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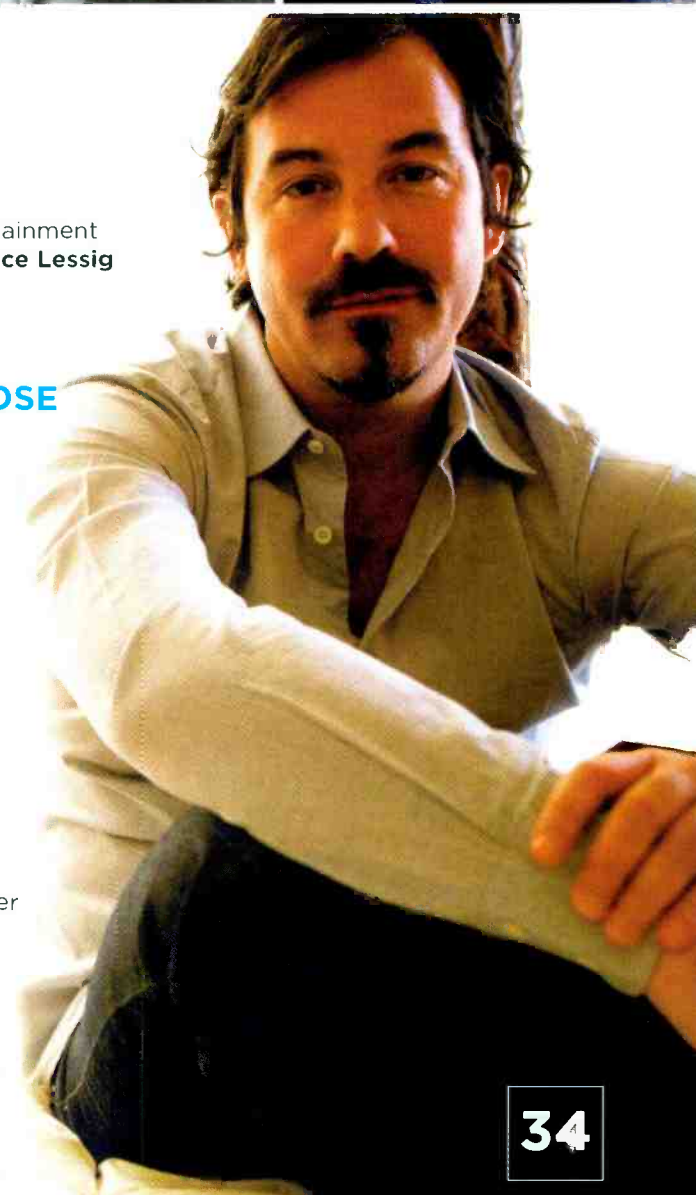
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360 DEGREES OF BILLBOARD

HOME FRONT

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LATIN MUSIC
Join us April 19-23 at the Eden Roc to celebrate the 20th anniversary of Billboard's **Latin Music Conference & Awards**, the single most important Latin music industry event. Details at billboardevents.com.

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MOBILE ENTERTAINMENT LIVE
Wireless, entertainment and advertising industries meet at CTIA's mobile entertainment event, featuring interviews with industry influencers and networking opportunities. More: billboardevents.com.

Online

GRAMMY'S NIGHT
From red carpet video to Twittering from inside the show, playlists and nominees' chart performance, Billboard.com has full coverage of the Grammy Awards all weekend. Go to billboard.com/grammy.

Ticket Monster?

A Possible Live Nation-Ticketmaster Merger Could Hurt The Music Business

BY DON VACCARO

The potential merger talks between Live Nation and Ticketmaster, which came to light recently in the Wall Street Journal, may make good business sense for the companies involved. But it's bad for everyone else in the industry: venues, artists, managers, agents, promoters and fans.

I don't think the deal can be completed. With a new sheriff in Washington, D.C., a merger that is so bad for everyone involved in and affected by live entertainment—a business that touches so many of us on a consistently positive basis—won't be allowed to happen.

Who will hurt by this deal? I think the better question is, who won't be?

Venues: Venues top the list of industry players that would suffer in such a merger. SMG's recent move to switch its ticketing operations from Ticketmaster to Live Nation created real bitterness at Ticketmaster, causing then-CEO Sean Moriarty to issue a statement insinuating that his company might enter the venue management business if SMG followed through with its plans. The message was clear: If you play in my sandbox, I'll look for ways to hurt you.

If a merger goes through, it would be even easier to find new ways. Not only could venues lose revenue sharing funds from ticket service charges, they could face restrictions on the companies they could partner with. Perhaps worst of all,



venues would have to balance their need to book the right entertainment at the right price with the risk of alienating a concert giant and thus losing shows that could have played the building.

Artists, managers, agents: The proposed merger could restrict the opportunities of artists who aren't part of the combined entity to play at the venues served by Ticketmaster and those run by Live Nation. Managers and agents would also lose their ability to work with their clients as well as they had before the merger. Could certain marketing opportunities be reserved for clients of

Front Line, the management company owned by Ticketmaster? What about the best on-sale dates or set times?

Promoters: Promoters and other ticketing companies would obviously have a hard time competing against such a dominant entity.

Fans—and the Boss: If so much of live entertainment is controlled by one company, it's inevitable that ticket prices will rise. So will service fees. Ultimately tickets could go directly to the secondary market.

That's why Bruce Springsteen and his manager, Jon Landau, wrote a letter to fans that came out against the merger. Other artists and event producers will jump on the bandwagon with similar statements. Artists will vent their frustrations with the tanking economy, but their anger will focus on the possible merger. With consumers hurting and Wall Street greed fresh in the minds of Americans, the negative reaction will have legs.

Whether you're in the music business or just a fan of live entertainment, the specter of a live entertainment super power should frighten you. ★★

Don Vaccaro is founder/CEO of TicketNetwork.com, an online ticket exchange. He has more than 25 years of experience in the secondary ticket market, including a decade in industry-related software development.

FEEDBACK

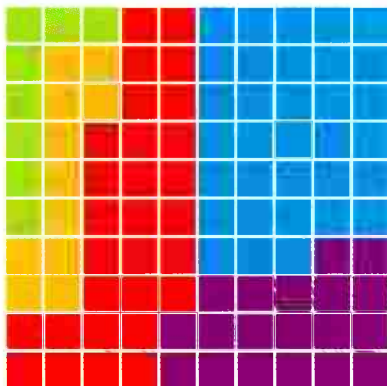
BILLBOARD.COM POLL

How is the economy affecting your music habits? TOTAL VOTES: 9,034

8% I'm going to fewer concerts.

11% I'm only buying music; no merch or concert tickets.

29% Recession? What recession?



33% I'm only buying a few songs and albums by my favorite artists this year.

19% I'm not buying any new music.

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ROYALTY REDUX
Performance Rights Act returns



WALK ON
Former Epic prez inks deal with Endemol



STAGE FRIGHT
Global recession hits music festivals



GRIDIRON GLORY
Super Bowl halftime acts reap sales gains



REMIX, REFORM
A chat with Stanford prof Lawrence Lessig

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>>> BRUCE BLASTS TICKETMASTER

Bruce Springsteen and his manager Jon Landau blasted Ticketmaster for redirecting customers attempting to buy Springsteen tickets to its secondary ticketing site, TicketsNow, "even when other seats remained available at face value," said a letter posted on bruce.springsteen.net. "We condemn this practice." Ticketmaster CEO Irving Azoff responded with a letter of apology to Springsteen, Landau and their team and admitted the situation could have been better handled.

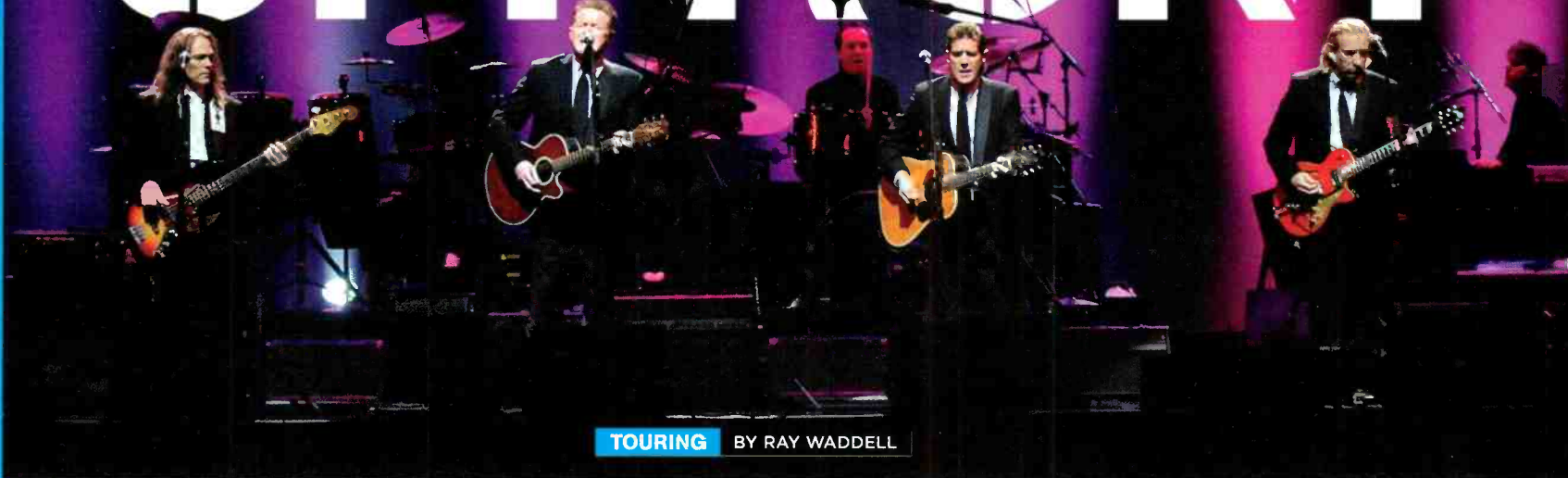
>>> WMG RESULTS BETTER THAN EXPECTED

Warner Music Group posted a net profit for its fiscal first quarter of \$23 million compared with loss of \$16 million a year earlier, beating expectations. The company gained \$36 million on its equity investment sale of its stake in Front Line Management. Additionally, revenue dropped 11% to \$878 million even though digital sales rose 20% to \$171 million.

>>> REPORT: ECHOSTAR AMASSES SIRIUS XM DEBT

Charles Ergen's EchoStar has quietly accumulated a substantial portion of Sirius XM Satellite Radio's maturing debt, the Wall Street Journal reports, citing people familiar with the matter. Ergen, who controls a satellite TV empire around Dish Network and EchoStar, recently acquired part of a \$300 million tranche of Sirius debt that matures Feb. 17, according to the Journal.

UP FRONT



TOURING BY RAY WADDELL

GIANT STEPS

A Live Nation-Ticketmaster Combo Portends Big Changes

If they said "speak now or forever hold your peace" before corporate mergers, the sight of Live Nation and Ticketmaster Entertainment standing at the altar would surely draw a chorus of colorful commentary—not all of it printable.

At a time when live entertainment remains one of the healthiest sectors of the troubled music business, Live Nation and Ticketmaster together would control the majority of box-office dollars, the myriad revenue opportunities that come from concert ticketing and the unlimited e-commerce that the fan-ticket connection brings to live music.

But while an announcement on a potential merger seems imminent, consummating this union won't be easy. The two music industry giants would have to get regulatory approval, not to mention the consent of their respective boards.

Perhaps the most vehement opposition would come from Live Nation competitor and live entertainment power player Anschutz Entertainment Group, the parent of AEG Live. AEG, owned by Denver business titan Philip Anschutz, is diverse and deep-pocketed. And sources tell Billboard that Ticketmaster had been in negotiations to acquire a significant portion of AEG as

recently as last week.

The news about a potential Live Nation-Ticketmaster deal broke shortly after the Ticketmaster-AEG talks fell apart. "There's a billionaire in Denver that's not very happy this morning," a source familiar with the situation told Billboard the day after the first news reports emerged about the Live Nation-Ticketmaster talks.

AEG reps declined to comment. Likewise, Live Nation and Ticketmaster have remained mum.

Another challenge could come from German businessman Klaus-Peter Schulenberg, executive board chairman at CTS Eventim, Live Nation's partner in launching its own global ticketing company. Under a 10-year contract that just went into effect, CTS provides Live Nation ticketing services in North America and Europe.

CTS executives can't be happy to hear that longtime rival Ticketmaster might be joining forces with Live Nation. And insiders doubt Ticketmaster and CTS could mesh, so CTS would have to be reckoned



Live attractions: **THE EAGLES** (above) and **JAY-Z**

with. Schulenberg couldn't be reached for comment.

In addition to their formidable might in the live music business, Live Nation and Ticketmaster also boast other key assets in their vertically integrated operations. Consider their artist rosters. Live Nation has forged long-term multirights deals with Madonna, U2, Nickelback, Shakira, Jay-Z and the Jonas Brothers. The Front Line division of Ticketmaster Entertainment has ties with some 200 clients, including the Eagles,

Aerosmith, Jimmy Buffett, Kid Rock, Neil Diamond and Guns N' Roses. Front Line helped Ticketmaster compete with Live Nation on the artist relationship front. Together, they'll have no rival in that regard.

Some artists, particularly established acts, could benefit greatly in maximizing the synergies of a Live Nation Ticketmaster, which could also be strongly positioned to expose developing acts. And artists not interested in being part of such a corporate behemoth would still find plenty of creative and influential boutique managers who'd tout their independence to clients.

A combined Live Nation-Ticketmaster entity would also control a huge customer database. The marketing efficiencies would be enormous, as would the value to sponsors. How they would use this information and who they would allow to access it are key questions.

With one company instead of two, Front Line would be less likely to pressure Live Nation

for touring guarantees that make ticket-sale profit margins razor thin. With their combined efforts, ancillary revenue from ticketing lessens the importance of revenue from straight ticket sales.

Where does all this leave other players in the music business? Potentially marginalized.

With live music already the most reliable income stream for most artists, record labels would wield even less power and would assume more limited roles as distributors and, to a lesser extent, marketers.

Independent promoters have to be worried that they could be on the outside looking in and, like AEG, would probably do anything in their power to keep this merger from happening, including appealing to the U.S. Department of Justice on antitrust grounds. Venues could lose any leverage they had when two giants competed for their business.

Anxiety is probably also running high at secondary-market sellers like StubHub. A dynamically priced house could become the norm, with the primary stakeholders controlling the stakes and others potentially muscled out.

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DIGITAL BY ANTONY BRUNO

Countdown To Clarity

Internet Radio Royalty Rate Talks Near Deadline

After nearly two years of acrimony and uncertainty, the Internet radio business appears close to resolving a protracted royalty dispute with SoundExchange.

Under legislation passed by Congress last year, online radio stations and SoundExchange have until Feb. 15 to negotiate a compromise on statutory royalty rate increases for the 2006-10 rate period. The lack of clarity on the issue has made it difficult for existing players and potential newcomers to calculate the cost of running an online radio business.

In March 2007, the U.S. Copyright Royalty Board (CRB) approved sharp increases in the statutory royalty rates paid by webcasters to stream songs. That triggered complaints among Web radio operators that the new rates—which were set to more than double during the four-year rate term ending in 2010—were so high they would put many services out of business.

In response to the outcry, Congress passed the Webcaster Settlement Act of 2008 to encourage all parties to negotiate a compromise on the rates. Under the law, any rate settlement reached between SoundExchange and webcasters

by Feb. 15 would apply to all copyright holders, not just SoundExchange members, who represent about 95% of the recorded music available today.

According to SoundExchange, about 85%-90% of Internet radio companies that were making royalty payments before the 2007 CRB ruling have contin-

ued to do so under the new rates. Some services, like Pandora, are paying fees less than the new statutory rate but more than what they were paying previously. And others aren't paying at all, pending the outcome of the settlement talks. SoundExchange has agreed not to force the issue until after Feb. 15.

All sides have already filed petitions to participate in the CRB proceeding for the next royalty rate term beginning in 2011. Several sources say it's possible that some deals announced by Feb. 15 may extend through the end of 2015 to

avoid another round of negotiations.

Any webcasting entities that pass the Feb. 15 deadline without a settlement have one final recourse. Oral arguments in the appeal of the CRB ruling are set for March 19. Any settlement announced Feb. 15 will almost certainly include dropping the appeal. But all par-

webcasters are represented by a number of entities. By Feb. 15, it's likely there will be a different agreement for each rather than one blanket settlement that applies to all, according to parties involved in the negotiations.

The Corporation for Public Broadcasting is the only webcasting group to reach a comprehensive agreement with SoundExchange, announcing in early January a rate deal covering about 450 noncommercial public radio stations.

Other partial settlements since the CRB ruling include a May 2007 offer to small webcasters—those making less than \$1.25 million in total revenue a year—the option of paying royalties based on a percentage of their revenue rather than by song. Under this offer, small webcasters could pay royalties of 10% on their first \$250,000 of gross revenue and 12% on all revenue above that, with a cap on the number of streams they serve per month. The offer expired in September 2007.

In July of that year, DiMA struck a deal that capped the \$500 per-channel minimum fee outlined in the original CRB ruling to \$50,000 for DiMA members that agreed to provide more detailed reporting of the music played on their services. Among the issues to be sorted out by Feb. 15 is the fact that the per-channel minimum cap negotiated by DiMA doesn't apply to the many non-DiMA members still negotiating a settlement.

All parties contacted by Billboard expressed confidence that a settlement would be reached by the deadline.

ties contacted by Billboard expressed confidence that a settlement would be reached by the deadline.

Efforts to reach a settlement are complicated by the number of parties involved in the talks. The Digital Media Assn. (DiMA) represents larger Internet radio services, such as those run by Yahoo, AOL and Pandora. The National Assn. of Broadcasters negotiates for terrestrial radio stations that simulcast their programming online. The Intercollegiate Broadcasting System speaks on behalf of college stations. And smaller

>>>LIVE NATION LINES UP PARTNERSHIPS

Live Nation and CBS Radio have entered a multiyear agreement to produce select radio-sponsored concerts at more than 110 Live Nation venues across North America. As part of the deal, Live Nation and CBS Radio will partner to develop new live music events. Additionally, Live Nation has signed a new deal with Starwood Hotels & Resorts. The deal includes Live Nation delivering "unique live music experiences" for Starwood preferred guests and Starwood becoming the official hotel partner for select Live Nation venues.

>>>EFF MOUNTS FIGHT OVER YOUTUBE TAKEDOWNS

The Electronic Frontier Foundation is offering to represent YouTube users who wish to fight back when their videos are removed from the user-generated video service at the request of media companies, including record labels. On its Web site, the group rails against what it calls the frivolous use of takedown notices on YouTube of videos that it feels are protected by fair use. It specifically targets Warner Music Group, which recently asked YouTube to remove its music videos from the service.

>>>ONLINE REBIRTH FOR WOOLWORTHS

Woolworths, the 100-year-old retailer that collapsed last month, will be reborn as an online store after its brand name was bought by Shop Direct, Britain's biggest home-shopping retailer. Shop Direct says it had also bought Woolworths' Ladybird children's clothing brand. Financial terms of the deal weren't disclosed. Woolworths went into administration, a form of creditor protection, in November. It closed the last of its 800-plus stores in January after it couldn't find a buyer.

RETAIL BY ED CHRISTMAN

Back In The Ring

Fight Over Radio Performance Royalties Resumes In Congress

The music business has battled in vain for decades to require U.S. terrestrial radio stations to pay for the right to air sound recordings.

But a shift in the tenor of the debate on Capitol Hill over performance royalties suggests that the quest is no longer quite so quixotic.

In early February, House Judiciary Committee chairman John Conyers, D-Mich., and Senate Judiciary Committee chairman Patrick Leahy, D-Vt., reintroduced the Performance Rights Act, which would require U.S. terrestrial radio stations that play music to pay royalties to artists and musicians performing the songs and to the right holders who own the master recordings. Terrestrial stations already pay publish-

ing royalties to songwriters.

The National Assn. of Broadcasters was quick to dismiss the legislation, with NAB president/CEO David Rehr saying in a statement that "local radio broadcasters consider this fee a 'performance tax' that will not only harm your local radio stations but will threaten new artists trying to break into the business as well as your constituents who rely on local radio."

In a sign of the NAB's pull, 226 representatives and 14 senators joined Rep. Raymond Green, D-Texas, and Sen. Blanche Lincoln, D-Ark., in sponsoring a nonbinding resolution in 2007 declaring that Congress shouldn't impose any new performance fees, taxes,

royalties or other charges on terrestrial radio stations.

But with such congressional leaders as Conyers and Leahy in its camp, the recording industry can point to signs of progress in its fight to get performance royalties. In recent years, hearings on Capitol Hill about the then-pending merger of XM Satellite Radio and Sirius Satellite Radio and the controversy over the U.S. Copyright Royalty Board's decision to increase royalty rates for Internet radio stations have helped draw attention to the fact that terrestrial radio sta-

tions are exempt from performance royalties, even though satellite and Web radio companies are required to pay them. Meanwhile, artists groups and the RIAA have also been highlighting the fact that the United States is the only industrialized country that doesn't require terrestrial radio stations to pay performance royalties.

RIAA chairman/CEO Mitch Bainwol says the fight to make artist performance royalties a reality has always been envisioned as multiyear process.

"The beginning phase was about educating policymak-

ers about this special-interest loophole in the law," Bainwol says. "We've successfully told our story to lawmakers, and now comes the time to begin to advance legislation."

Bainwol says he sees reasons to be optimistic.

"The changes in the music marketplace, the changes in the composition of Congress and the unprecedented unity of the music community has given our arguments new resonance," he says. "In a multiplatform world, this archaic gap in the law for terrestrial broadcasters has become even more indefensible."



Gotta testify: **LYLE LOVETT** and singer/songwriter **ALICE PEACOCK** appear before the Senate Judiciary Committee in 2007 to ask for legislation requiring radio stations to pay performance royalties.

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>>> RECORDING ACADEMY HONORS BLUE NOTE

Blue Note Records received the President's Merit Award from the Recording Academy, in recognition of the jazz label's 70th anniversary. In that time, Blue Note artists have ranged from Thelonious Monk and John Coltrane to Anita Baker and Norah Jones. Blue Note was honored as part of the 2009 Grammy Salute to Jazz at the Club Nokia in Los Angeles, which included performances by Herbie Hancock and Cassandra Wilson, among others.

>>> ASCAP LATIN AWARDS SET FOR MARCH

ASCAP will host its 17th annual El Premio ASCAP March 3 at the Ritz Carlton in San Juan, Puerto Rico. The gala event honors the songwriters and publishers of ASCAP's most-performed songs in Latin music for 2008. This year, ASCAP will honor Ricardo Montaner with its Latin Heritage Award for his "unique and enduring contributions to Latin music."

>>> ACTIVISION CEO: 'DJ HERO' GAME IS COMING

Activision CEO Bobby Kotick confirmed the much-rumored "DJ Hero" game during a CNBC interview at the Davos conference in Switzerland. It is slated for release before the end of the year and will include turntable-based controllers that gamers can use to spin and mix songs. Activision is the publisher of the hugely successful "Guitar Hero" franchise.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Leila Cobo, Jonathan Cohen, Ann Donahue, Mitchell Peters, Reuters and Ray Waddell.

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TV BY CORTNEY HARDING AND ANN DONAHUE

Take A Walk

Endemol Signs Deal With Former Epic President

The Dutch TV production company Endemol, the producer of the game show "Deal or No Deal" and edgy reality fare like "Fear Factor" and "Big Brother," has been on a multiplatform media expansion spree.

Since the start of the year, the company has announced plans

to develop a new online reality series with MySpace, launched a new production subsidiary in Brazil, acquired a TV production and distribution company in Australia and signed a deal in Egypt to produce a local version of "Fear Factor."

In its latest move, Endemol

signed a deal with former Epic president Charlie Walk that calls for Walk's newly launched company, CWE Media, to develop and produce reality and scripted TV programming for Endemol.

"For years, Charlie has had a knack for identifying and

Global hit: HOWIE MANDEL hosting 'Deal or No Deal.'

growing talent on the record side of the business," says Endemol North America chairman David Goldberg. "I think the process in television is very similar—you're looking for talented people, you're looking for great ideas . . . If you have the ability in media to spot trends, have your fingers on the pulse in one genre, my feeling is you can do it in other genres."

CWE has several projects under way, one of which is "NAIL'd," a reality show set in a Miami nail salon that Walk is developing with MTV.

"We found an amazing character that runs an actual salon where a lot of celebrities and locals go," Walk says. "What we're going to do is create our own physical nail salon brand and nail salon products and create an environment where it'll be not just the characters of the show but real people going in and out and capturing the essence of what happens in a nail salon."

Endemol and CWE are shopping around "NAIL'd" to U.S. broadcast and cable networks. Most of Endemol's music-themed programming has

been aired outside the United States, although it also produced ABC's short-lived "The One: Making a Music Star" in 2006.

Walk says "NAIL'd" will feature music but he and Goldberg say that music-themed shows won't be his primary focus.

"Charlie understands what consumers want," Goldberg says. "He's a big fan of television, he's studied television, and the ideas that he's come to us with thus far actually have very little to do with music."

Whatever the format, Endemol's specialty is developing TV concepts that can be adapted for multiple international markets. "Fear Factor" and "Deal or No Deal" originated in the Netherlands, while the ABC reality series "Wipeout," which was produced by Endemol USA, is being adapted for markets in Europe and the Middle East.

"The real philosophy is to create content and television formats in as many countries as we can and then exploit the original idea in as many countries as we possibly can," Goldberg says.

6 QUESTIONS with CHARLIE WALK

by CORTNEY HARDING

After two decades at Sony Music, Charlie Walk left his post as president of Epic Records in December to launch Charlie Walk Entertainment Media, a multimedia production company. At Epic, Walk promoted his acts through a variety of nontraditional deals, including a Rhapsody advertising campaign that helped break Sara Bareilles and an unusual partnership with ABC under which the network featured music by the label's artists in its shows. While he declined to discuss his tenure at Sony, he spoke with Billboard about CWE Media's deal with Endemol and what he has planned.

1 Why move to TV now?

For me, it's not just about moving to TV—it's about participating and creating the future of content across all platforms. And that means not leaving the music business per se and that means partnering up with an amazing company like Endemol that understands the future of content as it relates to digital launches and streaming to networks or cable. The truth is, wherever there's a screen and the masses are going to watch something is where we need to be.

2 Why did you decide to go with Endemol?

First and foremost, their chairman David Goldberg is open for business. His attitude is very

different than most in the sense that he's looking for content . . . and have that content not just play in the U.S. but plug it into the Endemol system, which are global formats that can be tweaked and tuned for a specific market. Not only does it work, it evolves as the technology evolves and it evolves as the consumer moves through different ways of viewing content or absorbing content. I felt it was the best place to quickly and efficiently execute some of the ideas and concepts we have in play.

3 Because you come from a music background, are the shows you develop for Endemol going to have a big music component to them?

I think it's a case-by-case basis. There will be music concept-based shows that we think someone is going to want to watch. I still have a hunger for breaking new talent.

4 Talk a little bit about the show "NAIL'd."

Should you go to a nail salon anywhere in the U.S.A., you end up seeing the same people that go at the same time and they have a relationship with their manicurists. And not only is there a relationship, but there's gossip, drama, and what happens inside that nail salon sometimes takes on a life of its own. And by the way, that show will have great music in it. And if it's



up to me, it will have new music in it. If you look at what "The Hills" has done or what "The City" has done now, it has fabulous new music in it. What I'd like to be able to do with our shows as I get more into the music side of it eventually is to be able to have more artists that we're partners with and plug them into the shows.

5 When you were at Epic, you had a great partnership with ABC that really remained underground. Did the success of that, especially with the Fray on "Grey's Anatomy," affect what you wanted to do in terms of getting music and TV to synergize?

I think our partnership with ABC was revolutionary and important. We made exclusive deals with the

network as it related to the audience, depending on the platform that they had to offer. And what I learned from that experience is that it's really about the platform. There are great artists out there right now, signed to major labels, that have trouble breaking because they don't have the platform. And my thinking as it relates to CWE and partnering up with the right people on the music side on the TV side, [is that] I want to figure out the appropriate platforms to break television shows with visual concepts and music, where you get as many eyeballs or "earballs" as possible.

6 What are some branding initiatives you've seen that you really like?

One of the greatest examples was 50 Cent and Vitamin Water. Together they worked on a campaign that was real and made a difference because he drank the product and incorporated it into his brand at the time. I think those types of situations can work in the future as long as it's authentic and real and it's not all about the quote-unquote check per se. You've got to have an artist who actually believes in the brand.

RECESSION BLUES

Festival Cancellations Reflect Economic Pressures

The international music festival market is beginning to feel the pressures of the global economic downturn.

Organizers of the Langerado Music Festival in Miami and the Hydro Connect Festival in Scotland recently called off their events, citing the recession's impact on ticket sales as a major factor.

"The economy just really took us for a hit," Langerado co-promoter Eihan Schwartz says. "The entertainment dollar is stretched thin for people right now."

Hydro Connect promoter Geoff Ellis said in a statement that high costs and the impact of the credit crunch on the festival's audience "means that it would be foolish for us to expect the growth necessary to help Connect thrive in 2009."

As consumers become more cautious about how they spend their entertainment dollars,

failure was its location. After being held at various locations in South Florida during the past six years, the festival was due to move to Miami in 2009.

"With the exception of Ultra Music Festival, Miami has never really been the optimal landscape for an alternative music festival," says Sommer, who books such acts as the Killers and Amy Winehouse. The agent noted that the Bang Music Festival debuted in Miami in 2005 and failed to reappear after its second year.

Along with Langerado and Hydro Connect, other festival organizers are expecting to cut back in 2009. Festival Network executive chairman Chris Shields says the company "is in belt-tightening mode—streamlining operations to best prepare for the 2009 season." Festival Network produces worldwide jazz and folk-themed music events, including the Playboy Jazz Festival and the JVC Jazz Festivals in New York and Paris.

Others are more optimistic. AC Entertainment president Ashley Capps, whose company co-produces Bonnaroo with Superfly Productions, says he's "extremely bullish about our ticket sales" for the fest's 2009 edition, which will be held June 11-14 in Manchester, Tenn., featuring headliners Bruce Springsteen, Phish, the Beastie Boys and Nine Inch Nails.

AEG Live CEO Randy Phillips believes that this year's three-day Coachella festival in Indio, Calif., could sell more than 150,000 tickets, which would be on par with last year's event, according to Billboard Boxscore. The 10th annual Coachella is set for April 17-19 at Empire Polo Field and will feature Paul McCartney, the Killers and the Cure at the top of the bill.

AEG Live-promoted festivals returning for their second year include All Points West Music & Arts Festival (New York) and Mile High Music Festival (Denver), and possibly the Rothbury Festival (Rothbury, Mich.), according to Phillips. "We're 95% there to greenlighting it," he says of Rothbury, noting that headliners still need to be confirmed.

Bonnaroo and Coachella are among the festivals offering layaway plans on tickets (Billboard, Jan. 10). Similarly, the United Kingdom's Glastonbury Festival, which has reported strong ricket sales, allowed festivalgoers to reserve £175 (\$248.33) tickets with a £50 (\$70.95) deposit. The balance of the ticket price had to be paid by Feb. 1, with a £40 (\$56.75) refund for those who didn't complete the purchase. In a statement, organizers said there were a "limited amount of cancelled tickets" from those who did not complete the purchase after reserving a ticket. ♦♦♦

Additional reporting by Andre Paine and Jen Wilson in London.

Take a bow: GRACE POTTER performs at the 2008 Langerado Music Festival.

most industry observers believe that large, established international festivals like Coachella, Bonnaroo and Glastonbury will weather the economic storm. But newer, smaller events may not be so lucky.

"I won't be surprised if some number of the festivals that have popped up in the last two or three years struggle this year, even when they have competitive lineups," says Billions Corporation president David Viecelli. "I don't think the festival ticket-buying audience will be as big this year as it was last year."

Langerado, originally set for March 6-8 at Bicentennial Park in downtown Miami, experienced that the hard way. Schwartz noticed that demand was slow after tickets went on sale Dec. 12.

"It was right when everything started to crumble with the economy," he says, noting that a three-day pass cost \$150. "In the past we've always seen an uptick in the beginning of January, but it never appeared."

Schwartz declined to reveal a specific ticket count, but noted that in recent weeks the festival was only selling about 30 tickets per day.

"Normally we'd be selling a few hundred tickets a day at this point," he says. "There were dismal counts." Acts that were scheduled to appear at Langerado included Death Cab for Cutie, Snoop Dogg and Ryan Adams & the Cardinals.

Kirk Sommer, a booking agent at the William Morris Agency, says that part of Langerado's

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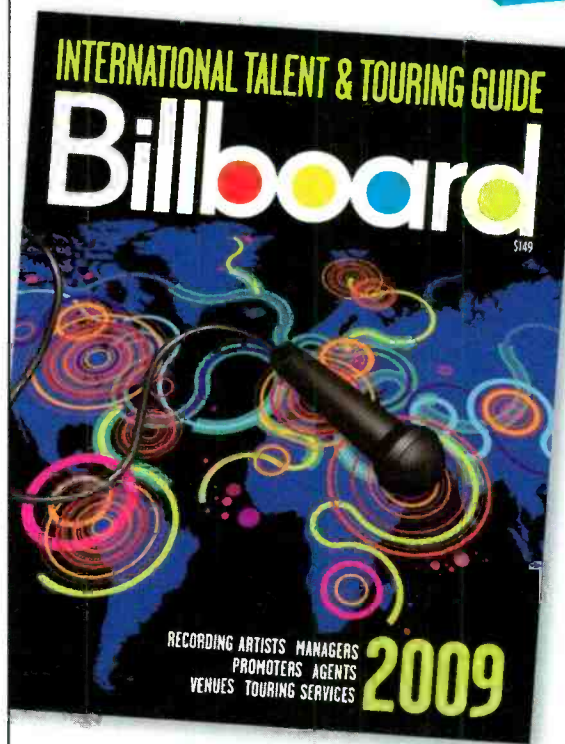
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RETAIL BY DAN O'TOOLE

JUMP A LITTLE LIGHTER

After His Super Bowl Halftime Show, Bruce Springsteen Is Poised For A Big Sales Boost

The Pittsburgh Steelers weren't the only ones to emerge victorious in Super Bowl XLIII.

The other winners? Bruce Springsteen & the E Street Band.

If past experience is any indicator, the Boss' rousing halftime set will give an important boost to sales of his new album, "Working on a Dream" (Columbia).

The title debuts this week at the top of the Billboard 200, based on sales tracked by Nielsen SoundScan through Sunday, Feb. 1. Because the SoundScan data includes only a few hours of post-Super Bowl sales, the impact of Springsteen's halftime performance won't be fully felt until the following week.

A Nielsen PreView examination of SoundScan sales data for the previous four Super Bowl halftime acts reveals that they all enjoyed a significant boost in sales following their performances. And we're not talking about a simple one-week bump. All acts enjoyed a sales increase that lasted at least several weeks after the game.

And because the Super Bowl halftime show serves as a point of discovery or rediscovery for many consumers, the biggest sales gains typically come from markets where the performer has the weakest customer loyalty.

To chart these trends, Nielsen PreView tallied SoundScan sales data for bricks-and-mortar stores in the 100 largest U.S. designated market areas (DMA) before and after the previous four Super Bowls, which featured Paul McCartney in 2005, the Rolling Stones in 2006, Prince in 2007 and Tom Petty in 2008.

Nielsen PreView tracked the sales of one greatest-hits title per artist: "Beatles 1" for McCartney (because three of the four numbers he played were Beatles songs), the Stones' "Forty Licks," Prince's "The Very Best of Prince" and Tom Petty and the Heartbreakers' "Greatest Hits." PreView also looked at nationwide digital track sales of songs performed during the halftime shows.

Of course, these numbers provide only a snapshot of the total sales impact of a Super Bowl performance, which can also lift sales of catalog albums and other digital tracks. But the results were clear—a Super Bowl appearance can have a significant effect on sales.

And that means Springsteen can count on seeing better days in the weeks ahead.

Dan O'Toole is VP of research and marketing at Nielsen PreView (nielsenpreview.com).

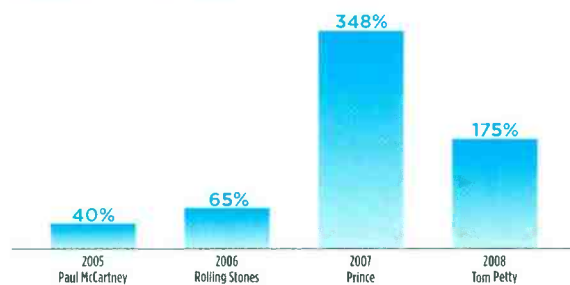


Raise your hand: BRUCE SPRINGSTEEN performs at Super Bowl XLIII.

GAINING YARDAGE

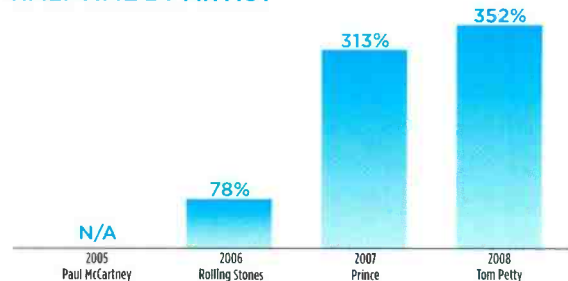
Prince's dazzling halftime performance at Super Bowl XLI in 2007 perhaps provides the best yardstick by which to measure post-game sales expectations for Bruce Springsteen, whose halftime performance was similarly well-received. By contrast, Super Bowl sets by Paul McCartney and the Rolling Stones generated less excitement.

PERCENT INCREASE FOR GREATEST-HITS ALBUM BY ARTIST



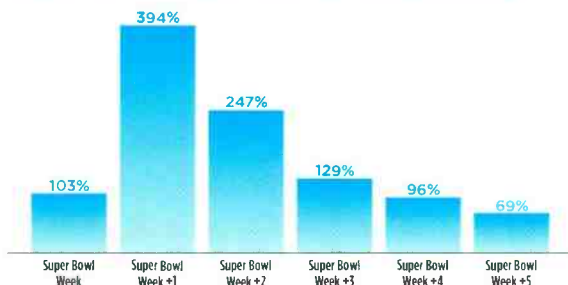
(Average weekly sales increase in each DMA during the six-week period beginning with Super Bowl week, compared with average weekly sales during the three-week period prior to the Super Bowl.)

PERCENT INCREASE FOR DIGITAL TRACK DOWNLOADS OF SONGS PLAYED AT HALFTIME BY ARTIST



(Average weekly sales increase nationwide during the six-week period beginning with Super Bowl week, compared with average weekly sales during the three weeks prior to the Super Bowl.)

PERCENT INCREASE IN GREATEST-HITS ALBUM SALES BY WEEK AFTER THE SUPER BOWL



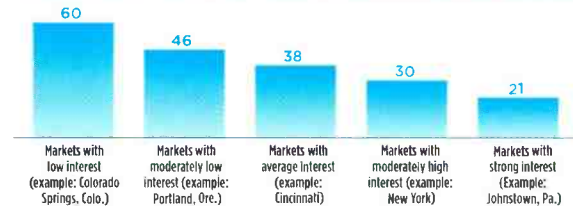
(Average sales increase for all four titles across all 100 DMAs, compared with average weekly sales total for all four titles in each of the three weeks prior to the Super Bowl.)

