trio signed to Columbia and is recording a covers album with Rick Rubin. "Rick wants to do an album of all the songs we love," Graham Nash says, "all the songs we wish we've written."

Getting back to the country is hot again, at least by the modest commercial standards of indie rock. On Jan. 20, Fleet Foxes and Bon Iver were in the top 10 of iTunes' alternative chart, prompting Fleet frontman Robin Pecknold to write on

the band's MySpace blog, "Life is rad and weird."

Fleet Foxes are the first to admit surprise at having captured the ears of the world with this kind of music. Their debut, released last June, has sold 211,000 copies in the United States, according to Nielsen SoundScan, and another 141,000 in the United Kingdom, according to the Official Charts Co. The album topped numerous 2008 year-end critics' polls, including Billboard, Pitchfork and Stereogum.

After the Foxes' Jan. 17 appearance on "Saturday Night Live," the album's sales jumped 32%, and it's up another 38% this week to a career-best No. 36 on the Billboard 200. "We just like making music together and would do it regardless," guitarist Skyler Skjelset says. "We'd still be making these records whether they sold or not."

For Skjelset and Pecknold, who are both 22, it was friendship first and music second. The pair met in seventh grade but didn't begin playing together until 2005, by which point Pecknold had recorded "three EPs of Elliott Smith-sounding acoustic guitar music."



On a demo EP recorded the following year with producer Phil Ek (Built to Spill, the Shins) and self-released locally, the band's music shifted into melodic rock with shades of Love and the Shins. Pecknold's sister Aja served as the group's early ambassador and, later, quit a job as a music journalist for Seattle Weekly to manage Fleet Foxes full-time once important personalities in the city's close-knit music scene began to take notice.

"I always trusted Aja's taste, but I also knew how close the siblings in that family are," says Cheryl Waters, a DJ at triple A KEXP Seattle. "But then the buzz really started about Fleet Foxes. I went to one of their shows and I thought, 'Wow, she was right.' They had come out of nowhere and emerged like a full-formed band."

Waters immediately asked for music to start playing on KEXP, only to be told there was none available, since Pecknold and his brother Sean couldn't press the EPs fast enough. So she booked the band to play KEXP's lounge at the Bummer-shoot music festival in 2007 and broadcast the session. At that

gig, Sub Pop founder/president Jonathan Poneman saw the band for the first time.

"Seattle has an unusually sophisticated infrastructure with regard to music promotion," Poneman says. "We've got KEXP, two weeklies and a great group of independent record stores, and a band can easily whip up a frenzy."

By the fall of 2007, Fleet Foxes were back in the studio with Ek working on a full-length album and honing a rootsier sound, with key input coming from new bassist Christian Wargo and keyboardist Casey Wescott, both Seattle scene veterans. (Josh Tillman, a Seattle singer/songwriter with six albums to his credit, joined Fleet Foxes on drums after the debut was completed.)

"A lot of elements from the demo EP are there, but they're slowed down or given a little more space," Pecknold says. "I love doing melodic stuff with guitars and piano. It's cool to have intricate leads that are melodies in their own right, outside the vocals."

Major labels and big indies had made their pitches, but the

band opted to sign with Sub Pop thanks to the trust it had built with Poneman, director of A&R Sue Busch and head of publicity Kate Jackson.

"We knew enough about the business that we knew immediately who was not in it for the right reasons or offering something that wasn't as revolutionary as they were saying," Pecknold says. "We mainly just wanted the record to come out."

"Fleet Foxes" was recorded without funding from Sub Pop and handed in to the label in finished form. The release schedule prevented it from coming out until June, "so we had them go back and record an EP to take with them" on their first North American tour supporting labelmate Blitzen Trapper, Poneman says. The resulting "Sun Giant" EP was intended to be available only at shows, but it quickly sold out of its first 1,000-copy pressing. Sub Pop made it available on its Web site and then at retail through Alternative Distribution Alliance; it has sold 40,000 copies, according to Nielsen SoundScan.

The band then exploded into the hearts of bloggers at South

TV eye: FLEET FOXES' debut album enjoyed two straight weeks of sales increases after the band played 'Saturday Night Live' Jan. 17.

by Southwest (SXSW) last March. "Everyone was there, and the exposure people had been talking about became a reality," Aja Pecknold says. "It was a perfect storm of timing and it allowed people from all over to see their live show, which is what made them so big in Seattle to begin with."

And while the Internet immediately lit up with superlatives, "the day-to-day experience was a slog. Everything felt inessential because we would immediately have to do something else," Robin Pecknold says. "We woke up at eight in the morning after the Sub Pop showcase to play this NME thing and there were four people there. It was masochistic."

When the Blitzen Trapper tour resumed, Fleet Foxes saw firsthand the impact of post-SXSW word-of-mouth. And the debut had leaked online, hooking listeners who'd only heard tracks from the tour EP.

"That became very obvious by the end of the tour, because people were singing along," Pecknold says. "Some audiences would leave after we played, which was not tight to me, at all."

Like Iron & Wine and Bon Iver, Fleet Foxes couldn't rely on much commercial radio support, so touring was the driving force in Sub Pop's promotional campaign as the debut neared official release. By June, the band was headlining 500-capacity clubs. By August, it was opening a handful of West Coast dates for Wilco and sharing the stage with the Chicago group on a cover of the Band's "I Shall Be Released."

"Fleet Foxes" was released June 3 and debuted at No. 86 on the Billboard 200 after selling 8,000 copies. It was Sub Pop's second-biggest opening-week total of the year, behind only Flight of the Conchords' self-titled debut, which sold 18,000 units in late April.

"This is a band that collided with the zeitgeist," Poneman says. "There is no way to really explain their ascent. Are they talented? Of course. But there are plenty of talented bands who never make it. They are not only a great band but a perfect fit for the time."

'THIS BAND COLLIDED WITH THE ZEITGEIST. THEY ARE NOT ONLY A GREAT BAND BUT A PERFECT FIT FOR THE TIME.'

—JONATHAN PONEMAN,
SUB POP

The label was besieged by synch opportunities, but the band turned all but one of them down, including a six-figure offer from an international financial institution to use the song "White Winter Hymnal" in an ad, which was declined for ideological reasons.

"I get that record sales are down and bands need to make a certain amount of money, but you don't need that much money," Pecknold says. (The group did license "Hymnal" to the World Wildlife Fund for a commercial in Australia and is considering synching "Tiger Mountain Peasant Song" for the upcoming film "The Greatest," starring Susan Sarandon and Pierce Brosnan.)

To be sure, the band didn't turn its back on opportunities to work with corporations. Timothy Jones, the content manager at Starbucks, saw Fleet Foxes play at Sub Pop's 20th-anniversary party last July and was immediately struck. He added songs from the album to Starbucks' in-store programming and included "Fleet Foxes" in a promotion where four albums are sold every month in all outlets. "This is a band that appealed to a huge variety of people," Jones says. "A lot of the baristas really liked them, and they took on the role of advocates for the band."

The first week that Starbucks sales were factored in, the



album rocketed 163-67 on a 149% increase to 9,000. "The cross-generational appeal of this band is key to their success," says Sub Pop VP of sales/director of marketing Andy Kotowicz. KEXP's Waters adds that Fleet Foxes' sound attracts "both people who read Pitchfork and their parents."

Reaching a diverse audience also means drawing people who can potentially pay more for tickets, says Trey Many of Billions, who books the band. "We want to make sure that the kids who've loved the band since day one can still come see them, as well as people who think a \$28 ticket is cheap," he says, noting that older and more rural fans might lead to a broader tour route when Fleet Foxes embark on their next major tour in 2010.

The band's all-ages appeal also became key to its success in the United Kingdom. Simon Raymonde, president of U.K. record company Bella Union, says he knew the group would "change his life" the first time he heard its music on its MySpace page. After making a deal with the band in November 2007, Bella Union worked closely with Sub Pop to mirror the timing of the project in the United States.

"The press for the band was very strong," he says. "When we first brought them over in May, they sold out 800-capacity venue ULU without even having a record out. When I looked at the crowd, I saw a man in his 60s in front of me, some indie kids to one side and a couple in their mid-30s on the other side."

The cherry on top of 2008 was the band's impressive showing in international critics' polls, which made "Fleet Foxes" an in-demand holiday gift; U.S. sales hit a new high of 15,000 the week of Dec. 28. At "Saturday Night Live," band members didn't quite know how to respond when cast members like Fred

Armisen and Andy Samberg went to the studio early to watch them rehearse. With their beaming girlfriends in tow, they chatted with the actors into the wee hours at that week's wrap party at a Midtown Mexican restaurant.

Now, other than four European shows in February and a handful of high-profile festival appearances—including one at Coachella—the band is essentially done promoting the debut. But Pecknold knows expectations are already high for the next album, which he hopes to finish by October and have out early next year. Recently, had to stop himself from reading blogs about Fleet Foxes after seeing some negative comments on Stereogum, which he says sent him into a temporary "shame spiral."

So far, he has 18 songs in various forms of completion after a writing session last summer at his grandparents' cabin on Washington's Wenatchee River, and he says it will "definitely be different" than the debut. The members' next step will be getting alone with this music in Port Townsend, in much the way bands from decades ago would escape the city. "It's amazing what has happened," Pecknold says. "But I can't help but sometimes doubt why it has happened. In a lot of ways I wish it would have happened later. The solace is, when I did all the demos, all the pressure melted away."

FARM FRESH

FOUR ACTS HARVESTING FOLK ROCK SUCCESS



IRON & WINE

Sam Beam leads this group, which has shifted from sparse, mostly acoustic material to Postal Service covers to recent albums touching on psychedelia and African high-life music.

LATEST ALBUM: "The Shepherd's Dog," Sub Pop, 2007 (197,000 copies; all U.S. sales figures per Nielsen SoundScan)

PLANS FOR 2009: Beam performed several new songs on his 2008 tour, but there's no timetable for his next album.



RAY LaMONTAGNE

Formerly employed at a shoe factory and as a carpenter, Ray LaMontagne records raspy, unadorned folk from his home base on a farm in rural Maine. Live performances conducted in near darkness have not curtailed his audience.

LATEST ALBUM: "Gossip in the Grain," RCA, 2008 (186,000)

PLANS FOR 2009: He's on a European tour through late February; North American performances start in April.



BON IVER

Justin Vernon records as Bon Iver, a play on the French words for "good winter." He turned the breakups of a band and a relationship into a sad, spare collection of songs recorded in a Wisconsin cabin.

LATEST ALBUM: "For Emma, Forever Ago," Jagjaguwar, 2008 (132,000)

PLANS FOR 2009: Bon Iver's new EP, "Blood Bank," debuts at a career-best No. 16 on the Billboard 200 this week. Vernon is recording a new album this spring, to be followed by summer U.K. festival dates.



MY MORNING JACKET

The group now shreds like Metallica and slays festival crowds. But on its first two albums for the tiny indie Darla, it was all about reverb-drenched acoustic rock that evoked its Kentucky origins.

LATEST ALBUM: "Evil Urges," ATO, 2008 (179,000)

PLANS FOR 2009: Considering select touring; frontman Jim James is recording an album with Conor Oberst, Mike Mogis and M. Ward that could be out before year's end.

—JC and CH

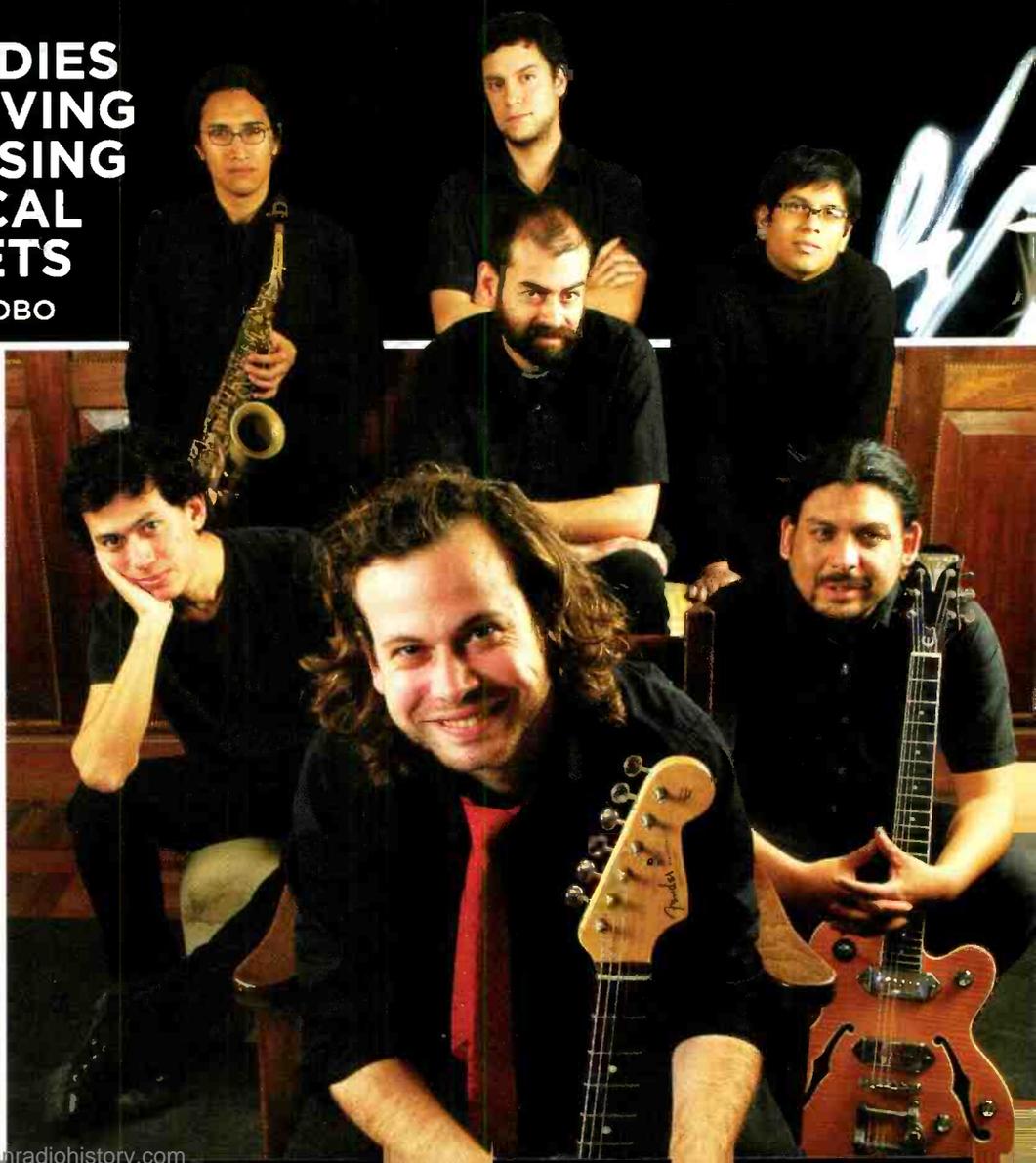
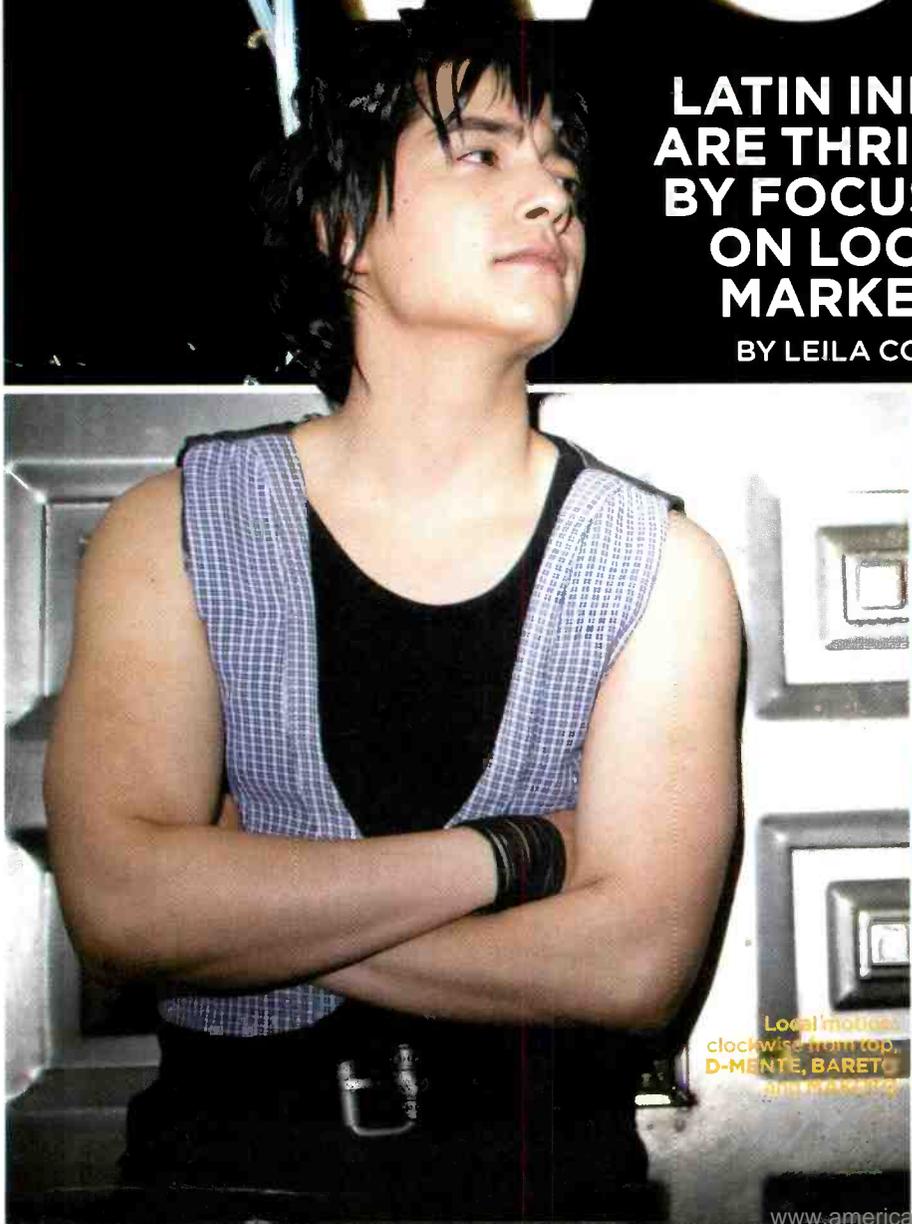
TOP: DANA EDELSON/NBC PHOTO; IRON & WINE: EMILY WILSON; LAMONTAGNE: DAN WINTERS; BON IVER: DREW KAISER; MY MORNING JACKET: AUTUMN DE WILDE



SMALL WORLD

LATIN INDIES
ARE THRIVING
BY FOCUSING
ON LOCAL
MARKETS

BY LEILA COBO



Local motion:
clockwise from top,
D-MENTE, BARETO
and LA MENTE



ONCE UPON A TIME, Peruvian artist Gian Marco was a fledgling songwriter with a knack for weaving evocative, immediately recognizable melodies around words both poetic and colloquial. ¶ He caught the ear of Gloria and Emilio Estefan, who recruited him into their stable of songwriters and eventually signed him to their label, Crescent Moon Records, a joint venture with Sony.

Gian Marco was widely acclaimed as a singer/songwriter during his major-label tenure. But when Latin music sales began to dip, Crescent Moon closed and he lost his Sony contract. Now he's found his footing again, on his own indie label, Peru-based Caracola Records. "He was at a major and that exercise gave us a lot of insight on how to run a new operation," says Marco's manager, Mauricio Abaroa. "At the end of the day, what prevails is the power of a song. We've never sold as many albums as we have now."

Fueled by major labels' shrinking presence in many countries and by the seismic shifts in the music industry in general, small indie labels are sprouting en masse in Latin America. Many are one-man shows that are launched, owned and handled by individual acts that need a CD for promotional purposes.

And while their economic contribution to the business in general isn't significant—successful local sales can translate to 3,000 copies in some markets—these operations stimulate the development of local music, particularly in countries where piracy has almost completely wiped out legal music sales.

In Marco's Peru, for example, where IFPI estimates that 98% of all music sold is pirated, local music retailer Phantom Music opened three new stores last year, and its new music label will release its first act in the spring.

"Before I came to work here, I thought the music industry was done," says Phantom's press director, Valeria Moscoso. "But the opposite is true. Obviously, we don't command the numbers that big markets do, but it isn't negligible either."

Phantom's top-selling album last year was Marco's "Desde Adentro," which sold 5,500 copies in Phantom stores—and 30,000 nationwide, Marco says. It was followed by Bareto, a Peruvian cumbia act that sold 3,400 units on Phantom in five months. In 2007, the chain's top-selling album was another local artist, Juan Diego Flores, whose "Sentimiento Latino" sold 1,700 copies.

The notion of creating labels to expose and promote local product is one that transcends countries. It sounds quixotic,

but it can work. Peru has a thriving local cumbia scene that dominates concerts and radio airplay. CD sales are the least profitable component, but they give fans a product to purchase.

In Argentina, where the record industry has grown in the past six years following the country's 2001 recession, there is an abundance of talent stymied by the expensive process of marketing and promotion. "Before, you shot 10 cartridges, you missed seven, but you hit three, and those three gave you enough to pay everybody," says Roberto Pumar, the president/owner of indie Leader Music, which has released a broad catalog in its 25 years of existence.

Leader releases some 50 titles per month, including albums, music DVDs and films, but it also has nine exclusive artists signed to its roster. "Today, the [industry doesn't] allow us to close the circle between hits and misses. So we're far more careful with national artists," Pumar says.

Leader's current success stories include D-Mente, the former lead singer of trash metal band A.N.I.M.A.L., which had a following throughout Latin America. When D-Mente left the band, he recorded a first album on his own and took it to Leader. Pumar agreed to release the set and, pending the level of sales, pick up D-Mente for a second album. After selling 5,000 copies and proving his showmanship, he is now signed as an artist.

Indeed, Pumar says, "If multinationals or big companies were signing large quantities of artists, the possibilities for small labels would be harder. But now, there's opportunity."

Digital sales have also opened doors for buyers to get to know and purchase music they would not have had access to before. The next step, Pumar says, is investing in marketing, promotion and, of course, generating sales.

As daunting as this may be for artists going at it alone—like Robin Hood, in Pumar's words—it hasn't been a deterrent for creativity. The Gardel Awards, Argentina's annual record industry honors for domestically released albums, are dominated by indie acts. Some years ago, 60% of finalists were major releases, while today, says Pumar, who is a mem-

ber of Argentine record producers' organization CAPIF, 70% of finalists come from indie labels.

Within the growing Argentine market, indie labels accounted for about one-fifth of total music sales in the first half of 2008, holding steady from first-half 2007, according to CAPIF.

CAPIF did not break out indie sales before 2007 because too few labels reported their numbers to the trade group. Today, CAPIF monitors sales from 29 indies and the four majors. Pumar estimates there are some 100 indie labels operating, and there is even a Union of Independent Record Producers.

Brazil, too, has an independent music trade group, the Brazilian Assn. of Independent Music, which has some 140 members, up from 65 three years ago, according to board member Carlos de Andrade.

De Andrade owns Visiom and its digital arm, Visiom Digital, whose focus is classical, instrumental and jazz music. Like many indie labels, both new and established, de Andrade's business model is a departure from the norm—instead of signing new acts, he records specific projects and pays artists as a work for hire. Much of his record sales come from exports and international licenses, as do Leader's in Argentina.

In de Andrade's case, his core business is as a producer and audio engineer who owns recording studios; he's able to use his facilities to lower costs. "I break even with the label," de Andrade says. "We are not built on the basis of making money, but on the principle of creating something sustainable that can provide an outlet for the development of Brazilian artists."

In Argentina, one of the country's leading indies, Epsa Music, which specializes in the country's traditional music, became profitable in 2003, almost 10 years after it was founded. In the meantime, the label was subsidized by parent company Epsa, which manufactures CDs.

The label stuck with traditional Argentine music precisely because it was less commercial, president Laura Tesoreiro says. "We think it has to do with the identity of a country and the identity of a region. There must be companies that are dedicated to that; to registering what happens in a country."

In Venezuela, 2-year-old label Cacao Musica also was created specifically to promote Venezuelan music. The label is



Small labels, big impact: opposite page, from left, PELO MADUENO and BARETO; MAKOTO (top) and GIAN MARCO

a partnership between Venezuelan businessman Omar Jeanton, who also owns three radio stations, and New York Yankees outfielder Bobby Abreu.

The label has 30 acts—27 of which are Venezuelan—that record a wide gamut of music, from sophisticated jazz to folklore and commercial tropical music. “My father’s vision was always to let the world know what’s in Venezuela,” says Andres Jeanton, who runs Cacao’s operations in Miami.

Like Epsa, Visiom and Leader, many of Cacao’s albums target a more sophisticated consumer who might not buy a bootleg CD on the street. As a result, album art, packaging and liner notes are a priority.

For example, Latin Recording Academy president Gabriel

Abaroa says that at the Latin Grammy Awards, indies stand out because their marketing, art and packaging are often more sophisticated and aggressive.

“What has changed is not so much the numbers—although we now see more independents—but the way they interact,” Abaroa says. “Indies do exceptional work in packaging, for example, and in video, where they possibly compensate for lower budgets with greater creativity.”

But labels don’t subsist on love of art alone, and indies—particularly those that are new and don’t have a catalog or a financial backer to support them—are looking for creative ways to make a profit. While some of the more established and older indies don’t always go for full 360

deals—after all, they have catalog to support them—many of the newer ones do.

In Colombia, former EMI Colombia president Alvaro Rizo launched his own label, Insight A&R, and has built it since last year as a 360 concept. The label’s objective, he says, “is to offer artists an integral development that includes the label, publishing, management and booking for new acts.”

Insight’s first release is Makoto, a Japanese-Colombian singer/songwriter who plays energetic pop rock and sings in English and Spanish. A first single, “Te Olvidé,” is in rotation on Colombia’s main radio stations.

A different approach was taken by Gian Marco’s manager, Mauricio Abaroa (Gabriel Abaroa’s brother), who last year also launched a new label, e35, which is separate from Gian Marco’s Caracola Records.

e35 is a partnership between Tiger Management—a company created by Abaroa and partner Hector Mijangos, owner of indie Noiselab—and Grupo Carso, the retail company that belongs to Mexican billionaire Carlos Slim, whose assets include music retailers Sanborns and Mix-Up.

e35 has five pop and alternative acts, including Karenka, Niña Dios and Gian Marco for outside of Peru. It is so named because artists receive 35% of all net income related to music sales. Artists come to e35 with their finished product, including video and photographs, and e35 provides pressing, and, most important, a direct pipeline to retail through Grupo Carso’s stores.

Because Grupo Carso is a partner, key positioning is possible. And because there aren’t any advances and very little operational overhead, costs are kept low. e35’s product retails for approximately half of what a major front-line release costs, offering another incentive to purchase albums.

For booking and management, e35 charges a standard management percentage and, for publishing, a commission for administering catalog. Having the Grupo Carso link gives Abaroa plenty of clout to work with, and that, he says, is key.

“If we didn’t have Grupo Carso, we’d look for another type of alliance,” he says. “I’ve worked independently for five years and I know the industry in general is looking for a new business model. e35 is an example of that. It gives the artist an opportunity to be part of the model and because they also invest, they are personally vested in its success.”

OPPORTUNITY KNOCKS FOR LATIN EXECS

As the Latin recording industry shrinks, recording artists aren’t the only ones branching out on their own—more executives are taking the leap and founding their own companies.

The most recent top executive to set up shop is Luana Pagani, formerly Sony BMG Latin’s senior VP of global marketing. Pagani teamed with former Sony BMG Latin senior marketing director Annie González to open 4670 Communications, a Miami-based marketing and communications company.

Pagani and González have made strategic alliances with different communications companies in the region that allow them to operate in both the United States and Latin America. One such alliance is with Javier Furgang, who runs a communications company in Argentina and Chile.

“The business is shifting and there is an opportunity to come up with new ideas to market artists globally,” Pagani says.

But there’s a world of difference between working independently and working for a major. “It’s not the best time to start a company,” she says with a laugh. But at a time when many music companies are compelled to downsize their marketing departments, there is a great opportunity for marketing officers for hire, she adds.

Record label publicists also have created vibrant businesses for themselves. Most recently, former Universal Music Latino press director Susan Stipcianos partnered with Laura Mejia Cruz, former media relations director for Estefan Enterprises, to create a marketing/PR company called the Dream Team Agency.

“There is a need for press and mar-

keting companies that think out of the box and will go the extra mile for the clients and, honestly, who understand how difficult things are right now,” Stipcianos says.

The Dream Team not only books press, but actively looks for sponsorships and new business opportunities. Stipcianos’ clients include Cabas, Diana Reyes and Victoria’s Secret in Spanish.

Other high-profile executives who have branched into music-related fields include one-time EMI Latin chairman Marco Bissi, who joined forces with previous EMI Brazil president Marcos Maynard in developing and marketing FunStation, a Brazilian-based download kiosk business.