SALES GAINS BASED ON CUSTOMER LOYALTY IN A SPECIFIC MARKET



(Average percentage gain in each DMA during the six-week period beginning with Super Bowl week, compared with average sales in the three-week period prior to the Super Bowl. In low-interest markets, artist sales underperformed same-genre sales by more than 30% during the three weeks prior to the Super Bowl; in moderately low-interest markets, they underperformed same-genre sales by 20%-30%; and in average-interest markets, by 0%-20%. In moderately high-interest markets, artist sales outperformed same-genre sales by 0%-32%; and in strong-interest markets, by more than 32%.)

PROJECTED UNIT SALES GAINS FOR SPRINGSTEEN ALBUMS AT RECORD STORES SELLING 10 SPRINGSTEEN ALBUMS PER WEEK



(Projected average unit sales gain at each store during the six-week period beginning with Super Bowl week, compared with average sales in the three-week period prior to the Super Bowl. Chart assumes sales gain similar to Prince's 2007 post-game sales jump. In low-interest markets, sales underperformed same-genre sales by more than 30% during the three weeks prior to the Super Bowl; in moderately low-interest markets, they underperformed same-genre sales by 20%-30%; and in average-interest markets, by 0%-20%. In moderately high-interest markets, sales outperformed same-genre sales by 0%-32%; and in strong interest markets, by more than 32%.)

What is it about coffee and music that always seems to bring the two together?

Local cafes have long served as welcoming venues for musicians. Even after scaling back its earlier music retailing ambitions and pulling out of day-to-day management of its Hear Music label, Starbucks remains an important outlet for music sales.

Then there's Rowland Coffee Roasters' Café Bustelo brand, which has been aligning itself with music for the past few years. Last year, Café Bustelo had a presence at high-profile music events including Lollapalooza, South by Southwest and the Winter Music Conference, where it gave away free coffee and merchandise.

This year it will return to those festivals and it's eyeing additional events, such as Coachella and Burning Man. More important, it's close to finalizing a marketing partnership with a major label, according to **J.P. Souto**, VP of marketing at Rowland.

Souto says options under consideration for the partnership include showcasing music acts on Café

Bustelo packaging in exchange for Bustelo-branded inserts in their forthcoming CDs, hosting live performances at the recently launched Café Bustelo lounge at the Gansevoort South Hotel in Miami Beach, sponsoring song giveaways at iTunes and setting up Café Bustelo signage and tastings at an act's shows.

The branding campaign would be timed around the release of an act's new album. Souto envisions doing such a program with a rotating roster of performers every month from a variety

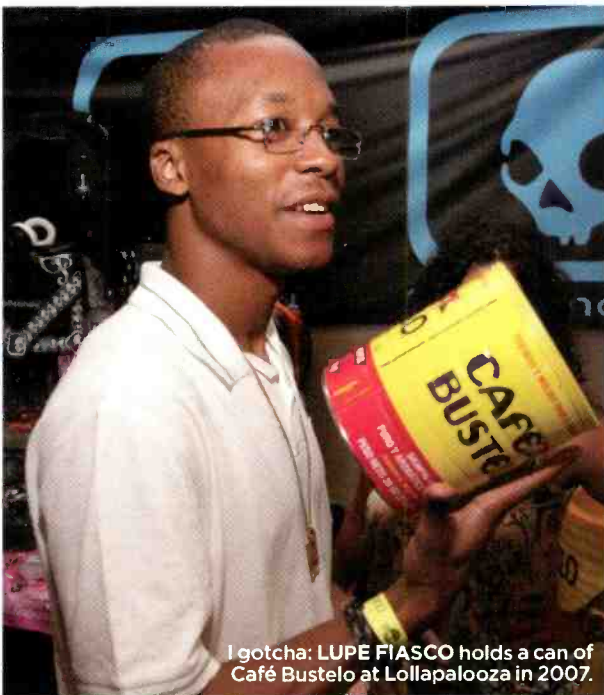
With The Brand

KAMAU HIGH



Jumpin' Java

Café Bustelo Widens Embrace Of Music Marketing



I gotcha: LUPE FIASCO holds a can of Café Bustelo at Lollapalooza in 2007.

of major and indie labels. He says it wouldn't cost much to change its coffee packaging to accommodate different artist campaigns.

The campaign may feature a promotional seal on the packaging to encourage consumers to visit the Web sites of featured artists and Café Bustelo, he says. By tying a call to action to a Web site, Rowland would be able to track how many consumers visit the site, how many people download a song and whether they buy any coffee at Café Bustelo's online store.

The first beneficiary of this partnership is expected to be a Latin artist whose next album is due in the spring. But Souto says Café Bustelo doesn't want to limit itself to one genre.

"Probably the next act would be another Latin artist, but I would love to have a DJ, a dance artist or a soul musician," he says. While Café Bustelo is only sold in the United States, Rowland is considering taking the brand into Latin America, which would give it a wider range of artists to work with.

The first artist deal would likely be a barter transaction. "Probably at the onset we wouldn't pay," he says. "If it goes really well and we find an artist we have to have, I think we would be very open to looking at that. If I could put **Amy Winehouse**, who I love, on the packaging, I'd pay anything."

Given Café Bustelo's recent moves, would the company consider starting a record label similar to what such brands as Starbucks, Mountain Dew and Bacardi have done?

"It's something that I've thought about, but I don't know how you would go about doing that," Souto says. "I don't know how much money record labels are making these days—I think it's none—but it would be a cool little project. I'm definitely open to it."

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INTERIOR

Lux Interior, 60

Cramps frontman Lux Interior died Feb. 4 at a Glendale, Calif., hospital due to a pre-existing heart condition. He was 60.

The Cramps formed in 1976 and were part of the now legendary downtown New York punk scene. Their lineup shifted through the years but always included Lux and his wife, Poison Ivy. Such bands as the White Stripes, Pearl Jam and the Jon Spencer Blues Explosion have credited the Cramps' rockabilly-infused punk as an influence.

Interior was born Erick Lee Purkhiser Oct. 21, 1948, in Stow, Ohio. He met Ivy (whose real name is Kristy Marlana Wallace) in 1972 and started the band shortly thereafter.

The Cramps released 14 albums during their career. Their latest, 2004's "How to Make a Monster," sold 11,000 copies, according to Nielsen SoundScan. Their best-selling album, 1984's "Bad Music for Bad People," has sold 95,000 copies.

—Cortney Harding

DEATHS

Billy Powell, 56

Lynyrd Skynyrd keyboardist Billy Powell died Jan. 28 at his home in Orange Park, Fla. He was 56.

According to the Associated Press, Powell called 911 around 12:55 a.m., saying he was having trouble breathing. Rescue crews were sent to his home, but Powell was pronounced dead just before 2 a.m. Orange Park Police Lt. Mark Cornett told the AP that the day before his death, Powell had missed an appointment for a cardiac evaluation.

Powell—whose fluid piano runs spiced such classic Skynyrd songs as "Freebird," "Call Me the Breeze" and "Sweet Home Alabama"—and founding guitarist Gary Rossington were the only two current band members aboard the 1977 plane crash that killed singer Ronnie Van Zant, guitarist Steve Gaines and backup vocalist Cassie Gaines.

Since then, guitarist Allen Collins and

bassist Leon Wilkeson have also died; former drummer Artimus Pyle survived the crash but no longer tours with the band, which reformed in 1987 and still is a powerful concert draw.

Skynyrd lore has it that Van Zant asked Powell, a former roadie for the band in its earliest incarnations, to join the group when he heard Powell's keyboard take on "Freebird."

According to the band's publicist, as-yet-unspecified shows will be canceled due to Powell's death. Skynyrd was slated to perform Jan. 30 in Kinder, La., and the following day in Biloxi, Miss. A European tour was set to begin May 20 in Finland. —Jonathan Cohen and Ray Waddell

David "Fathead" Newman, 75

David "Fathead" Newman, jazz saxophonist/flutist and a member of Ray Charles' band, died Jan. 20 of pancreatic cancer in upstate New York. He was 75.

Newman graduated from Lincoln High School in Dallas, where his music teacher gave him his nickname. He played saxophone and flute at local shows during his two years at Jarvis Christian College before deciding to pursue a musical career. While touring dancehalls with Buster Smith, Newman met Charles. In 1954, Newman began a 12-year stint as the tenor sax soloist in Charles' band, which also led to the 1959 Atlantic Records album "Fathead: Ray Charles Presents David Newman."

His work with Charles led to collaborations with B.B. King, Aretha Franklin, Joe Cocker and Eric Clapton, among others. Newman began releasing mainstream jazz albums on Muse Records in 1980 before returning to Atlantic Records at the end of the decade. He finished his career on High Note Records, where he released the Charles tribute "I Remember Brother Ray" in 2005 and his final album, "Diamondhead," in 2008.



NEWMAN



POWELL



What a day: Stills from WILCO'S concert DVD 'Ashes of American Flags'



RETAIL BY CORTNEY HARDING

Flying The Flags'

Wilco DVD Bolsters Record Store Day



In an effort to boost excitement for Record Store Day—April 18—Wilco is making its new Nonesuch concert DVD, "Ashes of American Flags," available early and exclusively to indie retail, Billboard has learned.

The film—recorded in Tulsa, Okla.; New Orleans; Mobile, Ala.; Nashville; and Washington, D.C., during the band's 2008 tour—will go on sale to other retailers two weeks later. It will serve as a teaser for Wilco's next studio album, expected this summer.

"When we learned that Record Store Day was confirmed and would even merit an industrywide Saturday re-

lease date, it seemed like a perfect matchup," says Nonesuch senior VP of marketing Peter Clancy. "This idea was enthusiastically received by the band and their management, who have always been supportive of the indie community—as the indies have been of Wilco for over a decade."

Clancy adds that traditional retail remains important to Nonesuch, as about 80% of its sales are still physical.

Other labels are getting into the act with exclusives of their own. Matador is releasing a 7-inch with Sonic Youth covering Beck's "Pay No Mind" on the A-side and

Beck doing Sonic Youth's "Green Light" on the B-side; a previously unreleased LP of a 1997 Pavement gig from Cologne, Germany; and another 7-inch with Jay Reatard's "Hang Them All" on one side and Sonic Youth's "No Garage" on the other. Two thousand five hundred copies of each record will be available at participating Record Store Day outlets.

Music Monitor Network president Michael Kurtz says Record Store Day exclusives include a double 10-inch pressing of My Morning Jacket's "Evil Urges," a series of Radiohead EPs on vinyl and reusable Record

Store Day shopping bags produced by WEA.

Kurtz says 300 stores will participate fully in Record Store Day, with 600 more partially involved. Events will also be held at stores in England, Japan, Canada and Australia. He says the event's organizers have issued invitations to stores carrying all genres of music to participate, including Latin, hip-hop and Christian music retailers.

In the months since the last Record Store Day, Kurtz says he's seen reports of a small, sustained increase in sales at indie stores. In this climate, he says, that equals a victory.



In color: OF MONTREAL

The Lazarus Project

Muxtape Relaunches As An Indie Alternative To MySpace Music

Much like Kozmo.com, the dot-com era messenger service that would deliver a pack of smokes and a Snickers bar to your door at three in the morning, the first incarnation of Muxtape was just too good to last.

The site, which launched in March and closed five months later under pressure from the RIAA, allowed users to upload songs to create virtual mixtapes that anyone could stream. Although it was obvious that the service wouldn't survive without licensing deals, it quickly developed a rabid following.

"Initially, I was devastated when it shut down," says founder **Justin Ouellette**, who started the site with funding from his former Vimeo co-worker and indie venture capitalist **Jakob Lodwick**. "I honestly thought we could make deals with the labels."

But Ouellette didn't mourn for long. "Before I even started the original site, I had an idea for a site that would offer bands a service," he says. "After the site shut down, I started to regroup and work on relaunching."

With its relaunch Jan. 27, Muxtape is striving to offer bands an alternative to the major-dominated big dog on the block: MySpace Music.

"MySpace is cluttered, and there are too many ads," Ouellette says. "Music has been shoehorned in... Aside from the simpler interface, we're offering artists a much more advanced set of tools for targeting and measuring their audience. Artists can tell where their listeners are located in order to send location-specific messages or help them route a tour."

Muxtape isn't likely to overtake MySpace Music anytime soon. But then, that's not really the point, given the site's relatively modest commercial ambitions. "We're trying to avoid advertising completely," Ouellette says. "And we won't ever run ads on band profile pages."

Rather, he explains, the site will sell some advanced services to its client bands, such as statistical data and the ability to sell downloads and merchandise. Basic features, like posting photos and streamable songs, "will always be free," he says.

Working in the shadow of a larger competitor is something that Ouellette and Lodwick are accustomed to. Both got their start at Vimeo, which is a fraction of the size of on-line video giant YouTube but has developed into a viable business with the backing of parent company IAC, the online media conglomerate.

Unlike MySpace, Ouellette says Muxtape will have an open API to enable programmers to develop new apps for the site. And he says that fund raising is easier this time around. Lodwick remains involved in the site, although Ouellette declines to disclose its other investors. "The system is much smaller and easier to run now," he says. "With the first Muxtape, the hardest part was creating a viable business model, and we have one now."

Muxtape has started with a roster of 12 acts, including **Of Montreal**, **Girl Talk** and **Old Gold**, which will be instrumental in spreading word-of-mouth to draw other artists and users.

"We want to make sure to manage the growth well and not get too big too quickly," Ouellette says.

The artists' labels say they're excited to be in on the ground floor with Muxtape and are grateful that someone is trying to provide indie acts with an alternative to MySpace Music, a joint venture involving News Corp. and the four majors.

Dgenetics, founder of Old Gold's label Dgenetics Musics, says he's pretty much given up on MySpace, which still hasn't reached a licensing pact with indie rights body Merlin but does have deals with the Orchard, the Independent Online Distribution Alliance, Nettwerk and other indie distributors, aggregators and labels.

"I've always wanted the ability to target fans, which is a great bonus," Dgenetics says. "And Muxtape can really act as more of a home base for artists, because it has an embeddable set of tools."

While Muxtape faces the same uncertain prospects as any other startup music venture, labels see working with it as a no-lose situation. "We have to be open to new ideas," says **Seth Hubbard**, head of publicity at Polyvinyl Record, home of Of Montreal. "The marketplace is always changing, and we'd rather be ahead of the curve than playing catch up."



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Be Their Valentine?

Labels, Retailers Seek Holiday Sales Boost

It hasn't been a good year so far for Latin album sales. In fact, the third week of 2009 marked the lowest sales for a No. 1 on Billboard's Top Latin Albums chart since it began using Nielsen SoundScan data in 1993.

That week, **Vicente Fernandez's** "Primera Fila" sold less than 3,000 copies, marking only the second time that sales of the No. 1 album have dropped below 3,000. The first was when **Luis Miguel's** "Segundo Romance" did slightly less than 3,000 in the spring of 1995.

But the week ending Jan. 25 was a far happier scenario, with sales for all but nine of the top 75 albums on the chart

increasing. Volume was driven in mass-merchant accounts and in soon-to-close Circuit City stores.

Now, as Valentine's Day looms, Latin labels are hoping for an even stronger sales kick to propel them into a busy release schedule this spring.

"We always see a sales spike for Valentine's and Mother's Day," says **Jorge Pino**, VP of music for Venevision International. Venevision isn't planning a front-line release specifically for Valentine's, but it is doing a holiday campaign around **Andrea Bocelli**, pushing the four Bocelli albums and two DVDs it carries through price-and-positioning as well as a national TV campaign.

Bocelli is a natural choice, given that Valentine's Day sales tend to be more artist-driven than genre-driven,

according to **Ish Cuebas**, VP of sales and new media for Trans World Entertainment. The company is doing a chain-wide Valentine's Day promotion called Sweet Gifts Under \$10 that will feature product of all genres, including Latin.

But calls to several labels yielded few front-line releases timed specifically for Valentine's Day. The most promis-

ing sets are romantic-themed compilations, notably Fonovisa's "Las 25 Más Románticas con los Supergrupos,"

released as part of the label's 25th anniversary. A second compilation is planned for Mother's Day. Fonovisa has also deemed February **Los Temerarios** month and will rerelease albums by the romantic group.

Sister label Universal Music Latino is releasing the bachata compilation "Bachata Romántica," featuring a wide range of acts, from **Aventura** and **Monchy & Alexandra** to **Ivy Queen**. The set will be supported by a TV campaign on Univision, mun2, MTV Tr3s and Latv as well as price-and-positioning in mass-merchant accounts. Already, 30,000 copies have been shipped to stores, according to the label.

Regarding new studio albums, grupero stalwart **Conjunto Primavera** released a new one Jan. 27, following the act's tradition of releasing close to Valentine's Day. Newcomer **Flex** released his sophomore album, "La Evolución de Ro-

matic Style," on the same day, banking on Valentine's Day marketing traction from his romantic reggaetón/reggae sound, which he has appropriately dubbed "romantic style." Sony is putting out an **Amara Montero** studio album and a **Gilberto Santa Rosa** compilation Feb. 10.

Feb. 14 also marks the unofficial launch of the touring season. "Basically we work between Feb. 14 and Thanksgiving weekend," says **Henry Cardenas**, owner of Cardenas Marketing Network, which books a broad range of acts nationwide.

Standout concerts include a **Marc Anthony** show at Madison Square Garden in New York, for which tickets—the most expensive were \$175—are already sold out.

In Miami, **Julio Iglesias** plays the American Airlines Arena and **Ana Gabriel** plays the James L. Knight Center, while salsa stars **Gilberto Santa Rosa** and **Victor Manuelle** will kick off their La Historia Continúa tour Feb. 12 in Las Vegas.

Overall, as far as ticket sales go, Cardenas says things aren't bad, but they're not great either: "Let's just say people choose carefully what to do with their disposable income." ...

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Latin Notas

LEILA COBO



That's amore: ANDREA BOCELLI

Curet's Comeback

Radio Fuels Late Puerto Rican Songwriter's Return To Latin Chart

After a royalty dispute kept his songs off the airwaves for nearly 15 years, the late Puerto Rican songwriting legend **Catalino "Tite" Curet Alonso** has returned to the island's radio outlets and to retail with a new anthology.

More than five years after his death, Curet debuted on Billboard's Top Latin Albums chart at No. 5 last week with the **Fania/Emusica** double-disc set, "A Man and His Songs: Alma de Poeta." The 31-track collection contains Curet compositions performed by such salsa luminaries as **Hector Lavoe**, **Cheo Feliciano**, **Ismael Rivera** and **La Lupe**.

Nearly all of the album's 3,000 first-week sales originated in Puerto Rico and the U.S. Virgin Islands. **Emusica** director of publishing **Maria Lozano** says the settlement of a 14-year dispute over performance rights fees involving Puerto Rican authors' society **ACEMLA** allowed Curet's songs to again receive airplay on the

island. The agreement covers nearly 700 Curet songs.

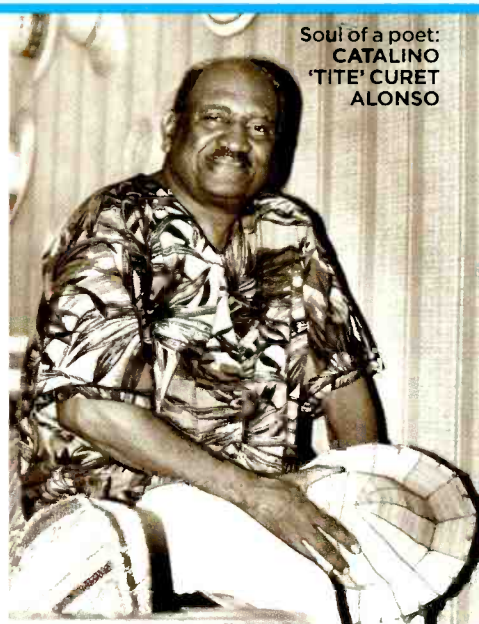
Emusica says sales were boosted by airplay of the tracks on Spanish Broadcasting System's Zeta network, as well as **Uno Radio's** Salsoul network. The label held a press conference Jan. 6 to announce the album, but some stations jumped the gun and started playing Curet's songs before the announcement, says **Amy Roland**, new-media manager for **Fania/Emusica**. "Since then, they've been playing it solid, and it's pretty much their own doing." A local TV spot also aired, counting down the days until the album's Jan. 20 release.

Curet's family and several artists, including **Feliciano**, **Andy Montañez** and **Roberto Roena**, attended the press conference, which was timed with the traditional Latin celebration of **Reyes Magos**. "Everyone cried," **Roland** says. "People pretty much know and love Tite's work."

Curet's songs tackled such political and social issues as Puerto Rican nationalism, racism and poverty, as well as timeless romantic themes. **Roland** and **Lozano** note that the lack of airplay discouraged artists from recording Curet's songs, particularly younger acts that could have brought the music to a new generation.

The label is preparing an exclusive version of the Curet anthology for iTunes, which would contain 10 additional tracks.

The release is the latest feather in the cap for **Emusica**, which bought the **Fania** catalog in 2006. The company has released several titles in the "A Man and His Music" series, including the 2007 **Lavoe** compilation timed with the biopic "El Cantante," which sold 58,000 copies, accord-



Soul of a poet: CATALINO 'TITE' CURET ALONSO

ing to Nielsen SoundScan.

Curet's catalog is still ripe for further revival. One idea in the works is an album of new recordings of **Fania** songs, possibly with some unpublished Curet material. —*Ayala Ben-Yehuda*

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EN BREVE

VERIZON TO SPONSOR LATIN AWARDS

Verizon and Verizon Wireless have signed on as sponsors of the 2009 **Billboard Latin Music Conference & Awards**, which will be held April 20-23 at the **Eden Roc Beach Resort and Spa** in Miami Beach. As part of its sponsorship, Verizon will produce video interviews and other original content featuring **Billboard Latin Music Award** finalists for customers of Verizon Wireless' V Cast service. The content will be made available during the conference. For more information on the conference or to register, go to billboardlatinconference.com.

RIVAS OPENS AGENCY

Josue Rivas, former senior media director at **EMI Televisa**, has launched his own promotion/production/PR company, **Rivas Cavazos Entertainment Marketing**. For the past two years, Rivas has worked independently for several artists, including **Lisette** and **Ricardo Montaner**. But Rivas Cavazos will function as a full-fledged agency offering a wider range of services. The company will have offices in Miami, under Rivas, and in Puerto Rico, under **Emmanuel Cavazos**, whose expertise is in business administration and marketing. For more information, go to rcemco.com.

TITO JOINS SIENTE

Siente Music, the joint-venture label between **Universal Music Latino** and **Venevision International**, will release the new album by reggaetón artist **Tito "El Bambino"**, known for his blend of the danceable rhythm with pop and tropical beats. Previously signed to **EMI Televisa**, Tito is the latest Latin star to leave a major label. He recorded his new album, "El Patrón," on his own and has licensed the production to **Siente**, which will release it March 31. **Siente's** licensing agreement with Tito extends through various albums and covers all of Latin America, in addition to the United States and Puerto Rico. The first single, "El Amor," goes to radio Feb. 9. —*Leila Cobo*

The Parent Trap

Don't Blame Circuit City—Alliance Entertainment's Biggest Challenge Is Closer To Home

In mid-January, Circuit City revealed that its Chapter 11 bankruptcy proceeding would turn into a liquidation. A few days later, Alliance Entertainment, the doomed big-box retailer's sole music supplier, said it would shut down its warehouse in Coral Springs, Fla., in March.

Putting one and one together, plenty of label executives concluded that Alliance's troubles were wholly due to Circuit City.

But they've got their eye on the wrong ball.

Alliance's biggest problem isn't Circuit City's liquidation. Instead, it's the \$1.4 billion in debt that its parent Source Interlink carries on its balance sheet. Everything that Source Interlink does between now and Aug. 1, 2014—when an \$821 million balloon payment comes due—will be concerning that debt load. The shuttering of Alliance's Coral Springs ware-

house was bad news for the 467 people who work there. But it'll help reduce overhead and free up cash flow, which is good news for Alliance's vendors.

Source Interlink wound up overleveraged for reasons having nothing directly to do with its music business. The company has three businesses—CD and DVD wholesaling, magazine distribution and magazine publishing. The publishing business is the source of Source Interlink's debt woes. The company entered magazine publishing in 2007 through its \$1.3 billion acquisition of 76 consumer magazines, 90 related Web sites and other properties from Primedia.

Source Interlink's debt includes an \$869 million term loan; \$465 million in unsecured notes, converted from a bridge loan; and, as of Oct. 31, \$50 million drawn down from a \$300 million revolving credit facility. All three lending facilities are supplied by a consortium of banks led by Citigroup, and the term loan and the revolver are secured by Source Interlink's assets.

The debt carries annual interest payments of \$110 million-\$115 million, according to the company. So far Source Interlink has paid nearly \$88 million of that in the first nine months of the company's fiscal year, which ended Jan. 31. High debt loads require over-

head reductions and Source Interlink is accomplishing that by consolidating its magazine, CD and DVD distribution businesses into one operation, Source Interlink Distribution (billboard.biz, Dec. 9). The closing of the Alliance warehouse is part of that plan.

During the nine-month period ended Oct. 31, Source Interlink lost \$333.3 million, or \$6.37 per share, on sales of \$1.8 billion, versus a loss of \$415,000, or 2 cents per share, on sales of \$1.6 billion in the same period a year earlier. Much of the loss stemmed from special charges, such as a \$271 million non-cash write-off related to its publishing acquisition and a \$10.2 million charge due to the Circuit City liquidation.

On the plus side, the company has generated nearly \$130 million in earnings before interest, taxes, depreciation and amortization for the

nine-month period, which means cash flow can handle the debt service.

However, Wall Street is deeply skeptical of highly leveraged Source Interlink's prospects, given that it operates three physical distribution

businesses that are expected to eventually lose out to the Internet—magazines, CDs and DVDs. In fact, investors betting against the company are having a field day: 47%, or

nearly 12 million shares, of Source Interlink's float are shorted shares, according to a Wall Street analyst who follows the company. As a result, the stock is trading for pennies per share and hasn't topped the \$1 mark since early October.

And you don't need to be on Wall Street to figure out that the industry-wide plunge in CD sales has hit Source Interlink hard. In a Dec. 12 conference call, company executives said fiscal third-quarter CD

sales declined 21.2% from a year earlier to \$107 million, while DVD sales increased 4.7% to \$127 million.

The DVD and CD fulfillment operation at least remained in the black, with operating income of \$9.3 million on revenue of \$675.5 million, while the magazine business barely eked out an operating profit. In a move to bolster its magazine wholesale operations, Source Interlink jumped on a gambit played by competitor Anderson News, which told publishers that it will exit the business unless they accept a new surcharge of 7 cents per copy. While some label executives are concerned that Anderson may migrate that strategy to its music business, some big magazine publishers are fighting back by not shipping their magazines to either distributor, sources say (billboard.biz, Feb. 4).

Source Interlink and Anderson executives were unavailable for comment.

Retail Track

ED CHRISTMAN



\$1.4 billion

Source Interlink's total debt on its balance sheet

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GLOBAL BY LEILA COBO

The Coming Crackdown

Mexico Targets Piracy As Illegal Downloads Surge

Mexico is stepping up its fight against online music piracy, spurred by a surge in illegal downloads, as well as hopes that the country could soon get its first viable online retailer.

"Most of our anti-piracy ef-

forts are now concentrated in the digital arena," says Fernando Hernández, director of Amprofon, Mexico's labels trade group. "We're not abandoning the fight against physical piracy. But in that area we already have a routine that works. Right now, Internet piracy is more damaging."



'We're not abandoning the fight against piracy. But right now, Internet piracy is more damaging.'

—FERNANDO HERNÁNDEZ, AMPROFON

Officials from Amprofon and other media and enter-

tainment industries are scheduled to hold their third round of talks Feb. 12 with Mexico's Secretariat of Communications and Transportation and executives at local Internet service providers to discuss possible ways of cracking down on music piracy.

Mexican ISPs send warnings to copyright abusers and

eventually cancel or suspend service to repeat offenders. The aim, Hernández says, is to get ISPs to voluntarily send warnings to copyright abusers and eventually cancel or suspend service to repeat offenders. If the sides can't reach agreement on the matter, Amprofon may seek legislative solutions. Legislation that would establish a similar system in France

was approved by the French senate in November, and the French National Assembly is expected to adopt it by the end of March.

The efforts come amid signs of growing use of unauthorized peer-to-peer (P2P) file-sharing networks. About 14 million people downloaded songs illegally in 2008, nearly double the 7.5 million who downloaded in 2007, according to a monthlong study of Mexican urban areas conducted by the media research firm Ipsos Media. The study estimates that those people downloaded about 4.5 billion tracks in 2008, up 73% from 2.6 billion in 2007. Wisin & Yandel were the most downloaded act of 2008.

The sharp increase in unauthorized downloading has been fueled by a rise in broadband access. Ipsos Media found that 74% of those who used the Internet did so through a broadband connection in 2008, up from 69% in 2007.



Digital duo: WISIN & YANDEL were Mexico's most downloaded act of 2008.

The study also found that the percentage of Internet users downloading music rose to 58% in 2008, up sharply from 33% in the prior year. It also said that Internet cafes accounted for 33% of illegal downloads in 2008, down from 48% in 2007, suggesting that consumers are downloading more music from home.

Meanwhile, IFPI says that revenue from physical music sales in Mexico fell 6% during the first half of 2008 to \$71.6 million, from \$75.8 million from the same period a year earlier. Revenue from digital music rose 25% in the first half of 2008 and accounted for 10% of total music revenue, up from 7.7%

of revenue during the year-earlier period. As is the case throughout Latin America, the bulk of digital music sales come from mobile, not online, sales.

The growth in Mexican digital music sales pales in comparison to what was seen in Brazil (93%), Argentina (111%) and Colombia (135%) during the same period. Still, Mexico's status as one of the largest markets for recorded music in Latin America makes it a key battleground against online piracy.

Amid the growing popularity of P2P downloading, digital music sales have struggled to gain traction. Beon and Tarabú, Mexico's two main online music stores, have posted

only negligible sales to date. But IFPI said in its recent "Digital Music Report 2009" that Mixup, one of Mexico's leading music retail chains, will launch Latin America's first music download store free of digital rights management restrictions in 2009. Mixup representatives declined to comment.

These developments have Amprofon's Hernández hopeful that the recording industry in Mexico will make progress in its fight against online piracy.

"We are optimistic that the moment we have a business model in place that can be applied widely," he says, "we'll see a reactivation of the music production business." ■■■

GLOBAL NEWSLINE

>>> U.K. GOV'T PROPOSES ANTI-PIRACY 'RIGHTS AGENCY'

The British government has recommended the establishment of a "rights agency" to fight piracy and encourage the development of services that facilitate the legal distribution of copyrighted material. The agency would include representatives from the music industry and Internet service providers. The recommendation was one of 22 proposals included in the government's interim "Digital Britain" report, which detailed measures to tackle file sharing on peer-to-peer networks. Requiring ISPs to pass on information to rights holders about customers sharing music on P2P networks would make it "significantly easier" for targeted action against the most significant infringers, the report said. In a statement, BPI chief executive Geoff Taylor said the recommendations were "a step forward . . . but what we need is a bold stride." The final report is due in late spring. —Andre Paine

>>> EMI INCREASES REVENUE, NARROWS LOSS

EMI Group reported increases in revenue and earnings before interest, taxes, depreciation and amortization (EBITDA) for the six months ending Sept. 30, 2008. Group revenue was up 10% to £737 million (\$1.1 billion) from £667 million (\$960.9 million) during the same period a year earlier, while group EBITDA earn-

ings were up 202% to £130 million (\$187.3 million) compared with £43 million (\$61.9 million) a year earlier. After restructuring charges, amortization, interest charges and taxes, EMI Group recorded a six-month loss of £155 million (\$223.9 million), narrowing from a £324 million (\$468.3 million) loss during the same period in 2007. The improved operating results followed cost-cutting and restructuring measures at the recorded-music division. EMI Music reported EBITDA of £59 million (\$85.1 million) during the six months ended Sept. 30, swinging from a £12 million (\$17.3 million) EBITDA loss during the same period a year earlier. Digital revenue at EMI Music increased 38% to £102 million (\$147.2 million), representing 21% of total sales, compared with 16% during the year-earlier period. —AP

>>> MOSS APPOINTED HEAD OF BMG MANAGEMENT U.K. & IRELAND

Tony Moss has been appointed managing director of BMG Rights Management U.K. & Ireland, part of Bertelsmann's new music rights arm. Moss is based in the company's London office and will report to BMG Rights Management CEO Hartwig Masuch. Prior to his appointment, Moss worked with Modest Management administering publishing rights for its publishing catalog and selected artists. He is a former GM of dance label Ministry of Sound's music publishing arm and began his publishing career at U.K. collection society the MCPS-PRS Alliance. —Jen Wilson

>>> CAUGHT RETURNS TO SONY AUSTRALIA

Sony Music Entertainment Australia has appointed Mardi Caught GM of touring, events and artist management, effective April 14. Caught returns to Sony Music Australia from Sony Music in the United Kingdom, where she was GM of Columbia Records for the past two years. She reports to Sony Music Australia chairman/CEO Denis Handlin. Meanwhile, Wylie Fowler was named manager of business enterprises at Sony Music Australia. Fowler, previously a director at strategic marketing agency Freshworks, reports to Mark Flynn, director of business enterprises. —Lars Brandle

>>> UNIVERSAL GERMANY'S KOENIG STEPS DOWN

Thorsten Koenig, managing director of Universal Music Germany's international division, is leaving Feb. 15 after 10 years at the company to launch his own business consultancy. Dirk Baur, previously managing director of Virgin/Labels/Mute at EMI Germany, will take his place. Universal Music will be Koenig's first client. —AP

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ALL QUIET ON THE WEST END

The Astoria's Closing Forces Adjustments In London's Live Biz

LONDON—The mid-January closure of the Astoria has left England's capital without a recognized city center concert hall—and touring executives fearing a lack of options for midsize venues.

The 2,000-capacity theater, which hosted its final concert Jan. 14, is scheduled to be demolished to make way for the governing Greater London Authority's £16 billion (\$22.9 billion) Crossrail public transport project. It has also forced the closure of the Astoria's 1,000-capacity sister venue, Astoria 2, and another smaller club, the Metro.

The Astoria opened in 1927 as a movie theater and became a live entertainment venue in 1976. Since then, it has hosted a mix of new rock acts and superstars looking for an intimate venue, and concert executives are mourning its loss.

"Its position geographically and its history made it a really important part of the live music circuit," says Matt

Wooliscroft, a promoter at SJM Concerts, which booked about 40 shows annually at the Astoria. "The closure won't affect whether shows take place in London. It does, however, limit our choices in the city for venues and also closes the only decent West End concert venue."

Booking agent Emma Banks, co-founder of the Creative Artists Agency's U.K. branch, agrees, saying, "If the market is as busy as it has been for the last few years, then it is going to be tough to find enough quality and well-located space at the 2,000-cap level."

The Astoria was leased by London property developer/investor Derwent Valley Central to Festival Republic, whose investors include Live Nation subsidiary Hamsard. Despite the venue's popularity, and concerts by everyone from the Rolling Stones to Amy Winehouse, Festival Republic managing director Melvin Benn says the

venue "was not very important to our overall business, as it did not overly contribute to profit."

Festival Republic has no immediate plans to invest in another central London venue and will focus instead on its festival business, Benn says. He downplayed the impact of the Astoria's closing on London's live music scene, saying that the business "has always had to contend with such changes."

While the Academy Music Group, a leading U.K. venue operator part-owned by Live Nation, doesn't have a site in central London, Benn believes its venues are accessible enough to compensate for the Astoria's closure.

But Feargal Sharkey, CEO of music-industry lobbying group U.K. Music and former chairman of the Live Music Forum, believes the absence of a central London venue has deeper implications.

"The disappearance of the



The day the music died: The Astoria on its closing night, Jan. 14.

venue honor the pledge, although it has declined to provide further details.

The Crossrail project isn't due for completion until 2017. In the meantime, existing venues are jockeying to fill the gap. A representative for venue operator the MAMA Group says the Forum is already taking Astoria-booked acts, including U.S. rock act Staind, which played Jan. 26. "We expect to have fewer dark nights," she adds.

Larry Seymour, director of operations at the Mint Group, which owns the Koko venue, says the Astoria's demise "may open up more opportunities, given that it represents a further reduction in the number of venues operating in the capital."

But Machine Management's Iain Watt, the U.K. manager of Mika, says a replacement venue is still needed.

"There will be plenty of empty property shells in central London as the economic downturn bites," he says. "Whether the mayor or private investors will have the desire to invest in such a project now, I couldn't say. But they should, as people still have a huge appetite for a great live venue in central London." ...

Astoria creates a stress point in that part of London," he says. "For emerging acts, it was the type of venue to go through to get to Wembley Stadium. There was an impact on local businesses as well. Anyone passing by could see the fans going to

nearby pubs, kebab shops and pizza parlors."

Former Mayor Ken Livingstone pledged last year to replace the Astoria with a new venue as part of the Crossrail project. The administration of Livingstone's successor Boris Johnson says it will

ASTORIA ALTERNATIVES Acts Planning A London Date Have Other Venue Options

THE CORONET

Location: Elephant & Castle, southeast London

Capacity: 2,160

Owner/operator: Elephant Music

Selected future bookings: Breakin Science (Feb. 14), Nevererland Featuring Afrika Bambaataa (March 14)

The art deco Coronet has been irregularly used for live music, hosting mostly club nights and one-offs. "Possibly, the Coronet will become live-focused," Mika's U.K. manager Iain Watt says. "But it needs to make small amendments to its structure to make it easier for bands to play there."



HMV FORUM

Location: Kentish Town, north London

Capacity: 2,350

Owner: Mean Fiddler Group
Operator: MAMA Group

Selected future bookings: Magazine (Feb. 12-13), Late of the Pier (Feb. 17), Children of Bodom (Feb. 19)

An institution on the London live scene since its days as the Town & Country Club, the Forum was popular with alt-rock bands in the '80s and early '90s. Despite being located further out of town than some venues, it could soon be back in favor. "The Forum has been underused over the last few years," says booking agent Emma Banks of Creative Artists Agency. "This is a massive opportunity for them."

INDIGO2

Location: Greenwich, southeast London

Capacity: 2,400

Operator/management: AEG Europe

Selected future bookings: Billy Ocean (Feb. 20), Boyz II Men (June 12)

Launched in 2007 as a cozy alternative to its hugely successful sister venue, the O2 Arena, Indigo2 has so far concentrated on older acts and one-off special events. Although located some distance from the city center, "it proves we're well-served in the different parts of London," Radiohead manager Brian Message says.



KOKO

Location: Camden, north London

Capacity: 1,500

Owner/operator: The Mint Group

Selected future bookings: The View (Feb. 10), Simian Mobile Disco (Feb. 12)

Formerly known as the Camden Palace when it helped spawn the early-'80s New Romantics movement, Koko is well-suited for intimate gigs by big stars. Lily Allen launched her new album there Jan. 28. It benefits from being located in the live music hub of Camden. "Koko will definitely be seeing some more business," one promoter notes.



ROUNDHOUSE

Location: Camden, north London

Capacity: 3,000, standing; 1,800, seated

Owner: Norman Trust

Operator: Roundhouse Trust
Selected future bookings: Fleet Foxes (Feb. 22-24), Ultravox (April 30)

Another Camden venue, the Roundhouse played host to Jimi Hendrix, Pink Floyd and Elvis Costello in its '70s heyday. Since its 2006 £30 million (\$42.9 million) refurbishment, it has become home to indoor festival the Electric Proms. "When the Roundhouse came [back] onboard, it helped meet demand," Message says.