But not everyone who goes indie stays that way. Miguel Garrocho, who used to be the marketing director for EMI Latin, started his own marketing/promotion company, G.I.G. Entertainment, last year. Last month he went back to work for a major, Warner Music Latina, as its marketing director. —LC



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THE BAND PLAYS ON
Beirut experiments on two new EPs



NO MORE DRAMA
Gloria Trevi triumphs with new album



SPACE IS THE PLACE
N.A.S.A. blurs genre lines on Anti- debut



HIT MAN
Claude Kelly strikes gold with Clarkson



TENDER LOVING CARE
Left Eye saluted on posthumous album

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MUSIC

ROCK BY LAVINIA JONES WRIGHT

Solo, With Soul

Black Keys' Auerbach Caps Banner Year With Nonesuch Debut

The year of the ox is already shaping up to be more like the year of Dan Auerbach.

In 2008, the album "Attack & Release" gave his band the Black Keys the best seller of their career; his protégé Jessica Lee Mayfield garnered a heap of critical praise; and his tireless attention to detail, extensive musical knowledge and audiophile studio Akron Analog turned him into an in-demand producer. He also launched his own label, Polymer Sounds, its name a nod to Akron's switch from rubber capital of the world to becoming a hub for plastics research.

Now Auerbach is launching yet another ambitious venture, his debut solo album. Due Feb. 10 from Nonesuch, "Keep It Hid" was recorded start-stop during a two-year period with a rotating cast of musicians that included Mayfield, Auerbach's uncle James Quine and fellow Ohio musician Bob Cesare.

Although Auerbach usually bashes out Black Keys albums in short bursts with drummer Patrick Carney, the band's extensive tour schedule allowed him only sporadic opportunities to lay down the solo tracks. "I never had the free time before," Auerbach says. "It's been constant. If I wasn't on the road, I was in the studio."

But last fall, with the Black Keys temporarily recharging in Akron, "Keep It Hid" came together.

Choosing this moment to release a solo record was unintentionally strategic, according to Nonesuch senior VP of A&R David Bither. "We didn't know he had been working on this music at home, but when we heard it, we were so impressed that we agreed immediately that we wanted to release it," he says.

The timing is fortuitous for fans of the Black Keys eager for more tunes, and, Bither hopes, it will show them another side of Auerbach while simultaneously extending his appeal. "Our hopes for the record are simply that it reach an audience—both Black Keys fans and beyond—and reveals to that audience another facet of what Dan is capable of as a creative musician and producer."

Plus, with "Attack & Release" having sold 153,000 copies in the United States, according to Nielsen SoundScan, the Keys' "fan base is larger than ever," Bither says. "Dan's record shares DNA with the Keys even as it ventures into territory that the band would not visit."

Indeed, while songs like "The Prowl" and "Heartbroken, in Disrepair" wouldn't sound out of place on a Black Keys album, Auerbach explores new sounds on the British Invasion rave-up "My Last Mistake"; the genial, acoustic "Goin' Home"; and "When the Night Comes," a sparse lament that sounds like it was recorded



The sound of one key playing:
DAN AUERBACH

at three in the morning.

To ensure fans connect Auerbach's name with his work with the Black Keys, Nonesuch has booked the artist for large-scale print media features and broad online coverage, including listening parties. A video for the album's opening acoustic track, "Trouble Weighs a Ton," premieres online this week.

College radio, where "Attack & Release" was a No. 1 hit, was serviced digitally with select "Keep It Hid" tracks before the holidays; a three-track digital sampler went to triple A and modern rock last week. Nonesuch senior VP of marketing Peter Clancy says the label will also target blues specialty shows for airplay.

The Black Keys have thrived on the road (its 2008 tour grossed nearly \$762,000 and sold out 15 of 19 shows reported to Billboard Boxscore), and Auerbach will return to the live circuit for a two-week tour beginning Feb. 28 in Washington, D.C. He will

be backed by San Antonio band Hacienda, which will also open shows with its own set.

Although it hasn't slowed his work with the Black Keys, "Keep It Hid" has stalled Auerbach's plans for Polymer Sounds. "If you can't dedicate 100% of your time to it, then I feel like it's sort of not right," he says of his reluctance to add new acts to his roster without the proper time to devote to them. "I mean, it's people's careers."

With the Keys returning to the studio in April to record their sixth full-length, it may be a while before Auerbach gets around to another solo record. But he feels like this year will be one of the most creative periods of his life so far. "I've got my own studio and I think Pat and I are a little more controlled on how much we are on the road, so I think I have more free time to do this kind of thing," he says. "It's work and it's tiring but it's always so much fun. It's so fulfilling."

JAMES O'UNE

LATEST BUZZ

>>>ROCK, HIS WAY

Lil Wayne has announced a tentative April 7 release date for his next album, "Rebirth," a Universal representative confirms. The first single "Prom Queen," produced by Infamous and Drew Correa ("Mr. Carter"), debuted Jan. 27 on Wayne's MySpace page and Jan. 28 on Facebook as part of a pact between Wayne and AT&T. Contrary to previous reports, the rock-inspired "Rebirth" will not be the next installment in the "Tha Carter" series or related to any previous album Wayne has released.

>>>IDOL WORSHIP

Former "American Idol" star Katharine McPhee has signed a new deal with Verve. The artist is recording her label debut, due before year's end. McPhee released a lone self-titled album for RCA in late 2006, which has sold 375,000 copies in the United States, according to Nielsen SoundScan. Since then she's dabbled in acting, including a role in the 2008 comedy "The House Bunny."

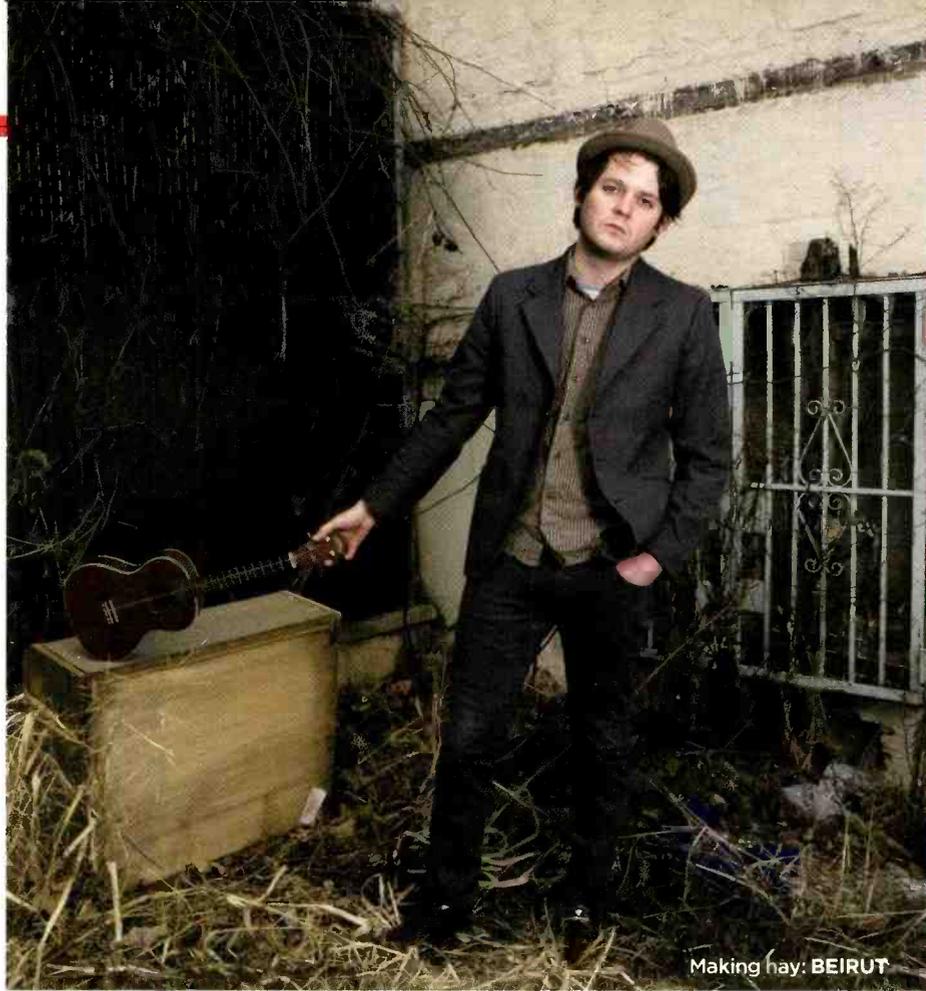
>>>KEEPING THE FAITH

Marianne Faithfull is surrounded by top-shelf collaborators on the album "Easy Come, Easy Go," due March 17 from Decca. The Hal Willner-produced project features covers of Morrissey's "Dear God Please Help Me," Neko Case's "Hold On, Hold On" and the Decemberists' "The Crane Wife 3." Cat Power and Sean Lennon guest on the Case cover, while Nick Cave joins in on the Decemberists song. The set also includes a take on Merle Haggard's "Sing Me Back Home" featuring Keith Richards.

>>>PACK IT UP, PACK IT IN

Los Angeles-based rock act the Soft Pack has signed to Kemado Records. The band previously known as the Muslims was heavily courted by labels after last year's CMJ Music Marathon. In between heavy bouts of touring this spring, the Soft Pack will record its debut album, which it hopes will be out by the end of the year.

Reporting by Michael D. Ayers, Jonathan Cohen and Mariel Conception.



Making hay: BEIRUT

ROCK BY MICHAEL D. AYERS

Extended 'March'

Double-EP Set Shows New Sides Of Beirut

To support his band's 2007 sophomore album, "The Flying Club Cup," Beirut frontman Zach Condon headed out on a world tour. It didn't go exactly as planned.

"It was so long and I started to realize I wasn't touring for the music," he says. "I was touring for the career, and I started getting really cynical about my situation."

So he called the trek off, knowing the decision could have stalled Beirut's momentum. The group came out of nowhere with 2006's "Gulag Orkestar," lighting up the blogosphere with praise and selling 79,000 copies in the United States, according to Nielsen SoundScan. "Club Cup" has done almost as well, having shifted 78,000.

"It had been a while since I'd written a song, and I felt like I was starting to lose touch with it," Condon says. That need for songwriting became adventurous, both geographically and personally, and spawned two new EPs. "March of the Zapotec" and "Holland" arrive Feb. 17 from Pompeii/Ba Da Bing Records in a double-set sold together.

While Condon has made a name for himself thanks to his eastern European-influenced breed of indie rock, for "March of the Zapotec" he retreated to a remote village in Mexico, outside Oaxaca. There he worked with a 19-piece group called the Jimenez Band, which is typically booked for funerals and school rallies. "They have a very specific style that takes from European philharmonic bands, but they've given it a sloppy, melancholy feel," he says.

Condon wrote material with the idea that it would be filtered through this new group. But when he arrived, portable studio in tow (including a solar-powered bat-

tery system), he found himself having to notate every piece in order for it to be recorded. ("They're not ones for improv," he says.)

The artists wound up with six tracks that make fine use of Condon's deep, brooding voice and the larger horn section.

"Holland" is also a departure, in that it is made up of home recordings of Condon's early electronic work from his pre-Beirut days, including a groovy five-minute instrumental. "I'd released one of those songs on a compilation a while back and got a good response from it," he says. "It's really a bonus disc, more than anything."

Condon often favors EPs after full-length albums: Leading up to "Club Cup," three EPs trickled out during 2007.

This time around, this simultaneous release and the bundled aspect presents a unique set of challenges for Ba Da Bing. "Together they are the length of a regular album. And yet, they are not a new album, since they're two separate and distinct ideas," label owner Ben Goldberg says. In an effort to steer would-be digital customers to both sets of music, Ba Da Bing plans to list the releases under the name "March of the Zapotec."

"Our goal with this release is to show that while the band may go down different paths and alleyways, it's always going to sound like Beirut," Goldberg says.

So as to not burn out on touring again, Beirut will play a handful of shows this spring, including a two-night stand at the Brooklyn Academy of Music and a run in Mexico City. The band will also begin work on a new album in the coming months. Condon says, "I feel like I focus myself by doing what we just did."

POP BY JILL MENZE

HEARING VOICES

Melinda Doolittle Finds Her Post-'Idol' Footing

For former "American Idol" contestant Melinda Doolittle, the tables have turned. The season-six third-place finalist, who began her career as a backup singer for Aaron Neville, Michael McDonald and BeBe and CeCe Winans, is now drafting backup singers of her own as she readies a band to tour behind "Coming Back to You," due Feb. 3 from Hi-Fi Recordings. "That's probably the most exciting part right now," Doolittle says. "I can't wait to do live shows to support this CD."

Doolittle brought that love of performing into the studio for "Coming Back," produced

by Mike Mangini (Joss Stone, Jonas Brothers). The repertoire took shape after MPCA/Hi-Fi Recordings president/COO John Titta presented Doolittle with a long list of songs. "I was like, 'Can I sing every single one? Can we put them all on the record?'" Doolittle recalls.

The songs are a throwback to classic soul and R&B artists like Gladys Knight and Patti LaBelle, filled with bright horn bursts, doo-wop choruses and bluesy stylings, including the Tina Turner-esque "Declaration of Love" and the sassy blues standard "Dust My Broom." Faith Hill's "If I'm Not in Love"

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>GREAT WHITE HOPES

After a year of planning, recording and development, London-based alternative rockers White Lies are facing up to a hard truth: Their feet will barely touch the ground in 2009.

"They've got 18 months of running 'round the globe to come—which sounds like fun for three young lads," says Fiction Records head Jim Chancellor, who signed the

group last year.

The trio's first album, "To Lose My Life," was released Jan. 19 in the United Kingdom, entering the Official Charts Co. album list at No. 1 the following week. It will receive a staggered worldwide rollout, landing in the United States March 17 on Geffen. The band will perform at South by Southwest to coincide with the release, with an appearance at the Coachella Festival and additional U.S. shows—booked



Honest faces: WHITE LIES

BEIRUT: KRISTIANNA SMITH; DOOLITTLE: RUSS HARRINGTON; WHITE LIES: STEVE GULLICK

6 QUESTIONS

with **GLORIA TREVI**

by **AYALA BEN-YEHUDA**

Against all odds, Mexican pop star Gloria Trevi has forged an enduring career amid personal turmoil and artistic controversy. Addressing such topics as unwed motherhood and drug abuse at a time when no other Latin pop artist did so, Trevi struck a chord throughout Latin America. After being released from jail and cleared of charges of rape, kidnapping and corruption of minors, Trevi took the reins of her career with continued success. Her latest album, "Una Rosa Blu," has sold 57,000 copies stateside, according to Nielsen SoundScan.

1 What drove the success of "Una Rosa Blu"?

It was a very cared-for album, with the participation of three mega-producers: one Mexican [Armando Avila]; another Puerto Rican [Sergio George], who covers the Caribbean side; and the other is Italian [Bob Benozzo], who brings me to the European audience. There are songs for different moods, if you identify with the philosophy of moving forward, of love, of being positive—and there's [also] criticism. For example, "Inmaculada" says no to violence against women, and soon I'm going to sing it to promote "no" to violence.

2 How about your recent participation in the reality competition "El Show de los Sueños"? Has that been a factor?

I sincerely believe it wasn't, because I participated in that show when [the single] "Cinco Minutos" was already No. 1 in Mexico and the song "Pruebámelo" was climbing the charts and they were giving me a platinum album. If I hadn't been in that moment in my career, I wouldn't have participated. A lot of people call me "anti-diva," and a diva wouldn't have wanted to participate in this. I really liked the idea of being part of a program that unites the family to criticize, to laugh, to bet on someone, to send the message that we can help another person.

3 In addition to the creative aspects of the album, what was done on the business side to make it a success?

I think the album was like the song "Todos Me Miran," which didn't have radio support but was a hit on its own. Just between dives and discos it became the most-requested song in the clubs. From there it went to Europe, and in Spain it became an anthem.

It was launched at the moment that my record company was being acquired. Universal bought Univision [Music], and during the transition, the album came out. It was intense because on one hand, it seemed that I wasn't going to have promotion by the label. But I pro-



moted the album on TV shows and radio festivals, and eventually Universal took the reins and heard the album and loved it.

4 Why did you sign a publishing deal with peermusic and establish Trevi Songs under it last year?

I had worked with a publisher here in Mexico [Vander/Edimusa], which was directed by Edmundo Monroy. When he didn't work for them anymore, I looked for another publishing company that would support me and have confidence in me.

5 Your version of "Cinco Minutos" with Los Horoscopos de Durango is a hit. Are you planning another duet with a regional Mexican artist?

It's with a man, and he's not Mexican. We'll see what happens. I think the song has to ask for it . . . When a duranguense version of "Cinco Minutos" was mentioned to me, I thought it would be fun because [Los Horoscopos are] two women, and with me it's three. It's the atmosphere, the intention of "Cinco Minutos." It's a very feminist song. We're women having a martini and laughing at the one who didn't value us, who didn't know how to love us.

6 Do you have plans for a special kid-friendly tour?

I did concerts at the [Mexican venues] Auditorio Nacional and Arena Monterrey, and there were a lot of children. I do [my show] the way I do it . . . all of a sudden during "Todos Me Miran," guys come out and there's a strong scene with some abuse and also there's kissing and everything. I would at some point like to do a tour especially for kids, where all my fans can have fun. But on that day, there's no [alcoholic] beverages. They'll only serve Coca-Cola and lemonade.

a great sense of history of music, and I think that's the difference [between her and past contestants]."

Though it's been a couple of years since Doolittle's run on the show, where many felt she met her fate too soon behind Blake Lewis and winner Jordin Sparks, Doolittle says she has maintained a strong following. (A 2007 self-titled digital EP has sold 4,000 copies in the United States, according to Nielsen SoundScan.)

One of her biggest supporters is a club of fans who dub themselves "Melinda's Backups," who frequently donate to a charity she actively supports, Malaria No More. "They're doing things that are close to my heart, which is such an honor for me," she says. "I feel like hopefully this record is just kind of giving back and saying, 'Thank you for making this experience so great.'"

and Johnny Mathis' "The Best of Everything," which showcases Doolittle's powerhouse vocals.

The first single, "It's Your Love," is going for adds at adult top 40, urban and top 40, though the song has been circulating among stations since November. According to Hi-Fi Recordings marketing director Daniel Savage, aggressive outreach has been done on the online and TV fronts, including with AOL, which will host a listening party the week of the release.

The album's street date comes shortly after a new season of "American Idol" began on Fox, and Savage says discussions are under way about having Doolittle make an appearance. He adds that although playing up her connection to the reality show helps mobilize the "Idol" fan base, he feels the album is diverse enough to reach a broader audience.

Titta agrees: "I think she will get a lot of new fans from the record. There's nothing she can't sing. She really has

by High Road Touring—to be confirmed.

"We can do very well in America," Chancellor says. "They blend Joy Division-style dark imagery with stadium rock songs. And it's not a pastiche, but a perfect amalgamation."

The band is performing on the U.K. NME Awards tour, with European dates and U.K. arena shows opening for Snow Patrol to follow, booked by Helter Skelter. White Lies' publishing is by Chrysalis.

—Steve Adams

>>>THE EMPIRE STRIKES BACK

Australian electropop duo Empire of the Sun has emerged as one of the most hotly touted bands for 2009. Made up of Luke Steele from alternative rock band the Sleepy Jackson and Nick Littlemore from electronic act Pnau, its dreamy title track "Walking on a Dream," and its colorful videoclip, which was shot in Shanghai, China, have been the linchpin for one of the early buzz tales of the year.

"We seeded it out to a couple of key blogs, and the blogosphere reacted," says EMI Australia VP of A&R Craig Hawker. The "Walking on a Dream" album is certi-

fied gold in Australia (35,000 units) after its Oct. 4 release and will land Feb. 23 in the United Kingdom and Europe, with a U.S. release to follow.

Touring will have to wait. "They have a very elaborate, visionary approach to how they want to present their live show," says EMI Music Australia chairman Mark Poston. "Because they want to get it right, it won't be ready until the summer."

Live dates—booked by the Sydney-based Harbour Agency's Brett Murrphy for Australia/New Zealand and London-based Mike Greek of Creative Artists Agency for the United Kingdom and Europe—will likely kick off this August in Australia. Steele is published by Sony/ATV, Littlemore by Control.

—Lars Brandle

>>>VIEW TO A KILLING

Having scored a U.K. No. 1 with its platinum-selling (300,000 units) debut, "Hats Off to the Buskers," Scottish alt-rock quartet the View is hoping for similar success with its sophomore set "Which Bitch?" Released Feb. 2 in the United Kingdom through 1965 Records/Sony and produced by Owen Morris

(Oasis, the Verve), the 14-song album retains the raucous spirit of the debut, while adding a rich orchestration of horns, strings and woodwind. Fellow Scot Paolo Nutini (Warner/Atlantic) also makes an appearance, duetting with singer Kyle Falconer on the emotive track "Covers."

"They've really gone out on a limb on these songs," says James Endeacott, managing director of London-based 1965 Records. "Rather than just regurgitating what they have done [before], they've thought, 'We've got a real chance here to do something special.'"

A 12-date U.K. tour booked through London-based ITB starts Feb. 9. Visa issues resulting from Falconer's 2007 drug conviction prevented the band from touring behind "Buskers" stateside, but Endeacott is confident the situation can be resolved and hopes to secure U.S. dates for late summer, booked through New York-based Paradigm. Negotiations are under way for a third-quarter North American release of "Which Bitch?" The View is published by Loog/Universal Music Publishing.

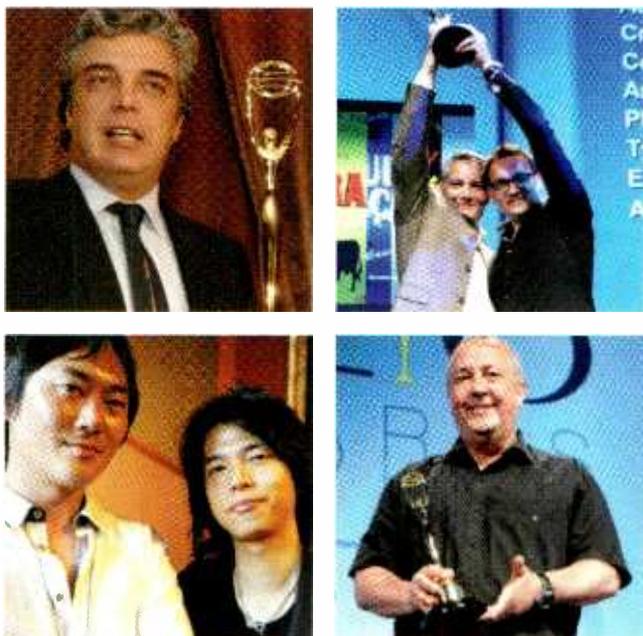
—Richard Smirke

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Southern Fried

Release Date: Feb. 3

★ Nobody did party music for the dot-com boom years quite like Fatboy Slim, aka DJ/producer Norman Cook. After five years of relative silence, Cook bursts back with Brighton Port Authority, a project that liberates him from the "electronic dance artist" identity crisis and allows his production talents to shine. He and studio partner Simon Thornton team with a dozen singer/songwriters, from Iggy Pop to Justin Robertson to Martha Wainwright, on a swaggering set of proper pop songs that never cross the four-and-a-half-minute mark. The Fatboy trademarks are here (acid squelches, ska guitars, choppy oceans of synth), but they're blended with the unique musicality of each guest. The set is reminiscent in spirit of Mark Ronson's "Version" (Wainwright even sounds positively Winehouse-ian on "Spade"), but it's even better because the songs are new.—KM

ERIN MCCARLEY

Love, Save the Empty
Producer: Jamie Kenney
Universal Republic

Release Date: Jan. 27

▶ Before any of her music hit pop radio, singer/songwriter McCarley's wares were delivered to TV staples "Grey's Anatomy," "Ghost Whisperer" and "One Tree Hill," while the title track is featured in the movie "He's Just Not That Into You." At 29 McCarley's no newbie, coming at her craft sounding smart, with a kind of versatility that few artists are allowed. But Universal Republic promised to leave her alone and let her sell herself. "Empty" is the initial emphasis track, though album opener "Pony (It's OK)" is more likely to open doors at radio. This is not a single-heavy album; rather an artist to be discovered for her depth.—CT

THE BIRD AND THE BEE

Ray Guns Are Not Just the Future

Producer: Greg Kurstin
Blue Note

Release Date: Jan. 27

★ Singer/songwriter Inara George and producer Greg Kurstin know how to craft a pop song. On their second album as the Bird and the Bee, George (the bird) and Kurstin (the bee) continue to juxtapose tongue-in-

THE FRAY

The Fray
Producers: Aaron Johnson, Mike Flynn
Epic

Release Date: Feb. 3

As the Fray's sophomore album winds to a close, frontman Isaac Slade announces that "all is not well"—which lets you know the mood of these 10 tracks is not exactly cheerful. "The Fray" is a more angst-filled and melancholy set than you'd expect from a group following up a double-platinum debut, populated with songs about lost love and tortured souls. But hand-wringing music sells, especially when it also hews close to the melodic, piano-driven pop of 2005's "How to Save a Life." Choruses swell on "Syndicate" and "You Found Me," the album's first single. The airily upbeat "Where the Story Ends" nods to Coldplay, and a trio of songs—the gentle "Ungodly Hour," the fuzzy-grooved "We Build Then We Break" and the subtly building "Happiness"—bring the album to a powerful and emotionally rich close. On the last song, Slade sings, "Happiness damn near destroys you"—but it's certainly in no danger of ruining the Fray.—GG



cheek lyrics with sugary vocals and quirky electronic effects. On "Polite Dance Song," the well-mannered George shamelessly asks, "Would you be nasty with me?/Do you like dancing with me?" Sung sweetly over a slow, psychedelic drum-synth combination, the request doesn't sound sleazy in the least. Indeed, from the cheerleader-style claps that set the foundation for "My Love" to the chanted choruses in "Love Letter to Japan," it's clear these two are just out to have fun.—LL

top-notch players do a fine job of interpretation here. Highlights include Nelson's push and pull with Asleep at the Wheel's Elizabeth McQueen on "I'm Sittin' on Top of the World" and the instrumental "South," first a hit in 1927, which features Paul Shaffer on piano and Vince Gill on electric guitar. The set is so authentic that one almost feels guilty listening to it on modern speakers instead of seated around the old Victrola.—KT

ROCK

THE RED JUMPSUIT APPARATUS

Lonely Road
Producer: Howard Benson
Virgin

Release Date: Feb. 3

▶ These Florida-based emo-rock dudes broke out in 2006 with a rarity among their heartbreak-obsessed cohorts: an issue song. On "Face Down," big-voiced frontman Ronnie Winter sang about domestic abuse, and on the Red Jumpsuit Apparatus' sophomore disc, he addresses a handful of other (relatively) heavy topics, including the unexpected profundity of a child's words and the importance of resisting peer pressure. Of course, straying from emo's typical

lyrical terrain is less risky when it's accompanied by music that fulfills the genre's stylistic requirements as completely (and as satisfyingly) as the hooky, fuzz-encrusted tunes on "Lonely Road" do. This bittersweet pill is never difficult to swallow.—MW

MATT AND KIM

Grand

Producer: Colby Dixon
The Fader Label

Release Date: Jan. 20

★ This indie pop duo's 2006 self-titled debut found keyboardist/vocalist Matt Johnson and drummer Kim Schifino rushing through harsh synth chords and repetitive choruses, a formula that often landed them in the "party band" category. On the longtime couple's second effort, Johnson and Schifino take the noise down a notch to make an album that's smoother around the edges, more coherent and much easier on the ears. Songs like "Daylight" and "Spare Change" focus on sunnier melodies, while "I'll Take Us Home" and "Good Ol' Fashioned Nightmare" are centered on cleaner refrains. But even though "Grand" is a bit toned down from Matt and Kim's first albums, it maintains the spunk, high energy and carefree attitude that

caught people's attention in the first place.—LL

DANCE

FERRY CORSTEN

Twice in a Blue Moon
Producer: Ferry Corsten
Ultra

Release Date: Jan. 27

▶ Dutch trance is practically a genre unto itself, and Ferry Corsten is one of its founding fathers. But on his promising 2006 debut, "L.E.F."—or "Loud, Electronic, Ferocious"—the DJ/producer diverged from the style's decade-agnostic construct of synthesized arpeggios, stepwise melodies and scenery-chewing drama. He opted instead for punchy breaks and unapologetically sunny choruses, like the pop-happy "Fire" (featuring vocals by Simon Le Bon). Follow-up effort "Blue Moon," however, reverts to the glow stick-dotted twilight of old-fashioned trance. Chanteuses coo, kick drums wallop and every song is named something either tactile or spiritual ("Black Velvet," "We Belong"). That's not to say it's dull; tracks like "Made of Love" soar over the landscape like the genre's best epics. But this could have come out in 1998 and not have been much different.—KM