O2 SHEPHERDS BUSH EMPIRE

Location: Shepherds Bush, west London

Capacity: 2,000

Owner/operator: Academy Music Group

Selected future bookings: Candi Staton (Feb. 24), Nitin Sawhney (Feb. 26), Lily Allen (March 26-28)

Already "getting booked so far in advance these days," according to booking agent Peter Elliott of Primary Talent Agency, the Empire has a similar feel to the Astoria, although it is notably less grungy. It's not in the most accessible location, but that hasn't stopped the likes of Kylie Minogue and Iron Maiden from entertaining there. —JK

DIGITAL BY ANTONY BRUNO

Biz Digs Mix Picks

Could Playlists Become A Business?

Everyone wants to be a DJ.

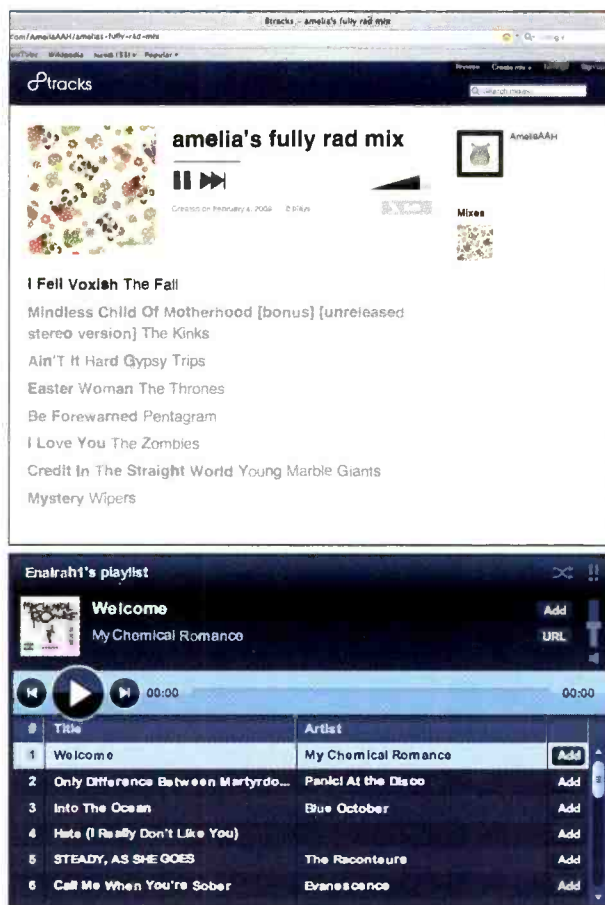
It all started with the mixtape, which music fans recorded to impress girls (or boys) with their eclectic taste. Tapes eventually gave way to CD-R compilations, which in turn are giving way to online sites.

In the midst of the digital revolution, however, a practice that labels once viewed as a recommendation tool became a threat. Since then, almost every online playlist service has found itself under industry legal pressure. imeem was sued and made licensing deals with the labels. Project Playlist is the subject of an RIAA lawsuit. MixWit shut down in late December. And Muxtape just relaunched as an indie music discovery platform after failing to reach agreement with the majors. (For more on Muxtape, see The Indies, page 13.)

Numerous studies show that the top two ways people discover new music is through radio play and peer recommendations. Online playlist services combine elements of both, which seems like a tremendous opportunity.

Take a look at the results. Project Playlist counts more than 40 million users. Muxtape, built by Justin Ouellette as a hobby, attracted more than 200,000 users and 1 million monthly page views in less than six months.

Labels certainly understand the potential of these services. But they need to ensure they can profit from them. And too many of the services don't



want to play ball.

At least not at first. In December Project Playlist finalized a licensing deal with Sony Music Entertainment but remains in a legal tussle with the other three major labels, which forced MySpace Music and Facebook to block the popular playlist sharing app. But with former Facebook COO Owen Van Natta as CEO and former MySpace exec Shawn Gold as chief marketing officer, it's likely only

Mixmaster showdown: 8Tracks (above) and Project Playlist (below)

a matter of time before more deals are worked out.

Of course, striking deals with the majors isn't exactly easy. Ouellette knew he'd need to make deals and claims he sought to do so right from the start. But the labels' demands—which he says included such marketing considerations as letting them promote certain artists on the site's home page—doomed that process.

"Initially the conversation is just about money and the business side of it," Ouellette says. "But it's not just a price per song. Doing a deal would mean giving up control, and that wasn't something I was willing to do."

Some newcomers are trying different strategies. Rather than letting users create a list of tracks that can be played on demand, which involves the priciest license, 8Tracks treats user-generated

playlists as customized Internet radio stations. By complying with the same limitations put on webcasters—such as staggering songs by the same artist during a certain period of time and letting users skip songs only six times per hour—8Tracks pays SoundExchange the same compulsory license used by Internet radio services like Pandora.

"If you trust that DJ and you're happy with what they're creating, there's really not much need for on-demand," founder/CEO David Porter says. "With the model for on-demand licensing based on what the majors are willing to offer right now, which is about a half-cent per stream at best, there's no way that rate can be supported under an ad-supported model. It's not even close."

Launched in August, 8Tracks still has to prove its model will resonate with music fans. Porter says the service has attracted about 130,000 users, with some 4,000 registered "DJs" posting some 10,000 playlists.

On Feb. 2, the service added "buy" links to all songs through an affiliate relationship with Amazon. Porter says that this spring he'll start charging \$30 for a six-month subscription to DJs who want to post more than eight songs to each playlist and supplement the streams with audio ads.

Whether it's through creative licensing like 8Tracks, licensed deals like imeem or testing the limits of the Digital Millennium Copyright Act like Project Playlist, one thing for certain is that music fans will still want to put their own stamp on the music they love, even if it's simply compiling a list of songs they like.

"It's an idea that is not going to die," Ouellette says. "People like to make mixes, so it's going to exist in one form or another. It's hard to see how that's going to play out given the way the industry is, but it's not going to go away."

BITS & BRIEFS

WEEZY TOPS AT YOUTUBE

"Lil Wayne" was the top search term on YouTube in December, according to the Internet monitoring firm Hitwise. The chart-topping rapper edged out the film "Twilight" for the top spot, as well as other music-related searches for such artists as Beyoncé, Soulja Boy and Chris Brown. Individual song search requests were led by "Single Ladies (Put a Ring on It)," "Love Story," "Right Now (Na Na Na)" and "How Do You Sleep." The data revealed that 72% of YouTube searches were music-related.

NUPTIAL LICENSING

INGrooves, a digital distribution and marketing company part-owned by Universal Music Group, has teamed with the Wedding & Event Videographers Assn. International to license music for use as wedding video

soundtracks. Universal Music Enterprises is licensing the tracks for the program, which is called Zoom. The deal covers "several thousand" tracks that are deemed to be popular wedding songs, such as Marvin Gaye's "How Sweet It Is (To Be Loved by You)" and the Temptations' "My Girl." The Zoom program also includes songs from EMI Music Publishing and Warner/Chappell, among others.

MUSICAL PROFILING

An online music service called Signal Patterns aims to pair users with new music based on their psychological profile. Users are asked to take an online psychology test in which they must rate 15-second clips of 40 songs. When they're finished, the service recommends a customized playlist and a list of other registered users with similar tastes.

AOL MUSIC

TOTAL MONTHLY STREAMS

		FEB 14 2009
TOP SONGS		
1	DAVID ARCHULETA A Little Too Not Over You 19/JIVE	226,882
2	DAVID COOK Light On 19/RCA	214,852
3	TAYLOR SWIFT Love Story BIG MACHINE	138,070
4	DAVID ARCHULETA Crush 19/JIVE	124,897
5	CLAY AIKEN On My Way Here RCA	109,702
6	BEYONCE If I Were A Boy COLUMBIA	88,765
7	KELLY CLARKSON My Life Would Suck Without You RCA	85,308
8	BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	74,490
9	BRITNEY SPEARS Womanizer JIVE	74,019
10	NICKELBACK Gotta Be Somebody ROADRUNNER	68,256
TOP VIDEOS		
1	TAYLOR SWIFT White Horse (AOL Sessions) BIG MACHINE	337,480
2	DAVID ARCHULETA A Little Too Not Over You 19/JIVE	303,579
3	BEYONCE Diva COLUMBIA	249,944
4	THE PUSSYCAT DOLLS I Hate This Part INTERSCOPE	229,432
5	BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	207,081
6	PINK Sober LAFACE	184,857
7	TAYLOR SWIFT Love Story (AOL Sessions) BIG MACHINE	181,102
8	BEYONCE At Last (AOL Sessions) COLUMBIA	170,852
9	MILEY CYRUS Fly On The Wall HOLLYWOOD	142,256
10	PINK Please Don't Leave Me LAFACE	133,271

AOL's premiere of the third video from her "Funhouse" album prompts an immediate response on the chart.

* First Listen/First View ** Network Live ** Breaker Artist
** AOL Sessions Source: AOL Music for the four weeks ending Jan. 29.

GET LOUD

Those who like to make a statement with their audio equipment may want to consider Aerial7's Street series headphones. Audio-wise, they're pretty standard. But two of the models—the Tank and the Matador—evoke thoughts of tangerine trees and marmalade skies on looks alone.

The Tank features a cable and mic for use with mobile phones, allowing users to take incoming calls while jamming out. If you're more the type who likes to blend into a crowd, tamer color options are also available.

The Tank retails for \$80, the Chopper for \$60 and the Matador for \$50.

—AB



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STANFORD
LAW SCHOOL
PROFESSOR

Lawrence Lessig

As he prepares to take a new position at Harvard, the legal scholar explains why he thinks the music industry should embrace copyright reform.



To many people in the music industry, Stanford law professor Lawrence Lessig is the enemy. As founder of the Creative Commons licensing structure and author of such influential books as "Free Culture: The Nature and Future of Creativity," Lessig is in many ways the standard bearer of the "Copyleft" movement, which seeks to weaken laws that restrict the modification or remixing of copyrighted work.

Lessig, however, sees himself as an ally. He says his ideas for copyright reform would help record labels, publishers and artists reap greater profits from new digital platforms rather than sound their death knell. In his most recent book, "Remix: Making Art and Commerce Thrive in the Hybrid Economy" (Penguin Press), he argues that copyright law must be reformed to account for new technologies and the way fans use them to interact with content. Rather than make criminals out of fans who mash up songs or mix tracks into videos, the music industry should embrace them with new copyright laws that help monetize that activity, Lessig says. But he has far less to say about exactly how rights holders are supposed to harvest these potential digital riches.

This summer, Lessig will become director of Harvard University's Edmond J. Safra Foundation Center for Ethics, where his academic focus will shift to corruption at public institutions. Before he makes the move, Billboard caught up with the academic/activist for his thoughts on the state of what he calls "the copyright wars."

What are some of the bigger misconceptions that people have about your ideas for copyright reform?

The first big mistake is that people confuse my work with the growing copyright abolitionist movement that is out there. I'm fundamentally not a copyright abolitionist. I believe copyright is an essential part of the creative industry and culture is richer both in the money sense and in the diversity sense with copyright than without it. My objective is to find ways to update copyright and make it make sense in a different technological context, and that should be an objective shared by people who are in the industry.

The second thing is the industry is focused on the problem of an enormous number of people illegally accessing copyrighted material not paying for it. That's a significant problem, but there are other problems in copyright that we need to think about systematically to figure out how best to update it for the 21st century. Copyright law purports to regulate an enormous range of activities that there's no good reason to regulate.

For example, I do a home movie of my kid learning to walk that I synchronize some music with and share it with my friends. That triggers copyright law in all sorts of

ways today. There's no reason it should. We should be focused on encouraging the professional creative work that the industry has focused on and authorizing and enabling this amateur creative work that technology is encouraging.

So how do your ideas about a hybrid economy or remixing apply?

The hybrid is a business that tries to leverage value out of a sharing economy. A hybrid is a business like Flickr where there's a commercial objective but the value is being produced by creating an environment where people produce things of value that they share with other people. I obviously think that the music industry could gain an enormous amount if it didn't have such a tin ear on how best to produce a hybrid economy.

Remix is just the idea of someone taking and building upon someone else's creative work. Now if I take a song and I remix it and I synchronize it to a video and I upload that to YouTube and YouTube starts making it available in a way that they're profiting from it, I have no problem with copyright law being updated so that YouTube is responsible for some fee for the public performance of this work on their network. I think that's appropriate. What I criticize is a copyright system that right

now basically says YouTube goes scot-free because they get notice and takedown immunity, while the remixer is alleged to be a pirate by remixing work without clearing the rights from the original copyright owner. That's the inversion of common sense that I think we should be figuring out how to correct.

What is the motivation for labels, publishers and artists to reform the current system when it's the foundation of how they make money?

From my perspective, the law professor's perspective, I don't care so much about the industry. I care about the fact that a whole generation is being raised living life against the law. And I think we are a weaker democracy when that's the way in which our kids relate to the law. We need to move into a place where people respect the law again, and to get there I think the industry needs to cut back on claims that really don't matter in order to have a moral ground to stand on when making claims that do matter.

The industry needs to think about other ways to facilitate compensation that don't actually force us into totally unwinnable wars. So the motivation should be, "Let's get to a copyright system

that actually works and doesn't radicalize a whole generation against copyright."

But it seems unlikely that the music industry will just voluntarily dismantle the current copyright ship it's sailing on and build a new one.

Well, that's funny, because when I hear people in the industry talk about copyright law, I hear them say the system is not working. I hear them saying they're losing [because] the existing system doesn't actually compensate them. So I agree: If everything were going great, there would be no reason for anybody to talk. But what I'm saying is, it's not going great for the industry. It's not going great for a whole generation of our kids. The system doesn't make sense for the existing structure of technology. So let's sit down and find a system that would make sense, that would actually create the kind of freedom that people should be able to agree is necessary, while on the other hand making sure artists get compensated when their work gets used.

Would you rather see this as an issue debated in Congress or in a courtroom?

Unfortunately, I think it's got to happen in both places. I think the most important thing right now is for some sensible map to be developed by credible stakeholders that can begin to educate Congress. Fundamental reform of the way that copyright law functions is not going to happen through the courts, nor should it. The things I'm talking about—voluntary collective licenses, or exempting amateur remixing, or setting up a mechanical license for remix rights—are the things that involve legislative solutions.

When are we going to get to a picture of a proper legislative solution? When we have a sensible map drawn by people who have taken it seriously and who have done something credible with it. ...

The industry needs to think about other ways to facilitate compensation that don't actually force us into totally unwinnable wars.

AXL

THE BILLBOARD Q&A

ROSE

THE GUNS N' ROSES FRONTMAN RANTS ABOUT HIS OLD
BANDMATES, RAVES ABOUT HIS NEW ALBUM AND EXPLAINS
WHY 'I HAVE NO SYMPATHY FOR THE RECORD COMPANIES'

BY JONATHAN COHEN





It's been nine years since Axl Rose gave a substantial print interview. For all that time and more, he's been working on the album "Chinese Democracy," which finally arrived in late November. ¶ It was an arduous process, to say the least. Guns N' Roses haven't released a new song since 1999 or an album since a 1993 set of covers. Since then, Rose has toured sporadically, worked with a rotating cast of

musicians—he owns the Guns N' Roses name, according to his attorney, Laurie Soriano—and recorded numerous versions of the same new songs. According to a 2005 article in the New York Times, Universal Music Group had spent \$13 million on "Chinese Democracy" by then. ¶

The album came out in the United States as a Best Buy retail exclusive and debuted at No. 3 on the Billboard 200 with first-week sales of 261,000, according to Nielsen SoundScan. To date, it has sold 537,000 copies in the States, far fewer than the 1.3 million that Best Buy bought upfront, according to the Wall Street Journal. But the album has sold 2.6 million copies worldwide, according to Universal—a number that counts only retail purchases—and the company plans to start promoting another single soon. ¶ Some industry executives have blamed the album's disappointing sales on Rose, who hasn't made a video, announced a tour or given interviews. Others point to Best Buy, claiming the chain didn't make the album as visible as last year's other major retail exclusive, AC/DC's "Black Ice," which was sold only at Wal-Mart. Until now, Rose himself has remained silent, except for a series of postings on some Guns N' Roses fan Web sites. ¶

That doesn't mean he doesn't have plenty to say—about his new album, his former bandmates and his label, Interscope, a subsidiary of Universal. (The label declined to comment.) Rose answered two series of questions via e-mail, in which he discussed for the first time the events surrounding the release of

"Chinese Democracy" and his frustrations with Interscope. In a separate phone interview, longtime Guns N' Roses (and former Replacements) bassist Tommy Stinson echoed Rose's sentiments. ¶ Rose's answers appear here almost exactly as he sent them, edited only for grammar, length and clarity. The obvious question: Why talk now? Rose says he "felt it was a good time to address some of these issues publicly."

Some people thought “Chinese Democracy” would never come out. Were there times during the making of the album when you felt that way yourself?

Not so much that it wouldn't come out but that we could in some way legally be forced to release it either incomplete or with so many business areas unresolved that the beginning would be the end as well.

Without sounding presumptuous, what took so long to get the album out?

And without sounding facetious, what didn't? There aren't too many issues of the hundreds [we ran into] that happened as quickly as anyone would have preferred, from building my studio; finding the right players; never did find a producer; still don't have real record company involvement or support; to getting it out and mixed and mastered.

All that aside, it's the right record and I couldn't ask for more in that regard. Could have been a more enjoyable journey, but it's there now. The art comes first. It dictates if not the course [then] the destination artistically.

For me, once the real accompanying artwork is there with a few videos and some touring, the package was achieved and delivered. And to do so at this level in terms of quality, both artistic and performance-wise, both on record and live, is something that's a miracle at minimum and something that wouldn't have happened, no matter how anyone tries to convince others, with old Guns, regardless of anyone's intentions. It was just as ugly in old Guns, regardless of our success.

What were your expectations in terms of what Best Buy would do to promote the album?

Best Buy has been great. Going with Best Buy was a way to work out a deal with Universal and we were fortunate enough to work with Irving [Azoff, as manager] and deal more directly with Universal. I've asked for information regarding their role in working the record but that hasn't come yet so I'm not able to tell what Universal has or hasn't done, although Zach [Horowitz, Universal Music Group president/COO], or whoever's behind the international efforts, is doing great. It's more than appreciated and a welcome relief.

Unfortunately [going with Best Buy] didn't change us having to rely on Interscope as much as we'd hoped. The opinions expressed or “jumped” on publicly regarding promotion seem to be [about] my or our involvement with mainstream media—talk shows, rock magazines and dot-coms—which have generally held negative public stances toward myself or the band for years, [and they] unfortunately have not been resolved. Efforts are being made to understand the relationships and evaluate how best to proceed.

Our focus was in getting the record deal done while finishing the album, which hit many an unexpected bump or sinkhole in the road right up until the actual release. We never intended a huge public rollout, especially with-

out resolving certain issues, and no one ever suggested us doing so, though Interscope's communications with Best Buy in these areas may not have been as clear as anyone would have preferred.

Our approach, for better or worse, has always been to work the record over the course of the following tour cycles, with attempts to forge new or better and hopefully redefined relationships with the different forms of media that may be interested along the way. In regard to our promotion, it was based around certain agreements with Universal, Interscope, our management and legal [teams] that unfortunately never happened. I won't get into specifics but am beginning to address some of those issues in my own way as opposed to “working together,” and we'll see how that plays out.

What are your thoughts on how Universal has handled the album?

Unfortunately I have no information for me to believe [that] there was any real involvement or effort from Interscope. I'm not saying there wasn't. But in my opinion, without [Interscope Geffen A&M chairman] Jimmy Iovine's involvement, it doesn't matter who anyone talks to or what they say—virtually nothing will happen from their end.

I do know [that] I've been asking for a marketing plan for over five years and still haven't got anything. We've asked for a complete breakdown of promotion expenses and efforts from all parties but unfortunately I've received very little information, if anything, so far. On another note, the draft booklet leaking and, I believe, the early shipping of preorders and the inclusion of the early draft booklet for the release was through involvement with Interscope, which was a mess. That's not to say they don't work for other artists and make things happen. I feel they work very hard for whatever it is they truly want to sell, whether it's good or . . .

I can say how the band feels, and that is that to a man they hate the record company

“ **WHAT'S CLEAR IS THAT ONE OF THE TWO OF US WILL DIE BEFORE A REUNION.** ”

—AXL ROSE, ON HIS RELATIONSHIP WITH SLASH





Use your illusion: AXL ROSE performing live in 2006.

other than Universal International with a passion. And that's with me talking with them about the record company negatively hardly ever, if at all. They're not blind: They hear the talk and see the results. Our involvement with Interscope has been more than frustrating for them. It's not like anyone here wants to have any negative views, impressions or opinions. They don't go around bitching about things all the time and they don't let it get in the way of whatever they're supposed to do here, but it is what it is.

Here's how things worked until they were no longer involved—that is, until recently. Jimmy [Irvine] and whoever would come down to the studio. Things would be good for a month. Then, according to whoever was involved at the time from their side, someone above Jimmy would start putting pressure regarding us on him, Jimmy would start pressuring others at his label [and they] would begin doing the same with us. We get that it's just how business—and perhaps especially this business—tends to work, but after a month of this the whole thing would get ugly and extensively interfere with getting anything productive done, and near the middle of the third month we'd arrange for Jimmy to come down again. They'd go away happy and the entire process would repeat itself over and over and over.

[Former Interscope Geffen A&M president] Tom Whalley brought in Roy Thomas Baker to produce and [A&R executive] Mark Williams suggested Marco Beltrami, among others, to play strings on the album. And Jimmy had an idea for low guitar in a track and the EQ on a drum part. That's it as far as I'm aware. They were all good things, but in all sincerity, that's it. Now, what efforts were made to help keep Universal or Vivendi off us for as long as possible could very well have been extensive, and in that regard either would have been or would be most appreciated. I like Jimmy, but I've never understood him in regard to us or this album. Everything's always been, "That's easy," or "We can fix that, no problem," but unfortunately rarely added up to any kind of reality for us until [he found] Bob Ludwig for mastering.

We'd love to have their and Jimmy's support after this. But to continue at this juncture feeling as we do, keeping things so behind the scenes, unfortunately feels like the same 'ol same 'ol for all of us and, at least momentarily, a bit much to digest. Jimmy did point us in the right direction for mastering, and I believe he's sincere in his appreciation of our record but still for whatever reasons gave up pretty early in those areas.

We feel that, unfortunately, we've never been really anything all that much more other than a throw it at the wall, see if it sticks, no real ground work, something to take advantage of, last quarter, cook the books, write-off, fuck this headache, hoping to get lucky scam. And, unfortunately, for all their nice words and assurances, nothing that's happened since the week or so before the release has shown us much of anything to the contrary. So at least in regard to the U.S., for the most part I don't

look at it like we have a record company—I look at it for the most part like we have friendly but otherwise cutthroat loan sharks, and we were lucky to get what we got but feel we could have done more if they were at least, especially with some of their backgrounds, a bit more involved creatively. So in light of pirating and the mess the major labels are in, I have no sympathy for the record companies, based on our experiences in the U.S.

The last time Guns N' Roses had a new album out, the Internet was barely a reality. What was your response to the nine-song leak this summer?

Having someone jeopardize your efforts so cavalierly is pretty much a nightmare. I don't know that it hurt us though, at least as one might think. Hard to say. That's not to imply leaks don't hurt artists, but that they were earlier roughs and the level of sound quality is much higher with the finals. That said, you have those who become emotionally attached to how the leaks sound, which, for better or worse, usually isn't so great to contend with. And it seems that those who often do so and complain publicly, oddly and coincidentally, have a history of basically being detractors as well even if they're somehow considered part of a "fan" base.

What's your take on the media response to the album?

It's been a mixed bag. Some has been great, others a blood bath. That said, most of the nonsense has been from the same or the latest batch of negative idiots, so it was to be expected and really doesn't mean much. [I] did see some jump ship, and that's always funny. Watching some douche waving a flag and then being the first punk in the water's always great.

Observers are interpreting some of the songs on "Chinese Democracy" as being about the process of making the album. Is this valid?

I'd say there's a lot in the lyrics regarding the journey to make the album, even if not in so many words.

Can you give an example of a song that the band nailed on an early take and didn't change that much?

The basic concept of most songs stayed the same. "Riad [N' the Bedouins]," "Sorry," "Better" and "Prostitute" are probably closer to their original demos in ways than others.

How many other songs were completed and considered for "Chinese Democracy"? There are rumors that there are two full albums done.

We'd like to get another album out at some point, but for now our focus is on "Chinese."

Some artists like to test out their new songs in their car stereos or invite friends to the studio to hear playbacks. How did you listen to the album when it was a work in progress?

My studio, car stereos, a CD Walkman, computers and different speaker setups, clubs, iPods. Actually, our first leaks were from

using a sound system in a strip club in the early hours when it was basically empty. I went there to play the tracks for someone I was interested in working with. I'd gone there with a guy who worked band security, who was allegedly somehow related to the owners, feeling it was a bit more of a protected environment than it turned out to be.

Are you planning to tour?

No plans, but there's talk. Management and our promoters are really excited with the offers coming in both here and worldwide.

Are you planning to make videos?

We're finalizing a video for "Better" and writing a couple others now. Over time different ideas have been tossed around, written up or submitted but that was then. Nothing we had come up with—or at least the approaches so far—felt right. We have been discouraged from making a video all along by Interscope, up until Best Buy requested one after the release, and in a manner by Interscope then of, "So where's the video?," taking everyone more than off guard.

There was talk of a "Guitar Hero" or "Rock Band" download of "Chinese Democracy." Is either going to happen?

There is talk about a "Rock Band" release, and they felt the record—based on the nature and complexity of the depth of instrumentation—deserved a bit more attention and some more involved elements than they've generally dealt with. I have no idea what that means but it's my understanding they were very enthusiastic. We're looking at a Feb. 28 release, according to [executives at MTV responsible for] "Rock Band." ["Rock Band" has since changed the release date to spring.]

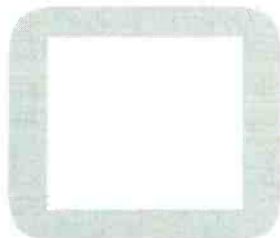
Is there any chance you'll work with the former members of Guns N' Roses in the future?

I could see doing a song or so on the side with Izzy [Stradlin] or having him out [on tour] again. I'm not so comfortable with doing anything having more than one of the alumni. Maybe something with Duff [McKagan], but that's it, and not something I'd have to really get down into, as I'd get left with sorting it out and then blamed on top of it. So, no, not me.

In regards to Slash, I read a desperate fan's message about, what if one of us were to die and looking back I had the possibility of a reunion now, blah blah blah. And my thoughts are, "Yeah, and while you're at the show your baby accidentally kicks a candle and burns your house down, killing himself and the rest of your family."

Give me a fucking break. What's clear is that one of the two of us will die before a reunion and however sad, ugly or unfortunate anyone views it, it is how it is. Those decisions were made a long time ago and reiterated year after year by one man.

There are acts that, once committed between individuals, they are what they are. To add insult to injury almost day after day, lapsing into year after year, for more than a decade, is a nightmare. Anyone putting his own personal entertainment above everything else is sickening. ...



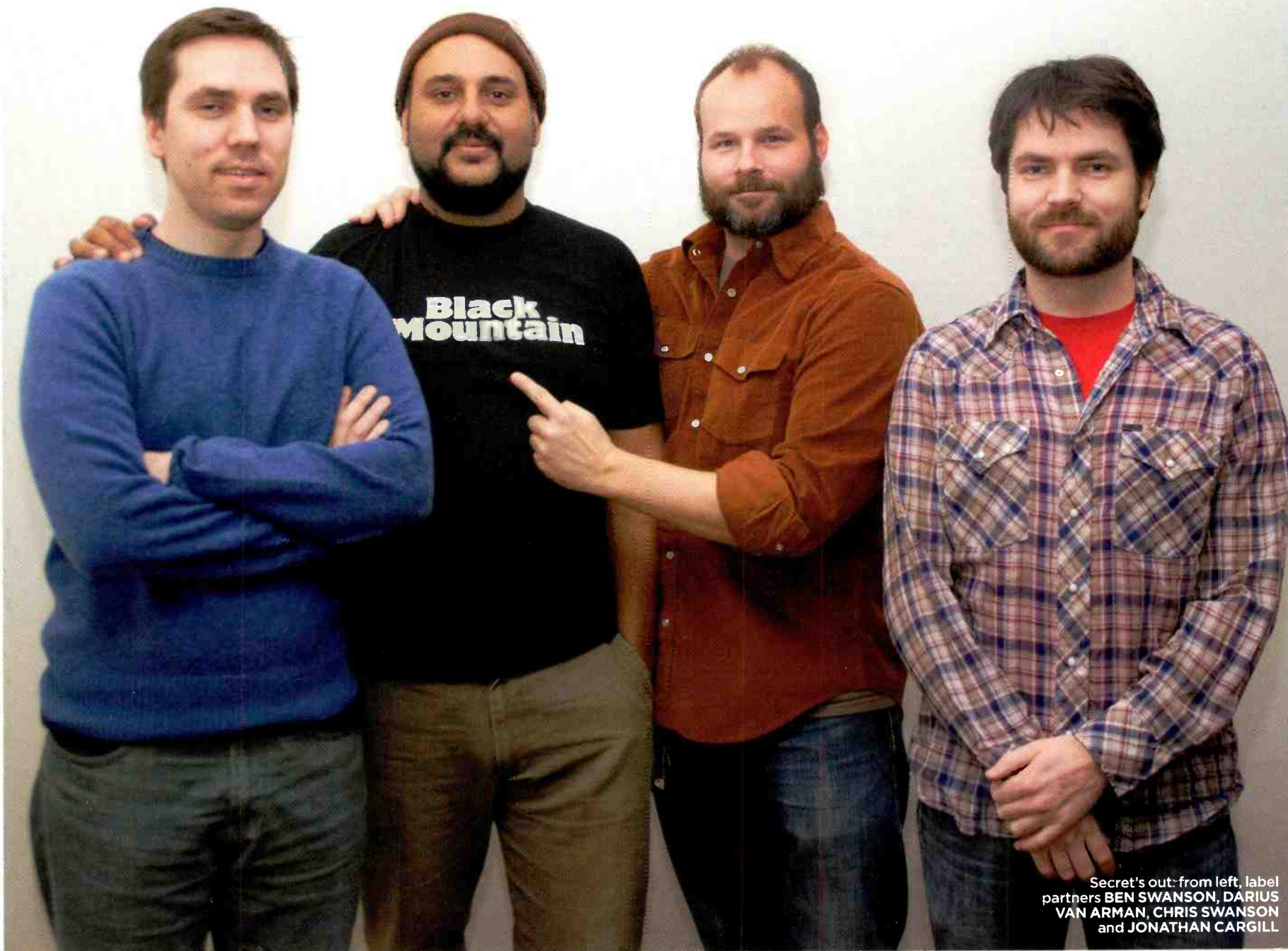
NE WOULD EXPECT THE LABEL THAT RELEASED ONE OF LAST YEAR'S MOST CRITICALLY ACCLAIMED TITLES WOULD BE HEADQUARTERED IN AN AIRY BROOKLYN LOFT, OR PERHAPS AN ECHO PARK ART SPACE.

In fact, the offices of Secretly Canadian—the label behind Bon Iver, Antony & the Johnsons and Jens Lekman—can be found in a three-story building that used to be an electric dog fence factory in Bloomington, Ind. Nearby there's a casket factory and a decrepit house that seems to pump out an endless supply of cats, some of which have been adopted by label employees. Antony Hegarty of Antony & the Johnsons refers to the area as

“the chicken village.”

Despite their downbeat surroundings, Secretly Canadian, and its sister labels Jagjaguwar and Dead Oceans, have become a global powerhouse, with albums on the charts in the United States and Europe. Jagjaguwar released Bon Iver's “For Emma, Forever Ago,” which has sold 136,000 copies, according to Nielsen SoundScan, and popped up on pretty much

every best-of list in 2008. “I Am a Bird Now,” the album by the androgynous torch singer and Lou Reed disciple Hegarty, won the United Kingdom's Mercury Prize in 2005 and has sold 76,000 copies. In the first month of 2009, the label debuted Bon Iver's “Blood Bank” EP at No. 16 on the Billboard 200 with 32,000 copies sold, and Antony & the Johnsons' “The Crying Light” topped Billboard's European Albums chart. The rest of the



Secret's out: from left, label partners BEN SWANSON, DARIUS VAN ARMAN, CHRIS SWANSON and JONATHAN CARGILL

year's release schedule for the three labels includes albums from Brooklyn indie-rock band Bishop Allen, singer/songwriter Richard Swift, alt-country act Magnolia Electric Company and recently signed South African rock band BLK JKS.

Hegarty says that he was initially attracted to the label because "they seemed really honest and enthusiastic, and I respected their integrity." He adds, "We did a lot of growing together; there were lots of times both of us were doing things for the first time."

Secretly Canadian has gone from a small, college-town cottage business to a mini-empire, with two affiliated labels, a distribution company and a production plant. Brothers Ben and Chris Swanson founded the label in 1996 with their friends Eric Weddle and Jonathan Cargill, initially launching the enterprise as a vehicle for releasing local bands. But even with a number of successful albums under its belt, the label still signs artists to the same deals it did with its fledgling acts.

"Bands on this label can expect an annoying level of transparency," Ben says. Chris adds that "all the deals are 50/50, and we co-own the masters. Partnership is the most important thing for all of us."

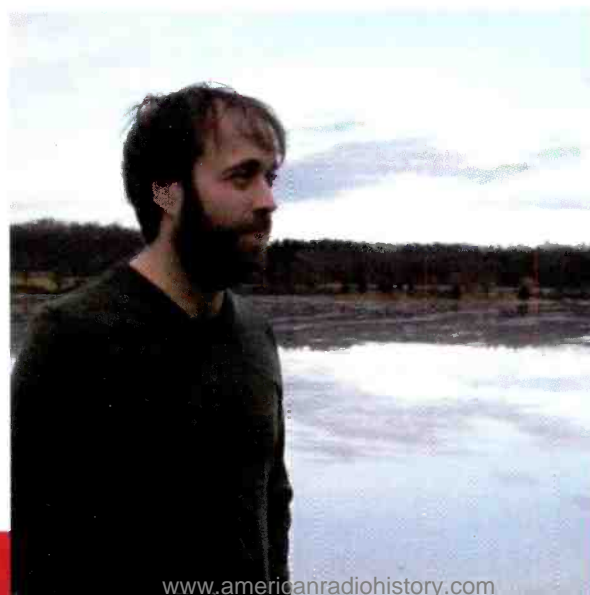
For Secretly Canadian, the partnership with Bon Iver (aka Justin Vernon) includes holding back on some licensing opportunities in order to help his album grow organically. "We didn't want to be everywhere at once and

doing all these sponsored tours only to cost the record its dignity," Vernon says. "We could have sold a few more copies, but I think it would have hurt us in the long run."

When they first started, the founders didn't imagine they'd be in the top 20 one day. "In the mid-'90s, plenty of people were saying Bloomington was the next Seattle," Ben says. "There were lots of smaller, artier bands around and a thriving basement-show scene that wasn't really being captured. We saw an opening and went for it."

The Swansons and their co-founders put out a 7-inch by Songs: Ohia, followed by an album by the band in 1997. They tried the established distribution channels for indies

Walking by water: Dead Oceans founder PHIL WALDORF



but were disappointed by their experience. "It was really hard to get paid by the distributors if you only had a few records out," Ben says. "At the same time, the price of putting out CDs was dropping. We started the distribution company in 1997 and pulled in a lot of our peer labels."

Around the same time, Darius Van Arman was living in Virginia, working at a record store, booking a club and writing for an alt-weekly. He started Jagjaguwar to release an album by a friend's band, and then, he says, "We just kept putting out records, until at some point, it became a real label." After running the operation on his own for three years and releasing mostly local acts, he met Chris and the two became fast friends.

"At that point, I was looking for a partner, and Secretly Canadian seemed like a natural fit," Van Arman says. "I moved to Bloomington in 1999 and that was it."

Secretly Canadian quickly expanded again, launching Bellwether Manufacturing in January 1999. The operation does CD and DVD replication and contracts out vinyl pressing and custom CD packaging design, as well as printing posters, stickers and postcards.

"Like the distribution company, Bellwether is an economy of scale," Ben says. "We were working with lots and lots of smaller acts, and that all added up."

Bellwether might have even kept the label afloat for a period of time. "From 1999 until 2005, I'd say Bellwether was 60%-80% of the revenue," Ben says. "In 2005 and



Blame Canada: clockwise from top, BISHOP ALLEN, BON IVER, Magnolia Electric Company singer JASON MOLINA and Antony & the Johnsons' ANTONY HEGARTY.

2006, the distribution began to be a much bigger part of the pie. Then the [Antony & the Johnsons] record hit, and between that and the catalog we had built up, we started to see the label department grow significantly."

The labels were doing so well, that, in 2006, it decided to add a third one to the mix. Phil Waldorf had been managing Misra Records but was looking for a change and approached the owners of Secretly Canadian about a possible partnership.

"Misra was distributed through Secretly Canadian, and I had a good relationship with all the partners," Waldorf says. "We approached things in a very similar way, in terms of the ambitions we had and the strategies we used. When Misra was absorbed into Absolutely Kosher, I started Dead Oceans under the Secretly Canadian umbrella."

When asked to explain how the three labels relate to one another, Waldorf cites the Beggars Group as an example. "Secretly Canadian, Jagjaguwar and Dead Oceans are all unique brands, but there is some interchangeable work," he says. "The A&R for each of the labels feels distinct."

As far as the management structure, Chris and Van Arman oversee Jagjaguwar, while Chris, Ben and Cargill manage Secretly Canadian. Dead Oceans is Waldorf's project. (Weddle several years ago left the organization and has since founded the label Family Vineyard.) Van Arman also oversees Bellwether, although the manufacturing plant and distribution warehouse have separate staffs. Thirteen people work for the labels, 10 are at the distro, and seven are at Bellwether. Two full-time accountants are employed for the entire operation.

"The labels pretty much share everything," Waldorf says. The office staff is shared among the three labels. All have their own bank accounts and split the overhead, although

not on a strictly one-third-each basis. Labels with more developed catalogs pay a greater share than Dead Oceans.

The A&R strategy works in a similar way. "We all have fairly similar taste, although there has never been a battle for a band," Waldorf says. "We might decide to sign a band to a certain label because they are a more developed band and that label has the space and budget for them, where the others might not."

Van Arman says he feels Jagjaguwar is "accidentally perceived as being more noisy and experimental, which I don't think is accurate. It's hard to characterize what is different from label to label. None of the labels defined their brands from day one. If I had to say what sets Jagjaguwar apart, I'd say maybe we're a little darker and more mystical."

"I just had this gut feeling about them," Vernon says. "I was meeting with all these labels during [the 2007] CMJ [Music Marathon] and just not feeling any of them. I was leaving and I pulled my car over to the side of the road and called Chris and told him I wanted to do it."

Vernon signed with the label for many of the same reasons as Hegarty. "We've become good friends and they work so hard at the

label," he says. "They're just solid, solid people." Hegarty says he found the fact that the label is based in Bloomington "a little unnerving," but the Midwestern pedigree was a bonus for Vernon: "I think they have built a quiet and stunning empire."

The principals at the label generally consider their unusual location a bonus. "We couldn't afford to have the distribution company and the manufacturing plant in New York or L.A.," Van Arman says. Chris adds that being in Bloomington means they avoid "the group think in the bigger cities. If someone can sell out in New York or L.A., that's great, but it's amazing if they can fill a room in Bloomington."

'I think they have built a quiet and stunning empire.'