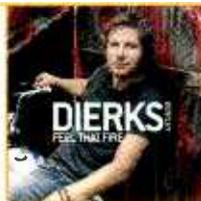
DIERKS BENTLEY

Feel That Fire

Producers: Brett Beavers, Dierks Bentley
Capitol Nashville

Release Date: Feb. 3

Both a Grand Ole Opry member and a U2 fan, Dierks Bentley is the epitome of the modern country star, and his star is on the rise. His exceptional new album has plenty of sex and señoritas, but also a higher calling on the uplifting "It's a Beautiful World," a duet with Patti Griffin. The title cut and first single is an accurate portrayal of a complex woman's psyche, while "I Wanna Make You Close Your Eyes" finds Bentley growling his way through a welcome advance. "I Can't Forget Her," with its decidedly Southwestern feel and fine storytelling, would make Marty Robbins proud. "Last Call" with Ronnie McCoury is a rollicking bluegrass romp, and "Here She Comes" is a high-octane burner a la Garth Brooks' "Ain't Going Down (Til the Sun Come Up)." —KT



COUNTRY

WILLIE NELSON & ASLEEP AT THE WHEEL

Willie and the Wheel
Producer: Ray Benson
Bismieux Records

Release Date: Feb. 3

▶ Decades in the making, this collection of swing classics as interpreted by Willie Nelson and Asleep at the Wheel doesn't disappoint. First proposed to Nelson 30 years ago by Jerry Wexler, the set finally came to fruition just before Wexler, who executive-produced the album, died last August. While it can be dangerous to cover classics, Nelson, Asleep at the Wheel leader Ray Benson and the

FRANZ FERDINAND

Tonight: Franz Ferdinand

Producer: Dan Carey
Epic

Release Date: Jan. 27

Since Franz Ferdinand's emergence in 2004, it has owned the field of smart, energetic dance-rock epitomized by singles like "Take Me Out." Rumblings that its third studio album would be heavily influenced by reggae and dub music presented the prospect of an intriguing fusion. But these influences play only supporting roles here, on such songs as the engaging, strutting "Ulysses," the urgent yet melodic "Send Him Away" and the resonant "Can't Stop Feeling." While it would have been interesting to hear a further evolution of the band's sound, the album offers plenty of adrenaline, pheromones and stealthy sophistication, thanks to Bob Hardy's driving bass, Alex Kapranos' expressive crooning and the band's unusual ability to make every song sound like a single. Of special note is closer "Katherine Kiss Me," an acoustic ballad about an alleyway hookup and a perfectly timed comedown from the rest of the album's sustained high.—EN



THE BILLBOARD REVIEWS

SINGLES

WORLD

MARIZA

Terra

Producer: Javier Limon

4Q/World Connection

Release Date: Jan. 27

★ Portuguese fadista Mariza has become a celebrated artist well beyond her father's fado house in Lisbon. On her latest project, the choice of material mirrors Mariza's burgeoning world audience. She offers several gorgeous fado numbers, of course, and reaches beyond her traditional repertoire. For those who fancy fado, "Ja Me Deixou" and "Rosa Branca" are straight from the traditional canon and performed here with bravura. Mariza also unearthed a never-published poem by David Mourae-Ferreira and has given it new life as a fado number called "Recurso." Chucho Valdes adds some Cuban flavor to the Portuguese folk piece "Fronteira," and Mariza sings a wonderful arrangement of a Cape Verdean morna, "Beijo de Saudade," with Tito Paris. Finally, we get a very pleasant surprise: a bonus track of Mariza reprising the Charlie Chaplin tune "Smile" in English.—PVV

AL DI MEOLA & WORLD SINFONIA

La Melodia (Live in Milano)

Producer: Al Di Meola

Valiana Music

Release Date: Jan. 8

Fusion-turned-world music guitarist Al Di Meola has long carried a torch for tango, primarily for the late master and personal mentor Astor Piazzolla. "La Melodia" showcases Di Meola and his World Sinfonia band feasting on pieces like Piazzolla's "Cafe

1930" and "Double Concerto." Fausto Beccalossi's accordion lends the album a romantic air, whether it's nimbly skipping alongside the guitars on crowd-pleaser "Mediterranean Sundance" or softly waffling notes for Ennio Morricone's sunset ballad "Cinema Paradiso." Alas, although the musicians' performances are beyond reproach, extended playing times and repetitious compositions will render this an album for Di Meola purists unless newcomers are willing to lend a discerning ear. Dramatic turns like the honking intro of "Double Concerto" or the pensive melody of Andrea Parodi's "Umbras," however, do give the album more flair.—CLT

BLUES

DAMON FOWLER

Sugar Shack

Producer: Scott Cable

Blind Pig

Release Date: Jan. 27

★ After three self-released albums, Florida native Damon Fowler makes his Blind Pig debut with this notable project. Fowler oscillates between country, electric blues and Americana. He's a formidable slide guitar player, as heard on the uptempo piece "Lonely Blues." He has also mastered lap steel and dobro as well as electric guitar, and his playing throughout the album is deft. Indeed, Fowler may be so skillful that he prefers pickin' tasty to larger-than-life guitar heroics. Fowler wrote nine of the 12 tunes on the album, and his original material is solid. Check his slow burner "I Hope It's Gonna Rain," highlighted by another judicious guitar solo.—PVV

LEGEND & CREDITS

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

CONTRIBUTORS: Gary Graff, Kamau High, Laura Leebove, Kerri Mason, Michael Menachem, Evie Nagy, Chuck Taylor, Bram Teitelman, Christa L. Titus, Ken Tucker, Philip Van Vleck, Alex Vitoulis, Mikael Wood

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

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

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

POP

NICK LACHEY

Patience (3:22)

Producer: not listed

Writers: various

Publisher: not listed
Jive

★ In late 2006, Brit boy band Take That scored a career-redefining comeback with "Patience," which spent a month at the top of the singles charts at home and won record of the year at the BRIT Awards. It's now recast as the first single from Nick Lachey's third solo album, following his 2006 gold showing "What's Left of Me" and the No. 6 Billboard Hot 100 title track. His reading is awfully close to the original, but Take That is pretty much an unknown in the United States (having scored just one hit, 1995's "Back for Good"), so most stateside listeners won't even know it's a cover. It's also a quintessential fit for Lachey's rep as a master balladeer. His version turns up the guitars a few degrees and chugs with more urgency, while showcasing a vocal that demonstrates the innate control he proved a decade ago as a 98 Degrees lead. While solo white males remain the exception at top 40 radio, Lachey has the advantage of a major label in his corner. "Patience" sounds like the start of a promising new chapter for a deserving interpreter.—CT

JESSE MCCARTNEY

How Do You Sleep? (3:17)

Producers: Sean "the Pen"

Garrett, Clubba Langg

Writers: S. Garrett,

R. Oglesby

Publishers: Team S Dot/Hitco/Songs of Windswept Pacific/Rayza Sounds, BMI Hollywood

While his previous single "It's Over" failed to achieve the same success as his No. 1 top 40 hit "Leavin'," Jesse McCartney keeps the ball rolling with "How Do You Sleep?" from his underrated 2008 CD "Departure." He croons about his lost love, "It's been about

a year now/Ain't seen or heard from you/Been missing you crazy," to a bangin' hip-hop beat co-penned and co-produced by R&B master Sean Garrett. R&B and rhythmic stations smart enough to embrace Justin Timberlake would be wise to indulge another white boy, who fuels the fire with remixes featuring Ludacris. McCarthy has certainly grown up; now it's time that radio gave this talent his just deserts: sustained stardom.—AV

R&B/HIP-HOP

NE-YO

Mad (4:14)

Producers: Stargate, Ne-Yo

Writers: S. Smith, M.S.

Eriksen, T.E. Hermansen

Publishers: Universal/Pen

in the Ground/Sony/ATV/

EMI, ASCAP

Def Jam

Ne-Yo continues his string of hits from his six-time Grammy Award-nominated third album "Year of the Gentleman." Having scored his biggest hit to date with "Closer" and the top 10 "Miss Independent," the introspective midtempo ballad "Mad" looks to be the Rat Pack-inspired singer's

U2

Get On Your Boots (3:24)

Producers: Brian Eno,

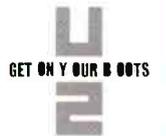
Daniel Lanois

Writer: U2

Publisher: not listed

Universal/Interscope

U2 unveiled its new single, "Get on Your Boots," just as Barack Obama was about to become president. Like the buzz surrounding Obama, the song is upbeat and energetic, and its instantaneous chart success (the first No. 1 Triple A debut in Nielsen BDS history and a top 10 debut at Modern Rock) shows that U2's popularity hasn't waned one iota. A distorted, fuzzy guitar riff and Adam Clayton's fluid bassline give the song a raw garage-rock aesthetic, supplemented by electronic flourishes courtesy of frequent U2 producers Brian Eno and Daniel Lanois. Much the same way that "Vertigo" led off the enduring group's last album, "Boots" might not be indicative of the rest of "No Line on the Horizon" (March 3), but that certainly isn't dashing radio's interest. These "Boots" were made for charting.—BT



hat-trick. All three were produced by Norwegian hitmaking production team Stargate (Beyoncé, Rihanna, Chris Brown) and co-produced by Ne-Yo. Rolling piano chords and a simple high-hat rhythm allow the performer's tenor to shine, sweetly contrasting a lyric about making up before bed. His most dramatic music video to date

matches the intensity of the message, shot in black and white and illustrating how arguments aren't worth it in the long run: "We're fighting this war, baby, when both of us are losing."—MM

FLO RIDA FEATURING KESHA

Right Round (3:25)

Producer: Dr. Luke

Writers: T. Dillard, H. Lane,

T. Mosley

Publisher: not listed

Poe Boy/Atlantic

The rapper who loves his home state so much he named himself after it experienced career-defining success with "Low" from his first album, "Mail on Sunday." Flo Rida's first single from his upcoming sophomore album, "R.O.O.T.S.," is a decided evolution, as he samples Dead or Alive's 1985 dance single "You Spin Me Round (Like a Record)." While not as catchy as "Low," the track is aimed at getting listeners dancing—though the seemingly mandatory use of Auto-Tune on part of the chorus detracts from the fun. No matter. With newcomer Kesha adding dish to the hook, "Right Round" will land Flo Rida squarely at the top of the charts.—KH

LILY ALLEN

The Fear (3:26)

Producer: Greg Kurstin

Writers: L. Allen, G. Kurstin

Publishers: various

Capitol

British tabloid starlet Lily Allen—who flirted with stateside success with her 2006 top 40 hit "Smile"—has a polarizing allure for her offstage behavior and the curious lyrics she so shamelessly fires off. Previous collaborating producer Greg Kurstin delivers the same magic he created as half of the duo the Bird and the Bee on "The Fear," co-written with Allen, which introduces her highly anticipated, much-delayed sophomore album, "It's Not Me, It's You" (Feb. 10). The singer packs another lyrical punch as she touches upon the charade of fame, delusions of consumerism and media obsession with her celebrity. Her delightful vocals bounce through the deliciously colorful video in a fantasy-meets-reality scenario. Shot at a fancy English estate, the Alice in Wonderland-esque Allen appears like a dramatic actor lost and tempted by co-stars who have arrived on the wrong set for a musical. With her single—a certified smash throughout much of Europe and America's recent embrace of talent from across the Atlantic—Allen's got nothing to fear this time around.—MM

Blue skies ahead:
N.A.S.A.

POP BY CORTNEY HARDING

Launch Party

N.A.S.A. Blasts Off With Wacky Pop Collaborations

The list of special guests on the album "N.A.S.A.: The Spirit of Apollo," due Feb. 17 on Anti-, reads like a blogger's dream.

Kanye West, Santogold and Lyyke Li team up on one track; Tom Waits and Kool Keith trade verses on another. Some of the pairings almost seem to defy logic, but Karen O. of the Yeah Yeah Yeahs and the late Ol' Dirty Bastard somehow manage to create one of the standout songs on the record, which brings together a DJ from Los Angeles, a DJ from Brazil, rappers and indie rockers.

The two DJs at the center of the N.A.S.A. experiment are Californian Squeak E. Clean (Sam Spiegel) and Brazilian Zegon (Ze Gonzales). "We met at a friend's party in the Hills in 2003," Gonzales says. "We seem to be connected by the same taste for '60s and '70s music and collecting rare records. The day after we met, we started making beats together for fun. A few months later, we realized that what we did together was better than what we used to do separate and that it had a different vibe than anything we had previously made."

The pair began to nail down a concept, layering "unexpected, awesome" collaborations over its beats, Spiegel says. "I know a lot of people, and I just started asking them to get involved," he adds. "We would write the track and then think about who would sound good on it. Sometimes we would write the chorus, but mostly we just got people in a room and they would take it from there."

Spiegel adds that although they never had a defined wish list of performers, there was one person who always eluded them. "I wanted James Brown more than

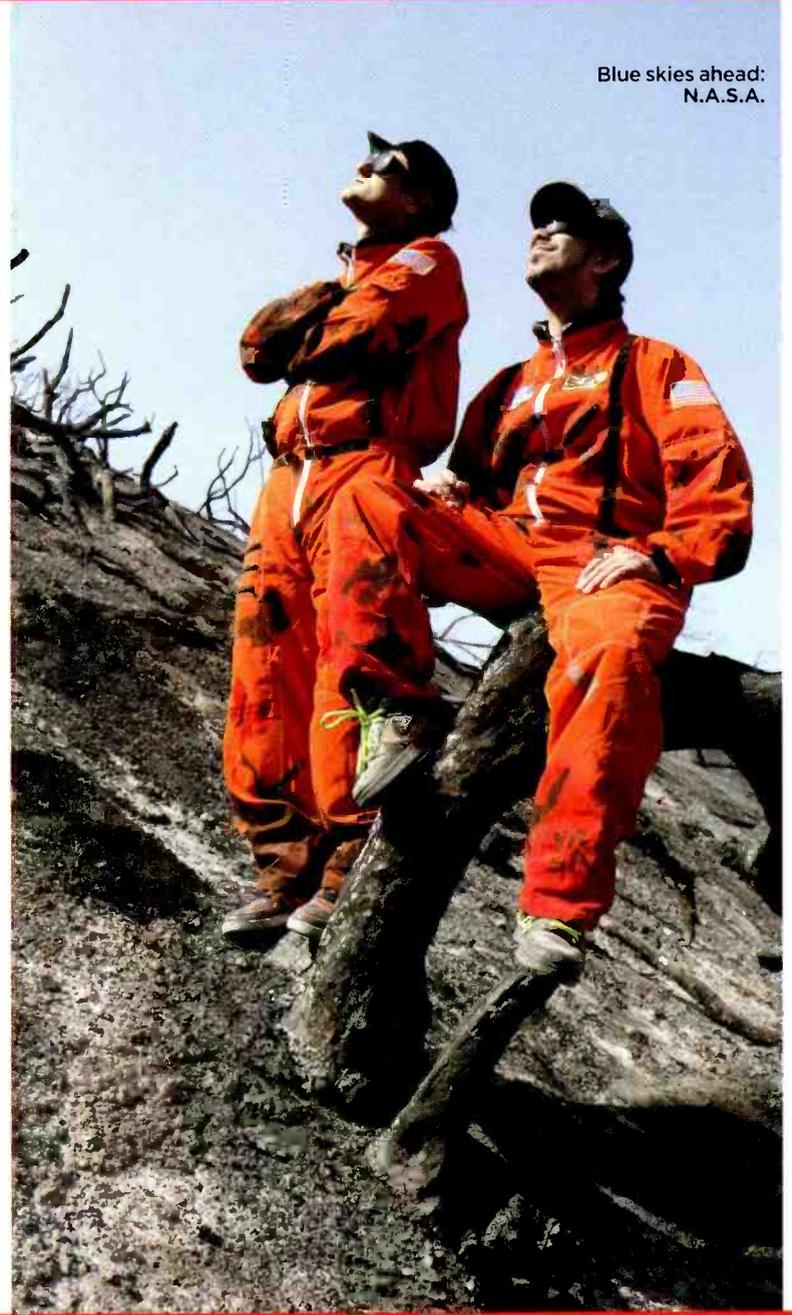
anything," he says. "He was too busy touring and we couldn't afford it."

Gonzales and Spiegel worked on the project off and on for almost six years without a label, preferring to make the album on their own time and dime. They attracted the attention of Epitaph imprint Anti- after Waits told label president Andy Kaulkin about their work, and, according to Kaulkin, he was interested from day one.

The strong, diverse list of performers gives the album a leg up when it comes to marketing, but Anti- is planning an aggressive campaign nonetheless. "We've been rolling out tracks and videos for the past few months, and the blog response has been great," Epitaph GM Dave Hansen says. "We're going to send the record wide to reviewers pretty soon and are expecting it to leak and the buzz to be huge."

Spiegel and Gonzales have also commissioned a number of prominent artists to make videos for several of the tracks; one, Shepard Fairey's take on the song "Money," has already made the rounds on the Web. Kaulkin adds that the label plans to release special skate decks with N.A.S.A. art that include a download card.

There will also be a N.A.S.A. tour, but Hansen and Spiegel caution that anyone expecting to see West onstage will be disappointed. "For the most part, it'll be the two of us DJ'ing, controlling and manipulating audio as well as video, with dancers," Spiegel says. But as Hansen says, "If Tom Waits happens to turn up at one of their shows, for instance, I can't imagine they'll turn him away."



Say uncle:
CHARLIE WILSON

'BABY' LOVE

R&B Vet Charlie Wilson Has A Fresh Hit On His Hands

Singer Charlie Wilson remembers soulstress Chaka Khan once telling him: "You work way too hard."

"My friends still tell me that," Wilson says with his signature hee-hee laugh. "But I'm still having a good time performing. I'm always going to give music all the energy I've got."

That old-school energy, enthusiasm and work ethic have served him

well during a career that includes a hits-laden, '80s-era run as frontman for funk trio the Gap Band ("Burn Rubber," "Outstanding")—as well as a drug problem that temporarily sidelined him 14 years ago.

But Wilson is back on the upswing again thanks to the top 10 Adult R&B hit "There Goes My Baby." Written by Kenneth "Babyface" Edmonds and singer/songwriter Calvin Richardson, the Gregg Pagani-produced track doubles as the lead single from Wilson's second Jive solo album, "Uncle Charlie" (Feb. 17).

This latest chart run picks up on the momentum sparked by Wilson's 2005 Jive debut, "Charlie, Last Name Wilson." Sporting songwriting/production by R. Kelly, T-Pain, the Underdogs and Pagani, among others, the album debuted at No. 10 on the Billboard 200 and No. 3 on Top R&B/Hip-Hop Albums, while the title track climbed to No. 11 on Hot R&B/Hip-Hop Songs. To date, the CD has sold 442,000 copies in the United States, according to Nielsen SoundScan. An earlier solo effort, 2000's "Bridging the Gap," has sold 195,000.

Ask Wilson what the major difference is between his two most recent projects and he quickly boils it

down to one word: control.

"I executive-produced my own record this time," he says of "Uncle Charlie," which he worked on in the studio at his ranch outside Los Angeles. "I also wrote a little. When my brothers and I had the Gap Band, we thought we were in control, but we got sideswiped by our label and others. Now I'm in control of my own destiny."

Wilson—managed by Michael Parson of P Music Group—reunites with such collaborators as Pagani, the Underdogs and T-Pain on "Uncle Charlie," which derives its title from the nickname Snoop Dogg gave him several years ago. The rapper once again plays a supporting role, featured on the dance jam "Let It Out." And actor/singer Jamie Foxx jumps on a slow dance remix of the set's street single, "Supa Sexy."

Beyond the party vibes and the easy, feel-good blend of contemporary and classic R&B that powers "There Goes My Baby," Wilson gets down to emotive basics on the ballad "Homeless." Telling the story of a man who gets kicked out of the house by his woman, the song uses the metaphor of being homeless to further drive home the pain of the severed relationship.

"I've been there," Wilson says. "I know wholeheartedly about being homeless and all the factors about it. How it feels not to eat, sleep and be without a person you love. I definitely took that record and sung the hell out of it."

Jive VP of urban marketing Lisa Cambridge-Mitchell notes that Wilson has "tremendous awareness and good will for him on the younger end of the R&B/hip-hop audience." However, as the label ramps up for "Uncle Charlie," it will initially focus on "plugging into events that speak" to Wilson's core audience of African-American females ages 25-35 and a secondary market of African-American females 35-45.

In line with past participation in events involving syndicated radio hosts like Tom Joyner and Steve Harvey as well as Essence magazine's annual music festival, Cambridge-Mitchell says Essence.com will be a significant partner in the upcoming rollout, complemented by traditional TV and radio advertising. Also in the works: an in-theater promotion for Tyler Perry's new movie, "Madea Goes to Jail," and upcoming appearances in the Middle East to entertain the troops.

—Gail Mitchell



Slow ride: DEAN BRODY

COUNTRY BY KEN TUCKER

Time To Shine

Dean Brody Finds Hard-Earned Success in Nashville

Growing up on the edge of the Canadian Rockies in rural Jaffray, British Columbia, Dean Brody spent a significant part of his childhood involved in 4-H, fishing, hunting and splitting firewood. In his spare

time he played guitar and wrote songs.

At 16 Brody, like most other boys around town, started working at the local sawmill. But after years of writing on the side, Brody knew that to move forward with music he had to leave town. "I wondered if there was something more to life than a 9-5 kind of job," he says. "The longer I spent working

there, the more I wanted to get out of town and move to Nashville." So in 2004 he loaded up a U-Haul and began the 2,500-mile trek to Tennessee.

He didn't know a soul in Music City. "I had nobody," he says. After a mass mailing to Nashville labels, Brody eventually heard from Cliff Audretch Jr., an A&R rep at Sony Music Nashville, who invited him to play his songs. While the visit didn't lead to a record contract, it did lead to a publishing deal.

"It was really quite a lucky break," Brody says, knowing that unsolicited submissions are rarely opened, let alone heard.

Audretch encouraged him to focus on songwriting. "I know you can write songs and that's where you should start," he told Brody. "As far as the artist thing, let it come to you. Work on your craft and work on getting plugged in."

But after two years with the publishing company, Brody got the news that his contract and U.S. work permit wouldn't be renewed. He and his family moved back to Canada. But when Brody called friend and producer Matt Rovey to give him the news, Rovey told him that Keith Stegall (Alan Jackson), who was working at the independent label Broken Bow Records at the time, was interested in signing him. Brody promptly returned to Nashville.

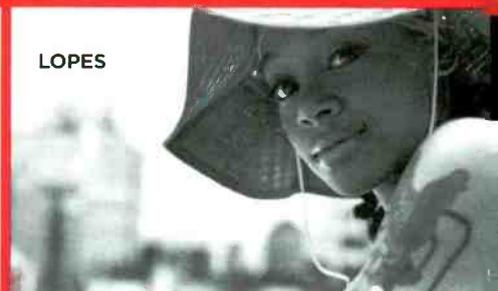
The artist's first single, "Brothers"—about two siblings, one of whom goes off to war—is No. 35 on Billboard's Hot Country Songs chart. The song recently peaked at No. 10 on sister publication Radio & Records' Canada Country chart.

"I had just finished watching 'Band of Brothers' on HBO," Brody says of writing the song. "I thought about what it would be like for a little kid to see his older brother go off to war." (Brody's younger brother spent two years in the Canadian Armed Forces.)

Mike James, OM for WPCV Lakeland, Fla., says the song is one of the station's most-requested tunes. "The country lifegroup has so much pride in our troops, so there's the emotional connection for the brother in the song who goes off to protect our freedom and liberty," he says. "For anyone who has a brother or a sibling, you have to fight hard to keep the tears from flowing when you listen to the song."

Brody has recorded a self-titled album produced by Rovey, but a release date hasn't been set. ...

LOPES



LEFT EYE'S LEGACY

Missy Elliott, Bobby Valentino, Chamillionaire and the surviving members of TLC headline the guest list on Lisa "Left Eye" Lopes' posthumous solo album, "Eye Legacy." The album was released Jan. 27 by Boston-based Mass Appeal Entertainment in conjunction with the Lopes family.

Containing 12 tracks and two bonus selections, "Eye Legacy" offers a mix of unreleased songs as well as retooled material from the former TLC member's 2001 limited edition international release, "Supernova." Rounding out the package is a DVD featuring never-before-seen video footage from Lopes' final days. The lead single is the previously unreleased "Let's Just Do It" with Elliott and TLC's Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas. Additional guests include former BET "106 & Park" host Free on "Spread Your Wings" and Lil Mama on "Block Party." Completely reproduced, both of these tracks initially appeared on "Supernova."

Lopes died in a car accident in Honduras in April 2002, ending TLC's run as one of the biggest acts of the Nielsen SoundScan era. Since 1992, it has sold 15.5 million albums in the United States.

Work on "Eye Legacy" commenced 18 months ago after the Lopes family bought the masters from Lopes' former label, LaFace/Arista. During talks with producer and Mass Appeal CEO Marcus "DL" Siskind, it was decided that several tracks would be revamped to include artist cameos. A portion of the album's sales will be donated to the Lisa Lopes Foundation, dedicated to helping inner-city youth.

"We wanted to take these masters and really make something everyone was comfortable with and that also fit what fans know and would want to hear from Lisa," Siskind says. He served as the album's executive producer, while members of Lopes' family—mother Wanda, sister Reigndrop (through Eye Reign Entertainment) and brother Ron (through Free Spirit Entertainment)—participated as co-executive producers.

Reigndrop worked on three album tracks, including the rock-vibed "Neva Will Eye Eva." Reigndrop recalls, "I do rock music and [Lisa] wanted to do rock next. We were going to work together on that. While it's impossible for us to have done this album exactly the way she would, I think it's very close."

The Lopes family is planning to release a second posthumous album.

—Gail Mitchell

KELLY'S GUY

Last summer, singer/songwriter Claude Kelly told Billboard he hoped to work with Kelly Clarkson in the future. Six months later, not only has he co-written the pop singer's latest single, "My Life Would Suck Without You," but he's sharing in its record-breaking success.

As noted on page 42, the song jumps 97-1 this week on the Billboard Hot 100, setting a record for the largest leap to the top in the history of the chart.

"This is a huge deal for me. I'm beyond words," the 28-year-old New York native says. "I feel very accomplished and relieved to know that hard work definitely pays off."

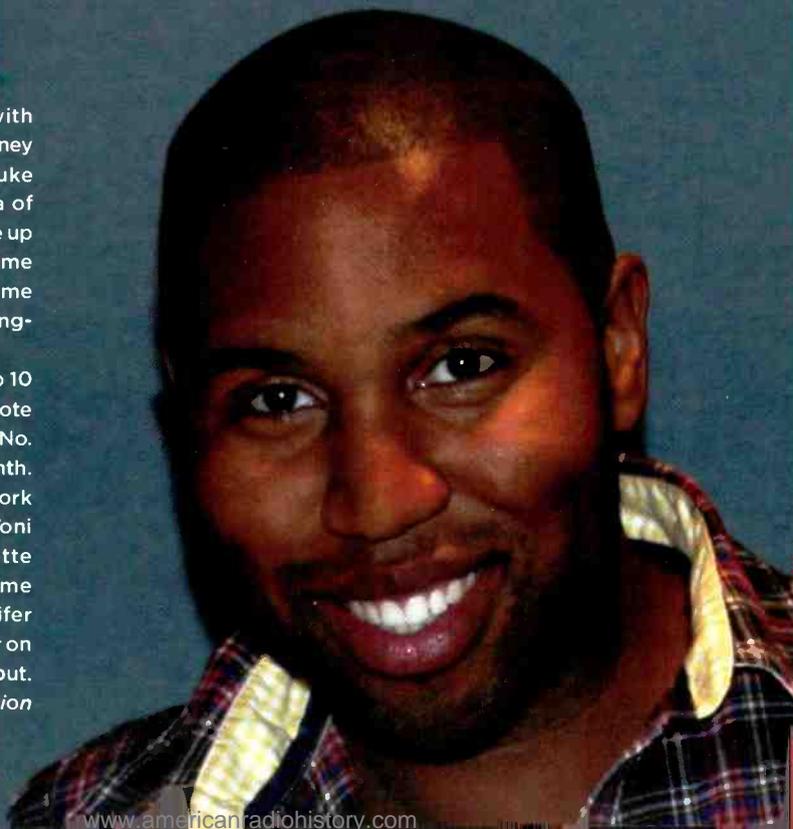
The lead single from Clarkson's March 17 RCA album "All I Ever Wanted," "My Life Would Suck With-

out You" was co-written with writer/producer Max Martin (Britney Spears) and songwriter Dr. Luke (Katy Perry). "Max had an idea of some of the concepts. They came up with the music, Max threw some ideas at me, and then they threw me in the mix," Kelly says of the songwriting process.

The song is Kelly's second top 10 Hot 100 this week. He also co-wrote Britney Spears' "Circus," which is No. 10 after peaking at No. 3 last month.

Coming up, look for Kelly's work on new albums from R. Kelly, Toni Braxton, Leona Lewis, Chrisette Michele and Corbin Bleu. Some songs he worked on with Jennifer Hudson are also likely to appear on a rerelease of her self-titled J debut.

—Mariel Concepcion



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LASTING IMPACT

>> Beyoncé's performance of the Etta James classic "At Last" during President Barack Obama's Neighborhood Ball Jan. 20 causes chart waves this week. Beyoncé's version of the song enters Hot Digital Songs at No. 52 (31,000) while James' original bows at No. 68 (25,000).

BACK TO BACK

>> Vicente Fernandez earns back-to-back top five hits for the first time on Hot Latin Songs, as "El Último Beso" surges 9-5. His last single, "Para Siempre," rose to No. 2. "Ultimo" also happens to be the veteran's 50th chart hit.



DIVA'S DOZEN

>> Kristine W. notches her 12th No. 1 single on the Hot Dance Club Play chart as "Never" climbs 4-1. The singer's track record is quite stunning: She's hit the top of the tally with all but one of her chart entries. Only "Be Your Light" missed No. 1, peaking at No. 2 in 2006.

Billboard CHARTS

Love Is On The Charts As Valentine's Day Nears

With Valentine's Day around the corner, it's not unusual to see romance-themed albums find their way onto the Billboard 200.

Mariah Carey's "Ballads" and **Frank Sinatra's** "Seduction: Sinatra Sings of Love" both enter this week at Nos. 10 and 23 with 29,000 and 17,000 copies, respectively.

For Carey, it's her 16th charting set and 14th top 10. Released through Columbia/Legacy, the new compilation strings together a collection of down-tempo hits and album cuts. It's the fourth best-of set that Carey has charted, following "#1's" (No. 4 in 1998), "Greatest Hits" (No. 52 in 2001) and "The Remixes" (No. 26 in 2003).

As for Sinatra, "Seduction" follows last year's "Nothing but the Best," which debuted and peaked at a surprising No. 2.

Two years and one week ago this week, his "Romance: Songs From the Heart" debuted at No. 36 with 19,000. And then, in 2002, his "Greatest Love Songs" hit No. 32.

Clearly, Sinatra is often in the

mood for love.

It's likely that both "Ballads" and "Romance" will continue to sell well in the next couple of weeks, at least until the Valentine's Day holiday has passed.

The chart that reflects the SoundScan sales week that ends Feb. 15 should hopefully look robust and romantic, thanks to Valentine's Day falling on a Saturday this year. Additionally, that week's chart will show whatever impact results from the previous Sunday's Grammy Awards (Feb. 8).

The same thing essentially happened last year, when the tracking week that ended Feb. 17 also reflected the full impact of the previous Sunday's Grammy Awards telecast.

The week ending Feb. 17 netted the year's largest sales frame for albums (9.8 million) outside of the always-busy Christmas shopping season. Also, that seven-day period posted the year's fourth-

largest week for digital track sales, with 22 million.

The only weeks to surpass that digital total were the first and second frames of the year and the week ending March 30. The start of the year always provides strong digital song sales, as consumers fill up their just-received-for-Christmas MP3 players.

The March 30 week last year was an anomaly, when two blockbuster tracks debuted at Nos. 1 and 2 on Hot Digital Songs, throwing the chart out of whack. That week, Carey's "Touch My Body" (286,000) and **Madonna's** "4 Minutes" (217,000) started at the top of the chart. It was the first time two titles debuted with 200,000 or more in a week.

EIGHT IS GREAT, BUT BRUCE AWAITS: Taylor Swift and her "Fearless" album will yield the No. 1 slot on the Billboard 200 next week after an eight-week run at the top, as **Bruce Springsteen's** "Working on a Dream" is on course to become his ninth No. 1 album.

The set led Nielsen SoundScan's Jan. 28 Building chart with unweighted sales of 66,000 copies through the close of

business Jan. 27. With Springsteen and the E Street band scheduled to play the Super Bowl halftime show Feb. 1, it's tough to say exactly just how big the Boss' first-week sales tally might be.

Springsteen's last release, "Magic," started atop the Billboard 200 with 335,000 in 2007.

For you "Fearless" fans, Swift's continuing popularity may bring the album back to No. 1 after Springsteen has had a turn at the top. As it stands, the album's eight weeks at No. 1 is still quite an achievement. In the almost 53-year history of the Billboard 200, only eight female solo artists have claimed eight weeks or more at No. 1 with an album.

Alanis Morissette was the last to do so with "Jagged Little Pill" in 1995 and 1996, notching 12 weeks at the top. The other leading ladies and their albums are **Whitney Houston's** "The Bodyguard" soundtrack (20 weeks in 1992-93), **Mariah Carey's** "Music Box" (eight weeks in 1993-94) and her self-titled album (11 weeks in 1991), **Paula Abdul's** "Forever Your Girl" (10 weeks in 1989-90), Houston's "Whitney" (11 weeks in 1987), **Carole King's** "Tapestry" (15 weeks in 1971), **Janis Joplin's** "Pearl" (nine weeks in 1971) and **Judy Garland's** "Judy at Carnegie Hall" (13 weeks in 1961).

Over The Counter



CAREY

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,433,000	1,437,000	25,525,000
Last Week	5,899,000	1,464,000	25,679,000
Change	9.1%	-1.8%	-0.6%
This Week Last Year	7,310,000	1,166,000	21,638,000
Change	-12.0%	23.2%	18.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	30,606,000	27,094,000	-11.5%
Digital Tracks	94,542,000	115,900,000	22.6%
Store Singles	113,000	117,000	3.5%
Total	125,261,000	143,111,000	14.3%
Albums w/TEA*	40,060,200	38,684,000	-3.4%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	25,492,000	20,483,000	-19.6%
Digital	4,991,000	6,431,000	28.9%
Cassette	12,000	3,000	-75.0%
Other	111,000	177,000	59.5%

For week ending Jan. 25, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type

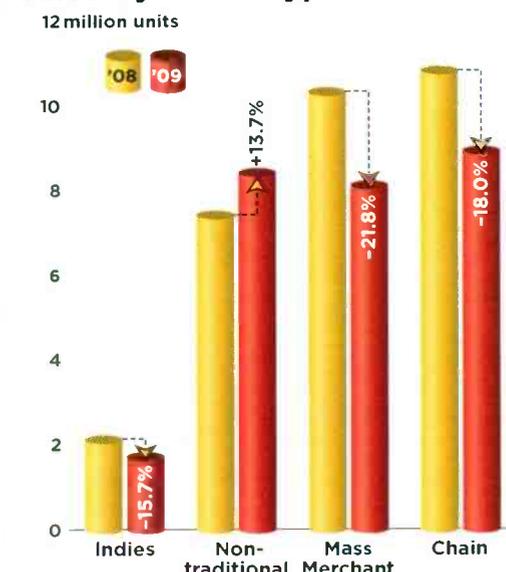


CHART BEAT

>> Kelly Clarkson's record-setting leap to No. 1 on the Billboard Hot 100 extends her lead as the "American Idol" competitor with the most No. 1s on all Billboard charts. "My Life Would Suck Without You" also tops Hot Digital Songs and Hot Digital Tracks, bringing her total to 48. Carrie Underwood is in second place with 37. Clarkson's latest hat trick of chart-toppers gives the franchise a new total of 221 No. 1s.

>> Two versions of "At Last" debut on Hot Digital Songs: Beyoncé's rendition from the "Cadillac Records" soundtrack and Etta James' 1961 hit. This is James' first appearance on a singles chart since "Miss You" peaked at No. 15 on Hot Dance Club Play in May 2001.

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

KRISTINE W. KORBAY BANNER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	TAYLOR SWIFT IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 5 WKS BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
2	2	4	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
3	3	2	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	1	1
4	5	3	KANYE WEST RCA 60254/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak	1	1
5	6	5	SOUNDTRACK SUMMIT/SHOP ATLANTIC 515923*/AG (18.98)	Twilight	1	1
6	9	7	KEYSHIA COLE IMAW/GEFFEN 012395*/IGA (13.98)	A Different Me	1	1
7	7	6	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus	1	1
8	8	8	JAMIE FOXX J 41294/RMG (18.98)	Intuition	3	3
9	4	2	SOUNDTRACK FOX BAD BOY 51700*/AG (18.98) ⊕	Notorious	4	4
10	HOT SHOT DEBUT	1	MARIAH CAREY COLUMBIA/LEGACY 41303/SONY MUSIC (18.98)	The Ballads	10	10
11	11	9	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC/ZOMBA 012100/UME (18.98)	NOW 29	1	1
12	NEW	1	ANDREW BIRD FAT POSSUM 1124* (14.98)	Noble Beast	12	12
13	NEW	1	ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merrweather Post Pavilion	13	13
14	10	18	DAVID COOK 19/RCA 33465/RMG (18.98)	David Cook	3	3
15	14	12	PINK LAFACE 36759/JLG (18.98)	Funhouse	1	1
16	NEW	1	BON IVER JAG/JAGUAR 134* (10.98)	Blood Bank (EP)	16	16
17	12	10	AKON KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	7	7
18	17	13	T.I. GRAND HUSTLE ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1	1
19	16	55	SOUNDTRACK INTERSCOPE 012502*/IGA (13.98)	Slumdog Millionaire	18	18
20	18	14	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	1	1
21	15	11	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!	1	1
22	20	19	RIHANNA SRP/DEF JAM 006968*/DJMG (13.98)	Good Girl Gone Bad	2	2
23	NEW	1	FRANK SINATRA FRANK SINATRA ENTERPRISES 516960/REPRISE (18.98)	Seduction: Sinatra Sings Of Love	23	23
24	21	24	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.	3	3
25	43	39	GREATEST SEAL GAINER 143 515868/WARNER BROS. (18.98)	Soul	13	13
26	23	22	LIL WAYNE CASH MONEY UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	1
27	30	28	KID ROCK TOP DOG ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	2	2
28	22	17	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night	1	1
29	29	26	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman	1	1
30	28	23	THE ALL-AMERICAN REJECTS DOGHOUSE DGE/INTERSCOPE 012927*/IGA (13.98)	When The World Comes Down	15	15
31	13	2	VARIOUS ARTISTS UNIVERSAL MOTOWN EMI/SONY MUSIC 012489/UME (18.98)	NOW That's What I Call Motown	13	13
32	26	27	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	3
33	35	33	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	1	1
34	25	20	LUDACRIS DTP/DEF JAM 011020*/DJMG (13.98)	Theater Of The Mind	1	1
35	24	21	THE KILLERS ISLAND 012197*/DJMG (13.98)	Day & Age	1	1
36	46	67	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	36	36
37	37	42	ZAC BROWN BAND ROADRUNNER PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	17	17
38	36	15	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys	1	1
39	32	30	ANTHONY HAMILTON MISTER S MUSIC/SG SD DEF 23387/JLG (18.98)	The Point Of It All	12	12
40	34	31	COLDPLAY CAPITOL 16885* (18.98)	Viva La Vida or Death And All His Friends	2	2
41	33	45	JOHN LEGEND G O O O COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver	1	1
42	41	32	PLIES BIG GATES SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList	14	14
43	39	37	AC/DC COLUMBIA 33829/EX/SONY MUSIC (14.98)	Black Ice	2	2
44	40	36	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic	1	1
45	31	16	DJ SKRIBBLE THRIVEDANCE 90799/THRIVE (18.98)	Total Club Hits 2	16	16
46	47	51	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
47	45	48	HOLLYWOOD UNDEAD A&M/OCTONE 011331*/IGA (12.98)	Swan Songs	22	22
48	49	57	LEONA LEWIS SYCO J 02554/RMG (18.98)	Spirit	1	1
49	42	35	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	1	1
50	48	43	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year	2	2



Her set has spent all of its eight chart weeks in the top 10, the most for any Spears album since "Britney" also did eight in 2001-02.



The Chicago-born singer/songwriter enters with 26,000. He's charted just once before on the Billboard 200, with "Armchair Apocrypha," which debuted and peaked at No. 76 with 11,000 in April 2007.



The act's four-song EP "Blood Bank" enters with 23,000, profiting from high visibility placement in Apple's iTunes Music Store last week—79% of its sales comprised digital downloads.



The band's "Saturday Night Live" performance Jan. 17 continues to power the set's increases. This week it's up 38% with nearly 14,000 (the album's second-best sales week).



The second album from the leader of the New Pornographers becomes his first to chart, as it starts with 5,000. On Top Tastemakers, the set arrives at No. 7.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	38	25	FALL OUT BOY DECAYDANCE/FUELED BY RAMEN/ISLAND 012196*/DJMG (13.98)	Folie A Deux	1	1
52	53	62	DAVID ARCHULETA 19/JIVE 34752/JLG (18.98)	David Archuleta	2	2
53	59	50	YOUNG JEEZY CTE/DEF JAM 011538*/DJMG (13.98)	The Recession	1	1
54	44	34	ADELE XL/COLUMBIA 31859*/SONY MUSIC (15.98)	19	11	11
55	52	47	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz	4	4
56	61	60	MUSIQ SOULCHILD ATLANTIC 512335*/AG (13.98)	onmyradio	11	11
57	50	52	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	23	23
58	55	56	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit	4	4
59	54	38	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	38	38
60	56	44	IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise	5	5
61	58	63	THE PUSSYCAT DOLLS INTERSCOPE 011770*/IGA (13.98)	Doll Domination	4	4
62	NEW	1	UMPHREY'S MCGEE HANGING BRAINS 1117*/SCI FIDELITY (17.98)	Mantis	62	62
63	62	58	THEORY OF A DEADMAN 604 618009/ROADRUNNER (11.98)	Scars & Souvenirs	26	26
64	73	71	JONAS BROTHERS HOLLYWOOD 001944 (18.98) ⊕	A Little Bit Longer	1	1
65	NEW	1	ANTONY AND THE JOHNSONS SECRETLY CANADIAN 194 (14.98)	The Crying Light	65	65
66	27	2	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One	27	27
67	68	80	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	31	31
68	66	69	KENNY CHESNEY BLISS/EMI BNA 34553/SMN (18.98)	Lucky Old Sun	15	15
69	63	49	SAVING ABEL SKIDDIC VIRGIN 15019/CAPITOL (12.98)	Saving Abel	49	49
70	69	68	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	2
71	NEW	1	FICTION FAMILY LOWERCASE PEOPLE 0065*/ATO (12.98)	Fiction Family	71	71
72	71	74	JAZMINE SULLIVAN 32713/RMG (15.98)	Fearless	6	6
73	76	75	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	1	1
74	65	46	DUFFY MERCURY 010822*/DJMG (11.98)	Rockferry	4	4
75	51	40	GUNS N' ROSES BLACK FROG/GEFFEN 012356*/EX/IGA (13.98)	Chinese Democracy	3	3
76	64	54	COMMON G O O D GEFFEN 011986*/IGA (13.98)	Universal Mind Control	12	12
77	57	92	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	2	2
78	77	61	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	4	4
79	83	78	MILEY CYRUS HOLLYWOOD 002129 (18.98) ⊕	Breakout	1	1
80	19	2	THE DEREK TRUCKS BAND VICTOR 32781/SONY MUSIC (17.98)	Already Free	19	19
81	88	84	SOULJA BOY TEL'EM COLLIPARK/INTERLOPE 012386*/IGA (13.98)	iSouljaBoyTel'Em	43	43
82	75	66	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible	1	1
83	125	114	PACE SETTER MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records	66	66
84	79	83	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	5	5
85	84	64	BON IVER JAG/JAGUAR 115* (14.98)	For Emma, Forever Ago	64	64
86	85	91	SHINEDOWN ATLANTIC 517344/AG (18.98)	The Sound Of Madness	8	8
87	87	99	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
88	78	79	CELINE DION COLUMBIA 35413/SONY MUSIC (15.98)	My Love: Essential Collection	8	8
89	81	82	LINKIN PARK MACHINE SHOP 14477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight	2	2
90	80	73	BRANDY KNOCKOUT/EMI 2727*/SONY MUSIC (15.98)	Human	15	15
91	89	106	MARY MARY NY BLUCK COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	7	7
92	93	88	DEMI LOVATO HOLLYWOOD 002132 (18.98)	Don't Forget	2	2
93	60	41	JASON NEVINS ULTRA 1895 (17.98)	Jason Nevins Presents: Ultra Dance 10	41	41
94	97	104	DAUGHTRY RCA 88660/RMG (18.98) ⊕	Daughtry	4	4
95	70	59	ENYA REPRISE 512363/WARNER BROS. (18.98)	And Winter Came...	6	6
96	101	113	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SMN (18.98)	Crazy Ex-Girlfriend	6	6
97	99	94	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	1	1
98	96	87	THE GAME GEFFEN 011465*/IGA (13.98)	LAX	2	2
99	NEW	1	A.C. NEWMAN MATAADOR 834* (14.98)	Get Guilty	99	99
100	98	100	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	2	7

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	97	REJECTS	30	AVANT	122
3OH3	112	TITE CURET ALONSO	199	AVENGED SEVENFOLD	157
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TRACE ADKINS	149	ANTONY AND THE JOHNSONS	65	NATASHA BEEHONEY	164
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AKON	17	DAVID ARCHULETA	52	ANDREW BIRD	12

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CHRIS BROWN	181	COLDPLAY	40	DJ SKRIBBLE	45
ZAC BROWN BAND	37	KEYSHIA COLE	6	FICTION FAMILY	70
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BUCKCHERRY	162	DAVID COOK	14	FIVE FINGER DEATH PUNCH	169
JUANITA BYNUM	197	BILLY CURRINGTON	79	FLEET FOXES	36
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ENYA	95	FLIGHT OF THE CONCHORDS	192	ANTHONY HAMILTON	39
		DAVID FOSTER	104	HEATHER HEADLEY	66
		JAMIE FOXX	8	BRANDON HEATH	163
		FRAMING HANLEY	176	(HED) PE	151
		JOHN FRUSCIANTE	190	HINDER	58
				HOLLYWOOD UNDEAD	47
				JACK JOHNSON	140
				JAMEY JOHNSON	57
				JONAS BROTHERS	64
				JOURNEY	172

IL DIVO	60	MIRANDA LAMBERT	96
TOBY KEITH	54	RAY LAVONTAGNE	114
ALICIA KEYS	166	LED ZEPPELIN	100
KID ROCK	27	JOHN LEGEND	41
KIDZ BOP KIDS	161	LEONA LEWIS	48
THE KILLERS	35	LIL WAYNE	26
KINGS OF LEON	28	LIL WAYNE & DJ DRAMA	119
		LINKIN PARK	89
		DEMI	

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	100	98	43	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	●	72
102	86	-	2	BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA 43930 EX/SONY MUSIC (12.98)	Greatest Hits	●	86
103	67	65	9	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG (18.98)	Twilight: The Score (Carter Burwell)	●	65
104	95	81	11	DAVID FOSTER 143/REPRISE 511933/WARNER BROS. (27.98 CD/DVD) ⊕	Hit Man; David Foster & Friends	●	46
105	90	77	12	ANDREA BOCELLI SUGAR 012111/DECCA (18.98) ⊕	Incanto	●	12
106	74	72	11	CHRISTINA AGUILERA RCA 30261 EX/RMG (11.98) ⊕	Keeps Gettin' Better: A Decade Of Hits	●	4
107	110	109	11	VARIOUS ARTISTS The Best Of NOW That's What I Call Music! 10th Anniversary UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012225/UME (18.98)		●	32
108	103	102	10	MUDVAYNE EPIC 012957/SONY MUSIC (15.98)	The New Game	●	15
109	123	124	12	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	●	61
110	120	119	84	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	●	5
111	92	97	17	ROBIN THICKE STAR TRAK INTERSCOPE 0117937/IGA (13.98) ⊕	Something Else	●	1
112	109	116	10	3OH!3 PHOTO FINISH 511181 (13.98)	Want	●	89
113	112	96	35	USHER LAFACE 23388/JLG (18.98)	Here I Stand	●	1
114	104	85	15	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	●	3
115	105	101	16	RISE AGAINST DGC/INTERSCOPE 111904*/IGA (13.98)	Appeal To Reason	●	1
116	RE-ENTRY	4	4	SOUNDTRACK WARNER PREMIERE 83004/RAZOR & TIE (16.98)	Another Cinderella Story	●	116
117	119	115	10	BLAKE SHELTON WARNER BROS. (NASHVILLE) 512911/WRN (18.98)	Startin' Fires	●	34
118	107	153	4	THE VERONICAS ENGINEER/SIRE 395260/WARNER BROS. (13.98)	Hook Me Up	●	107
119	111	141	6	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3	●	111
120	154	156	21	CHRIS TOMLIN SIMSTEPS 12359 SPARROW (17.98)	Hello Love	●	154
121	106	95	44	VAMPIRE WEEKEND XL 316* BEGGARS GROUP (11.98)	Vampire Weekend	●	17
122	122	123	7	AVANT CAPITOL 07582 (18.98)	Avant	●	26
123	139	150	38	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	●	139
124	102	146	4	THRIVING IVORY WIND-UP 13150 (9.98)	Thriving Ivory	●	102
125	192	195	43	SOUNDTRACK FOX/RHINO 410236*/AG (13.98)	Juno	●	192
126	116	89	32	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide	●	59
127	134	125	12	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	●	134
128	149	139	37	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	149
129	113	103	9	JEREMY CAMP BEC 26780 (17.98) ⊕	Speaking Louder Than Before	●	38
130	124	118	85	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	●	124
131	157	143	16	SARAH MCLACHLAN ARISTA 30263/RMG (18.98)	Closer: The Best Of Sarah McLachlan	●	157
132	133	163	65	EAGLES ENC 4100 EX (14.98)	Long Road Out Of Eden	●	133
133	114	111	8	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus	●	114
134	131	93	24	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	●	131
135	115	122	13	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah	●	115
136	148	159	22	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	●	148
137	135	132	26	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation	●	135
138	126	110	41	M.I.A. XL/INTERSCOPE 009659*/IGA (9.98)	Kala	●	126
139	136	129	32	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock	●	136
140	130	107	51	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static	●	130
141	169	-	2	SOUNDTRACK LAKESHORE 34055 (18.98)	Underworld: Rise Of The Lycans	●	169
142	128	135	40	METRO STATION RED INK 10521 COLUMBIA (12.98)	Metro Station	●	128
143	197	-	53	VICENTE FERNANDEZ NORTE 14602/SML (15.98) ⊕	Para Siempre	●	197
144	138	112	10	BRUTHA GOODFELLAS DEF JAM 012390/UMG (12.98)	Brutha	●	138
145	145	154	10	ROD STEWART WARNER BROS. 514093 (19.98) ⊕	The Definitive Rod Stewart	●	145
146	153	149	23	STAINED FLIP/ATLANTIC 511769*/AG (18.98)	The Illusion Of Progress	●	153
147	118	128	12	ALVIN AND THE CHIPMUNKS CHIPMUNK 83009 RAZOR & TIE (18.98)	Undeniable	●	118
148	91	166	9	THE FIREMAN ATO 0063* (15.98)	Electric Arguments	●	91
149	132	131	9	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	●	132
150	121	-	2	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8322 EX/STARBUCKS (12.98)	This Is Us: Songs From Where You Live	●	121



ABC Family's continued airings of the Selena Gomez music-heavy movie rewards the soundtrack with its second-highest sales week (slightly more than 4,000) and its first chart appearance since November.

125 Following the HBO premiere of the film Jan. 17, the set rises 66% with 4,000—its best sales frame outside of the Christmas shopping season since August.



The Chairman charts his third consecutive top 40 album in two years as "Seduction" arrives at No. 23.



The singer perhaps owes a debut to the encore rebroadcast of her "A&E Private Sessions" performance Jan. 25. Her hits collection posts a 29% gain.



Alicia Keys (up 48%) and Beyoncé (No. 2, up 3%, and as part of the soundtrack at No. 83) aren't the only beneficiaries of playing inaugural events. Also spiking this week: Obama kids' favorite Jonas Brothers (Nos. 64 and 155, each up by more than 15%).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	72	-	2	(HED) P.E. SUBURBAN NOIZE 100 (13.98)	New World Orphans	●	72
152	160	165	72	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty	●	28
153	129	105	9	LINKIN PARK MACHINE SHOP 516748/WARNER BROS. (22.98) ⊕	Road To Revolution: Live At Milton Keynes	●	129
154	159	171	77	CASTING CROWNS BEACH STREET 10117 REUNION (17.98)	The Altar And The Door	●	159
155	167	168	77	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers	●	5
156	166	176	35	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	●	10
157	140	120	60	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold	●	140
158	150	145	6	KEVIN RUDOLF CASH MONEY/UNIVERSAL REPUBLIC 012337/UMRG (10.98)	In The City	●	150
159	152	151	29	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace	●	152
160	117	90	13	TV ON THE RADIO DGC/INTERSCOPE 011882*/IGA (13.98)	Dear Science	●	117
161	144	170	25	KIDZ BOP KIDS RAZOR & TIE 89181 (18.98)	Kidz Bop 14	●	144
162	162	140	15	BUCKCHERRY ELEVEN SEVEN ATLANTIC 511262*/AG (18.98)	Black Butterfly	●	162
163	164	188	18	BRANDON HEATH MONUMENT 10127/REUNION (13.98)	What If We	●	164
164	173	133	53	NATASHA BEDINGFIELD PHONOGENIC EPIC 11748*/SONY MUSIC (17.98) ⊕	Pocketful Of Sunshine	●	173
165	142	180	11	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope	●	142
166	RE-ENTRY	4	4	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	●	166
167	174	158	23	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	●	174
168	170	199	8	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	●	170
169	158	157	40	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	●	158
170	178	160	6	VICENTE FERNANDEZ NORTE 40032/SML (16.98) ⊕	Primera Fila	●	178
171	180	186	4	ERIC HUTCHINSON LET'S BREAK 46042/WARNER BROS. (13.98)	Sounds Like This	●	180
172	175	167	34	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) ⊕	Revelation	●	175
173	200	-	8	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	●	200
174	NEW	1	1	FLEET FOXES SUB POP 781 (5.98)	Sun Giant (EP)	●	NEW
175	156	126	3	GLASVEGAS COLUMBIA 43565/SONY MUSIC (12.98)	Glasvegas	●	156
176	187	196	3	FRAMING HANLEY SILENT MAJORITY 1001 (15.98)	The Moment	●	187
177	NEW	1	1	REEL BIG FISH PISS-OFF 61204/ROCK RIDGE (11.98)	Fame, Fortune And Fornication	●	NEW
178	155	136	13	SNOW PATROL POLYDOR/FICTION/GEFFEN 012156/IGA (13.98)	A Hundred Million Suns	●	155
179	146	137	10	DIDO CHEEKY/ARISTA 30709/RMG (18.98) ⊕	Safe Trip Home	●	146
180	163	155	8	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal	●	163
181	188	187	84	CHRIS BROWN JIVE 12049/JLG (18.98) ⊕	Exclusive	●	188
182	147	108	24	JOHN MAYER COLUMBIA 22665*/SONY MUSIC (19.98) ⊕	Where The Light Is: John Mayer Live In Los Angeles	●	147
183	RE-ENTRY	33	33	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL ZOMBA 08144/CAPITOL (18.98)	NOW 28	●	33
184	172	178	29	SOUNDTRACK FOX 82986 RAZOR & TIE (16.98)	Alvin And The Chipmunks	●	172
185	141	148	14	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	●	141
186	RE-ENTRY	18	18	DIERKS BENTLEY CAPITOL NASHVILLE 05070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008	●	186
187	171	134	45	RADIOHEAD TBO 11622*/ATO (13.98)	In Rainbows	●	171
188	161	127	11	Q-TIP UNIVERSAL MOTOWN 012213*/UMRG (13.98)	The Renaissance	●	161
189	RE-ENTRY	18	18	AVENTURA DISCOS 605/PREMIUM LATIN/NORTE 17634/SML (16.98) ⊕	Kings Of Bachata: Sold Out At Madison Square Garden	●	189
190	NEW	1	1	JOHN FRUSCIANTE REGORD COLLECTION 101116* (13.98)	The Emphyrean	●	NEW
191	137	-	2	VARIOUS ARTISTS STARBUCKS 1505 EX (12.98)	Jazz Signatures 2: Great Performances By Jazz Masters	●	137
192	189	-	22	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)	●	189
193	179	179	3	VARIOUS ARTISTS X5 DIGITAL EX (11.98)	The 50 Most Essential Pieces Of Classical Music	●	179
194	RE-ENTRY	16	16	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler	●	194
195	RE-ENTRY	15	15	VARIOUS ARTISTS WALT DISNEY 001747 (18.98)	Nightmare Revisited	●	195
196	186	181	6	DJ NESTY WY MACHEIE 012278/UMLE (14.98)	Wisn Y Yandel Presentan La Mente Maestra	●	186
197	RE-ENTRY	3	3	JUANITA BYNUM FLOW 9338 (17.98)	Pour My Love On You	●	197
198	RE-ENTRY	12	12	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY MUSIC (11.98)	16 Biggest Hits	●	198
199	NEW	1	1	TITE CURET ALONSO FANIA 130425/EMUSICA (19.98)	A Man And His Songs: Alma De Poeta	●	NEW
200	RE-ENTRY	87	87	RASCAL FLATTS LYRIC STREET 000384 (18.98)	Still Feels Good	●	87

M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
MARY MARY .91	MATT NATHANSON .165	THE OFFSPRING .159	BRAD PAISLEY .127	RADIOHEAD .187	RAPHAEL SAADIQ .185	SLIPKNOT .73	TAYLOR SWIFT .32	UMPHREYS MCGEE .62	VAMPIRE WEEKEND .121	WHAT I CALL MUSIC! 10TH ANNIVERSARY .107	X: TEN .32	YOUNG JEEZY .53	ZOMBA .118
JOHN MAYER .182	DJ NESTY .196	THE OFFSPRING .159	KATY PERRY .38	RASCAL FLATTS .49	MARVIN SAPP .182	MICHAEL W. SMITH .135	MAVMA MIAI .21	USHER .113	BY JAZZ MASTERS .191	NIGHTMARE REVISITED .195	YOUNG JEEZY .53		
TIM MCGRAW .156	JASON NEVINS .93	THE OFFSPRING .159	KELLIE PICKLER .194	REEL BIG FISH .177	SAVING ABEL .69	SNOW PATROL .178	NOTORIOUS .9		BY JAZZ MASTERS .191	NIGHTMARE REVISITED .195	YOUNG JEEZY .53		
SARAH MCLACHLAN .131	A.C. NEWMAN .99	THE OFFSPRING .159	PINK .15	REHAB .167	SCARFACE .133	SOULJA BOY TELLEM .81	SLUMDOG MILLIONAIRE .19		BY JAZZ MASTERS .191	NIGHTMARE REVISITED .195	YOUNG JEEZY .53		
METALLICA .44	NE-YO .												