—BON IVER

THE SECRETS OF THEIR SUCCESS

The Swanson Brothers Offer Helpful Hints On How To Grow A Small Label

TAKE ACCOUNTING 101

Or found a label with someone who has, Ben says. "Chris won the Future Business Leaders of America accounting contest in high school, which included prizes like a \$200 scholarship to a North Dakota university. He takes care of all that, and it means the rest of us never have to think about accounting."

LEARN WEB SITE DESIGN

It's tempting to hire the nerd down the block, but Ben warns against it. "You just have to learn by doing," he says. "If you get someone else to do it, they almost always go away to school or get busy, and you're left with a broken site that you don't know how to fix."

VOLUNTEER AT A COLLEGE OR COMMUNITY RADIO STATION

Working at a small station is a great way to make industry contacts and meet like-minded music fans. "You're also exposed to a lot of great music and might even find some of the bands you end up signing," Ben says.

BUY THE EQUIPMENT YOU REALLY NEED

Ditch your "money-saving policy" of saving printing for days when you can bring it to campus or the office. It's not worth it.

EUROPEANS DELINEATE THOUSANDS WITH PERIODS, NOT COMMAS

"Early on, we got a lot of attention from a glossy Swedish magazine, sort of a European version of the Fader," Ben says. "They were writing a feature and asked us if we wanted to buy an ad. They quoted us '50.000 kr,' which is about \$6,500. We thought the extra zero was a typo and we would get it for \$6.50, just some token amount because they were writing a nice feature about us. We were totally excited so we bought the ad and paid six fifty when we got the invoice, only to receive a very confused message asking why we'd only paid a small percentage of the cost. They were cool to us and let us settle it for less, but not everyone will be so nice."

—CH

BON IVER: DREW KAISER; BISHOP ALLEN: SEBASTIAN MIYANOSKI; ANTONY & THE JOHNSONS: DON FELIX CERVANTES; JASON MOLINA: STEVE GULLICK



UNDER CONSTRUCTION

**New Concert Venues Open
Across North America In 2009**
BY MITCHELL PETERS

**NEW
VENUES
&
PERFORMING
ARTS CENTERS
TOURING**

Even in a down economy, state-of-the-art facilities of various capacities continue to open across North America. Times may be tough, but after a year that brought major buildings including the BOK Center in Tulsa, Cincinnati's Bank of Kentucky Center and the K-Rock Centre in Ontario, those in the live entertainment business remain hopeful that new buildings in 2009 will also be successful. ■ "Whenever you open a new venue, there's always a level of anticipation and excitement," says SMG senior VP of arenas Hank Abate, whose company has landed several contracts for new buildings this year. "We're doing the best we can to hold the line on costs, because we know we're entering into a difficult period. But so far, we haven't hit the wall yet." Following are new venues that recently opened or are planning to open later this year.

SOUTHEASTERN KENTUCKY AGRICULTURE AND EXPOSITION COMPLEX (CORBIN, KY.)

Music fans in Corbin, Ky., and the surrounding areas will have a new midsize arena in their back yard, when the 7,000-seat Southeastern Kentucky Agriculture and Exposition Complex goes live March 7.

"I'm concentrating on letting everyone know it's an untapped market," complex GM Cliff Clinger says, noting that the closest city to see a concert is an hour-and-a-half away. "Basically, the need for it came about because nothing existed."

Clinger expects to draw concertgoers from a 50-mile radius to the SMG-managed arena. Within that distance,

"we're figuring there's a population of about 500,000 that we'll be attracting from," he says.

So far, the city-owned, \$25 million facility's schedule includes Bill Gaither & Friends (March 26) and Larry the Cable Guy (April 24). "We're in part of the Bible Belt," Clinger says. "We're focusing mostly on rock, country and gospel."

THE SHOW AT AGUA CALIENTE CASINO (RANCHO MIRAGE, CALIF.)

Southern California residents looking to mix gambling with entertainment have a new place to see concerts. The Show at Agua Caliente Casino in Rancho Mirage, Calif., which opened Feb. 12 with a sold-out concert by Billy Joel, "will be the finest 2,000-seat concert theater of its kind on the West Coast," director of entertainment Steve Macfadyen says.

The \$76 million venue is owned by the Agua Caliente Band of Cahuilla Indians and part of a \$400 million expansion of the casino, resort and spa.

Macfadyen says that in light of the weakened economy, he will attempt to keep ticket prices at a reasonable level. "Just because we're presenting [artists] in this type of atmosphere doesn't mean that automatically everything is more expensive. We're not trying to be Las Vegas."

Concerts booked through November include Matchbox Twenty, Martina McBride, Chicago, Tony Bennett, Puddle of Mudd, Trace Adkins and Big & Rich. Macfadyen hopes to book about 40 concerts in the Show's opening year.

He doesn't expect the theater's proximity to Los Angeles to have an impact on bookings. But "you still have to be careful about where you promote and how you advertise so that you're not butchering one another's opportunities," he says.

CITI FIELD (NEW YORK)

Billy Joel helped shutter Shea Stadium in New York with a pair of sellout concerts last July that grossed nearly \$12.9 million and drew 115,000 people, according to Artist Group

International. Dave Howard, Mets executive VP of business operations, hopes to have the same success with live music at the Mets' replacement stadium: the 45,000-seat Citi Field, set to open in April. The Mets' new \$800 million home sits directly across from Shea, which is being demolished.

Citi Field will host "several concerts per year," says Howard, who adds that the new stadium was "designed with the intention of doing concerts." Part of that includes large loading docks for multitruck touring productions and easy access onto the field for concertgoers.

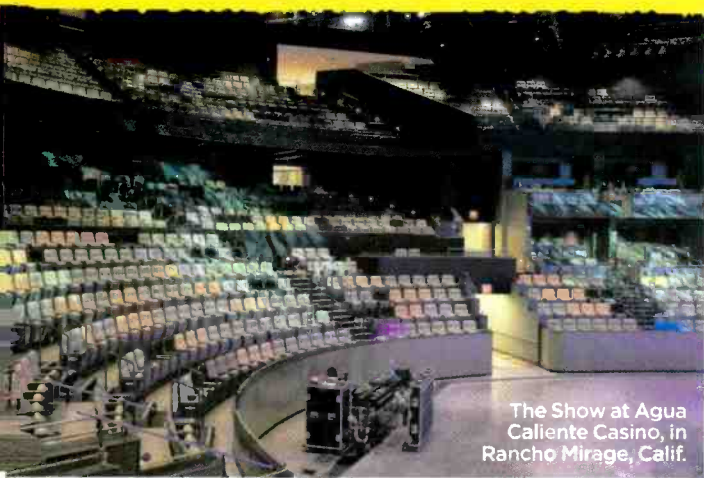
Fans who experienced concerts at Shea should be pleasantly surprised with the new field. "Shea Stadium, with the circular design, pulled the seats higher and farther away from the stage," Howard says. "Citi Field is more intimate, and everything is drawn in closer. So we think it will be a terrific concert venue."

Although no acts had been confirmed to play Citi Field at press time, Howard says the first concert will likely take place around July when the Mets are on the road. "We've had some preliminary discussions with promoters and other representatives of some pretty significant talent about folks wanting to be the first act here," Howard says.

DALLAS CENTER FOR THE PERFORMING ARTS (DALLAS)

Following its completion this fall, the \$335 million Dallas Center for the Performing Arts in downtown Dallas will boast five venues, including two—the Margot and Bill Winspear Opera House and Annette Strauss Artist Square—that will host 10-15 concerts annually.

Along with opera, ballet and Broadway performances, the 2,300-capacity Winspear venue will host a wide range of live music events, according to Michael Riley, Dallas Center for the Performing Arts senior VP/COO. The Dallas Opera will perform in the venue about 44 nights per year, but Riley says the facility will have plenty of **continued on >>p28**



The Show at Agua Caliente Casino, in Rancho Mirage, Calif.

from >>p27 open dates for touring acts.

"It takes careful calendar management, so you're ensuring we still have good dates and be attractive for managers, promoters and agents wanting to use the building," he says.

Meanwhile, the open-air Strauss Artist Square will feature a fixed stage and be able to accommodate up to 5,000 concertgoers. Riley envisions stand-alone concerts in the area, as well as live music associated with community events and festivals.

"We can do soft and hard tickets in that space," he says. The first season of programming at Strauss Square will begin in spring 2010. The Dallas Center for the Performing Arts opens Oct. 12 with a series of weeklong events.

SHOWARE CENTER (KENT, WASH.)

Located 15 miles south of Seattle and 15 miles north of Tacoma, Wash., the recently opened ShoWare Center in Kent, Wash., has the "perfect location," according to GM Tim Higgins, who hopes to tap into all surrounding markets for potential concertgoers.

Managed by SMG, the 6,200-seat ShoWare Center opened Jan. 2 and will book up to 10 concerts annually, Higgins says, noting that country and classic rock acts are a good draw for the region. He believes that the venue's size will help it compete effectively with larger arenas in close proximity.

"The 12,000- to 15,000-seat shows aren't there as much as the 6,000- to 7,000-seat events," Higgins says. "A lot of the venues have installed an upper curtaining system and are downsizing their venues to meet that 6,000- to 7,000-seat demand."

VisionOne, which owns ticketing company ShoWare, has paid \$3 million for a 10-year naming rights deal at the city-owned building, according to Higgins. ShoWare will also serve as the arena's official ticketing company.

"The ticketing company wanted to get their product into the industry," Higgins says, "and what better way to do it than get into a brand-new arena and show their product off?"

The \$84.5 million arena already has 25 Seattle Thunderbirds hockey dates on the books through mid-March. But we're "out there pursuing all kinds of concert dates," Higgins says. The ShoWare Center also hopes to land an arena football tenant in the near future.

The only show booked at press time was Chris Tomlin on March 8.

THE JOINT (LAS VEGAS)

Hard Rock Hotel & Casino VP of entertainment Paul Davis wants to make one thing clear about the new Joint in Las Vegas, which is scheduled to open in late April: "This is not a remodel or a refurbishment of the original Joint," he says. "It's a brand-new building."

As part of Hard Rock's \$800 million expansion in Vegas, the new 4,007-capacity Joint will be twice the size of the old venue and feature state-of-the-art lighting and sound, along with seven VIP suites. Hard Rock's expansion includes two new hotel towers, as well as new restaurants, retail and entertainment space.

"We needed a bigger venue to accommodate the type of acts that this property has an appetite for," Davis says, noting that the new Joint will maintain the same feel of the old club. "It just makes it a lot more palatable to do those acts in a room that has arena-level production capabilities and a bigger capacity."

The old Joint, built in 1995, will be turned into casino space. The

new \$60 million project will be erected in a parking lot on the east side of the property along Paradise Road. "Ironically, in that parking lot, we had done multiple outdoor concerts," Davis says, citing such acts as Linkin Park, the Killers, Incubus and Bon Jovi.

Some acts have been confirmed to perform at the new Joint, but Davis declined to reveal any names as of press time.

AEG Live will continue to exclusively book and promote concerts at the new Joint, Davis says.

ABBOTSFORD ENTERTAINMENT & SPORTS CENTRE (ABBOTSFORD, BRITISH COLUMBIA)

When the \$66 million Abbotsford Entertainment & Sports Centre in British Columbia opens this spring, Philadelphia-based management company Global Spectrum will add yet another venue to its crop of recently opened buildings in the region.

Last year in British Columbia, Global Spectrum opened the South Okanagan Events Centre in Penticton and the EnCana Events Centre in Dawson Creek. The company also manages the 10,000-seat Comcast Arena at Everett Events Center in Washington.

Abbotsford GM Trey Bell believes the 7,000-seat arena will create easy routing for touring acts in the region. "It creates a portion of a routing for any act heading to the Pacific Northwest. They're all Global Spectrum, so promoters and producers know how they're going to be treated."

The Abbotsford center is scheduled to open in late March, but programming at the arena won't begin until May, says Bell, who hopes to host up to 10 concerts annually. "When we open and the promoters start to see us selling tickets, I think we'll actually do better than that," he says. The only live music event booked at press time was Third Day on May 9.

In addition to concerts, the arena will host ice shows, family entertainment, rodeos, motor sports, trade shows/conferences and other private events. The facility is also looking to land a professional hockey tenant from the American Hockey League or United Countries Hockey League.



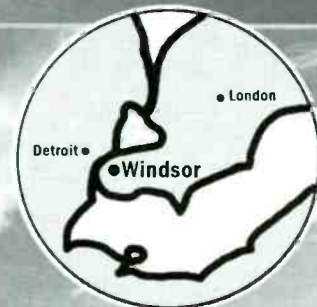
CHRIS MILLER

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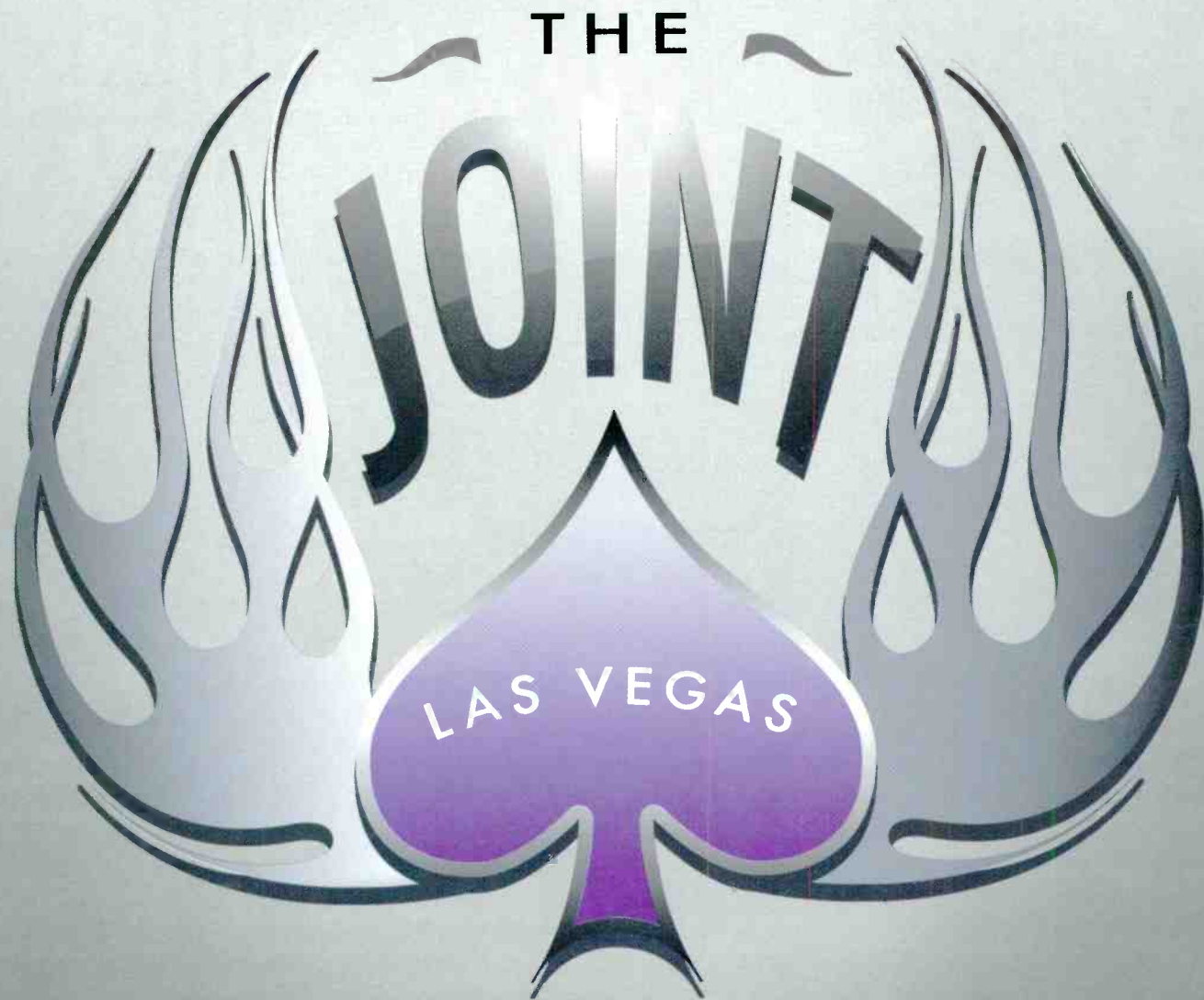
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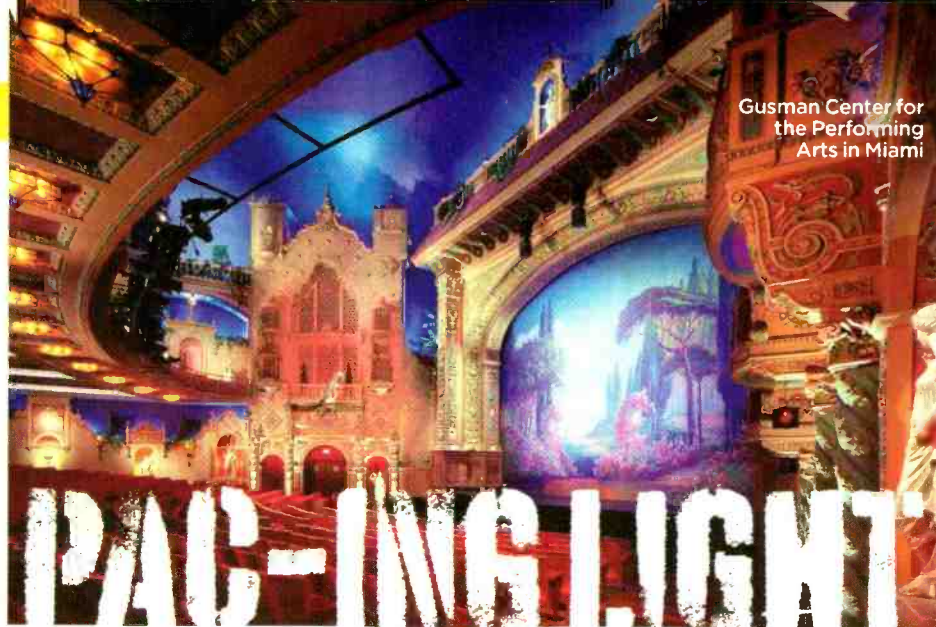
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Gusman Center for the Performing Arts in Miami

Performing Arts Centers Streamline, Get Creative In Face Of Economic Challenges

BY RAY WADDELL

Performing arts centers, many of which rely heavily on public and private donations, are facing the dual challenge of selling tickets and raising funds in a down economy. And both depend on the public and private sectors.

"Like everybody else in the industry, we're coping with tighter budgets, softer revenue streams and increased costs for services," says Bob Papke, national booking manager of SMG Theater Network and director of the Times-Union Center for the Performing Arts in Jacksonville, Fla. "And, unlike arenas and other types of venues, many of our presenting organizations have been hit with major funding cuts from state, municipal and charitable sources, along with a downturn in sales. That's a double hit to their budgets."

Even so, Kathleen O'Brien, president/CEO of the Tennessee Performing Arts Center (TPAC), says her Nashville venue is "pretty much on target" for fund-raising, but she expects the impact of the economy to be felt in fiscal 2009, which begins in July. "We have actually picked up some new donors this year, and we've implemented some new techniques, especially with our e-mail database," O'Brien says.

It seems the corporate sector may be harder to tap going forward than the private sector. "Corporate donors are dying out," says Margaret Lake, director of the Gusman Center for the Performing Arts in Miami. "Many of our clients depend on corporate donors to sponsor music tours and events. It is really impacting the ability for many promoters to make the equation work. I think it is all about private donors at this point."

Much of the talent buying for the current PAC seasons began well before the current economic downturn. According to O'Brien, at TPAC, the only shows that would be added to the datebook now would have to also add to the bottom line, as well as have strong artistic merit. TPAC's 2009-10 season is anchored by "Wicked" (fortuitously booked two years ago) and is tracking well in ticket sales.

"In times like these, historically, people continue to go out and buy tickets for entertainment, but they may purchase less frequently

and stick to the familiar," O'Brien says. "This affects those lesser-known artists and sometimes the more mission-driven offerings."

Gusman is a rental-only building, and Lake says fewer promoters are renting the space and taking the risk. In response to that trend, Lake is trying to cut deals that make the venue more promoter-friendly. "We are lowering the costs and proposing three-year deals to our regular promoters," she says. "I want to ensure the future business while cutting a short-term break to the promoter who may have lost a few sponsor partnerships this year. I am all about cutting custom deals to keep the live industry alive."

The Gusman team is also creating community events that bring in new patrons. "We just presented a live broadcast of the [presidential] inauguration in partnership with our local PBS station," Lake says. With the inauguration presentation, production costs were low. "Because of the unique nature of the event, we estimate that about 30% of the audience was new to the venue."

In tough times, Lake says she's willing to try new ideas that can maximize an act's visit to a market. "What about doing large shows in arenas paired with small, high-ticket fan shows in neighboring performing arts centers? Then the PAC could give percentages back to the arena to

be able to participate," she says. "This way the artist gets a sweet gig, the fan can go to two shows and the arena is only out 1,500 tickets."

Papke says that SMG, as a private venue management firm, is cooperative with other venues by nature. This can allow SMG PACs to tap into a wealth of information and resources, "everything from operational best practices to sophisticated financial analysis to real-time block booking via daily contact between SMG Corporate, major agencies and promoters/presenters, and individual venues."

Regardless of management, a tight economy could be a good time to tighten up staff and expenses. "Do a top-to-bottom analysis, involving all staff, on ways you can do things more effectively," O'Brien advises. "Look at those initiatives and programs that align most closely with your core mission. Constantly monitor cash flow and identify triggers that you can pull if revenues don't make budget. And send very sincere thank-you notes to those who stand by you and help you."



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$15,462,185 (36,800,000 reales) \$252.10/\$67.23	MADONNA, PAUL OAKENFOLD Estadio do Morumbi, São Paulo, Brazil, Dec. 18, 20-21	196,656 3 sellouts	Live Nation Global Touring, T4F-Time For Fun
2	\$7,322,269 (17,427,000 reales) \$252.10/\$75.63	MADONNA, PAUL OAKENFOLD Estadio do Maracanã, Rio de Janeiro, Brazil, Dec. 14-15	107,000 2 sellouts	Live Nation Global Touring, T4F-Time For Fun
3	\$2,752,000 \$250/\$50	NEIL YOUNG, EVEREST, WILCO Madison Square Garden, New York, Dec. 15-16	26,056 2 sellouts	Live Nation Global Touring
4	\$2,243,799 \$79.50/\$59.50	METALLICA, MACHINE HEAD, THE SWORD Allstate Arena, Rosemont, Ill., Jan. 26-27	33,534 2 sellouts	Jam Productions
5	\$1,155,086 \$89.50/\$64.50	AC/DC, THE ANSWER FedExForum, Memphis, Jan. 30	13,673 sellout	Beaver Productions
6	\$469,437 \$59.50/\$39.50	CHEECH & CHONG Gibson Amphitheatre, Universal City, Calif., Dec. 6	10,688 11,938 2 shows	Live Nation
7	\$468,468 \$150/\$25	PHOOSON 2008: RIHANNA, FALL OUT BOY, KATY PERRY & OTHERS Cricket Wireless Pavilion, Phoenix, Dec. 5	15,729 20,001	Live Nation
8	\$468,132 \$69/\$59/\$42/\$32	THE DISCO BISCUITS Nokia Theatre Times Square, New York, Dec. 26-28, 30-31	10,453 5 sellouts	AEG Live
9	\$465,632 \$79.75/\$39.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Time Warner Cable Arena, Charlotte, N.C., Jan. 2	8,742 13,816	Live Nation, Haymon Entertainment
10	\$463,698 \$123.75/\$37.75	LIL WAYNE, T-PAIN, KEYSHIA COLE & OTHERS Hampton Coliseum, Hampton, Va., Jan. 3	7,425 7,757	Live Nation, Haymon Entertainment
11	\$462,972 \$61/\$41	TRANS-SIBERIAN ORCHESTRA DCU Center, Worcester, Mass., Dec. 11	10,131 10,335	Live Nation
12	\$461,480 \$69.50	JOHN MAYER, ADELE Nokia Theatre L.A. Live, Los Angeles, Dec. 6	6,882 sellout	Goldenvoice/AEG Live
13	\$460,304 \$92/\$47	ROBIN WILLIAMS Paramount Theatre, Seattle, Dec. 5-6	5,654 2 sellouts	Live Nation, Larry Magid Touring, AEG Live, in-house
14	\$455,961 \$178/\$26.50	NEIL YOUNG, EVEREST, WILCO Palace of Auburn Hills, Auburn Hills, Mich., Dec. 7	7,377 7,714	Live Nation Global Touring
15	\$454,391 \$69.50	OASIS, RYAN ADAMS, MATT COSTA Patriot Center, Fairfax, Va., Dec. 20	6,538 7,000	I.M.P.
16	\$442,452 \$72/\$57/\$37	HARRY CONNICK JR. Chicago Theatre, Chicago, Dec. 10-11	6,896 2 sellouts	Jam Productions
17	\$439,833 (£295,200) \$44.70/\$22.35	PAUL WELLER, THE HOSTS National Exhibition Centre, Birmingham, England, Nov. 21	10,150 10,600	3A Entertainment
18	\$439,661 \$59.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Breslin Events Center, East Lansing, Mich., Dec. 28	9,481 10,000	Live Nation
19	\$439,131 \$55/\$20	TRANS-SIBERIAN ORCHESTRA Rupp Arena, Lexington, Ky., Dec. 19	11,270 sellout	Live Nation
20	\$436,758 (£539,840 Canadian) \$64.32/\$31.96	NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA Rexall Place, Edmonton, Alberta, Nov. 17	7,878 12,154	Live Nation
21	\$434,094 (1,035,825 reales) \$66.21	DURAN DURAN Via Funchal, São Paulo, Brazil, Nov. 21-22	6,556 10,200 2 shows	Evenpro/Water Brother, Mondo Entretenimento
22	\$432,040 \$87.50/\$72.50	TONY BENNETT Capital One Bank Theatre, Westbury, N.Y., Dec. 4-5	5,700 2 sellouts	Live Nation
23	\$430,951 \$44.50/\$34.50	TRANS-SIBERIAN ORCHESTRA BOK Center, Tulsa, Okla., Dec. 29	10,876 sellout	Stone City Attractions
24	\$428,071 \$75.50/\$35.50	ALAN JACKSON, TRACE ADKINS, JAMES OTTO Save Mart Center, Fresno, Calif., Nov. 21	6,091 7,500	Another Planet Entertainment
25	\$424,796 \$48/\$38	TRANS-SIBERIAN ORCHESTRA Thompson-Boling Arena, Knoxville, Tenn., Dec. 22	10,004 15,401	Live Nation, in-house
26	\$424,650 \$85/\$65	CHRIS BROWN Mohegan Sun Arena, Uncasville, Conn., Dec. 27	7,785 7,795	Live Nation, in-house
27	\$424,392 (\$800,000 New Zealand) \$67.11/\$52.78	ALICIA KEYS, JORDIN SPARKS Vector Arena, Auckland, New Zealand, Dec. 6	9,000 sellout	Frontier Touring
28	\$423,000 \$115/\$45	STEVIE WONDER Nokia Theatre L.A. Live, Los Angeles, Dec. 13	6,020 6,052	Goldenvoice/AEG Live
29	\$421,555 \$95/\$45	POWER 106 CALI CHRISTMAS: KANYE WEST & OTHERS Gibson Amphitheatre, Universal City, Calif., Dec. 9	5,255 5,965	Live Nation
30	\$420,824 \$55/\$35/\$20.75	TRANS-SIBERIAN ORCHESTRA Mississippi Coliseum, Jackson, Miss., Dec. 17	10,910 13,383 2 shows 1 sellout	Live Nation
31	\$420,659 \$69.50/\$49.50/\$39.50	OASIS, RYAN ADAMS, MATT COSTA Allstate Arena, Rosemont, Ill., Dec. 12	6,910 7,500	Jam Productions
32	\$408,367 \$43.25	JEFF DUNHAM Giant Center, Hershey, Pa., Dec. 5	9,496 9,867	Live Nation
33	\$406,585 \$97/\$57	ROBIN WILLIAMS Orpheum Theatre, Boston, Nov. 24-25	5,519 5,523 2 shows 1 sellout	Live Nation, Larry Magid Touring
34	\$406,543 (£268,085) \$75.82/\$53.08	CLIFF RICHARD Odyssey Arena, Belfast, Northern Ireland, Dec. 2	6,802 7,000	Aiken Promotions
35	\$406,505 (£274,230) \$44.47/\$22.24	PAUL WELLER, THE RIFLES Metro Radio Arena, Newcastle, England, Nov. 15	9,396 sellout	3A Entertainment

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ON THE ROAD

FINGERS CROSSED

PACs Stay Frugal, Hopeful;
New Venues Thrive In First Year

To the sound of knocking on wood, Robyn Williams, president of the International Assn. of Assembly Managers and director of the Portland (Ore.) Center for the Performing Arts, says the economy hasn't negatively affected funding for her venues as of yet. As a whole, though, "the nonprofits are severely hurting as donations are dramatically down," Williams says. "I'm a tad worried about some of my clients being able to pay their bills. We are seeing less hall usage for meetings and receptions from the corporate sector. Fortunately that is not a huge piece of our business."

But the impact of the recession can have an effect beyond charitable donations. "We are nervously watching a lodging tax, as that makes up around 24% of our operating budget," she says. "The lodging industry is seeing some weakening; we just don't know how bad it's going to be."

Even so, business at times defies logic. "Ticket sales remain strong—for virtually everyone [here], whether arts, nonprofit or commercial promoter," Williams says. "We've had several recent sellouts. The shows you expect to sell well are still selling well and those you expect to be soft aren't any more soft than normal—yet. We continue to hold our breath and just hope we can continue business as it has been."

Like other buildings (see story, page 30), Williams is putting capital improvement projects on hold. "We've postponed any unnecessary spending in case later cuts are needed," she says. "We're lucky in that we have a pretty lean, efficient operation and not a lot of programs that are a drain to our bottom line."

Just as it's a good idea for private citizens to have a "rainy day fund," the same holds true for performing arts centers. Williams says. "We have a six-month operating reserve, which wasn't fun to build, but boy, are we glad we have one so we don't have to immediately slash and burn our way to solvency. That's what it's for, to get us through the lean times. Let's just hope the lean times don't outlast my reserve."



Portland (Ore.)
Center for the
Performing Arts

THAT FIRST FULL YEAR: Prudential Center in Newark, N.J.; Sprint Center in Kansas City, Mo.; UCF Arena in Orlando, Fla.; and Cobb Energy Performing Arts Centre in Northwest Atlanta all enjoyed their first full years of operation in 2008 and lived to tell about it.

In fact, they all thrived. For example, the 2,750-seat Cobb Energy Centre, from September 2007 through September 2008, presented 119 performances to 187,340 audience members at its John A. Williams Theatre.

Sprint Center senior VP/GM Brenda Tinnen says the arena hosted 1.4 million guests at 140 events in its inaugural year. "Most importantly, guests, artists, managers and promoters have established Sprint Center as a special place for memorable, world-class live entertainment," she says.



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MUSIC

Hat trick: NEKO CASE



ROCK BY MICHAEL D. AYERS

KINGDOM OF RICHES

Neko Case Extends Her Reign
As The Queen Of Alt-Country

If you ask Neko Case why her 2006 album “Fox Confessor Bring the Flood” sold so many copies—194,000 in the United States, according to Nielsen SoundScan—she’ll tell you that she didn’t have much to do with it.

To Case, her success in sales didn’t come from her incessant touring or her longstanding membership in indie rock heavyweights the New Pornographers. Her label was a bigger factor.

“I would have to give a lot more credit to Anti—more than anything else,” she says. “And they never didn’t do something they said they were going to do. They really followed through.”

Chicago indie Bloodshot released Case’s first three solo albums. The last, 2002’s “Blacklisted,” wound up outselling the New Pornographers’ next album, 2003’s “Electric Version,” 113,000 to 111,000.

After some major-label courting, Case signed with Anti in 2004. “I’ve learned how to take it to a certain level,” she admits. “But there are certain things, like marketing, that I don’t understand.” Enter Anti-GM Dave Hansen, who cites the label’s strong relationship with indie retailers as the initial focal point for “Fox Confessor.” The album started selling better after it got positive reviews, Case made several TV appearances and Starbucks began carrying the title five months after its release.

Case is now in the rare position of straddling two niche markets. The music she makes as a solo artist is rootsy and twangy, attracting followers of acts like Wilco and Neil Young. But her work with the New Pornographers appeals to a younger, college-age crowd that favors pop hooks and Case’s trademark harmonies with Carl Newman.

Dipping her musical pen in many inks seems to have influenced “Middle Cyclone,” which is due March 3 and stands to become Case’s most high-profile album to date. The artist is joined throughout the project by guest musicians such as Calexico’s Joey Burns and John Convertino, M. Ward and the Band’s Garth Hudson, and she dips into the covers well with versions of Nilsson’s “Don’t Forget Me” and Sparks’ “Never Turn Your Back on Mother Earth.”

Other highlights include the winding piano ballad “Vengeance Is Sleeping,” where Case examines unrequited love from a male perspective; “Prison Girls,” which has a Tex-Mex arrangement; and “Magpie in the Morning,” which showcases her crystal clear voice.

“It’s heavily influenced by being in the New Pornographers,” Case says. “I’m sure I wouldn’t have made those poppy choruses if I didn’t have that addiction feeling of singing harmonies with other people.” The first single, “Peo-

ple Got a Lotta Nerve,” is the focus of a download campaign that aims to raise awareness for the Best Friends Animal Society. Through Feb. 3, each time a blogger posted the track for free download from his or her site or an iLike user added it to his or her profile, Anti made a donation to the organization. According to the label, the song has been downloaded 25,000 times from Anti.com, generating a 25% increase in traffic to the site.

At retail, Anti will extend its heavy presence at indie stores, encompassing a poster campaign and contests for employees who create the best displays. The label is also working to bring digital and physical pricing in line with one another through partnerships with Borders, Barnes & Noble and iTunes. “We just want to even the playing field for everyone, so we’re trying to make sure indies can compete,” Hansen says.

This spring, Case will return to the road, playing a mix of clubs and 2,000-capacity theaters in North America.

But as Case’s audience has grown, so she says have the difficulties in the recording process. “Your vocabulary and your ability to recognize sonic differences is greater, because you have that experience,” she says. “I used to think that if you had that experience, it would get easier. But it’s like ‘Donkey Kong.’ The levels just keep going up and up and up.”

LATEST BUZZ

>>> MASTER BLASTER

Stevie Wonder will release his first authorized DVD next month, chronicling a Sept. 30-Oct. 1 stand at London's O2 Arena. "Live at Last" is due March 10 on Universal Motown in DVD and Blu-ray formats. Wonder was touring as part of his first major roadwork in a decade. The 27-song set list is packed with such hits as "Living for the City," "Overjoyed" and "Sir Duke." It also features a special "U.K. medley" with songs from the Beatles and the Rolling Stones.

>>> IT'S TRICKY

"Notorious" screenwriter Cheo Hodari Coker is attached to adapt Bill Adler's "Tougher Than Leather: The Rise of Run-D.M.C.—The Authorized Biography" for DJ Classicz, the urban arm of Davis Entertainment. DJ Classicz president Dallas Jackson optioned the book recently and will produce with production partner John Davis. Adler, the group's former publicist, will executive-produce.

>>> CROSBY, STILLS, NASH & RICK

Crosby, Stills & Nash are getting ready to record a covers album produced by Rick Rubin. "I just had David and Stephen at my house in Hawaii for 10 days, and I've heard glimpses of some really great stuff," Graham Nash told *Billboard.com*, declining to reveal specific songs.

>>> GROOVE THANG

Flamin' Groovies principals Cyril Jordan and Roy Loney will reunite for the first time since 1971 at the eighth Ponderosa Stomp festival, to be held April 28-29 at New Orleans' House of Blues. The Flamin' Groovies formed in 1965 in San Francisco and set a template for the nascent power-pop movement with their 1969 debut, "Supersnazz," and its 1970 follow-up, "Flamingo." Loney left the band after the album "Teenage Head," and the group was largely dormant until 1976, when Chris Wilson replaced Loney. The title track to that year's album, "Shake Some Action," became a cult classic single.

Reporting by Jonathan Cohen, Gary Graff and Jay A. Hernandez.



Street singer: DUNCAN SHEIK

POP BY CHUCK TAYLOR

'House' Warming

After Broadway Bonanza, Duncan Sheik Goes Conceptual

Duncan Sheik is breathing just fine these days, thank you.

In 1996, his first single on Atlantic, "Barely Breathing," reached the top 10 at top 40, adult top 40 and AC; spent a then-record-setting 55 weeks on the *Billboard* Hot 100; and earned a Grammy Award nomination for best male pop vocal. Despite this auspicious opening, radio turned its back on Sheik, and it took more than a decade for the perplexed singer/songwriter to regain footing in the business.

In 2007, Sheik transitioned to Broadway as composer/arranger of "Spring Awakening." It won the Tony Award for best musical and two trophies for him personally: best orchestration and best original score.

"I'm the first to admit that my career as singer/songwriter and recording artist was in a very tenuous place," Sheik says. "Between my first album until 'Spring Awakening' hit on Broadway, it was hard to keep the faith and feel like my work was connecting. Culture was in a completely different direction from where I was going. I was thinking that maybe it was time to transition to a career in home inspection."

Now, Sheik is returning to his own music with "Whisper House," released Jan. 27 on Victor Records/Sony. The set is not only his first pop CD since 2006's "White Limousine," it's also the score for his next theatrical endeavor.

The concept was born out of a visit to Maine with "30 Rock" actor Keith Powell, where the pair was inspired by locating a spooky lighthouse. Playwright Kyle Jarrow was charged to write a script, while Sheik retreated to an island off Charleston, S.C.—itself a renowned region of mystery and spirits—to compose the music.

The 10 pieces Sheik crafted have a narrative approach to songwriting, with elements of chamber pop, rock and folk. As the tracks unfold, a story emerges of a child's grief and a spinster's longing as seen through the eyes of ghosts that haunt a remote, World War II-era lighthouse where they live.

"I'm singing in the persona of one of the

ghosts," says Sheik, who is accompanied on many of the songs by his 21-year-old protégé Holly Brooke. "We drowned at a Halloween party in 1912, so we're dressed in fancy dress costumes of the day." He is an illusionist, she a geisha.

While there are sinister elements in the eerie instrumentation and lyrics that might be described as cautionary tales, Sheik insists there's plenty of eye-winking in "Whisper House." On "In the Tale of Solomon Snow," for instance, ghosts are advising young protagonist Christopher that one can live their entire life in fear—and despite every precaution, despite always trying to play it safe, you can still end up foiled—so why obsess? "I call that the Bush doctrine," Sheik says with a laugh. "There are many of these kinds of funny themes, with these whimsical malevolent ghosts singing to Christopher."

With the songs outlined in South Carolina, Sheik came home to New York, where he fleshed them out instrumentally and passed them along to his manager. To his surprise, the response was, "These are finished songs. You've got your next record. Why would you not want to put this out?" Actually, since I was caught up in the musical, the idea hadn't even occurred to me.

Sony snapped the album up and is now marketing it "to Duncan's core fan base as well as to Broadway fans that have embraced Duncan and his music" since the success of "Spring Awakening," says John Ingrassia, president of Sony Music's Commercial Music Group. "The main destination for fans" is duncansheik.com/whisperhouse, which Ingrassia says introduces the characters and features video vignettes about the back story.

Meanwhile, "Whisper House" the musical is still in workshops, as Sheik hits the road with a career retrospective across the United States through March. The theatrical version will premiere later this year in a regional workshop in Delaware. Sheik is also working on two other theater projects: "Nero (Another Golden Rome)" about the decadent life of the Roman emperor, and "The Nightingale," a fairy tale based on Hans Christian Anderson, slated to open this year in San Francisco at the American Conservatory Theatre.