TOP INDEPENDENT™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE))	CERT.
1	HOT SHOT DEBUT	1 WK	ANDREW BIRD NOBLE BEAST FAT POSSUM 1124* (14.98)	
2	RE-ENTRY	1 WK	ANIMAL COLLECTIVE MERRIWEATHER POST PAVILION DOMINO 219* (15.98)	
3	NEW	1 WK	BON IVER BLOOD BANK (EP) JAGJAGUWAR 134* (10.98)	
4	2	34	GREATEST GAINER FLEET FOXES FLEET FOXES SUB POP 777* (13.98)	
5	1	3	DJ SKRIBBLE TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE (18.98)	
6	NEW	1 WK	UMPHREY'S MCGEE MANTIS HANGING BRAINS 1117* SCI FIDELITY (17.98)	
7	NEW	1 WK	ANTONY AND THE JOHNSONS THE CRYING LIGHT SECRETLY CANADIAN 194 (14.98)	
8	NEW	1 WK	FICTION FAMILY FICTION FAMILY LOWERCASE PEOPLE 0065*/ATO (12.98)	
9	6	16	BON IVER FOR EMMA, FOREVER ADO JAGJAGUWAR 115* (14.98)	
10	3	3	JASON NEVINS JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895 (17.98)	
11	NEW	1 WK	A.C. NEWMAN GET GUILTY MATADOR 834* (14.98)	
12	14	64	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕	5
13	9	15	RAY LAMONTAGNE GOSSIP IN THE GRAIN RCA 32670* (18.98)	
14	12	6	LIL WAYNE & DJ DRAMA GANGSTA GRILLZ: DEDICATION 3 APHILLIATES 63278 (17.98)	
15	10	52	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11.98)	
16	13	41	APOCALYPTICA WORLDS COLLIDE 20-20 21580/JIVE (13.98) ⊕	
17	17	64	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
18	16	36	THE TING TINGS WE STARTED NOTHING COLUMBIA 28925* (12.98)	
19	20	2	SOUNDTRACK UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055 (18.98)	
20	7	9	THE FIREMAN ELECTRIC ARGUMENTS ATO 0063* (15.98)	
21	15	1	VARIOUS ARTISTS THIS IS US: SONGS FROM WHERE YOU LIVE RHINO CUSTOM PRODUCTS 8322 EX/STARBUCKS (12.98)	
22	4	2	(HED) P.E. NEW WORLD ORPHANS SUBURBAN NOIZE 100 (13.98)	
23	22	34	JOURNEY REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ⊕	
24	31	2	FLEET FOXES SUN GIANT (EP) SUB POP 781 (5.98)	
25	25	4	FRAMING HANLEY THE MOMENT SILENT MAJORITY 1001 (15.98)	
26	NEW	1 WK	REEL BIG FISH FAME, FORTUNE AND FORNICATION PISS-DFF 61204/ROCK RIDGE (11.98)	
27	21	57	RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)	
28	NEW	1 WK	JOHN FRUSCIANTE THE EMPYREAN RECORD COLLECTION 101118* (13.98)	
29	18	2	VARIOUS ARTISTS JAZZ SIGNATURES 2: GREAT PERFORMANCES BY JAZZ MASTERS STARBUCKS 1505 EX (12.98)	
30	26	31	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)	
31	23	4	VARIOUS ARTISTS THE 50 MOST ESSENTIAL PIECES OF CLASSICAL MUSIC X5 DIGITAL EX (11.98)	
32	33	9	JUANITA BYNUM POUR MY LOVE ON YOU FLOW 9338 (17.98)	
33	11	12	VARIOUS ARTISTS WINTER WONDERLAND EMI SPECIAL MARKETS 1198825 EX/STARBUCKS (12.98)	
34	NEW	1 WK	TIFFANY GIARDINA NO AVERAGE ANGEL 785 RECORDS 002030 (12.98)	
35	RE-ENTRY	1 WK	SCOTT WEILAND HAPPY IN GALOSHES SOFTDRIVE 0002/NEW WEST (16.98)	
36	NEW	1 WK	COCONUT RECORDS DAVY YOUNG BABY DIGITAL EX (9.98)	
37	28	39	SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕	
38	27	3	BLACK MIKE & QB PRODUCTIONS THAT'S ME GRIND POWER/D RECORDS 931/SWAGGER (9.98)	
39	24	29	SANTOGOLD SANTOGOLD LIZARD KING 70034*/DOWNTOWN (14.98)	
40	41	1	DJ KHALED WE GLOBAL WE THE BEST TERROR SQUAD 4564/E1 (17.99)	
41	29	2	SHE & HIM VOLUME ONE MERGE 324 (15.98)	
42	30	8	DAVID BYRNE & BRIAN ENO EVERYTHING THAT HAPPENS WILL HAPPEN TODAY OPAL 002/TODOMUNDO (15.98)	
43	NEW	1 WK	MATT AND KIM GRAND FADER LABEL 0908* (11.98)	
44	NEW	1 WK	VARIOUS ARTISTS #1 HITS OF THE 80S 40 ORIGINAL #1 HITS 80S MUSIC... CUSTOM MARKETING GROUP/UNIVERSAL SPECIAL MARKETS 40190 EX/COMPASS (15.98)	
45	36	15	INGRID MICHAELSON BE OK CABIN 24 10 ORIGINAL SIGNAL (9.98)	
46	32	2	VARIOUS ARTISTS HAVE YOU HEARD?: WINTER '09 STARBUCKS 0800001 EX (12.98)	
47	47	1	JOSHUA RADIN SIMPLE TIMES MOM AND POP 001 (13.98)	
48	35	19	SIGUR ROS MED SUD I EYRUM VID SPILUM ENOLAUST XL 364*/BEGGARS GROUP (11.98)	
49	RE-ENTRY	1 WK	JOE JOE THOMAS, NEW MAN 563 00003/KEOAR (17.98)	
50	NEW	1 WK	COMBICHRIST TODAY WE ARE ALL DEMONS METROPOLIS 574* (15.98)	

Stevie Wonder's "The Definitive Collection" zips 26-8 on Top Pop Catalog Albums with nearly 6,000 (up 57%). On Top R&B/Hip-Hop Catalog, the set returns to No. 1 for a 25th week. Bob Marley's "Legend" has the most with 157. Wonder's gain is likely owed to his performance Jan. 20 during President Barack Obama's Neighborhood Ball. Meanwhile, on Top Internet Albums, a BestBuy.com discount offer sparks enormous gains for the Who (Nos. 6 and 14).



TOP DIGITAL™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT.
1	NEW	1 WK	BON IVER JAGJAGUWAR	Blood Bank (EP)	16	
2	NEW	1 WK	ANDREW BIRD FAT POSSUM	Noble Beast	12	
3	1	3	SOUNDTRACK INTERSCOPE /IGA	Slumdog Millionaire	19	
4	NEW	1 WK	ANIMAL COLLECTIVE DOMINO	Merriweather Post Pavilion	13	
5	4	11	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	1	
6	3	12	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG	Twilight	5	
7	11	5	FLEET FOXES SUB POP	Fleet Foxes	36	
8	5	9	LADY GAGA STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE /IGA	The Fame	20	
9	8	15	KINGS OF LEON RCA /RMG	Only By The Night	28	
10	6	9	KANYE WEST RCA-A-FELLA/DEF JAM /DJMG	808s & Heartbreak	4	
11	9	10	NICKELBACK ROADRUNNER	Dark Horse	3	
12	12	8	BRITNEY SPEARS JIVE JLG ⊕	Circus	7	
13	2	2	SOUNDTRACK FOX/BAD BOY AG ⊕	Notorious	9	
14	NEW	1 WK	FICTION FAMILY LOWERCASE PEOPLE /ATO	Fiction Family	71	
15	16	33	JASON MRAZ ATLANTIC /AG ⊕	We Sing. We Dance. We Steal Things.	24	
16	18	18	MGMT COLUMBIA /SONY MUSIC	Oracular Spectacular	59	
17	19	9	THE KILLERS ISLAND /DJMG	Day & Age	35	
18	17	30	COLDPLAY CAPITOL	Viva La Vida or Death And All His Friends	40	
19	15	6	THE ALL-AMERICAN REJECTS DOGHOUSE DGC/INTERSCOPE /IGA	When The World Comes Down	30	
20	NEW	1 WK	MARIAH CAREY COLUMBIA LEGACY /SONY MUSIC	The Ballads	10	
21	23	10	BEYONCE MUSIC WORLD COLUMBIA /SONY MUSIC	I Am...Sasha Fierce	2	
22	22	11	PINK LAFACE JLG	Funhouse	15	
23	RE-ENTRY	1 WK	BON IVER JAGJAGUWAR	For Emma, Forever Ago	85	
24	NEW	1 WK	BLUR FOOD/PARLOPHONE/VIRGIN /CAPITOL	Blur: The Best Of	—	
25	NEW	1 WK	ANTONY AND THE JOHNSONS SECRETLY CANADIAN	The Crying Light	65	

TOP INTERNET™						
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT.
1	NEW	1 WK	ANDREW BIRD FAT POSSUM 1124*	Noble Beast	12	
2	NEW	1 WK	UMPHREY'S MCGEE HANGING BRAINS 1117* SCI FIDELITY	Mantis	62	
3	2	1	BLACK MIKE & QB PRODUCTIONS GRIND POWER/Q RECORDS 931/SWAGGER	That's Me	—	
4	3	12	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG	Twilight	5	
5	NEW	1 WK	ANIMAL COLLECTIVE DOMINO 219*	Merriweather Post Pavilion	13	
6	NEW	1 WK	THE WHO Geffen 010613* EX/UME	Amazing Journey: The Story Of The Who	—	
7	6	11	TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	1	
8	9	9	DAVID FOSTER 143/REPRISE 511933 WARNER BROS ⊕	Hit Man: David Foster & Friends	104	
9	7	2	SOUNDTRACK INTERSCOPE 012502/IGA	Slumdog Millionaire	19	
10	4	5	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG	Twilight: The Score (Carter Burwell)	103	
11	16	1	FLEET FOXES SUB POP 777*	Fleet Foxes	36	
12	1	2	THE DEREK TRUCKS BAND VICTOR 32781/SONY MUSIC	Already Free	80	
13	NEW	1 WK	BON IVER JAGJAGUWAR 134*	Blood Bank (EP)	16	
14	RE-ENTRY	1 WK	THE WHO UNIVERSAL REPUBLIC 007846*/UMRG ⊕	Endless Wire	—	
15	8	11	ENYA REPRISE 512383 WARNER BROS	And Winter Came...	95	
16	NEW	1 WK	TIFFANY GIARDINA 785 RECORDS 002030	No Average Angel	—	
17	NEW	1 WK	FICTION FAMILY LOWERCASE PEOPLE 0065*/ATO	Fiction Family	71	
18	5	2	(HED) P.E. SUBURBAN NOIZE 100	New World Orphans	151	
19	11	13	PINK LAFACE 36759/JLG	Funhouse	15	
20	10	10	NICKELBACK ROADRUNNER 618028	Dark Horse	3	
21	17	10	DAVID COOK 19/RCA 33463 RMG	David Cook	14	
22	NEW	1 WK	ANTONY AND THE JOHNSONS SECRETLY CANADIAN 194	The Crying Light	65	
23	14	6	SEAL 143 515868/WARNER BROS.	Soul	25	
24	12	15	JASON MRAZ ATLANTIC 448508* AG ⊕	We Sing. We Dance. We Steal Things.	24	
25	NEW	1 WK	MARIAH CAREY COLUMBIA LEGACY 41303/SONY MUSIC	The Ballads	10	

I LIKE PROFILES: MOST ADDED™ FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER))
1	1	15	#1 IF I WERE A BOY 11 WKS BEYONCE (MUSIC WORLD/COLUMBIA)
2	2	16	HOT N COLD KATY PERRY (CAPITOL)
3	3	12	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD COLUMBIA)
4	4	27	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
5	5	36	I KISSED A GIRL KATY PERRY (CAPITOL)
6	6	28	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
7	7	31	FOREVER CHRIS BROWN (JIVE/JLG)
8	8	11	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
9	9	15	WHATEVER YOU LIKE T.I. (GRAND HUSTLE ATLANTIC)
10	10	32	LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG O & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)
11	13	10	DECODE PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)
12	15	26	VIVA LA VIDA COLDPLAY (CAPITOL)
13	14	11	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)
14	12	10	WOMANIZER BRITNEY SPEARS (JIVE/JLG)
15	17	11	RIGHT NOW (NA NA NA) AKON (KONVICT UPFRONT SRC/UNIVERSAL MOTOWN)

HOT TRIPLE A SONGS™ FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST (IMPRINT / PROMOTION LABEL))
1	1	1	#1 GET ON YOUR BOOTS 1 WK U2 (ISLAND/INTERSCOPE)
2	1	10	YOU FOUND ME THE FRAY (EPIC)
3	2	9	WORKING ON A DREAM BRUCE SPRINGSTEEN (COLUMBIA)
4	3	28	ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
5	6	22	YOU ARE THE BEST THING RAY LA MONTAGNE (RCA/RED)
6	9	16	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
7	5	20	MAKE YOU CRAZY BRETT DENNEN FEATURING FEMI KUTI (DOWNTOWN/DUALTONE)
8	13	10	CRACK THE SHUTTERS SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
9	4	17	HUMAN THE KILLERS (ISLAND/IDJMG)
10	10	17	FIX IT RYAN ADAMS & THE CARDINALS (LOST HIGHWAY)
11	11	7	LOVERS IN JAPAN COLDPLAY (CAPITOL)
12	8	22	LOST! COLDPLAY (CAPITOL)
13	12	15	THE LOVERS ARE LOSING KEANE (INTERSCOPE)
14	7	19	TAKE BACK THE CITY SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
15	14	31	SHATTERED (TURN THE CAR AROUND) D.A.R. (EVERFINE ATLANTIC/RRP)

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

U2'S BIG 'BOOTS'

U2's "Get On Your Boots" blasts onto the Modern Rock and Triple A radio charts as it arrives at Nos. 8 and 1 on the respective lists. It's the band's highest bow on the Modern Rock chart since 1997, when "Discotheque" opened at No. 3. On the nearly 13-year-old Triple A list, it's the chart's first No. 1 debut.

It's also a banner week for the act on the Billboard Hot 100, as "Boots" enters at No. 37, aided by its arrival at No. 21 on Hot Digital Songs with 57,000 paid downloads. It's the highest entry for U2 on the Hot 100 since "Staring at the Sun" debuted at No. 30 in 1997.

U2's new album, "No Line on the Horizon," will be released March 3.

—Anthony Colombo

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
2	2	18	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
3	3	11	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	13	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
5	5	19	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
6	7	21	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
7	6	24	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
8	8	26	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
9	9	18	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
10	14	7	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
11	10	21	HOT N COLD	KATY PERRY (CAPITOL)
12	11	14	POP CHAMPAGNE	JIM JONES & RON BROWZ FEAT. JELIZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)
13	19	7	MAD	NE-YO (DEF JAM/IDJMG)
14	22	5	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
15	13	12	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
16	12	17	RIGHT NOW (NA NA NA)	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
17	16	20	LET IT ROCK	KEVIN RUDDIF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
18	28	6	SOBER	PINK (LAFACE/JLG)
19	15	17	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)
20	20	16	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
21	32	5	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)
22	24	8	YOU FOUND ME	THE FRAY (EPIC)
23	18	22	SO WHAT	PINK (LAFACE/JLG)
24	26	14	DON'T	BILLY CURRINGTON (MERCURY)
25	30	13	SHE WOULDN'T BE GONE	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	37	6	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
27	17	14	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUDACRIS (KONVIC/NAPPY BOY/JIVE/JLG)
28	27	13	FEEL THAT FIRE	DIERKS BENTLEY (CAPITOL NASHVILLE)
29	31	8	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)
30	23	14	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)
31	21	18	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
32	33	9	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)
33	35	9	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)
34	36	9	SWEET THING	KEITH URBAN (CAPITOL NASHVILLE)
35	29	33	VIVA LA VIDA	COLDPLAY (CAPITOL)
36	51	3	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
37	25	26	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
38	58	2	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
39	47	6	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
40	40	10	COWGIRLS DON'T CRY	BROOKS & DUNN FEAT. REBA MCKENTIRE (ARISTA NASHVILLE)
41	48	5	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
42	52	8	RIVER OF LOVE	GEDRGE STRAIT (MCA NASHVILLE)
43	42	12	TRADING PLACES	USHER (LAFACE/JLG)
44	34	17	START A BAND	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
45	44	17	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
46	41	11	PUT IT ON YA	PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
47	45	12	IFULEAVE	MUSIO SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
48	55	9	LIGHT ON	DAVID COOK (19/RCA/RMG)
49	57	5	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
50	54	30	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	39	11	REHAB	RIHANNA (SRP/DEF JAM/IDJMG)
52	-	1	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
53	66	2	BEAUTIFUL	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	53	19	ADDICTED	SAVING ABEL (SKIDDDO/VIRGIN/CAPITOL)
55	38	16	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)
56	62	2	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
57	59	4	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
58	56	11	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)
59	43	18	ALREADY GONE	SUGARLAND (MERCURY NASHVILLE)
60	61	7	JUST LIKE ME	JAMIE FOXX FEAT. T.I. (J/RMG)
61	46	19	ROLL WITH ME	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)
62	65	4	UNTOUCHED	THE VERONICAS (ENGINEERROOM/SIRE/WARNER BROS.)
63	-	1	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
64	50	17	HERE	RASCAL FLATTS (LYRIC STREET)
65	67	7	LET ME	PAT GREEN (BNA)
66	72	8	BEEP	BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)
67	68	6	SECOND CHANCE	SHINEDOWN (ATLANTIC)
68	69	11	WHEN IT HURTS	AVANT (CAPITOL)
69	60	15	IN COLOR	JAMEY JOHNSON (MERCURY)
70	73	2	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
71	75	2	IT'S AMERICA	RODNEY ATKINS (CURB)
72	70	2	LAST CALL	LEE ANN WDMACK (MCA NASHVILLE)
73	-	1	HERE I STAND	USHER (LAFACE/JLG)
74	63	16	BUST YOUR WINDOWS	JAZMINE SULLIVAN (J/RMG)
75	-	1	THINKING OF YOU	KATY PERRY (CAPITOL)

1,233 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats. are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)	■
2	2	12	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	■
3	1	28	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	■
4	15	10	YOU FOUND ME	THE FRAY (EPIC)	●
5	3	12	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	■
6	6	20	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	■
7	4	9	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	■
8	5	10	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	■
9	8	8	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	■
10	7	22	LET IT ROCK	KEVIN RUDDIF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	■
11	10	41	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	■
12	16	4	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	■
13	14	9	UNTOUCHED	THE VERONICAS (ENGINEERROOM/SIRE/WARNER BROS.)	●
14	9	27	HOT N COLD	KATY PERRY (CAPITOL)	■
15	12	17	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	■
16	19	10	SOBER	PINK (LAFACE/JLG)	■
17	13	16	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	■
18	11	19	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	■
19	31	5	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	■
20	18	17	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	■
21	-	1	GET ON YOUR BOOTS	U2 (ISLAND/INTERSCOPE)	■
22	20	18	RIGHT NOW (NA NA NA)	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	■
23	32	3	MAD	NE-YO (DEF JAM/IDJMG)	■
24	21	23	SO WHAT	PINK (LAFACE/JLG)	■
25	17	15	LIGHT ON	DAVID COOK (19/RCA/RMG)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	23	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	■
27	23	11	REHAB	RIHANNA (SRP/DEF JAM/IDJMG)	■
28	28	4	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	■
29	27	4	LA LA LAND	DEMI LOVATO (HOLLYWOOD)	■
30	52	2	TELL ME SOMETHING I DON'T KNOW	SELENA GOMEZ (RAZOR & TIE)	■
31	26	32	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	2 ■
32	25	19	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	■
33	24	14	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	■
34	36	8	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & MARSHALL MATTHEW (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	■
35	33	38	VIVA LA VIDA	COLDPLAY (CAPITOL)	■
36	23	11	I'M SO PAID	AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	■
37	-	2	MY PRESIDENT	YOUNG JEEZY (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	■
38	41	17	HUMAN	THE KILLERS (ISLAND/IDJMG)	■
39	34	11	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	■
40	55	2	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)	■
41	40	10	POP CHAMPAGNE	JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)	■
42	33	28	ADDICTED	SAVING ABEL (SKIDDDO/VIRGIN/CAPITOL)	●
43	35	36	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	■
44	46	13	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	■
45	-	1	THINKING OF YOU	KATY PERRY (CAPITOL)	■
46	37	24	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)	■
47	66	2	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	■
48	43	20	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)	●
49	45	10	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	■
50	29	20	I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	30	2	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	■
52	-	1	AT LAST	BEYONCE (MUSIC WORLD/COLUMBIA)	■
53	44	38	I KISSED A GIRL	KATY PERRY (CAPITOL)	2 ■
54	47	6	LIVIN' ON A PRAYER	BON JOVI (MERCURY/UMG)	■
55	49	12	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	■
56	-	2	IT'S A NEW DAY	WILL.I.A.M. (WILL.I.A.M./INTERSCOPE)	■
57	48	25	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	■
58	57	3	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	■
59	42	43	SHAKE IT	METRO STATION (COLUMBIA)	2 ■
60	51	28	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	■
61	59	10	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	■
62	-	1	EVEN FLOW	PEARL JAM (EPIC/LEGACY)	■
63	-	16	SOMEWHERE OVER THE RAINBOW	ISRAEL '12' KAMAKAWI'OLE (BIG BOY/MOUNTAIN APPLE)	■
64	50	22	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	■
65	53	16	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTISTS/THE ORCHARD)	■
66	54	21	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)	■
67	60	2	LOLLIPOP	FRAMING HANLEY (SILENT MAJORITY/ILG)	■
68	-	1	AT LAST	ETTA JAMES (ARGO/CHESS/MCA/hip-D/UMG)	■
69	-	1	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	■
70	-	2	SECOND CHANCE	SHINEDOWN (ATLANTIC)	■
71	63	53	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	■
72	72	17	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	■
73	56	2	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	■
74	64	3	EYE OF THE TIGER	SURVIVOR (SCOTTI BROS./VOLCANO/LEGACY)	■
75	61	30	SWING	SAVAGE FEAT. SOULJA BOY TELL 'EM (DAWN RAID/UNIVERSAL REPUBLIC)	■

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- Where included, this award indicates the title with the chart's largest unit increase.
- ▲ Where included, this award indicates the title with the chart's biggest percentage growth.
- Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

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

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- Where included, this award indicates the title with the chart's largest airplay increase.

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

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

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

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

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

AWARD CERT. LEVELS

FEB 7 2009 MUSIC VIDEO

POP/ROCK

TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	7	#1 PRIMERA FILA SONY BMG NORTE/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
2	20	11	CERTIFIABLE A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001194450 E (24.98 DVD)	The Police	
3	22	88	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000742209 (14.98 DVD)	The Temptations	2
4	4	3	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
5	6	20	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO 29888 EX (12.98 DVD)	AC/DC	5
6	2	189	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
7	5	9	SNAKES AND ARROWS LIVE ROUNDER/UNIVERSAL MUSIC & VIDEO DIST. 431124 (24.98 DVD)	Rush	
8	9	62	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	3
9	23	2	REACH OUT: DEFINITIVE PERFORMANCES 1965-1973 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001178709 (14.98 DVD)	Four Tops	
10	RE-ENTRY		THE RED PIANO REDLINE ENTERTAINMENT 75023 EX (24.98 CD/DVD)	Elton John	
11	8	54	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	6
12	RE-ENTRY		ALL TOGETHER NOW APPLE/CAPITOL/EMM MUSIC VIDEO 17067 (26.98 DVD)	The Beatles/Cirque du Soleil	
13	RE-ENTRY		BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44802 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
14	RE-ENTRY		BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44805 (17.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
15	7	8	LIVE AT STURGIS 2006 COMING HOME MEDIA/KOCH VISION VIDEO 26506 EX (19.98 DVD)	Nickelback	
16	11	30	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 722727 (19.98 DVD)	John Mayer	
17	15	15	GOOD GIRL GONE BAD LIVE DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001136109 (14.98 DVD)	Rihanna	
18	26	10	LIVE AT WEMBLEY STADIUM RCA/SONY MUSIC VIDEO 735575 (19.98 DVD)	Foo Fighters	
19	29	34	LIVE AID WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 970383 (39.98 DVD)	Various Artists	10
20	RE-ENTRY		THE REAL THING: IN PERFORMANCE 1964-1981 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000645309 (14.98 DVD)	Marvin Gaye	
21	RE-ENTRY		REFLECTIONS: THE DEFINITIVE PERFORMANCES 1964-1969 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000796109 (14.98 DVD)	The Supremes	
22	RE-ENTRY		DEFINITIVE PERFORMANCES 1963-1987 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 000797609 (14.98 DVD)	Smokey Robinson & The Miracles	
23	10	10	THE WHO AT KILBURN 1977 IMAGE ENTERTAINMENT 5145 (24.98 DVD)	The Who	
24	NEW		AT THE COLISEUM SYCO/COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
25	24	162	ONE NIGHT ONLY EAGLE VISION/EAGLE ROCK 30059 (14.98 DVD)	Bee Gees	

HOT VIDEOCLIPS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	13	#1 LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)
2	1	20	LOVE STORY TAYLOR SWIFT (BIG MACHINE)
3	23	5	JUST LIKE ME JAMIE FOXX FEATURING T.I./R/MG
4	RE-ENTRY		HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
5	RE-ENTRY		SOBER PINK (LAFACE/JLG)
6	NEW		THINKING OF YOU KATY PERRY (CAPITOL)
7	RE-ENTRY		GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
8	RE-ENTRY		PUT IT ON YA PLIES FEAT. CHRIS J BIG GATES/SLIP-N-SLIDE/ATLANTIC
9	NEW		ANSWER SARAH MCLACHLAN (ARISTA/RMG)
10	7	6	LIGHT ON DAVID COOK (19/RCA/RMG)
11	11	7	I DON'T CARE FALL OUT BOY (ISLAND/DJMG)
12	7	7	REHAB RIHANNA (SRP/DEF JAM/DJMG)
13	NEW		FREEZE T-PAIN FEAT. CHRIS BROWN KONVIC/NAPPY BOY/JIVE/JLG
14	3	3	YOU FOUND ME THE FRAY (EPIC)
15	NEW		DIVA BEYONCE (MUSIC WORLD/COLUMBIA)
16	6	10	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)
17	19	3	GOTTA BE SOMEBODY NICHELBACK (ROADRUNNER/RRP)
18	NEW		AMERICA'S SUITEHEARTS FALL OUT BOY (DECAYDANCE/FUELED BY RAMEN/ISLAND/DJMG)
19	RE-ENTRY		POP CHAMPAGNE JIM JONES & RON BROWZ FEAT. JUELZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)
20	9	7	GOD LOVE HER TOBY KEITH SHOW 303 NASHVILLE
21	18	6	CHICKEN FRIED ZAC BROWN BAND HOME GROWN/ATLANTIC/BIG PICTURE
22	NEW		CIRCUS BRITNEY SPEARS (JIVE/JLG)
23	17	8	COUNTRY BOY ALAN JACKSON (ARISTA NASHVILLE)
24	RE-ENTRY		ABOUT A GIRL THE ACADEMY IS... (DECAYDANCE/FUELED BY RAMEN/RRP)
25	15	10	BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE)

VIDEO MONITOR			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
MTV			
1			T.I. FEAT. RIHANNA, LIVE YOUR LIFE
2			FALL OUT BOY, AMERICA'S SUITEHEARTS
3			THE ACADEMY IS..., ABOUT A GIRL
4			MILEY CYRUS, FLY ON THE WALL
5			AKON, RIGHT NOW (NA NA NA)
6			THE ALL-AMERICAN REJECTS, GIVES YOU HELL
7			DAVID COOK, LIGHT ON
8			KANYE WEST, HEARTLESS
9			PINK, SOBER
10			JAMIE FOXX FEAT. T.I., JUST LIKE ME
VH1			
1			FALL OUT BOY, I DON'T CARE
2			THE FRAY, YOU FOUND ME
3			RIHANNA, REHAB
4			BEYONCE, SINGLE LADIES (PUT A RING ON IT)
5			NICHELBACK, GOTTA BE SOMEBODY
6			TAYLOR SWIFT, LOVE STORY
7			PINK, SOBER
8			LIFEHOUSE, BROKEN
9			KATY PERRY, THINKING OF YOU
10			THE KILLERS, HUMAN
BET			
1			JIM JONES & RON BROWZ FEAT. JUELZ SANTANA, POP CHAMPAGNE
2			JAMIE FOXX FEAT. T.I., JUST LIKE ME
3			T-PAIN FEAT. CHRIS BROWN, FREEZE
4			NE-YO, MAD
5			BRUTHA FEAT. FABOLOUS, I CAN'T HEAR THE MUSIC
6			BUSTA RHYMES FEAT. RON BROWZ, ARAB MONEY
7			BRANDY, LONG DISTANCE
8			BEYONCE, DIVA
9			T.I. FEAT. RIHANNA, LIVE YOUR LIFE
10			KERI HILSON FEAT. LIL WAYNE, TURN ME ON

MAINSTREAM TOP 40					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	10	#1 SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		
2	1	13	JUST DANCE LADY GAGA FEAT. COLBY DODDS (STREAMLINE/SONY/NECHERYTREE/INTERSCOPE)		☆
3	5	12	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
4	3	15	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)		☆
5	4	17	WOMANIZER BRITNEY SPEARS (JIVE/JLG)		☆
6	8	7	CIRCUS BRITNEY SPEARS (JIVE/JLG)		☆
7	7	8	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		☆
8	12	8	SOBER PINK (LAFACE/JLG)		☆
9	6	20	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
10	9	23	LET IT ROCK KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		☆
11	17	10	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆
12	10	22	HOT N COLD KATY PERRY (CAPITOL)		☆
13	13	17	GOTTA BE SOMEBODY NICHELBACK (ROADRUNNER/RRP)		☆
14	11	17	RIGHT NOW (NA NA NA) AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)		☆
15	19	10	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)		☆
16	16	10	UNTOUCHED THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)		☆
17	21	7	YOU FOUND ME THE FRAY (EPIC)		☆
18	27	2	GREATEST GAINER MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (RCA/RMG)		☆
19	15	20	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		☆
20	14	15	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)		☆
21	18	13	REHAB RIHANNA (SRP/DEF JAM/DJMG)		☆
22	23	12	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
23	11	11	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)		☆
24	25	4	THINKING OF YOU KATY PERRY (CAPITOL)		☆
25	26	5	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)		☆

ADULT TOP 40					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 GOTTA BE SOMEBODY NICHELBACK (ROADRUNNER/RRP)		☆
2	2	18	HOT N COLD KATY PERRY (CAPITOL)		☆
3	3	44	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
4	6	9	YOU FOUND ME THE FRAY (EPIC)		☆
5	31	31	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
6	7	15	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
7	4	23	SO WHAT PINK (LAFACE/JLG)		☆
8	8	10	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
9	11	31	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
10	9	40	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
11	10	24	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
12	13	17	ADDICTED SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)		☆
13	12	28	BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE)		☆
14	15	18	LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
15	16	14	LET IT ROCK KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		☆
16	20	6	SOBER PINK (LAFACE/JLG)		☆
17	18	13	HUMAN THE KILLERS (ISLAND/DJMG)		☆
18	28	2	GREATEST GAINER MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (RCA/RMG)		☆
19	17	20	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)		☆
20	19	12	LOVERS IN JAPAN COLDFEEL (CAPITOL)		☆
21	22	17	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)		☆
22	21	14	KEEPS GETTIN' BETTER CHRISTINA AGUILERA (RCA/RMG)		☆
23	24	8	JUST DANCE LADY GAGA FEAT. COLBY DODDS (STREAMLINE/SONY/NECHERYTREE/INTERSCOPE)		☆
24	23	11	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆
25	25	12	WITHOUT YOU HINDER (UNIVERSAL REPUBLIC)		☆

ADULT CONTEMPORARY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	28	#1 VIVA LA VIDA COLDPLAY (CAPITOL)		☆
2	1	30	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)		☆
3	3	25	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
4	4	32	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
5	5	65	LOVE SONG SARA BAREILLES (EPIC)		☆
6	6	42	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		☆
7	7	24	CRUSH DAVID ARCHULETA (19/JIVE/JLG)		☆
8	10	14	GREATEST GAINER LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
9	8	48	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)		☆
10	9	19	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
11	11	15	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
12	12	22	WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)		☆
13	13	14	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
14	14	21	UNCONDITIONAL SIMON COLLINS (RAZOR & TIE)		☆
15	16	14	IT'S GROWING JAMES TAYLOR (HEAR/CMG)		☆
16	15	20	WHAT DO I DO WITH MY HEART EAGLES (EPIC)		☆
17	17	15	MY LOVE CELINE DION (COLUMBIA)		☆
18	19	4	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆
19	18	12	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
20	21	10	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/JLG)		☆
21	20	17	U WANT ME 2 SARAH MCLACHLAN (ARISTA/RMG)		☆
22	22	22	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)		☆
23	24	5	GOTTA BE SOMEBODY NICHELBACK (ROADRUNNER/RRP)		☆
24	23	2	NEVER FAR AWAY JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)		☆
25	25	4	CHASING PAVEMENTS ADELE (XL/COLUMBIA)		☆

MODERN ROCK					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 SEX ON FIRE KINGS OF LEON (RCA/RMG)		☆
2	2	15	LOVE HURTS INCUBUS (IMMORTAL/EPIC)		☆
3	3	19	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
4	4	19	BREAKDOWN SEETHER (WIND-UP)		☆
5	5	16	DECODE PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)		☆
6	4	30	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)		☆
7	7	27	YOU'RE GONNA GO FAR, KID THE OFFSPRING (COLUMBIA)		☆
8	1	1	GREATEST GAINER GET ON YOUR BOOTS U2 (ISLAND/INTERSCOPE)		☆
9	9	25	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY)		☆
10					

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	9	25	#1 SHE WOULDN'T BE GONE C. HENDRICKS (C. BATTEN, J. ADAM)	Blake Shelton WARNER BROS./WRN	1	1
2	4	4	21	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY	2	2
3	1	5	19	COUNTRY BOY K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1	1
4	5	8	14	FEEL THAT FIRE B. BEAVERS, D. BENTLEY (B. WARREN, B. WARREN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	4	4
5	6	10	14	GOD LOVE HER T. KEITH (T. KEITH, V. MCGEHE)	Toby Keith SHOW DOG NASHVILLE	5	5
6	7	11	14	DOWN THE ROAD B. CANNON, K. CHESNEY (M. MCANALLY)	Kenny Chesney With Mac McAnally BLUE CHAIR/BNA	6	6
7	8	12	12	SWEET THING D. HUFF, M. POWELL (K. URBAN, M. POWELL)	Keith Urban CAPITOL NASHVILLE	7	7
8	9	13	14	COWGIRLS DON'T CRY T. BROWN, R. QUINN, K. BROOKS (R. DUNN, T. MCBRIDE)	Brooks & Dunn Featuring Reba McEntire ARISTA NASHVILLE	8	8
9	2	1	26	START A BAND F. ROGERS (D. DAVIDSON, A. GORLEY, K. LOVELACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE	1	1
10	12	14	12	RIVER OF LOVE T. BROWN, G. STRAIT (S. CAMP, B. BURNETTE, D. MORGAN)	George Strait MCA NASHVILLE	10	10
11	13	15	11	WHITE HORSE N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	11	11
12	14	16	15	IT WON'T BE LIKE THIS FOR LONG F. ROGERS (D. RUCKER, C. DOUBOIS, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE	12	12
13	15	18	13	LET ME D. HUFF (M. BELSON, D. ORTON)	Pat Green BNA	13	13
14	16	19	14	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE	14	14
15	17	20	14	DON'T THINK I CAN'T LOVE YOU J. RITCHEY (J. OWEN, K. MARVEL, J. RITCHEY)	Jake Owen RCA	15	15
16	18	24	11	IT'S AMERICA T. HEWITT, R. ATKINS (A. PETRAGLIA, B. JAMES)	Rodney Atkins CURB	16	16
17	21	23	13	AIR POWER RIDE D. HUFF, M. MCBRIDE (A. DORFF, C. A. ROBBINS, M. DAVEY)	Martina McBride RCA	17	17
18	20	22	12	MORE LIKE HER F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA	18	18
19	19	21	17	THAT'S A MAN J. STOVER (E. M. HILL, S. D. JONES, M. D. SANDERS)	Jack Ingram BIG MACHINE	19	19
20	24	31	6	NOTHIN' TO DIE FOR B. GALIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)	Tim McGraw CURB	20	20
21	22	25	23	EVERYTHING IS FINE F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	21	21
22	23	26	18	I WILL J. WEST, D. PAHANISH (D. PAHANISH, R. L. FEEK)	Jimmy Wayne VALORY	22	22
23	25	29	10	SHE'S COUNTRY M. KNOX (D. MYRIK, B. TATUM)	Jason Aldean BROKEN BOW	23	23
24	27	27	11	SHE'S SO CALIFORNIA M. WRIGHT, G. ALLAN (G. ALLAN, J. RANDALL, J. HANNA)	Gary Allan MCA NASHVILLE	24	24
25	26	28	21	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	25	25



The singer's fifth No. 1 also marks his first set of two straight leaders. It follows "Home," which reigned last July, making Shelton the 11th solo male with at least two consecutive No. 1 songs this decade.



George Strait's 80th career top 10 ups his record total to 55 in the Nielsen BDS era (which began in January 1990). Alan Jackson is second during that time with 49.



The trio lands its second-highest career bow with the lead single from its sixth studio set, "Unstoppable," due April 7.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	37	-	6	I TOLD YOU SO M. BRIGHT (R. TRAVIS)	Carrie Underwood ARISTA NASHVILLE	26	26
27	29	37	10	MARRY FOR MONEY F. ROGERS (D. TURNBULL, J. MELTON)	Trace Adkins CAPITOL NASHVILLE	27	27
28	28	30	10	HOW 'BOUT YOU DON'T B. BEAVERS (S. NIELSEN, V. MCGEHE, J. STOVER)	The Lost Trailers BNA	28	28
29	HOT SHOT DEBUT	1	1	GREATEST GAINER HERE COMES GOODBYE D. HUFF, RASCAL FLATTS (C. LAGERBERG, C. SLIGH)	Rascal Flatts LYRIC STREET	29	29
30	32	34	10	WHERE I'M FROM D. GEMMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE	30	30
31	31	33	10	FOREVER J. M. MONTGOMERY, B. GALLIMORE (J. T. SLATER)	John Michael Montgomery STRINGTOWN	31	31
32	30	32	10	CHEATER CHEATER C. JACKSON (R. L. FEEK, J. MARTIN, K. OSMUNSON, W. VARBLE)	Joey + Rory VANGUARD/SUGAR HILL/NINE NORTH	32	32
33	34	35	10	CRY CRY (TIL THE SUN SHINES) T. BROWN, H. LINDSEY, A. MAYO, C. LINDSEY, M. GREEN	Heidi Newfield CURB	33	33
34	33	36	11	BELONGS TO YOU T. GENTRY, J. LEGG (D. BERG, R. RUTHERFORD, T. SHAPIRO)	Emerson Drive MIDAS VALORY	34	34
35	35	39	11	BROTHERS M. ROVEY (D. BRODY)	Dean Brody BROKEN BOW	35	35
36	39	40	11	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler BNA	36	36
37	36	41	11	THESE ARE THE GOOD OLD DAYS J. OTTO, J. RICH (J. OTTO, S. LAWSON)	James Otto WARNER BROS./WRN	37	37
38	38	38	14	SPACE S. BUXTON (S. BUXTON, C. CANNON, L. WHITE)	Sarah Buxton LYRIC STREET	38	38
39	41	42	11	WHAT IT TAKES K. FOLLESE, B. ALLEN (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS, G. CROWE)	Adam Gregory MIDAS BIG MACHINE	39	39
40	40	44	6	TELLURIDE B. JAMES (B. JAMES, T. VERGES)	Josh Gracin LYRIC STREET	40	40
41	42	46	11	GOD MUST REALLY LOVE ME P. DODDINELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan BNA	41	41
42	47	54	11	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC BIG PICTURE	42	42
43	45	50	11	LIKE A WOMAN R. GOOD (J. O'NEAL, S. BENTLEY, J. FEMINO)	Jamie O'Neal 1720	43	43
44	49	47	11	THAT'S HOW IT STILL OUGHTA BE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)	Trent Tomlinson CAROLWOOD	44	44
45	48	51	11	ANOTHER YOU J. RICH (J. RICH, M. GREEN)	John Rich WARNER BROS./WRN	45	45
46	43	49	11	WHAT IF IT ALL GOES RIGHT J. RICH (S. SMITH, T. HANCHEOFF, T. HYLER)	Melissa Lawson WARNER BROS./WRN	46	46
47	46	45	11	EVERYTHING J. DEMARCUS (MARCEL)	Jessica Andrews CAROLWOOD	47	47
48	50	-	2	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DUGGLAS)	Lady Antebellum CAPITOL NASHVILLE	48	48
49	NEW	-	-	ONE IN EVERY CROWD B. CHANCEY (E. MONTGOMERY, J. DEAN, K. TRIBBLE)	Montgomery Gentry COLUMBIA	49	49
50	51	48	10	GOOD LORD WILLING LITTLE BIG TOWN, W. KIRKPATRICK (K. FAIRCHILD, W. KIRKPATRICK, K. SCHALPMAN, P. SWEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	11	#1 TAYLOR SWIFT H. WKS. BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
2	2	2	14	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	2	1
3	3	3	27	GREATEST GAINER SUGARLAND MERCURY 011273*/UMGN (13.98)	Love On The Inside	1	1
4	4	5	10	ZAC BROWN BAND ROAR BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	3	3
5	6	6	19	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
6	5	4	10	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2	2
7	7	7	25	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
8	8	10	15	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
9	9	9	24	CARRIE UNDERWOOD ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	1
10	10	8	41	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
11	11	12	16	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
12	12	14	47	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
13	14	15	31	MIRANDA LAMBERT COLUMBIA 78932/SMN (18.98)	Crazy Ex-Girlfriend	1	1
14	13	13	43	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
15	17	18	13	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
16	16	17	34	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	1
17	15	16	19	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7	7
18	21	21	18	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
19	20	19	12	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	1	1
20	19	23	10	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
21	22	22	22	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	1	1
22	18	20	9	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
23	23	25	39	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
24	24	27	15	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
25	25	29	10	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	1	3



The album meets the Greatest Gainer (up 1,000 copies) following lead singer Jennifer Nettles' performance on HBO's "We Are One: The Obama Inaugural Celebration at the Lincoln Memorial."



Two volumes of live country and bluegrass gospel fare re-enter after TV special airs on Great American Country Jan. 24. The titles also dominate Top Bluegrass Albums, viewable at billboard.biz.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	33	40	18	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008	2	2
27	30	28	17	KELLIE PICKLER BNA 22811/SMN (18.98) ⊕	Kellie Pickler	1	1
28	31	31	77	ALAN JACKSON LEGACY ARISTA NASHVILLE 12228/SONY MUSIC (11.98)	16 Biggest Hits	22	22
29	29	30	7	RASCAL FLATTS LYRIC STREET 000384 (18.98)	Still Feels Good	2	1
30	26	26	18	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
31	35	34	10	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	4	4
32	27	32	52	BROOKS & DUNN ARISTA NASHVILLE 11163/SMN (18.98)	Cowboy Town	4	4
33	34	33	11	LEE ANN WOMACK MCA NASHVILLE 006025*/UMGN (13.98)	Call Me Crazy	4	4
34	28	24	48	ROBERT PLANT/ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	2
35	32	35	27	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now	4	4
36	36	38	13	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3
37	39	51	10	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	3	3
38	37	36	18	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
39	42	46	7	KENNY CHESNEY BNA 11457/SMN (18.98)	Just Who I Am: Poets & Pirates	1	1
40	44	42	17	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits	16	16
41	40	43	7	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough	1	1
42	48	49	10	FAITH HILL WARNER BROS. 44230/WRN (18.98) ⊕	The Hits	3	3
43	46	47	12	JAMES OTTO RAYBOW/WARNER BROS. 49907/WRN (13.98)	Sunset Man	2	2
44	38	37	24	JOHNNY CASH COLUMBIA LEGACY 27454/SONY MUSIC (12.98)	Playlist: The Very Best Of Johnny Cash	37	37
45	RE-ENTRY	-	-	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume One	26	26
46	55	62	10	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard	3	3
47	49	44	11	TIM MCGRAW CURB DIGITAL EX (17.98)	Limited Edition: Greatest Hits: Volumes 1, 2 & 3	38	38
48	RE-ENTRY	-	-	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737 (13.98)	Bill Gaither Presents: Country Bluegrass Homecoming Volume Two	32	32
49	47	41	18	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For	2	2
50	53	61	10	RICHELLE MCDONALD LUCID 1191186 (13.98)	I Turn To You	19	19

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POS.
1	1	6	#1 KEYSHIA COLE 5 WKS IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	1	1
2	3	2	JAMIE FOXX J 41294/RMG (18.98)	Intuition	2	2
3	4	11	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
4	1	2	SOUNDTRACK FOX/BAD BOY 517001/AG (18.98) ⊕	Notorious	1	1
5	5	4	GREATEST GAINER KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak	1	1
6	7	5	ANTHONY HAMILTON MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All	3	3
7	NOT SHOT DEBUT	1	MARIAH CAREY COLUMBIA/LEGACY 41303/SONY MUSIC (18.98)	The Ballads	7	7
8	8	6	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList	4	4
9	9	18	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1	1
10	19	15	SEAL 143 515868/WARNER BROS. (18.98)	Soul	4	4
11	10	10	LUDACRIS DTP/DEF JAM 012020*/DJMG (13.98)	Theater Of The Mind	2	2
12	11	9	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman	1	1
13	17	12	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio	1	1
14	11	10	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	3	3
15	15	11	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	2
16	14	20	JOHN LEGEND G.O.D./COLUMBIA 13740*/SDNY MUSIC (18.98) ⊕	Evolver	1	1
17	16	18	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	1	1
18	22	14	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession	1	1
19	20	13	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz	1	1
20	6	2	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One	1	1
21	21	16	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	2	2
22	16	24	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	2	2
23	24	18	COMMON G.O.D./GEFFEN 011986*/IGA (13.98)	Universal Mind Control	1	1
24	25	21	BRANDY KNOCKOUT/E1/EPIC 27271/SONY MUSIC (15.98)	Human	5	5
25	12	2	VARIOUS ARTISTS UNIVERSAL MOTOWN/EMI/SONY MUSIC 012489/UME (18.98)	NOW That's What I Call Motown	12	12



His appearances on "Oprah" and "Larry King Live" Jan. 19 send his covers album soaring by 56% and back into the top 10 after a six-week absence.



After debuting at No. 8 last month, the rapper nets his first increase as the set's current single climbs 50-44 on the Billboard Hot 100 and 63-49 on Hot R&B/Hip-Hop Songs.

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As with other Obama-inspired retail surges, his inauguration lifts this Hidden Beach compilation by 303% on this tally.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POS.
26	35	28	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records	11	11
27	31	27	SOULJA BOY TELLEM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem	8	8
28	28	8	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus	4	4
29	29	14	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	1	1
30	26	25	AVANT CAPITOL 07582 (18.98)	Avant	8	8
31	27	23	BRUTHA GOODFELLAS/DEF JAM 012390/DJMG (12.98)	Brutha	15	15
32	28	32	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3	1	1
33	33	31	THE GAME GEFFEN 011465*/IGA (13.98)	LAX	1	1
34	32	30	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else	3	3
35	34	26	USHER LAFACE 23388/JLG (18.98)	Here I Stand	1	1
36	36	34	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty	4	4
37	37	33	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal	6	6
38	54	42	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
39	39	35	DJ KHALED PRESENTS ACE HOOD WE THE BEST/DEF JAM 011773*/DJMG (10.98)	Gutta	5	5
40	48	39	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
41	41	43	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life	2	2
42	30	19	DJ SKRIBBLE THRIVANCE 90799/THRIVE (18.98)	Total Club Hits 2	19	19
43	40	37	SLIM M3 516391/ASYLUM (18.98)	Love's Crazy	4	4
44	38	36	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	8	8
45	45	45	JAHEIM DIVINE EMI 516814/WARNER BROS. (18.98)	Classic Jaheim Vol. 1	18	18
46	92	5	PACE SETTER VARIOUS ARTISTS HIDDEN BEACH 00070 (18.98)	Yes We Can: Voices Of A Grassroots Movement	38	38
47	43	40	DJ KHALED WE THE BEST/TERROR SQUAD 4564/E1 (17.89)	We Global	4	4
48	52	46	JOE 563 00003/KEDAR (17.98)	Joe Thomas, New Man	3	3
49	44	38	Q-TIP UNIVERSAL MOTOWN 012213*/UMRG (13.98)	The Renaissance	3	3
50	59	58	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	1

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	3	14	#1 POP CHAMPAGNE 1 WK JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	POP CHAMPAGNE	☆
2	1	16	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	SINGLE LADIES (PUT A RING ON IT)	☆
3	5	11	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	HEARTLESS	☆
4	2	18	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)	LIVE YOUR LIFE	☆
5	10	10	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/DJMG)	SHE GOT HER OWN	☆
6	4	17	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)	CHOPPED 'N' SKREWED	☆
7	10	6	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	DIVA	☆
8	12	7	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	ROCKIN' THAT THANG	☆
9	13	11	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)	JUST LIKE ME	☆
10	13	13	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PUT IT ON YA	☆
11	15	7	TURNU ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	TURNU ME ON	☆
12	11	14	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/DJMG)	ONE MORE DRINK	☆
13	8	8	TRADING PLACES USHER (LAFACE/JLG)	TRADING PLACES	☆
14	9	20	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)	GREEN LIGHT	☆
15	14	15	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	PLAYA CARDZ RIGHT	☆
16	21	14	BEEP BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)	BEEP	☆
17	7	7	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	YOU COMPLETE ME	☆
18	7	7	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	WHATEVER YOU LIKE	☆
19	4	4	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)	MISS INDEPENDENT	☆
20	19	15	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	IFULEAVE	☆
21	24	11	MAD NE-YO (DEF JAM/DJMG)	MAD	☆
22	23	14	LOST GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	LOST	☆
23	7	7	AIN'T I YUNG L.A. FEAT. YOUNG DRE & T.I. (GRAND HUSTLE/INTERSCOPE)	AIN'T I	☆
24	27	3	STANKY LEGG GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	STANKY LEGG	☆
25	3	3	JUMPING (OUT THE WINDOW) RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN)	JUMPING (OUT THE WINDOW)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	17	#1 IFULEAVE 4 WKS MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	IFULEAVE
2	2	23	HERE I STAND USHER (LAFACE/JLG)	HERE I STAND
3	4	20	WHEN IT HURTS AVANT (CAPITOL)	WHEN IT HURTS
4	3	19	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	THE SWEETEST LOVE
5	33	33	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	SPOTLIGHT
6	5	5	THERE GOES MY BABY CHARLIE WILSON (JIVE/JLG)	THERE GOES MY BABY
7	6	20	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SO DEF/JLG)	COOL
8	7	28	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)	NOTHING LEFT TO SAY
9	8	8	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	HEAVEN SENT
10	23	23	NEED U BAD JAZMINE SULLIVAN (J/RMG)	NEED U BAD
11	39	39	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	YOU'RE THE ONLY ONE
12	23	23	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)	MISS INDEPENDENT
13	15	9	GREATEST GAINER PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)	PLAYA CARDZ RIGHT
14	16	8	LONG DISTANCE BRANDY (E1/EPIC)	LONG DISTANCE
15	13	20	LOVE THAT GIRL RAPHAEL SAADIQ (COLUMBIA)	LOVE THAT GIRL
16	18	11	WE NEEDED TO ROLL JOE (563/KEDAR)	WE NEEDED TO ROLL
17	17	9	CHOCOLATE HIGH INDIA ARIE FEAT. MUSIQ SOULCHILD (UNIVERSAL REPUBLIC)	CHOCOLATE HIGH
18	14	18	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)	GREEN LIGHT
19	20	14	I NEED A LOVE SONG KENNY "BABYFACE" EDMONDS (MERCURY/DJMG)	I NEED A LOVE SONG
20	19	15	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)	FROM MY HEART TO YOURS
21	9	9	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	IF THIS ISN'T LOVE
22	27	5	LOVELY CASE (INDIGO BLUE)	LOVELY
23	25	10	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	LIONS, TIGERS & BEARS
24	22	11	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)	BUST YOUR WINDOWS
25	26	26	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)	JUST LIKE ME

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	12	#1 HEARTLESS 2 WKS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	HEARTLESS	☆
2	15	15	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	SINGLE LADIES (PUT A RING ON IT)	☆
3	18	18	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)	LIVE YOUR LIFE	☆
4	4	16	JUST DANCE LADY GAGA (ST-ELEAGNE/MONIE/LONELY/CHERRY TREE/INTERSCOPE)	JUST DANCE	☆
5	7	10	MAD NE-YO (DEF JAM/DJMG)	MAD	☆
6	5	13	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/DJMG)	ONE MORE DRINK	☆
7	11	7	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	DEAD AND GONE	☆
8	9	14	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	POP CHAMPAGNE	☆
9	8	25	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	WHATEVER YOU LIKE	☆
10	6	18	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	RIGHT NOW (NA NA NA)	☆
11	11	22	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)	MISS INDEPENDENT	☆
12	12	20	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.D./COLUMBIA)	GREEN LIGHT	☆
13	16	4	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	BEAUTIFUL	☆
14	21	3	GREATEST GAINER CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	CRACK A BOTTLE	☆
15	15	7	TURNU ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	TURNU ME ON	☆
16	13	10	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)	CHOPPED 'N' SKREWED	☆
17	14	21	MRS. OFFICER LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	MRS. OFFICER	☆
18	20	6	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	ROCKIN' THAT THANG	☆
19	17	26	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (KONVICT/NAPPY BOY/JIVE/JLG)	CAN'T BELIEVE IT	☆
20	18	19	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	LOVE LOCKDOWN	☆
21	30	2	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	DIVA	☆
22	19	10	REHAB RIHANNA (SRP/DEF JAM/DJMG)	REHAB	☆
23	20	20	DAY 'N' NITE EID CUDDI (FDOL'S GOLD/DOWNTOWN)	DAY 'N' NITE	☆
24	6	6	MOVE (IF YOU 'W'ANNA) MIMS (AMERICAN KING/CAPITOL)	MOVE (IF YOU 'W'ANNA)	☆
25	11	11	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PUT IT ON YA	☆

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	11	#1 HEARTLESS 1 WK KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	HEARTLESS
2	1	19	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/DJMG/ATLANTIC)	LIVE YOUR LIFE
3	3	17	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	POP CHAMPAGNE
4	4	14	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/DJMG)	ONE MORE DRINK
5	5	27	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	WHATEVER YOU LIKE
6	8	7	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	DEAD AND GONE
7	13	13	PUT IT ON YA PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PUT IT ON YA
8	26	26	MRS. OFFICER LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	MRS. OFFICER
9	9	3	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	CRACK A BOTTLE
10	10	13	LOST GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	LOST
11	7	7	MOVE (IF YOU 'W'ANNA) MIMS (AMERICAN KING/CAPITOL)	MOVE (IF YOU 'W'ANNA)
12	13	7	AIN'T I YUNG L.A. FEAT. YOUNG DRE & T.I. (GRAND HUSTLE/INTERSCOPE)	AIN'T I</