And "Spring Awakening" keeps rolling: It launched Jan. 23 at London's Lyric Hammer-smith Theatre and is opening in Helsinki in Finnish. "It's the gift that keeps on giving," Sheik says.

COUNTRY BY KEN TUCKER

It Ain't 'Easy'

Owen Looks To Convert Radio Success Into Record Sales

Jake Owen wants country fans to know his name. "I don't want to be a guy with a song on the radio that no one knows," he says. With the launch of his sophomore album, "Easy Does It," due Feb. 24 on RCA Nashville, he's taking steps to help those fans make the connection.

Florida native Owen charted three singles from his 2006 debut, "Startin' With Me." The first single, "Yee Haw," reached No. 16 on *Billboard's* Hot Country Songs chart in August 2006, the title cut spent 41 weeks on the chart and peaked at No. 6 in July 2007, and "Somethin' About a Woman" reached No. 15 in May 2008. The album sold 270,000 copies, according to Nielsen SoundScan.

Owen was also part of the left-field hit "Life in a Northern Town" with Sugarland and Little Big Town in 2008. The three acts chose the '80s Dream Academy hit to close shows on the

2007 CMT tour. CMT began playing a low-budget video, which was only meant to be a thank you for its tour sponsorship, and radio subsequently picked up the audio. The collaborators are nominated for a Grammy Award in the country collaboration category. "None of us even imagined it would turn into what it has," Owen says.

Owen, who has opened for Kenny Chesney, Brooks & Dunn and Alan Jackson, among others, will spend most of the year flying solo on the road. "It's about building my own brand," he says. "I don't want to be an opening act anymore."

Heather McBee, VP of digital business for Sony Music Nashville, says the label is on the same page with Owen. "Our mission on the digital side is about connecting the dots and getting the music heard earlier," she says. "It's time to tell Jake's story."

Equipped with a Flip cam-

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> MONSTER HITS

Japanese visual-kei act Mix Speaker's, Inc. (MSI) is turning up the volume on its international career.

One of the buzz acts at the MIDEM conference last month in Cannes, it recently completed a successful three-date European tour, booked by Dortmund, Germany-based Twisted Talent Concerts.

MSI has been a hot indie act in Japan since its first single in December 2006, claiming that every domestic gig—where the band is booked by Disk Garage/Sony Music Japan—since spring 2007 has been a sellout. Audiences love "every second of the out-

landish visuals and driving music," says Sony international marketing manager Yurie Yamamoto.

"For us, our creative process starts with a story," says the act's bassist, known only as Seek. "Based on that, we create the characters, the music, the image and our performance."

The group's debut album "Monsters—Junk Story in My Pocket," released Feb. 13, 2008, on its self-titled imprint in Japan, hit European stores Jan. 23 on Gan-Shin. There aren't any plans for a U.S. release. The band's second full-length album, "Wonder Traveling" (MSI), dropped



Trick or treat: MIX SPEAKER'S, INC.

SHEIK: CRACKERFARM; OWEN: CHAPMAN BAEHLER

era, Owen sends videoclips to the label from the road. "He's constantly sending us clips that we can edit some of the new music into and put on YouTube and MySpace," McBee says, adding that the album will be streamed on Clear Channel radio station Web sites and on AOL Music's Boot site.

"User-generated clips really seem to make a difference when you're trying to make a connection for that artist," McBee says.

Owen will have an "intense presence" on CMT and GAC, TV, radio, online and mobile, says Sony Nashville VP of marketing Tom Baldrice.

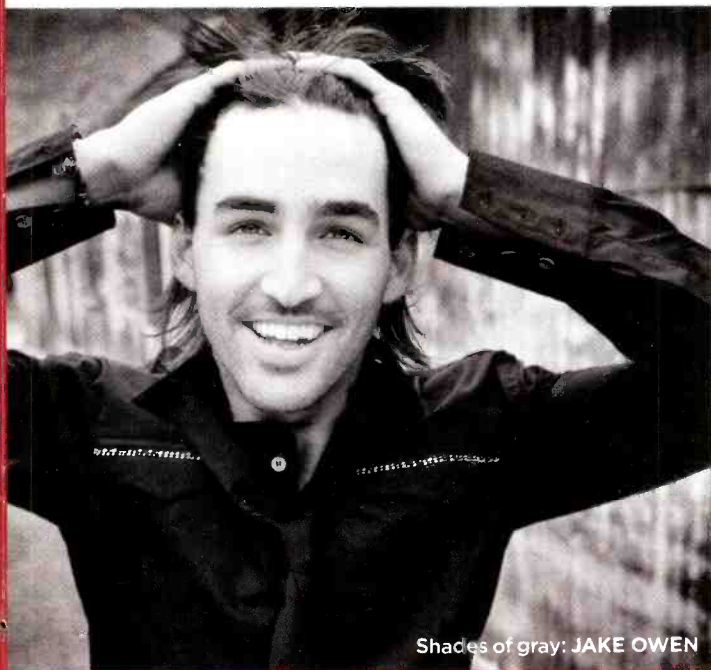
The artist has also been providing fans updates about the progress of his new record. "That community, especially on the social networking side, is so hungry to be fed information and we wanted to start early getting the word out there," McBee says.

Baldrice admires Owen's work ethic and willingness to participate in the process. "He knows it is all about the connection to the fans, and he works at making more of them every day," he says.

Like the debut, the new set was produced by Jimmy Ritchey, and Owen co-wrote eight of the album's 10 cuts. First single "Don't Think I Can't Love You," which Owen calls "a total love song," is No. 13 on Hot Country Songs. John Shomby, PD for WGH Norfolk, Va., says the song is poised to be a hit at his station. "The bluesy sound to it hit us right off the bat. Audience reaction has been super."

WGAR Cleveland PD Brian Jennings calls the song "the best-performing single of his career for us."

Despite the good start, Owen knows his goals won't be easy to accomplish. "People aren't going to know who you are overnight. It's a growing process," he says, remembering a bit of advice that Chesney once shared. "You just got to stay on the radio," Chesney told him. "That's a great way to look at it. I want to make a sound that people recognize."



Shades of gray: JAKE OWEN

Oct. 22 in Japan, with a European release to be scheduled. The act is published by Sony Music Japan.

—Rob Schwartz

>>>THE COLOR OF MONEY

Rather than being the limit, Sky could be just the beginning for Norwegian indie folk singer Ane Brun, after her stripped-down version of Cyndi Lauper's "True Colors" was used in a high-profile TV advertising campaign for the broadcaster's high-definition service.

"The song was actually recorded for a Scandinavian commercial involving [tennis star] Björn Borg, but that didn't happen," says Mikael Gustavsson, international marketing manager at Brun's Stockholm-based booking agent/promoter/management company Headstomp Productions. "[Publisher] Sony/ATV pitched it to Sky and they loved it."

The increased exposure prompted Brun's Stockholm-based label DetErMine Records to rush-release "True Colors" as a U.K. single Dec. 29 and add the track to

Brun's debut U.K. album, "Changing of the Seasons," released Feb. 2.

"In terms of exposure you can't beat having a song on TV," Gustavsson says. "But we needed to make sure people knew who was actually singing."

Brun has already released five albums in Norway and Sweden and has also performed in the United States (where "Seasons" was released last October on Sheep Lullaby). Brun plays U.K. shows—booked by Headstomp—at the end of February, with European dates in April and May. American bookings are handled by the Agency Group.

—Steve Adams

>>>SAXON AND ON AND ON

Almost 30 years after its debut album, veteran U.K. metal act Saxon is celebrating another hit with its 18th studio set, "Into the Labyrinth."

Released Europe-wide Jan. 12 and a day later in the United States by Hanover, Germany-based Steamhammer/SPV, the album gave Saxon some of its strongest chart placings in years in several European

territories, including Germany, where it debuted at No. 23. The record hit No. 72 on Billboard's Independent Albums chart.

"Bands like Metallica and Iced Earth are influenced by Saxon and now the kids want to know where the roots are coming from," says Olly Hahn, international product manager for rock/metal at Steamhammer/SPV.

Hahn says Saxon's previous album, 2007's "The Inner Sanctum," sold 60,000 copies, but he's confident "Labyrinth" will exceed that figure.

"This [album] ranks up there with our best," says Saxon singer Biff Byford, whose band is touring Europe with labelmate Iced Earth throughout February, booked through London-based X-Ray Touring. A 10-date U.K. tour follows in April with an appearance Aug. 20 at the Rock Gone Wild Festival in Algona, Iowa. "We're just going to keep going until we come up against a brick wall," Byford says with a laugh.

Saxon is published by Warner/Chappell.

—Richard Smirke

6 QUESTIONS

with TYLER BATES

by ANN DONAHUE

"Watchmen," the film adaptation of Alan Moore and Dave Gibbons' acclaimed 1986 graphic novel, hits screens March 6. For this tale of all-too-human superheroes, Cold War paranoia and revenge, it was up to composer Tyler Bates to provide the score to accompany director Zack Snyder's vision of the novel's apocalyptic imagery. Warner Bros. will release both the film's soundtrack and its score Feb. 24. Bates spoke recently with Billboard about Bob Dylan, pirates and men on Mars.

1 This is the third movie you've worked on with Zack Snyder, after "300" and "Dawn of the Dead." What's your working relationship?

He's not a micromanager—he's really good at finding a great chemistry among all the people working on the various facets of the film. There's a collaborative spirit that runs throughout everybody; I'm very close with the rerecording mixers and editorial and sound design people. [The music] is not trying to knock the hell out of the picture. For the most part, Zack is like, "Do what you think is coolest," and we'll take it from there.

2 Is it hard to score a graphic novel-turned-movie? It seems like there's so much emphasis that's going to be placed on the visuals and spectacle.

Zack has this gorgeous visual landscape, and oftentimes a lot of action that's taking place is under narration. The music has to support both of them. The score is steeped more in a deeper emotional head space. There's definitely a feeling of loneliness—of bereft feelings for the music. I don't need to quote what's onscreen. It's beautiful, but it's dark.

3 What was your inspiration for the score?

The one thing that I think people who are interested in Zack's movies should come to know is there's a lot of pulp in there. And "Watchmen" is a distortion of pop culture from the '60s and '70s and '80s, so the music is living within that realm. It's an expression of things that might have been during that time, but they're distorted. It leans definitely more toward the ambient. I am really thrilled to have been able to work with the vocalist Lisa Papineau—we had a band together many years ago called Pet. It's really beautiful, atmospheric vocal stuff.

4 In "Watchmen," there's a comic within the graphic novel called "Tales of the Black Freighter." How did you differentiate the score for that versus the score for the main narrative?

"Black Freighter" is being read concurrently through the graphic novel—it's not as clearly emphasized in the film, but it's a throwback in terms of narrative. It's a tale of pirates, so I wanted to give it its own sound, something related to "Watchmen" but not requote any themes to convolute the "Watchmen" story itself. There are things about it that make it feel a little older, and Gerard Butler narrates the entire thing, so basically a lot of the colors I chose were something that I hoped would complement his performance.

5 My Chemical Romance covers Bob Dylan's "Desolation Row," a song that's referred to in the graphic novel.

They came to a scoring session and I think they were charged up by it a bit. [As for the choice of Dylan], Zack respects the original material. For him it's a bible. And he's a huge fan—it's not like someone said, "Hey, Zack, have you ever heard of 'Watchmen'?" He's been thinking about this for 20 years.

String theory: TYLER BATES



6 What are you working on next?

I'm back to some debauched terror with Rob Zombie on his next "Halloween" installment. He doesn't begin principal photography until next month, but I'm doing some early stuff for him because he likes to film with some of the music in hand—it helps communicate to the actors what kind of movie we're making. When they hear the rawness and the brutality of it, it will give them a good idea that he means business. What he's written for this movie is really bizarre. I'm wrapping my head around it now and I've already got regular scheduled appointments with a therapist to deal with it [laughs].

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WHISKEY FALLS

Whiskey Falls describes its musical style as a mix between "Hotel California" and "Sweet Home Alabama"—Calibama, in shorthand. If that combination sounds like a commercial winner, that's because it is.

Without the support of a label, the country quartet has sold 41,000 copies of its self-titled album in the United States, according to Nielsen SoundScan.

Whiskey Falls has garnered major exposure opening for acts like Montgomery Gentry and Alan Jackson and has played pre-race concerts for NASCAR, with agency support from William Morris. More recently, it has been omnipresent at the Toughest Cowboy rodeo events across the country, which are being filmed for the newly launched Mark Burnett reality TV show of the same name on Spike TV. Whiskey Falls' track "Hellbilly" serves as the theme song.

"That song says everything we are as a group. When people hear that song, they think, 'Those are our kind of boys,'" says guitarist/vocalist Damon Johnson, formerly of Southern rock group Brother Cane.

Johnson was the last member to join the crew, which already featured Buck Johnson (no relation), Wally Brandt and Seven Williams. Brandt and Williams had long worked together at their own California-based music

production house and publishing company We 3 Kings, where they've crafted tracks for projects like "The Simple Life" (the theme song) and an AAMCO commercial. Buck, who is also a studio keyboardist, wrote the track "Just Feel Better," which Steven Tyler performed on Santana's 2005 album "All That I Am."

After an up-and-down experience as a rock artist in the late '90s, Damon Johnson was happy to find a new project that better fit his lifestyle.

"Buck called me to join while I was on the road playing guitar with Alice Cooper," he says. "I had dreams of being a rock star my whole life and when I finally had it, I found that you had to feed everybody's demand for attention. I just found I was more blue collar than rock is. Country music supports family and performs for audiences on a Thursday through Saturday schedule. Whiskey Falls was so special, considering all four of us were lead singers, and I could sling my guitar all I wanted to. We put my rock background together with the music we all grew up on."

The band was signed to Midas Records briefly before "the wheels came off," as Hartley puts it, and the group opted out. Now, as Whiskey Falls adds the finishing touches to its new album this spring, the crew hopes to find a label with radio connections or a radio promotions group to fill the last gap in its well-oiled marketing machine.

Contact: Nick Hartley, manager, nick@fitzhart.com

—Katie Hasty

LIGHTS RESOLVE

For modern rock troupe Lights Resolve, destruction is creation. If the trio's former group, Last Week, hadn't disbanded after the singer left to pursue a solo career, singer/guitarist/keyboardist Matt Reich might have never discovered he could sing. Really sing.

"I always sang backup. It never even occurred to me then to try," he says.

In 2006, after auditioning new singers and coming up short, Reich spent weeks practicing and taking

voice lessons, ultimately taking over as the lead singer. Since then, the New York-based group, which also consists of drummer Neal Saini and bassist Luke Daniels, has found an audience on Smart Punk and Purevolume and is averaging 6,000 spins per day on MySpace.

Between online marketing and spending three-quarters of the year on tour, the group has sold more than 10,000 copies of its two EPs, "Prelude" and "Currency." Songs from those efforts have been featured as bumper music on MTV and MTV2 and scored the act features on Fearless TV.

Though Lights Resolve has been tapped to support Rock Band Live dates with Shiny Toy Guns and Straylight Run, Reich attributes a big growth in the band's



fan base to its stint opening for the Used, which he describes as "the perfect match."

According to Reich, the band has been able to stay on the road in part because of its frugality, limiting the lineup to three people and piggybacking on acts with agents who've offered to take it on the road. The group also crashes in its van or with fans, bringing it that much closer to its audience. Lights Resolve will perform at South by Southwest next month.

Contact: Dayna Ghiraldi, publicist, dayna@bigpicturemediaonline.com

ALYSSA GRAHAM

Over the last decade, as Alyssa Graham traveled through Brazil, India, China and Europe, she saw dozens of local performances and soaked in different musical cultures. The singer's adventurous spirit also helps explain why she decided to leave Blindman's Holiday, a successful rock group on the college circuit, after six years to explore something she knew very little about: jazz.

"I woke up and said, 'There's so much more I want to learn,'" says Graham, who ended up studying jazz at the New England Conservatory of Music. "It was difficult going back to basics and into this cutthroat, tight-knit world. But I wanted to be a better musician... immersing myself in this world was definitely worthwhile."

Graham's second album, "Echo," debuted at No. 24 on Billboard's Top Contemporary Jazz Albums chart in August. The startlingly mature set of sumptuous jazz/pop covers and originals was influenced by Brazilian rhythms and vocal patterns that Graham says "don't give away too much."

While her graceful voice guides the album, much of "Echo" centers on the backing band and arrangements, produced, arranged and co-written by Jon Cowherd (Lizz Wright, Brian Blade Fellowship). Graham didn't mind taking a back seat to the studio talent, who have also recorded for acts like Cassandra Wilson, John Patitucci and the Emerson String Quartet.

Graham will play a handful of U.S. shows this spring, including an April 27 performance at New York's Lincoln Center, before beginning work on a new album with the same group that helped make "Echo" a success.

Contact: info@alysagraham.com



VIDEO: For an exclusive performance and interview with Alyssa Graham, go to billboard.com/alysagraham.

THE BILLBOARD REVIEWS

ALBUMS

R&B

RYAN LESLIE

Ryan Leslie
Producer: Ryan Leslie
Next Selection/Universal Motown

Release Date: Feb. 10

▶ What took Universal Motown so long to release this attractive body of work? That's the question R&B aficionados may find themselves asking after one listen to Leslie's much-delayed self-titled debut. With its smooth melodies ("Just Right"), fresh beats ("Diamond Girl") and effortlessly suave lyrics ("Quick-sand"), the album satisfies from beginning to end. Leslie isn't too macho to admit he's sprung over a girl on "Addiction," or that he still thinks about a past love on the thumping "How It Was Supposed to Be." On "Valentine," he croons about having his heart stolen by a woman, while confessing his fondness for a woman who doesn't speak his language on "I-R-I-N-A." And even when he ventures into new territory, as on "You're Fly," which finds him rapping, or on "Gibberish," where he literally sings about rubbish over a sleek piano pattern, Leslie proves it was worth the wait.—MC

BOBBY VALENTINO

The Rebirth
Producers: various

Blu Kolla Dreams/EMI

Release Date: Feb. 10

▶ If you liked Bobby Valentino's first two albums, you'll appreciate the uniformity on "The Rebirth." Like his previous releases, the set features uncomplicated-yet-effective production and lyrics about matters of the heart. In fact, the album is so consistent that Valentino even recycles a flute-y Tim and Bob beat that was used on "Special Occasion," his sophomore album, for "Make You the Only One," about leaving his player ways behind. Elsewhere, Valentino cautions a lady about breaking his heart on "My Girl" against the backdrop of a repetitive guitar riff, while Raphael Saadiq guests on the commitment ode "Just Me & You." This wouldn't be a Valentino project without the bedroom tracks, which include the suggestive "3 Is the New 2" and the lead single "Beep," where Valentino compares sex to riding in a car.—MC

ROCK

VAN MORRISON

'Astral Weeks' Live at the Hollywood Bowl
Producer: Van Morrison
Listen to the Lion/EMI

Release Date: Feb. 10

★ "Astral Weeks" has always been a mystery as

LILY ALLEN

It's Not Me, It's You
Producer: Greg Kurstin
Capitol

Release Date: Feb. 10

~~The one-time wild child of U.K.~~

electro-pop, Lily Allen is currently spending her nights a little differently from how she did during the era documented on "Alright, Still," her hit 2006 debut. "You'll make me beans on toast and a nice cup of tea," she sings of one dream date on "Chinese." "Then we'll get Chinese and watch TV." Yet thanks to Allen's still-sharp lyrical wit and an exceedingly crafty production job by Greg Kurstin, "It's Not Me, It's You" is hardly the grown-up buzz-kill it might have been. In fact, Allen is probably better (and funnier) detailing her disdain for the party scene than she was describing her love of it. Who could resist a tune about God ("Him") in which "suicidal" rhymes with "Creedence Clearwater Revival"?—MW



well as a masterpiece, with lyrics that reflect on innocence lost, transcendence just out of sight and a figure named Madame George who many listeners assume is a transvestite (wrongly, Morrison says). The stream-of-consciousness narrative seems to come from Morrison's desire to lose himself in a musical moment. But he never performed these songs with full orchestration until last year—four decades after their release—for a concert at the Hollywood Bowl that featured original guitarist Jay Berliner. And although much of the album is about saying goodbye to the past, Morrison uses the performance to breathe new life into the songs with a band that can follow anywhere he leads—jazz, folk or soul. He even changes the song order so "Madame George" arrives at the end, still full of mournful, mysterious images to puzzle out long into the night.—RL

BON IVER

Blood Bank EP
Producer: Justin Vernon
Jagjaguwar

Release Date: Jan. 20

▶ Almost as important as the sound of Bon Iver's music is the story behind mastermind Justin Vernon's self-imposed recording exile. By making it well known that he stranded himself in a cabin to make his stunning 2008 debut, "For Emma, Forever Ago," he conjured a visual image of

bleakness and isolation that will follow him forever. This four-song EP, which debuted at a career-best No. 16 on the Billboard 200, doesn't exactly play to that myth. The Vocoder on the a cappella track "Woods" puts forth a robotic wooziness that's more about technical expression than personal sentiment. With full-band backing, Vernon also seems more social on the title track and "Babys." What remains from "For Emma" is a dizzying and ethereal beauty.—LJW

RED

Innocence & Instinct
Producers: Rob Graves,
Jasen Rauch

Essential/Red Ink
Release Date: Feb. 10

▶ "Innocence & Instinct" is as confident and adroitly produced as Red's 2005 debut, "End of Silence," with Rob Graves again overseeing the balance of taut, hooky riffs and commanding strings. Snappy lead single "Death of Me" signals the textured, more aggressive direction the quartet is following, like the nearly identical sawing guitars that herald "Confession (What's Inside My Head)" and the uplifting "Shadows." Anguished love tracks like "Mystery of Me" and "Start Again" have alluring melodies that are elevated to perfectly timed climaxes, although a surprise cover of Duran Duran's "Ordinary World" doesn't come across

much differently from the original. Red strips the studio trappings down to a somber piano for the agonized finale "Take It All Away," then reinstates another sky-high crescendo.—CLT

POP

THE LONELY ISLAND

Incredibad
Producer: The Lonely Island
Universal Republic

Release Date: Feb. 10

▶ "Saturday Night Live" principals Andy Samberg, Akiva Schaffer and Jorma Taccone became the unofficial poster boys of the YouTube generation with the "Narnia"-themed rap video "Lazy Sunday" and the Emmy Award-winning "Dick in a Box" with Justin Timberlake. The trio's debut CD/DVD includes these and other familiar viral video juggernauts, but the 19 audio and eight video tracks expose the group's deft handle on musical parody, a genre that has been thin on new superstars. The genius of the songs is in pairing in-your-face lyrical humor with a faithful musical tribute: First single "Jizz in My Pants" is crafted to every Pet Shop Boys spec, while "I'm on a Boat," featuring T-Pain, takes hip-hop boasting to its most absurd extreme ("Believe me when I say I fucked a mermaid"). Not every track is

equally gut-busting, and a few, like the poseur reggae tune "Ras Trent," are made much funnier by the included video. But the Lonely Island has certainly found its bearings.—EN

LIZA MINNELLI

Liza's at the Palace
Producer: Phil Ramone
Hybrid

Release Date: Feb. 3

Liza Minnelli's recent stint at New York's Palace Theater was more than just song and dance: It was a declaration of showbiz survival. And the audience, which showered her with ovations, knew it. So it's disappointing—and odd—for the accompanying double-CD to be a studio rather than a live recording. The daughter of the iconic Judy Garland, now her own legend at 62, willed herself through the demanding set of American Songbook classics, including showstoppers like "Cabaret" and "But the World Goes 'Round," despite two hip replacements, a history of addiction and a public life that would cause other stars to go into hiding. Her voice cracked, her movements were abbreviated, but the veteran carried on and brought the house down. What could have been a warts-and-all testament to Minnelli's true grit is instead a glossed-up memento for fans.—KM

INDIA.ARIE

Vol. 2, Love & Politics
Producers: India.Arie, Dru Castro
Soulbird Music/Universal Republic
Release Date: Feb. 10

Message-laden songs about love

and peace laid against a soulful backdrop have been India.Arie's mantra ever since she popped into national consciousness with 2001's multiple Grammy Award-nominated "Acoustic Soul." Reinvigorated after the painful breakup chronicled in 2006's "Testimony: Vol. 1, Love & Relationship," Arie provides a multicultural dialogue about love and human politics. "Testimony: Vol. 2" encompasses her signature melodic grooves ("Chocolate High," "Yellow"), exuberant roots/folk music ("Therapy," "Better Way"), an Ivory Coast vibe (a revamp of Sade's "Pearls") and hip-hop (the telling "Psalms 23"). Along the way, Arie shares her musical platform with everyone from Musiq Soulchild and MC Lyte to Jamaica's Gramps Morgan and Turkey's Sezen Aksu. Although more upbeat than its predecessor, "Vol. 2" requires some time spent listening. Those who do so will be richly rewarded.—GM

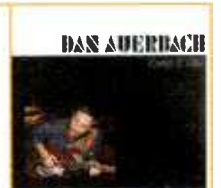


DAN AUERBACH

Keep It Hid
Producer: Dan Auerbach
Nonesuch

Release Date: Feb. 10

Dan Auerbach has veered off the garage-rock path now and then throughout the Black Keys' career, and this solo debut reaffirms that he's no one-trick pony. As on Black Keys discs, there's plenty of greasy guitar grooves and songs with more Southern swagger than a white guy from Akron, Ohio, should be capable of conjuring. On those, Auerbach's voice sounds ancient, lifted from a thrift-store 78, his guitar moaning like a ghost. Elsewhere, the material has the transporting quality of Auerbach's writing, dropping listeners off in Appalachia, the pre-war South, Skynyrd-era Gainesville, Fla., and the psychedelic '60s. Had this been the next Keys disc, he and drummer Patrick Carney would have been better for it. As it is, "Keep It Hid" doubles Auerbach's cred and ups the ante for anything he tries in the future.—WO



THE BILLBOARD REVIEWS

SINGLES

MIRANDA LEE RICHARDS

Light of X
Producer: Rick Parker
Nettwerk

Release Date: Feb. 10

★ Miranda Lee Richards is the unlikely product of underground comics (her father is pioneer Ted Richards), *High Times* (her mom Teresa is a contributor), guitar lessons from Metallica's Kirk Hammett and a brief tenure in the Brian Jonestown Massacre. Whatever you might expect from that mix is likely not the gentle and tuneful singer/songwriter craft on her second album. On "Light of X," Richards sounds like a Southern California incarnation of ethereal Canadians Sarah McLachlan and Loreena McKennitt, dressing these 12 tracks with warmly swelling melodies; poetic, melancholy lyrics; carefully nuanced arrangements; and smooth dynamics that ebb and flow in a low-key manner. She can carry most any song with her voice and piano or acoustic guitar (check out "Hidden Treasure"). And while "Light of X" seldom soars, it certainly cruises at a pleasant altitude.—GG

CHANGO SPASIUK

Pynandi—Los Descalzos
Producer: Bob Telson
World Village

Release Date: Feb. 10

★ Horacio "Chango" Spasiuk is a native of Misiones, the northeastern-most province in Argentina. He grew up with an accordion in his hands and the 6/8 rhythm of chamamé dance music in his head. This 15-song album is a generous sample of Spasiuk's chamamé, a music of rustic origins that, like tango, sounds

anything but quaint when interpreted by a master. Spasiuk's music has a grace and a romanticism that make it irresistible. His original numbers "Señor O" and "Tristeza" are beautifully colored, moody pieces, animated by not only Spasiuk's accordion but also Marcelito Dellamea's guitar and Victor Renaudeau's violin. "Alvear Orilla/Estancia Santa Maria" has the lively feel of a ranchera. The last six songs on the album, the Duos, are among the best—fairly elemental arrangements played with tremendous soul.—PVV

BLUES

GUY DAVIS

Sweetheart Like You
Producer: John Platania
Red House

Release Date: Feb. 10

★ Guy Davis' last record for Red House, 2006's "Skunkmello," was one of the best blues albums released that year. It's a difficult act to follow, but, Davis is back with "Sweetheart Like You," an album that's essentially a continuation of the country blues brilliance that has become his special province. He covers several great tunes here, including a fairly sizzling version of Willie Dixon's "Hoochie Coochie Man," a gut-bucket take on "Baby Please Don't Go" and a stirring rendition of Lead Belly's "Ain't Goin' Down." Among Davis' numerous original numbers, "Words to My Mama's Song" is a modern man's talking blues that will reach out and grab the listener, while "Sweet Hannah" is a gentle love song. Another inspired moment comes as Davis lays a five-string banjo on Muddy Waters' "Can't Be Satisfied."—PVV

POP

DUFFY

Stepping Stone (3:29)
Producer: Steve Booker
Writers: Duffy, S. Booker
Publisher: not listed
A&M/Polydor

★ Duffy has enjoyed both commercial success (including the top 30 hit "Mercy" in the United States and the best-selling album of 2008 in the United Kingdom) and critical acclaim (two Grammy Award nominations, including best female pop vocal performance). Her third single, "Stepping Stone," shows what all the fuss is about. Amid '60s instrumentation straight out of Dusty Springfield's Memphis sessions, Duffy sheds so many previous vocal comparisons with soulful singing that's truly all her own. With her voice mixed right to the front, Duffy slyly, seductively avoids confessing her feelings to the source of her affections. While this single is clearly aimed at adults who may have shied away from the party vibe of "Mercy," it could also be a steppingstone for crossover success.—MM

R&B/HIP-HOP

THE NOTORIOUS B.I.G. FEATURING TOTAL

Juicy (5:02)
Producers: Poke, Sean "Puffy" Combs
Writers: C. Wallace, J. Mtume, J. Olivier, S. Combs
Publishers: Big Poppa/EMI
April/Justin Combs Bad Boy

"Juicy" is about the artist Notorious B.I.G. as much as it is the man, Christopher Wallace, who would become him. This song celebrates life, happiness and success after years of struggle. Its upbeat sample and inspiring lyric make for a timeless musical masterpiece. Biggie's delivery is perfect; the beat that he raps over accentuates every word. And the message he conveys gives all the courage to explore the world beyond one's own windows and

walks of life. The life and rhymes of Biggie Smalls prove that change for the better is possible—which is why his music connects. It's also why audiences applaud in the theater at the end of the biopic "Notorious." ("Juicy" appears on the film's soundtrack; the song was first released in 1994.) The Notorious B.I.G. was and always will be one of the greatest rappers of all time.—SR

ROCK

KINGS OF LEON

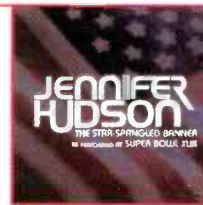
Use Somebody (3:50)
Producers: Angelo Petraglia, Jacquire King
Writers: Kings of Leon
Publisher: not listed
RCA

▶ The Tennessee band Kings of Leon have certainly struck a chord with their fourth album, "Only by the Night." The first single, "Sex on Fire," stayed locked at No. 1 on Billboard's Modern Rock chart for eight weeks, garnering the group multiple Grammy Award nominations. The song has a classic Southern rock vibe coupled with provocative lyrics and an infectious chorus, making it worth repeating—again and again. The follow-up, "Use Somebody," stands out as another potential chart-topper. Although a complete contrast to the fiery first single, this ballad incorpo-

JENNIFER HUDSON

The Star Spangled Banner (2:28)
Producer: Rickey Minor
Writers: F. Key, J. Smith
Publisher: not listed
Arista

Whitney Houston's recording of "The Star Spangled Banner" was an enigma when it reached No. 20 on the Billboard Hot 100 in 1991, after the singer performed it at that year's Super Bowl. (Fun factoid: The national anthem's lyric comes from a poem written in 1814 by Francis Scott Key, set to the tune of a popular British drinking song scribed by John Stafford Smith.) Who better to fill Houston's shoes a generation later than Jennifer Hudson. Seeing the Academy Award winner heave a deep breath as she began was the real dramatic peak of the four-hour Super Bowl spectacle. The performance is available on iTunes, with proceeds going to the Hudson-King Foundation, aiding families that have lost relatives to violent crimes. If public reaction to her return is any gauge, this is destined to become a musical keepsake, which, in turn, could propel it up the charts, an appreciable reward for a job well done.—CT



rates lead singer Caleb Followill's distinctive vocal rasp with playful guitar riffs and melodic instrumental passages.—MS

HINDER

Without You (3:52)
Producer: Brian Howes
Writers: A. Winkler, C. Hanson, B. Howes
Publishers: Winkvine/Firecrotch/Highbuck
Universal Republic

▶ If rock ballads were an awards show category, Hinder would be up for lead singer Austin Winkler's

thrashing vocal on "Without You." The Oklahoma band's second single from its sophomore set "Take It to the Limit," a No. 4 album on the Billboard 200, has all the elements of timeless songwriting. Joe Garvey's piercingly triumphant guitar solo, the call-and-response effect of the distant "na na na" echoes and a solid melodic progression conjure a modern classic. Produced by longtime collaborator Brian Howes (Daughtry, Puddle of Mudd), what starts off with simple chords is a story about overcoming a breakup, and it could work across multiple formats. Already breaking at adult top 40, mainstream rock and on the Pop 100, it sounds like Hinder has another hot one.—MM

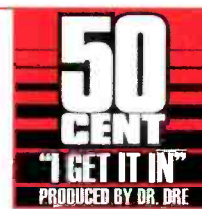
FOR THE RECORD

The review of O.A.R.'s "Shattered (Turn the Car Around)" in the Jan. 31 issue should have identified the band's lead singer as Marc Roberge. Also, Kelly Clarkson's "My Life Would Suck Without You" is produced by Dr. Luke and Max Martin, with additional vocal production by Claude Kelly.

50 CENT

I Get It In (3:23)
Producer: Dr. Dre
Writers: C. Jackson, A. Young
Publisher: not listed
Shady/Aftermath

The postponement of "Before I Self-Destruct" from December to March seemed unfortunate at first, but the music continues to prove it will be worth the wait. The second single, "I Get It In," is a sonic triumph. The boom-bap of drums and synthesizer make it an upbeat song guaranteed to be a smash hit at radio. And based on the reception given by WQHT (Hot 97)/New York's DJ Funkmaster Flex, it is clearly off to a great start. Between 50's catchy lyric and Dr. Dre's excellent production, this record has the potential to connect like their 2002 classic "In Da Club." And what better way for 50 to end his current deal at Interscope than the way he started: on top.—SR



LEGEND & CREDITS

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

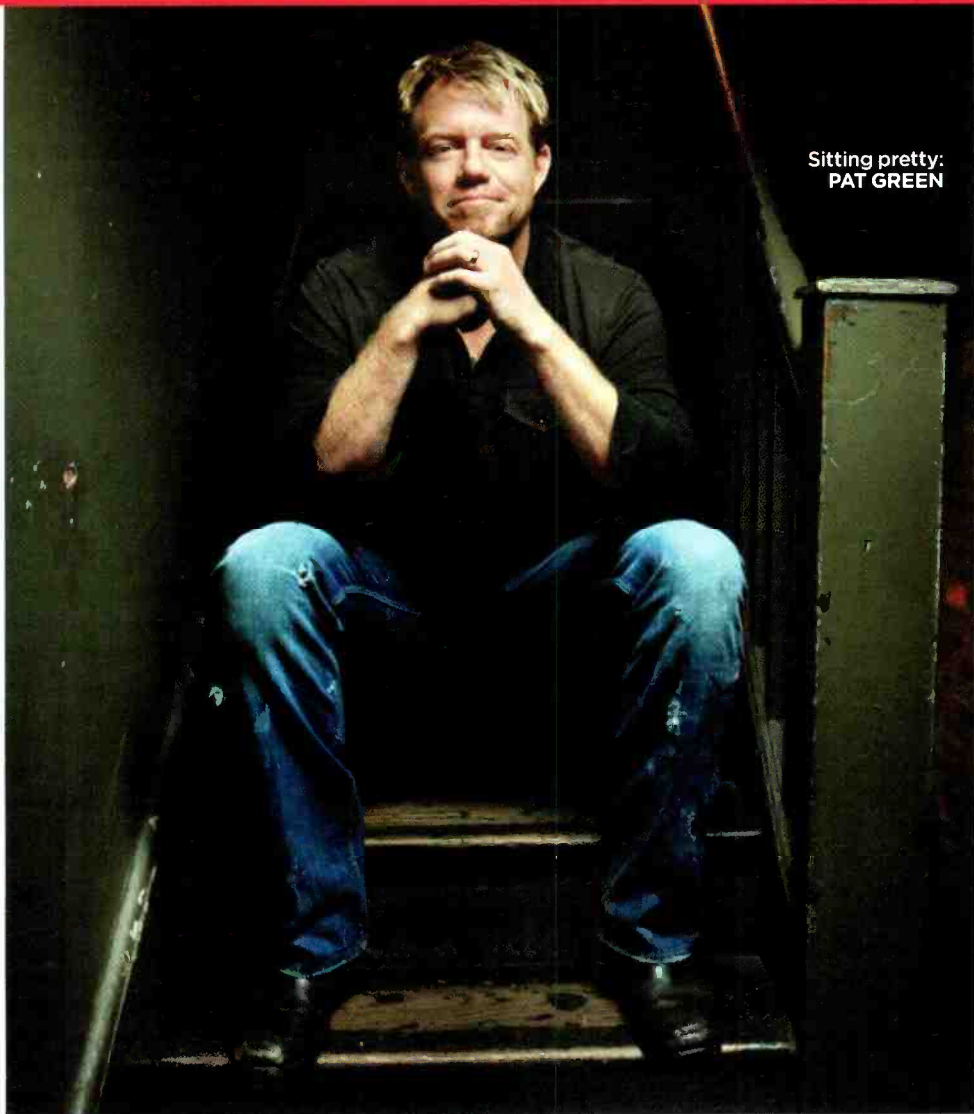
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PICK ▶: A new release predicted to hit the top half of the chart in

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.



Sitting pretty:
PAT GREEN

COUNTRY BY KEN TUCKER

Big Green Machine

Country Veteran Notches Lofty Debut With New Album

Pat Green's latest album is titled "What I'm For," but it could just as easily have been called "Pat Green: 3.0," since it features both an attitude update and a new producer.

The BNA Records album debuts this week at No. 2 on Billboard's Top Country Albums chart, selling 18,000 units, according to Nielsen SoundScan. The first single, "Let Me," is No. 12 on Hot

Country Songs and is his highest-charting song since "Wave on Wave" reached No. 3 in 2003.

After recording with Lloyd Maines (Dixie Chicks) and Don Gehman (John Mellencamp) on earlier albums, Green decided it was time for a change. "I want to feel that uneasy edge in the studio so that I'm conscious all the time," he says. As he did with Gehman, Green found some-

one who could produce a "big guitar record" in Dann Huff. "I knew I might get some flack from my diehard Texas guys for using somebody that is so much part of the system, but I didn't really care," Green says. "If I have an opportunity to work with a guy like Dann, I'm going to take it."

"It's the difference between just a regular movie and a big Hollywood blockbuster with all the bells and whistles," he adds.

While Green is comfortable with the change, some in the fiercely independent Texas music community where he got his start have decried his move away from the more acoustically oriented Maines. "When I started making big electric guitar records, I had sold out," Green says with a laugh. "I had lost my brain and moved to Nashville in search of the money tree."

Despite the fact that it's been eight years since he first signed to a Nashville major, there are still those who bemoan what they see as his betrayal. Green insists that he made the right move. "I've gained a national audience and that's what I love. I can tour coast to coast," he says. "Some nights aren't going to be that great, but most nights are going to be a thousand people or more."