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	4	7	#1 NEVER	KRISTINE W FLY AGAIN
2	2	7	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA
3	6	7	I STAY IN LOVE	MARLAH CAREY ISLAND/IDJMG
4	3	10	OOH YEAH	MOBY MUTE
5	9	6	POKER FACE	LADY GAGA STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	9	THAT'S NOT MY NAME	THE TING TINGS COLUMBIA
7	11	10	WHAT I CANNOT CHANGE	LEANN RIMES CURB
8	12	11	EAT YOU UP	BOA SM
9	8	10	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA
10	1	9	FAME (THE GAME)	DONNA SUMMER BURGUNDY
11	15	7	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN
12	10	10	HUMAN	THE KILLERS ISLAND/IDJMG
13	5	10	MILES AWAY	MADONNA WARNER BROS.
14	16	7	AWAY	ENRIQUE IGLESIAS FEATURING SEAN GARRETT INTERSCOPE
15	13	13	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA RCA/RMG
16	24	7	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA FEATURING PAPA JOE KULT
17			BRING THE LOVE	NICKI RICHARDS NICKI RICHARDS
18	20	13	A TINY SHOE	JIMMY D. ROBINSON J MUSIC
19	19	14	WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS WITH PET SHOP BOYS CHRYSALIS
20	29	3	CIRCUS	BRITNEY SPEARS JIVE/JLG
21	23	5	STILL ALIVE	LISA MYSKOVSKY E.A.R.S./NETTWEIK
22	26	6	IN A SONG	BOBBY BLUE HADIES
23	28	7	EVERYBODY RISE	MURIEL FOWLER U-PHONIC
24	22	13	JOYFUL SOUND	DEBBY HOLIDAY NEBULA 9
25	14	13	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	30	6	PROMISE YOU	DEEP STEP UP IN THE AIR
27	21	11	SWEAT	ERIN STEVENSON DAUMAN
28	33	4	NEVER ENOUGH	CRYSTAL WATERS STRICTLY RHYTHM
29	36	4	ROOTS BEFORE BRANCHES	ROOM FOR TWO CURB/WARNER BROS.
30	34	4	RUNAWAY	LADYTRON NETTWERK
31	39	2	POWER PICK CANDLE (SICK AND TIRED)	THE WHITE THE AFFAIR SLIGHTLY DANGEROUS/EPIC
32	18	15	TWISTED (GOT ME GOIN' ROUND)	ULTRA NATE SILVER LABEL/TOMMY BOY
33	17	15	MAGIC TOUCH	ROBIN THICKE FEAT. MARY J. BLIGE STAR TRAK/INTERSCOPE
34	HOT SHOT DEBUT		NOT FALLING APART	MAROON 5 A&M/OTC/INTERSCOPE
35	27	8	TIME WILL NEVER (FADE ME AWAY)	CHRIS THE GREEK PANAGHI DJG
36	44	2	DUST OFF AND DANCE	HYDRA PRODUCTIONS FEATURING TIFFANY HYDRA
37	40	3	I SEE FIRE	CYBERSUTRA FEATURING JACINTA KULT
38	43	1	FALLING	CANDICE ALLEY UNIVERSAL/UMRG
39	47	2	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
40	48	2	WANNA BE A DJ	AMBERROSE MARIE CATZ
41	NEW		OYE PARTY	ROD CARROLLO PRESENTS BODEGA CHARLIE DANCEMUSICLABEL.COM/CARROLLO
42	38	6	TROUBLEMAKER	WEEZER DGC/INTERSCOPE
43	32	13	WOMANIZER	BRITNEY SPEARS JIVE/JLG
44	31	12	SO WHAT	PINK LAFACE/JLG
45	NEW		SUPERLOVER	LABELLE VERVE
46	35	11	ROCK N ROLL TRAIN	AC/DC COLUMBIA
47	NEW		IN THE NIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC
48	NEW		ONLY ONE	CHRIS LAKE NERVOUS
49	NEW		HELL NO	JUDY TORRES CONTAGIOUS
50	NEW		TELL U Y	ATFC FEATURING YASMEEN STRICTLY RHYTHM

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	9	#1 SOUNDTRACK	SLIMDOG MILLIONAIRE INTERSCOPE 012502/IGA
2	2	13	LADY GAGA	THE FAME STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA
3	3	3	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
4	3	3	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
5	5	29	3OH!3	WANT PHOTO FINISH 511181
6	7	5	M.I.A.	KALA XL/INTERSCOPE 009659/IGA
7	8	2	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKE SHORE 34055
8	7	71	METRO STATION	METRO STATION RED INK 10521/COLUMBIA
9	9	39	SANTOGOLD	SANTOGOLD LIZARD KING 70034//I/O/TOWN
10	NEW		COMBICHRIST	TODAY WE ARE ALL DEMONS METROPOLIS 574*
11	12	25	STRYKER	TOTAL DANCE 2008: VOL. 2 THRIVEDANCE 90789/THRIVE
12	10	3	VARIOUS ARTISTS	TOTAL WORKOUT THRIVEDANCE 90781 EX/THRIVE
13	NEW		THOM YORKE	THE ERASER RMXS XL 404/BEGGARS GROUP
14	15	33	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE
15	16	53	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
16	11	23	M83	SATURDAYS = YOUTH MUTE 9384*
17	13	18	THEIEVY CORPORATION	RADIO RETALIATION ESL 140
18	14	14	THE RIDDLER & CATO K	ULTRA 2009 ULTRA 1842
19	17	29	CUT /// COPY	IN GHOST COLOURS MODULAR 050*
20	20	4	VARIOUS ARTISTS	WORKOUT: TOP 40 HITS REMIXED POWER MUSIC DIGITAL EX
21	18	18	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
22	RE-ENTRY		VIC LATINO	VIC LATINO PRESENTS: ULTRA MIX ULTRA 1784
23	22	57	DAFT PUNK	ALIVE 2007 VIRGIN 09841/CAPITOL
24	45	4	GNARLS BARKLEY	THE ODD COUPLE DOWN/TOWN/ATLANTIC 450236*/YG
25	19	35	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200982/LAS1 GANG

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	11	4	#1 POKER FACE	LADY GAGA STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1	13	IMAGINATION	JES ULTRA
3	2	19	BEHIND	FLANDERS ULTRA
4	6	18	FEEL YOUR LOVE	KIM SOZZI ULTRA
5	15	2	SOBER	PINK LAFACE/JLG
6	5	6	ANGEL ON MY SHOULDER	KASKADE ULTRA
7	9	9	MILES AWAY	MADONNA WARNER BROS.
8	10	11	ME AND MYSELF	BEN DJ FEATURING SUSHY NERVOUS
9	38	1	JUST DANCE	LADY GAGA FEAT. COLBY ODOMS STREAMELINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	8	33	EVERY WORD	ERCOLA FEATURING DANIELLA NERVOUS
11	20	3	DAY 'N' NITE	KID CUUI POOL'S GOLD/DOWNTOWN
12	12	15	MEDICINE	KIM LEONI ROBBINS
13	14	1	ONLY ONE	CHRIS LAKE NERVOUS
14	9	15	WOMANIZER	BRITNEY SPEARS JIVE/JLG
15	13	10	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 G.O.O.D./COLUMBIA
16	16	6	HUMAN	THE KILLERS ISLAND/IDJMG
17	7	12	LOVE LOCKDOWN	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
18	17	9	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA
19	RE-ENTRY		UNDERNEATH	DJ ANTOINE SESSION
20	18	20	HOT N COLD	KATY PERRY CAPITOL
21	NEW		CIRCUS	BRITNEY SPEARS JIVE/JLG
22	19	11	OUT OF MY MIND	LASGO ROBBINS
23	21	1	I'M DONE WITH THE PAIN	JOHN KANO FEATURING SARAH MATTEA TASTE THE JAM
24	25	3	EVERYTIME WE TOUCH	DAVID BIRTA & CHRIS WILLIS WITH STEVE ANKELLO & SEBASTIAN INGRESSO GUMPERECTOLIVA
25	NEW		I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE

TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	2	#1 HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 6512/EMI CMG
2	2	16	VARIOUS ARTISTS	HOW HIS LOVE IS THE BEST OF THE YEARS TOP CHRISTIAN ARTISTS AND HIS OWN DEGREE/EMI GOSPEL 6720/EMI CMG
3	HOT SHOT DEBUT		FICTION FAMILY	FICTION FAMILY LOWERCASE PEOPLE 0065*/ATO
4	3	14	MARY MARY	THE SOUND MY BLOOD/INTERSCOPE/COLUMBIA 4531/PRELUDE/INTERSCOPE
5	7	21	GREATEST GAINER	CHRIS TOMLIN HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG
6	4	9	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG
7	5	13	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY
8	6	26	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY
9	8	74	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY
10	9	23	BRANDON HEATH	WHAT IF WE MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY
11	11	17	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG
12	10	10	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/PROVIDENT-INTEGRITY
13	12	36	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY
14	13	17	LECRAE	REBEL REACH 98070/INFINITY
15	15	62	MERCYME	ALL THAT IS WITHIN ME INDCOLUMBIA 12573/PROVIDENT-INTEGRITY
16	RE-ENTRY		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	ALL OTHER PRESENTS COUNTY BLUEGRASS HOMEKING/EMI GOSPEL 6720/EMI CMG
17	16	15	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB
18	RE-ENTRY		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	ALL OTHER PRESENTS COUNTY BLUEGRASS HOMEKING/EMI GOSPEL 6720/EMI CMG
19	17	35	TOBYMAC	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG
20	20	10	RICHIE MCDONALD	I TURN TO YOU LUCID 1191186
21	14	21	UNDEROATH	LOST IN THE SOUND OF SEPARATION SOLD STATE/TOOTH & NAIL 8842*/EMI CMG
22	15	50	NATALIE GRANT	RELENTLESS CURB 79025/WORLD-CURB
23	11	6	HILLSONG	LOVING YOUR NEIGHBOR IS THE BEST WAY TO LIVE HILLSONG FROM HILLSONG/INTERSCOPE/INTEGRITY
24	26	66	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG
25	19	11	ERNIE HAASE & SIGNATURE SOUND	DREAM ON GAITHER MUSIC GROUP 2749/EMI CMG

HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	20	#1 THERE WILL BE A DAY	JEREMY CAMP BEC/TOOTH & NAIL
2	2	19	REVELATION	THIRD DAY ESSENTIAL/PLG
3	4	24	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
4	5	28	LOSE MY SOUL	TOBYMAC FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
5	3	33	GIVE ME YOUR EYES	BRANDON HEATH MONOMODE/REUNION/PLG
6	6	32	JESUS MESSIAH	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
7	7	26	SLOW FADE	CASTING CROWNS BEACH STREET/REUNION/PLG
8	9	4	FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORLD-CURB
9	11	13	SAVIOR, PLEASE	JOSE WILSON SPARROW/EMI CMG
10	10	19	HOPE NOW	ADDITION ROAD INO
11	13	4	FINALLY HOME	MERCYME INO
12	12	18	END OF ME	BUILDING 429 INO
13	8	24	YOURS	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
14	15	13	OUR HOPE ENDURES	NATALIE GRANT CURB
15	16	10	THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
16	18	12	I WISH	POINT OF GRACE WORD-CURB
17	17	5	YOU INVITE ME IN	MEREDITH ANDREWS WORD-CURB
18	19	9	ANCIENT SKIES	THE MICHAEL GUNGOR BAND BRASH
19	20	4	LORD	IAN ESKELIN, MARK STUART & VICKY BEECHING INTEGRITY
20	23	19	WHATEVER YOU'RE DOING (SOMETHING HEAVENLY)	SANCTUS REAL SPARROW/EMI CMG
21	22	4	O, FOR A THOUSAND TONGUES TO SING	DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
22	1	1	GREATEST GAINER IN THE HANDS OF GOD	NEWSBOYS INPOP
23	21	19	WONDER OF THE WORLD	RUSH OF FOOLS MIDAS
24	25	4	ONE TRUE GOD	MARK HARRIS INO
25	27	11	AS IT IS IN HEAVEN	MATT MAHER ESSENTIAL/PLG

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / NUMBER / DISTRIBUTING LABEL
1	1	2	#1 HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 26512
2	2	15	MARY MARY	THE SOUND MY BLOOD/COLUMBIA 28087*/SONY MUSIC
3	4	82	MARVIN SAPP	THIRSTY VERITY 09433/JLG
4	7	11	JUANITA BYNUM	POUR MY LOVE ON YOU FLOW 9338
5	6	12	HEZEKIAH WALKER & LFC	SOULED OUT VERITY 23487/JLG
6	3	2	CRYSTAL AIKIN	CRYSTAL AIKIN BEL/VERITY 29754/JLG
7	13	19	GREATEST GAINER	VARIOUS ARTISTS HOW HIS LOVE IS THE BEST OF THE YEARS TOP CHRISTIAN ARTISTS AND HIS OWN DEGREE/EMI GOSPEL 6720/EMI CMG
8	5	2	SHARI ADDISON	SHARI ADDISON BEL/VERITY 33091/JLG
9	10	7	LECRAE	REBEL REACH 98070/INFINITY
10	9	13	KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING KCG 29753/JLG
11	8	47	VARIOUS ARTISTS	VOICES: THE ULTIMATE GOSPEL COLLECTION BEL/VERITY 33091/WARNER GROUP 2142/20 THE LIFE
12	14	15	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 6 INTEGRITY 2008/COLUMBIA 33579/SONY MUSIC
13	11	50	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 19290/JLG
14	12	70	SHEKINAH GLORY MINISTRY	JESUS UNCG 3003/KINGDOM
15	18	32	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE
16	16	38	TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC
17	1	21	DETRICK HADDON	REVEALED TYSKOT/VERITY 23471/JLG
18	15	13	KIERRA KIKI SHEARD	BOLD RIGHT LIFE EMI GOSPEL 03103
19	19	13	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC	CRY YOUR LAST TEAR TEHLILLAH 7209/LIGHT
20	20	59	KIRK FRANKLIN	THE RIGHT OF MY LIFE FO YO SOUL/GOSPEL CENTRIC 16772/JLG
21	21</			

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDCAN JAPAN/PLANTECH) JANUARY 27, 2009
1	NEW	MAI KURAKI TOUCH ME (CD/DVD FIRST LTD EDITION) NORTHERN
2	1	IKOMONOGAKARI MY SONG YOUR SONG (FIRST LTD VERSION) EPIC
3	NEW	FRANZ FERDINAND TONIGHT (FIRST LIMITED EDITION) SONY
4	NEW	MAY'N MAY'N STREET JVC
5	3	MR. CHILDREN SUPERMARKET FANTASY TOY'S FACTORY
6	2	VARIOUS ARTISTS CODE GEASS COMPLETE BEST (CD/DVD LTD) MUSIC RAYN INC.
7	8	VARIOUS ARTISTS AI NO UTA 2 UNIVERSAL
8	NEW	VARIOUS ARTISTS MOBAUTA UNIVERSAL
9	5	EXILE EXILE BALLAD BEST (CD/DVD) AVEX TRAX
10	NEW	SAKANAKTION SIN SHIRO (LIMITED PRESSING) VICTOR

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JANUARY 25, 2009
1	NEW	WHITE LIES TO LOSE MY LIFE FICTION/POLYDOR
2	2	KINGS OF LEON ONLY BY THE NIGHT RCA
3	1	THE SCRIPT SCRIPT PHONOGENIC/RCA
4	3	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
5	4	JAMES MORRISON SONGS FOR YOU, TRUTHS FOR ME POLYDOR
6	5	DUFFY ROCKFERRY A&M
7	8	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
8	10	JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS ATLANTIC
9	14	THE SATURDAYS CHASING LIGHTS FASCINATION
10	17	MGMT DRACULAR SPECTACULAR COLUMBIA

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 27, 2009
1	1	ADORO ADORO SODA
2	2	HERBERT GRONEMEYER WAS MUSS MUSS - BEST OF CAPITOL
3	7	PETER FOX STAOTAFFE DOWNBEAT
4	3	WESTERNHAGEN WUNSCHKONZERT WARNER
5	4	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
6	20	SOUNDTRACK TWILIGHT ATLANTIC
7	6	PINK FUNHOUSE LAFACE/JLG
8	8	AC/DC BLACK ICE COLUMBIA
9	9	DAVID GARRETT ENCORE WARNER
10	10	MICHAEL HIRTE DER MANN MIT DER MUNDHARMONIKA SONY

EURO DIGITAL SONGS		
NIELSEN SOUNDSCAN INTERNATIONAL FEBRUARY 7, 2009		
THIS WEEK	LAST WEEK	
1	1	JUST DANCE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	3	BROKEN STRINGS JAMES MORRISON POLYDOR
3	2	DAY 'N' NIGHT KID CUDDI VS CROOKERS FOOL'S GOLD/DATA
4	NEW	TAKE ME BACK TINGHY STRYDER FT. TAO CRUZ 4TH & BROADWAY
5	NEW	THE FEAR LILLY ALLEN REGAL/PARLOPHONE
6	5	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
7	4	HOT N COLD KATY PERRY CAPITOL
8	6	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
9	16	SOBER PINK LAFACE/JLG
10	7	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
11	9	HUMAN THE KILLERS VERTIGO
12	8	ISSUES THE SATURDAYS POLYDOR
13	12	USE SOMEBODY KINGS OF LEON RCA
14	14	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
15	11	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
16	10	RUN LEONA LEWIS SYCO
17	18	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
18	13	HEARTLESS KANYE WEST ROC-A-FELLA/DEF JAM
19	RE	I'M YOURS JASON MRAZ ATLANTIC
20	19	CIRCUS BRITNEY SPEARS JIVE/JLG

EURO SINGLES SALES		
JANUARY 28, 2009		
THIS WEEK	LAST WEEK	
1	1	HOT N COLD KATY PERRY CAPITOL
2	7	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
3	3	JUST DANCE LADY GAGA FT. COLBY DOKINS STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
4	28	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
5	2	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
6	5	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
7	4	WOMANIZER BRITNEY SPEARS JIVE/JLG
8	9	DAY 'N' NITE KID CUDDI VS. CROOKERS FOOL'S GOLD/DATA
9	8	TATOUÉ MOI MIKELANGELO LOCONTE WARNER
10	6	HUMAN THE KILLERS ISLAND
11	NEW	LA DEBACLE DES SENTIMENTS STANISLAS/CALOGERO POLYDOR
12	16	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
13	18	SOBER PINK LAFACE/JLG
14	NEW	TAKE ME BACK TINGHY STRYDER FT. TAO CRUZ 4TH & BROADWAY
15	10	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) JANUARY 28, 2009
1	1	SEAL SOUL WARNER BROS.
2	2	GREGORIE TOI + MOI MY MAJOR COMPANY
3	13	CHARLES AZNAVOUR DUOS CAPITOL
4	NEW	ANTONY & THE JOHNSONS THE CRYING LIGHT ROUGH TRADE
5	4	SOUNDTRACK TWILIGHT ATLANTIC
6	19	DUFFY ROCKFERRY A&M
7	8	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
8	14	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
9	7	JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS ATLANTIC
10	10	TRACY CHAPMAN OUR BRIGHT FUTURE ATLANTIC

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) FEBRUARY 7, 2009
1	2	NICKELBACK DARK HORSE EMI
2	1	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
3	3	TAYLOR SWIFT FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL
4	6	AKON FREEDOM KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL
5	4	VARIOUS ARTISTS MUCH DANCE 2009/DANCE PLUS 2009 UNIVERSAL
6	10	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA/SONY MUSIC
7	9	KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MUSIC
8	5	BRITNEY SPEARS CIRCUS JIVE/SONY MUSIC
9	7	SOUNDTRACK TWILIGHT SUMMIT CHOP SHOP/ATLANTIC/WARNER
10	8	KANYE WEST 808S & HEARTBREAK ROC-A-FELLA/DEF JAM/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JANUARY 25, 2009
1	1	KINGS OF LEON ONLY BY THE NIGHT RCA
2	2	PINK FUNHOUSE LAFACE/JLG
3	3	SOUNDTRACK TWILIGHT ATLANTIC
4	5	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
5	4	AC/DC BLACK ICE COLUMBIA
6	1	NICKELBACK DARK HORSE ROADRUNNER
7	6	BRITNEY SPEARS CIRCUS JIVE/JLG
8	1	SOUNDTRACK PACKED TO THE RAFTERS WARNER
9	9	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
10	10	DAVID CAMPBELL GODD LOVIN' COLUMBIA

EURO DIGITAL SONGS SPOTLIGHT		
BELGIUM		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 7, 2009
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	USE SOMEBODY KINGS OF LEON RCA
3	5	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
4	NEW	RIGHT NOW (NA NA NA) AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN
5	3	INSOMNIA CRAIG DAVID SIRE WARNER
6	NEW	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
7	10	DAY 'N' NIGHT KID CUDDI VS CROOKERS FOOL'S GOLD/DATA
8	6	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
9	4	WOMANIZER BRITNEY SPEARS JIVE/JLG
10	NEW	GET ON YOUR BOOTS U2 ISLAND/MERCURY

EURO ALBUMS		
JANUARY 28, 2009		
THIS WEEK	LAST WEEK	
1	NEW	ANTONY & THE JOHNSONS THE CRYING LIGHT ROUGH TRADE
2	4	DUFFY ROCKFERRY A&M
3	1	PINK FUNHOUSE LAFACE/JLG
4	2	KINGS OF LEON ONLY BY THE NIGHT RCA
5	3	SEAL SOUL WARNER BROS.
6	1	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
7	NEW	WHITE LIES TO LOSE MY LIFE FICTION/POLYDOR
8	8	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
9	9	ADORO ADORO SODA
10	6	AC/DC BLACK ICE COLUMBIA
11	21	SOUNDTRACK TWILIGHT ATLANTIC
12	14	KATY PERRY ONE OF THE BOYS CAPITOL
13	12	HERBERT GRONEMEYER WAS MUSS MUSS - BEST OF CAPITOL
14	16	JAMES MORRISON SONGS FOR YOU, TRUTHS FOR ME POLYDOR
15	7	THE SCRIPT SCRIPT PHONOGENIC/RCA

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 26, 2009
1	2	TIZIANO FERRO ALLA MIA ETA' CAPITOL
2	3	FABRIZIO D'ANDRE EFFEDIA - SULLA MIA CATTIVA STRADA RICORDI
3	1	LAURA PAUSINI PRIMAVERA IN ANTICIPO ATLANTIC
4	NEW	LUCA CARBONI MUSICHE RIBELLI RCA
5	4	NEGRAMARO SAN SIRO LIVE (2008) SUGAR
6	1	FABRIZIO D'ANDRE IN DIREZIONE OSTINATA E CONTRARIA RICORDI
7	5	GIUSY FERRERI GAETANA RICORDI
8	9	JOVANOTTI SAFARI MERCURY
9	NEW	ANTONY & THE JOHNSONS THE CRYING LIGHT ROUGH TRADE
10	86	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JANUARY 28, 2009
1	1	AMAIA MONTERO AMAIA MONTERO SONY
2	NEW	ANTONY & THE JOHNSONS THE CRYING LIGHT ROUGH TRADE
3	6	AMARAL GATO NEGRO DRAGON ROJO EMI
4	4	IL DIVO THE PROMISE SYCO
5	2	RAPHAEL 50 ANOS DESPUES SONY
6	10	DIANA NAVARRO CAMINO VERDE WARNER BROS
7	3	EL CANTO DEL LOCO PERSONAS SONY
8	9	LA OREJA DE VAN GOGH A LAS CINCO EN EL ASTORIA SONY
9	8	ROSARIO PARTE DE MI VALE
10	7	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) JANUARY 22, 2009
1	1	ALEJANDRO FERNANDEZ DE NOCHE: CLASICOS A MI MANERA SONY
2	2	VICENTE FERNANDEZ PRIMERA FILA SONY
3	5	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY
4	9	BRITNEY SPEARS CIRCUS JIVE/JLG
5	3	WISIN/YANDEL MENTE MAESTRA UNIVERSAL
6	1	RICARDO ARJONA 5TO PISTO SONY
7	6	CHAYANNE CHAYANNE VIVO SONY
8	8	VARIOUS ARTISTS SECTOR BEAT VOL.7 MAS
9	12	SOUNDTRACK PARTE DE MI VALE
10	11	ZOE REPTILECTRIC EMI TELEVISIA

Antony & The Johnsons claim career-high debuts at Nos. 1 and 4 on the Euro and France Albums charts, respectively, with their third studio set, "The Crying Light."

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 28, 2009
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
3	4	RUN LEONA LEWIS SYCO
4	5	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	9	SOBER PINK LAFACE/JLG

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	BLISS 0816 UNIVERSAL
2	2	PINK FUNHOUSE LAFACE/JLG
3	3	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
4	4	GOELAE Z'LAEBE FAEGT EMI
5	1	SEAL SOUL WARNER BROS.

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) JANUARY 28, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	NEW	TALVI SAAPUU ISKIAS POLO
3	2	LOSE CONTROL WALDO'S PEOPLE MUSIC MONSTER
4	5	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
5	3	PUHU AANELLA JONKA KUULEN HAPPDRADIO SONY

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	HAPPORADIO KAUNIS MINA SONY
2	3	METALLICA DEATH MAGNETIC VERTIGO/UNIVERSAL
3	2	DUFFY ROCKFERRY A&M
4	4	ABBA GOLD - GREATEST HITS POLAR/POLYDOR
5	1	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JANUARY 28, 2009
1	2	HOT N COLD KATY PERRY CAPITOL
2	1	TOI + MOI GREGORIE MY MAJOR COMPANY
3	3	LOSE CONTROL BRITNEY SPEARS JIVE/JLG
4	10	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
5	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	SEAL SOUL WARNER BROS.
2	16	SAULE WESTERN 30 FEVRIER
3	2	ZAZIE ZEST OF ZAZIE MERCURY
4	12	CHARLES AZNAVOUR DUOS ODEON
5	6	GREGORIE TOI + MOI MY MAJOR COMPANY

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWIZEK PRODUCCENTOW AUDIO VIDEO) JANUARY 23, 2009
1	2	KASIA NOSOWSKA OSIECKA OL
2	1	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL
3	3	MACIEJ MALENCZUK PSYCHODANCING WARNER
4	5	MARIA PESZEK MARIA AWARIA KAYAX
5	4	VARIOUS ARTISTS RADIO ZET SILA MUZYKA ZIMA 2008/2009 MAGIC
6	NEW	ROZNI WYKONAWCY TEGO SLUCHAL SWIAT 1948-1958 M.J.M
7	8	VARIOUS ARTISTS THE BEST FILM... EVER! PDMATON
8	7	VARIOUS ARTISTS SIESTA 4 - MUZYKA SWIATA - PREZENTUJE... UM 3
9	10	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
10	6	FEEL FEEL GORGOD

EURO RADIO AIRPLAY		
JANUARY 28, 2009		
THIS WEEK	LAST WEEK	
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
3	3	I'M YOURS JASON MRAZ ATLANTIC
4	4	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	7	HUMAN THE KILLERS ISLAND
6	8	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
7	6	WOMANIZER BRITNEY SPEARS JIVE/JLG
8	5	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
9	13	SOBER PINK LAFACE/JLG
10	11	JUST DANCE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
11	9	SO WHAT PINK LAFACE/JLG
12	19	THE FEAR LILLY ALLEN REGAL/PARLOPHONE
13	13	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
14	14	VIVA LA VIDA COLDPLAY PARLOPHONE
15	NEW	GET ON YOUR BOOTS U2 ISLAND

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LEGAL NOTICE

NOTICE OF SECURED PARTY SALE

Secured Party Seller: Plainfield Specialty Holdings II Inc. (assignee of Plainfield Offshore Holdings V Inc.) (the "Lender")
Address: 55 Railroad Avenue, Greenwich CT 06830
Phone Number: 203-302-1715
Attention: Thomas X. Fritsch, Esq.

This constitutes formal notice that the collateral described below (the "Collateral") will be sold at a sale (the "Sale") held to enforce the rights of Plainfield Specialty Holdings II Inc. ("Lender") as Secured Party Seller in the Collateral. The Collateral is the subject of (i) a certain Subsidiary Guarantor Security Agreement, dated as of April 26, 2006, by and among Notation Music LLC ("Notation"), Wake Music Group LLC, Wake Music Management LLC, Muse House LLC (collectively the "Subsidiary Obligors") and the Lender, (ii) a certain Consolidated, Amended and Restated Mortgage of Copyright, dated as of April 26, 2006, made by Notation in favor of Lender (the "Mortgage"), and (iii) a certain Consolidated, Amended and Restated Trademark Security Agreement, dated as of April 26, 2006, between Notation and Lender. The Collateral secures the obligations (the "Obligations") of Wake Entertainment Group LLC ("Debtor") under a certain Consolidated, Amended and Restated Loan Agreement, dated as of April 26, 2006, as amended by that certain Amendment No. 1 to Loan Agreement and Consent, dated as of January 10, 2007, and by that certain Amendment No. 2 to Consolidated, Amended and Restated Term Loan Agreement, dated as of May 2007, between Debtor and Lender (assignee of Plainfield Offshore Holdings V Inc.) (the "Loan Agreement"). Debtor is in default of the Obligations under the Loan Agreement.