In addition to partnering with Huff, Green approached the recording process differently: He was sober. "For a long time I was making records by showing up to the studio with three songs in hand and a bottle of booze," he admits. "We'd get through the three songs on the first and second day and then I'd get the bottle of booze and go write more songs."

While he claims to have no regrets about the old way of recording, he says "What I'm For" is the best record he's made. "Mentally, I was present. I have a lot more ownership in it and I was a lot more sober. Everything that I wanted to be on this record is there."

Green, who believes that male artists come into their own when they are in their mid- to late 30s, decided it was time for a change. "I had to start respecting life and my life. I didn't want to be dragging my big old fat ass around looking like hell. There's nothing written in stone that just because you were the party guy for a long time that you've got to keep doing that."

"Now, it feels much better to be me," he says. "It doesn't hurt in the morning. It's just a breath of fresh air."



Freshly squeezed:
OJ DA JUICEMAN

DA JUICE IS LOOSE!

OJ Da Juiceman may be a strange name to those north of the Mason-Dixon line, but the rapper has crafted one of the most popular songs in Atlanta's club scene. His track "Make Tha Trap Say Aye" featuring Gucci Mane is No. 66 on the Hot R&B/Hip-Hop Songs chart after seven weeks. The artist's Asylum debut, "The Otha Side of the Trap," was released Jan. 27.

Born Otis Williams Jr. in Atlanta, Juiceman began rapping in high school with the Never Again Entertainment company in 2002. When the group split the following year, he went solo and formed his own company, 32 Entertainment. Soon he was recording his own music, burning 10,000 of his own mixtapes and personally distributing his CDs everywhere from Atlanta clubs to gas stations.

Juiceman's profile got a big boost after he met fellow rapper Gucci Mane, who offered him a spot on his 2007 tour through the Southeast and Midwest. At those shows, Juiceman continued to distribute his music, which numbers 15 different mixtapes with help from DJ Holiday and DJ Drama, among others.

All of this brought him to the attention of Asylum, which Juiceman opted to sign to despite interest from bigger labels. "He was making \$6,500 per show and no one knew who he was," Asylum/Warner Bros. product manager Deston Bennett says. "The momentum just started building and all the DJs started supporting him, so it was a no-brainer for us to sign him."

Juiceman begins a two-week promo tour in late February and is hoping to shoot a video for "Make Tha Trap Say Aye" in the coming weeks with director Mr. Boomtown, but the schedule depends on a cameo from Mane.

Mane was incarcerated in 2008 for a parole violation stemming from an assault charge and he may be released within the next few weeks. In the meantime, Juiceman is already working on his next album and hoping to outgrow his regional fame.

"My next album will be out in May or June," he says. "I want to be a national artist, so I have to stay focused." —Hillary Crosley

ABOVE 'AVERAGE'

For a label whose motto is "old-school values, new-school vision," 785 Records is employing a time-honored tactic to help break tween artist Tiffany Giardina. Just like the original tween star Tiffany, who had back-to-back No. 1 hits on the Billboard Hot 100 in 1987, Giardina will be touring malls in the spring.

She's already off to a good start. Her album "No Average Angel" debuted last week at No. 8 on Billboard's Heatseekers chart with 2,400 copies, according to Nielsen SoundScan. Her singles "No Average Angel" and "Hurry Up

and Save Me" were featured on the "Another Cinderella Story" soundtrack, and another track, "Shine," ap-



Scenes from a mall: TIFFANY GIARDINA

peared on the soundtrack to Disney's "Tinkerbell."

785 president Mark Eicher says Giardina's success has been several years in the making. "I met her when she was 12," he says. "She'd been doing local theater since she was 5 and had done commercials. She's a wonderful example of an artist development story, because we saw raw talent in her and gave her voice lessons and connected her with some really great songwriters."

Those great songwriters weren't too far away; 785 Records was founded by acclaimed songsmith Denise Rich. Giardina co-wrote two of the songs on the record and plans on writing more for her upcoming projects.

But before she can write more songs, Giardina will hit the road, touring middle schools and shopping centers. Her first tour, which was last summer, took her to sleep-away camps in the Northeast. She then spent part of the fall playing at schools. "I really love connecting with the kids," she says.

She also connects with the kids through an elaborate MySpace page, something that comes as second

nature to the 15-year-old. "I'm always on the computer anyway," she says. "People can reach me in all sorts of ways." Giardina uses a program called Broadtexter to send text messages to fans, and an application called SayNow lets listeners leave her voicemails.

Despite her embrace of new technology, Giardina claims that her musical influences are "old stuff" like Pat Benatar. And while she's a fan of Selena Gomez, the teen star of "Another Cinderella Story," she's not looking to copy her career. "I believe everyone has their own path," she says. "I want to keep writing and focus on music." —Cortney Harding



The eyes have it:
JESSICA ANDREWS

COUNTRY BY KEN TUCKER

Back In The Saddle

Jessica Andrews Has Country's Ear Once Again

Jessica Andrews is all grown up. Ten years after hitting the charts at the ripe age of 15, she's back on country airwaves with a new single, "Everything." The passionate, pleading song, written by her single-named boyfriend, Marcel, is No. 48 on Hot Country Songs.

Andrews first charted in 1999 with the top 30 hit "I Will Be There for You." She had her biggest success with "Who I Am," which spent three weeks at

No. 1 in April 2001. Her album of the same name sold 737,000 copies, according to Nielsen SoundScan. Andrews' next DreamWorks Nashville album, "Now," didn't fare as well, selling 205,000 units and spawning one top 20 hit, "There's More to Me Than You."

When DreamWorks folded in 2005, Andrews decided it was time to take a break. "I didn't want to jump back into a deal. I didn't want to grab the first thing I could," she says. "I wanted to sit back and

write songs until someone came to me and said, 'I've been hearing your songs and I love them and I want to be a part of it.' I didn't care how long it took."

The person who finally spoke those words—or something like them—was Jay DeMarcus of Rascal Flatts.

After writing with James Otto (who is DeMarcus' brother-in-law), Andrews went to DeMarcus' studio to demo the songs. While she and DeMarcus knew each other, he hadn't heard her sing in years. "I had no idea how much your voice has changed," he told her. "I don't know if you're interested in doing another record right now, but I'm really interested in hearing your songs. I'd love the chance to work with you."

It was music to Andrews' ears. She remembers thinking, "Maybe I am ready to do this again."

Back in the studio now, gearing up for a summer album release on Lyric Street Records, Andrews has benefited from her break from the business and the maturity that time brings. "I feel like a completely different artist," she says. "It's all me now. I'm the one carrying this whole thing. I know what I want. I want to be part of every single aspect of this record."

"When you're younger, it's natural to be more carefree about things," she adds. "Now I'm vocal about what I want. It's part of the growing process of an artist. I'm evolving."

Finding material for the new album hasn't been a problem, Andrews says. "I've been writing a lot in the last couple of years. I had many songs to pick from. It's not like we're searching to find songs at the last minute."

That said, there will be cuts from other writers on her album. "As much as I've written, I still hear songs that come across the table that I think are amazing," she says.

Cindy Spicer, assistant PD/MD at country KUSS San Diego, says she wasn't hesitant to play "Everything" even though it had been a while since Andrews' last hit. "This was a great song, and if anything, the fact that she did have success before was a plus," Spicer says, noting that the station still plays "Who I Am."

Joe Kelly, PD at country WPUR Atlantic City, N.J., agrees. "Just because she hasn't had a national hit in a few years means absolutely zero to me. We pretty much had instant reaction to the song, and the requests have been pretty consistent." ■■■



Yellow like gold:
DONALD LAWRENCE

CONFESSIONS, PART 1

Inspired by a forthcoming book written by his pastor, Donald Lawrence took a break from producing other acts to deliver a new solo project, "The Law of Confession, Part 1," released Feb. 3 by Quiet Water/Zomba Gospel.

Since retiring from the famed Tri-City Singers in 2007, Lawrence has turned his attention to other production projects with enviable success. He produced four of the top five songs on Billboard's 2007 year-end Hot Gospel Songs chart, and last fall he hosted Verizon Wireless' How Sweet the Sound choir competition, a role he'll reprise in 2009. He's also been tapped to produce Vanessa Bell Armstrong's new album.

"The Law of Confession, Part 1" is Lawrence's follow-up to his 2004 solo debut, "I Speak Life." Backed by the Co., an ensemble that includes Kim McFarland-Anderson, Jason Nelson and Latrice Pace, the new album has already produced the hit single "Back II Eden," which is No. 11 on Billboard's Hot Gospel Songs chart.

The new CD was recorded live last summer at Chicago's Living Word Christian Center and was inspired by Dr. Bill Winston's new book, "The Law of Confession." "It was a teaching that he did at church about a year ago," Lawrence says of the creative spark that fueled the project. "It's about really getting a hold of your words and speaking those things that are positive."

Lawrence thinks the project will have broad-based appeal. "Even though it's a gospel album, this is really for everybody," he says. "It's a universal type of teaching based on spiritual principles. I've had a lot of people that said, 'Donald, that's the most life-changing thing I've ever experienced.'"

Lawrence brings a wealth of experience to his latest solo effort. The one-time music director for Stephanie Mills made his foray into gospel in the '90s when he began working with the Tri-City Singers, transforming them into an award-winning choir.

In 2007, he released his last project with Tri-City, "Finale Act I & II," through EMI Gospel. "When you hear my stuff, you automatically hear some element of Tri-City in it, but I just think it was time for us to make that transition," he says of retiring from the group. "A lot of them are doing great things now. I'm proud of them, like a proud dad."

Lawrence's solo work is released on his own Quiet Water imprint, which has a marketing/distribution deal with Sony BMG's Zomba Gospel.

—Deborah Evans Price

MILKING IT

Getting an album to crack the charts is difficult even when a band tours nonstop and talks to the media daily. When it has only played one live show and done very few interviews, it should be impossible. But Coconut Records, the recording project of actor Jason Schwartzman, has managed to beat the odds. His second album, "Davy," debuted last week at No. 10 on Billboard's Heatseekers chart, with 3,100 copies sold.

"We didn't do all that much in terms of a setup," Schwartzman says. "We put the first single, 'Microphone,' up as a download on Amie Street, with all the proceeds going to charity. About a week before the record came out, I put a banner on my MySpace page to let people know about the record, and then we put it up on iTunes."

Ben Patterson, president of indie digital distributor DashGo, says that "Microphone" was added to the iPhone application Tap Tap Revenge as a game track, and

MP3s were offered on a number of blogs. The song also got some airplay on non-commercial KCRW Santa Monica, Calif., which had supported Coconut Records' previous effort, "Nighttiming." That album has sold 24,000 copies.

"Nighttiming" benefited from exposure on several TV shows, including a prime placement for the track "West Coast" on "The OC." "I hope to do more licensing for this record," Schwartzman says. "I was very thankful for the placements I had with the last record, and it meant a lot for me to have those songs played. TV and film are like mega-amplifiers, in terms of the number of people you can reach. For someone like me who doesn't tour, it's the most crucial part of letting people know about the record."

"Everything we did to promote the record, we did on Jason's terms," says Dan Fields, Schwartzman's manager and the head of his label, Young Baby Records. "At first he just wanted to put it on iTunes, but gradually the effort grew." —Cortney Harding



Record project:
JASON SCHWARTZMAN

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'BOTTLE' ROCKET

>>Eminem, Dr. Dre and 50 Cent—each with highly anticipated new albums on the way—are collectively primed to surge 78-1 on next week's Billboard Hot 100 if estimated first-week digital downloads for their "Crack a Bottle" prove to be correct.

WILD AND CRAZY

>>While actor/comedian Steve Martin has charted on the Billboard 200 before, including a No. 2-peaking set with "A Wild and Crazy Guy!" in 1978, this week he makes his Top Bluegrass Albums debut. His "The Crow: New Songs for the 5-String Banjo" flies in at No. 2.



THIRD VS. MERCY

>>Third Day ties the record for most No. 1s on the nearly 6-year-old Hot Christian AC Songs chart (viewable this week at billboard.biz), as it rises from No. 2 to No. 1 with "Revelation." It's the act's eighth No. 1, matching MercyMe's sum.

CHART BEAT

>>Still on the Billboard 200 at No. 168 in his identity as the Fireman, Paul McCartney also charts under his own name with the debut of the EP "Amoeba's Secret" at No. 119. The album bows 45 years to the week after McCartney first topped this chart, with "Meet the Beatles."

>>James Ingram returns to Top R&B/Hip-Hop Albums after a 10-year hiatus, with a No. 99 debut for "Stand (In the Light)." It's his sixth album to chart in a career that spans 25 years and three months. Ingram last appeared on this survey in May 1999 with "Forever More," which peaked at No. 94.

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

Springsteen's 'Dream' Lands Boss His Ninth No. 1

What was the bigger Bruce Springsteen news last week? The release of his latest album, "Working on a Dream"? His exciting halftime performance at the Super Bowl? Or how in a New York Times interview he called the release of

(335,000). Still, a No. 1 is a No. 1 and in these dreary economic times, it's a cause for celebration when an album moves more than 200,000.

How did Springsteen's Super Bowl halftime performance affect his album sales? Not by a lot. Yet.

Since the game was on Sunday, Feb. 1, most of the sales impact won't be felt until next week's charts, since Nielsen SoundScan's tracking week ends at the close of business on Sunday.

Springsteen's catalog of albums (not including "Working") sold 29,000 for the week ending Feb. 1, a gain of just 19% compared with the previous week.

The biggest beneficiaries are the aforementioned "Greatest Hits" at No. 74 on the Billboard 200 with nearly 8,000 (up 42%) and

a same-titled (but different track list) set on Top Pop Catalog at No. 16 (5,000; up 10%).

CREEDENCE'S CATALOG: Stop me if you've heard this one before: Sale pricing at a digital retailer yields big increases on the Billboard charts.

This week, the most eye-popping jump belongs to **Creedence Clearwater Revival's** "Chronicle: The 20 Greatest Hits," which claims its first

week at No. 1 on the Top Pop Catalog Albums chart.

The album sold 24,000 last week (a gain of 386%) following home-page placement at the iTunes Music Store, where the set was advertised for just \$4.99 as part of a multi-artist greatest-hits promotion.

And—go figure—of the 24,000 that "Chronicle" sold, 87% were digital downloads. (How much of that do you want to bet came from iTunes' sales?)

As an astute observer pointed out to me, however, iTunes' home-page sale wasn't flooded with ultra-cheap albums.

In the promotion, only the Creedence set was marked down to \$4.99, while the rest of the advertised albums were reduced to \$7.99. The Creedence package—which included an alluring \$4.99 graphic—was clearly the draw to get people to take a gander at the rest of the sale-priced offers.

It's like when I'm at the mall and I notice a sign in the window of a store announcing a big sale with items marked down "up to 70%." What that really means, of course, is that there's one item somewhere in the store for 70% off, while everything else is discounted more modestly.

Either way, the consumer will likely

click on a button or walk into a store and perhaps buy more than just the deeply discounted item.

GRAMMY'S GREATEST: The "Grammy Nominees" album series continues its yearly appearance on the Billboard 200, as the 15th volume in the series debuts at No. 6 with 33,000.

That represents the lowest opening sales week for the regular "Nominees" albums since the 1998 edition started with 29,000 at No. 55. Last year's set started with 50,000 at No. 5. (For comparison

purposes, we are only looking at the main series and are not counting Grammy's occasional genre-specific spinoff release.)

Collectively, the main series has sold slightly more than 7 million copies in the United States since it launched with "1995 Grammy Nominees."

FRAY'S THE WAY: Next week's Billboard 200 might house a new No. 1 in the form of the Fray's self-titled Feb. 3 release. It led Nielsen SoundScan's Building chart that was released Feb. 4. Other significant debuts will come in the form of Dierks Bentley's "Feel That Fire" and the Red Jumpsuit Apparatus' "Lonely Road."



SPRINGSTEEN

his recent Wal-Mart exclusive "Greatest Hits" a "mistake"?

That's a tough one. Springsteen's arrival at No. 1 on the Billboard 200 gives the Boss his ninth chart-topper. He is now tied with the Rolling Stones for the third-most No. 1 albums. Only the Beatles (with 19), Elvis Presley (10) and Jay-Z (also 10) have more.

But, the debut of "Working" with 224,000 sold is 33% lower than what his last set, "Magic," bowed with in 2007

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,510,000	1,386,000	22,902,000
Last Week	6,433,000	1,437,000	25,525,000
Change	1.2%	-3.5%	-10.3%
This Week Last Year	7,598,000	1,134,000	20,566,000
Change	-14.3%	22.2%	11.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	38,204,000	33,605,000	-12.0%
Digital Tracks	115,108,000	138,802,000	20.6%
Store Singles	137,000	140,000	2.2%
Total	153,449,000	172,547,000	12.4%
Albums w/TEA*	49,714,800	47,485,200	-4.5%

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

ALBUM SALES



SALES BY ALBUM FORMAT

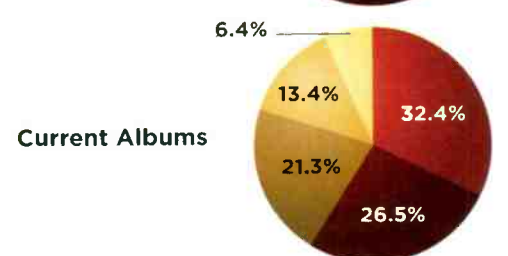
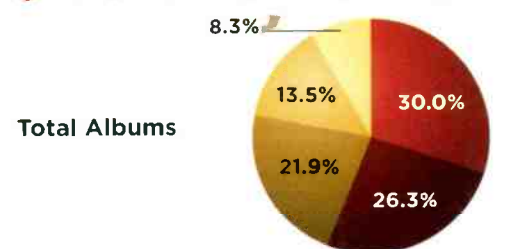
CD	31,928,000	25,564,000	-19.9%
Digital	6,124,000	7,817,000	27.6%
Cassette	15,000	4,000	-73.3%
Other	137,000	220,000	60.6%

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

nielsen SoundScan

Distributors' Market Share: 12/29/08-02/01/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	BRUCE SPRINGSTEEN	Working On A Dream		1
2	1	12	TAYLOR SWIFT	Fearless		1
3	2	11	BEYONCE	I Am... Sasha Fierce		2
4	3	11	NICKELBACK	Dark Horse		1
5	4	10	KANYE WEST	808s & Heartbreak		1
6	NEW	1	VARIOUS ARTISTS	Grammy Nominees 2009		1
7	8	8	JAMIE FOXX	Intuition		1
8	6	9	KEYSHIA COLE	A Different Me		1
9	NEW	1	FRANZ FERDINAND	Tonight: Franz Ferdinand		1
10	7	9	BRITNEY SPEARS	Circus		1
11	NEW	1	SOUNDTRACK	Voices: WWE The Music Vol. 9		11
12	5	6	SOUNDTRACK	Twilight		1
13	11	11	VARIOUS ARTISTS	NOW 29		3
14	15	14	PINK	Funhouse		1
15	17	12	AKON	Freedom		1
16	18	17	T.I.	Paper Trail		1
17	24	21	JASON MRAZ	We Sing. We Dance. We Steal Things.		1
18	NEW	1	PAT GREEN	What I'm For		18
19	20	18	LADY GAGA	The Fame		14
20	14	10	DAVID COOK	David Cook		3
21	19	16	SOUNDTRACK	Slumdog Millionaire		10
22	21	15	SOUNDTRACK	Mamma Mia!		1
23	22	20	RIHANNA	Good Girl Gone Bad		2
24	9	4	SOUNDTRACK	Notorious		4
25	26	23	LIL WAYNE	Tha Carter III		2
26	NEW	1	HOOBASTANK	FOR(N)EVER		26
27	NEW	1	VARIOUS ARTISTS	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
28	28	22	KINGS OF LEON	Only By The Night		5
29	29	29	NE-YO	Year Of The Gentleman		2
30	27	30	KID ROCK	Rock N Roll Jesus		2
31	10	2	MARIAH CAREY	The Ballads		10
32	38	36	KATY PERRY	One Of The Boys		9
33	32	26	TAYLOR SWIFT	Taylor Swift		3
34	25	43	SEAL	Soul		13
35	35	24	THE KILLERS	Day & Age		6
36	33	35	SUGARLAND	Love On The Inside		1
37	30	28	THE ALL-AMERICAN REJECTS	When The World Comes Down		15
38	39	32	ANTHONY HAMILTON	The Point Of It All		12
39	37	37	ZAC BROWN BAND	The Foundation		17
40	34	25	LUDACRIS	Theater Of The Mind		5
41	NEW	1	VARIOUS ARTISTS	Walt Disney Records Presents: Radio Disney Jams 11		41
42	42	41	PLIES	Da REAList		14
43	23	2	FRANK SINATRA	Seduction: Sinatra Sings Of Love		23
44	46	47	DARIUS RUCKER	Learn To Live		1
45	40	34	COLDPLAY	Viva La Vida or Death And All His Friends		2
46	41	33	JOHN LEGEND	Evolver		4
47	44	40	METALLICA	Death Magnetic		1
48	43	39	AC/DC	Black Ice		2
49	31	13	VARIOUS ARTISTS	NOW That's What I Call Motown		13
50	12	2	ANDREW BIRD	Noble Beast		12



Slightly more than three years since the band's last album bowed at No. 8 with 81,000, its new one begins with 31,000. The act's current single, "Ulysses," is No. 23 on Modern Rock.

This is the eighth album from the wrestling franchise to reach the top 20 (25,000). The last one, "Vol. 8," debuted and peaked at No. 24 with 17,000.



It's the band's fourth straight set to reach the top 30, but with 15,000 sold, it's the group's lowest debut sales week for any of its major-label releases.



The latest in the Disney franchise (12,000) features kid favorites Zac Efron, Miley Cyrus and Jonas Brothers (pictured). The last "Radio Disney" set started with 21,000 at No. 18.



On Top Latin Albums, the act notches its first No. 1, after having charted with 13 previous albums dating back to 2003's "Desde Hoy." The set enters with nearly 7,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	47	45	HOLLYWOOD UNDEAD	Swan Songs		22
52	13	2	ANIMAL COLLECTIVE	Merriweather Post Pavilion		13
53	NEW	1	GAITHER VOCAL BAND	Reunion Volume One		53
54	51	38	FALL OUT BOY	Folie A Deux		8
55	48	49	LEONA LEWIS	Spirit		1
56	54	44	ADELE	19		11
57	16	2	BON IVER	Blood Bank (EP)		16
58	55	52	T-PAIN	Thr33 Ringz		1
59	53	59	YOUNG JEEZY	The Recession		1
60	NEW	1	GAITHER VOCAL BAND	Reunion Volume Two		60
61	52	53	DAVID ARCHULETA	David Archuleta		2
62	50	48	SOUNDTRACK	High School Musical 3: Senior Year		2
63	57	50	JAMEY JOHNSON	That Lonesome Song		28
64	45	31	DJ SKRIBBLE	Total Club Hits 2		16
65	78	77	LADY ANTEBELLUM	Lady Antebellum		1
66	58	55	HINDER	Take It To The Limit		1
67	72	71	JAZMINE SULLIVAN	Fearless		8
68	49	42	RASCAL FLATTS	Greatest Hits Volume 1		6
69	66	27	HEATHER HEADLEY	Audience Of One		27
70	56	61	MUSIQ SOULCHILD	onmyradio		11
71	77	57	JENNIFER HUDSON	Jennifer Hudson		1
72	59	54	MGMT	Oracular Spectacular		38
73	61	58	THE PUSSYCAT DOLLS	Doll Domination		4
74	102	86	GREATEST GAINER BRUCE SPRINGSTEEN & THE E STREET BAND	Greatest Hits		74
75	60	56	IL DIVO	The Promise		1
76	63	62	THEORY OF A DEADMAN	Scars & Souvenirs		26
77	36	46	FLEET FOXES	Fleet Foxes		36
78	NEW	1	THE BIRD AND THE BEE	Ray Guns Are Not Just The Future		78
79	67	68	VARIOUS ARTISTS	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
80	73	76	SLIPKNOT	All Hope Is Gone		1
81	70	69	CARRIE UNDERWOOD	Carnival Ride		2
82	81	88	SOULJA BOY TELLEM	iSouljaBoyTellem		43
83	68	66	KENNY CHESNEY	Lucky Old Sun		1
84	69	63	SAVING ABEL	Saving Abel		49
85	75	51	GUNS N' ROSES	Chinese Democracy		1
86	64	73	JONAS BROTHERS	A Little Bit Longer		1
87	74	65	DUFFY	Rockferry		1
88	NEW	1	DUELO	Necesito Mas De Ti		88
89	82	75	DISTURBED	Indestructible		1
90	91	89	MARY MARY	The Sound		7
91	86	85	SHINEDOWN	The Sound Of Madness		1
92	79	83	MILEY CYRUS	Breakout		1
93	84	79	TOBY KEITH	That Don't Make Me A Bad Guy		1
94	90	80	BRANDY	Human		15
95	89	81	LINKIN PARK	Minutes To Midnight		2
96	87	87	ALAN JACKSON	Good Time		1
97	88	78	CELINE DION	My Love: Essential Collection		1
98	106	74	CHRISTINA AGUILERA	Keeps Gettin' Better: A Decade Of Hits		1
99	96	101	MIRANDA LAMBERT	Crazy Ex-Girlfriend		1
100	76	64	COMMON	Universal Mind Control		12

THE BILLBOARD 200 ARTIST INDEX

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AKON	15	DAVID ARCHULETA	61	THE BIRD AND THE BEE	78
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BRANDY	94	COLDPLAY	45	CELINE DION	97
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CHRIS BROWN	197	COMMON	100	DJ SKRIBBLE	64
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BILLY CURRINGTON	185	CROOKED X	176	FALL OUT BOY	54
MILEY CYRUS	92	BILLY CURRINGTON	185	FRANZ FERDIAND	9
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	97	37	3 DOORS DOWN UNIVERSAL REPUBLIC 011086/UMRG (13.98)	3 Doors Down	●	1
102	101	44	GEORGE STRAIT MCA NASHVILLE 010828/UMGN (13.98)	Troubadour	●	1
103	NEW	1	CONJUNTO PRIMAVERA FONOVISA 353833/UMLE (13.98)	Mentir Por Amor	●	103
104	NEW	1	FLEX EMI TELEVISION 87917 (14.98)	La Evolucion Romantic Style	●	104
105	83	125	SOUNDTRACK MUSIC WORLD/COLUMBIA 38836/SONY MUSIC (15.98)	Cadillac Records	●	66
106	NEW	1	RIHANNA SRP/DEF JAM 012803/OJMG (13.98)	Good Girl Gone Bad: The Remixes	●	106
107	92	93	DEMI LOVATO HOLLYWOOD 002132 (18.98)	Don't Forget	●	2
108	98	96	THE GAME GEPFEN 011485*/IGA (13.98)	LAX	●	2
109	80	19	THE DEREK TRUCKS BAND VICTOR 32781/SONY MUSIC (17.98)	Already Free	●	18
110	94	37	DAUGHTRY RCA 88860/RMG (18.98) ⊕	Daughtry	●	4
111	109	123	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	●	61
112	5	84	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	●	64
113	110	120	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	●	5
114	125	192	SOUNDTRACK FOX/RHINO 410238*/AG (13.98)	Juno	●	1
115	13	131	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	●	76
116	107	110	VARIOUS ARTISTS The Best Of NOW That's What I Call Music! 10th Anniversary UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012225/UME (18.98)	The Best Of NOW That's What I Call Music! 10th Anniversary	●	32
117	143	197	VICENTE FERNANDEZ NORTE 14802/SML (15.98) ⊕	Para Siempre	●	38
118	100	98	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	●	7
119	NEW	1	PAUL MCCARTNEY MPL 31308*/HEAR (7.98)	Amoeba's Secret (EP)	●	119
120	95	70	ENYA REPRISE 512383/WARNER BROS. (18.98)	And Winter Came...	●	8
121	113	112	USHER LAFACE 23388/JLG (18.98)	Here I Stand	●	1
122	120	154	CHRIS TOMLIN SIX STEPS 12359*/PARROW (17.98)	Hello Love	●	9
123	111	92	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else	●	3
124	103	67	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 517000/AG (18.98)	Twilight: The Score (Carter Burwell)	●	85
125	108	103	MUDVAYNE EPIC 01285*/SONY MUSIC (15.98)	The New Game	●	15
126	117	119	BLAKE SHELTON WARNER BROS. (NASHVILLE) 512911/WRN (18.98)	Startin' Fires	●	34
127	NEW	1	MARK OLSON & GARY LOURIS NEW WEST 6162* (17.98)	Ready For The Flood	●	127
128	104	95	DAVID FOSTER 143/REPRISE 511933/WARNER BROS. (27.98 CD/DVD) ⊕	Hit Man: David Foster & Friends	●	46
129	128	149	FRANK SINATRA REPRISE 438852/WARNER BROS. (18.98)	Nothing But The Best	●	2
130	RE-ENTRY	4	JAMES MORRISON POLYDOR/INTERSCOPE 012070/IGA (13.98)	Songs For You, Truths For Me	●	48
131	129	113	JEREMY CAMP BEC 28780 (17.98) ⊕	Speaking Louder Than Before	●	38
132	105	90	ANDREA BOCELLI SUGAR 012181/OCCA (18.98) ⊕	Incanto	●	8
133	NEW	1	LOS TEMERARIOS FONOVISA 353808/UMLE (13.98)	Evolucion De Amor	●	133
134	123	139	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	●	2
135	112	109	3OH3 PHOTO FINISH 511181 (13.98)	Want	●	89
136	135	115	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah	●	19
137	132	133	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	●	7
138	137	135	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation	●	6
139	124	102	THRIVING IVORY WIND-UP 13150 (9.98)	Thriving Ivory	●	102
140	122	122	AVANT CAPITOL 07582 (18.98)	Avant	●	26
141	141	169	SOUNDTRACK LAKESHORE 34055 (18.98)	Underworld: Rise Of The Lycans	●	141
142	130	124	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	●	9
143	118	107	THE VERONICAS ENGINE ROOM/SIRE 385280/WARNER BROS. (18.98)	Hook Me Up	●	107
144	NEW	1	HEZEKIAH WALKER & LFC VERITY 23487/JLG (17.98)	Souled Out	●	144
145	126	116	APOCALYPTICA 20-20 21580/JIVE (13.98) ⊕	Worlds Collide	●	59
146	115	105	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	●	3
147	152	160	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty	●	28
148	114	104	RAY LAMONTAGNE RCA 32870* (18.98)	Gossip In The Grain	●	3
149	65	-	ANTONY AND THE JOHNSONS SECRETLY CANADIAN 194 (14.98)	The Crying Light	●	65
150	138	126	M.I.A. XL/INTERSCOPE 009659*/IGA (9.98)	Kala	●	18



The album of remixes from her last studio set includes work from such DJ/producers as Soul Seeker, Wldeboys and Moto Blanco. It also debuts on Top Electronic Albums at No. 4.



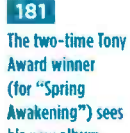
This four-track live set, recorded at Los Angeles' Amoeba Records, now gets a CD and digital release after having previously only been available as a vinyl exclusive to indie retailers.



The set also enters Top Jazz Albums at No. 2. It follows her 2004 self-titled album, which spent two weeks at No. 1 and 86 weeks on the chart.



The comedian's DVD of the same name hit No. 11 on the DVD Sales chart last year. Now, its audio companion gives the performer his first No. 1 on the Top Comedy Albums chart.



The two-time Tony Award winner (for "Spring Awakening") sees his new album, which was originally intended to be a stage musical, start with 3,000 (see story, page 34).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	190	-	PAGE SETTER JOHN FRUSCIANTE RECORD COLLECTION 101118* (13.98)	The Emyprean	●	151
152	131	157	SARAH MCLACHLAN ARISTA 30283/RMG (18.98)	Closer: The Best Of Sarah McLachlan	●	11
153	127	134	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	●	9
154	133	114	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus	●	24
155	118	-	SOUNDTRACK WARNER PREMIERE 83004/RAZOR & TIE (18.98)	Another Cinderella Story	●	116
156	93	60	JASON NEVINS ULTRA 1895 (17.98)	Jason Nevins Presents: Ultra Dance 10	●	43
157	121	108	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend	●	17
158	136	148	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country	●	7
159	119	111	LIL WAYNE & DJ DRAMA APHILLIATES 83278 (17.98)	Gangsta Grillz: Dedication 3	●	11
160	154	159	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	●	2
161	NEW	1	RENEE OLSTEAD 143/REPRISE 44247/WARNER BROS. (13.98)	Skylark	●	161
162	NEW	1	ALEJANDRO FERNANDEZ DISCOS 605/NORTE 42419/SML (14.98)	De Noche: Clasicos A Mi Manera...	●	162
163	149	132	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	●	32
164	158	150	KEVIN RUDOLF CASH MONEY/UNIVERSAL REPUBLIC 012337/UMRG (10.98)	In The City	●	94
165	147	118	ALVIN AND THE CHIPMUNKS CHIPMUNK 83009/RAZOR & TIE (18.98)	Undeniable	●	78
166	42	128	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station	●	38
167	144	138	BRUTHA GOOD/ELLAS/DEF JAM 012390/OJMG (12.98)	Brutha	●	81
168	148	91	THE FIREMAN ATO 0063* (15.98)	Electric Arguments	●	67
169	156	168	TIM MCGRAW CURB 79085 (14.98)	Greatest Hits: Limited Edition	●	10
170	153	129	LINKIN PARK MACHINE SHOP 518748/WARNER BROS. (22.98) ⊕	Road To Revolution: Live At Milton Keynes	●	41
171	146	153	STAINED FLIP/ATLANTIC 511789*/AG (18.98)	The Illusion Of Progress	●	3
172	145	145	ROD STEWART WARNER BROS. 514093 (19.98) ⊕	The Definitive Rod Stewart	●	70
173	157	140	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold	●	4
174	NEW	1	KATT WILLIAMS WARNER BROS. 517758 (13.98)	It's Pimpin' Pimpin'	●	174
175	163	164	BRANDON HEATH MONDOQUE 10127/REUNION (13.98)	What If We	●	73
176	NEW	1	CROOKED X MPM 50020/METEOR (12.98)	Crooked X	●	176
177	169	158	FIVE FINGER DEATH PUNCH FIRM 7018 (12.98)	The Way Of The Fist	●	107
178	140	130	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static	●	1
179	172	175	JOURNEY NOMOTA 4508 EX (14.98 CD/DVD) ⊕	Revelation	●	5
180	167	174	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	●	90
181	NEW	1	DUNCAN SHEIK VICTOR 40428/SONY MUSIC (13.98)	Whisper House	●	181
182	RE-ENTRY	56	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	●	2
183	71	-	FICTION FAMILY LOWERCASE PEOPLE 0088*/ATO (12.98)	Fiction Family	●	71
184	155	167	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕	Jonas Brothers	●	5
185	168	170	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	●	13
186	164	173	NATASHA BEDINGFIELD PHONOGENIC/EPIC 11748/SONY MUSIC (17.98) ⊕	Pocketful Of Sunshine	●	3
187	183	-	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL/ZOMBA 08144/CAPITOL (18.98)	NOW 28	●	2
188	186	-	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008	●	9
189	170	178	VICENTE FERNANDEZ NORTE 40032/SML (18.98) ⊕	Primeria Fila	●	92
190	NEW	1	KATHY TAYLOR KATCO/TYSCOT 984178/TASEIS (18.98)	Live: The Worship Experience	●	190
191	159	152	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace	●	10
192	139	136	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock	●	3
193	182	182	BUCKCHERRY ELEVEN SEVEN/ATLANTIC 511262*/AG (18.98)	Black Butterfly	●	8
194	166	-	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	●	1
195	180	163	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal	●	42
196	185	141	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	●	19
197	181	188	CHRIS BROWN JIVE 12049/JLG (18.98) ⊕	Exclusive	●	4
198	187	171	RADIOHEAD TBD 21822*/ATD (13.98)	In Rainbows	●	1
199	RE-ENTRY	29	SECONDHAND SERENADE BLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story	●	44
200	161	144	KIDZ BOP KIDS RAZOR & TIE 89181 (18.98)	Kidz Bop 14	●	8

LUDACRIS	40	JASON MRAZ	17	LOURIS	127	RASCAL FLATTS	88	SEAL	34	BRUCE SPRINGSTEEN & THE E STREET BAND	74	STORY	155	UNDERWORLD: RISE OF THE LYCANS	141	T.I.	16	VARIOUS ARTISTS	13	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	79
MARY MARY	50	MUDWYNE	125	MUSIC SOULCHILD	70	REHAB	180	SECONDHAND SERENADE	199	THE LYCANS	105	CAMP ROCK	192	THE VERONICAS	143	THE TING TINGS	115	THE BEST OF NOW THAT'S WHAT I CALL COUNTRY	156	HEZEKIAH WALKER & LFC	144
PAUL MCCARTNEY	119	MUSIC SOULCHILD	70	BRAD PAISLEY	153	RHANNA	23	SEETHER	142	THE LYCANS	105	HIGH SCHOOL MUSICAL: SENIOR YEAR	62	THE VERONICAS	143	CHRIS TOMLIN	122	NOW THAT'S WHAT I CALL MOTOOWN	49	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11	41
TIM MCGRAW	169	MUSIC SOULCHILD	70	KATY PERRY	32	RISE AGAINST	146	DUNCAN SHEIK	181	THE LYCANS	105	THE OFFSPRING	191	THE VERONICAS	143	T-PAIN	58	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11	41	KANYE WEST	5
SARAH MCLACHLAN	152	MUSIC SOULCHILD	70	PINK	14	DARIUS RUCKER	44	BLAKE SHELTON	128	THE LYCANS	105	THE OFFSPRING	191	THE VERONICAS	143	CARRIE UNDERWOOD	81	GRAMMY NOMINEES	116	WOW! GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	27
METALLICA	47	MUSIC SOULCHILD	70	NICKELBACK	4	KEVIN RUDDOLF	164	SHINEDOWN	91	THE LYCANS	105	THE OFFSPRING	191	THE VERONICAS	143	USHER	121	GRAMMY NOMINEES	116	WOW! GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	27
MGMT	72	MUSIC SOULCHILD	70	THE PUSSYCAT DOLLS	73	THE OFFSPRING	191	FRANK SINATRA	43	THE LYCANS	105	THE OFFSPRING	191	THE VERONICAS	143	USHER	121	GRAMMY NOMINEES	116	WOW! GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	27
M.I.A.	150	MUSIC SOULCHILD	70	THE OFFSPRING	191	THE OFFSPRING	191	SULPKNOT	80	THE LYCANS	105	THE OFFSPRING	1								

TOP POP CATALOG™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	13	620	#1 GREATEST GAINER CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.99/12.99)
2	HOT SHOT DEBUT		VARIOUS ARTISTS MOTOWN 1'S MOTOWN/UTV 001781/UME (13.99)
3	1	471	ABBA GOLD — GREATEST HITS POLAR/POLYDOR 517007/UME (18.99/12.99)
4	1	1	BRYAN ADAMS RECKLESS A&M 215013/UME (9.99)
5	3	795	JOURNEY JOURNEY'S GREATEST HITS COLUMBIA/LEGACY 85889/SONY MUSIC (18.99/12.99) ⊕
6	2	254	GUNS N' ROSES GREATEST HITS GEFEN 001714/IGA (18.99)
7	21	153	MILES DAVIS KIND OF BLUE COLUMBIA/LEGACY 27105/SONY MUSIC (18.99) ⊕
8	4	979	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548604/UME (13.99/9.99) ⊕
9	9	15	NEWSBOYS GO INPOP 71383 (17.99)
10	5	86	PARAMORE RIOT! FUELED BY RAMEN 159812*/AG (13.99)
11	6	864	AC/DC BACK IN BLACK EPIC/LEGACY 80207*/SONY MUSIC (17.99) ⊕
12	8	194	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 088164/UME (18.99)
13	7	174	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER 818300 (18.99) ⊕
14	11	95	MICHAEL JACKSON NUMBER ONES M.J./EPIC 88998/SONY MUSIC (18.99/12.99)
15	10	166	CARRIE UNDERWOOD SOME HEARTS 19/ARISTA NASHVILLE 71197/SMN (18.99)
16	19	157	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA 67080*/SONY MUSIC (17.99)
17	20	256	EVANESCENCE FALLEN WIND-UP 13063 (18.99)
18	12	738	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (18.99)
19	32	60	VARIOUS ARTISTS I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (18.99)
20	16	99	ORIGINAL BROADWAY CAST RECORDING JERSEY BOYS RHINO 73271 (18.99)
21	28	81	COLBIE CAILLAT COCO UNIVERSAL REPUBLIC 009219/UMRG (10.99)
22	18	279	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.99/12.99)
23	25	176	CREED GREATEST HITS WIND-UP 13103 (18.99 CD/OVD) ⊕
24	15	640	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 48001* (18.99/10.99)
25	23	21	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS GEFEN 010327/UME (13.99)
26	41	95	THE FRAY HOW TO SAVE A LIFE EPIC 93931/SONY MUSIC (18.99) ⊕
27	27	873	METALLICA METALLICA ELEKTRA 81113*/AG (18.99)
28	26	196	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.99)
29	31	13	QUEEN GREATEST HITS: WE WILL ROCK YOU HOLLYWOOD 182485 (18.99)
30			BOYZ II MEN LEGACY: THE GREATEST HITS COLLECTION UNIVERSAL 018083/UME (18.99/12.99)
31	33	207	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.99) ⊕
32	14	112	THE NOTORIOUS B.I.G. READY TO DIE BAD BOY 94587*/AG (15.99 CD/DVD) ⊕
33	29	116	SUGARLAND ENJOY THE RIDE MERCURY NASHVILLE 007411/UMGN (13.99)
34	38	141	LYNYRD SKYNYRD THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS THE MILLBURN COLLECTION MCA 111941/UME (11.99/6.99)
35	40	30	LUTHER VANDROSS THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC/J 97703/SONY MUSIC/SONY MUSIC/RMG (18.99)
36	49	92	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS. (18.99)
37	35	759	QUEEN GREATEST HITS HOLLYWOOD 181285 (18.99/11.99)
38	39	120	JOHN MAYER CONTINUUM AWARE/COLUMBIA 27978*/SONY MUSIC (18.99)
39			KENNY CHESNEY GREATEST HITS BNA 87978/SMN (18.99/12.99)
40	36	224	ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 88079*/SONY MUSIC (19.99/12.99)
41	RE-ENTRY		USHER CONFESSIONS LAFACE 83982/JLG (18.99/12.99)
42	RE-ENTRY		ELTON JOHN ROCKET MAN: NUMBER ONES CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.99)
43	NEW		BRUCE SPRINGSTEEN THE ESSENTIAL BRUCE SPRINGSTEEN COLUMBIA/LEGACY 90773/SONY MUSIC (24.99)
44	RE-ENTRY		AMY WINEHOUSE BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG (13.99)
45	RE-ENTRY		LIONEL RICHIE THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 088140/UME (18.99)
46	44	342	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.99/12.99)
47	43	132	THREE DAYS GRACE ONE - X JIVE 83504/JLG (18.99)
48	RE-ENTRY		LIL WAYNE THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.99)
49	24	18	THE NOTORIOUS B.I.G. GREATEST HITS BAD BOY 101630*/AG (18.99)
50	RE-ENTRY		DISTURBED TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.99) ⊕

TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1			#1 BRUCE SPRINGSTEEN Working On A Dream COLUMBIA/SONY MUSIC ⊕
2			CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits FANTASY/CONCORD
3			FRANZ FERDINAND Tonight: Franz Ferdinand
4	3	4	SOUNDTRACK Slumdog Millionaire INTERSCOPE/IGA
5			VARIOUS ARTISTS Motown 1's MOTOWN/UTV/UME
6			BRYAN ADAMS Reckless A&M/UME
7	1	2	BON IVER Blood Bank (EP) JAGJAGUWAR
8			SOUNDTRACK Twilight SUMMIT/CHOP SHOP/ATLANTIC/AG
9	11	34	JASON MRAZ We Sing, We Dance, We Steal Things. ATLANTIC/AG ⊕
10			THE BIRD AND THE BEE Ray Guns Are Not Just The Future BLUE NOTE/BLG
11	5	32	TAYLOR SWIFT Fearless BIG MACHINE ⊕
12			HOOBASTANK FOR(N)EVER ISLAND/IDJMG
13	9	16	KINGS OF LEON Only By The Night RCA/RMG
14			ANDREW BIRD Noble Beast FAT POSSUM
15	10	10	LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA
16	10	10	KANYE WEST 808s & Heartbreak ROC-A-FELLA/DEF JAM/IDJMG
17	12	9	BRITNEY SPEARS Circus JIVE/JLG ⊕
18	11	11	NICKELBACK Dark Horse ROADRUNNER
19	4	2	ANIMAL COLLECTIVE Merriweather Post Pavilion DOMINO
20			PAT GREEN What I'm For BNA/SMN
21	16	19	MGMT Oracular Spectacular COLUMBIA/SONY MUSIC
22	21	11	BEYONCE I Am...Sasha Fierce MUSIC WORLD/COLUMBIA/SONY MUSIC
23	18	31	COLDPLAY Viva La Vida or Death And All His Friends CAPITOL
24	19	7	THE ALL-AMERICAN REJECTS When The World Comes Down OOHOUSE/DGC/INTERSCOPE/IGA
25	17	10	THE KILLERS Day & Age ISLAND/IDJMG

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	NEW		#1 BRUCE SPRINGSTEEN Working On A Dream COLUMBIA 41356*/SONY MUSIC ⊕
2	4	13	SOUNDTRACK Twilight SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG
3			PAT GREEN What I'm For BNA 28909/SMN
4			FRANZ FERDINAND Tonight: Franz Ferdinand DOMINO/EPIC 37255*/SONY MUSIC
5	9	3	SOUNDTRACK Slumdog Millionaire INTERSCOPE 012502/IGA
6	7	12	TAYLOR SWIFT Fearless BIG MACHINE 0200 ⊕
7	23	7	SEAL Soul 143 515888/WARNER BROS.
8			RENEE OLSTAD Skylark 143/REPRISE 44247/WARNER BROS.
9			SOUNDTRACK Voicés: WWE The Music Vol. 9 WWE/COLUMBIA 4388/SONY MUSIC
10	12	3	THE DEREK TRUCKS BAND Already Free VICTOR 32781/SONY MUSIC
11	20	11	NICKELBACK Dark Horse ROADRUNNER 818028
12			VARIOUS ARTISTS Grammy Nominees 2009 GRAMMY 517833/RHINO
13	18	6	SOUNDTRACK Twilight: The Score (Carter Burwell) SUMMIT/CHOP SHOP/ATLANTIC 517000/AG
14	8	10	DAVID FOSTER Hit Man: David Foster & Friends 143/REPRISE 511933/WARNER BROS. ⊕
15			JOHN FRUSCIANTE The Empyrean RECORD COLLECTION 101118*
16	11	5	FLEET FOXES Fleet Foxes SUB POP 777*
17	5	2	ANIMAL COLLECTIVE Merriweather Post Pavilion DOMINO 219*
18	19	14	PINK Funhouse LAFACE 38759/JLG
19	1	2	ANDREW BIRD Noble Beast FAT POSSUM 1124*
20	NEW		MARK OLSON & GARY LOURIS Ready For The Flood NEW WEST 8182*
21	3	6	BLACK MIKE & QB PRODUCTIONS That's Me GRIND POWER/Q RECORDS 931/SWAGGER
22			BEYONCE I Am...Sasha Fierce MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
23	24	16	JASON MRAZ We Sing, We Dance, We Steal Things. ATLANTIC 448508*/AG ⊕
24	15	12	ENYA And Winter Came... REPRISE 512383/WARNER BROS.
25	NEW		JEFF BECK Performing This Week ... Live At Ronnie Scott's DEUCE/EAGLE 20150/EAGLE RDCK

TOP CHRISTIAN ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	#1 REUNION VOLUME ONE GAITHER VOCAL BAND (GAITHER MUSIC GROUP/EMI CMG)
2	1	1	REUNION VOLUME TWO GAITHER VOCAL BAND (GAITHER MUSIC GROUP/EMI CMG)
3	1	3	AUDIENCE OF ONE HEATHER HEADLEY (EMI GOSPEL/EMI CMG)
4	2	17	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS VARIOUS ARTISTS (EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB)
5	4	15	THE SOUND MARY MARY (MY BLOCK/INTEGRITY/COLUMBIA/PROVIDENT-INTEGRITY)
6	5	22	HELLO LOVE CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)
7	6	10	SPEAKING LOUDER THAN BEFORE JEREMY CAMP (BEC/EMI CMG)
8	7	14	A NEW HALLELUJAH MICHAEL W. SMITH (REUNION/PROVIDENT-INTEGRITY)
9	8	27	REVELATION THIRD DAY (ESSENTIAL/PROVIDENT-INTEGRITY)
10	9	75	THE ALTAR AND THE DOOR CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)
11	10	24	WHAT IF WE BRANDON HEATH (MONOMODE/REUNION/PROVIDENT-INTEGRITY)
12	3	2	FICTION FAMILY FICTION FAMILY (LOWERCASE PEOPLE/ATO)
13	13	37	OVER AND UNDERNEATH TENTH AVENUE NORTH (REUNION/PROVIDENT-INTEGRITY)
14			COMPASSIONART: CREATING FREEDOM FROM POVERTY VARIOUS ARTISTS (SPARROW/EMI CMG)
15	20	11	I TURN TO YOU RICHIE MCDONALD (LUCID)

TOP COMPILATION ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	#1 GRAMMY NOMINEES 2009 VARIOUS ARTISTS (GRAMMY/RHINO)
2	1	12	NOW 29 VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/JLG/UME)
3	1	1	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS VARIOUS ARTISTS (WORD-CURB/EMI CMG/VERITY/JLG)
4	1	1	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11 VARIOUS ARTISTS (WALT DISNEY)
5	1	6	MOTOWN 1'S VARIOUS ARTISTS (MOTOWN/UTV/UME)
6	2	3	NOW THAT'S WHAT I CALL MOTOWN VARIOUS ARTISTS (UNIVERSAL MOTOWN/EMI/SONY MUSIC/UME)
7	3	17	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS VARIOUS ARTISTS (EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB)
8	4	12	THE BEST OF NOW THAT'S WHAT I CALL MUSIC! 10TH ANNIVERSARY VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/ZOMBA/UME)
9	7	108	I CAN ONLY IMAGINE: PLATINUM EDITION VARIOUS ARTISTS (INO/TIME LIFE)
10	6	23	NOW THAT'S WHAT I CALL COUNTRY VARIOUS ARTISTS (CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL/UMGN)
11	9	35	NOW 28 VARIOUS ARTISTS (EMI/SONY MUSIC/UNIVERSAL/ZOMBA/CAPITOL)
12	5	4	SOMETHING TO BELIEVE IN VARIOUS ARTISTS (RHINO SPECIAL PRODUCTS/HEAR/STARBUCKS)
13	12	18	NIGHTMARE REVISITED VARIOUS ARTISTS (WALT DISNEY)
14	1	2	WORSHIP TOGETHER: I COULD SING OF YOUR LOVE FOREVER VARIOUS ARTISTS (EMI SPECIAL MARKETS/TIME LIFE)
15	11	7	THE 50 MOST ESSENTIAL PIECES OF CLASSICAL MUSIC VARIOUS ARTISTS (XS)

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

'REUNION' ROMP



The Gaither Vocal Band lands its first No. 1 on Top Christian Albums and occupies the top two slots on that list with dual volumes of "Reunion." The group's prior best rank on the chart is shared by a pair of No. 4 starts, "God Is Good" (1999) and "Together" (2007).

A staple on the Southern gospel circuit since 1980, the project reunites frontman Bill Gaither with such prior members as Gary McSpadden, Larnelle Harris, Michael English and Steve Green. "Reunion Vol. 1" and "Reunion Vol. 2" sold more than 9,000 copies apiece and open on the Billboard 200 at Nos. 53 and 60, respectively.

—Wade Jensen

Thanks to the Amazon MP3 store's Deal of the Day program, Bryan Adams sees his best sales week since 2005 as his 1984 album "Reckless" re-enters Top Pop Catalog Albums at No. 4 with nearly 8,000 copies. The set was offered for 99 cents for a limited time last week, also causing its debut at No. 6 on Top Digital Albums. Only 2% of the album's overall sales last week were physical CDs.



HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)
2	3	12	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
3	4	14	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	2	19	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
5	5	20	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
6	13	8	MAD	NE-YO (DEF JAM/IDJMG)
7	10	8	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
8	6	22	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
9	14	6	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
10	7	25	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
11	11	22	HOT N COLD	KATY PERRY (CAPITOL)
12	8	27	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
13	18	7	SOBER	PINK (LAFACE/JLG)
14	9	19	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
15	21	6	DIVA	BEYONCÉ (MUSIC WORLD/COLUMBIA)
16	12	15	POP CHAMPAGNE	JIM JONES & RON BROWZ FEAT. JIEZZ SANTANA (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)
17	26	7	TURNI N ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
18	22	9	YOU FOUND ME	THE FRAY (EPIC)
19	38	3	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)
20	17	21	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
21	28	14	FEEL THAT FIRE	DIERKS BENTLEY (CAPITOL NASHVILLE)
22	15	13	ONE MORE DRINK	LUOACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)
23	36	4	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
24	29	9	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABLOUS (DEF JAM/IDJMG)
25	33	10	DOWN THE ROAD	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/BNA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	52	2	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
27	25	14	SHE WOULDN'T BE GONE	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
28	32	10	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)
29	20	17	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)
30	34	10	SWEET THING	KEITH URBAN (CAPITOL NASHVILLE)
31	19	18	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)
32	23	23	SO WHAT	PINK (LAFACE/JLG)
33	41	6	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
34	24	15	DON'T	BILLY CURRINGTON (MERCURY)
35	16	18	RIGHT NOW (NA NA NA)	AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)
36	35	34	VIVA LA VIDA	COLDPLAY (CAPITOL)
37	39	7	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
38	27	15	CHOPPED 'N' SKREWED	T-PAIN FEAT. LUOACRIS (KONVICT HAPPY BOY/JIVE/JLG)
39	40	11	COWGIRLS DON'T CRY	BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVILLE)
40	37	27	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
41	30	15	COUNTRY BOY	ALAN JACKSON (ARISTA NASHVILLE)
42	31	19	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
43	63	2	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
44	53	3	BEAUTIFUL	AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)
45	42	9	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
46	56	3	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
47	49	6	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)
48	57	5	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
49	60	8	JUST LIKE ME	JAMIE FOXX FEAT. T.I. (J/RMG)
50	43	13	TRADING PLACES	USHER (LAFACE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	10	LIGHT ON	DAVID COOK (19/RCA/RMG)
52	45	18	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
53	62	5	UNTOUCHED	THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)
54	58	12	PLAYA CARDZ RIGHT	KEYSHIA COLE FEAT. 2PAC (AMARU/IMAN/GEFFEN/INTERSCOPE)
55	50	31	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
56	47	13	IF U LEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)
57	66	9	BEEP	BOHBY VALENTINO FEAT. YUNG JOC (BLU KILLA D.R.A.MS/CAPITOL)
58	54	20	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
59	46	12	PUT IT ON YA	PLIES FEAT. CHRIS J (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
60	65	8	LET ME	PAT GREEN (BNA)
61	44	18	START A BAND	BRAD PAISLEY DUET WITH KEITH URBAN (ARISTA NASHVILLE)
62	71	3	IT'S AMERICA	RODNEY ATKINS (CURB)
63	-	1	NOTHIN' TO DIE FOR	TIM MCGRAW (CURB)
64	59	19	ALREADY GONE	SUGARLAND (MERCURY NASHVILLE)
65	70	3	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
66	51	12	REHAB	RIHANNA (SRP/DEF JAM/IDJMG)
67	67	7	SECOND CHANCE	SHINEEOWN (ATLANTIC)
68	-	1	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
69	72	3	LAST CALL	LEE ANN WOMACK (MCA NASHVILLE)
70	55	17	IF I WERE A BOY	BEYONCÉ (MUSIC WORLD/COLUMBIA)
71	75	2	THINKING OF YOU	KATY PERRY (CAPITOL)
72	68	12	WHEN IT HURTS	AVANT (CAPITOL)
73	-	1	RIDE	MARTINA MCBRIDE (RCA NASHVILLE)
74	-	1	DAY 'N' NITE	KID CUDI (FOL'S GOLD/DOWNTOWN)
75	-	1	MORE LIKE HER	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))

1,287 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	2	#1 MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)	
2	2	13	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	
3	3	29	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
4	4	11	YOU FOUND ME	THE FRAY (EPIC)	
5	5	13	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
6	8	11	SINGLE LADIES (PUT A RING ON IT)	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
7	-	1	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
8	6	21	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
9	7	10	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	
10	9	9	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
11	12	5	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
12	11	42	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
13	10	23	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
14	19	6	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
15	16	11	SOBER	PINK (LAFACE/JLG)	
16	13	10	UNTOUCHED	THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)	
17	14	28	HOT N COLD	KATY PERRY (CAPITOL)	
18	15	18	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	
19	17	17	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	
20	23	4	MAD	NE-YO (DEF JAM/IDJMG)	
21	28	5	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
22	20	18	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	
23	34	9	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & MARJORIE OFFICIAL (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)	
24	45	2	THINKING OF YOU	KATY PERRY (CAPITOL)	
25	18	20	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	40	3	DIVA	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
27	24	24	SO WHAT	PINK (LAFACE/JLG)	
28	22	19	RIGHT NOW (NA NA NA)	AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)	
29	31	33	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	2
30	37	3	MY PRESIDENT	YOUNG JEEZY FEAT. NAS (CTE/DEF JAM/IDJMG)	
31	26	24	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
32	32	20	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
33	47	3	TURNI N ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
34	35	39	VIVA LA VIDA	COLDPLAY (CAPITOL)	
35	69	2	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
36	-	3	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
37	27	12	REHAB	RIHANNA (SRP/DEF JAM/IDJMG)	
38	-	1	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
39	25	16	LIGHT ON	DAVID COOK (19/RCA/RMG)	
40	58	4	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
41	33	15	IF I WERE A BOY	BEYONCÉ (MUSIC WORLD/COLUMBIA)	
42	36	12	I'M SO PAID	AKON FEAT. LIL WAYNE & YOUNG JEEZY (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)	
43	29	5	LA LA LAND	DEMI LOVATO (HOLLYWOOD)	
44	46	25	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)	
45	38	18	HUMAN	THE KILLERS (ISLAND/IDJMG)	
46	41	11	POP CHAMPAGNE	JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA/E1)	
47	43	37	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
48	44	14	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
49	48	21	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	
50	39	12	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	65	17	KRAZY	PITBULL FEAT. LIL JON (MR. 305/FAMOUS ARTIST/THE ORCHARD)	
52	42	29	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
53	57	26	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	
54	30	3	TELL ME SOMETHING I DON'T KNOW	SELENA GOMEZ (HAZOP & IE)	
55	53	39	I KISSED A GIRL	KATY PERRY (CAPITOL)	2
56	-	1	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
57	71	54	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
58	50	21	I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
59	49	11	ONE MORE DRINK	LUOACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	
60	61	11	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
61	70	3	SECOND CHANCE	SHINEEOWN (ATLANTIC)	
62	54	7	LIVIN' ON A PRAYER	BON JOVI (MERCURY/UME)	
63	67	3	LOLLIPOP	FRAMING HANLEY (SILENT MAJORITY/ILG)	
64	55	13	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	
65	60	29	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
66	-	1	ALIVE	PEARL JAM (EPIC/LEGACY)	
67	-	1	DAY 'N' NITE	KID CUDI (FOL'S GOLD/DOWNTOWN)	
68	-	2	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
69	-	1	ANGELS ON THE MOON	THRIVING IVORY (WIND-UP)	
70	59	44	SHAKE IT	METRO STATION (COLUMBIA)	2
71	64	23	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	
72	-	27	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
73	66	22	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO & KIDD KIDD (CASH MONEY/UNIVERSAL MOTOWN)	
74	75	31	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (DAWNI HARD/UNIVERSAL REPUBLIC)	
75	-	1	GOD LOVE HER	TOBY KEITH (SHOW DOG NASHVILLE)	

ALBUM CHARTS

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

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

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

SINGLES CHARTS

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

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

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

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

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

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

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

AWARD CERT. LEVELS

ALBUM CHARTS
● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	34	#1 JUST DANCE	LADY GAGA FEAT. COLBY O'DONNS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
2	2	13	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
3	21	1	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
4	4	3	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)	☆
5	5	13	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
6	6	10	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	☆
7	8	12	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	☆
8	7	18	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
9	9	19	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	☆
10	10	16	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	☆
11	14	1	SOBER	PINK (LAFACE/JLG)	☆
12	11	11	YOU FOUND ME	THE FRAY (EPIC)	☆
13	12	27	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	☆
14	13	44	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
15	19	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
16	15	28	HOT N COLD	KATY PERRY (CAPITOL)	☆
17	17	19	UNTOUCHED	THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)	☆
18	16	20	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
19	21	24	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	☆
20	27	12	MAD	NE-YO (DEF JAM/IDJMG)	☆
21	20	18	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
22	18	19	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
23	30	6	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
24	22	26	SO WHAT	PINK (LAFACE/JLG)	☆
25	29	8	THINKING OF YOU	KATY PERRY (CAPITOL)	☆
26	26	4	GREATEST GAINER PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
27	28	35	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	☆
28	23	23	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	☆
29	24	18	REHAB	RIHANNA (SRP/DEF JAM/IDJMG)	☆
30	26	18	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
31	34	9	BEAUTIFUL	AKON FEAT. COLBY O'DONNS & KAROLINA OFFSHALL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
32	45	4	GREATEST GAINER RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
33	25	17	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
34	33	17	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)	☆
35	31	31	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	☆
36	32	39	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
37	35	41	FOREVER	CHRIS BROWN (JIVE/JLG)	☆
38	37	42	CLOSER	NE-YO (DEF JAM/IDJMG)	☆
39	39	39	I WILL BE	LEONA LEWIS (SYCO/J/RMG)	☆
40	36	41	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)	☆
41	46	3	KISS ME THRU THE PHONE	SOULJA BOY TELLEME FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
42	38	39	VIVA LA VIDA	COLOPLAY (CAPITOL)	☆
43	54	1	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
44	47	24	ANGELS ON THE MOON	THRIVING IVORY (WIND-UP)	☆
45	39	14	ONE MORE DRINK	LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)	☆
46	42	18	HUMAN	THE KILLERS (ISLAND/IDJMG)	☆
47	44	45	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	☆
48	53	4	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
49	41	47	SHAKE IT	METRO STATION (COLUMBIA)	☆
50	52	9	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆

Jason Mraz's "I'm Yours" becomes the first song to top Adult Contemporary (3-1), Mainstream Top 40, Adult Top 40 and Triple A. The track last year led Adult Top 40 for nine weeks and Mainstream Top 40 and Triple A for a week each.



Shinedown scores its first Modern Rock chart champ with its ninth entry, as "Second Chance" climbs 3-1. The Jacksonville, Fla., quintet becomes the fifth act in the survey's 20-year history to score its first No. 1 in at least that many visits.



MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
2	2	14	JUST DANCE	LADY GAGA FEAT. COLBY O'DONNS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
3	13	1	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
4	6	8	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	☆
5	4	16	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	☆
6	7	9	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
7	8	9	SOBER	PINK (LAFACE/JLG)	☆
8	5	18	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)	☆
9	11	11	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	☆
10	9	21	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
11	18	3	GREATEST GAINER MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)	☆
12	10	24	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	☆
13	16	11	UNTOUCHED	THE VERONICAS (ENGINEER/ROOM/SIRE/WARNER BROS.)	☆
14	15	11	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)	☆
15	12	23	HOT N COLD	KATY PERRY (CAPITOL)	☆
16	17	8	YOU FOUND ME	THE FRAY (EPIC)	☆
17	13	18	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
18	14	18	RIGHT NOW (NA NA NA)	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
19	19	21	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	☆
20	22	13	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
21	26	4	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
22	24	5	THINKING OF YOU	KATY PERRY (CAPITOL)	☆
23	32	1	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
24	20	16	LOVE LOCKDOWN	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
25	27	4	MAD	NE-YO (DEF JAM/IDJMG)	☆

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
2	2	19	HOT N COLD	KATY PERRY (CAPITOL)	☆
3	4	10	YOU FOUND ME	THE FRAY (EPIC)	☆
4	3	45	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
5	6	16	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
6	8	11	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
7	5	32	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)	☆
8	7	24	SO WHAT	PINK (LAFACE/JLG)	☆
9	4	32	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
10	18	3	GREATEST GAINER MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (RCA/RMG)	☆
11	10	41	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
12	13	29	BROKEN	LIFEHOUSE (Geffen/INTERSCOPE)	☆
13	12	18	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	☆
14	11	25	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
15	14	14	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
16	16	7	SOBER	PINK (LAFACE/JLG)	☆
17	15	15	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	☆
18	17	14	HUMAN	THE KILLERS (ISLAND/IDJMG)	☆
19	20	13	LOVERS IN JAPAN	COLOPLAY (CAPITOL)	☆
20	24	12	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	☆
21	21	18	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
22	23	9	JUST DANCE	LADY GAGA FEAT. COLBY O'DONNS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
23	28	1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
24	22	15	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA (RCA/RMG)	☆
25	27	13	ROCK & ROLL	ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	26	#1 I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	1	29	VIVA LA VIDA	COLOPLAY (CAPITOL)	☆
3	2	37	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
4	4	33	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
5	5	56	LOVE SONG	SARA BARELLES (EPIC)	☆
6	6	43	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
7	7	25	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)	☆
8	8	15	GREATEST GAINER LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	10	20	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
10	9	49	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
11	11	16	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
12	12	23	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
13	13	15	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
14	15	15	IT'S GROWING	JAMES TAYLOR (HEARST/CMG)	☆
15	4	22	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	☆
16	19	13	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)	☆
17	16	16	MY LOVE	CELINE DION (COLUMBIA)	☆
18	20	11	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/JLG)	☆
19	18	5	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
20	23	6	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
21	4	3	NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)	☆
22	21	18	U WANT ME 2	SARAH MCCLACHLAN (ARISTA/RMG)	☆
23	25	5	CHASING PAVEMENTS	AOELE (XL/COLUMBIA)	☆
24	28	5	HOT N COLD	KATY PERRY (CAPITOL)	☆
25	26	4	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	20	#1 SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
2	2	16	LOVE HURTS	INCUBUS (IMMORTAL/EPIC)	☆
3	1	24	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
4	4	20	BREAKDOWN	SEETHER (WIND-UP)	☆
5	5	7	DECODE	PARAMORE (FUELED BY RAMEN/CHOP SHOP/RRP)	☆
6	8	2	GET ON YOUR BOOTS	U2 (ISLAND/INTERSCOPE)	☆
7	31	1	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)	☆
8	9	26	SOMETIME AROUND MIDNIGHT	THE AIRBORNE TOXIC EVENT (MAJOR/DOMINO/SHOUT! FACTORY)	☆
9	7	28	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
10	10	18	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)	☆
11	13	9	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)	☆
12	11	17	INDESTRUCTIBLE	DISTURBED (REPRISE)	☆
13	12	17	18 DAYS	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	☆
14	14	18	DO WHAT YOU DO	MUDVAYNE (EPIC)	☆
15	16	12	KIDS	MGMT (COLUMBIA)	☆
16	15	8	SPACEMAN	THE KILLERS (ISLAND/IDJMG)	☆
17	19	5	DIRT ROOM	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
18	22	3	LIFELINE	PAPA ROACH (EL TONAL/DGC/INTERSCOPE)	☆
19	27	3	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	☆
20	21	5	AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)	☆
21	20	12	YOU BETTER PRAY	THE RED JUMPSUIT APPARATUS (VIRGIN/CAPITOL)	☆
22	18	16	UNDEAD	HOLLYWOOD UNDEAD (A&M/OCTONE/INTERSCOPE)	☆
23	23	9	ULYSSES	FRANZ FERDINAND (00MNO/EPIC)	☆
24	26	15	LOLLIPOP	FRAMING HANLEY (SILENT MAJORITY/ILG/WARNER BROS.)	☆
25	25	8	CYANIDE	METALLICA (WARNER BROS.)	☆

POP 100: The most popular songs, according to mainstream top 40 radio audience impressions, measured by Nielsen Broadcast Data Systems, and sales, compiled by Nielsen SoundScan. Greatest Gainer/Airplay: Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases in the chart. 100: ADULT CONTEMPORARY, ADULT MODERN, MAINSTREAM TOP 40, MODERN ROCK, and POP 100 are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved. MRAZ: BILL ZELMAN

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	7	#1 KEYSHIA COLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) MANI/GEFFEN 012395/IGA (13.98)	A Different Me		1
2	2	3	JAMIE FOXX J 41294/RMG (18.98)	Intuition		2
3	3	12	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
4	5	11	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
5	7	7	ANTHONY HAMILTON MISTER'S MUSIC/SD SO DEF 23387/JLG (18.98)	The Point Of It All		3
6	7	7	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList		4
7	3	3	SOUNDTRACK FOX/BAD BOY 517001*/AG (18.98) ⊕	Notorious		1
8	9	19	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		1
9	11	10	LUDACRIS DTP/DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind		1
10	14	9	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		3
11	20	20	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		1
12	15	15	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	1
13	7	1	MARIAH CAREY COLUMBIA/LEGACY 41303/SONY MUSIC (18.98)	The Ballads		1
14	10	19	SEAL 143 515868/WARNER BROS. (18.98)	Soul		4
15	17	18	JAZMINE SULLIVAN J 32712/RMG (15.98)	Fearless		1
16	13	17	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		1
17	20	6	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	Audience Of One		1
18	16	14	JOHN LEGEND G.O.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver		1
19	18	22	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		1
20	19	20	T-PAIN KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) ⊕	Thr33 Ringz		1
21	21	21	RIHANNA SHP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	2	3
22	22	16	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		2
23	27	31	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012386*/IGA (13.98)	iSouljaBoyTell'em		8
24	24	25	BRANDY KNOCKOUT/E1/EPIC 27271/SONY MUSIC (15.98)	Human		1
25	28	23	SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98)	Emeritus		1

6
Plies returns to No. 1 on Top Rap Albums for a fifth week after the "Notorious" soundtrack loses 48% (1-2).



Worship leader Sapp scored eight trophies at this year's Stellar Awards, which began airing in syndication Jan. 25. "Thirsty" also thrives in the top five of Top Gospel Albums for the 83rd consecutive week (No. 5).



The singer's posthumous project includes collaborations with Missy Elliott, Lil Mama and the remaining members of TLC, T-Boz and Chilli.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	15	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		2
27	23	24	COMMON G.O.O.D./GEFFEN 011986*/IGA (13.98)	Universal Mind Control		4
28	26	35	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98)	Cadillac Records		11
29	31	27	BRUTHA GOODFELLAS/DEF JAM 012390/IDJMG (12.98)	Brutha		15
30	35	34	USHER LAFACE 23388/JLG (18.98)	Here I Stand		1
31	25	12	VARIOUS ARTISTS UNIVERSAL MOTOWN/EMI/SONY MUSIC 012489/UME (18.98)	NOW That's What I Call Motown		12
32	NEW	1	HOT SHOT DEBUT OJ DA JUICEMAN J2/MIZAY 517265/ASYLUM (15.98 CD/DVD) ⊕	The Otha Side Of The Trap		32
33	30	26	AVANT CAPITOL 07582 (18.98)	Avant		1
34	33	23	THE GAME GEFFEN 011465*/IGA (13.98)	LAX		1
35	34	18	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		1
36	32	28	LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17.98)	Gangsta Grillz: Dedication 3		1
37	40	48	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
38	36	63	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty		1
39	37	37	E-40 SICK WID IT/BME/REPRISE 412540/WARNER BROS. (18.98)	The Ball Street Journal		1
40	39	39	DJ KHALED PRESENTS ACE HOOD WE THE BEST/DEF JAM 011773*/IDJMG (10.98)	Gutta		1
41	45	45	JAHEIM DIVINE MILL 516814/WARNER BROS. (18.98)	Classic Jaheim Vol. 1		18
42	38	64	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am		1
43	50	59	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
44	NEW	1	LISA LEFT EYE LOPES MASS APPEAL 6 (17.98 CD/DVD) ⊕	Eye-Legacy		1
45	47	43	DJ KHALED WE THE BEST/TERROR SQUAD 4564/E1 (17.89)	We Global		1
46	43	40	SLIM M3 516391/ASYLUM (18.98)	Love's Crazy		1
47	41	21	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		1
48	48	19	JOE 563 00003/KEDAR (17.98)	Joe Thomas, New Man		3
49	68	74	GREATEST GAINER JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		3
50	5	75	THE DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		5

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	15	#1 POP CHAMPAGNE 2 WKS	JIM JONES & RON BROWZ	(ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)	☆
2	3	12	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)			☆
3	7	7	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)			☆
4	2	17	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)			☆
5	5	11	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)			☆
6	11	8	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)			☆
7	8	8	ROCKIN' THAT THANG THE DREAM (RADIO KILLA/DEF JAM/IDJMG)			☆
8	4	19	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)			☆
9	9	12	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)			☆
10	6	18	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)			☆
11	26	3	GREATEST GAINER BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)			☆
12	16	15	BEEP BOBBY VALENTINO FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)			☆
13	13	22	TRADING PLACES USHER (LAFACE/JLG)			☆
14	10	14	PUT IT ON YA PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)			☆
15	17	8	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)			☆
16	12	15	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)			☆
17	21	12	MAD NE-YO (DEF JAM/IDJMG)			☆
18	15	16	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)			☆
19	14	21	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)			☆
20	23	5	AIN'T I YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)			☆
21	27	3	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)			☆
22	22	15	LOST GORILLA ZOE (BLDCK/BAD BOY SOUTH/ATLANTIC)			☆
23	24	4	STANKY LEGG GS BOYZ (SWAGG TEAM/JIVE/BATTERY)			☆
24	25	4	JUMPING (OUT THE WINDOW) RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN)			☆
25	29	3	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)			☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	18	#1 IF U LEAVE 5 WKS	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	☆
2	2	24	HERE I STAND USHER (LAFACE/JLG)			☆
3	4	17	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)			☆
4	3	21	WHEN IT HURTS AVANT (CAPITOL)			☆
5	7	21	GREATEST GAINER COOL ANDRE 3000 FEAT. DAVE NAVARRO (MUSIC WORLD/SONY)			☆
6	6	16	THERE GOES MY BABY CHARLIE WILSON (JIVE/JLG)			☆
7	34	34	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)			☆
8	29	29	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)			☆
9	38	38	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)			☆
10	4	40	NEED U BAD JAZMINE SULLIVAN (J/RMG)			☆
11	40	40	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)			☆
12	12	24	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)			☆
13	10	10	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMANI/GEFFEN/INTERSCOPE)			☆
14	14	9	LONG DISTANCE BRANDY (E1/EPIC)			☆
15	12	12	WE NEED TO ROLL JOE (563/KEDAR)			☆
16	0	0	CHOCOLATE HIGH INDIA.ARIE FEAT. MUSIQ SOULCHILD (UNIVERSAL REPUBLIC)			☆
17	15	15	I NEED A LOVE SONG KENNY "BABYFACE" EDMUNDS (MERCURY/IDJMG)			☆
18	10	10	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)			☆
19	19	19	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)			☆
20	20	16	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)			☆
21	26	4	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)			☆
22	11	11	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)			☆
23	6	6	LOVELY CASE (INDIGO BLUE)			☆
24	24	12	BUST YOUR WINDOWS JAZMINE SULLIVAN (J/RMG)			☆
25	12	12	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)			☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	#1 HEARTLESS 3 WKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		☆
2	2	16	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)			☆
3	4	17	JUST DANCE LADY GAGA FEAT. COLBY DANIEL (REPUBLIC/CONCORD/INTERSCOPE)			☆
4	3	19	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)			☆
5	5	11	MAD NE-YO (DEF JAM/IDJMG)			☆
6	7	8	GREATEST GAINER DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)			☆
7	6	14	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)			☆
8	13	5	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)			☆
9	8	15	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)			☆
10	14	4	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)			☆
11	8	8	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)			☆
12	9	26	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)			☆
13	10	19	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)			☆
14	11	23	MISS INDEPENDENT NE-YO (DEF JAM/IDJMG)			☆
15	12	21	GREEN LIGHT JOHN LEGEND FEAT. ANDRE 3000 (G.O.O.D./COLUMBIA)			☆
16	18	7	ROCKIN' THAT THANG THE DREAM (RADIO KILLA/DEF JAM/IDJMG)			☆
17	21	3	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)			☆
18	16	11	CHOPPED 'N' SKREWED T-PAIN FEAT. LUDACRIS (KONVICT/NAPPY BOY/JIVE/JLG)			☆
19	23	6	DAY 'N' NITE KID CUDI (FOOL'S GOLD/DOWNTOWN)			☆
20	17	22	MRS. OFFICER LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)			☆
21	14	2	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)			☆
22	24	7	MOVE (IF YOU 'W'ANNA) MIMS (AMERICAN KING/CAPITOL)			☆
23	20	20	LOVE LOCKDOWN KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)			☆
24	30	4	THAT'S HOW I GO BABY BASH FEAT. MARIO (ARISTA/RMG)			☆
25	26	8	LOST GORILLA ZOE (BLDCK/BAD BOY SOUTH/ATLANTIC)			☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	12	#1 HEARTLESS 2 WKS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		☆
2	2	20	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/ATLANTIC)			☆
3	3	18	POP CHAMPAGNE JIM JONES & RON BROWZ (ETHER BOY/UNIVERSAL MOTOWN/COLUMBIA)			☆
4	6	8	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)			☆
5	4	15	ONE MORE DRINK LUDACRIS CO-STARRING T-PAIN (DTP/DEF JAM/IDJMG)			☆
6	5	15	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)			☆
7	7	15	PUT IT ON YA PLIES FEAT. CHRIS J. (BIG GATES/SLIP-N-SLIDE/ATLANTIC)			☆
8	8	15	CRACK A BOTTLE EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)			☆
9	9	15	MRS. OFFICER LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)			☆
10	10	4	LOST GORILLA ZOE (BLDCK			