THE CONDITIONS OF THIS PUBLIC SALE ARE AS FOLLOWS:

1. Collateral. The Collateral to be sold is described more particularly below and at www.herrick.com catalogdescription (the "Website"). Generally, the Collateral consists of substantially all of the Subsidiary Obligors' assets, including a catalog of musical compositions, a listing of which can be viewed at the Website. The Collateral description at the Website shall control. The Sale may be made in lots or in bulk and for cash or credit as Lender in its sole and absolute discretion may determine.
2. Time and Place of Public Sale. The Sale is a public auction sale that will take place on February 12, 2009 at 12:00 p.m. (the "Sale Date") at the offices of Lender's counsel, Herrick, Feinstein LLP, 2 Park Avenue, New York, NY 10016. Any individual intending to attend the public auction sale must contact Brooke Crescenti, Esq. at 212-592-5937 or bcrescenti@herrick.com at least twenty-four (24) hours prior to the Sale Date to reserve access into the 2 Park Avenue building. All attendees must also show a government-issued photo identification to building security before they will be granted access to the Herrick, Feinstein LLP offices. Lender shall have the right to adjourn the Sale one or more times on such terms and conditions as shall be announced at the Sale. No further publication or other notice of any kind of such adjournment shall be required for any such adjournment.
3. Method of Sale. The Sale shall be a public auction sale on terms and conditions to be provided at the Sale. Lender shall have the right, but not the obligation, to credit bid up to the amount of the Obligations at the auction sale.
4. No Warranties. The Collateral is being sold on an "as is, where is" basis. There is no warranty relating to title, possession, quiet enjoyment or the like in this Sale.
5. Existing Liens. In addition, the Sale of the Collateral is subject to all liens, security interests and charges and encumbrances of any kind (any hereinafter, a "Lien") with respect to any of the underlying property owned by any Subsidiary Obligor. Lender remains entitled immediately to exercise all of its rights and remedies under the Loan Documents (as defined in the Loan Agreement), at law or at equity singularly, consecutively and cumulatively, against the Debtor, any Subsidiary Obligor and any other persons or entities that may be liable on account of any of the Obligations, at such times, with such frequency and in such order as Lender may elect, with respect to the Obligations. Neither the conduct of the Sale nor the delivery of the Collateral to the winning bidder shall derogate from any right, privilege or power granted to Lender under any of the Loan Documents. The Memo of Sale that the winning bidder will be required to sign at the Sale provides that the winning bidder agrees that it has no right to or expectation of (a) any forbearance of any kind or any waiver or postponement of any right or remedy of Lender under the Loan Documents, (b) any other amendment to or modification of any term or condition of any Loan Document or (c) Lender entering into (i) any other agreement with respect to any Term Loan (as defined in the Loan Agreement) governed by any Loan Document or any other portion of it or (ii) any negotiations with respect to any agreement described in subparagraph (c)(i) above.
6. Accounting. If you are the Debtor, a Subsidiary Obligor or other obligor of the Obligations, you are entitled to an accounting of the unpaid indebtedness secured by the Collateral at your sole cost and expense, which cost will equal approximately \$1,000.00. You may request an accounting by calling the number of the Lender set forth above.
7. Right of Redemption. Any person or entity entitled to redeem the Collateral may do so by paying the full amount of the obligations secured by the Collateral (including the expenses of preparing for and conducting the sale) prior to the Sale.
8. Deficiency. To the extent that any Obligations remain unpaid after the Sale, the Lender reserves all right to recover such remaining Obligations from the Debtor, any Subsidiary Obligor or any other obligor.
9. Controlling Notice. This Notice supersedes any and all previous secured party sale notices issued by Lender with respect to the Collateral.
10. Further Inquiries. For further information, please contact counsel for Lender at the contact information listed below.

THIS NOTICE IS MADE IN SATISFACTION OF § 9-613 OF THE UNIFORM COMMERCIAL CODE AS IN EFFECT IN NEW YORK.

By: Herrick, Feinstein LLP, counsel to Lender
Patrick D. Sweeney, Esq.
2 Park Avenue
New York, NY 10016
Phone: 212-592-1457
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RECORDING COMPANIES: Sony Music Entertainment names **Bogdan Roscic** president of Sony Music Classical. He was managing director at Decca Music Group in London.

1720 Entertainment names **Tim Burruss** VP of promotion for Nashville. He was VP of promotion and marketing at Capitol Records in Los Angeles.

Broken Bow Records appoints **Carson James** senior VP of promotions. He served in the same role at Curb Records.

PUBLISHING: BMI in Nashville promotes **Elisabeth Dawson** to associate director of editorial services. She was media relations assistant.



TOURING: Facility management company Global Spectrum promotes **Bob Kehm** to assistant GM of the Chaifetz Arena in St. Louis. He will continue to serve as director of marketing. Kehm was a marketing manager at the Wachovia Complex in Philadelphia.

The Broward Center for the Performing Arts in Fort Lauderdale, Fla., names **Kelley Shanley** president/CEO. He was executive VP/GM.

RELATED FIELDS: The Country Music Assn. appoints veteran radio programmer **Dan Bowen** to the newly created position of VP of strategic marketing and communications. He was a broadcaster at top 40 WSTR (Star 94) Atlanta.

Management company Flood, Bumstead, McCready & McCarthy ups **Jason Fridenstine** and **David Boyer** to associate business managers. They were account managers.

Australian music industry veteran **Michael Parisi** has opened Michael Parisi Management. He held dual roles as president of A&R for Warner Music Australia and managing director of its Mushroom Records imprint.

Global trade association Mobile Entertainment Forum names **Stephen Jenkins** global marketing director. He was head of marketing at PIAS Entertainment Group.

—Edited by Mitchell Peters

GOODWORKS

DETROIT RAPPER HUSH JOINS CHARITY GIG

When Marissa Penrod discovered that her 6-year-old son Joseph was diagnosed with muscular dystrophy last January, the Detroit mother had big ideas about how to raise money for MD research. "She wanted to throw a huge Lollapalooza of sorts at Ford Field to raise money," says Detroit rapper Hush, who recently met Penrod at a benefit for autism. "I said, 'I love people with big goals, but let's start out [smaller] and see what it's like.'"

At the time, Hush was looking for an event to lend his talents to. "When my best friend and the mother of my children passed away [from cancer], it changed me," he says. So the pair decided to throw a smaller-scale benefit concert for MD research at the 2,200-seat Fillmore Theatre in downtown Detroit.

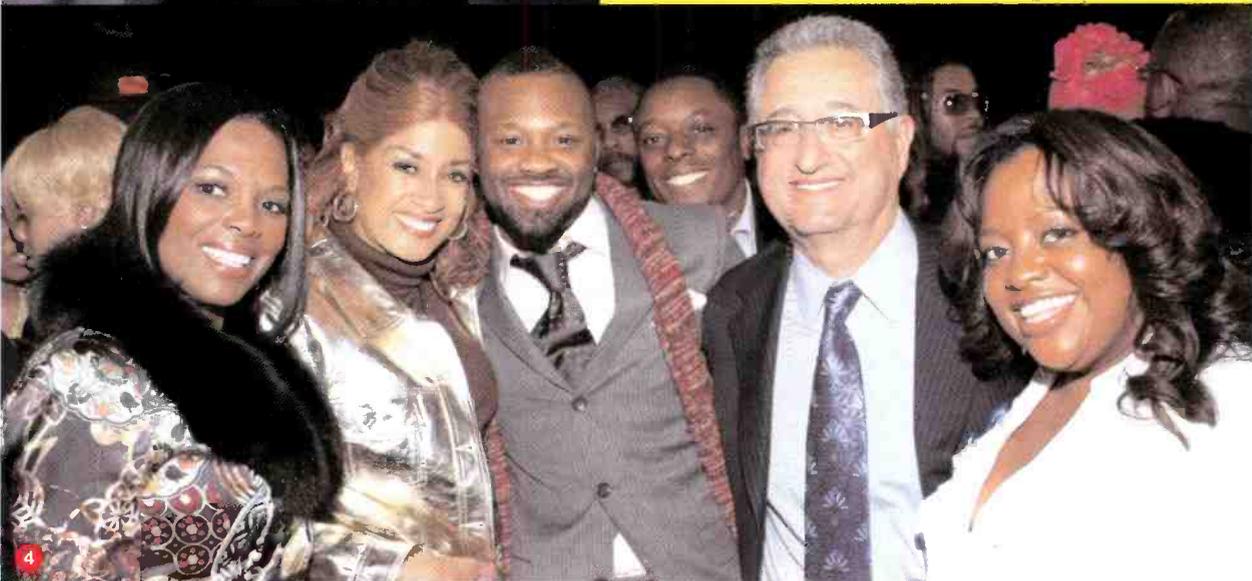
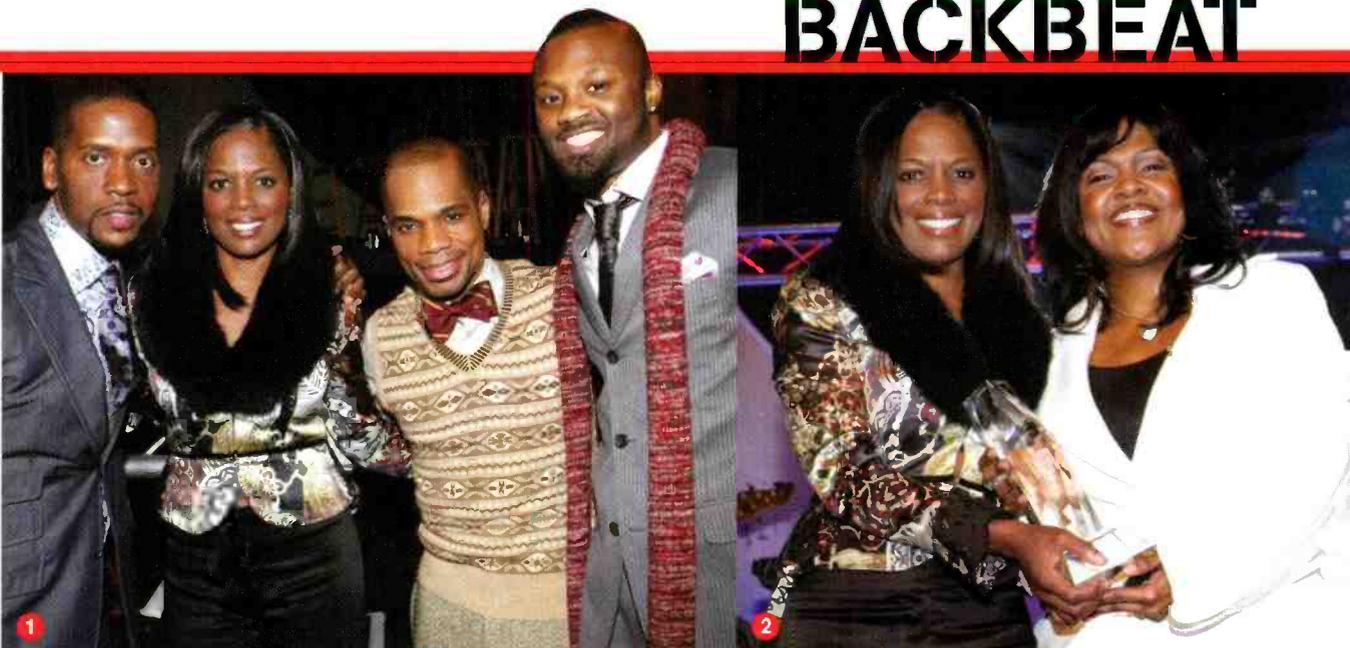
"I thought with my name in the city and the people I could get involved, it could definitely be bigger than a 300-seat spot," says the rapper, who is working on a new album.

The all-ages show is set for Feb. 5 and will feature performances from Hush, JoCaine and HotSauce. The event will include a fashion show from Empire Seven and Detroit Clothing and a performance by the Walled Lake Central drum line.

General-admission tickets cost \$20 and can be purchased through livenation.com. A portion of the money raised will be donated to the Muscular Dystrophy Assn. —Mitchell Peters

NAS: DANNY CLINCH

BACKBEAT



BMI TRAILBLAZERS OF GOSPEL

At the 10th annual Trailblazers of Gospel Music Awards luncheon held Jan. 16 in Nashville, BMI recognized Twinkie Clark, Donald Lawrence and CeCe Winans. Hosted by BMI VP of writer/publisher relations Catherine Brewton, the celebration attracted gospel music's premier songwriters, recording artists and music industry executives. BMI president/CEO Del Bryant also presented the award for the most-performed gospel song of the year to Stellar Award winner and Grammy Award nominee Pastor Marvin Sapp and Matthew Brownie for their co-written hit "Never Would Have Made It."

PHOTOS: COURTESY OF A. TURNER ARCHIVES FOR BMI

- 1 From left: **Donald Lawrence**, BMI VP of writer/publisher relations **Catherine Brewton**, gospel music legend **Kirk Franklin** and BMI director of writer/publisher relations **Wardell Malloy**.
- 2 BMI VP of writer/publisher relations **Catherine Brewton** (left) with **CeCe Winans**.
- 3 BMI director of writer/publisher relations **Wardell Malloy** (left) with **Twinkie Clark** (center) and BMI senior VP of writer/publisher relations **Phil Graham**.
- 4 From left: BMI VP of writer/publisher relations **Catherine Brewton**, Grammy Award-winning gospel singer/songwriter **Karen Clark Sheard**, BMI director of writer/publisher relations **Wardell Malloy**, BMI director of writer/publisher relations **Malik Levy**, BMI president/CEO **Del Bryant** and "The View" co-host **Sherri Shepherd**.

INSIDE TRACK

NAS SOUNDS OFF

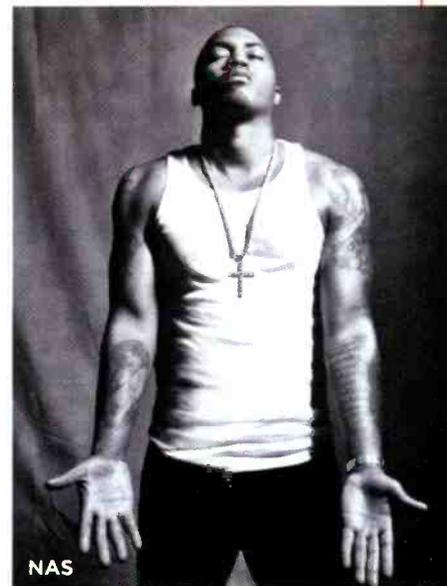
Nearly seven months after the release of his Grammy Award-nominated album, "Untitled," Nas says he's just "chilling out" these days, "trying to get myself together creatively [and] just [keeping] my head all straight to figure out what the next move is."

That said, the rapper tells Track that he has "a couple of special things up my sleeve that should be unveiled in the next few weeks"—and that's about all he'll say about them, although he promises that one of the projects "is history."

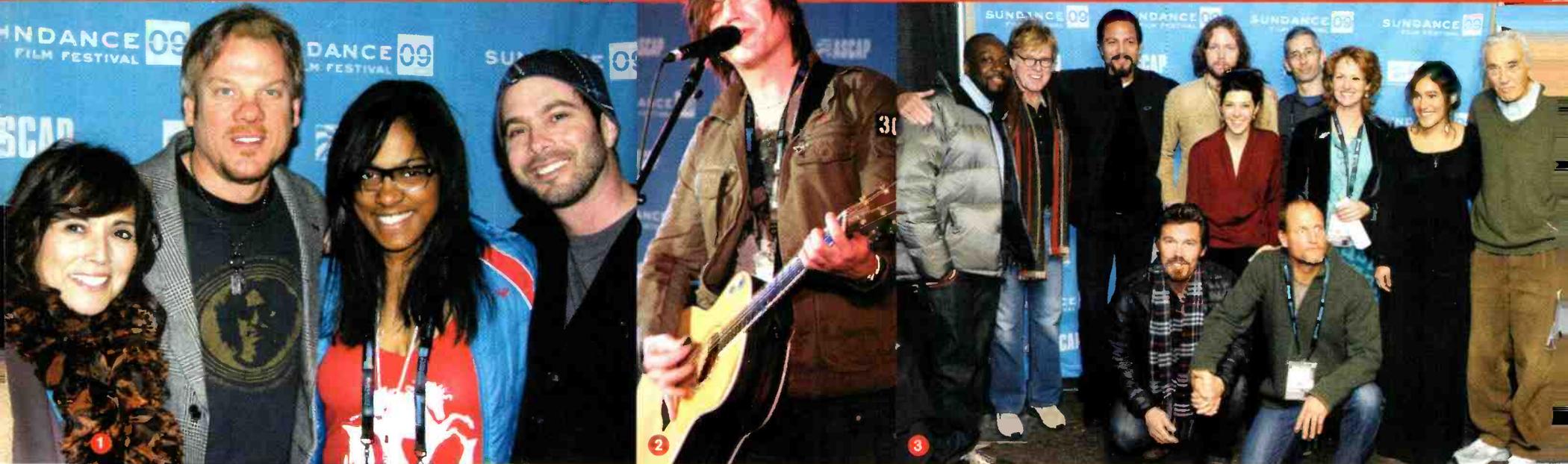
After guesting on records by Young Jeezy, the Game, DJ Khaled and Keyshia Cole in 2008, he has a

couple of other features lined up for the new year—including a shot on Dr. Dre's "Detox," whenever it comes out. "I did a joint. I think it's crazy," Nas says of working with Dre. "He's someone I'd love to do a whole album with one day. He's incredible. I think he's the best producer of all time."

Nas is up for two Grammys at the Feb. 8 ceremony in Los Angeles, including best rap album for "Untitled." "In all honesty, the fact that hip-hop is even at that stage now, for a guy like Lil Wayne to even be nominated for the best album Grammy and me to be nominated, it's just a blessing," he says. "Whether I win or lose, I'm happy hip-hop made it that far."



NAS



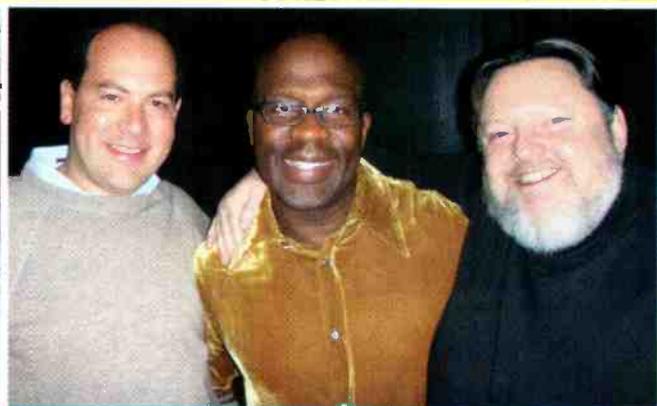
2009 SUNDANCE ASCAP MUSIC CAFE

The Sundance ASCAP Music Cafe, presented by Ray-Ban and held Jan. 16-23, featured live music during the 25th anniversary of the Sundance Film Festival in Park City, Utah. Performers included Dave Barnes, Birdmonster, Gin Blossoms, the Guggenheim Grotto, Katie Herzig, Damien Rice, Goo Goo Dolls' John Rzeznik, Angel Taylor, Phil Vassar, Wynonna, Rachael Yamagata and Youth Speaks. "The People Speak: Voices of a People's History of the United States," which showcased little-known voices in U.S. history and is based on the forthcoming documentary "The People Speak," was presented Jan. 22 and featured readings by Robert Redford; 2009 Academy Award nominees Josh Brolin, Melissa Leo and Marisa Tomei; Woody Harrelson; Q'Orianka Kilcher; and Benjamin Bratt, as well as musical performances by Wyclef Jean and the Black Crowes' Rich Robinson. PHOTOS: COURTESY OF ERIK PHILBROOK EXCEPT WHERE NOTED

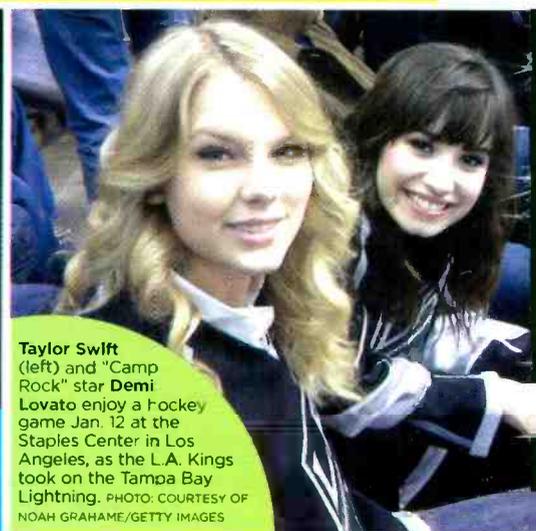
- 1 From left: ASCAP assistant VP/Music Cafe producer **Loretta Munoz**, country artist **Phil Vassar**, singer/songwriter **Angel Taylor** and ASCAP senior VP of membership/pop rock **Tom DeSavia**
- 2 Goo Goo Dolls frontman **John Rzeznik** performs for the Music Cafe crowd.
- 3 Pictured backstage at the Music Cafe are those who participated in "The People Speak." Standing, from left: **Wyclef Jean**, **Robert Redford**, **Benjamin Bratt**, **Rich Robinson**, **Marisa Tomei**, writer/activist **Anthony Arnove**, **Melissa Leo**, **Q'Orianka Kilcher** and **Howard Zinn**, historian and editor of "A People's History of the United States." Kneeling in front are **Josh Brolin** (left) and **Woody Harrelson**. PHOTO: COURTESY OF FRED HAYES
- 4 **Damien Rice** and **Wynonna** share a moment backstage.



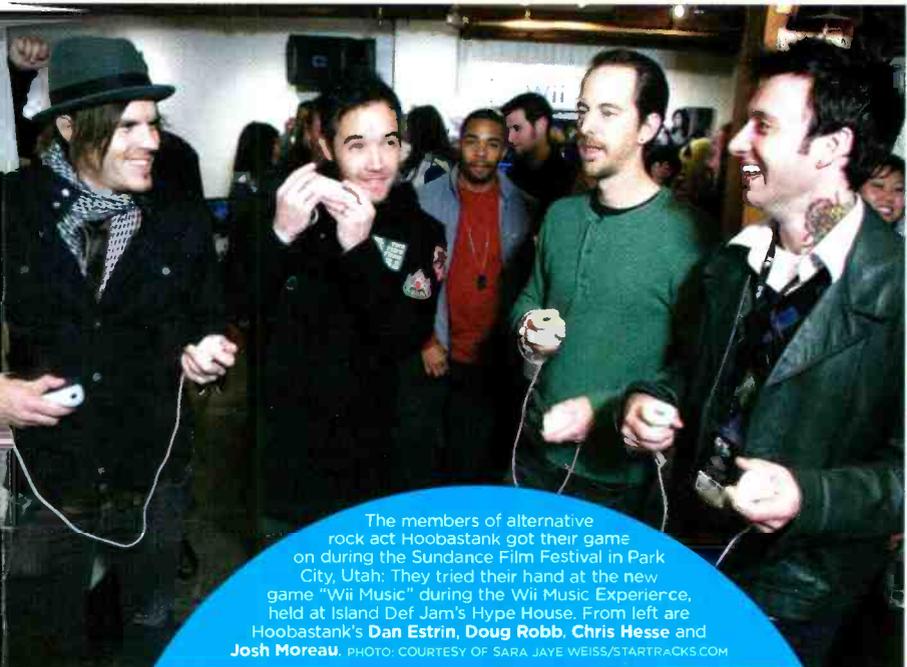
Former BRIT School student and current musician **Stone Walters** (right) accepts a check on behalf of the BRIT Trust from BRIT Committee chairman **Ged Doherty**. The BRIT Trust, or British Record Industry Trust, has raised more than £10.5 million (\$15 million) for 100-plus charities, including the BRIT School for Performing Arts and Technology and Nordoff-Robbins Music Therapy. Other school graduates include Adele, who recently won the Critics Choice Award, and Grammy Award nominee Leona Lewis.



Evergreen Copyrights signed an exclusive worldwide publishing deal with vocalist/writer/producer **BeBe Winans**. The deal includes new songs penned by Winans for his upcoming reunion album with his sister, **CeCe Winans**, as well as two other albums, the forthcoming CD "Orchestral Truth" and a new gospel record. At the signing, Winans (center) is flanked by Evergreen co-CEOs/co-founders **David Schulhof** (left) and **Richard Perna**.



Taylor Swift (left) and "Camp Rock" star **Demi Lovato** enjoy a Hockey game Jan. 12 at the Staples Center in Los Angeles, as the L.A. Kings took on the Tampa Bay Lightning. PHOTO: COURTESY OF NOAH GRAHAME/GETTY IMAGES



The members of alternative rock act **Hoobastank** got their game on during the Sundance Film Festival in Park City, Utah: They tried their hand at the new game "Wii Music" during the Wii Music Experience, held at Island Def Jam's Hype House. From left are Hoobastank's **Dan Estrin**, **Doug Robb**, **Chris Hesse** and **Josh Moreau**. PHOTO: COURTESY OF SARA JAYE WEISS/STARTRACKS.COM



EMI Music Publishing recently held an event for songwriters in Miami, where EMI writers worked together on a series of new songs. Those in attendance included **Dave Hodges**, who wrote "Crush" for David Archuleta and "Because of You" for Kelly Clarkson; **Jim Jonsin**, who produced T.I.'s "Whatever You Like" and co-wrote "Lollipop" for Lil Wayne; and **Damon Sharpe**, who wrote "My Love Don't Cost a Thing" for Jennifer Lopez. Standing, from left, are songwriters **Sam Watters**, **Dameon Aranda**, **Louis Biancaniello**, **Hodges**, **Danny Dominguez**, **Sharpe**, **Greg Marks** and **Simon Wilcox**; EMI Music Publishing director of A&R **Andrew Gould**; and songwriters **David Ryan Harris**, **Frank Romano**, **Ali Tamposi** and **Steve McEwan**. In the front, from left, are songwriters **Rob Marks**, **Jonsin** and **James Bourne**.

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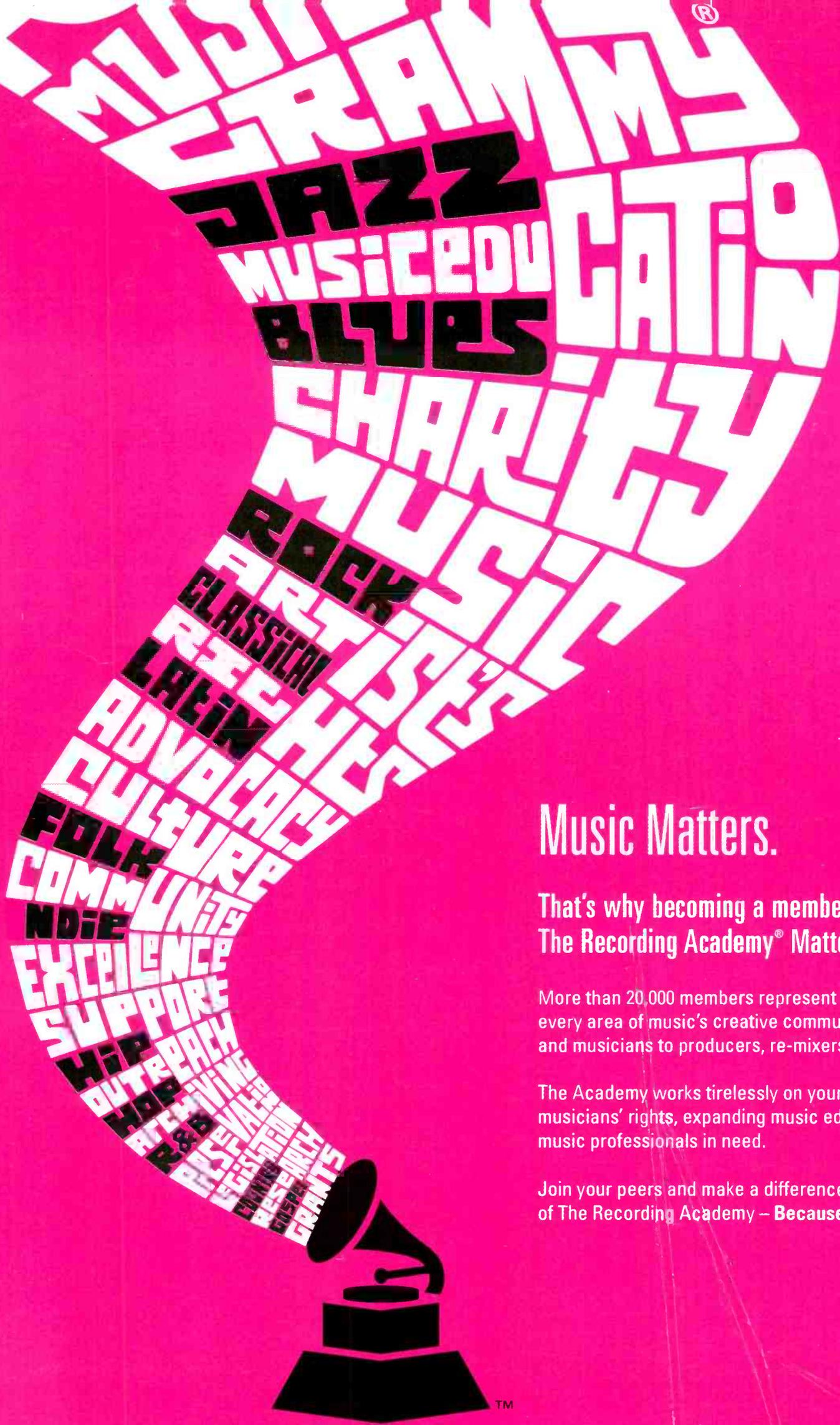
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