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	I STAY IN LOVE	MARIAH CAREY	ISLAND/IDJMG
2	2	8	IF I WERE A BOY	BEYONCE MUSIC WORLD/COLUMBIA	
3	7	7	POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
		10	THAT'S NOT MY NAME	THE TING TINGS	COLUMBIA
5	7	11	WHAT I CANNOT CHANGE	LEANN RIMES	CURB
	4	11	OOH YEAH	MOBY	MUTE
7	11	7	T-SHIRT	SHONTELLE SRP/SRC/UNIVERSAL MOTOWN	
8	8	8	NEVER	KRISTINE W FLY AGAIN	
9	14	8	AWAY	ENRIQUE IGLESIAS	FEATURING SEAN GARRETT INTERSCOPE
10	12	11	HUMAN	THE KILLERS	ISLAND/IDJMG
11	10	10	FAME (THE GAME)	DONNA SUMMER	BURGUNDY
12	13	11	MILES AWAY	MADONNA	WARNER BROS.
13			CIRCUS	BRITNEY SPEARS	JIVE/JLG
14	17	5	BRING THE LOVE	NICKI RICHARDS	NICKI RICHARDS
15	8	12	EAT YOU UP	BOA SM	
16	16	8	LAST NIGHT A DJ SAVED MY LIFE (WHILE A DJ GAVE ME TROUBLE)	LULA	FEATURING PAPA JOE KULT
17	15	10	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA	RCA/RMG
18	23	8	EVERYBODY RISE	MURIEL FOWLER	U-PHONIC
19	22	7	IN A SONG	BOBBY BLUE	HADES
20	9	9	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA	
21	21	9	STILL ALIVE	LISA MISKOVSKY	E.A.R.S./NETTWERK
22	26	7	PROMISE YOU	DEEP	STEP UP IN THE AIR
23	10	14	A TINY SHOE	JIMMY D. ROBINSON	J MUSIC
24	28	5	NEVER ENOUGH	CRYSTAL WATERS	STRICTLY RHYTHM
25	31	3	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR	SLIGHTLY DANGEROUS/EPIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	24	14	JOYFUL SOUND	DEBBY HOLIDAY	NEBULA 9
27	34	2	NOT FALLING APART	MAROON 5	A&M/OCTONE/INTERSCOPE
28	27	12	SWEAT	ERIN STEVENSON	CAUMAN
29			LONG DISTANCE	BRANDY	E1/EPIC
30	19	15	WE'RE THE PET SHOP BOYS	ROBBIE WILLIAMS	WITH PET SHOP BOYS CHRYSALIS
31	29	5	ROOTS BEFORE BRANCHES	ROOM FOR TWO	CURB WARNER BROS.
32			DUST OFF AND DANCE	HYDRA PRODUCTIONS	FEATURING TIFFANY HYDRA
33	30	5	RUNAWAY	LADYTRON	NETTWERK
34	39	3	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG
35	47	2	POWER IN THE NIGHT	JIMMY D. ROBINSON	PRESENTS CEEVOX J MUSIC
36	37	4	I SEE FIRE	CYBERSUTRA	FEATURING JACINTA KULT
37	40	3	WANNA BE A DJ	AMBERROSE	MARIE CATZ
38	45	2	SUPERLOVER	LABELLE	VEIVE
39	25	14	I HATE THIS PART	THE PUSSYCAT DOLLS	INTERSCOPE
40	36	4	FALLING	CANDICE ALLEY	UNIVERSAL/UMRG
41	41	2	OYE PARTY	HDI CARPILLO	PRESENTS BODEGA CHARLIE DANCEMUSIC LABEL.COM/CARPILLO
42	35	9	TIME WILL NEVER (FADE ME AWAY)	CHRIS THE GREEK	PANAGHI DJG
43			THE FEAR	LILY ALLEN	CAPITOL
44	50	2	TELL U Y	ATFC	FEATURING YASMEEN STRICTLY RHYTHM
45	48	2	ONLY ONE	CHRIS LAKE	NERVOUS
46	42	7	TROUBLEMAKER	WEEZER	DGC/INTERSCOPE
47	49	2	HELL NO	JUDY TORRES	CONTAGIOUS
48			I SEEN BEYONCE...	CAZWELL	PEACE B/SQUIT
49			ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA
50			BOOM	ANJULIE HEAR	CONCORD

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	2	14	LADY GAGA	#1	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 013805/IGA
2	1	10	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA	
3	3	4	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE	
4			RIHANNA	GOOD GIRL GONE BAD: THE REMIXES	SRP/DEF JAM 012603/IDJMG	
5	5	30	3OH3	WANT PHOTO FINISH	511181	
6	7	3	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS	LAKESHORE 34055	
7		76	M.I.A.	KALA XL	INTERSCOPE 009659*/IGA	
8	4	4	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA 1895	
9	8	72	METRO STATION	METRO STATION RED INK	10521/COLUMBIA	
10			KYLIE MINOGUE	BOOMBOM: THE REMIX 2000-2008	ASTRALWERKS 68198	
11	9	40	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOWNTOWN	
12	10	2	COMBICHRIST	TODAY WE ARE ALL DEMONS	METROPOLIS 574*	
13	11	26	STRYKER	TOTAL DANCE 2008: VOL. 2	THRIVEDANCE 90789/THRIVE	
14	14	34	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90781/THRIVE	
15	16	24	M83	SATURDAYS=YOUTH MUTE	9384*	
16	17	19	THIEVERY CORPORATION	RADIO RETALIATION	ESL 140	
17	12	4	VARIOUS ARTISTS	TOTAL WORKOUT	THRIVEDANCE 90781 EX/THRIVE	
18	15	54	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636	
19	18	15	THE RIDDLER & CATO K	ULTRA 2009	ULTRA 1842	
20			JOHNNY CASH	JOHNNY CASH REMIXED	MUSIC WORLD 929512*	
21	24	46	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/AG	
22	20	5	VARIOUS ARTISTS	WORKOUT: TOP 40 HITS	REMIXED POWER MUSIC DIGITAL EX	
23			TELEFON TEL AVIV	IMMOLATE YOURSELF	BPTICH CONTROL 188	
24			HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY	WALT DISNEY 001106	
25	13	2	THOM YORKE	THE ERASER	RMXS XL 404/BEGGARS GROUP	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	5	POKER FACE	#1	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	14	IMAGINATION	JES ULTRA		
3			SOBER	PINK	LAFACE/JLG	
4	4	4	FEEL YOUR LOVE	KIM SOZZI	ULTRA	
5			JUST DANCE	LADY GAGA	FEAT. COLBY ODOMS	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	21	2	CIRCUS	BRITNEY SPEARS	JIVE/JLG	
7	7	10	MILES AWAY	MADONNA	WARNER BROS.	
8	6	7	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA	
9	11	4	DAY 'N' NITE	KID CUDI	FOOL'S GOLD/DOWNTOWN	
10			BEHIND	FLANDERS	ULTRA	
11	12	16	MEDICINE	KIM LEON	ROBBINS	
12	13	9	ONLY ONE	CHRIS LAKE	NERVOUS	
13	8	12	ME AND MYSELF	BENOJ	FEATURING SUSHY NERVOUS	
14	10	34	EVERY WORD	ERCOLA	FEATURING DANIELLA NERVOUS	
15	17	14	LOVE LOCKDOWN	KANYE WEST	ROC-A-FELLA/DEF JAM/IDJMG	
16	19	3	UNDERNEATH	DJ ANTOINE	SESSION	
17	18	10	SINGLE LADIES (PUT A RING ON IT)	BEYONCE MUSIC WORLD/COLUMBIA		
18	22	12	OUT OF MY MIND	LASGO	ROBBINS	
19	16	7	HUMAN	THE KILLERS	ISLAND/IDJMG	
20	25	2	I HATE THIS PART	THE PUSSYCAT DOLLS	INTERSCOPE	
21	24	14	EVERYTIME WE TOUCH	DAVID GUETTA & CHRIS WALKER	WITH STEVE ANGELLO & SEBASTIEN INGRESSO	DAUMPERFECT/ULTRA
22	15	11	GREEN LIGHT	JOHN LEGEND	FEATURING ANDRE 3000	G.O.O./COLUMBIA
23	23	9	I'M DONE WITH THE PAIN	JOHN KANO	FEATURING SARAH MATTEA	TASTE THE JAM
24			THE FEAR	LILY ALLEN	CAPITOL	
25			WHITE HORSE	SARAH MCLEOD	NEXT PLATEAU	

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	2	FRANK SINATRA	SELECTION	SINATRA SINGS OF LOVE FROM SIN THE DISCOVERIES	9/PROPERJAZZ
2			RENEE OLSTEAD	SKYLARK	143/REPRISE	44247/WARNER BROS.
3	2	2	JANE MONHEIT	THE LOVERS, THE DREAMERS	AND ME	CONCORD 31197
4	3	3	VARIOUS ARTISTS	JAZZ SIGNATURES 2	GREAT PERFORMANCES BY JAZZ MASTERS	STARBUCKS 1506 EX
5			KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE	YESTERDAYS	ECM 012451	UNIVERSAL CLASSICS GROUP
6	4	71	CHRIS BOTTI	ITALIA	COLUMBIA 07606	SONY MUSIC
7	1	72	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE 009412	VG
8	13	2	BENNY GOLSON	NEW TIME, NEW TET	CONCORD JAZZ 31121	CONCORD
9	10	3	JOSHUA REDMAN	COMPASS	NONESUCH 510844	WARNER BROS.
10			NATALIE COLE	STILL UNFORGETTABLE	OMI/ATCO 512320*/RHINO	
11	7	30	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04541*/BLG	
12	9	14	BOZ SCAGGS	SPEAK LOW	DECCA 012026	
13	11	3	ELIANE ELIAS	BOSSA NOVA STORIES	BLUE NOTE 28103/BLG	
14	12	3	THE BLUE NOTE 7	MOBART: A CELEBRATION OF BLUE NOTE	RECORDS BLUE NOTE 28123/BLG	
15	8	11	SONNY ROLLINS	ROAD SHOWS VOL. 1	DOXY 012165	EMARCY

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1			PETER CINCOTTI	#1	EAST OF ANGEL TOWN	143-40210/WARNER BROS.
2	1	52	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670	CONCORD
3	3	1	HERBIE HANCOCK	RIVER: THE JONI LETTERS	VERVE 009791	VG
4	4	19	FOURPLAY	ENERGY HEADS UP	3146	
5			WALTER BEASLEY	FREE YOUR MIND	HEADS UP 3147	
6	5	19	DAVE KOZ	GREATEST HITS	CAPITOL 34163	
7			VARIOUS ARTISTS	SMOOTH JAZZ NUMBER ONES	CONCORD 31077	EX
8	13	32	GERALD ALBRIGHT	SAX FOR STAX	PEAK 30604	CONCORD
9			WAYMAN TISDALE	REBOUND	RENEZVOUS 5139	
10	9	18	TAKE 6	THE STANDARD	HEADS UP 3142	
11	7	52	PAUL HARDSCASTLE	HARDCASTLE 5	TRIPPIN' 'N' RHYTHM 24	
12	8	38	ESPERANZA SPALDING	ESPERANZA HEADS UP	3140	
13	10	25	DAVID SANBORN	HERE & GONE	DECCA 011152	
14	11	14	KIM WATERS	I WANT YOU	LOVE IN THE SPIRIT OF MARVIN SHANACHEE	5166
15	12	25	S.M.V.	THUNDER HEADS UP	3163	

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	23	RELIGIFY	#1	EDGE GROOVE	NARADA JAZZ/CAPITOL
2	2	31	LA DOLCE VITA	WARREN HILL	EVOLUTION/E1	
3	3	30	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' 'N' RHYTHM	
4	5	23	YOU AND I	MICHAEL LINGTON	NUGROOVE	
5	7	5	GREATEST GAINER	STOP LOOK LISTEN (TO YOUR HEART)	BONEY JAMES	CONCORD/CMG
6	4	30	OUT OF A DREAM	NAJEE	HEADS UP	
7	8	24	ORDINARY	WAYNE BRADY	PEAK/CMG	
8	10	30	TANGO	KENNY G	STARBUCKS/CONCORD/CMG	
9	6	29	LIFE IN THE FAST LANE	DAVE KOZ	CAPITOL	
10	9	33	MARIMBA	PAUL HARDSCASTLE	TRIPPIN' 'N' RHYTHM	
11	12	25	NO LIMITS	NICK COLIONNE	ON THE EDGE/E1	
12	14	9	A CHANGE IS GONNA COME	SEAL	143/WARNER BROS.	
13	11	13	AT LAST	BEYONCE MUSIC WORLD/COLUMBIA		
14	13	15	CHILL OR BE CHILLED	OLI SILK	TRIPPIN' 'N' RHYTHM	
15	15	38	GOIN' ALL OUT	ERIC DARIUS	BLUE NOTE/CAPITOL	

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.			
1	1	11	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969	SONY MUSIC			
2	2	12	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245	UNIVERSAL CLASSICS GROUP			
3	3	34	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA 011148	UNIVERSAL CLASSICS GROUP			
4	5	22	JOSHUA BELL	ACADEMY OF ST MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS	SONY CLASSICAL			
5	7	3	JULIA FISCHER	ACADEMY OF ST MARTIN IN THE FIELDS	BACH: CONCERTOS	DECCA 012249	UNIVERSAL CLASSICS GROUP		
6	8	7	JOYCE DIDONATO	LES TALENS LYRIQUES (ROUSSET)	HANDEL: OPERA ARIAS	FURORE VIRGIN CLASSICS	19038/BLG		
7			JUAN DIEGO FLOREZ	ORQUESTRA DE LA COMUNITAT VALENCIANA (JOREN)	BEL CANTO	SPECTACULAR	DECCA 01245	UNIVERSAL CLASSICS GROUP	
8			ANNA NETREBKOV	SOUVENIRS	DG 012217	UNIVERSAL CLASSICS GROUP			
9	11	18	ANDRE RIEU	LIVE IN VIENNA	DECCA 17695	SLG			
10	1	21	LANG LANG	VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS	DG 011654	UNIVERSAL CLASSICS GROUP		
11	14	14	ZUILL BAILLY	SAN FRANCISCO BALLET ORCHESTRA (WEST)	RUSSIAN MASTERPIECES	FOR CELLO AND ORCHESTRA	TELARC 80724		
12	20	29	GUSTAVO DUDAMEL	SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA	DG 011340	UNIVERSAL CLASSICS GROUP		
13	10	20	RENEE FLEMING	MUNICH PHILHARMONIC ORCHESTRA (THRELMANN)	FOUR LAST SONGS	STRAUSS: SONGS & ARIAS	DECCA 01180	UNIVERSAL CLASSICS GROUP	
14			SIMONE DINNENSTEIN	THE BERLIN CONCERT	TELARC 80715				
15	16	17	ANNE-SOPHIE MUTTER	MADE IN GERMANY	CONCERTS	GRANDMAIRIA	IN TEMPO PRESENTS	DG 01224	UNIVERSAL CLASSICS GROUP

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.				
1	1	12	IL DIVO	#1	THE PROMISE	SYCO/COLUMBIA	39968/SONY MUSIC			
2	2	13	ANDREA BOCELLI	INCANTO	SUGAR 012161	DECCA				
3			ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI	VERVE	SUGAR/DECCA 02988	UNIVERSAL CLASSICS GROUP			
4	3	16	YO-YO MA	YO-YO MA & FRIENDS	SONGS BY J & P	PLACE	SONY CLASSICAL	THE 45/50	MASTERSWORKS	
5	5	6	MORMON TABERNACLE CHOIR	ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PLEASE TO THE MAN SONGS	HONORING THE PROPHET JOSEPH SMITH	HELMEN	TRERWALDE	CDR 39722	
6	6	53	ANDREA BOCELLI	VIVERE	LIVE IN TUSCANY	SUGAR/DECCA 01066	UNIVERSAL CLASSICS GROUP			
7	7	54	SARAH BRIGHTMAN	SYMPHONY	MANHATTAN 46078	BLG				
8	9	65	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI	VERVE	SUGAR/DECCA 01180	UNIVERSAL CLASSICS GROUP	LATINO	ROSSI/MILME	
9	8	39	JOSH GROBAN	AWAKE	LIVE 143/REPRISE	412668	WARNER BROS.			
10	13	13	SARAH BRIGHTMAN	A WINTER SYMPHONY	MANHATTAN 34123	BLG				
11	11	20	SILVANO NATIONAL SYMPHONY	ORCHESTRA D'ORCHESTRA END FESTIVAL	CHORUS (WALL)	VIDEO GAMES LIVE	VOLUME ONE	EMI CLASSICS	08136	BLG
12	11	72	PAUL POTTS	ONE CHANCE	SYCO/COLUMBIA	15517	SONY MUSIC			
13	12	25	SOUNDTRACK	STAR WARS: THE CLONE WARS	SONY CLASSICAL	30616	SONY MASTERWORKS			
14	1	37	WILLIAM JOSEPH	BEYOND 143/REPRISE	455228	WARNER BROS.				
15	13	31	TRIO MEDIAEVAL	FOUR SONGS	EMI NEW SERIES	EMI 00988	UNIVERSAL CLASSICS GROUP			

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.	
1			EDITH PIAF	#1	GREATEST HITS	STARBUCKS	DIGITAL EXC/COLOPATRA
2	1	14	CELTIC WOMAN	THE GREATEST JOURNEY: ESSENTIAL COLLECTION	MANHATTAN 34124	BLG	
3			ASA	ASA	MERCER STREET	70050	DOWNTOWN
4	2	20	CELTIC THUNDER	ACT TWO			

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) FEBRUARY 4, 2009
1	24	YAKUSOKU KINKI KIDS JOHNNY'S ENTERTAINMENT
2	11	AYUMI GREEEN NAYUTAWAVE
3	2	BADMAN NAITTY WARNER
NEW		THE LIGHT MISS MONDAY FT. KJ FROM DRAGON ASH FOR LIFE
5	17	DOKO KAERA KIMURA COLUMBIA
6	12	IMADEMO ZUTTO SPONTANIA FT. YUNA ITO FAR EASTERN TRIBE
7	NEW	20 CRY MILIYAH KATO SONY
8	1	FREE MAD ABE PONY CANYON
9	3	ULYSSES FRANZ FERDINAND SONY
10		GET ON YOUR BOOTS U2 ISLAND

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 1, 2009
1	NEW	THE FEAR LILY ALLEN REGAL/PARLOPHONE
2	1	JUST DANCE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	2	DAY 'N' NITE KID CUDI VS. CROOKERS DATA
4	3	TAKE ME BACK TINCHY STRYDER FT. TAIO CRUZ 4TH & BROADWAY
5	4	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
6	13	BREATHE SLOW ALESHA DIXON ASYLUM
7	6	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL
8	7	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA
9	5	ISSUES THE SATUROAYS FASCINATION
10	8	USE SOMEBODY KINGS OF LEON RCA

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 3, 2009
1	1	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
2	2	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
3	3	HOT N COLD KATY PERRY CAPITOL
4	4	ALLEN, ALLEN POLARKREIS 18 DOMESTIC ROCK/URBAN
5	7	HUMAN THE KILLERS ISLAND
6	6	HIER IM DSCHUNGEL ZIPPELBUBEN/DSCHUNGEL-ALLSTARS SONY
7	8	REHAB RIHANNA ISLAND/DEF JAM
8		EISBLUMEN EISBLUME B/RECORDI
9	9	SOBER PINK LAFACE/JLG
10	13	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL

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

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	FEBRUARY 4, 2009
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
3	29	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
4	3	JUST DANCE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
5	NEW	THE FEAR LILY ALLEN REGAL/PARLOPHONE
6	4	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
7	5	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
8	6	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
9	10	HUMAN THE KILLERS ISLAND
10	9	TATOU MOI MIKELANGELO LOCONTE WARNER
11	8	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLD/DATA
12	7	WOMANIZER BRITNEY SPEARS JIVE/JLG
13	12	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
14	15	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL
15	13	SOBER PINK LAFACE/JLG

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFDP/TITE-LIVE) FEBRUARY 3, 2009
1	1	TATOU MOI MIKELANGELO LOCONTE WARNER
2	NEW	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	3	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
4	2	LA DEBACLE DES SENTIMENTS STANISLAS/CALOGERO POLYDOR
5	4	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
6	6	WOMANIZER BRITNEY SPEARS JIVE/JLG
7	5	SI TU SAVAIS SHYM UP
8	13	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
9	9	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
10	NEW	HELLO WORLD GRAND GALOP POLYDOR

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) FEBRUARY 14, 2009
1	2	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE/UNIVERSAL
2	1	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON RCA/SONY MUSIC
3	4	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA/SONY MUSIC
4	6	I'M YOURS JASON MRAZ ATLANTIC/WARNER
5	5	CIRCUS BRITNEY SPEARS JIVE/SONY MUSIC
6		I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
7	10	GOTTA BE SOMEBODY NICKELBACK EMI
8	17	HEARTLESS KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
9	8	LOVE STORY TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL
10		SOBER PINK LAFACE/SONY MUSIC

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) FEBRUARY 1, 2009
1	1	YOU FOUND ME THE FRAY SONY
2	2	GET SHAKY IAN CAREY VICTORY
3	3	LET IT ROCK KEVIN RUDDOLF FT. LIL WAYNE UNIVERSAL
4	1	BURN JESSICA MAUBOY SONY
5	4	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
6	16	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19
7	8	CIRCUS BRITNEY SPEARS JIVE/JLG
8		LOVE STORY TAYLOR SWIFT BIG MACHINE
9	7	SOMEDAY SOON NATALIE BASSINGTHWAITE SONY
10	9	USE SOMEBODY KINGS OF LEON RCA

EURO DIGITAL SONGS SPOTLIGHT		
DENMARK		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 14, 2009
1	1	KUN FOR MIG MEDINA ATTACK/MBQ
2	3	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	2	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
4	4	TAXA SANNE SALOMONSEN CH/REC 1/MERMAID/SONY MUSIC
5	9	ELECTRIC LIGHT INFERNAL BORDER BREAKERS/CLOCKWISE ONLINE
6	6	HUMAN THE KILLERS VERTIGO
7	7	ALLEN, ALENE POLARKREIS 18 VS. NEPHEW MOTOR/UNIVERSAL
8	RE	JUST DANCE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
9	8	I'M YOURS JASON MRAZ ATLANTIC
10	5	HOT N COLD KATY PERRY CAPITOL

EURO ALBUMS		
THIS WEEK	LAST WEEK	FEBRUARY 4, 2009
1	NEW	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	NEW	FRANZ FERDINAND TONIGHT: FRANZ FERDINAND DOMINO
3	5	SEAL SOUL WARNER BROS.
4	4	KINGS OF LEON ONLY BY THE NIGHT RCA
5	6	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
6	3	PINK FUNHOUSE LAFACE/JLG
7	1	ANTONY & THE JOHNSONS THE CRYING LIGHT ROUGH TRADE
8	8	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
9	2	DUFFY ROCKFERRY A&M
10	11	SOUNDTRACK TWILIGHT ATLANTIC
11	17	LADY GAGA THE FAME STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
12	16	THE KILLERS DAY & AGE ISLAND
13	14	JAMES MORRISON SONGS FOR YOU, TRUTHS FOR ME POLYDOR
14	10	AC/DC BLACK ICE COLUMBIA
15	19	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) FEBRUARY 2, 2009
1	6	MERAVIGLIOSO NEGRAMARO SUGAR
2	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
3	NEW	REACH OUT HILARY DUFF VIRGIN
4		IL REGALO PIU' GRANDE TIZIANO FERRO CAPITOL
5	8	HOT N COLD KATY PERRY CAPITOL
6	12	FEELING BETTER MALIKA AYANE SUGAR
7	1	IMMOBILE ALESSANDRA AMOROSO SONY
8	14	TU CHE SEI PARTE DI ME PACIFICO/GIANNA NANNINI SUGAR
9	10	HUMAN THE KILLERS ISLAND
10		BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) FEBRUARY 4, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO
2	3	QUIERO SER AMAIA MONTERO SONY
3	2	TENIA TANTO QUE DARTE NENA OACONTE UNIVERSAL
4	5	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
5	4	PETER PAN EL CANTO DEL LOCO SONY
6	7	UN VIOLINISTA EN TU TEJADO MELENDI CARLITO
7	8	NO ME DOY POR VENCIDO LUIS FONSI UNIVERSAL
8	10	WOMANIZER BRITNEY SPEARS JIVE/JLG
9	6	LA HISTORIA DE JUAN CASTILLO LOS CHICHOS/ESTOPA UNIVERSAL
10	14	INMORTAL LA OREJA DE VAN GOGH SONY

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) FEBRUARY 3, 2009
1	NEW	MARIO & FRIENDS MARIO & FRIENDS SONY
2	6	SOUNDTRACK TWILIGHT ATLANTIC
3	2	LINKIN PARK ROAD TO REVOLUTION LIVE AT MILTON KEYNES WARNER BROS.
4	5	THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT DOMINO
5	3	SOUNDTRACK HIGH SCHOOL MUSICAL 3: SENIOR YEAR WALT DISNEY
6	1	DUFFY ROCKFERRY A&M
7	12	THE RASMUS BLACK ROSES SPECIAL EDITION PLAYGROUND/VERTIGO/UNIVERSAL
8	8	BRITNEY SPEARS CIRCUS JIVE/JLG
9	21	AMY WINEHOUSE FRANK BACK TO BLACK ISLAND
10	4	SOUNDTRACK MAMMA MIA! POLYDOR/UNIVERSAL

Norwegian rock band Skambankt earns its highest-charting set on the Norway Albums tally at No. 5 with its third full-length release.

EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	FEBRUARY 4, 2009
1	1	HOT N COLD KATY PERRY CAPITOL
2	2	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA
3	9	SOBER PINK LAFACE/JLG
4	4	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	5	HUMAN THE KILLERS ISLAND
6	3	I'M YOURS JASON MRAZ ATLANTIC
7	13	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
8	12	THE FEAR LILLY ALLEN REGAL/PARLOPHONE
9	24	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
10	10	JUST DANCE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
11	8	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
12	6	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
13	18	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
14	7	WOMANIZER BRITNEY SPEARS JIVE/JLG
15	21	MISS INDEPENDENT NE-YO ROC-A-FELLA/DEF JAM

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) FEBRUARY 2, 2009
1	1	RUN LEONA LEWIS SYCD
2	3	HOT N COLD KATY PERRY CAPITOL
3	5	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA
4		SOBER PINK LAFACE/JLG
5	2	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	1	DANIEL BARENBOIM/WP NEUJAHRSKONZERT 2009 UNIVERSAL
3	4	SOUNDTRACK TWILIGHT ATLANTIC
4	2	NOCKALM QUINTETT NOCKALM DIAMANT KOCH
5	NEW	FRANZ FERDINAND TONIGHT: FRANZ FERDINAND DOMINO

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VEROENS GANG NORWAY) FEBRUARY 3, 2009
1	1	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
2	2	HOT N COLD KATY PERRY CAPITOL
3	8	JUST DANCE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
4	RE	SUPERHERO EVA & THE HEARTMAKER HEARTMAKER
5	4	IF I WERE A BOY BEYONCE MUSIC WORLD/COLUMBIA

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	2	DIV ART DANSBANDKAMPEN 2008 COLUMBIA
3	3	IL DIVO THE PROMISE SYCD
4	1	KARI BREMNES LY K K V
5	NEW	SKAMBANKT HAROT REGN DOG JOB/TUBA

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) FEBRUARY 3, 2009
1	1	KUN FOR MIG MEDINA ATTACK/MBQ
2	3	POKER FACE LADY GAGA FT. COLBY DOONS STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	2	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
4	4	TAXA SANNE SALOMONSEN MERMAID/SONY
5	9	ELECTRIC LIGHT INFERNAL BORDER BREAKERS/CLOCKWISE ONLINE

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	6	TIM CHRISTENSEN SUPERIOR MERMAID/SONY
3	1	DUFFY ROCKFERRY A&M
4	2	NIK & JAY DE STORSTE EMI
5	8	SEAL SOUL WARNER BROS.

NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) JANUARY 30, 2009
1	5	RAP DAS ARMAS CLOINHO E DOCA SPINNIN'
2	2	ALLES MIN EEN JEROEN VAN DER BOOM RED BULLET
3	4	AYO TECHNOLOGY MILDW HOMERUN
4	7	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLD
5	NEW	GET ON YOUR BOOTS U2 MERCURY

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	BRUCE SPRINGSTEEN WORKING ON A DREAM COLUMBIA
2	1	ADELE 19 XL
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RECORD COMPANIES: Epic Records appoints **Amanda Ghost** president, effective Feb. 16. She is a Grammy Award-nominated songwriter, who has worked with Beyoncé, James Blunt, Jordin Sparks, Kanye West, Shakira and Jay-Z, among others.

The RIAA names **Jennifer Pariser** senior VP of litigation and legal affairs. She was senior VP/associate general counsel of litigation and anti-piracy at Sony BMG.

Sony Music Entertainment Switzerland in Zurich appoints **Julie Born** GM. She was director of marketing and promotion.

PUBLISHING: Bug Music Publishing in Nashville appoints songwriter/independent publisher **Roger Murrah** senior VP. He was chairman of Murrah Music.



TOURING: APA taps **Corrie Christopher** as an agent and VP of its concert department. She was an agent at the Agency Group.

Ticketmaster elevates **Tawn Albright** to GM and VP of Echo, the company's direct-to-consumer digital marketing firm. He was VP of corporate development.

Live Nation announces three new appointments within its International Music Division: **Paul Latham** has been promoted to COO, **Phil Bowdery** has been upped to president of touring, and **Shane Bourbonnais** has been elevated to president of talent. Latham was president of U.K. operations, Bowdery was executive VP of touring, and Bourbonnais was president of Live Nation Canada.

AEG names **Lee Zeidman** senior VP/GM of downtown Los Angeles' \$2.5 billion L.A. Live sports and entertainment project. He will continue in his role as GM of Staples Center and Nokia Theatre L.A. Live.

—Edited by Mitchell Peters

GOODWORKS

WHITFIELD IS THA' HIP HOP DOC

When Rani Whitfield used to DJ parties in high school and college, he recalls "how effective music was in bringing people together."

Now as Tha' Hip Hop Doc (aka H2D), the Baton Rouge, La.-based physician is using spoken word/rap to educate youth about health.

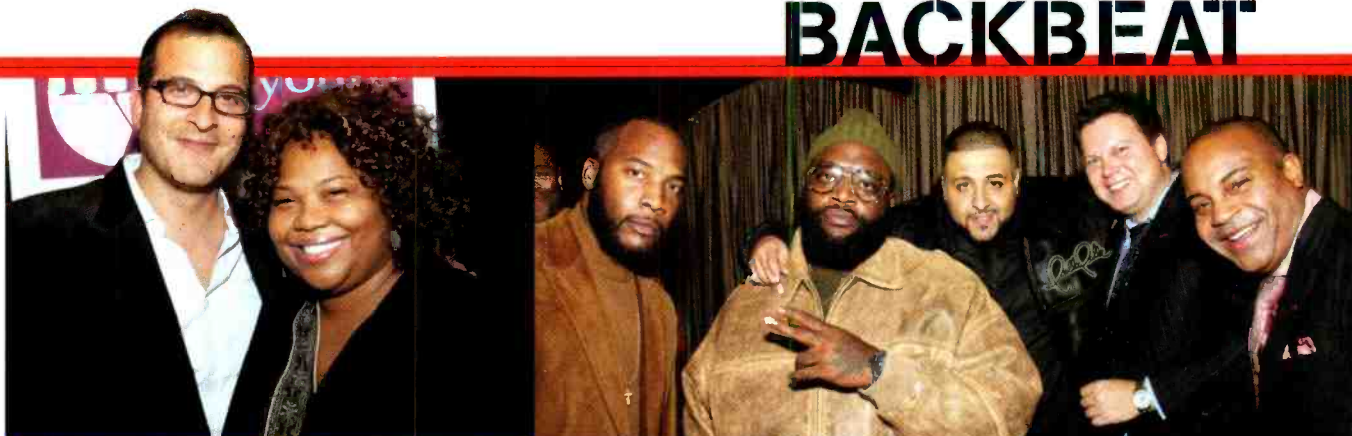
"I'd been wanting to do something like this for a while," the Meharry Medical College graduate says. "Too many young people are dying of preventable and treatable illnesses like diabetes, HIV/AIDS and high blood pressure."

By 2005, Whitfield had launched h2doc.com and the comic book series "The Legion of Health," starring a group of super-human health advocates. But it was patient Lil Boosie who ultimately inspired Whitfield to add a CD to his hip-hop culture-meets-health campaign. The Baton Rouge artist is a Type 1 diabetic who must inject himself with insulin several times per day.

Teaming with schoolteacher David Augustine (aka Dee 1), the bass-playing Whitfield wrote and recorded "Tha' Hip Hop Doc Presents State of Emergency" (\$10). Released in late 2008, the CD examines health issues like high cholesterol ("Walk Tha Walk") and obesity ("Couch Potato").

Whitfield will take his show on the road in April when he embarks on a college tour in conjunction with the American Heart Assn., for which he is an ambassador. Then he will tackle the issues of drinking and drugs on his next CD. —Gail Mitchell

BACKBEAT



MUSIC FOR YOUTH

UJA-Federation's Music for Youth presented "It's All About You," a gathering of the entertainment industry's new leaders Jan. 22 at 1 Oak in New York. The event featured Nina Sky as the evening's DJ. PHOTOS: COURTESY OF MICHAEL PRIEST/MICHAEL PRIEST PHOTOGRAPHY

ABOVE: Polo Grounds Records founder/president **Bryan Leach** with **Nina Sky**.

RIGHT: From left: Manager **Gucci Poochie**, **Rick Ross**, DJ/producer/radio personality **DJ Khaled** and entertainment attorneys **Theo Sedlmayr** and **Hector Baldonado**.



From left: **Jesse McCartney**, "American Idol" music director **Rickey Minor** and Recording Academy president/CEO **Neil Portnow** attend Minor's book release party at the Huntley Hotel in Santa Monica, Calif. PHOTO: COURTESY OF ARNOLD TURNER/WIREIMAGE.COM



Hard Rock senior director of brand philanthropy **Annie Balliro** poses with **Jon Bon Jovi** Jan. 28 at the launch of Hard Rock's "Signature Series 26" program at the Hard Rock Cafe in New York. The program benefits Bon Jovi's Philadelphia Soul Charitable Foundation, with proceeds from the sale of the series' T-shirt and pin assisting the foundation in its efforts to fight poverty and homelessness. PHOTO: COURTESY OF HARD ROCK/DIANE BONDAREFF



Mercury Records president **David Massey**, left, with his multi-Grammy-Award-nominated artist **Duffy** in New York. She was presented with a plaque commemorating the U.S. gold certification of her debut album, "Rockferry."



Kings of Leon played to a sold-out crowd Jan. 29 at New York's Madison Square Garden, where they received a plaque commemorating their album "Only by the Night" selling more than 2 million copies. The band's single "Sex on Fire" has been No. 1 on Billboard's Modern Rock chart for eight weeks. From left: Vector Management's **Andy Mendelsohn**; RCA Music Group executive VP/GM **Tom Corson**; RCA Music Group executive VP of promotion **Richard Palmese**; band members **Jared, Matthew, Caleb** and **Nathan Followill**; RCA Music Group VP of rock promotion **Bill Burrs**; RCA/Jive Label Group chairman/CEO **Barry Weiss**; RCA Music Group senior director of rock promotion **Jeff Gillis**; Vector Management president **Ken Levitan**; and RCA Music Group executive VP **Ashley Newton**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



After recording a "Live From SoHo" session for iTunes at the SoHo Apple Store in New York, **John Vesely**—aka Secondhand Serenade—celebrated the platinum status of "Fall for You." From left: iTunes artist and label relations representative **Janet Rubin**, Vesely, Glassnote president **Daniel Glass** and ILG executive VP **Stu Bergen**. PHOTO: COURTESY OF ALEX VITOU LIS

But hold your breath Because tonight will be the night That I will fall for you over again Don't make me change my mind Or I won't live to see another day I swear it's true Because a girl like you is impossible to find You're



From left: **Jack White**, actress **Zoe Kravitz** and **Chris Kantrowitz**, owner of the venue Downstairs, at the premiere after-party for Sony Pictures Classics' rock documentary "It Might Get Loud" at the Sundance Film Festival in Park City, Utah. PHOTO: COURTESY OF TERESA DEWILDE/LIFESTYLE ENTERTAINMENT

INSIDE TRACK

RAPPIN' WITH RODNEY

Country artist Rodney Atkins is eyeing a late May re-release for his next Curb album, "Simple Things." It will be the follow-up to his runaway 2006 hit, "If You're Going Through Hell," which has sold more than 1.4 million copies in the United States, according to Nielsen SoundScan.

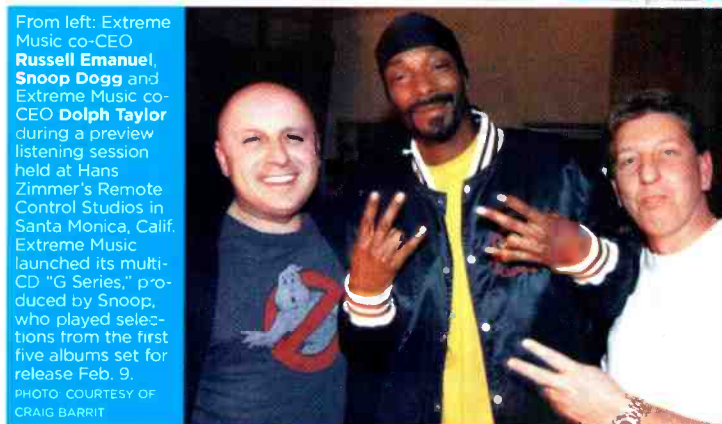
"I love the songs I grew up on, the Alabama 'Dixieland Delight' things that anybody who plays can pull out a guitar, sit on the front porch and play along," Atkins says. "It's sort of that front-porch stomp kind of music. You just tap your foot and play. 'If You're Going Through Hell' has a lot of that feel. It's not complicated and that's what this [new] stuff is."

New songs receiving stage time on Atkins' current tour include the upbeat title track, "Best Things" and the current single "It's America." "Of course you're always nervous when you release a single because there's no guarantee," Atkins says. "Fortunately with 'It's America,' it's the fastest-rising song I ever had, and that's a pretty good sign."

Atkins' recent success has propelled him to Music City stardom, and the soon-to-be 40-year-old artist says the entire experience is still surreal. "Basically, 'If You're Going Through Hell' felt like a debut album, really," Atkins says. "I kind of started at zero, and I had no idea. 'Hell' was out for seven or eight months before it went No. 1 for four weeks."



Alicia Keys and Yamaha, the world's largest musical instrument manufacturer, announced a new partnership to distribute products at the recent Winter NAMM trade show in Anaheim, Calif. Keys (center) is flanked by Yamaha Corp. of Japan director **Motoki Takahashi**, senior VP **Tom Sumner**, president **Mitsuru Umemura** and senior VP **Rick Young** (from left).



From left: Extreme Music co-CEO **Russell Emanuel**, **Snoop Dogg** and Extreme Music co-CEO **Dolph Taylor** during a preview listening session held at Hans Zimmer's Remote Control Studios in Santa Monica, Calif. Extreme Music launched its multi-CD "G Series," produced by Snoop, who played selections from the first five albums set for release Feb. 9. PHOTO: COURTESY OF CRAIG BARRIT



Donovan (right) was named Officier dans l'Ordre des Arts et des Lettres by the French minister of culture **Christine Albane** as the singer prepares for a three-year world tour and the release of a DVD documentary. One of the first to congratulate him was peermusic chairman/CEO **Ralph Peer II**. PHOTO: COURTESY OF PEERMUSIC



ATKINS



Miley Cyrus stopped by Radio Disney in Burbank, Calif., Jan. 30 to give an acoustic performance of "7 Things," "Four Walls" and "The Climb." From left: Radio Disney VP of programming **Ray De La Garza**, Radio Disney senior VP/GM **Michael Riley**, Disney Channel Worldwide president **Rich Ross**, Cyrus, Radio Disney VP of marketing **Phil Guerini** and Radio Disney director of music **Kelly Edwards**. PHOTO: COURTESY OF DISNEY/ABC TELEVISION GROUP

ATKINS: ERICK ANDERSON

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